



Brand Voices: The Podcast as a Corporate Strategy, Sound Narrative, and Identity Building

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KEYWORDS

Corporate podcast
Corporate
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Brand storytelling

ABSTRACT

The corporate podcast has consolidated as a strategic communication space that enables brands to craft authentic, humanized narratives aligned with their organizational values. This article examines the use of podcasts as tools for narrative branding and sonic identity management, with the aim of identifying the communication strategies that enhance their effectiveness in terms of positioning and audience engagement. A quantitative, descriptive, and correlational analysis was conducted on 112 podcasts produced by leading Spanish companies, examining journalistic genre, subject matter, frequency of publication, host, and distribution. The results reveal a predominance of the interview format, low post-pandemic continuity, a gender gap favoring men, and a link between multi-platform distribution and survival. The study confirms that narrative and sonic coherence generates credibility and proposes an analytical framework for corporate audio communication.

PALABRAS CLAVE

Pódcast de marca
Comunicación
empresarial
Narrativa sonora
Storytelling de
marca

RESUMEN

El pódcast de marca se ha consolidado como un espacio estratégico de comunicación que permite a las marcas construir relatos auténticos, humanizados y alineados con sus valores. Este artículo aborda el uso del pódcast como herramienta de narrativa corporativa y gestión de identidad sonora, con el objetivo de identificar las estrategias comunicativas que potencian su eficacia en términos de posicionamiento y reputación. Se ha realizado un análisis cuantitativo, descriptivo y correlacional sobre 112 pódcast de empresas españolas líderes; examinando género periodístico, temática, periodicidad, conductor y distribución. Los resultados revelan predominio de la entrevista, baja continuidad post-pandemia, brecha de género masculina y vínculo entre multiplataforma y supervivencia. El estudio confirma que la coherencia narrativa-sonora genera credibilidad y propone un marco analítico para la comunicación corporativa sonora.

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1. Introduction

1.1 Purpose of the research

This paper examines the role of the corporate podcast as a tool for strategic communication and brand narrative construction, focusing on how organizations use sonic discourse to project identity, reinforce closeness with their publics, and consolidate their symbolic positioning. The research aims to understand the narrative, discursive, and sonic mechanisms that turn the podcast into an effective resource for the contemporary management of the brand.

1.2 Background and state of the art

Podcasting has consolidated as a specific form of sonic production, circulation, and listening within the digital ecosystem. Its expansion cannot be explained solely by improvements in digital audio distribution platforms or by the technical ease of distribution, but rather by the format's adaptation to consumption practices marked by mobility, asynchrony, and the search for longer and more personalized content. Unlike other media products, the podcast fosters a sustained relationship with its audience, grounded in seriality, voice, and acoustic intimacy. The studies by Llinares, Fox, and Berry (2018) situate podcasting within a "new aural culture" in which listening no longer depends on linear programming and is instead organized around interests, communities, and more flexible consumption routines.

This transformation is relevant for corporate communication because it allows organizations to enter the listener's everyday sphere without resorting to intrusive formats. The podcast, therefore, is not only an audio medium; it is a cultural device that reconfigures the relationship among senders, narratives, and audiences.

In the corporate sphere, this condition implies a strategic advantage: the brand can occupy a position of companionship, conversation, and added value, rather than confining itself to a promotional function. The corporate podcast thus stands at the intersection of institutional communication, branded content, and the listening experience. Brands' interest in the podcast responds to the development of branded content as a non-disruptive communication strategy. In contrast to traditional advertising, focused on direct persuasion, branded content seeks to generate interest

through useful, informative, or culturally relevant narratives. Within this framework, the branded podcast emerges as a particularly effective formula because it combines duration, narrative depth, and vocal proximity. Recent research on branded podcasts has begun to define their internal logics with greater precision. The study by Fitó-Carreras et al. in *Communication & Society* (2024) proposes a classification of branded podcasts based on the presence of the brand within the narrative, and notes that an excessive degree of branding may erode precisely the non-intrusive nature of the format. This observation is key: the corporate podcast works best when the brand accompanies the narrative without turning it into a conventional advertising piece. From the perspective of brand communication, this is connected to the need to build trust, affinity, and credibility. Aaker (1996) emphasizes that strong brands are sustained by consistent and differentiating associations, while Keller (2013) underscores the importance of consumer-based brand equity. Applied to the podcast, this means that effectiveness does not depend solely on content, but rather on the format's capacity to activate positive and lasting associations.

Corporate storytelling constitutes one of the most useful interpretive pillars for the study of the corporate podcast. Fog, Budtz, and Yakaboylu (2011) show that stories not only convey information but also render organizational culture visible, reinforce internal identity, and make a company's value more intelligible. In the podcast context, this function is particularly relevant because seriality enables the development of a continuous narrative, with episodes that expand a coherent narrative universe. The value of storytelling lies in its capacity to transform abstract corporate attributes into comprehensible and emotionally accessible experiences. The brand ceases to speak in purely functional terms and instead addresses its audiences in terms of purpose, culture, people, and trajectory. In a sonic medium, this logic is intensified by the voice, which provides presence, rhythm, and proximity. The listener does not simply receive a message; they come into contact with a form of enunciation that constructs tone, authority, and affect. Along these lines, the corporate podcast can be read as a narrative technology of legitimation. Its purpose is not only to inform about the brand, but to produce a favorable interpretation of its identity, its values, and its place in the social environment. For this reason, storytelling should not be understood here as an ornamental resource, but as a structure of meaning that organizes the communicative device as a whole.

The sonic dimension is central to any analysis of the corporate podcast. Voice, music, silence, and acoustic texture constitute semiotic resources that participate in the construction of meaning. The literature on audio branding has shown that sound can function as an extension of the brand's visual and verbal identity, generating recognition and memorability. The systematic review by Vidal-Mestre et al. (2022) underscores that audio branding has been studied in relation to brand naming, audiovisual advertising, and territorial or political identity, as well as as an emerging field linked to brand communication strategy in transmedia environments. This point is particularly useful for the corporate podcast, because the format does not depend on a single jingle or sonic signature, but rather on overall auditory coherence. Such coherence operates at several levels. First, the vocal level: who speaks, with what tone,

and from what enunciative position. Second, the musical level: what type of music accompanies the narrative and what emotions it activates. Third, the atmospheric level: how sonic space is organized and what sense of proximity or distance it produces. Taken together, these elements construct a sonic identity that can reinforce brand positioning when kept stable and recognizable. From the perspective of sound studies, Schafer (1977) had already noted the importance of the sonic environment as a cultural experience. In the corporate podcast, this idea translates into a strategic issue: the brand communicates not only through what it says, but through how it sounds. Sonic identity, in this sense, is not an ornament but a form of symbolic presence.

One of the reasons why the podcast has become such a valuable format for brands is the centrality of the human voice. The voice introduces a relational dimension that is difficult to achieve in other media: it conveys intention, emotion, rhythm, and personality. In corporate communication, this contributes to humanizing discourse, reducing institutional distance, and generating a perception of authenticity. The effectiveness of the podcast lies precisely in this intimacy. Listening typically takes place in everyday and personal contexts, which fosters a relationship of companionship between speaker and listener. This condition makes the design of tone particularly important. A corporate podcast that is too rigid may sound cold and distant; one that is excessively colloquial may lose authority. The balance between closeness and competence is therefore a central criterion in shaping the format.

The voice also has a reputational function. When an organization adopts a recognizable and consistent voice, it conveys stability and coherence. When this voice is also aligned with the brand's purpose, the podcast can reinforce the institution's credibility. In an environment saturated with brief and fragmented messages, prolonged listening allows that credibility to be sustained over a longer period of time.

The adoption of the podcast by companies and institutions also responds to its capacity to generate engagement. Unlike other visibility metrics, engagement entails a deeper involvement that combines attention, affinity, repeated listening, and a willingness to maintain the relationship with the brand. In the case of the podcast, this involvement is favored by content duration, regularity of publication, and the perception of editorial value. From the perspective of brand theory, Aaker (1996) and Keller (2013) help to understand why this format is strategic. If a strong brand is one that achieves solid and differentiated associations, the podcast offers an ideal space to build them through sustained narratives, recognizable voices, and a consistent content aesthetic. At the same time, the branded podcast often avoids advertising saturation and can project a more sophisticated image of the organization. Nonetheless, the relationship between podcast and engagement is not automatic. It depends on variables such as thematic relevance, narrative quality, the credibility of the voice, and the brand's ability to avoid invading the editorial space with excessive self-promotion. From this perspective, the study on branded podcasts published in *Communication & Society* (Fitó-Carreras et al., 2024) is especially relevant, as it shows that a high brand presence can dilute the native character of the content and bring it closer to the codes of traditional advertising. This tension between brand value and narrative naturalness is one of the central issues in the field.

1.3 Operational framework for the analysis

Drawing on the literature reviewed, the corporate podcast can be defined as a strategic communication device that combines *storytelling*, sonic identity, and relational logic in order to build brand value. This definition makes it possible to organize the analysis along three operational axes:

- **Narrative axis:** analyzes how the story is structured, which topics are selected, and what tone is adopted.
- **Sonic axis:** examines voice, music, silence, and acoustic design as identity resources.
- **Relational axis:** observes the podcast's capacity to generate credibility, closeness, and *engagement*.

This framework makes it possible to study the corporate podcast not as a mere extension of marketing, but as a specific form of corporate communication in which sound acquires strategic value. The key lies not only in the presence of the brand, but in its ability to integrate coherently into a listening experience that is useful, recognizable, and persuasive without being intrusive.

1.4 Research objectives

The general objective (GO) of this research is to analyze the communicative and narrative strategies employed in the corporate podcast in order to build brand identity and seek to generate *engagement* with audiences. This implies determining how a brand communicates with its target publics through this product, and whether the way it does so makes it possible to convey its values and personality.

Specifically, the study also examines whether there is a significant association between different characteristics—such as the journalistic genre used, the host, and the distribution through specific audio platforms—and the durability of the product over time (specific objective 1). It seeks, for instance, to determine whether interview-based podcasts have a longer duration than narrative ones, or whether distribution through a particular audio platform is associated with greater continuity over time (specific objective 2).

3.1. Accordingly, this study offers an integrated methodological approach that articulates the foundations of sonic *storytelling* with indicators of reception and communicative effectiveness. Its original contribution lies in considering the corporate podcast not only as a promotional channel, but as a symbolic device of strategic communication capable of producing relational value for the brand. It likewise proposes an analytical framework that allows the configuration of narrative discourse to be linked with audiences' perceptions of authenticity, credibility, and closeness.

2. Metodology

As stated above, the formal object of this research is the corporate podcast as a tool for strategic communication and identity construction. For its methodological analysis, a quantitative study is proposed, based on content analysis and oriented toward obtaining statistical data.

The study is guided by a general hypothesis (GH): “Corporate podcasts resort to standardized communication formats rather than innovating or putting forward more daring formulas.”

For this purpose, the study is situated in the Spanish context, with attention to podcasts produced by companies, institutions, and cultural organizations. The observation period, 2024–2025, coincides with the consolidation of the *branded podcast* within the post-pandemic digital ecosystem and with the intensification of audio-based brand communication strategies.

2.1. Sample and variables

The study universe was delimited by taking as a reference the Merco Empresas España 2023 ranking, which lists the 100 companies with the highest corporate reputation in the country. An exhaustive search was conducted of these organizations’ official channels on the main audio platforms (Spotify, Apple Podcasts, iVoox, etc.) and on their corporate web repositories.

After the filtering process, a final sample of $N = 112$ corporate podcasts was consolidated, belonging to those companies in the ranking that have this communication channel. The unit of analysis is defined as the “program” or “podcast channel” (not the individual episode), evaluating its general characteristics and its overall editorial strategy.

Data collection was systematized by means of an analysis matrix (codebook) that integrates variables relating to identification, format, content, and strategic purpose. For the present study, the following dimensions have been operationalized:

- **Identification and reputation dimension:** links the podcast to the parent company and its position in the Merco ranking (1–100). The dichotomous status variable (Active?) is included to determine the channel’s currency.
- **Structural and format dimension:** analyzes the audio’s narrative architecture through categorical variables: *Genre*, classified into three macro-categories (Dialogue, Monologue, Non-fiction narrative) and specific sub-genres (Interview, Talk show, Report, Chronicle, etc.); *Periodicity and duration*, i.e., publication frequency and the average length of episodes; and *Production*, i.e., identification of the host/presenter profile (Internal vs. External).
- **Thematic dimension:** assesses the alignment of the content with the company’s core activity.
- **Sectoral dimension:** classification of issuing companies according to their main economic activity in order to enable comparative analysis across industries.

Once compiled and coded, the data were processed using statistical analysis tools at two levels:

On the one hand, a univariate (descriptive) analysis was carried out to compute absolute and relative frequencies and thus determine the prevalence of formats and the mortality rate of podcasts (active vs. inactive).

On the other hand, a bivariate (relational) analysis was conducted, in which cross-tabulations (contingency tables) were applied to address the research questions, exploring possible correlations among:

- Corporate reputation (Merco ranking) and the maintenance of channel activity.
- Productive sector and the choice of narrative formats.
- Presence of SDGs and content typology (linked or not to the company's core business).

3. Results

3.1. The absolute dominance of the interview

The most evident finding to emerge from the analysis is that, regardless of subject matter, the interview is omnipresent. That is, across all thematic areas it constitutes the main format, reaching, in some cases, up to 85% of the total. This indicates that the corporate podcast relies on the authority of experts in the field it addresses to produce a format that is efficient from the perspective of both production and cost. In doing so, the brand is legitimized, generating authority without speaking directly about itself. For instance, if a law firm addresses a legal reform and, in order to do so, interviews an expert in the field, it not only reinforces its authority to speak on that issue but also generates value for its audiences and consolidates its position.

Nevertheless, the association between the variables "journalistic genre," "subject matter" (used to examine the frequency of occurrence of the topic addressed), and "periodicity" (used to determine whether the broadcasting frequency conditions the complexity of the format) makes it possible to formulate new hypotheses. From a thematic standpoint, for instance, some complex topics related to science might require more explanatory genres (such as the report), whereas others, such as business, might rely more heavily on opinion (the interview).

From the production perspective, a further hypothesis can be posited as to whether producing a sonic report requires more time than is needed to conduct an interview. A correlation between high publication frequency and simpler formats is therefore expected.

In this regard, as stated above, the interview is the most frequently used genre. However, certain nuances emerge: the report, as a genre, is used mainly in the fields of science and the environment (33%), whereas no cases of its use were found in sports. By contrast, in the fields of business and technology, podcasts are largely conversational. These findings support the idea that, in thematic areas requiring the

explanation of more complex phenomena (such as science or the environment), genres that allow a more detailed account are preferred.

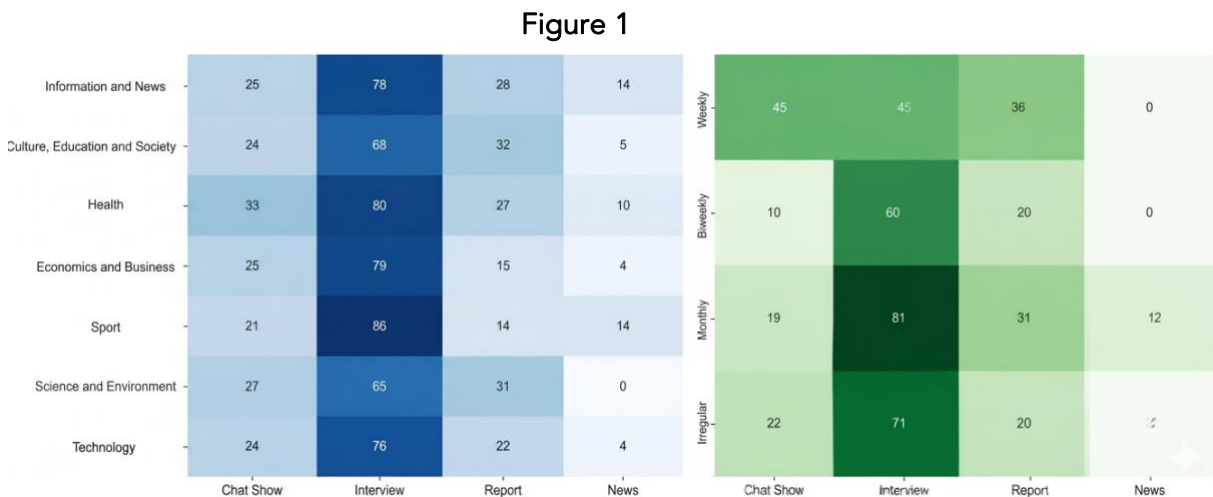
Furthermore, when subject matter is related to periodicity, it can be observed that weekly podcasts (and therefore those of high frequency) depend almost entirely on the interview and the talk show—that is, on conversational genres. This suggests that producing complex reports every seven days does not appear to be viable.

By contrast, when monthly or variable-frequency podcasts (considered of low frequency) are taken into account, the report flourishes, accounting for 25% to 30% of the cases, a fact that can be explained by the availability of a greater amount of time for its production.

Finally, it has been observed that the talk show is a format typical of medium-to-high frequency, since it appears, above all, in podcasts of weekly or biweekly publication in which current affairs are analyzed.

These results allow the conclusion that the choice of journalistic genre is not merely a creative decision, but one that responds primarily to logistical considerations. If a company wishes to release an episode every week, it is forced to choose the interview, whereas if it opts for the documentary or the report, it must accept a monthly or irregular periodicity.

The two heat maps below display the distribution of each journalistic genre according to the two structural variables presented—subject matter and periodicity:



Subject Matter–Journalistic Genre and Periodicity–Journalistic Genre Relationships

3.2. Many ephemeral projects

The analysis identified 44 podcasts that companies launched in 2020 or 2021—the years of the COVID-19 pandemic, when many companies ventured into sonic projects. Of all of these, only 19 currently remain active, meaning that 57% of all the products are now inactive. This phenomenon is commonly referred to as *podfade* and refers to

the increasingly sporadic publication of episodes until the podcaster eventually abandons the project (Hooper, 2019).

On this basis, a cohort analysis was carried out, classifying the podcasts by year of inception and considering survival—the percentage that remain active at present, grouped according to their year of inception—as well as average lifespan, for those that are inactive but maintained a given frequency of publication.

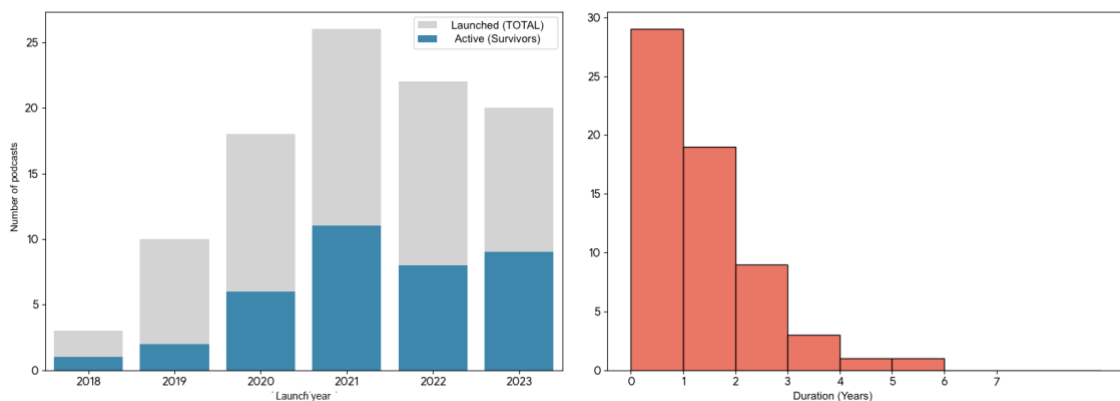
Among the projects analyzed, the average lifespan was 0.80 years, which corresponds to approximately 11 months. The median stands at one year. From these data, it can be inferred that, when a corporate podcast is not going to succeed, it does not reach its first anniversary. In other words, most abandoned projects barely lasted one season, which shows that companies test the format for one budgetary cycle (one year) and, if they do not see an immediate return, cancel production.

Nevertheless, it can also be claimed that the market is correcting itself: the apparent need to launch a podcast has diminished, and those that survive their first year are more likely to consolidate, generally because they incorporate a clear strategy, a defined objective, and prospects of long-term continuity and permanence.

Two charts are presented below. The one on the left shows a gray bar representing all the podcasts launched each year and a blue bar reflecting those that remain active. From this representation, it can be observed that, in the years of greatest launch activity, many products were created, but that, at present, only a small share remains active.

The chart on the right, by contrast, shows in histogram form the moment at which projects are abandoned. As displayed, it can be observed that most abandonments occur very early on—that is, in year 0 or year 1.

Figure 2



Survival of the Corporate Podcast by Year of Launch and Average Lifespan of Abandoned Projects

3.3. Male dominance in the podcast voice

The image of the company is also conveyed through its spokespersons. On this premise, the host of the corporate podcast stands as the figure who transmits corporate values and image through this channel. For this reason, it is deemed necessary to analyze the presence of both male and female voices in order to verify whether a gender gap exists in the hosting of these spaces and whether it differs depending on the topic addressed. That is, in corporate communication, topics related to corporate social responsibility (CSR) and care are frequently associated with women, whereas business issues are predominantly led by a male voice. In this case, the study seeks to relate gender to sustainability-related topics.

To address this question, the variable “name”—corresponding to the host of the podcast—was analyzed, and a gender classification algorithm based on first names common in Spain was applied. The data were then analyzed at two different levels: a global level (taking into account the 73 valid corporate podcasts with an identified host) and a sustainability level (considering the 53 episodes that explicitly address issues related to the Sustainable Development Goals).

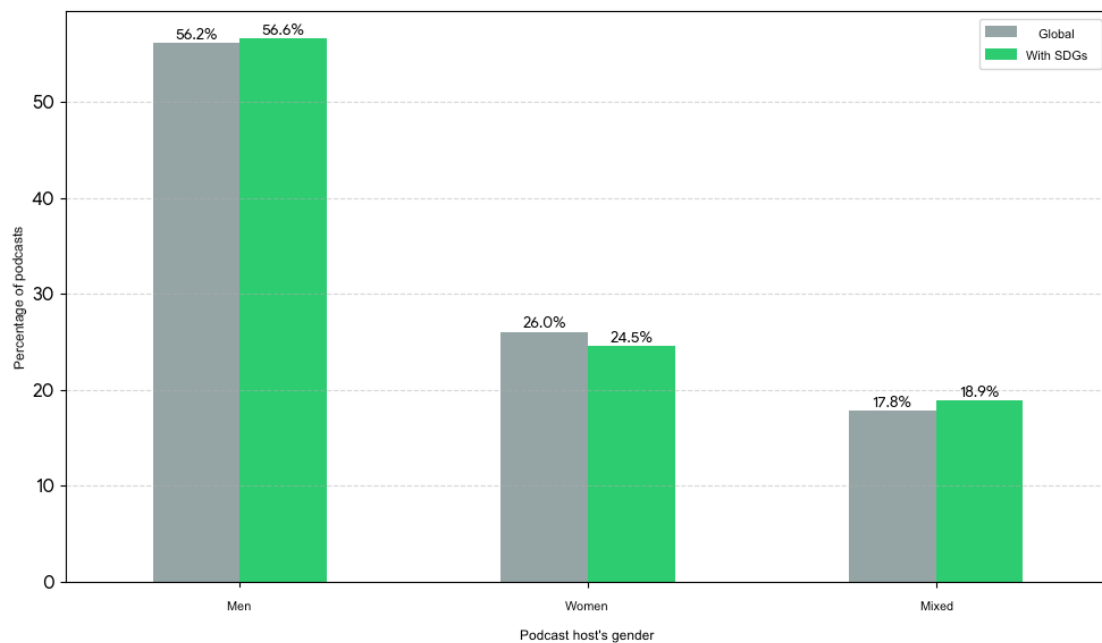
The analysis thus seeks to answer whether sustainability is a “feminized topic” or whether it reproduces traditional power structures. The literature on gender and sustainable development has frequently documented the association of women with environmental care and social responsibility topics, positioning them as key agents in implementing the SDGs owing to their traditional role in managing domestic and community resources (Bello, 2019). However, various critical perspectives suggest that approaches based on gender stereotypes tend to instrumentalize women, overlooking the fact that the persistence of patriarchal structures and the glass ceiling constitute the fundamental barriers that continue to restrict women’s effective access to senior management positions and strategic leadership (Tench, Moreno, & Topić, 2017).

The data have demonstrated a male predominance, given that 56.2% of the podcasts are hosted by men, whereas 26% of them are hosted by a woman. The remaining 17.8% of cases adopt a choral format or are presented in pairs, from which it can be inferred that a clear gender gap of more than 2 to 1 exists in favor of men as the voice of the company, even when addressing sustainability-related topics.

Accordingly, no “female effect” has been detected. This implies that, contrary to what might be expected on social topics, when the Sustainable Development Goals are addressed, the proportion of men even rises slightly (from 56.2% to 56.6%). This can be interpreted as evidence that sustainability in the corporate podcast is not treated as a *soft* topic or as a feminine niche. That is, owing to its close alignment with business strategy, innovation, and infrastructure, companies assign these voices to male profiles, reinforcing the idea that the SDGs are a matter of management rather than only one of social sensitivity.

The following comparative chart displays two almost identical columns for “Male” in both scenarios, thereby visualizing the persistence of the glass ceiling in corporate audio as well.

Figure 3



Gender Gap in Podcast Hosting: Global vs. Sustainability

3.4. Multi-platform distribution as a requirement for survival

Finally, the analysis considered whether omnipresence on audio platforms is an indicator of success. Given that numerous companies were found to distribute their podcasts through multiple providers, all of them (Spotify, Apple Podcasts, iVoox, etc.) were counted in order to determine whether the distribution strategy is mono-platform or multi-platform and whether differences exist between podcasts that are currently active and those that are currently inactive.

This analysis makes it possible to gauge the technological and logistical maturity of the project on the premise that a podcast distributed through a single channel (a corporate website or only via iVoox, for example) has less reach and, consequently, fewer incentives for continuing to allocate resources to the project.

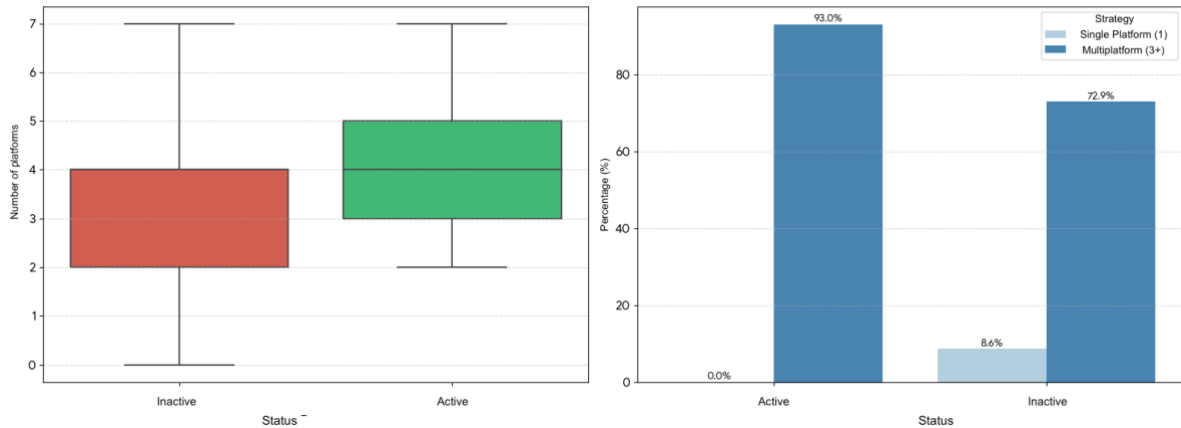
The data obtained show that active podcasts are present on an average of 4 platforms, whereas inactive ones were present on an average of 3.51 platforms. Although the difference in means appears to be small (barely half a point), consistency is key, since active podcasts display a much smaller standard deviation (1.17 vs. 1.66), which means that almost all active podcasts conform to the omnichannel standard.

Moreover, no cases of active podcasts present on a single platform were found; all of them have diversified their distribution. By contrast, 8.6% of inactive podcasts were mono-platform, which suggests that depending on a single channel is a risk factor (or a symptom of a poorly ambitious pilot project) that correlates with abandonment.

Active podcasts present on three or more platforms account for 93%, from which it can be inferred that mass distribution is no longer a competitive advantage, but rather a basic requirement for survival.

The bar chart on the right shows that the dark blue bar (multi-platform) overwhelmingly dominates the “active” group (93%), while the light blue bar (mono-platform) is nonexistent.

Figure 4



Platform Distribution by Status and Distribution Strategy

4. Discussion

The analysis confirms that the corporate podcast has consolidated as a corporate communication tool capable of articulating proximity, authority, and identity coherence without resorting to classical advertising intrusion. In this respect, the format stands at the intersection of branding, *storytelling*, and aural culture, which reinforces its value as a strategic product for building lasting and emotionally meaningful brand associations (Aaker, 1996; Keller, 2013; Fog et al., 2011). The relevance of this finding lies in the fact that the effectiveness of the podcast does not depend solely on its content, but on its capacity to produce a sonic experience consistent with the organization’s identity (Berry, 2016; Vidal-Mestre et al., 2022).

The predominance of the interview as the main genre suggests that organizations prioritize conversational formats for their productive efficiency, their capacity to legitimize discourse, and their compatibility with sustainable publication routines. This trend confirms the thesis that the *branded podcast* functions best when the brand adopts a mediated and non-invasive presence, leaving room for expert voices with credibility and informational value (Fitó-Carreras et al., 2024). At the same time, the result qualifies the expectation of formal innovation, as many initiatives opt for relatively stable narrative structures rather than for higher-risk sonic experimentation.

From the perspective of corporate *storytelling*, the results show that coherence among narrative, tone, and identity attributes is not an accessory element but a condition of communicative effectiveness. The podcast makes it possible to translate abstract values into an accessible and serialized narrative—an approach that aligns with the idea that stories organize internal culture and render the company’s value proposition more intelligible (Fog et al., 2011). On this point, the research extends the branding literature by showing that voice, musicality, and acoustic atmosphere are constitutive dimensions

of sonic identity that actively participate in the production of meaning. These elements go beyond their traditional consideration as a mere expressive support (Schafer, 1977; Vidal-Mestre et al., 2022).

Another significant finding is the low survival rate of projects launched during the pandemic, which reveals a strong presence of *podfade* in the corporate sphere. This finding suggests that many organizations adopted the podcast as a short-term response rather than as a long-term strategic commitment, which aligns with the idea that consolidating the format requires editorial continuity, resource planning, and alignment with explicit brand objectives (Hooper, 2019). In this respect, survival appears to depend less on the mere presence on platforms than on the existence of a coherent and sustained distribution architecture. Omnichannel distribution ceases to be a competitive advantage and becomes a requirement for viability.

The gender gap detected in the hosting of programs constitutes a particularly relevant result from a critical perspective. The male predominance, even in sustainability-related content, suggests that the corporate voice continues to reproduce traditional symbolic hierarchies, rather than taking advantage of the podcast as a space in which to diversify representations and models of authority. This finding is compatible with approaches that emphasize that corporate communication not only transmits information but also stages power, legitimacy, and belonging (Schafer, 1977; Jenkins, 2006). Consequently, the sonic dimension must also be understood as a political dimension of representation.

Methodologically, the analysis has yielded quantitative, descriptive, and relational results, and it facilitates the continuation and replication of the study in other contexts. Nevertheless, the purposive sample, the focus on the Spanish context, and the absence of a comparative analysis reduce the transferability of the results. To this should be added that the relationship between multi-platform distribution and survival should not be interpreted in strong causal terms, but rather as a consistent association that requires further empirical verification. Future research should incorporate longitudinal studies, reception analyses, and cross-national comparisons in order to specify the conditions under which the corporate podcast generates credibility, *engagement*, and reputational value.

5. Conclusions

The research supports the claim that the corporate podcast has ceased to be an ancillary resource and has become a corporate communication tool with a real capacity to sustain identity, visibility, and a bond with audiences. Its value lies not only in the dissemination of content but also in the possibility of building a sonic presence consistent with the organization's positioning and with its reputational goals.

With respect to the general hypothesis posited—namely, that brand podcasts predominantly rely on standardized formats rather than innovating or proposing more daring formulas—the results confirm it. The omnipresence of the interview genre, which surpasses 85% irrespective of subject matter, evidences a clear preference for proven and efficient conversational structures over more complex genres such as the report or the sonic documentary, which emerge only in low-frequency contexts. This trend not only validates the initial hypothesis but also enriches it, by showing that such standardization responds both to logistical constraints (production time and cost) and to strategic ones (the need for external legitimation and editorial continuity).

One of the most significant findings is the centrality of the interview as the dominant format. This preference reveals that organizations opt for functional, relatively stable communicative structures that are compatible with sustainable production rhythms. The corporate podcast, in this respect, appears to consolidate as a product that privileges continuity, authority, and clarity over formal experimentation, which reinforces its usefulness as a *branded content* tool.

The study also highlights the fragility of many sonic projects that emerged in contexts of short-term opportunity, particularly during the pandemic. The high proportion of inactive initiatives confirms that the mere incorporation of the podcast into the digital strategy does not guarantee its permanence, which depends, rather, on solid editorial planning, sufficient resources, and effective integration into the organization's overall communication architecture. Consequently, the sustainability of the format emerges as a decisive criterion for assessing its actual viability.

Another relevant aspect is the persistence of an unequal distribution of voice, with male predominance in the hosting of programs. This result indicates that the corporate podcast is not exempt from reproducing symbolic patterns already present in other areas of organizational communication. For this reason, the sonic dimension must also be understood as a representational dimension, in which it is determined who speaks on behalf of the brand and which models of authority are publicly legitimized.

In general terms, the present work contributes to consolidating a reading of the corporate podcast as a space of convergence among narrative, sonic identity, and relational strategy. This perspective makes it possible to situate the format not only within the framework of corporate communication, but also within transmedia environments and new aural cultures, in which the voice acquires a central role in mediating between the organization and its publics.

The results suggest that organizations wishing to develop effective corporate podcasts must pay simultaneous attention to format, continuity, distribution, and identity

coherence. It is not sufficient to produce content; it is necessary to design a sonic proposal capable of sustaining value, recognition, and credibility over time. Future studies should expand the comparative analysis across contexts, sectors, and production models, and incorporate audience reception in order to understand more precisely which elements of the corporate podcast generate commitment, trust, and memorability.

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