VODCASTING IN SPAIN. 'CONFINADOS' OF EUROSPORT, THE REVERSE PATH

EL *VODCASTING* EN ESPAÑA. 'CONFINADOS' DE *EUROSPORT*, EL CAMINO INVERSO

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ABSTRACT

With the advent of the Internet and multiscreen, producers of audio and video content have had to generate new formats to be listened to and watched timelessly, to respond to new consumer demands. In this context, audio podcasting (podcasting) and video podcasting (vodcasting) have become increasingly popular in recent times. The pandemic caused by COVID-19 was a turning point for these new audiovisual formats when some channels opted to include them in part of their programming. Such is the case of the *Eurosport* vodcast 'Confinados', which is the subject of this research. The main objective of this article is to find out what its structure is like and to examine the contents developed through the analysis of this vodcast. The methodology used, specifically, is the content analysis of its different episodes, broadcasted during the first state of alarm in Spain, from March 2020. We highlight the peculiar case of 'Confinados', which has taken the opposite path to the podcasts that appeared as radio or television on demand since it emerged as a vodcast and became a television show. We highlight the step taken by *Eurosport* towards a new way of informing, in the middle of a pandemic, to adapt to the needs of the receivers, as well as the contribution to specialization in sports journalism, by having experts and journalists in this field, with specificity and brevity in their topics and a wide range of audiovisual journalistic genres.

Keywords: Vodcasting; New forms of journalistic production; Sports journalism; Digital journalism; New journalistic narratives; Audiovisual journalism; New media.

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Vodcasting in Spain. 'Confinados' of Eurosport, the reverse path.

RESUMEN

Con la llegada de Internet y la multipantalla, los productores de contenido de audio y de vídeo han tenido que generar nuevos formatos para ser escuchados y vistos de forma atemporal, y así dar respuesta a las nuevas demandas de los consumidores. En este contexto aparecen el *podcasting* de audio (*podcasting*) y vídeo (*vodcasting*), que han ganado popularidad en los últimos tiempos. La pandemia provocada por la COVID-19 supuso un punto de inflexión para estos nuevos formatos audiovisuales, cuando algunas cadenas optaron por incluirlos en una parte de su programación. Tal es el caso del *vodcast* 'Confinados' de *Eurosport*, que contemplamos en esta investigación. El objetivo principal de este artículo es conocer cómo es su estructura y examinar los contenidos desarrollados, a través del análisis de este *vodcast*. La metodología usada, concretamente, es el análisis de contenido de sus distintos episodios, emitidos durante el primer estado de alarma en España, a partir de marzo de 2020. Resaltamos el peculiar caso de 'Confinados', que ha realizado el camino inverso a los pódcast que aparecieron como radio o televisión a la carta, puesto que surgió como un *vodcast* y se convirtió en un programa de televisión. Destacamos el paso realizado por *Eurosport* hacia una nueva forma de informar, en plena pandemia, para adaptarse a las necesidades de los receptores, así como la contribución a la especialización en periodismo deportivo, al contar con expertos y periodistas de este campo, con especificidad y brevedad en sus temas y amplitud de géneros periodísticos audiovisuales.

Palabras clave: Vodcasting; Nuevas formas de producción periodística; Periodismo deportivo; Periodismo digital; Nuevas narrativas periodísticas; Periodismo audiovisual; Nuevos medios.

VODCASTING NA ESPANHA. 'CONFINADO' DO EUROSPORT, O CAMINHO INVERSO

RESUMO

Com a chegada da Internet e das multitelas, os produtores de conteúdo de áudio e vídeo tiveram que gerar novos formatos para serem ouvidos e vistos de forma atemporal e, assim, responder às novas demandas dos consumidores. Nesse contexto, surgem os podcasts de áudio (podcasting) e vídeo (vodcasting), que ganharam popularidade nos últimos tempos. A pandemia causada pelo COVID-19 foi um divisor de águas para esses novos formatos audiovisuais, quando algumas redes optaram por incluílos em parte de sua programação. É o caso do vodcast 'Confinados' do Eurosport, que contemplamos nesta pesquisa. O objetivo principal deste artigo é conhecer como é sua estrutura e examinar os conteúdos desenvolvidos, por meio da análise desse vodcast. A metodologia utilizada, especificamente, é a análise de conteúdo dos seus diferentes episódios, transmitidos durante o primeiro estado de alarme na Espanha, a partir de março de 2020. Destacamos o caso peculiar de 'Confinados', que seguiu o caminho oposto aos podcasts que apareceram como rádio ou televisão sob demanda, uma vez que surgiu como um vodcast e se tornou um programa de televisão. Destacamos o passo dado pelo Eurosport para uma nova forma de noticiar, em plena pandemia, para se

adaptar às necessidades dos receptores, bem como a contribuiçao para a especialização em jornalismo desportivo, ao contar com especialistas e jornalistas nesta área, com especificidade e brevidade em seus temas e amplitude de gêneros jornalísticos audiovisuais.

PALAVRAS-CHAVE: Vodcasting; Novas formas de produção jornalística; Jornalismo esportivo; Jornalismo digital; Novas narrativas jornalísticas; Jornalismo audiovisual; Novas mídias

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1. INTRODUCTION

Just as the term audio podcast is widely used in radio journalism, to the point that all the major Spanish stations have a podcast section in the menus of their web pages —although it is often radio on-demand—; in the case of video podcasts (vodcast) this has not been the case. In fact, in the field of research, we find several studies on podcasting in the media (Legorburu et al., 2021; Moreno-Espinosa and Román-San-Miguel, 2020; García-Marín, 2019; Moreno, 2017); while on vodcasting, studies are limited to its use in the educational field and there is an extensive bibliography of different experiences in this environment (Dupagne and Grinfeder, 2009; Cann, 2007; Pagadigorria et al., 2017; Parson et al., 2009). Some manuals have even been published on how to make audio and video podcasts (Geoghegan and Klass, 2007; Brown and Green, 2007).

Although some works have been published on podcasting, several of them do not differentiate between this format and radio on-demand. Such is the case, for example, of Pascual (2019) who, despite trying to establish a difference between one format and the other and even speaks of the "creation of podcasts", referring to differentiated products of radio on-demand, continuously refers to radio programming in a new format, and this is radio on-demand. This does not happen in the research works mentioned above in which vodcasting is addressed as an educational tool since the native format is being talked about at all times, despite having nothing to do with information and the media. It should be noted that, while on-demand radio and television are still fragments cut from the traditional broadcast of these media, podcasting and vodcasting are formats expressly created to be broadcast over the Internet and consumed on different screens and even diverse apps (Moreno-Espinosa and Román-San-Miguel, 2021). Among the screens, mobile phones and tablets stand out, although they can also be consumed on Smart TVs and computers. When referring to broadcast apps, we are talking about platforms such as Spotify or iVoox, in the case of podcasting, and YouTube, Twitch, or Vimeo to broadcast vodcast, to mention some of the most known.

In the last decade, the forms of use and consumption of media have been changing (McCarthy, 2020; Bergström et al., 2019; Jiménez-Marín et al., 2018; Doyle, 2016; D'heer and Courtois, 2014), amid an era of mobility and mobile media and journalism (López-García et al., 2019; Westlund, 2013), especially among the younger population. Those young television consumers whom González-Oñate et al. (2020: 3)

call: "multiscreen consumers", "light TV viewers", and "television millennials". In the first case, due to the use of different screens, even at the same time: television or computer screen, mobile phones, tablets, etc.; the second term refers to the preference of young people for media other than television for information, and the third concept refers to the constant search for new personalized communication experiences whose contents are original and with which they identify and even interact.

The concept of multiscreen emanates from that of multiplatform, which has been coined for more than a decade to refer to the different screens and formats for which it is necessary to create specific content, taking into account and taking advantage of all the possibilities offered by each of them, so that the user experience is as complete as possible (Liendo and Servet, 2010).

From this need to adapt to new forms of consumption, new formats arise, such as vodcasting. The new users of television are no longer satisfied with seeing the content produced for traditional broadcasting through on-demand television, which Rafael Díaz (2017: 89) referred to as "free access (...) offered by the conventional television channels to their shows or fragments of shows". Now viewers want to see something else, new content and new narratives for a new format, even generating new journalism that Spinelli and Dann (2019) talk about and it seems that formats such as Eurosport's 'Confinados' are achieving it.

Vodcasting requires a careful narrative script but, above all, quality planning and technical production since the image is a priority in visual formats, just as it is in conventional television. Behind the production, direction, and editing of a vodcast, there needs to be a great technical team that produces a quality product that is capable of attracting the public not only because of what is said but also because of how it is said. An intellectual but also visual attraction is so necessary for this type of format. Video call platforms can be great allies for this type of format but not everything works. The lighting must be careful and the resource images must have a high quality to offer a product worthy of positioning itself in the market.

The multiscreen concept is increasingly linked to interactivity; It is increasingly common for all screens to be connected to the Internet —Smart TV, tablets, mobile phones, etc.—, which is known as *hybrid broadcast broadband TV* (HbbTV), which "provides selective interactivity (VoD), dialogic interactivity— you can answer surveys, vote, comment—and a limited narrative interactivity to the extent that you can select a point of view of an event broadcast live" (Díaz, 2017).

Furthermore, if one takes into account that 95.4% of Spanish households have Internet access and 93.2% of the population in this country that is between 16 and 74 years old browses the Internet, with 66.4% of these citizens also having a connected Smart TV device (National Institute of Statistics, 2020), the media must adapt to new forms of consumption. The fact is that the television media that have joined broadcasting through the Internet have done so, in most cases, with on-demand television and not producing and developing new formats such as vodcast. A fact that we consider a mistake when 95% of the population between 16 and 64

years of age in Spain has a mobile phone connected to the Internet (Kemp, 2020), from which to consume audiovisual journalistic products. In fact, mobile telephony represents a revolution in terms of the forms of access and dissemination of information and, in this context, digital journalism is consolidating itself as a medium in the communicative landscape (Aroldi and Vittadini, 2015), with extensive experience and research in this regard (Salaverría, 2019).

The confinement decreed in Spain in March 2020 due to the expansion of the pandemic caused by COVID-19 was a particularly important moment in terms of television consumption, since it broke records in the country, as published by Expansión (Juste and Galera, 2020). However, some media outlets did not stay with traditional programming, deciding to leap into new forms of reporting. Such is the case of Eurosport, which during confinement launched the 'Confinados' show. A show that did the opposite path to other programming. In other words, instead of going from the traditional screen to the app, in this case, the vodcast first emerged to later become a television show. In fact, in this period Eurosport increased its audience, a fact that can be extracted from the third wave of the General Media Study (EGM) of 2020 —only two were published that year, one in April and another in December, since the second wave was suspended—, when Eurosport had an audience of 940,000 and Eurosport 2 704,000 (2020b), while in the first wave the first channel had an audience of 920,000 and the second did not appear in the study (2020a). All this, bearing in mind that Eurosport is a thematic paid channel, for which we cannot obtain real audience data such as those offered by Kantar Media, for example. To get real data, the channel itself would have to provide it and it is not easy to obtain. However, statistical data such as those published by the EGM can be consulted. The same problem arises when it comes to obtaining real data on the audience, traffic, permanence, etc. of its website.

2. OBJECTIVES

If you search through the scientific literature, you can see that very little has been written about vodcasting applied to the dissemination of information, and, in no case, has the structure and use of new narratives been analyzed for this new format. Therefore, in this research, the main objective is to know what the structure of the vodcast 'Confinados' is like. For this, this show has been analyzed and the contents produced have been examined.

In this way, the main objective has been achieved with other auxiliaries such as:
- Analyze the production, direction, and edition of the episodes.
- Examine this new way of doing audiovisual journalism in the sports field.
- Evaluate the journalistic specialization of this format through the journalistic sources and the genres used.

3. METHODOLOGY

The methodology that has been used to achieve the proposed objectives is content analysis, which has been applied in this work to study the vodcasts broadcast during the state of alarm. For the analysis, a file was used that includes the parameters: image, graphics, text, hypertext, content, and information sources. Furthermore, the

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structure that the format follows has been detailed so that it can be used as a guide in subsequent studies since there is no bibliography in this regard so far.

The analyzed variables are the following:

1. Contents. The number of issues addressed and central topic in the different episodes.

2. Journalistic genres. It is indicated if there are monologue or dialogue audiovisual journalistic genres, and what they are.

3. Image and sound. Image quality, sound, and lighting; types of shots and environment; screen presentation.

4. Graphic resources. Images used, graphics, and audiovisual production.

5. Text. It indicates if there is a textual component in the episodes and what they are like.

6. Sources. The number of participants in the episodes and their professional profile (journalists/commentators, athletes/sports directors, and others).

7. Structure. Composition of each episode and minutes.

The vodcast 'Confinados', available on the Eurosport website and podcast platforms such as Apple Podcasts or iVoox, was presented by Miguel Ángel Méndez, journalist and editorial coordinator of the sports channel. In total, the 17 shows that were broadcast only over the Internet between March 17th and April 13th, 2020 have been viewed and analyzed since the vodcast was later broadcast on conventional television through Digital Terrestrial Television (DTT), becoming a Eurosport show, as an evening magazine, specifically from April 21st —with broadcast on Tuesdays and Fridays at 7:00 p.m. on Eurosport 2 and at 10:00 p.m. on Eurosport 1 — and until days before the end of the first state of alarm, in June 2020. A situation that occurred after the successful response and reception by followers and fans through the network's digital platforms, which made the format be subsequently exported to France, Poland, Italy, and the Netherlands (Eurosport, 2020).

Table 1.
Topics and other aspects of the episodes of 'Confinados'

Nº	Date	Title	Central topic	Duration
1	17/03/2020	Tennis, cycling,... how will sport come out of the coronavirus crisis	Sports situation with the pandemic	00:21:24
2	18/03/2020	How an athlete trains during confinement	Life of athletes in confinement	00:24:13
3	19/03/2020	Roland-Garros and the rush to find a place on the calendar	Tennis. Postponement of the Roland Garros tournament and ATP schedule	00:19:58
4	20/03/2020	This is how the coronavirus is affecting the world of cycling	Cycling. coronavirus impact	00:25:09
5	23/03/2020	The uncertainty of the Tokyo Olympics	Possibility of postponement of the Tokyo 2020 Olympic Games	00:26:07
6	24/03/2020	The future of football… Fewer games and more attractive?	Soccer. Possible change and reduction of the schedule	00:24:11
7	25/03/2020	Basketball, more wish than reality	Basketball situation and perspective	00:27:28

8	26/03/2020	Snooker, the first sport to return to action?	The future of snooker	00:28:12
9	27/03/2020	The complexity of the engine calendar	Motor. Impact of the coronavirus on the calendar	00:22:29
10	30/03/2020	Why does football accept the ERTE?	Various. Possible cancellation of the Wimbledon Championships	00:27:54
11	31/03/2020	Sport behind closed doors, an inevitable solution	Various. Sports competitions without an audience	00:38:14
12	01/04/2020	The football business will not be the same after the coronavirus	Various. The situation of football after the pandemic crisis	00:37:57
13	02/04/2020	When can cycling return to the roads?	Calendar of competitions with the coronavirus	00:30:34
14	06/04/2020	The effort that footballers must make in their wallets	Various. Salary reduction for soccer players	00:33:05
15	07/04/2020	Vintage football, remembering the losses suffered: Antic, Sanz, Benito...	Athletes, technicians, and managers who died during confinement	00:29:02
16	09/04/2020	Football is not clarified, the conflict between LIGA, AFE, and RFEF	Various. Football conflict between LIGA, AFE, and RFEF	00:39:09
17	13/04/2020	Three legends analyze how athletes will get out of confinement mentally	Various. Psychological situation of athletes after confinement	00:25:32

Source: Own elaboration from Eurosport.

According to the table above, the analyzed vodcast episodes were broadcast daily starting on Tuesday, March 17th. That periodicity would be broken only on April 3rd, 8th, and 10th when they were not published. In general, these episodes last between 20 and 40 minutes —they can still be viewed—, increasing in length as the episodes progress. The shortest video podcast ran on March 19th — 19 minutes and 58 seconds — while the longest, on April 9th, was 39 minutes and 9 seconds long.

4. RESULTS
4.1. Journalistic content and genres

Each episode is dedicated either to a particular sport —cycling, soccer, basketball, etc.— or to topics related to them, such as the suspension of sports competitions, the cancellation of the Tokyo Olympics that were to be held in 2020, the situation of athletes in confinement, etc.; although in most of the episodes, several subjects are approached. More in-depth, it is observed that sports content is related to the effects caused by COVID-19. For example, already in the first two episodes of 'Confinados', the sports situation and the life of athletes during confinement are addressed. Another issue of interest is what the new calendar of sports competitions would be like, without an audience, as well as the psychological state in which the athletes will emerge from that situation. Furthermore, a tribute is paid to technicians, managers, and athletes who died during the days of the first state of alarm in Spain.

Although on some occasions different issues are addressed —especially from episode 10, when the structure of 'Confinados' is expanded—, there is generally a central

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topic in each episode, which is the one that is debated in the talk show, an audiovisual journalistic genre present in all episodes. A fact that is fully reflected in Table 1, where the central topics of the 17 analyzed episodes of this sports vodcast are collected.

As the most addressed sports disciplines, soccer—the possibility of reducing the match schedule, its situation after the pandemic, the ERTE for soccer players and the reduction of salaries, and the conflict between LIGA, AFE, and RFEF—; tennis —the postponement of championships and the new ATP calendar—; the impact of the coronavirus on cycling; the basketball situation; the future of snooker; the impact of COVID-19 on the motor world; as well as the possibility of postponing the 2020 Tokyo Olympics, as it finally happened, stand out.

As for the journalistic genres that can be seen in the vodcast, besides the talk show —or virtual newsroom, as the presenter of the show prefers to call it— there is room for other audiovisual journalistic genres such as interviews and current commentaries, where different or complementary topics are addressed. Thus, from episode 10, other content appears in the new vodcast blocks and spaces: ERTEs in football and how Olympic athletes see the future —episode 10—; the changes in the Giro d'Italia and the new date of the Olympic Games —episode 11—; the football business after the pandemic —episode 12—; what will happen to cycling competitions such as the Giro d'Italia or the Tour de France —episode 13—; football, basketball, and cycling news —episode 14—; the cancellation of the Italian basketball league and news from the motor world —episode 16—; soccer teams training and news about the Olympic Games —episode 17—.

4.2. Image and sound

In the first place, it is observed that the images and sound of the different episodes of this vodcast are of very good quality, especially concerning the visual plane. Indeed, on occasions, the image of one of the collaborators and the sound of their microphone —whether in a headset or on the computer or other electronic device used for the recording— are momentarily paralyzed or reproduced with difficulty for some seconds, due to Internet connection problems. But, in any case, good execution and editing should be highlighted.

Regarding the image, the appearance of the face of the presenter and the vodcast collaborators stands out, who are always shown in front of the webcam of their computer or digital device, in the foreground, revealing behind them the interior of their homes or offices since confinement prohibited leaving homes except for jobs considered essential. Thus, the recording of these people was made in living rooms, bedrooms, kitchens, personal offices, and other rooms in the home or workplace. In any case, they always appear in short-medium shots and close-ups, looking approximately from mid-torso to the head.

Figure 1
Screenshot from episode 5 of 'Confinados'.

Source: Eurosport. Screenshot.

The audiovisual production is correct. The presenter and the collaborators appear on the screen both in 'gallery' view mode, fundamentally, and in full screen, according to the possibilities of Zoom, which is the video chat platform on which the vodcast was recorded, such as is stated in one of the episodes. When up to four people appear in the gallery, as shown in image 1, the show logo is inserted between them and, in the upper right corner, the channel label. If there are fewer people, a background image of the show appears behind them, with the Eurosport label. Another important aspect to take into account on the visual level is the lighting, which is also good, especially that of the presenter, although in some episodes when introducing the content, there is some darkness.

As for the sound, as noted above, it's good, although sometimes it fails on one of the collaborators due to connection problems. Furthermore, some ambient sound from homes is collected, as well as notifications of receiving emails, for example.

4.3. Graphic resources

Related to the previous subsection, and beyond the quality of the visual aspect, besides the images of the presenter and the collaborators, there are video fragments and still or moving images alluding to sports topics, specifically on the sports discipline or the subject that is being discussed. They are, in any case, archive images, for example of tennis tournaments, bicycle races, football matches, or the Olympic Games, among others.

These graphic resources appear in all the episodes, on a few occasions in full screen, as queues with collaborators commenting on the background images. That is, when they occur, a screen with a double image is presented: on the left, upper corner, and with a smaller size, the presenter and collaborators are in 'gallery' mode, while on the right, lower corner, and occupying a good part of the screen, these videos and

archive images are shown. Additionally, there is the peculiarity that behind them appears a corporate background that evolves as the episodes go by.

And, on the other hand, as discussed in this article in the section dedicated to the structure of the vodcast, at the beginning and end of each episode there is an image with a black background, lasting 9-10 seconds, where a famous phrase of some outstanding athlete is shown, except for the first episode, where the phrase that appears is the definition of the verb confine. Said image is accompanied by what seems to be the vodcast tune, which extends for some time both at the start and at the end of the different episodes.

Finally, as indicated, in all the episodes of 'Confinados' the show's logo is shown when the screen appears in 'gallery'.

4.4. Text

The use of texts in the different episodes of the Eurosport video podcast is scarce. So much so that we only find it at the beginning and end of each episode, in that famous phrase that has been alluded to previously. It is a short text with white letters on a black background.

As of episode 3, in the farewell, another short text also appears: "ALL THE INFORMATION INSTANTLY ON WWW.EUROSPORT.ES" or the channel's website: www.eurosport.es. And in episode 4, in the end, instead of a famous phrase, it is written on a black background: "In memory of Chema Candela".

On the other hand, the existence of different labels that are the result of post-production is also noteworthy. A fixed one, with the name of the Eurosport channel, as well as others —of short duration— with the name of the presenter and the collaborators and their Twitter accounts. Likewise, from episode 11, Eurosport profiles on Twitter, Facebook, and Instagram are also inserted.

The reduced use of texts within the episodes is striking but, at the same time, this absence is understood as the sound and visual aspect prevail over the merely textual component, taking into account that it is not an informative vodcast, so to speak, but more linked to entertainment.
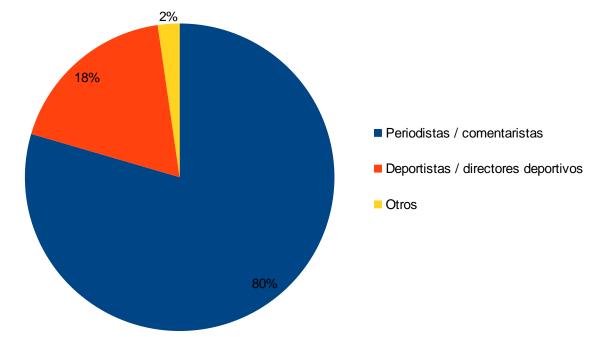
4.5. Sources

A relevant parameter that is contemplated in this analysis is that of the sources, that is, the people who participate in the video podcast. An aspect that, as will be seen, helps to frame 'Confinados' as a model in the area of sports journalistic specialization.

Broadly speaking, each episode features the participation of the vodcast presenter, Miguel Ángel Méndez, as well as different collaborators, so their number varies in some episodes. In the talk shows, three people always participate, besides the presenter, while in the episodes where there is space for interviews and/or current commentary, the number of participants increases. In total, in the 17 episodes of 'Confinados' the participation of 44 people has been counted, besides the host of the

vodcast. Most of them —31— participate only on one occasion, while the remaining 13 repeat between 2 and 5 occasions, as follows: Adrián García —5 episodes—; Fernando Ruiz —4 episodes—; Iván Castellón, Alberto González, and Daniel Senovilla —3 episodes—; Antonio Alix, Saúl Miguel, Luis Jiménez, Fermín de la Calle, Luis Villarejo, Santi Ayala, Rubén Fernández, and Alberto Benito —2 episodes—.

Figure 2
Profile of the collaborators of 'Confinados'.

Source: Own elaboration.

The profile of the collaborators, as can be seen in chart 1, is made up mainly of journalists, commentators, and other professionals from the world of communication, who account for 80% of the total. There are 35 people, specifically, with more than half of them linked to Eurosport, although communicators from COPE, EFE, Radio Marca, Marca, Onda Madrid, CV Radio, or AS, among other media, intervene. It is important to note in this regard that these journalists and commentators are also specialists and experts in specific sports, so there is a specialization, a track record, and extensive background in this world. For example, from Eurosport, names such as Fernando Ruiz, Adrián García, Antonio Alix, Fermín de la Calle, and former tennis player Àlex Corretja stand out. Regarding other media, the participation of José Luis Corrochano -host of 'Deportes COPE'-, Luis Villarejo -sports director of the EFE Agency-, Javier Matallanas -football correspondent of the newspaper AS-, or Carlos Carpio -deputy director of Marca- stand out.

On the other hand, 18% of the participants in these episodes are athletes —some already retired— or sports directors, who provide valuable first-person testimony about the world of sports and, specifically, about their discipline. For example, in some of the episodes of 'Confinados' the futsal player Carlos Ortiz, the athlete Ángel David Rodríguez, the former boxer Manel Berdonce, or Víctor Orta, sports director of Leeds United, participate.

Finally, a participant outside the sports world stands out, as he acts as a legal professional. This is the lawyer David Díaz, partner of Baker & McKenzie.

With all this, the existing sports specialization in this Eurosport podcast can be observed, mainly due to the work of journalists and commentators who, also, are authentic experts in the different sports covered during these episodes, giving greater consistency and informative validity to this video podcast. Some professionals have had to reinvent themselves, from the presenter to the last of the collaborators, passing through the technicians who made this new show format possible. The journalists adapted to the new situation since those who came from the radio and the written press were not used to going on screen, much less to enter a show with a large audience through a video call platform, broadcast exclusively on the Internet.

4.6. Structure

The structure of the different episodes of 'Confinados' evolves from the beginning to the end of this sports vodcast, with some innovations. It is an evolution in crescendo, which can also be seen in its own duration.

The first episodes —1-4 and 6-9— begin with the screen with a black background, where a phrase from a famous athlete appears in white letters —except in the first—, for approximately 9-10 seconds. All this is accompanied by music as a tune to the vodcast, which subsequently extends for more than a minute. After this sentence, the presenter of 'Confinados' briefly introduces the topic or topics to be discussed during the episode, subsequently giving way to the collaborators, to whom he introduces and asks a question of courtesy, to then ask and start the discussion, with various issues. And, when the time comes to say goodbye, each of these episodes ends as it begins, with the famous phrase and the tune, which is heard moments before.

As the episodes progress, some changes are found. For example, in show 5 Miguel Ángel Méndez appears on the screen and explains for a little over two minutes how the content of the episode is going to be, and then follows the structure of the previous programs.

It will be from episode 10 when the structure of 'Confinados' will remain practically the same until the end of this Eurosport vodcast's life. First, Miguel Ángel Méndez appears on the screen and makes a brief introduction of what will be covered in the episode, for about a minute. Later, with the screen black, the famous phrase appears —9-10 seconds—. Next, different spaces or differentiated blocks follow one another —1 or 2—, depending on the episode —with a duration of more than 4 minutes, each one—, destined for interviews or to comment on sports news with guests, and, finally, comes the moment of the gathering, which is the space with the greatest temporal extension of the programs. These last episodes also culminate with the black screen and the famous phrase, together with the sound of music to the vodcast, in such a way that it can be affirmed that it is the only fixed space that remains in the same structural position in all the episodes. of 'Confinados'.

The exception to this last type of structure occurs in episode 15, where there is only one block for the talk show. After the presenter's brief introduction, the black screen appears with the famous athlete's phrase. And, later, the moment of the talk show arrives until the end of the episode.

5. DISCUSSION AND CONCLUSIONS

Vodcasting has come to stay in the field of audiovisual journalism, giving versatility and freshness to the information; allowing its consumption on any device and in the place desired by the audience, without restrictions. If the pandemic has been a handicap for various sectors of the population, in the case of vodcasting it has come to get the best out of audiovisual production companies to reach their audience and has taken the opportunity to generate new, more versatile formats, revolutionizing the ways of doing audiovisual journalism.

In this research, a specific case has been analyzed: 'Confinados', by Eurosport, which is presented as a video podcast made in an exceptional situation, such as the first state of alarm caused by the coronavirus that causes the disease COVID-19, as of March 2020. In this period of confinement, there is a spectacular increase in the consumption and production of multimedia content, with podcasting as the main protagonist, the health crisis being an opportunity that many media outlets have taken advantage of to take the step toward new ways of informing. Vodcasting, however, has not proliferated as much in our country, hence the interest in addrssing this case study.

Undoubtedly, the Eurosport vodcast has been quite peculiar since it goes the opposite way to other programming. In other words, instead of going from the traditional screen to the app, the vodcast 'Confinados' first emerged to later become a television show, due in part to the success it achieved. In fact, the model of this vodcast made it spread to other Eurosport channels in Europe.

The object of study of this research is of great interest precisely because it is a space dedicated to sports journalism, at a time when the situation derived from the pandemic put an end to the broadcasting of competitions. A moment in which it was necessary to maintain the informative interest of the sports specialty, especially in corporations or television channels dedicated exclusively to this subject. When examining this new format of audiovisual journalism, it is verified that 'Confinados' maintained the informative interest through the referents of sports journalism and sports in general, giving them a voice and accompanying the information with images alluding to those sports or issues, denoting a great post-production job. And it is that behind 'Confinados' there is a team of professionals producing, directing, and editing. This has also been demonstrated in other visual, sound, and textual aspects, all of them considered in the analysis. For example, the good quality of the image and sound in the episodes, the lighting, or the graphic or textual resources used, confirm an excellent editing job.

This vodcast, therefore, has contributed to the creation of new ways of reporting in the field of sports journalism and it has been the journalists themselves who have

evolved and adapted to the new ways of disseminating and consuming information, a fact that is not known whether it will contribute to the creation of new journalistic profiles, but it will contribute to a greater professional competence of journalists. When examining in more detail the journalistic specialization of 'Confinados', an adaptation to the new media from the profession is observed without losing the rigor and quality of the information, counting among its collaborators with experts and journalists of this journalistic specialty, as well as focusing on specific topics —in their talk show space— that could be a specific sport or sporting issue. Another aspect to be highlighted, which implies an evolution in the information to adapt to new audiences, is brevity —as no episode exceeds 40 minutes—, something that, without a doubt, current consumers demand. And, also, having a structure that is extended as the episodes go by to accommodate different audiovisual journalistic genres such as the talk show, current commentary, or the interview, among others.

For all these reasons, one can clearly speak of a model of adaptation to the new receivers of the 21st century, thanks to easy-to-use apps that can promote audiovisual production. Thanks in part to the coronavirus pandemic, better known as COVID-19 — despite everything— Spain has successfully jumped into the world of vodcasting, at least in the case studied.

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