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## **A Perspective on Uses and Gratifications of Videocasts**

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Master in Marketing

Supervisor:

PhD Prof. Daniela Langaro da Silva do Souto, Assistant Professor,  
Marketing, Operations and General Management (IBS)

November, 2022



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## **Abstract**

With the technological advance and the multiplicity of possibilities that the internet holds, several forms of content creation have emerged. Videocasts are one of the phenomena that has seen significant growth in recent years. Present in several online platforms, this format may prove to be useful and bring benefits, both from the perspective of the content creator - the podcaster - and at the business level. The present research starts from the analysis of data obtained through an online questionnaire to 221 Portuguese respondents, of which 97 meet the requirements admitted for the study - being a consumer of videocasts. Through the theory of uses and gratifications applied to videocasts, seven constructs are used to formulate the research hypotheses and seek to answer the starting question, which is related to the gratifications drawn from videocasts consumers. The results point to gratifications also ascertained in other media formats and discuss the differentiating characteristics that the videocast has.

**Key words:** podcasts; videocasts; uses and gratifications.

JEL Classification: Marketing (M31)

## **Resumo**

Com o avanço tecnológico e a multiplicidade de possibilidades que a internet alberga, diversas formas de criação de conteúdo têm emergido. Os videocasts constituem um dos fenómenos que tem registado um crescimento significativo nos últimos anos. Presentes em várias plataformas online, este formato poderá mostrar-se útil e trazer benefícios, tanto na ótica do criador de conteúdo – o podcaster, como a nível empresarial. A presente investigação parte da análise de dados obtidos por questionário online a 221 inquiridos portugueses, dos quais 97 preenchem os requisitos admitidos para o estudo – ser consumidor de videocasts. Através da teoria dos usos e gratificações aplicada aos videocasts, foram utilizados sete construtos que formularam as hipóteses de pesquisa e procuram dar resposta à questão de partida, que se prende com as gratificações retiradas dos consumidores de videocasts. Os resultados apontam para gratificações também apuradas em outros formatos de media e discutem as características diferenciadoras que o videocast tem.

**Palavras Chave:** podcasts; videocasts; usos e gratificações.

Classificação JEL: Marketing (M31)

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# 1. Introduction

Videocasts are increasingly popular in today's online world. With the expansion of Web 2.0, with the Internet exploring contents with more image, video, sound and text, the videocast takes advantage of the possibility that the podcast started - use of radio tools, but that can be performed and shared asynchronously (does not need to be broadcasting live) - and adds the visual component (Sérgio, 2021). The main characteristic of both is that the consumption of this type of format can be done outside the live broadcast, through a download or simply through online playback, and the consumer can choose to listen to the content whenever and wherever he wants (Cerqueira, 2021). In the present study, videocast will be interpreted according to Leite et al. (2010), who define videocast as a podcast with the video component included: allowing consumers to hear and see the content presented.

To date, there are several studies on podcasts. In fact, this format has been reaching significant popularity records (Cerqueira, 2021). The Uses and Gratifications (U&G) theory (Katz, 1973), has often been applied to the consumption of various types of media, from traditional media such as television, to more recent phenomena such as varied social media, and podcasts. In fact, this theory proves to be very useful for understanding the motives and what consumers get out of it when they decide to consume certain media (Ruggiero, 2000).

The existing studies on videocasts are scarce and limited, as this file is often analyzed from the teaching and learning perspective. However, applied the Uses and Gratifications theory to videocasts, it is possible to draw conclusions about the gratifications that consumers of this podcast format derive. It is precisely for this reason that this study aims to investigate the uses and gratifications of videocasts consumers, and to understand whether this format reveals similar gratifications to podcasts - comparing with existing studies on podcast gratifications.

The findings of this study aim to bring new insights to existing knowledge about podcasts and videocasts by introducing the gratifications highlighted in videocasts. In effect, podcasters may have a new perspective here in considering videocasting to their content.

## **1.1. Research Problem**

In a world marked by technological evolution, especially regarding the flow of information fostered by communication channels, it becomes emergent to study this phenomenon that marks the digital world and the proliferation of information: the videocast. Most studies on podcasts precede their "golden age" (McClung & Johnson, 2010; Perks et al., 2019). And as technology evolves, new elements are added to the podcast, such as the visual component – the video (Kay, 2012).

There is a scarcity of research that directs the focus on the habits, motivations, gratifications of the audience of podcasts (Markman, 2015). Thus, studies that delve into the gratifications obtained by the consumption of video in podcasts and the elements that constitute it are interesting to study and can give important insights for those who are around this topic (Perks et al., 2019).

Previous studies and researches have analyzed podcasts from a perspective of gratifications taken by audiences. In fact, the U&G theory (Katz, 1973), contributed a lot to the understanding of the reasons for the use of certain media by the audiences. And with digitalization and technological advance, new characteristics emerge in the media (Castells, 2005). This is the case of the video element incorporated in the podcast.

The present dissertation seeks to investigate in depth the gratifications drawn from videocasts and conclude whether we can find similar gratifications of podcasts consumers. The research questions motivating the study is: What gratifications do videocast consumers derive from videocasts?

## **1.2. Definition of Research Objectives**

This dissertation seeks to understand the behavior of listeners of videocasts through the gratifications that are drawn from this type of media format. Through past research, it has been possible to note the theory of uses and gratifications applied to various types of media, including podcasts. Various gratifications of podcasts have been concluded.

With the growth of new media tools, several studies and researches have emerged that aim to deepen the benefits that each feature has. The theory of uses and gratifications enables a clear understanding of what media consumers seek and why they continue to consume a particular media. However, there are few studies about videocasts and its inherent characteristics that allow several things beyond what the podcast with audio format allows.

Through these conclusions, it is sought here to apply the same theory to the format of videocasts. This is a new study for academia, for companies that use podcasts as a communication channel and for advertisers, as it helps to clarify which gratifications are sought by the consumers of videocasts.

The use of the quantitative method and subsequently its analysis will decode the data reported by a questionnaire from videocast consumers. Thus, this study aims to conclude whether the video component in podcasts brings out new, same or less gratifications, beyond the gratifications drawn from the podcast format alone.

**RQ:** What gratifications do videocast consumers derive from videocast consumption?

### **1.3. Academic and Business Contributions**

By analyzing the gratifications that audiences derive from the media it becomes possible to gauge the optimization efforts of variables such as time and investment dedicated to the creation of content. Podcasts have grown at a steep pace in the last decade (Edison Research, 2021), becoming an appealing format for brands in approaching their target audience (Cerqueira, 2021). Videocasts are increasingly being watched on the internet, so content creators and brands are projected to invest in them (Rodgers, 2021). Understanding what gratifications audiences and viewers derive from videocasts allows us to understand the variables in the creation of the videocast: whether the video format brings quality/major consumption, which distribution platforms may be used, the inherent characteristics of the videocast (description, type of content, proximity to consumers, presence of advertising and sponsorships). In other words, videocast could represent a marketing tool developed and targeted to enhance the consumer experience. In parallel, brands may choose to efficiently develop advertising and marketing campaigns that fit the gratifications that individuals expect to derive from the media.

On the other hand, with the growth of new information technologies, the videocast phenomenon has marked a particular place on the Internet (Sérgio, 2020). As the U&G Theory is a tool that contributes significantly to the understanding of media consumer behavior, it becomes relevant that marketing researches focus on understanding what gratifications people derive from listening to/watching videocasts. Thus, the study of gratifications serves to understand consumer behavior - which enables the understanding of their usage, interaction, engagement, and how they are impacted by the media. This research has great academic relevance because it is a current theme that has not yet been addressed - despite the several studies on podcasts, few investigate the presence of video in them.

## 2. Literature Review

### 2.1. Podcasts

According to Paisana and Martins (2021) podcasts emerged in the early 21<sup>st</sup> century as a new form of listening. The authors stated that podcasts have established itself as a unique and independent sphere of audio production, distribution, and consumption, shared by independent creators and established brands in the traditional market, who saw the format as a new opportunity to communicate with and to create audiences.

The term podcast has its origin in the junction of the words "iPod" and "Broadcast" (McClung & Johnson, 2010), and emerged from it several definitions, as a digital audio file through RSS - enabling its distribution by the existing audio platforms, as an online radio file that, through its download, the listener can access the content created in it (Bottomley, 2015).

Salmon et al. (2008) apud Alagoa (2012) states that a podcast is a digital media file that plays audio, or, audio and video; if it is video, the term sometimes used is "vodcast"; it is available from a website; it can be opened and/or downloaded and listened to/viewed on a computer and/or; it is downloaded from a website to be played on a portable player designed to play sound and/or video. So, podcasts are regularly produced digital episodes of video or audio content that are available on the Internet and can be downloaded or streamed on demand (Kay, 2014).

Being a tool where the message is transmitted by audio, replacing written information, Kee and Yazdanifard (2015) suggest that voice is a fun element which can be included during delivering message to audience. The authors believe that that "some marketers perform better when they are explaining concepts or sharing opinions in conversation (...) podcast is a good way for marketers to share great content and thoughts" (Kee & Yazdanifard, 2015: 1059). With this in mind, those who undertake podcasts see here an excellent tool to create engagement with the new media consumer (Paisana & Martins, 2021).

Podcasts are easily disseminated in the digital environment by the way they are distributed to audiences, as the literature states, they are "multimedia files distributed online using a standardized structure or code, for information dissemination." (Jalali et al., 2011). One of the most debated reasons within the literature regarding the growth of podcasts is precisely the nature of the format itself: most of the content is consumed on mobile devices (Main, 2017) - in a disruptive industry, where streaming entertainment is exploding on platforms such as

Spotify, Apple music (iTunes), which are perfect to disseminate this audio content in front of large audiences (Dietrich & Bug, 2019).

On the other hand, the convenience of podcasts contributes immensely to their growth and use, as Dietrich and Bug (2019) have advanced, the podcast offers content to a targeted audience on the worldwide web and can generally be accessed without time or geographical constraints.

In turn, podcast listeners become subscribers when they download the content, using RSS (Really Simple Syndication,) readers, such as iTunes, which allows the download of the podcast, on the computer or mobile phone, so that it can then be heard, replayed at the individual's convenience (Frydenberg, 2006).

Due to its growing phenomenon, studies inevitably arise regarding the differences between radio and podcast, and why the latter have succeeded. The debates that compare the two formats arguments that for their convincing, "the podcast, unlike the radio show in a traditional sense, can be listened to on demand and should not be broadcast live over radio stations." (Dietrich & Bug, 2019). In parallel, another difference is debated: the content covered in each of the formats: while content on radio aims to provide interesting stories for large audiences and address local issues in their service areas, where niche topics are rarely accessed, podcasts, in contrast, focus on special communities of listeners and are especially popular on niche topics (Paisana & Martins, 2020).

Due to their online distribution, no geographical restrictions apply to the podcast. The table displayed in appendice A. shows a set of differentiating advantages that have placed the podcast as an easy strategy to convey messages. It is concluded that it is definitely the convenience that explains the explosion of podcasts (Alagoa, 2012).

One of the fundamental elements in the podcast is the podcaster. According to Dietrich and Bug (2019), the podcaster is defined as the person who records and distributes the audio file on the Internet. However, the podcaster may be accompanied, by a guest. Or in other occasions they may also occur as brands or companies, "the podcaster is no longer just a natural, private person, podcasters may also occur as brands or companies. In this case, the podcast must also feature a host, thus the voice of the brand or person who guides through the podcast episodes." (Dietrich & Bug, 2019). Other authors go a little deeper into the term podcaster, referring to it as "an individual or a company, it doesn't matter – they create an audio file (e.g. voice recording; musical performance); whether the production of the audio occurs in the analog or digital realm

is unimportant provided the result is digitized using audio software” (Jonathan et al., 2008 apud Alagoa, 2012). Thus, the podcaster is the person who produces and makes podcasts available.

One of the recent strategies for marketers to reach out to consumers is to use the podcast as a way to create engagement, visibility and influence – and this involves using ads in the podcast. Llinares et al. (2018) assume that the demographics of podcast listeners are very promising. Indeed, ads are viewed positively when embedded in the podcast (for example when the podcaster promotes some brand). This ultimately attracts brands to spend media budgets on podcast advertising.

As already mentioned, podcasts provide the listener with a convenience different from existing audio models. Given its nature, the podcast has become a tool for learning content or entertainment (Berto & Greggio, 2021). In fact, most academic articles delve into its use in the dissemination and transmission of content for learning. According to these authors, the virtual genre of the podcast can contribute significantly to the development of skills for the listener. The study by Kobayashi and Zampini (2020) states that the podcast spoken in the English language contributes to the learning of English language by twelve-year-old school children - at the level of listening, speaking and writing.

In the same way, according to Alagoa (2012) the podcast can acquire a function in the information, education or entertainment area. The author expose the podcast as a tool that can be oriented to teaching: classes, work feedback; summary of concepts, provide complementary content and contribute to the transmission of knowledge, excellent for the educational area.

Strickland et al. (2021), also highlights the convenience of podcasts, by the asynchronous component inherent to it – The listener can download the podcast and consume it everywhere. Perks et al., (2019) explain that the listener can consume the content while performing activities such as cooking, driving, exercising. It is possible to accompany the listener while he performs personal life tasks, allowing him to be productive.

In Portugal, the podcast audience has been steadily growing. The Reuters survey presents three graphs that represent the Portuguese population that uses internet and listens to podcasts. In 2021, 41.5% of Portuguese people with internet listen to podcasts (3.1% more than in 2020 and 7.2% more than in 2019 (Reuters Digital News Report 2021). The same study states that Portugal appears well positioned in terms of podcast consumption compared to the global level. The main way of discovering new content is online research (38.6% of podcast consumers),

followed by the recommendation of friends, family or colleagues (33.6%). However, recommendation or advertisements on social networks or other podcasts are also, according to consumers, relevant ways of discovering new content.

## **2.2. Videocasts**

Files in video format have been shared on the internet for more than a decade (Araújo et al., 2017). In this sense, the internet is host to multiplatforms that "lead to the existence of audiovisual content that can be used as videocasts." (Sérgio, 2020).

Thus, with the growth of new technologies, the contents have acquired new formats, sound and visual resources, which are known as audiovisual documents. The author of the contents produces, realizes and decides the way the audience hears and sees. Images and sound are features that can be modified, through changes in color, size, sound - in addition to this, there are tools which allow videos to be edited and made available, regardless of file size, something which before technological developments was impossible (Auffret & Bachimont, 1999).

Santini and Calvini (2013) state that audiovisual content, by being on the internet, circulates easily and reaches various audiences, where several people see and share it. The same authors refer that audiovisual refers to all content that combines sound and image, and captures moments in video, "the word audiovisual can be divided into two "audio" and "visual", and they are the components of all video content." (Sérgio, 2020). Following the example of radio, whose content is only heard, such as songs, video clips show the visual side of what was only heard. The same relation is drawn between the podcast and the videocast, where in the latter, the audios gain image. (Santini & Calvini, 2013). Thus, the audiovisual brings a new perspective to sound, with the ability to stimulate the senses, create proximity and capture the audience's attention (Lopez, 2012). The same author states that videos with sound are the contents that foster entertainment, due to the fact that they combine information with image. In parallel, in the case of radio, the video component improves the relationship between the listener and the content, because it creates more empathy and proximity (Sérgio, 2020).

Other authors argue that listeners tend to retain more information with visual content, by the elements used: image, sound, text, facilitate the information. In other words, the contents tend to stay in the individuals' memory (Sérgio, 2020).

New concepts have emerged, such as streaming (Araújo et al., 2018). The same authors explain that this concept indicates that an audiovisual content can be streamed live, and can still be

viewed as soon as it is finished, when the consumer wants, and can access it by downloading or not downloading the content.

The video component adds a new opportunity in podcast content (Leite et al., 2010). While the term podcast refers to files in audio format, with other associated characteristics, video files that contain voice behind them have gained specific names, such as "vodcast" (Araújo et al., 2018).

Due to the formats that can be acquired, the podcast, despite being defined as any digital audio content available on the Internet, is pulverized in other designations (Aguilar et al., 2009). Thus, when the video format is added to the podcast characteristics, the designation "vodcast" (or "vidcast" or "videocast") should be used (Leite et al., 2010).

The videocast is similar to the podcast, but the differentiating element is that the first one includes the video tool, besides the sound, and the it is considered "file with sound and moving image that can be shared on various digital platforms, such as Youtube (...) digital media files in the format of short videos" (Araújo et al., 2018).

Several content creators and radios started to incorporate the videocast in Portugal, during the Covid-19 pandemic (Sérgio, 2020). The Uses and Gratifications theory applied to what videocasts represent for listeners could be an added value in the research and understanding of this tool.

### **2.3. Uses and Gratifications Theory (U&G Theory)**

The existing literature on new media and the technologies that have emerged from them has resorted to the Uses and Gratifications Theory (U&G) as a way to understand how those impact the consumer and their behaviour (Barcelos & Esteves, 2011). Seeking to understand users' reasons and motivations in adopting different technologies (Katz et al., 1973; Ray et al., 2019), the U&G theory identifies how people use the different media at their disposal, as well as their consumption motives (Russell, 2011). In turn, Lopes (2007) suggests that this theory allows understanding the possible connections between various sets of audiences and how they react according to the consumption of certain types of content.

This theory was proposed by Katz, Blumler and Gaurevitch (1994), however, it did not gain significant fame at the time, since the existing theories interjected the individual as having a passive behavior towards the stimuli received from the media (Barcelos & Esteves, 2011). Later, the U&G began to be used in several investigations on the dissemination of new media from a perspective of the individuals behavior towards their consumption (Cohen, 1996). Ruggiero (2000) states that the theory gained relevance with the proliferation of mass media.

Katz (1973) conceived this model to explain how consumers use the media, assuming that their value as a product is measured by the capacity it has to satisfy the needs of those who consume it. In effect, these needs, according to Blumer (1979) are cognitive - corresponds to the awareness of having access to varied information; affective - consumer's attitudes and beliefs; integration - related to the ease with which the consumer uses the media to strengthen his sense of self-esteem; social contact - socializing with society; leisure moments.

Subsequently, further developments around the theory emerged, with McQuail (2010) suggesting that consumers use media to fulfil five needs: information gathering and learning; individual identification and validation; entertainment; strengthening social contact; leisure.

Other authors separate two types of gratifications: sought and obtained (Kink and Hess, 2008). In the case of the obtained gratifications, they occur when the audience that consumes the media content, and therefore correspond to "more accurate and rigorous predictive means", contrary to the sought gratifications, since the media content may exceed the sought gratifications, i.e., exceed the expectations, motivations and needs - conveying something positive to those who consume the medium. In this way, the medium may be consumed again (Palmgreen & Rayburn, 1979). The motivation and need correspond to the reasons for choosing a certain medium -

sought gratifications. The gratifications obtained, on the other hand, mirror the benefits derived from the consumption of a certain medium (Rubin, 1994).

Each media consumer registers a certain behavior when consuming content - Indeed, her goals and needs will be unique and different from another consumer, who will consequently draw from different consumption experiences. The consumer's goals and needs are the result of psychological and social factors: need to relate, communicate, as well as by the media cues they have. (Katz et al., 1973; Rubin, 2008).

Applying the Uses and Gratifications Theory, when media consumers choose a content, the theory seeks to understand their motivations and goals in choosing the media. Whether the media satisfies their needs and desires, and that it influences consumer factors (personality, availability, desires, social category and relationships) (Rubin, 1994).

U&G theory has been the subject of several scales, when researchers seek to study the effect that a particular media produces. Ruggiero (2000) suggests that these scales be used and applied to other media. For example, authors such as Rubin (1994) devised a U&G scale to measure the engagement of television consumers. Later, the author applied the scale to radio consumption and then, Sundar and Limperos (2013) adapted the same scale to the effect that the Internet produces.

Zeng (2011) advanced a study regarding the gratifications of the MP3 player, tablets and mobile phones, devices that allow access to podcasts. The author drew five gratifications from the MP3, such as control (when the user has freedom to consume the content and control the frequency, when and where he wants to consume it); companionship (interpreting the device as companionship, in that it can accompany him and make him forget his problems); entertainment (leisure, and the way the user feels dispersed when using the device, feeling also peaceful, relaxed and fun); status (the ability that the device has on its user, that is, because it is a recent technology and considered "cool", the user feels proud to show that they use a device); concentration (users report feeling more focused and productive in their tasks, while using the device at the same time).

As for tablets, users report that the gratifications are similar to those of MP3: convenience, ease of use, leisure, entertainment and relaxation, also mentioning that multitasking is a significant gratification as the use of the device occurs simultaneously with other actions. (Leung & Zhang, 2016).

In relation to multitasking gratification, Wang and Tchernev (2012) argue that convenient media make multitasking possible. This, in turn, satisfies emotional, cognitive and social needs and assumes the role of background noise and accompanying routine activities. The same authors define cognitive needs as access to information and development of knowledge; emotional needs as reinforcement of the aesthetic and emotional experience; and social needs as the relationship with friends and family.

### **2.3.1. Gratifications of Podcast Consumption**

Previously, several relevant examples of studies analyzed how gratification in online media consumption were used. However, in the examples cited, one notices a pattern regarding consumption motivations in the use of social networks and podcasts. Pinheiro (2020) identifies several similarities of needs satisfaction in different media of information and entertainment consumption. The same author mentions that recent researches consider the new forms of digital entertainment communication, as examples that deserve to be targeted by the gratification theories. In the case of the podcast, consumers are driven by the gratifications attributed to this media, being an argument that emphasizes that a relationship is developed between the listener and the podcast (Cerqueira, 2021).

In the studies of McClung and Johnson (2010), it is mentioned that entertainment is a gratification that conveys a fun experience and brings happiness. The convenience is another aspect considered as gratification, since the podcast allows the listener to choose the exact moment to consume it. In other words, it does not matter when, the podcast can be consumed when the listener wants (Perks et al., 2019). Associated with convenience comes timeshifting (McClung & Johnson, 2010). That is, when the listener knows that the podcast is available to be consumed, but that its consumption can be postponed to a time when the listener deems it convenient. As gratification, timeshifting grants listeners the possibility of consuming the content when, where, in the way they prefer, without having the limitation of watching live (McClung & Johnson, 2010) and being able to download and listen when they wish, becoming a library of content, where consumers have the power to select content and build from there their own listening experience (Perks & Turner, 2018). The same authors refer that, unlike traditional media, such as television, the podcast brings the mobility component, that is, the advantages of the podcast begin and end on a portable device. In parallel, the podcast allows the listener to acquire knowledge, as an educational tool, giving the possibility to expand their mind, learn from the experience of others and be updated on current issues (Perks et al., 2019).

In this way, the listener seeks the gratification associated with the learning taken from the podcast, which manifests itself in new experiences and points of view, access to information of various kinds, such as sports, politics, economics, relational advice, etc. acquiring new knowledge (Perks & Turner, 2018). Another gratification drawn from the podcast is multitasking, which, applied to the context, is defined as the act of performing tasks, mundane activities, while parallel consumption of the podcast is possible, "listening to podcasts is a way of expanding the listener's knowledge while physically doing something else" (Perks & Turner, 2018). The same authors refer that the podcast, when accessed through a mobile form - a smartphone, potentiates the multitasking, since the listener can consume the podcast while performing another activity. The podcast also allows reversing initially boring situations, in productive time, when they generate a rewarding feeling, to the extent that, by enjoying an audiobook or podcast, the listener feels that he is maximizing his time, since he may be drawing some knowledge from what he hears (Perks & Turner, 2018). Another gratification drawn from the consumption of podcasts dwells on the relationship between the podcaster and the listener: when the podcaster is admired, whether because she is a celebrity or some "role model", parasocial relationships emerge, which indicate credibility and generate a sense of intimacy towards the listener (Perks & Turner, 2018). As a personal experience intrinsic to the listener, the podcast grants gratifications at the level of social practices, when the consumer recommends podcasts, listens to them with friends, discusses the episode content, either in person or through social media (Perks et al., 2019).

### **2.3.2. Gratifications of Video Consumption**

In order to build the conceptual model of the present study, it is necessary to address some studies that have extracted the gratifications drawn from the consumption of media with video.

One of the platforms that is characterized by the availability of the video format is the social media YouTube, and with its development, the phenomenon of video blogs has become popular (Lantigua, 2019). It is common to observe vlogs on YouTube, which according to the literature corresponds to the user-generated short video that is distributed in the online environment where other users can watch it, write a comment on it, or subscribe to the creator's channel - vlogs can have the format of an online diary or a Web TV and can arise around various topics (Lantigua, 2019). YouTube allows users to share, comment, share, and interact, allowing them to generate rewards, thus presenting a self-presentation environment, allowing users to present content about information about their activities and preferences (Gao & Feng, 2016). Indeed,

the video format results in a self-presentation that helps the individual gain social acceptance and share social support - social validation (Lantigua, 2019). For YouTube, content creators and consumers, the video format is motivated by the need for entertainment, the search for information, the desire for social interaction but also the desire to use this type of platform with friends (Haridakis & Hanson, 2009). Subsequently, Lantigua (2009) adds that there is a need to interact with others, the desire to be involved in a fun activity, an opportunity to be close to the family and the view that YouTube can be used as a tool to complement the study. In short, in Khan's study (2017) it was possible to conclude some gratifications, through a collection of quantitative information, about the gratifications drawn by the consumption of Youtube. Being a platform that is characterized by the peculiarity of video use, the gratifications mentioned are: information seeking - something characterized as gratification in previous studies on media use, which, is about the personal desire to increase awareness and knowledge about the world (Shao, 2009); social interaction, which corresponds to the fulfillment of the need for social interaction - where the platform enables the user to create engagement with the content, through likes, comments, shares (Khan, 2017); relaxing entertainment, that is, by watching the video, users may experience a form of escapism, a behavior used by someone who wants to distance themselves from their daily problems.

Another study analyzed was that of Yaqi et al. (2021) which sought to understand the motivations and gratifications of consumers of videos on the social media TikTok. With the advent of 5G, the internet developed new technologies that changed people's lifestyles: the exposure and subsequent consumption of videos (Yaqi et al., 2021). TikTok is characterized as a platform that displays short videos, thus representing a cost time reduction for the content creator. With the change of network environment and the progress of mobile communication, the media environment has undergone drastic changes: people have started to experience a variety of information (new channels and tools) - and with smartphone technology, media consumers have become accustomed to consuming information in text and photo format, culminating in the use of videos to express information (Yaqi et al., 2021). The authors organized a table with three variables to gauge the motivations of TikTok video consumers: Leisure and Social Needs (relaxation, pastime, discussion with friends); Information and Acquisition Needs (learning, knowledge), Visual Appreciation (attention-intention) (Yaqi et al., 2021).

## **2.4. Parasocial Relations**

The concept of Parasocial Relations is defined as the existence of illusory relations, in the sense that there is a side, controlled by the person behind the media that impacts the user who consumes the media. On the upside, media personae are usually reliable, dependable, and agreeable partners who do not have expectations and make demands (as opposed to real-life friends) (Horton & Wohl, 1956). Consequently, parasocial relations is a strong aspect that satisfies social needs, motivating media consumption, including media that use audio and video (Perks & Turner, 2019). The popularity of the media persona behind the media is governed by aspects such as "intimacy at a distance" which translates into building a relationship with the media consumer (Horton & Wohl, 1956). Parasocial interaction is interpreted as the long-term consequence of interactions with those who produce certain media (Giles, 2002). The same author states that the parasocial encounter that happens with the podcaster (host) is of first order, that is, it is distant for there is the chance of contact,

According to Horton and Wohl (1956), media performers can use parasocial relations tactics, such as using informal conversations that appeal to agreement, affable, anticipating audience reaction, treating consumers with support and familiarity. These tactics generate closeness, intimacy and encourage the audience to develop a sense of belonging.

Schlütz and Hedder's (2021) study was supported by the theories of parasocial relationships in understanding podcast and listeners' closeness to the podcast. Indeed, the properties of podcasts allow for an intimate relationship with the listener - where the podcaster can convey the impression of being close to the listener (Berry, 2016). The essence of podcast and videocast fosters the authenticity and approachability of the podcaster: encouraging listeners to listen to their content repeatedly, which intensifies parasocial relations (community creation, active search for the podcaster's content) (Schlütz & Hedder, 2021).

Subsequently, this research, which aimed to capture the podcaster's ability to establish parasocial relationships concluded that when the podcaster is open in sharing personal information with their audience, as well as being authentic, competent, receptive in listening and letting participate in discussions, it intensified the parasocial relationships (Schlütz & Hedder, 2021).

### **3. Conceptual Model**

It has emerged from the literature reviewed on podcasts that research has focused on extracting the gratifications sought by podcast listeners. Uses and Gratifications theory is a powerful tool to study the media phenomenon (Yaqi et al., 2021). Thus, the videocast phenomenon needs to U&G theory to be applied. From the analysis of previous research on the gratifications of podcast and other online platforms that contain video, the research contents of this study are presented below. Transforming the gratifications of podcasts with the gratifications extracted from media content with videos, the research hypotheses for this study are formulated.

#### **3.1. Hypothesis Development**

##### **3.1.1. Information Seeking**

The growing technological development and the different media that result from it provide new channels to distribute information (Castells, 2005). Additionally, Information seeking is defined as the use of Social Networks to seek information (Whiting & Williams, 2013). And as Alagoa (2012) mentions, tools that include audio may acquire an information transmission function, being educational - in effect, these tools are used in classes, in teaching, transmitting knowledge. Using the example of social networks, the studies that focus on the educational aspect of them, refer that platforms such as Facebook are considered useful source of information for the users because they can get a vast range of information by seeing the post shared by their friends, groups or pages they follow (Dhaha, 2013), being the information seeking the main reason why users use facebook. In the case of Podcasts, Perks et al. (2019) states that listeners may seek knowledge, using it as an education tool, as by listening to the podcaster's experience, they learn - becoming a platform for knowledge acquisition. Zhang et al. (2017) also stated that information value creates a positive influence to stick to particular social networking sites.

H1: Information Seeking significantly affects Videocast consumption.

### **3.1.2. Relaxation**

According to Whiting and Williams (2013), the contents present in the media may convey a sense of relaxation. The concept relaxation corresponds to the users' relief from stress and pressure of everyday life. In Taskiran's (2019) study, relaxation is the gratification of social media interpreted as the forgetting of everyday stress while consuming content, and users may abstract themselves from reality.

H2: Relaxation seeking significantly affects Videocast consumption.

### **3.1.3. Entertainment**

In studies on the gratifications of various types of media, Entertainment is interpreted as users' use of media to seek entertainment and enjoyment by resorting to their consumption (Whiting & Williams, 2013). In turn, this concept directs towards the passage of time, that is, the use of media for free time and relief from boredom. This concept meets the concept of Leisure (Zeng, 2011) - the way the user feels dispersed, entertained when using the device, feeling also peaceful, relaxed and fun. According to Taskiran (2019), entertainment is perceived as seeking content that helps pass the time, and allows the user to spend time consuming certain media.

H3: Entertainment seeking significantly affects Videocast consumption.

### **3.1.4. Social Relationship**

The concept of Social Relationship is defined as connections that exist between people who have recurring interactions that are perceived by the participants to have personal meaning (August, 2013). In the internet we can observe several platforms for maintaining and creating a social relationship (Raza et al., 2020). For example, studies on the importance of social networks, such as Facebook, for contributing to social relationships highlight that this variable contributes significantly to their use (Dhaha, 2013). Other studies identify social relationship as the user's ability to communicate and interact with other people, for example discussing about a certain subject/theme they see, contributing to a more diverse and social life (Taskiran, 2019). In Perks and Turner's (2018) study, podcasts enables a sharing experience in that it is engaged in social practices: recommendation, discussion of content, etc.

H4: Social Relationship significantly affects Videocast consumption.

### **3.1.5. Multitasking**

In the study about the podcast gratifications, Cerqueira (2021) states that Multitasking corresponds to the act of the individual simultaneously listening to a podcast and engaging in more than one task at the same time, being referred as a positive factor in the use of podcasts. The very concept of media multitasking inherently brings gratification: it satisfies emotional, cognitive, social needs and serves as background noise to complete routine activities (Katz et al., 1973). In Peks and Turner's (2018) study, it is concluded that the multitasking afforded by podcasts are a way for the listener to expand their knowledge while physically doing something else - as the podcast can be accessed through a mobile device that allows them to control their listening. Additionally, in the study of Cerqueira (2021), respondents reported that they use the podcast as a "companion" while doing another activity at the same time, praising the ease of its consumption.

H5: The possibility of Multitasking significantly affects Videocast consumption.

### **3.1.6. Timeshifting**

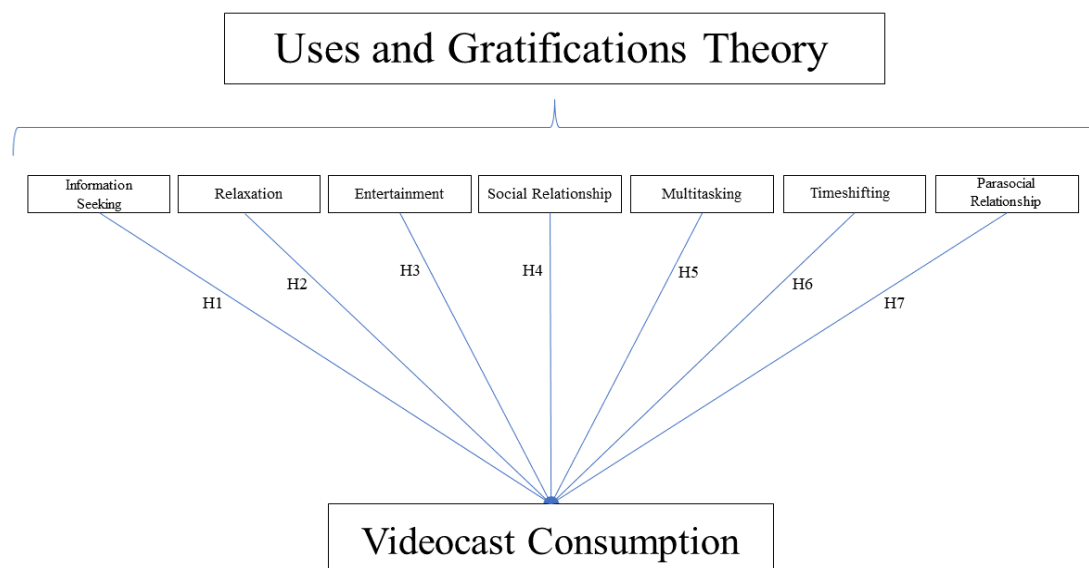
The term timeshifting is used to describe the act of recording a media content to be viewed later (McClung & Johnson, 2010). In the same study, timeshifting was referred to as another gratification of podcast consumption, since they can be consumed asynchronously. In this sense, consumers can listen at any time of day, immediately and for free, not being dependent on the live component (McClung & Johnson, 2010). In the case of videocasts, their recording may be recorded live and later published on the videocasts' consumption platforms - being available for download at any time, contributing for its convenience (McClung & Johnson, 2010).

H6: The possibility of Timeshifting significantly affects Videocast consumption.

### 3.1.7. Parasocial Relationship with the host (podcaster)

According to the study about the gratifications of humor podcasts, designed by Cerqueira (2021), the relationship with the podcasters is a gratification pointed out by the listeners, in which the tenor of the relationships with the podcasters is sometimes characterized as being of "affection" or "friendship". These parasocial relationships, are defined as the "apparent face-to-face relationship" between the audience member and the host (Horton & Wohl, 1956). Thus, the company of the host (podcaster) can alleviate loneliness, or other feelings, such as when the host shares personal information, which generates a sense of intimacy, admiration, and parasocial relationships in the listener (Perks & Turner, 2018). Schlütz and Hedder's (2021) study concludes that the host has the ability to establish parasocial relationships with the audience. Ultimately, these relationships can be straightforward ways to satisfy social needs - therefore, it motivates media consumption, including video media (Schlütz & Hedder, 2021). Apart from corresponding to a motivation to consume certain media, the parasocial relations may influence the listener: for example, if the host recommends a product, the consumer may consider his action (Schlütz & Hedder, 2021).

H7: The Parasocial Relationship with the host significantly affects Videocast Consumption.



3.1.8. **Figure 1** - Conceptual Framework

Source: own elaboration

| Construct                                                                 | Item                                                                                                                          |
|---------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------|
| <b>Information Seeking</b> (Taskiran, 2019)                               | I learn about current affairs by listening to videocasts                                                                      |
|                                                                           | When I want to deepen my knowledge about a certain topic/subject, I turn to the videocasts                                    |
|                                                                           | The videocasts allow me to gain knowledge on various subjects                                                                 |
| <b>Relaxation</b> (Taskiran, 2019);                                       | The videocasts help me to relax after the stress of my daily life                                                             |
|                                                                           | I think of nothing else when I watch videocasts                                                                               |
|                                                                           | Videocasts are a good way to "escape" the day-to-day problems                                                                 |
| <b>Entertainment</b> (Taskiran, 2019);                                    | I consume videocasts for entertainment purposes                                                                               |
|                                                                           | I consume videocasts to pass the time                                                                                         |
|                                                                           | I consume videocasts when I'm bored                                                                                           |
| <b>Social Relationship</b> (Taskiran, 2019);                              | The content I consume in videocasts helps me interact with other people                                                       |
|                                                                           | I talk to other people about topics I have seen/heard in videocasts                                                           |
|                                                                           | Videocasts help me to have topics of conversation with other people                                                           |
|                                                                           | Videocasts allow me to relate to someone's opinions                                                                           |
| <b>Multitasking</b> (Perks and Turner, 2018)                              | I can perform other tasks while watching videocasts                                                                           |
|                                                                           | I consume videocasts especially while doing other things (housework, driving, meals)                                          |
|                                                                           | The video component in videocasts does not allow me to do other activities and tasks at the same time                         |
| <b>Timeshifting</b> (Cerqueira, 2021)                                     | Unlike radio and TV interviews, videocasts allow you to watch them at any time, without having to wait for a certain day/time |
|                                                                           | If videocasts couldn't be saved and made available for download, I probably wouldn't watch them                               |
|                                                                           | Some videocasts are recorded live. If so, I'd rather watch the videocast live than later                                      |
| <b>Parasocial Relationship with the Host</b><br>(Schulz and Hedder, 2021) | The fact that I can see the presenter through the video makes me feel closer to him/her                                       |
|                                                                           | The profile and personality of the host is a decisive factor for the videocasts I see                                         |
|                                                                           | You're more likely to see a videocast from someone you've met before                                                          |
|                                                                           | The guests that the presenter brings increase the possibility of consuming the videocast                                      |
|                                                                           | The presenter is not a factor in my consumption of videocasts, as long as I am interested in the topics/content covered       |
|                                                                           | I have a preference for watching videocasts of personalities I admire                                                         |
|                                                                           | When I agree with the host's opinions, I'm likely to watch more of his/her videocasts                                         |

### 3.1.9. Figure 2 - Constructs Development

Source: own elaboration

## **4. Methodology**

### **4.1. Research Approach**

The Uses and Gratifications approach, which attributes an active role in targeting media consumers and the media contents they choose, is crucial to target needs satisfied by consuming videocasts. Thus, the methodology applied in this study has been conducted for explaining why videocasts consumers in Portugal consume this media format.

### **4.2. Data Collection**

In order to answer the questions formulated for this study, a questionnaire was used, by means of quantitative research. In this way, it was possible to collect data in line with the purposes of this research. The questionnaire was digitized and shared through social media platforms.

An effort was made to detect the consumers of videocasts, investigating their reasons for their consumption: 221 answers were collected. The population included in the survey corresponds to videocasts consumers. The study also accepted responses from podcast listeners, however, the aim was to isolate the audience of videocasts: videocast consumers are the sample of this study.<sup>1</sup>

This empirical technique of data collection, the extensive method - the use of questionnaires, are characterized by collecting information effectively on a large number of individuals; information that can be statistically analyzed, revealing patterns and regularities, thus allowing comparisons between respondents (Creswell, 2014). As it is not possible to cover the entire population to collect information, the questionnaire becomes an effective method, in the sense that it allows generalizations to be made about wider universes, given that it can reach a large number of people, in order to obtain various and different answers that allow the best possible results to be presented – this type of method is appropriate for testing the U&G theory because it allows for collection of data about people’s opinion on how they use media to attain their gratifications (Treadwell, 2017).

The questionnaire was launched online, through the platform “Qualtrics XM Software”, since this study aims to reach the listeners of media content present on the web, it made sense to

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<sup>1</sup> Consult table 1 in 5.1.1.

collect responses through the dissemination in social networks. Given the capacity of this type of technology, it is possible to cover a large number of people to make up a significant sample.

The questionnaire started with an explanation of what a videocast is and the main differences between it and a podcast.<sup>2</sup> Then, the respondents were divided between podcast and videocast consumers, and only the latter were considered in the analysis. Subsequently, the respondents' socio-demographic data such as gender, age group, education, occupation was ascertained. Afterwards, the respondents were able to indicate their frequency of videocasts consumption, as well as their consumption platforms, and the topics which interest them the most, and they were also able to indicate their favorite videocast. Next, the previously phase mentioned gratifications were introduced, through an agreement scale of 1-7 regarding the constructs - Information Seeking; Relaxation; Entertainment; Social Relationship; Multitasking; Timeshifting; Parasocial Relationship with the podcaster. This last step covers the fundamental variables for the present research, which help answering the starting question: what gratifications do Portuguese consumers derive from videocasts?

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<sup>2</sup> Consult the questionnaire in Appendice G

## 5. Data Analysis and Results

### 5.1. Sample

After launching the survey and collecting data, the data went to analysis through the software IBM SPSS statistics. In total, 221 responses were collected, of which 193 are considered valid responses. However, only the answers from respondents who are videocast consumers were considered, since the first question of the survey intends precisely to isolate them (Do you consume videocasts?), respondents who answered “no” are excluded from the analysis. So, the analysis included 97 valid answers. The table below presents the initial question, which seeks to gauge the difference between four variables: consumers of podcasts and videocasts; consumers of videocasts and non-consumers of podcasts; consumers of podcasts and non-consumers of videocasts and non-consumers of any media file (podcasts and videocasts).

**5.1.1. Table 1** – Dynamic table of podcast and videocast consumption.

|                       | Don't consume videocasts | Consume videocasts | Total      |
|-----------------------|--------------------------|--------------------|------------|
| Listen Podcasts       | 51                       | 90                 | 141        |
| Don't listen podcasts | 45                       | 7                  | 52         |
| <b>Total</b>          | <b>96</b>                | <b>97</b>          | <b>193</b> |

Source: own elaboration

With regard to the respondents' data, the vast majority of them are aged between 18 and 24 years, representing half of the sample. Next, the group of respondents are aged between 25 and 35 years, and this sample is also mainly represented by women (54%), and the remaining are men (46%). Most of the respondents have a Bachelor's degree (51%), followed by a Master's degree (28%), Secondary Education (12%) and, finally, a Postgraduate degree (9%). Most of the respondents are employees (43%), and 48% are students and working students.<sup>3</sup>

### 5.2. Consumption Characteristics

One of the variables which is pertinent to the present study is the frequency of consumption of videocasts. Consequently, it is possible to verify that a statistical limitation arises when we observe that the frequency of consumption is median: most respondents consume "occasionally" (28%); or "frequently" (28%). Only (7%) of respondents claim to consume very

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<sup>3</sup> Consult Appendice B. regarding respondents sociographic data

often, and (2%) almost never. It is concluded that this represents a limitation to the analysis, as the frequency of consumption is not high.<sup>4</sup>

It is concluded that the most popular platform for the consumption of videocasts is Youtube - (98%) of respondents' state that they watch videocasts on this platform. The Spotify platform recently incorporated permission for content creators to use the videocasts format, so there was a divided percentage between consumers who use this platform (51%) and (49%) who do not. Regarding the other platforms covered in the survey, it is possible to see that Facebook and Instagram are the second and third choice by consumers. The last platforms considered (TikTok, Reddit, Vimeo, DailyMotion, Discord), do not present a large percentage of consumption.<sup>5</sup>

Regarding the most consumed categories/topics, the order presented by the most listened to is: Entertainment and Humor (73.3%) of the respondents affirm that they consume videocasts of this category; News and Current Affairs (44.3%); Business, Economy and Finance (33%). The remaining categories present consumption options below 30%, being the categories answered "no": Travel and Culture (87%) and Philosophy, Spirituality and Religion (85%) that correspond to the least consumed themes in Videocasts. There are also two categories answered in "other": "True Crime" and "Gaming", being that one respondent, respectively, registered the consumed category.<sup>6</sup>

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<sup>4</sup> Consult Appendice B.5. for videocast consumption frequency

<sup>5</sup> Consult Appendice B.6. for respondents favorite videocast platforms

<sup>6</sup> Consult Appendice B.7. for respondents favorite videocast category

### 5.3. Index and Computable Variables

A set of composite variables was created from the gratifications analyzed: "Information Seeking Index" with the set of variables which constituted this gratification (I learn about current affairs by watching videocasts; when I want to deepen my knowledge on a certain topic/subject, I use videocasts; videocasts allow me to gain knowledge on several topics), thus presenting internal consistency ( $\alpha=0.825$ ). "Relaxation Index" (Videos help me relax after the stress of my daily life; I think of nothing else when I watch videos; videos are a good way to "escape" the stress of daily life), internal consistency of ( $\alpha=0.667$ ). "Entertainment" (I use videocasts for entertainment purposes; I use videocasts to pass the time; I use videocasts when I am bored) - ( $\alpha=0.753$ ). "Social Relation" (The content I consume in videocasts helps me to interact with other people; I talk to other people about what I have seen/heard in videocasts; videocasts help me to have topics of conversation with other people; videocasts allow me to relate to someone's opinions) – ( $\alpha=0.857$ ). "Multitasking" (I can do other tasks while doing videocasts; I consume videocasts especially while doing other things (housework, driving, meals); The video component of videocasts does not allow me to do other activities and tasks at the same time) - ( $\alpha=0.872$ ). "Timeshifting" (Unlike radio and TV interviews, videocasts allow you to watch it at any time, without having to wait for a certain day/time; If videocasts could not be saved and made available for download, I probably would not watch them) - ( $\alpha=0.530$ ). "Parasocial Relationship" (The fact that I can see the host through the video makes me feel closer to him/her; The host's profile and personality is a decisive factor in the videocasts I watch; I am more likely to watch a videocast of someone I already know; The guests the host brings, increase the likelihood of consuming the videocast; The host is not a determining factor in my videocast consumption, as long as I am interested in the topics/content covered; I prefer to watch videocasts of personalities I admire; When I agree with the host's opinions, I am more likely to watch more of his videocasts) – ( $\alpha=0.640$ ). All the constructs present internal consistency, so for each of the variables an index is created.<sup>7</sup>

After the construction of the index for each construct, through the validation of Cronbach's alpha, the analysis proceeds with the influence of the independent variables on the dependent variable.

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<sup>7</sup> Consult Appendice C. for Alpha Cronbach's constructs validation

#### 5.4. Hypothesis Testing

The Multiple Linear Regression test, being a robust analysis, will be used to predict the frequency of videocast consumption. Through the extracted gratifications, an attempt was made to understand which constructs influence the frequency of consumption of the respondents. To this end, to proceed with the Multiple Linear Regression, the following four assumptions were analyzed: the relationship between the variables should be linear; residuals must be independent; multivariate outliers; absence of multicollinearity. For the assumption of linearity of the parameters one should expect that the relationship between the independent variables and the dependent variable can be represented by a linear function. For the assumption of linearity of the parameters, it should be expected that the relationship between the independent variables and the dependent variable can be represented by a linear function (Tabachnick & Fidell, 2007). Indeed, the analysis confirms that it is linear, respecting the assumption of linearity of the parameters, and one can proceed with the following assumption. The same happens with the assumption of independence of residuals, the Durbin-Watson statistic was used to analyze the independence of errors, and a value of about 2 shows that this assumption was not violated (Craney & Surles, 2002). The value of the durbin-watson test is roughly equal to 2 (1.768) indicating a non-correlation. Consequently, the residuals are independent, verifying the assumption. Then, to evaluate the assumption of multivariate outliers, Cook's distance was used - values greater than 1 are seen as problematic for the analysis (Cook & Weisberg, 1982). In this case the assumption is verified since the maximum was .091 values, which enables us to move on to the last assumption: The variance inflation factor (VIF) served as a tool to assess multicollinearity. The absence of multicollinearity is demonstrated by a VIF lower than 5 (Craney & Surles, 2002) Since  $VIF < 5$  for all VI's, the absence of multicollinearity is verified and the Multiple Linear Regression test can finally be advanced.<sup>8</sup>

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<sup>8</sup> Consult Appendice D. for the validation of the four assumptions

## 5.5. Results

The significance of the different predictors (Independent Variables) on the frequency of videocasts consumption was assessed with a Multiple Linear Regression model, implemented in SPSS Statistics. The conditions for the application of the model were verified using the graphical analysis of the standardized residuals, the Durbin-Watson statistic and the VIF statistic, where the  $VIF < 5$  in all predictors. Effects were considered significant if  $p < 0.05$ .

The multiple linear regression model of Frequency of Consumption of Videocasts proved to be statistically significant explaining 30.8% of the Frequency of Consumption of Videocasts (Dependent Variable) ( $F(8)=6.332$ ;  $R^2 \alpha=0.308$ ;  $p < 0.001$ ).

However, analysis of the regression coefficients and their statistical significance revealed that of the 7 predictors considered, “Timeshifting” ( $\beta=0.179$ ;  $p=0.017$ ); “Information Seeking” ( $\beta=0.286$ ;  $p=0.000$ ); “Entertainment” ( $\beta=0.189$ ;  $p=0.000$ ); “Social Relationship” ( $\beta=0.102$ ;  $p=0.012$ ); “Multitasking” ( $\beta=0.101$ ;  $p=0.038$ ); “Parasocial Relationship” ( $\beta=0.210$ ;  $p=0.000$ ) are significant predictors in Frequency of Consumption of Videocasts. The last predictor of significance would be “Relaxation”. However, with ( $p > 0.05$ ), shows that this variable doesn’t have statistical significance on videocast consumption.<sup>9</sup>

Three constructs show us insights about the intensity effect on videocast consumption. The construct “Information Seeking” seems to have the higher effect ( $\beta=0.286$ ) on videocast consumption, followed by “Parasocial Relationship” ( $\beta=0.210$ ), and “Entertainment” ( $\beta=0.189$ ).<sup>10</sup>

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<sup>9</sup> Consult Appendice E. for Multiple Regression Analysis results and the constructs that predict videocast consumption

<sup>10</sup> Consult Appendice F. for the constructs’ intensity on videocast consumption

## 6. Conclusion and Recommendations

The aim of this research is to analyze precisely the gratifications of videocast consumers, through variables (gratifications) used in previous studies on the consumption of different types of media.

Starting with more general characteristics, this study found that a large part of the respondents have a considerably lower consumption of videocasts in relation to podcasts. In fact, it was possible to conclude that most respondents state that the frequency of consumption of podcasts is higher than that of videocasts. This data confirms what the Edison Research report (2014) postulated: that the audio-only format (podcast), leads listeners to be highly dedicated, consuming more than listeners of radio and other types of formats. The majority of respondents are between 18 and 24 years old, thus representing a young sample, something that in Portugal is confirmed by the Reuters Digital News Report (2020) survey, which states that these recent online formats have greater popularity among young people under 24 years old, followed by people between 25 and 34 years old.

Two data points are relevant for understanding the consumption of videocasts. The first, it is concluded that the respondents' preferred platform is YouTube, followed by Facebook, Instagram and Spotify - which has recently incorporated the video format into its platform. Indeed, since its inception, YouTube has been the largest platform for video content consumption (Buf & Stefanita, 2020). As such, content creators have begun to explore new content strands. The videocast is no exception, and by being present on YouTube, the consumption audience grows proportionately. The second important insight, is the listeners' preferred topic. As Cerqueira (2021) mentions, Humor and Entertainment is the preferred content of listeners regarding podcasts. Regarding videocasts, this study confirms that the vast majority of consumers have a preference in the consumption of the entertainment and humor category. In fact, when the respondents referred their favorite videocasts, most of the answers refer to videocasts of humor and entertainment, such as "Extremamente Desagradável", by Joana Marques; "The Joe Rogan Experience", by Joe Rogan.

Regarding the objectives and the conclusions drawn on the postulated hypotheses: the results obtained through the analysis of the survey data indicate that H1, H3, H4, H5, H6, H7 are verified – they have a positive effect on videocast consumption. There is a positive effect on information seeking and the consumption of videocasts. In fact, this construct has been frequently used in previous research, mainly in investigations that conclude that information

seeking concerns one of the most used gratifications by media consumers (Whiting & Williams, 2013). In studies on social media platforms, such as Facebook, (Dhaha, 2013), information seeking was found to positively influence consumption of this social network. As in the case of podcasts, videocasts also highlight having the component of transmission of knowledge and contribution to learning on any topic in consumers and simply by witnessing the teachings of the podcaster (Perks et al., 2019). The results also reveal a positive effect of H5. Thus, multitasking positively influences the consumption of videocasts. The videocast can be grouped in the same category of media formats that allow consumers to perform other tasks while consuming certain media. The studies analyzed on podcasts often refer that multitasking, due to the possibility of audio, is a constant gratification of listeners (Perks & Turner, 2018; Cerqueira, 2021). Now the concluded results indicate that the videocast corroborates this trend. Despite having included the video component, the videocast reveals to enable consumers' multitasking. Since it also includes asynchronous consumption, consumers can consume the videocast whenever and wherever they want, without being limited from live streaming - enabling multitasking, one of the gratifications undertaken by Katz et al., (1973), where the individual can watch and listen to the podcast while performing another task at the same time (Perks et al., 2019). This gratification may subsequently be related to the other confirmed hypothesis (H6), which postulates that timeshifting corresponds to a gratification in the consumption of videocasts. As mentioned earlier, podcast and videocast formats share the characteristic of being independent to a download (McClung & Johnson, 2010). As such, the contents present in the videocast can be heard and viewed when the consumer wants, without having to download or wait for a day/time of the videocast release. Therefore, there is a significant effect on timeshifting and videocast consumption, confirming that the asynchronous feature is a differentiating added value of the videocast format - respondents tend to agree that the videocast eliminates the time limitation that other media have, such as television and radio, which depend on live broadcasting. In parallel, the results also validate H3, confirming the same as (Zeng, 2011; Whiting & Williams, 2013; Taskiran, 2019), stated, that most media have the function of entertaining the one who is consuming, using the same to feel entertained and to relieve boredom. In this sense, the videocast is used for entertainment purposes, this hypothesis being correlated with the question previously dissected, about the listeners' preferred category being precisely entertainment and humor. The survey also indicates that there is a positive relationship between the relationship that the consumer has with the podcaster and his videocast consumption - H7. Since the podcaster is the host of the podcast (Alagoa, 2012), it should have an important role in retaining the audience. It is possible to conclude that the podcaster's role

represents an important factor in the consumption of videocasts, confirming what was found in studies on podcasts, where the podcaster establishes parasocial relationships with his audience, generating proximity and connection (Perks & Turner, 2018), and motivating more consumption of their content, also eventually proving to be a source of inspiration and influence (Schlütz & Hedder, 2021). On the other hand, respondents tend to agree that being able to see the podcaster (visual component) may make them feel closer to him/her, enabling a greater consumption of his/her content and developing a feeling of admiration, and may even be a decisive factor in the consumption of videocasts. Finally, there is a positive relationship between the social relationships that can be established from the consumption of videocasts (H4). It is often observed the power that online platforms have in creating and developing social relationships with people who share the same media consumption (Dhaha, 2013; August, 2013; Taskiran, 2019; Raza et al., 2020). The same is true for the consumption of videocasts, where respondents tend to agree with what was observed in Perks and Turner's (2018) study, where the podcast enables the social experience of content recommendations, discussions and other forms of socialization. It is concluded that social relationships produced by the videocast could have an impact on its consumption allowing them in the interaction with others, recommendations and topics discussed and the formulation of opinions on a given topic. It is also pointed out that, through the statistical analysis carried out, that information seeking, relationship with the podcaster, as well as entertainment are more likely to predict videocast consumption, representing the gratifications that explain better the respondent's consumption behavior.

However, the results do not support H2. In previous studies, some media are used as a form of escapism, a way to escape from everyday problems and relax after a stressful day - and this is precisely where the role of social media as a relief comes in (Whiting & Williams, 2013). The present study came to reveal that consumers do not withdraw a sense of relaxation when consuming videocasts, something that was confirmed by Taskiran (2019) regarding social media as stress appeasers. Videocasts, despite incorporating the entertainment aspect, have not been shown to generate relaxation in its consumers, being possible to note that they do not resort to videocasts as stress relief and stress escape.

## **7. Limitations, Contributions and Future Research**

This study intended to contribute to the ever-growing literature on this topic, but, like other studies, it has its limitations. One of the limitations is still the unfamiliarity with the term videocast. Many people still know only the podcast, and consider that the video format in a podcast corresponds to a conventional interview. In fact, the survey analysis revealed that respondents tend to consume less videocasts than podcasts. The frequency of consumption is higher in podcasts, so a higher frequency of consumption of videocasts could bring more credible and useful insights for an in-depth research on the subject. On the other hand, the population addressed in this study corresponds to Portuguese respondents. There is still a scarcity of literature regarding videocasts. As previously mentioned, the studies that address the characteristics of videocasts are applied to learning, as a teaching tool. Another limiting fact observed was the results, which could have been different if the sample was larger and if it were beyond Portugal, since the cultural aspects of country (Hofstede, 1986), may prove to have an influence on the gratifications that consumers derive from media consumption.

In terms of the contributions of this research, companies and content creators (podcasters) will be able to learn about the behavior of videocast consumers, in order to direct strategic efforts in boosting their content and attract and retain more audience. By better understanding their audience gratifications, they will also understand their consumers experience and will be able to develop actions to improve and apply their content to their routines.

With regard to suggestions for future research, it would be interesting to undertake a study on videocasts in a qualitative way. The intrinsic understanding of the respondent in an interview format could enable a thorough acquisition of information (Digneffe, 1997), through content analysis. Another suggestion might have to do with the themes and categories of the videocasts. As observed in this study, there are visibly categories preferred by consumers. Through this insight, it would be interesting to use the theory of uses and gratifications or another model and apply it to videocasts on entertainment; news and current affairs; business and management; sports and fitness; etc. On the other hand, one could go deeper into the inherent characteristics of the videocast, such as the space where it is recorded, the guests the podcaster brings to the conversation, the jingles or animations, the podcaster's own background and profile, and understand if each of these factors is correlated with other concepts such as credibility or authenticity.

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## Appendices

### Appendice A. – Podcast advantages for the producer and for the listener.

Quadro 1 – As vantagens do *podcast*

| Vantagens de uso para quem produz e disponibiliza <i>podcasts</i>                                       | Vantagens de uso para o utilizador de <i>podcasts</i>                                                                                                     |
|---------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------|
| - não há regras para a atualização de <i>podcasts</i> , pode ser feita quando o <i>podcaster</i> quiser | - acesso maioritariamente gratuito, porém, já existem <i>podcasts</i> pagos                                                                               |
| - o <i>podcaster</i> pode ser qualquer pessoa em nome individual ou coletivo                            | - qualquer pessoa pode ter acesso a <i>podcasts</i> mesmo que não tenha feito uma subscrição                                                              |
| - a distribuição de <i>podcasts</i> é gratuita (desde que inclua publicidade do diretório)              | - o consumo de <i>podcasts</i> pode ser imediato ou, podem ser descarregados para o computador ou para outros dispositivos para um consumo <i>offline</i> |
| - existe facilidade na distribuição dos <i>podcasts</i> via subscrição RSS                              | - o <i>podcast</i> goza de plena portabilidade, oferecida pelos dispositivos portáteis, podendo ser consumido em qualquer lugar                           |
| - bastam poucos recursos para a produção de <i>podcasts</i>                                             | - o <i>podcast</i> pode ser consumido em simultâneo com o exercício de outras atividades                                                                  |
| - existe facilidade na produção de conteúdos                                                            | - o <i>podcast</i> pode ser consumido quantas vezes o utilizador o desejar                                                                                |
| - a capacidade própria de distribuir áudio e vídeo, sem necessidade de recorrer aos <i>media</i>        | - Permite a atualização constante                                                                                                                         |

(Alagoa, 2012)

### Appendice B. – Descriptive tables regarding survey's respondents

#### Appendice B.1. – Respondent's Age

|       |               | Frequency | %     | Valid % | Cumulative % |
|-------|---------------|-----------|-------|---------|--------------|
| Valid | 18 - 24 years | 57        | 58,8  | 58,8    | 58,8         |
|       | 25 - 35 years | 27        | 27,8  | 27,8    | 86,6         |
|       | 36 - 49 years | 11        | 11,3  | 11,3    | 97,9         |
|       | 50 - 59 years | 2         | 2,1   | 2,1     | 100,0        |
|       | Total         | 97        | 100,0 | 100,0   |              |

**Appendice B.2. – Respondent's Gender**

|        | Frequency | %     | Valid % | Cumulative % |
|--------|-----------|-------|---------|--------------|
| Female | 52        | 53,6  | 53,6    | 53,6         |
| Male   | 45        | 46,4  | 46,4    | 100,0        |
| Total  | 97        | 100,0 | 100,0   |              |

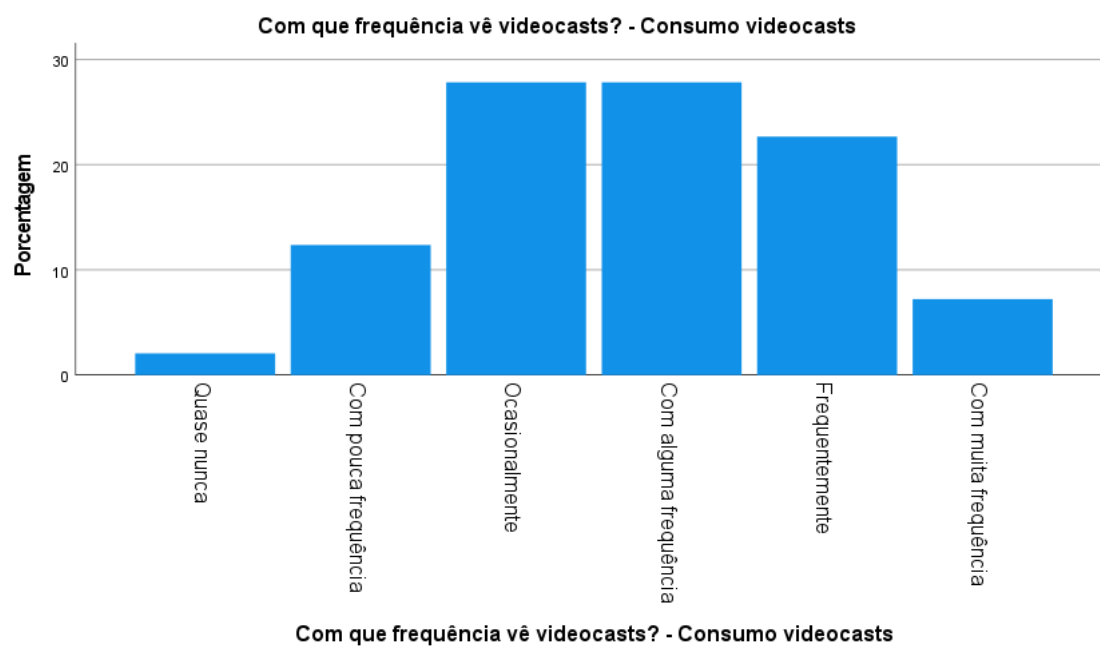
**Appendice B.3. – Respondent's Degree**

|                     | Frequency | %     | Valid % | Cumulative % |
|---------------------|-----------|-------|---------|--------------|
| Secondary Education | 12        | 12,4  | 12,4    | 12,4         |
| Bachelor's          | 49        | 50,5  | 50,5    | 62,9         |
| Post Graduation     | 9         | 9,3   | 9,3     | 72,2         |
| Masters             | 27        | 27,8  | 27,8    | 100,0        |
| Total               | 97        | 100,0 | 100,0   |              |

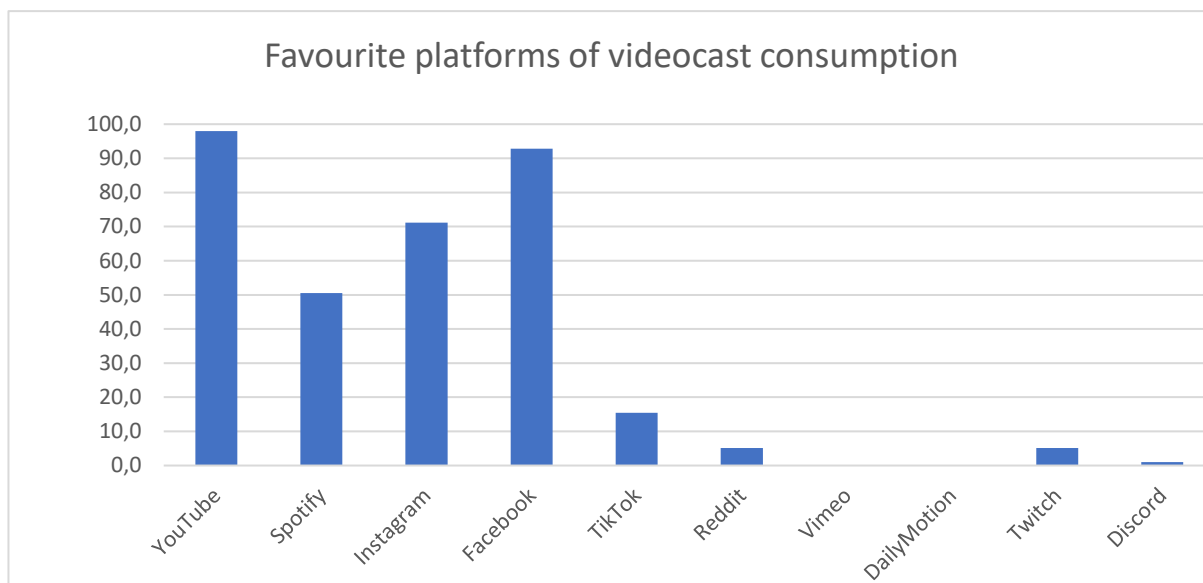
**Appendice B.4. – Respondent's Job**

|                 | Frequency | %     | Valid % | Cumulative % |
|-----------------|-----------|-------|---------|--------------|
| Student         | 19        | 19,6  | 19,6    | 19,6         |
| Working-student | 26        | 26,8  | 26,8    | 46,4         |
| Employee        | 42        | 43,3  | 43,3    | 89,7         |
| Self-employee   | 6         | 6,2   | 6,2     | 95,9         |
| Unemployed      | 4         | 4,1   | 4,1     | 100,0        |
| Total           | 97        | 100,0 | 100,0   |              |

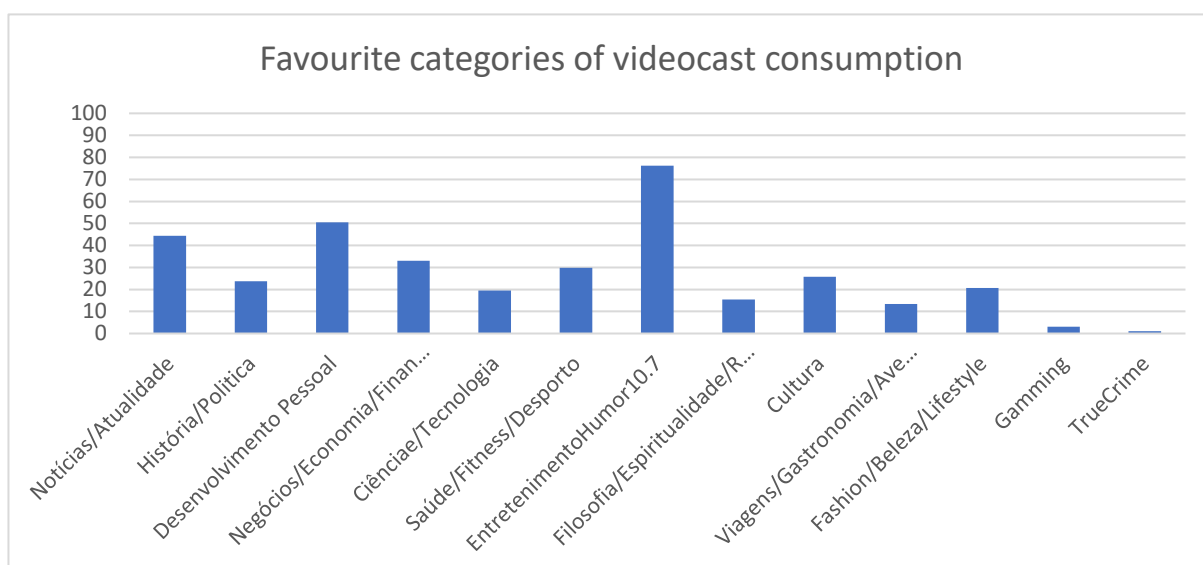
### Appendice B.5. – Respondent's videocast consumption (frequency of consumption)



### Appendice B.6. – Respondent's favourite platforms for videocast consumption



### Appendice B.7. – Respondent's favourite categories for videocast consumption



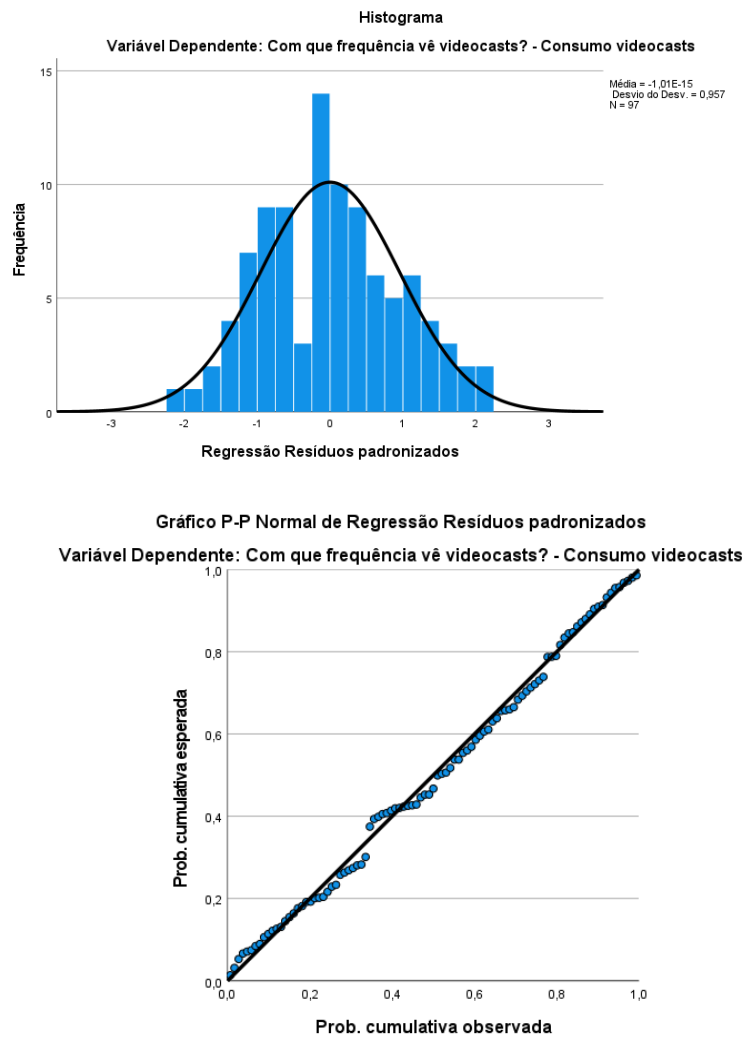
## **Appendice C. - Constructs Alpha Cronbach Validation**

| <b>Trust Statistics</b> |                       |                       |
|-------------------------|-----------------------|-----------------------|
| <b>Construct</b>        | <b>Alpha Cronbach</b> | <b>Index of Items</b> |
| Information Seeking     | 0,825                 | 3                     |
| Relaxation              | 0,667                 | 3                     |
| Entertainment           | 0,753                 | 3                     |
| Social Relations        | 0,857                 | 4                     |
| Multitasking            | 0,872                 | 3                     |
| Parasocial Relations    | 0,64                  | 7                     |
| Timeshifting            | 0,53                  | 2                     |

Source: own elaboration

## Appendice D. – Testing Multiple Regression Analysis - Assumptions

### Appendice D.1. The relationship between the variables should be linear



### Appendice D.2. Residuals must be independent

| Model1 | R                 | R square | Durbin-Watson |
|--------|-------------------|----------|---------------|
| 1      | ,604 <sup>a</sup> | ,365     | 1,776         |

### Appendice D.3. Multivariate outliers

Descriptive statistics for Cook's distance

#### Residual Statistics<sup>a</sup>

|                 | Minim | Max  | Average | Error | N  |
|-----------------|-------|------|---------|-------|----|
| Cook's distance | ,000  | ,091 | ,013    | ,018  | 97 |

a. Variável Dependente: Com que frequência vê videocasts? – Dependent Variable - (Videocast Consumption Frequency)

### Appendice D.4. Absence of Multicollinearity

| Model 1                 | Collinearity |       |
|-------------------------|--------------|-------|
|                         | Tolerance    | VIF   |
| (Constant)              |              |       |
| Timeshifting            | ,970         | 1,031 |
| Information Seeking     | ,566         | 1,765 |
| Relaxation              | ,700         | 1,429 |
| Entertainment           | ,735         | 1,361 |
| Social Relationship     | ,551         | 1,815 |
| Multitasking            | ,667         | 1,499 |
| Parasocial Relationship | ,863         | 1,159 |

### Appendice E. – Multiple Linear Regression

#### Coefficients<sup>a</sup>

| Model |                     | B     | Error | Beta  | t     | Sig. |
|-------|---------------------|-------|-------|-------|-------|------|
| 1     | (Constant)          | ,044  | 1,062 |       |       | ,67  |
|       | Timeshifting        | ,064  | ,103  | ,179  | 2,620 | ,017 |
|       | Information Seeking | ,570  | ,105  | ,286  | 4,409 | ,000 |
|       | Relaxation          | -,069 | ,113  | -,062 | -,607 | ,546 |
|       | Entertainment       | ,093  | ,108  | ,189  | 1,859 | ,093 |
|       | Social Relationship | ,042  | ,113  | ,102  | 1,870 | ,012 |
|       | Multitasking        | ,159  | ,075  | ,101  | 2,107 | ,038 |

|                         |      |      |      |       |      |
|-------------------------|------|------|------|-------|------|
| Parasocial Relationship | ,062 | ,153 | ,210 | 2,404 | ,000 |
|-------------------------|------|------|------|-------|------|

a. Variável Dependente: Com que frequência vê videocasts? – Dependent Variable - (Videocast Consumption Frequency)

## **Appendix F.** - Multiple Linear Regression Analysis Prediction of Factors that motivates videocast consumption

*Multiple Regression Analysis Predicting: Factors that motivates videocast consumption n = 97*

| <b>Modelo</b>                  | <b><math>R^2_a</math></b> | <b><math>F</math></b> | <b><math>\beta</math></b> |
|--------------------------------|---------------------------|-----------------------|---------------------------|
| <b>(Constant)</b>              | .308                      | 7*                    |                           |
| <b>Timeshifting</b>            |                           |                       | ,179*                     |
| <b>Information Seeking</b>     |                           |                       | ,286*                     |
| <b>Relaxation</b>              |                           |                       | -,062                     |
| <b>Entertainment</b>           |                           |                       | ,189*                     |
| <b>Social Relationship</b>     |                           |                       | ,102**                    |
| <b>Multitasking</b>            |                           |                       | ,101**                    |
| <b>Parasocial Relationship</b> |                           |                       | ,210**                    |

\*p<,001; \*\*p<0,05

## Appendice G. – Questionnaire

**ISCTE** Instituto Universitário de Lisboa

Olá!

Chamo-me Rohan Chandulal, sou aluno do mestrado em Marketing, e, através deste inquérito, pretendo recolher dados sobre hábitos e motivações do consumo de media. O preenchimento do mesmo dura apenas 5 minutos.

Agradeço a sua colaboração e honestidade. Todas as respostas serão anónimas.

Obrigado.

→

Os Videocasts, ou "vodcasts", são ficheiros que juntam os formatos de áudio e vídeo. Apresentam as mesmas características que os podcasts, mas incluem a componente de vídeo - permitindo que os ouvintes/visualizadores possam ver o podcaster e os seus convidados.

Podem ser visualizados em plataformas na internet como YouTube ou Spotify. Exemplos de Videocasts famosos: "Maluco Beleza" de Rui Unas; "Extremamente Desagradável", de Joana Marques; "The Joe Rogan Experience", de Joe Rogan.

Consome podcasts?

☐ Sim

☐ Não

Consome videocasts?

☐ Sim

☐ Não

← →

Com que frequência ouve podcasts?

|                  | Nunca                 | Quase nunca           | Com pouca frequência  | Ocasionalmente        | Com alguma frequência | Frequentemente        | Com muita frequência  |
|------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| Consumo podcasts | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

Com que frequência vê videocasts?

|                    | Nunca                 | Quase nunca           | Com pouca frequência  | Ocasionalmente        | Com alguma frequência | Frequentemente        | Com muita frequência  |
|--------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| Consumo videocasts | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

Em que plataformas costuma ver videocasts?

☐ YouTube

☐ Spotify

☐ Instagram

☐ Facebook

☐ TikTok

☐ Reddit

☐ Vimeo

☐ DailyMotion

☐ Twitch

☐ Discord

☐ Outra

Quais são os temas de videocasts que mais o/a interessam?

☐ Notícias e Atualidade

☐ História e Política

☐ Desenvolvimento Pessoal

☐ Negócios, Economia e Finanças

☐ Ciência e Tecnologia

☐ Saúde, Fitness e Desporto

☐ Entretenimento e Humor

☐ Filosofia, Espiritualidade e Religião

☐ Cultura (cinema, literatura, arte, etc.)

☐ Viagens, Gastronomia e Aventura

☐ Fashion, Beleza e Lifestyle

☐ Outro

Qual/Quais é/são o(s) seu(s) videocast(s) preferido(s)?

→

45

**Indique o seu grau de concordância face às seguintes afirmações:**

**Procura de Informação**

|                                                                                                        | Discordo totalmente   | Discordo              | Discordo parcialmente | Não concordo nem discordo | Concordo parcialmente | Concordo              | Concordo totalmente   |
|--------------------------------------------------------------------------------------------------------|-----------------------|-----------------------|-----------------------|---------------------------|-----------------------|-----------------------|-----------------------|
| Aprendo sobre temas da atualidade através do consumo de videocasts                                     | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/>     | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Quando procuro aprofundar o meu conhecimento sobre um determinado tema/assunto, recorro aos videocasts | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/>     | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Os videocasts permitem-me adquirir conhecimento sobre vários assuntos                                  | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/>     | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |



**Relaxamento**

|                                                                                | Discordo totalmente   | Discordo              | Discordo parcialmente | Não concordo nem discordo | Concordo parcialmente | Concordo              | Concordo totalmente   |
|--------------------------------------------------------------------------------|-----------------------|-----------------------|-----------------------|---------------------------|-----------------------|-----------------------|-----------------------|
| Os videocasts ajudam-me a relaxar após o stress do meu dia-a-dia               | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/>     | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Não penso em mais nada quando vejo videocasts                                  | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/>     | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Os videocasts são uma boa forma de "fugir" (escape) aos problemas do dia-a-dia | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/>     | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |



**Entretenimento**

|                                                | Discordo totalmente   | Discordo              | Discordo parcialmente | Não concordo nem discordo | Concordo parcialmente | Concordo              | Concordo totalmente   |
|------------------------------------------------|-----------------------|-----------------------|-----------------------|---------------------------|-----------------------|-----------------------|-----------------------|
| Consumo videocasts para fins de entretenimento | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/>     | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Consumo videocasts para passar o tempo         | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/>     | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Consumo videocasts quando estou aborrecido/a   | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/>     | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |



**Relações Sociais**

|                                                                                     | Discordo totalmente   | Discordo              | Discordo parcialmente | Não concordo nem discordo | Concordo parcialmente | Concordo              | Concordo totalmente   |
|-------------------------------------------------------------------------------------|-----------------------|-----------------------|-----------------------|---------------------------|-----------------------|-----------------------|-----------------------|
| Os conteúdos que consumo nos videocasts ajudam-me a interagir com as outras pessoas | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/>     | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Falo com outras pessoas sobre temas que vi em videocasts                            | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/>     | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Os videocasts ajudam-me a ter temas de conversa com as outras pessoas               | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/>     | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Os videocasts permitem que me relacione com as opiniões de alguém                   | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/>     | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |



### Percepção de Tempo

|                                                                                                                                                          | Discordo totalmente   | Discordo              | Discordo parcialmente | Não concordo nem discordo | Concordo parcialmente | Concordo              | Concordo totalmente   |
|----------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------|-----------------------|-----------------------|---------------------------|-----------------------|-----------------------|-----------------------|
| Ao contrário da rádio e das entrevistas na televisão, os videocasts permitem-me que os veja a qualquer momento, sem ter de esperar por um certo dia/hora | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/>     | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Se os videocasts não pudessem ser guardados e disponibilizados para download, provavelmente não os via                                                   | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/>     | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Alguns videocasts são gravados em direto. Se assim for, prefiro ver o videocast em direto do que ver mais tarde                                          | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/>     | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |



### Multitasking

|                                                                                                             | Discordo totalmente   | Discordo              | Discordo parcialmente | Não concordo nem discordo | Concordo parcialmente | Concordo              | Concordo totalmente   |
|-------------------------------------------------------------------------------------------------------------|-----------------------|-----------------------|-----------------------|---------------------------|-----------------------|-----------------------|-----------------------|
| Conseguo realizar outras tarefas enquanto consumo videocasts                                                | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/>     | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Consumo videocasts especialmente enquanto faço outras coisas (tarefas domésticas, estudar, refeições, etc.) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/>     | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| A componente de vídeo nos videocasts permite-me realizar outras atividades e tarefas ao mesmo tempo         | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/>     | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |



### Relacionamento com o/a podcaster

|                                                                                                                                       | Discordo totalmente   | Discordo              | Discordo parcialmente | Não concordo nem discordo | Concordo parcialmente | Concordo              | Concordo totalmente   |
|---------------------------------------------------------------------------------------------------------------------------------------|-----------------------|-----------------------|-----------------------|---------------------------|-----------------------|-----------------------|-----------------------|
| O facto de poder ver o/a podcaster através do vídeo faz-me sentir mais próximo dele/a                                                 | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/>     | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| O perfil e personalidade do/a podcaster é um fator decisivo para os videocasts que vejo                                               | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/>     | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| É mais provável que veja um videocast de alguém que já conhecia antes                                                                 | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/>     | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Os convidados que o/a podcaster traz, aumenta a possibilidade de consumir o videocast                                                 | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/>     | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| O/a podcaster constitui um fator para o meu consumo de videocasts, independentemente do meu interesse pelos temas/conteúdos abordados | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/>     | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Tenho preferência em ver videocasts de personalidades que admiro                                                                      | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/>     | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Quando concordo com as opiniões do/a podcaster, é provável que consuma mais conteúdo produzido por ele/a                              | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/>     | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |



**Dados Sociodemográficos do Respondente**

**Faixa Etária**

- ☐ Menor de 18 anos
- ☐ 18 - 24 anos
- ☐ 25 - 35 anos
- ☐ 36 - 49 anos
- ☐ 50 - 59 anos
- ☐ + 60 anos

**Género**

- ☐ Feminino
- ☐ Masculino
- ☐ Outro
- ☐ Prefiro não dizer

**Habilitações**

- ☐ Ensino Básico
  - ☐ Ensino Secundário
  - ☐ Licenciatura
  - ☐ Pós Graduação
  - ☐ Mestrado
  - ☐ Doutoramento
  - ☐ Outro
- 

**Ocupação**

- ☐ Estudante
- ☐ Trabalhador-Estudante
- ☐ Trabalhador por conta de outrem
- ☐ Trabalhador por conta própria
- ☐ Desempregado
- ☐ Reformado



Agradeço o seu tempo, honestidade e colaboração no preenchimento do inquérito.

Relembro que a sua resposta permanecerá anónima e contribuirá para uma investigação académica.

Obrigado!