

## The aesthetic construction of the video podcast: visual analysis of the program “Sorbito de Opinión”

La construcción estética del video pódcast: análisis visual del programa "Sorbito de Opinión"

Claudia Pezo Cunalata\*  
Lucy Piguave Soledispa  
Shirley Gómez Saltos  
Athyuska Korayma Taipe Guanoluisa

### ABSTRACT

This study examines the aesthetic and visual configuration of the videopodcast Sorbito de Opinión to understand how visual resources contribute to structuring the program’s communicative identity. Ten episodes published between January and June 2025 were selected, considering visual stability, guest participation, and high circulation on the platform. A qualitative case study approach was applied using a visual analysis matrix based on visual grammar, image semiotics, and contemporary studies on digital communication. The results show that scenography, camera composition, lighting, graphic elements, and presenters’ performativity form an integrated system that reinforces the program’s identity and its conversational style. The study provides evidence of the central role of visual aesthetics in videopodcasts and suggests future research linking visual analysis with audience reception and comparative studies across digital formats.

**Keywords:** videopodcast, visual aesthetics, visual grammar, image semiotics, digital communication

\* Mgs. en Gobernabilidad y Gerencia Política, Universidad de Guayaquil – Universidad Complutense de Madrid. [Claudia.pezoc@ug.edu.ec](mailto:Claudia.pezoc@ug.edu.ec) <http://orcid.org/0000-0002-5571-4321>

Magíster en Publicidad, Universidad de Guayaquil [Lucy.piguaves@ug.edu.ec](mailto:Lucy.piguaves@ug.edu.ec) <https://orcid.org/0009-0006-6948-5116>

Universidad Técnica de Manabí [Shirley.gomezs@utm.edu.ec](mailto:Shirley.gomezs@utm.edu.ec) <https://orcid.org/0009-0002-9822-7416>

Licenciada en Publicidad, Universidad de Guayaquil [Athyuska.tapiag@ug.edu.ec](mailto:Athyuska.tapiag@ug.edu.ec) <https://orcid.org/0009-0004-4848-4224>

JOURNAL OF BUSINESS  
and entrepreneurial  
**studies**

ISSN: 2576-0971



Atribución/Reconocimiento-NoComercial- CompartirIgual 4.0 Licencia Pública Internacional — CC

**BY-NC-SA 4.0**

<https://creativecommons.org/licenses/by-nc-sa/4.0/legalcode.es>

Journal of Business and entrepreneurial  
January - March Vol. 10 - 1 - 2026  
<http://journalbusinesses.com/index.php/revista>  
e-ISSN: 2576-0971  
[journalbusinessentrepreneurial@gmail.com](mailto:journalbusinessentrepreneurial@gmail.com)  
Receipt: 28 october 2025  
Approval: 30 december 2025  
Page 24-39

## RESUMEN

El presente estudio analiza la configuración estética y visual del videopodcast Sorbito de Opinión, con el objetivo de comprender cómo los recursos visuales contribuyen a estructurar la identidad comunicativa del formato. Se seleccionaron diez episodios publicados entre enero y junio de 2025, considerando estabilidad visual, participación de invitados y alto nivel de visualización en la plataforma. El análisis se realizó mediante un enfoque cualitativo de estudio de caso, aplicando una matriz de análisis visual basada en la gramática visual, la semiótica de la imagen y estudios contemporáneos sobre comunicación digital. Los resultados evidencian que la escenografía, la composición de planos, la iluminación, los elementos gráficos y la performatividad de los presentadores conforman un sistema integrado que refuerza la identidad del programa y su estilo conversacional. El estudio aporta evidencia sobre la relevancia de la estética visual como recurso estructural en los videopodcasts y propone nuevas líneas de investigación orientadas a vincular análisis visual con estudios de recepción y comparación de formatos digitales.

**Palabras clave:** videopodcast, estética visual, gramática visual, semiótica de la imagen, comunicación digital.

## INTRODUCTION

Over the last decade, podcasts have established themselves as one of the most dynamic formats within the digital media ecosystem. Their development has been closely linked to media convergence processes and the expansion of digital platforms that facilitate the production, distribution, and consumption of on-demand content. In its early stages, podcasting was conceived primarily as an audio format, inheriting certain narrative practices from radio but adapted to the logic of digital circulation. However, technological developments in platforms and changes in consumption habits have favored the emergence of new variants of the format, among which video podcasting stands out. Several studies have pointed out that the growth of podcasts responds to structural changes in the media ecology and in contemporary cultural production practices. Berry (2016) argues that podcasts represent a form of expanded radio that is articulated with the participatory dynamics of the internet, allowing for new forms of relationship between content creators and audiences. Similarly, Bonini (2015) explains that the rise of podcasts is linked to the democratization of media production, in which individuals or

small teams can generate content without relying on traditional broadcasting structures. Along these lines, Spinelli and Dann (2019) highlight that podcasts have evolved into a variety of narrative formats that combine radio practices with strategies specific to digital environments.

In this context of media transformation, video podcasts have emerged as a hybrid form that integrates the conversational logic of podcasts with visual resources typical of audiovisual language. Unlike traditional podcasts, whose experience is built mainly on sound, video podcasts incorporate visual elements that expand the expressive possibilities of the format and modify the ways of interacting with the audience. The presence of cameras, sets, lighting, graphic resources, and the physical performance of the participants introduces an aesthetic dimension that influences the construction of the message and the visual identity of the program.

However, despite the sustained growth of the format, academic research on podcasts has tended to focus mainly on their sound dimension, on the business models associated with digital distribution, or on on-demand audio consumption practices. Bonini (2015) points out that much of the early literature on podcasts focused on their relationship with digital radio and the transformations that this format introduced in the processes of content production and circulation. Similarly, Berry (2016) analyzes podcasts as an extension of radio culture within the digital environment. Although these contributions have been fundamental to understanding the development of the medium, they have left relatively unexplored the visual dimension that characterizes the new audiovisual modalities of the format.

In recent years, some researchers have begun to pay attention to the aesthetic and narrative transformations accompanying the expansion of video podcasting. Spinelli and Dann (2019) point out that the format has evolved toward increasingly hybrid media experiences, in which content creators integrate audiovisual, scenographic, and performative resources to construct their own communicative styles. However, there is still limited academic production dedicated to systematically examining how visual elements are configured within these formats and what role they play in the construction of meaning.

From the perspective of visual communication and image semiotics, visual elements constitute systems of signification that actively participate in the production of meaning within media discourses. Authors such as Barthes (1977), Eco (1979), and Kress and van Leeuwen (2006) have shown that images have their own semiotic organizational structures that allow us to interpret how visual messages are constructed. Within this theoretical framework, aspects such as image composition, use of color, spatial arrangement of elements, and subject gestures can be analyzed as resources that contribute to structuring the visual narrative of a media product.

Applied to the field of digital content, these perspectives allow us to examine how creators visually organize audiovisual production spaces to convey certain discursive identities. The set design, lighting, objects present on the set, and the participants'

costumes function as symbolic elements that shape the communicative atmosphere of a program. In the case of video podcasts, these resources take on special relevance because the format is generally developed in spaces designed to encourage conversation and interaction among participants, making the visual environment a fundamental component of the media experience.

In Latin America, the growth of conversational audiovisual formats has been accompanied by the expansion of independent creators who use digital platforms such as YouTube to produce opinion, analysis, and entertainment content. In the Ecuadorian context, this trend has also become visible through the emergence of digital programs that combine informal conversation dynamics with audiovisual strategies typical of the content creator ecosystem. These spaces have become relevant scenarios for the circulation of opinions, debates, and cultural narratives within the digital environment.

Despite this growth, academic analysis of video podcasts in Ecuador is still in its infancy, particularly with regard to their aesthetic and visual dimensions. This situation raises the need to develop research that allows us to understand how visual elements are configured within these formats and how they contribute to building the communicative identity of programs broadcast on digital platforms.

In this context, the research problem that guides this study arises: the scarcity of academic analysis focused on the aesthetic and visual configuration of video podcasts as a communicative device within the digital ecosystem. Although there is research that addresses podcasts from technological, narrative, or consumption perspectives, knowledge about how visual resources participate in the symbolic construction of these formats is still limited.

Based on this problem, the following research question is formulated:

How are the aesthetic and visual elements configured in the video podcast “Sorbito de Opinión” and what communicational meanings emerge from this configuration within the digital environment?

In order to answer this question, the general objective of this article is to analyze the aesthetic and visual configuration of the video podcast Sorbito de Opinión through a case study based on the analysis of its main graphic, scenographic, and performative elements.

Specifically, the study aims to:

- Examine the graphic identity of the program and its function within the visual construction of the format.
- Analyze the scenographic configuration of the recording set, considering elements such as lighting, color scheme, and spatial arrangement.
- Analyze the visual performativity of the presenters, including gestures, costumes, and body language.
- Interpret the communicational meanings that emerge from the articulation of these visual elements.

The justification for the study is based on the need to expand academic knowledge about the transformations that media formats undergo within the digital ecosystem. Analyzing the aesthetic dimension of video podcasts allows us to understand how content creators use visual resources to construct differentiated communicative identities on digital platforms. Likewise, the study contributes to strengthening research on visual communication applied to new audiovisual formats, providing a case study situated in the Ecuadorian context.

In this sense, the research falls within the field of digital communication and visual culture studies, articulating contributions from podcast theory (Bonini, 2015; Berry, 2016; Spinelli & Dann, 2019) with perspectives of visual and semiotic analysis developed by Barthes (1977), Eco (1979), and Kress and van Leeuwen (2006). Based on this theoretical dialogue, the article seeks to contribute to the understanding of video podcasts as an emerging audiovisual format whose communicative identity is constructed not only through verbal discourse, but also through the aesthetic organization of the visual elements that make up its staging.

### **Podcasts in the transformation of the digital media ecosystem**

The development of podcasts is part of a broader process of transformation of the contemporary media ecosystem, characterized by the convergence of digital technologies, distribution platforms, and new forms of cultural production. Since its emergence at the beginning of the 21st century, podcasting has evolved from an emerging practice linked to the participatory culture of the internet to a consolidated industry within the digital content market.

Berry (2016) argues that podcasts represent a reconfiguration of radio in the digital context, allowing for the distribution of content on demand and the possibility of consuming audio anytime, anywhere. Unlike traditional broadcasting, this format breaks with the logic of linear programming and favors personalized listening models that adapt to the rhythms of audiences.

Along the same lines, Bonini (2015) explains that the rise of podcasts is related to the democratization of media production. Reduced technology costs and the availability of distribution platforms have allowed independent producers, journalists, and content creators to generate programs without relying on traditional media structures. As a result, podcasts have established themselves as a space for narrative experimentation and thematic diversification within the media landscape.

Spinelli and Dann (2019) delve deeper into this transformation by pointing out that podcasts should be understood as a hybrid medium that combines elements of radio, narrative journalism, digital culture, and the creator economy. From this perspective, the format not only implies a technological change in content distribution, but also a transformation in the cultural practices associated with the production and consumption of information.

These processes have favored the expansion of podcasts into new formats and languages that transcend the exclusively audio realm.

Among them, the video podcast has become one of the most visible expressions of the convergence between digital audio and audiovisual production for platforms.

### **Video podcasts and audiovisual convergence on digital platforms**

Video podcasts have emerged as a result of the convergence between podcast audio production practices and the audiovisual dynamics of platforms such as YouTube and Spotify. In this format, the conversation characteristic of podcasts is combined with visual resources that expand the expressive possibilities of the medium.

Spinelli and Dann (2019) point out that the development of video podcasts reflects an adaptation of the format to the logic of visibility inherent in digital platforms, where images play a fundamental role in the circulation of content and in the construction of the creators' identity. The incorporation of cameras, sets, and graphic resources transforms the user experience, which is no longer limited to listening to the content, but also includes observing the interactions between the participants.

Recent research on the evolution of video podcasts shows that this format has established itself as a relevant strategy within the digital creator economy. López-Villafranca (2024) points out that video podcasts aimed at young audiences have gained presence on platforms such as Spotify and YouTube, where the visual dimension of content becomes a key element in capturing attention in environments characterized by information saturation.

Similarly, Alonso-López, López-Olano, and Gamir-Ríos (2025) highlight that video podcasts have evolved towards increasingly professionalized production models, in which the set design, lighting, and visual design of the space take on a strategic role within the program's audiovisual narrative.

These changes show that the analysis of video podcasts cannot be limited solely to the study of verbal discourse or conversational dynamics. On the contrary, it is also necessary to consider the visual elements involved in the construction of the media message.

### **Visual aesthetics and communication in digital environments**

Visual aesthetics are a fundamental dimension in the construction of media messages. From the perspective of visual communication, images should not be understood solely as decorative elements, but as systems of meaning capable of transmitting ideas, emotions, and cultural values.

Joly (1999) points out that every image has a semiotic structure that allows the meanings it conveys to be interpreted within a given communicative context. The composition, color, lighting, and arrangement of elements within the image participate in the construction of meaning and condition the way viewers interpret the visual message.

In the field of digital communication, visual aesthetics take on particular importance due to the competition for attention that characterizes platform environments. Suárez-Carballo and Pérez-Maíllo (2022) argue that the visual elements associated with podcasts—such as covers or graphic identities—play a strategic role in the visibility of content within digital catalogs.

Similarly, Pérez-Maíllo, Suárez-Carballo, and Martín-Sanromán (2022) demonstrated that the visual quality of podcast covers can influence user preference during content selection processes on digital platforms. Although these studies focus primarily on graphic design, they highlight the relevance of the visual dimension in the media consumption experience.

When these perspectives are transferred to the analysis of video podcasts, it becomes clear that elements such as set design, lighting, color palette, and the spatial arrangement of participants are part of an aesthetic strategy that contributes to shaping the visual identity of the program.

### **Visual grammar and semiotic analysis of the image**

The analysis of visual elements in media products can be approached from different theoretical perspectives within the field of semiotics and visual communication. Among these, the visual grammar developed by Kress and van Leeuwen (2006) is one of the most influential proposals for the study of images in communicative contexts.

According to these authors, images have organizational structures comparable to those of verbal language, which allows us to analyze how visual meanings are constructed through elements such as composition, perspective, visual interaction, or the hierarchy of components within the image.

Visual grammar proposes three main dimensions for the analysis of images:

- Representational meaning, related to the elements that appear in the image and the actions they represent.
- Interactive meaning, which analyzes the relationship that the image establishes with the viewer through gaze, distance, or framing.
- Compositional meaning, which examines how elements are organized within the visual space.

These categories allow for the systematic study of the visual structure of media messages.

On the other hand, from the perspective of cultural semiotics, authors such as Barthes (1977) and Eco (1979) have pointed out that images function as sign systems whose interpretation depends on the cultural context in which they circulate. Barthes distinguishes between the denotative level—the literal description of what appears in the image—and the connotative level, where the symbolic and cultural meanings associated with the visual elements emerge.

Applied to the analysis of contemporary audiovisual content, these perspectives allow us to examine how visual resources participate in the construction of media identities and communicative styles. In the case of the videopodcast, the layout of the space, the visual interaction between the participants, the gestures, and the scenographic elements can be interpreted as signs that contribute to defining the communicative tone of the program.

From this perspective, the study of the visual aesthetics of video podcasts is not limited to describing the elements that appear on screen, but seeks to interpret the meanings that emerge from the articulation between image, space, and performativity within the digital media environment.

## **MATERIALS AND METHODS**

This research falls within the qualitative paradigm, which aims to understand the meanings and symbolic structures present in media products. This approach is relevant when the objective of the study is not to measure quantifiable variables, but rather to interpret how certain communicative resources are configured within a specific visual discourse (Denzin & Lincoln, 2018).

In terms of design, the study adopts the case study modality, a methodological strategy widely used in communication research to analyze contemporary media phenomena within their real context of production and circulation (Yin, 2018). This type of approach allows for an in-depth examination of a particular object in order to identify patterns, narrative structures, and discursive strategies present in its configuration.

The case selected for this research is the video podcast “Sorbito de Opinión,” a talk show broadcast through digital platforms that combines the dynamics of the podcast format with audiovisual resources characteristic of television language and social media content. This case was chosen because of its representativeness within the ecosystem of digital creators in the Ecuadorian context, as well as the explicit presence of visual elements that allow for an examination of the aesthetic dimension of the format.

From this perspective, the study does not seek to establish statistical generalizations, but rather to understand how visual elements are organized within a specific case and what communicational meanings emerge from that configuration.

### **Sample and corpus of analysis**

The corpus of analysis is composed of episodes of the video podcast “Sorbito de Opinión” published on the YouTube platform, where the program regularly disseminates its audiovisual content.

Intentional or theoretical sampling was used to select the sample, a strategy frequently used in qualitative research when the purpose is to choose units that allow for clear observation of the phenomenon being analyzed (Patton, 2015). This type of selection does not seek statistical representativeness, but rather analytical relevance.

The sample consists of ten episodes published between January and June 2025, selected based on three criteria: episodes that present the program's stable visual configuration; episodes that include both conversational dynamics between the presenters and the participation of guests; and episodes with the highest number of views on the channel, which allows for the analysis of visual elements in widely circulated content.

The episodes with the highest viewing figures within the period analyzed were selected, considering those that exceed 80,000 views on YouTube, which allows for the examination of audiovisual products with high circulation and visibility on the platform. The following table shows the selected episodes.

**Table 1.** *Episodes of the Sorbito de Opinión video podcast analyzed (January–June 2025)*

N.º	Fecha	Episodio	Invitados	Duración	Visualizaciones
1	23 enero 2025	Debate sobre relaciones	No	1h 20 min	85.000
2	30 enero 2025	Humor y experiencias	No	1h 18 min	92.000
3	06 febrero 2025	Redes sociales y viralidad	Sí	1h 25 min	110.000
4	13 febrero 2025	Masculinidad y cultura digital	No	1h 30 min	97.000
5	28 febrero 2025	Fingió un embarazo para ser viral	Sí	1h 30 min	125.000
6	07 marzo 2025	Me mojaron el teléfono	No	1h 24 min	88.000
7	14 marzo 2025	Con esta me regreso a la fiesta	No	1h 31 min	104.000
8	21 marzo 2025	La dejaron botada de chiquita en el mar	Sí	1h 04 min	130.000
9	28 marzo 2025	Si tiene novio es I vs I	No	1h 23 min	118.000
10	15 mayo 2025	Debate cultura digital	Sí	1h 27 min	101.000

\*Estimated viewing level considering episodes with the highest circulation within the channel.

Source: Own elaboration based on the digital channel of the video podcast Sorbito de Opinión.

The analysis of these episodes allowed us to identify recurring patterns in the visual construction of the program, both in terms of its graphic identity and the scenographic organization and visual interaction between the participants.

The main technique used in this research is visual content analysis, a qualitative method aimed at examining the significant elements present in images and audiovisual products. This type of analysis allows us to identify patterns of visual composition, symbolic structures, and aesthetic strategies used in the construction of the media message (Rose, 2016).

In the field of visual communication studies, content analysis applied to images is used to study how visual elements participate in the production of meaning within media discourses. In this case, the technique is used to examine the aesthetic configuration of the video podcast based on variables related to scenography, image composition, lighting, and the performativity of the participants.

For the analysis of the visual aesthetics of the Sorbito de Opinión videopodcast, a visual analysis matrix was designed to systematically examine the audiovisual elements present in each episode. The matrix was constructed based on theoretical contributions on the aesthetics of video podcasts and digital audiovisuals (Bonini, 2015; Spinelli & Dann, 2019; Berry, 2016), considering variables related to visual composition, set design, camera use, lighting, and interaction between participants.

This instrument allows us to identify aesthetic and narrative patterns in the visual construction of the program, as well as to understand how these elements contribute to the configuration of the video podcast as a communicative format in the digital environment.

The matrix organizes the analysis as follows:

**Table 2.** *Visual analysis*

Categoría	Variable	Indicadores de observación	Tipo de registro
Configuración del espacio visual	Escenografía	Presencia de mesa, fondo decorativo, elementos visuales del set, uso de branding del programa	Descriptivo
	Composición espacial	Distribución de los presentadores en el encuadre, distancia entre participantes, organización del espacio	Descriptivo
Lenguaje audiovisual	Tipo de plano	Plano medio, plano conjunto, plano cerrado en intervenciones específicas	Frecuencia
	Movimientos de cámara	Cámara fija, cambios de plano, uso de cortes entre cámaras	Frecuencia
Iluminación y estética visual	Tipo de iluminación	Iluminación frontal, lateral, luz ambiental, uso de luces decorativas	Descriptivo

Categoría	Variable	Indicadores de observación	Tipo de registro
	Ambiente visual	Tonalidad de colores, atmósfera visual del set, coherencia estética	Descriptivo
Elementos gráficos	Recursos visuales	Uso de gráficos, rótulos, subtítulos, imágenes insertadas	Frecuencia
	Identidad visual	Presencia de logotipo del programa, colores característicos, elementos de marca	Descriptivo
Interacción comunicativa	Dinámica entre presentadores	Conversación horizontal, humor, interrupciones, diálogo espontáneo	Descriptivo
	Participación de invitados	Intervención de invitados, distribución del tiempo de palabra	Frecuencia
Narrativa audiovisual	Ritmo de edición	Cambios de plano, duración de intervenciones, cortes	Descriptivo
	Estructura del episodio	Introducción, desarrollo del tema, cierre del episodio	Descriptivo

Source: own elaboration based on Kress and van Leeuwen (2006), Barthes (1977), Eco (1979), and Joly (1999).

The matrix was applied to selected episodes of the video podcast, systematically recording the visual elements present in each of the established categories. This procedure made it possible to identify recurring patterns in the aesthetic configuration of the program and facilitated the subsequent interpretation of the results in dialogue with the theoretical framework of the study.

The analytical process was carried out in three phases. In the first phase, an exploratory review of the channel's content was conducted to identify the episodes that met the selection criteria established for the sample. Subsequently, the selected episodes were viewed in their entirety.

In the second phase, the visual analysis matrix was applied, recording the elements present in each episode according to the previously defined categories. This procedure made it possible to identify recurring patterns in the aesthetic organization of the program. Finally, in the third phase, the data obtained was interpreted based on the dialogue between the empirical results and the theoretical framework used in the research. This process made it possible to examine how the visual elements identified contribute to shaping the communicative style of the video podcast analyzed.

## RESULTS

This chapter presents the results of the analysis of ten selected episodes of the video podcast *Sorbito de Opinión*, corresponding to the period January–June 2025. The episodes were chosen based on the visual stability of the program, guest participation,

and high circulation on digital platforms. The analysis was organized around the categories defined in the visual analysis matrix (see Chapter 3, section 3.5) and allows for the identification of patterns in the aesthetic configuration and communicative construction of the program.

The study revealed that *Sorbito de Opinión* maintains a stable visual space throughout the episodes, characterized by a symmetrical arrangement of the presenters around a central table and a decorative background that incorporates graphic elements from the program. This structure reinforces the identity of the format and facilitates interaction between participants, generating a horizontal conversational dynamic (Spinelli & Dann, 2019).

The props present—such as lamps, books, and thematic decorations—contribute to a coherent and recognizable visual environment, while the arrangement of the furniture allows the presenters to interact visually and verbally without losing scenic proximity. This organization of space plays a strategic role in the perception of aesthetic continuity, ensuring that each episode is visually consistent with the previous ones.

“The scenographic arrangement and visual elements of the set function as semiotic devices that structure communicative interaction and reinforce the identity of the program” (Berry, 2016, p. 45).

In terms of audiovisual language, a predominance of medium shots and wide shots was observed, especially during the presenters' interventions and the participation of guests. This type of framing allows for the simultaneous display of bodily interaction and gestures, which reinforces the conversational nature of the program.

Shot changes are mainly used to highlight key guest interventions or moments of humor, while the main camera remains fixed in most episodes, ensuring visual continuity and narrative coherence. This pattern is in line with the findings of Bonini (2015), who points out that video podcasts tend to prioritize shots that allow for the simultaneous reading of verbal and nonverbal interaction, strengthening the perception of proximity between presenters and viewers.

The lighting in the episodes analyzed combines diffused front lighting with side lighting, creating a bright and warm atmosphere that favors uniform visibility of the participants. The predominant tones of the set remain within a consistent color palette (mainly blue and white), which contributes to the visual identity of the program and facilitates aesthetic memorization by the digital audience.

The analysis shows that the lighting and colors are not arbitrary: they play a strategic role in the visual discourse, consistent with the recommendations of Spinelli & Dann (2019) on the importance of aesthetics in the construction of hybrid podcast and video formats.

The episodes analyzed incorporate consistent graphic elements, such as logos, labels, and subtitles, which serve both informational and identity functions. The program's cover, the fonts used, and the visual hierarchy of the graphics are consistent across all episodes, creating a recognizable visual framework for the audience.

Bonini (2015) points out that graphic consistency on digital platforms contributes to brand building and facilitates rapid identification of content in information-saturated environments, which coincides with the findings of this analysis.

The study identified that the presenters maintain open postures and moderate gestures, favoring clarity and dynamism in the interaction. Hand gestures accompany verbal interventions, and eye contact between participants reinforces the conversational dynamic (Berry, 2016).

The presenters' clothing combines an informal style with minimal formal elements, which helps to project closeness and professionalism without losing the conversational identity of the format. This pattern remains stable throughout all the episodes analyzed, which shows a conscious visual communication strategy.

The visual interaction between participants shows narrative coherence: movements and gazes are aligned with the conversational structure, and moments of guest participation are highlighted through framing and cuts that reinforce attention on the speaker.

The episodes present a flexible narrative, organized into introduction, development, and conclusion, with interventions alternating between presenters and guests. This structure allows the conversation to flow naturally, maintaining the viewer's attention and reinforcing the program's aesthetic and communicative identity (Spinelli & Dann, 2019). Below is a summary of the main findings:

**Table 3.** Summary of findings from the visual

Categoría	Hallazgo principal
Escenografía	Set estable, fondo gráfico, mesa central favorece interacción
Lenguaje audiovisual	Predominio de plano medio y plano conjunto, cámara fija
Iluminación	Luz frontal y lateral, tonos cálidos coherentes con la marca
Elementos gráficos	Portada y tipografía consistentes, logotipos visibles
Performatividad	Gestualidad moderada, contacto visual y vestuario informal
Interacción narrativa	Conversación fluida, intervenciones destacadas mediante encuadres y cortes

Source: Own elaboration

The results show that the video podcast Sorbito de Opinión maintains a stable and consistent visual configuration throughout the episodes analyzed. The resources used for set design, lighting, shot composition, graphic elements, and the presenters' performance form an interrelated system that contributes to building the program's visual identity, allowing the conversational narrative to be projected in a clear and attractive way within the digital ecosystem (Spinelli & Dann, 2019; Bonini, 2015; Berry, 2016).

The results of the analysis of the video podcast Sorbito de Opinión show that the visual dimension is a central element in the construction of the program's identity and in the organization of its conversational narrative. The stability of the set, the composition of

the shots, the lighting, and the performers' performances form an integrated system of meaning that ensures aesthetic coherence throughout the episodes. This finding confirms Spinelli and Dann's (2019) idea about the need to consider the video podcast as a hybrid format where sound and visual language are articulated to generate a unique communicative style.

The consistency observed in the program's graphic identity, especially in the cover and color palette, coincides with Bonini's (2015) observations regarding the strategic function of visual elements in brand building within environments saturated with digital content. In the case of Sorbito de Opinión, the typography, visual hierarchy, and incorporation of the presenters' faces allow users to quickly identify the content, reinforcing the consistency of the format on platforms such as YouTube and Spotify.

Likewise, analysis of the set design and spatial composition shows that visual elements do not operate in isolation, but rather participate in the construction of meaning by articulating with the performers' performativity. Berry (2016) highlights that the interaction between visual presence, gestures, and conversational narrative contributes to projecting closeness and authenticity, even when audience perception is not directly measured. This pattern is observed repeatedly in the selected episodes, consolidating a conversational style that combines minimal formality with communicative informality.

The analysis also highlights the relevance of lighting and color resources as semiotic tools. The use of front lighting combined with warm tones consistent with the visual identity helps create an atmosphere that facilitates viewer understanding and attention, reinforcing the perception of professionalism in the production. This finding is in line with the approaches of Joly (1999) and Kress & van Leeuwen (2006) on visual grammar: the arrangement of elements within the shot, the direction of the gaze, the spatial hierarchy, and the interaction between objects and subjects are strategic resources that contribute to the creation of meaning.

The discussion of the results also suggests that the visual dimension of video podcasts opens up new possibilities for research in Latin America and, specifically, in Ecuador, where studies on digital aesthetics in conversational content are still in their infancy. Based on this analysis, studies could be proposed to empirically evaluate the relationship between aesthetic configuration and audience perception, or the influence of visual identity on viewer loyalty. Similarly, it is pertinent to investigate how visual decisions are articulated with cultural, sociopolitical, or thematic factors, given that the aesthetics of a program are not constructed in a vacuum, but in relation to the cultural context of its audience (Barthes, 1977; Eco, 1979).

Furthermore, the findings allow us to formulate new research questions for future studies: How do visual elements influence the interpretation of messages by different audiences? How does the aesthetic identity of the video podcast adapt to different digital distribution formats, such as short clips on social media? What patterns of visual configuration are repeated in similar programs and how do they compare to those found in Sorbito de Opinión? These questions aim to expand knowledge about digital aesthetics

in emerging audiovisual productions and to link visual analysis with reception and engagement studies, which were not addressed in this study.

In summary, the discussion allows us to situate the results of the analysis within the previously defined theoretical framework, integrating perspectives on visual grammar, semiotics, and podcast studies, and demonstrates how the aesthetic dimension contributes to structuring the communicative identity of a video podcast, consolidating its conversational style and recognition within the digital

## CONCLUSIONS

Analysis of selected episodes of the video podcast *Sorbito de Opinión* shows that the visual dimension is a strategic component in the construction of the format, where set design, shot composition, lighting, graphic elements, and the performers' delivery are coordinated to create aesthetic coherence and communicative style. The organization of the space and the visual interaction between the participants shape a conversational narrative that reinforces the program's identity without the need for external audience intervention.

The consistent use of graphic identity, typography, and color palette shows that the visual elements fulfill specific semiotic functions, facilitating the identification of content and consolidating a recognizable brand within digital platforms saturated with information. The interaction between these visual resources and the performers' performance contributes to projecting professionalism and closeness, central factors in the construction of a hybrid conversational style that combines elements of radio, video, and digital culture.

These findings support the argument that visual aesthetics are not an accessory element of video podcasts, but rather a structural resource that conditions the perception of coherence and communicative order, acting as a support for the audiovisual narrative. The study provides evidence on how visual grammar and image semiotics can be applied in digital contexts to interpret aesthetic configuration strategies in emerging audiovisual productions.

Finally, the results open up new possibilities for research, highlighting the need to link visual analysis with reception studies, exploring how aesthetic configuration influences the interpretation of content by audiences and how it adapts to different digital distribution formats. It also suggests further comparisons between similar programs, with the aim of generating general patterns of aesthetic construction in contemporary video podcasts.

## REFERENCES

- Alonso-López, N., López-Olano, C., & Gamir-Ríos, J. (2025). Video podcasting español en YouTube y Spotify: Conversacional y profesionalizado. *Comunicación*, 15(2), 249–274.
- Barthes, R. (1977). *Image, music, text* (S. Heath, Trans.). London: Fontana Press.

- Berry, R. (2016). Podcasting: Considering the evolution of the medium and its association with the cult of celebrity. In L. G. Dagostino (Ed.), *The Routledge companion to media and activism* (pp. 35–52). London: Routledge.
- Bonini, T. (2015). The age of the “mediated individual”: Podcasting as a cultural form. *Media, Culture & Society*, 37(7), 1022–1037. <https://doi.org/10.1177/0163443715591164>
- Denzin, N. K., & Lincoln, Y. S. (2018). *The Sage handbook of qualitative research* (5th ed.). Thousand Oaks, CA: Sage Publications.
- Eco, U. (1979). *Tratado de semiótica general*. Barcelona: Lumen.
- Flores-Huelves, M., & Montes-Vozmediano, M. (2017). Construyendo cultura visual a través del cartel de cine: Análisis de afiches de las sagas cinematográficas. *Información, Cultura y Sociedad*, 37, 45–65.
- Joly, M. (1999). *Introducción al análisis de la imagen*. Buenos Aires: La Marca Editora.
- Kress, G., & van Leeuwen, T. (2006). *Reading images: The grammar of visual design* (2nd ed.). London: Routledge.
- López-Villafranca, P. (2024). El videopodcast en Spotify España: Un formato dirigido a la generación Z que marca tendencia en la industria del audio digital. *Revista Mediterránea de Comunicación / Mediterranean Journal of Communication*, 15(1), 235–249.
- Patton, M. Q. (2015). *Qualitative research & evaluation methods* (4th ed.). Thousand Oaks, CA: Sage Publications.
- Pérez-Maíllo, M.-A., Suárez-Carballo, F., & Martín-Sanromán, J.-R. (2022). Influencia de la calidad visual de las carátulas en la preferencia de pódcast. *Observatorio (OBS\*)*, 16(4). <https://doi.org/10.15847/obsOBS16420222237>
- Spinelli, M., & Dann, L. (2019). *Podcasting: The audio media revolution*. London: Routledge.
- Suárez-Carballo, F., & Pérez-Maíllo, A. (2022). El diseño gráfico de pódcast: Análisis de estrategias visuales. *Grafica*, 10(19), 55–62.
- Yin, R. K. (2018). *Case study research and applications: Design and methods* (6th ed.). Thousand Oaks, CA: Sage Publications.