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Publishing podcasts: an analysis of the innovation component of the Ukrainian market

Подкасти видавництв: аналіз інноваційної складової українського ринку

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Abstract

The article is devoted to identifying the podcast activity of Ukrainian publishers as an important innovation component of their marketing activities. The objective of the article is to study the level of podcast activity of Ukrainian publishing houses and to analyze the thematic diversity of domestic publishing podcasts as an aspect of the innovative component of the publishing business. The 130 Ukrainian publishing houses were analyzed to determine their podcasting activity by formal and content features. It has been found that only 8 publishers create their own podcasts (mostly 1-2 podcasts from the publishing house; a total of 14 podcasts, 163 episodes). The methodological basis of the study is content analysis, methods of generalization, comparison, analysis, and synthesis. The study found that publishers are the most active: Laboratory (podcasts such as "Laboratory of Senses" that includes 22 episodes;


Анотація


Статтю присвячено виявленню подкаст-активності українських видавництв як важливої інноваційної складової їх маркетингової діяльності. Мета статті – дослідити рівень подкаст-активності українських видавництв та проаналізувати тематичне розмаїття вітчизняних видавничих подкастів як аспект інноваційної складової видавничого бізнесу. Проаналізовано 130 українських видавництв для з'ясування їхньої подкаст-активності за формальними та змістовими ознаками. Виявлено, лише 8 видавництв, що створюють власні подкасти (здебільшого 1-2 подкасти від видавництва; усього 14 подкастів, 163 епізоди). Методологічною основою дослідження є контент-аналіз, методи узагальнення, порівняння, аналізу, синтезу. Лабораторія (подкасти «Лабораторія сенсів» — 22 епізоди; «Лабораторія нефікшн» — 26 епізодів); Астролябія (подкаст Радіо «Астролябія» — 32


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“Laboratory of Nonfiction” - 26 episodes; Astrolabe (podcast of Radio “Astrolabe” with 32 episodes); Dukh i Litera (podcast “Laboratory: 1000” including 4 episodes; “Dukh i Litera: Podcast” – 20 episodes). The overwhelming majority of the analyzed episodes in all podcasts (58%) by category are devoted to discussing books published by publishing houses, in particular in the form of conversations with translators, publicists, and editors; 27% of them are episodes that do not deal with book publishing. Literary and literary-related topics are devoted to 8% of podcasts; authors’ creative paths, genres, etc. are covered in 7% of podcasts.

Keywords: innovation, publishing business, publishing house podcasts, literary podcasting, podcast topics, online activity.

Introduction

Today, both in the world and in Ukraine, the number of podcasts is actively growing, which means a series of conversational audio/video recordings that are united by a certain idea and distributed on the Internet. For example, Miskyi & Sokolenko (2024) underline statistics by the manager of the MEGOGO AUDIO platform K. Kotvitska about posting 770 Ukrainian podcasts on the platform by May 2024, 200 of which were created over the last year. Today, podcasts are able not only to meet the cognitive needs of the audience, but also to become an effective tool of image advertising that encourages various media to produce their own podcasts. Podcasts can also be effective in promoting publishing products and services, as evidenced by the European experience. Thus, studying the podcasts of European publishers, Kosheliuk & Blahovirna (2021) summarize: “an audio podcast performs the function of image advertising, creates a positive impression of the publishing brand, publisher, encourages people to listen, return, and recommend to friends,” which allows us to perceive podcasts as a promising marketing tool for Ukrainian publishers, who are mostly suffering from the consequences of the war and need public attention to continue their activities. Unfortunately, the extent to which Ukrainian publishers are involved in podcasting is currently unknown. According to the analysis of scientific sources below, there has been no scientific research aimed at identifying the number and content of podcasts by Ukrainian publishers, which makes the proposed study relevant. After all, the analysis of existing podcasts by publishing houses will allow to identify free niches (unreported/unpopular topics or unused forms) and in the future improve communication with listeners both for those publishers that are actively creating podcasts now and for those who are just going to create their own podcasts, avoiding repetition of existing formats.

Literature Review

A review of scientific sources has shown that the most relevant to the research topic is the article by Kosheliuk & Blahovirna (2021) about analyzing audio podcasts of European publishers as a type of image advertising. For the most part, Ukrainian researchers concentrate their attention on the following problems: the classification of podcasts is studied by Bulakh (2023), meanwhile Mudra & Majchrowska (2023), Naumenko (2022) studied thematic and genre diversity of podcasts’ different types. The detailed research of advertising in podcasts was highlighted by Bulakh, Kulikova, Martiukhyna, Karpenko, & Putsiata (2023). For example, the types and genres of media podcasts are considered by Mudra & Majchrowska (2023). Naumenko (2022) analyzes the thematic range of Ukrainian audio podcasts, paying attention to podcasts created by various media, and Kovtun (2023) examines the thematic and genre diversity of Ukrainian literary podcasts in general, underlining that “the most productive genres were podcast shows, podcast stories, podcast conversations, and podcast interviews, while podcast reviews and podcast reviews are less common.” Havryliuk, I. (2022) concentrated her attention on studying podcasts in the system of Ukrainian Internet-media as components of mass media. Instead, foreign scholars Rime, Pike & Collins (2022) analyze the essential features of podcasting. Berry (2022) studied the differences between radio and podcasting. The boundaries between audio media products such as audiobooks and podcasts were highlighted by Garcia & Domingos (2023). Chan-Olmsted & Wang (2020) paid attention to the motives

епізоди); Дух і літера (подкаст «Лабораторія: 1000» — 4 епізоди; «Дух і Літера: Подкаст» — 20 епізодів). За тематикою, переважна більшість проаналізованих епізодів у всіх подкастах (58%) присвячена обговоренню видань, опублікованих у видавництвах, зокрема у формі бесід з перекладачами, публіцистами, редакторами; 27% - епізоди, тематика яких не стосується книговидавництва. Літературним та навкололітературним темам присвячено 8% подкастів; творчий шлях авторів, жанри, в яких пишуть тощо – 7%.

Ключові слова: інновації, видавничий бізнес, подкасти видавництва, літературний подкастинг, тематика подкастів, онлайн діяльність.

and behavior of podcast consumption, and Schlütz & Hedder (2021) – to characteristics of podcast hosts that affect the connection with listeners. Types of branded podcasts were researched by García-Estévez & Cartes-Barroso (2022), while specifics of news podcasts by Newman & Gallo (2020). Highlighting comprehensively studying literary podcasts, in particular, investigating the impact of podcasting on contemporary literary culture is devoted to works by Rubery (2023). Another aspect of the considered problem of improving students' perception and understanding of literary podcasts by listening, and offering strategies for implementing podcasts in sample lesson plans was considered by Costabile-Heming & Halverson, R. J. (2023), wherein creating podcasts in literature lessons to showcase the literary abilities of Norwegian school students was studied by Dversnes (2022).

The impact of innovations and the digital economy on the peculiarities of the transformation of business structures is analyzed by Kozlova, Herashchenko, Mazhnyk, Samsonenko, & Velyka (2024) and Drinke, Mazhnyk, Zvirgzdina, Mokiienko, Holovash, & Kryshal. (2024), but no detailed analysis of the specifics of the impact of innovations on the Ukrainian publishing business has been carried out yet.

Thus, despite the availability of scholars' interest in the classification of podcasts, their target audience, thematic and genre diversity, as well as foreign publishers' podcasts, podcasts of Ukrainian publishers have not been researched by either domestic or foreign scholars. Thus, the relevance of the study is reinforced by the existing contradiction between the growing number of podcasts in Ukraine, on the one hand, and the lack of research geared toward identifying the level of involvement of Ukrainian publishers in creating podcasts, on the other.

The objective of the article is to study the level of podcast activity of Ukrainian publishing houses and to analyze the thematic diversity of domestic publishing podcasts as an aspect of the innovative component of the publishing business.

Methodology

The methodological basis of this research is carefully structured, encompassing both content analysis and a range of general scientific methods such as generalization, comparison, analysis, and synthesis. At the very initial stage of the study, a thorough selection of publishers for detailed analysis was conducted. Only active publishers were chosen for examination – those who continued their vital work despite the challenges posed by the full-scale invasion. According to Oleksandra Koval, director of the state institution Ukrainian Book Institute, as reported by Ukrinform (2023, May 25), there are currently 560 publishers in Ukraine, yet only about 250 remain active. The key criterion for selecting these publishers was their involvement in a variety of meaningful events. Specifically, our focus was on publishing houses that persisted in their operations after the invasion, and this limitation shaped our analysis. We concentrated on the participants of the Book Arsenal and Book Country book festivals held in the spring of 2024. From the total pool of participants, we excluded 20 who were not directly positioned as publishers – these included cultural projects, individual authors, bookstores, and others who were irrelevant to our study. Of the remaining 178 participants, 48 were involved in both festivals, leaving us with a refined group of 130 publishers for scrutiny. This included 122 book publishers, 3 comic book publishers, and a small group of publishers specializing in cards, board games, puzzles, and notebooks (Chitomo, 2024).

In the second stage of research, a systematic search for podcasts within these publishing houses was conducted, with a particular focus on audio and video recordings labeled as “podcasts.” We carried out direct searches on the publishers' websites (notably, platforms like Laboratoria and Vidkryttia) and expanded our search to the widely popular YouTube platform. This was informed by a compelling study conducted by Public Broadcasting specialists in mid-2023, which found that 69% of surveyed consumers regularly engage with podcasts. By integrating results from these platforms, we were able to compile a substantial sample of podcasts for further analysis. Notably, a distinct set of 15 episodes from various podcasts about publishing houses was also identified, showcasing the important role of podcasts in promoting publishing.

The third stage saw us meticulously examining the content of the selected podcasts using content analysis. Our final sample comprised 14 podcasts produced by publishing houses (spanning 163 episodes), as well as 15 episodes from podcasts about publishing. The main goal of this content analysis was to explore the thematic and genre orientation of each episode, and to examine their frequency, number, and duration. We carefully defined our units of measurement – episodes of the chosen podcasts – and our units of analysis,

which included themes, the form of communication (story, conversation, interview), episode counts, and episode lengths (extra-long, long, medium, short). Specific questions we aimed to answer were: “What topics are discussed?” and “Which genres are most prevalent?” During this process, we carefully recorded the features of each episode, categorizing them by topic (e.g., discussions of individual publications, authors' careers, literary themes, and topics unrelated to publishing) and format (e.g., stories, conversations, interviews). We also noted the recording method (audio podcast vs. video podcast) and the duration of each episode.

Furthermore, in analyzing the podcasts about publishing houses, we paid particular attention to the identity of the podcast authors – whether they were media representatives, NGO affiliates, or independent podcasters – and the specific topics they tackled. These results were systematically recorded in a descriptive table, which allowed us to later generalize our findings in a coherent manner.

Finally, in the fourth stage, we embraced the methods of generalization, comparison, and synthesis. The generalization method was essential when reviewing the existing literature related to the research problem, while the comparative method enabled us to highlight the distinctive features of the various publishers' podcasts. The synthesis method proved invaluable in drawing comprehensive conclusions from the research, helping to clarify the broader implications of our study.

Results and Discussion

As a result of the research, it was found that out of the 130 analyzed publishers that participated in Book Arsenal 2024 and the Book Country festival, only 8 publishers have their podcasts. These are Antikvar, Astrolabe, Vidkryttia, Dukh i Litera, Laboratory, Ranok, and Projector Publishing, Linguist. UKRAÏNER also has its podcasts; however, this platform is better known as a socio-cultural multimedia Ukrainian studies project, with materials based on its expeditions. Therefore, its podcasts are better to analyze as media podcasts. Despite the publisher has been within the project since 2021, it was not possible to identify that specific podcasts were initiated by UKRAÏNER. Similarly, it was not possible to identify podcasts specifically created by the Kyiv-Mohyla Academy publishing house. The website of the YZHAK publisher has a “Podcasts” section that is under development, but the fact of its existence has perspectives of creating podcasts by this publisher in the future. The mentioned publishers' podcasts except for “Zmist” by Projector Publishing are hosted on the YouTube platform, and some podcasts have more episodes on SoundCloud (e.g. “Antikvar”, “Laboratory Non-Fiction”). The podcast of the “Linguist” publisher was found through the Google search engine. The podcasts of the listed publishers were analyzed taking into account formal criteria such as a number of podcasts/episodes, duration of episodes (long; medium; short); recording method (audio podcast; video podcast) and content including thematic, genre orientation of the podcasts, as well as communication format between participants.

The analysis revealed that publishers mostly create 1-2 podcasts such as Vidkryttia, Astrolabe, Ranok, Projector Publishing. Wherein Linguist has 1 podcast; Dukh i Litera and Laboratoria – each have 2 podcasts except for Antikvar which has 5 podcasts. Despite the number of podcast titles does not provide a complete picture of the podcast activity of publishers. A more accurate indication of this activity is the number of episodes (as of July 25, 2024) in each podcast. The data is presented in the diagram (Fig. 1).

As shown in the diagram, Antikvar has published a total of 12 episodes in 6 podcasts including the following ones:

- “Herb and Creators”, 3 episodes (Savchuk, 2021), “Medicina Mobilissima”, 4 episodes (Sherman, 2021a), with durations ranging from 6 to 17 minutes;

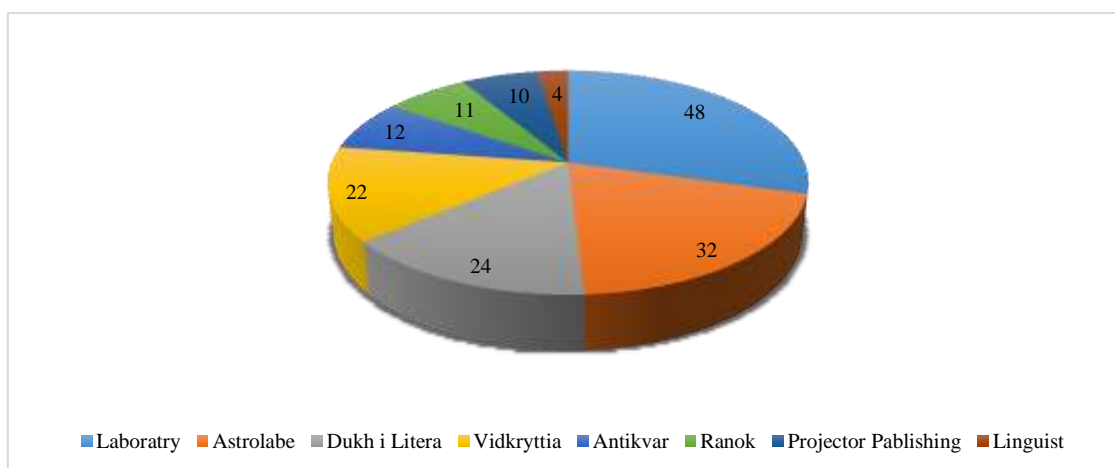


Figure 1. Podcast Activity of Publishers by Number of Episodes, the number of episodes as of July 2024.

Series of podcasts dedicated to thematic issues of the *Antikvar* magazine such as “Life Among Icons”, 1 episode, 37 minutes (Sherman, 2021d), “Museum of Costume and Style by Viktoria Lysenko”, with episodes such as “Museum Items on the Cover of the Magazine with Viktoria Lysenko Talks”, 8 minutes (Lysenko, 2021), and “Secrets of the Building Housing the Museum of Costume and Style with Mikhail Kalnytsky Talks”, 13 minutes (Kalnytskyi, 2021) which have a total of 4 episodes, and “Igor Globa on Limited Editions of *Antikvar*”, 1 edition, 22 minutes (Sherman, 2021b), “Antiques – or is it the fun of old snobs?” (Sherman, 2021c) has 1 issue with 4 episodes in total, only one of which is medium in length, while the rest are short.

In contrast, the Laboratory publisher has produced two podcasts with a total of 48 episodes, in particular, “Laboratory of Senses” (Martynov&Panasiuk, 2021) with 22 episodes and “Laboratory Non-Fiction” (Panasiuk, 2023) with 26 episodes, each episode approximately 1 hour long. Astrolabe (Mykhalevych, 2023) has released 32 episodes (averaging 1 hour per episode), Dukh i Litera (Finberh, 2024) has 24 episodes, Vidkryttia “Open Publisher” (Yakuba, 2024) has 22 episodes (1 hour per episode), Ranok has 11 episodes of the “BookTalk: Morning Shelf” podcast (BookTalk, 2024) – 11 episodes, and Projector Publishing podcast “Content” (Kaporikov, 2024) – 10 episodes (approximately 1 hour each). The Linguist publishing house (Sverdliuk, 2024) has 4 episodes of the “Linguist Talks” podcast available for free (1 hour to 1 hour 10 minutes each).

The Komora publisher has uploaded a video with a master class with Oksana Zabuzhko on the SoundCloud platform, but the video was not labelled as a podcast, so it is not reflected in Figure 1. In terms of recording format, we can state. Those audio podcasts are predominant (Antikvar, Laboratory, Projector Publishing, Astrolabe), while Linguist, Vidkryttia, and Ranok produce video podcasts. The publisher Dukh i Litera offers both audio and video podcasts, with a predominance of the audio format. Regarding the communication style, it is concluded that dialogue podcasts are the most common among the analyzed episodes (Ranok, Dukh i Litera, Vidkryttia, Projector Publishing, Linguist). However, monologic (Antikvar) and polylogic (some episodes of “Laboratory of Senses” and “Dukh i Litera: 1000”) podcasts are also present. In terms of communication format, they mainly include conversations, interviews, narratives, and reviews. The most prolific publisher in terms of the number of episodes created is Laboratory. It has two podcasts: “Laboratory of Senses” (22 episodes) and “Laboratory Non-Fiction” (26 episodes). In “Laboratory Non-Fiction,” discussions are sparked by specific issues raised in books published by the publisher, but the conversations extend beyond the books themselves, turning into educational journeys. For example, in episode 18 (Panasiuk, 2023), Valeriy Kalnysh speaks with Vadim Granovsky, founder of Coffee in Action, discussing Augustin Sedgwick’s book “Cavalend: Who, How, and Why Invented Our Favorite Drink,” which addresses contemporary coffee production issues, coffee consumption culture, and more. The episodes of the Astrolabe Radio podcast take an interest in building dialogues and conversations with translators and artists around the books of the publisher, discussing aspects of writing conditions, historical context, and its impact on the author’s personality. Although the first issue of the Dukh i Litera’s podcast addresses book publishing during wartime, the majority of its episodes focus on discussions about books (15 episodes), a two-volume work of a specific author’s book (1 episode), a book series (1 episode); and the release of an almanac (1 episode). In three issues of 4th podcast “1000 and 1 Book” of the publisher, the series of books are analyzed dedicated to children’s

publications, historical books, and books on Judaica. The first issue of this podcast reviews the repertoire of books published by the publisher throughout its history.

The Ranok publishing house positions its podcast “BookTalk Morning Shelf” (BookTalk, 2024) as “a space for interesting conversations and discussions about the literary world with talented Ukrainians”. In interviews, the podcast discusses different topics including the following ones:

- Specific creative journey of guests which are book authors (Dara Korniy, Andriy Kokotyukha, Tanya Hud, Yulia Vrotna, Hanna Bulgakova, Olga Kupriyan, Yulita Ran, and others);
- The genres in which authors write (detective, fantasy, non-fiction);
- The target audience (children’s literature);
- The authors’ books themselves concerning issues devoted to their creation history, writing preconditions, etc.

Such communication format brings the author closer to the target audience, partially revealing the mystery of creativity, which makes the listener involved in this mystery.

The dialogues in the “Vidkryttia Vydavchynia” (Open Publisher) podcast of the Vidkryttia publishing house are structured as casual conversations between the host and the co-founder of the publishing house Natalia Vasilyeva with invited guests concerning literary, literary-related, and personal topics.

The “Zmist” (Content) podcast of Projector Publishing is dedicated to culture and creative industries. The inspiration for the first season of the “Zmist” podcast focused on freedom became the art book “Telegraf. Freedom”, published by the house. Thus, discussions in all episodes revolve around the concept of freedom in music, architecture, cuisine, advertising, etc.

The “Linguist Talks” podcast of the Linguist publishing house is less about the books themselves and more about the teaching process. Topics discussed in the podcast include the following ones: “How teachers choose textbooks: what guides teachers in selecting textbooks”; “What makes us teachers”; and “How teachers establish personal boundaries”.

As shown in Fig. 2, the majority of episodes in publishing podcasts (58%) are dedicated to discussions about the publications released by the publishers. These discussions often involve conversations with translators, publicists, editors, and authors. The topics covered include:

- The history and background of individual books, book series, journals, or anthologies. For example, the episode “Exhibition 1000 and 1 Books” of the Dukh i Litera publisher explores the publisher’s repertoire throughout its history (Davidenko, 2024);
- Books published over a specific chronological period. For example, the episode “Open Publisher: From New Year to Arsenal: A Big Conversation About the Books of Vidkryttia Vydavchynia (Yakuba, 2024) covers the publisher’s works released between these events;
- Discussions of certain book genres (fiction, non-fiction, and historical ones);
- Meetings with authors discussing their creative paths, genres they write in, and the specifics of writing for certain target audiences. Most episodes of “Morning Shelf” (7%) fall into this category.



Figure 2. Thematic Focus of Publishing Podcasts, the number of episodes as of July 2024.

In addition to book-related topics, some podcasts also address related literary issues (8%) including the following ones:

- Editorial and publishing preparation of works (e.g. “Vidkryttia Vydavchynia” (Open Publisher, (Yakuba, 2024);
- Translation activities (e.g., Astrolabe);
- Reading activity of compatriots and book publishing during wartime (e.g. “Book Publishing During War: A Conversation with Vladia Davidyuk and Leonid Finberg” by Dukh i Litera publisher, (Davydenko, 2023).
- Publishers’ attitudes towards book adaptations (e.g. “Vidkryttia Vydavchynia” (Open Publisher).

A significant portion (27%) of episodes is not directly related to book publishing including the following:

- Episodes of the podcast “Zmist (Content)” (Kaporikov, 2024) by Projector Publishing devoted to discussing the concept of freedom in various forms;
- Podcasts by Antiquar focusing on topics concerning the history of heraldry and domestic medicine through artefacts;
- Episodes of “Laboratory of Senses” (Martynov & Panasiuk, 2021) covering political journalism, contemporary art, the idea of the Ukrainian state, etc.

It can be confidently asserted that publishing podcasts realize not only informative but also promotional and image-building functions based on the publisher’s authority, attracting a targeted audience, and discussing the publisher’s products that help increase reader interest.

Even though most publishers do not have their podcasts, the research revealed that 15 of them (Vydavnytstvo Starogo Leva, Nebo Booklab Publishing, Vivat, KSD, Knyholov, Irbis, ArtHuss, A-BA-BA-HA-LA-MA-HA, Bilka, Folio, Vikhola, Rodovid, Smoloskyp, Safran, and Maliopus) have managed to promote their activities through various podcasts (often literary, but not exclusively), participating as guest speakers.

It is noteworthy that while publishers’ podcasts predominantly feature discussions and reviews, podcasts about publishers often include interview and online meetings. The authors of podcasts that cover publishers’ activities in specific episodes include media representatives (NB, Hromadske, etc.), public organizations, and independent podcasters (writers, literary critics, etc.).

Thus, despite most publishers do not host their podcasts, podcasting provides many of them with an opportunity to remind the audience of their activities and, in some cases, “introduce” their publisher to new audiences. It is also worth noting that an alternative to podcasts today is video content published by publishers on their own YouTube channels. These channels are maintained by publishers such as Antiquar, ArtHuss, Discursus, Zeleny Pes (Green Dog), Urbino, Knygolav, Vydavnytstvo Starogo Leva, Koleso Zhyttia (Wheel of Life), and the ADEF-UKRAINA publishing house. On these platforms, publishers post

book previews, discussions with authors, translators and editors, as well as lectures, interviews, debates, meetings, presentations, etc. In this regard, Vydavnytstvo Starogo Leva is the most active one, with the highest number of views.

Thus, the research indicates that, unlike European publishers, podcasting remains an innovative activity for the Ukrainian publishing business. However, it undoubtedly has significant potential, as it serves not only informational and educational purposes but also an advertising function. This allows publishers to promote their businesses online while presenting publications through a deep exploration of the meanings that authors aim to convey in their books. Unlike direct advertising, this form of online promotion is subtle and, therefore, does not provoke rejection from the target audience. Additionally, it enables the dissemination of information about publishing products at no cost in the online environment. This transforms podcasting into an appealing and innovative means of interaction between publishers as business entities and listeners as consumers of publishing products.

Despite the findings of this study, which indicate the limited activity of Ukrainian publishers in the podcasting field, it is clear that a deeper exploration is needed to understand the factors influencing this trend. While only a small proportion of Ukrainian publishers are currently involved in podcasting, the global popularity and growth of this medium suggest that its adoption in Ukraine is likely to increase in the near future. Several factors may explain the current limitations, including technological constraints, a lack of resources, and insufficient awareness of podcasting as an effective promotional tool. By contrast, as highlighted by Kosheliuk & Blahovirna (2021), European publishers have successfully integrated podcasts into their marketing strategies, viewing them as valuable instruments for audience engagement and brand building. It can be argued that Ukrainian publishers are lagging behind their European and American counterparts in terms of podcasting activities. In these regions, podcasts serve not only as promotional tools but also as innovative platforms for building brand identity, attracting diverse audiences, and facilitating in-depth discussions about books and the publishing process. In Ukraine, however, the potential of podcasting remains largely untapped. A key reason for the limited use of podcasts by Ukrainian publishers may be a lack of understanding of their promotional and informational functions. Additionally, a digital divide between publishers could contribute to the slow uptake of podcasting. While some publishers, such as Laboratory, have already developed successful podcast formats, others may lack the technological infrastructure or expertise to create high-quality content. This reflects a broader issue in the Ukrainian publishing sector, where innovation, particularly in digital media, is less widespread compared to Western markets.

In terms of thematic diversity and content, Ukrainian publishers' podcasts largely mirror global trends, such as author interviews, genre discussions, and debates about the publishing process. However, research by Kosheliuk and Blahovirna (2021) and other scholars shows that European publishers are using podcasts as part of comprehensive content marketing strategies. Rime, Pike, & Collins (2022) stress that podcasting plays a vital role in building relationships with listeners, while García-Estévez & Cartes-Barroso (2022) emphasize the importance of branded podcasts for reinforcing a publisher's identity. These global trends are still in the early stages in Ukraine, where podcasting is yet to be fully recognized as an innovative component of the publishing business. The relatively slow adoption of podcasting in Ukraine presents both challenges and opportunities for the future of the industry.

Podcasting, as a forward-thinking media format, offers significant potential for Ukrainian publishers aiming to expand their presence in both domestic and international markets. To capitalize on this opportunity, publishers will need to make technological investments and embrace a cultural shift that views digital media as an integral part of their marketing and audience engagement strategies. The focus of our future research could therefore shift towards identifying the specific barriers preventing the widespread adoption of podcasting among Ukrainian publishers, with an emphasis on its potential role in shaping the future of Ukrainian literary culture.

Conclusions

The research reveals that currently, only a small percentage of publishers utilize podcasting as part of their innovative online activities, indicating that overall podcast activity among publishers is quite low. However, this does not imply a total abandonment of podcasts as an innovative means of online promotion for their products and services. Many publishers, such as A-BA-BA-HA-LA-MA-HA, Vikhola, ArtHuss, Discursus, Zeleny Pes, Urbino, Knygolav, and others, have episodes featured in shows by media and independent

podcasters (educators, critics, writers, etc.). Guests on podcasts that highlight publishers' activities often include the publishers' owners, editors, or managers, who typically discuss books in preparation or already published, as well as the history of the publishers and their experiences during wartime. In terms of topics, the vast majority of episodes in publishing podcasts are devoted to discussing books published by various houses, with a slightly smaller number focusing on the creative journeys of authors and literary or literary-related themes presented in the form of conversations, interviews, and so on. At the same time, there is a significant share of topics that are not dedicated to book publishing, and it is this aspect that can be attractive to advertisers, allowing publishers to raise funds through advertising or sponsored content.

The growing interest in podcasts among compatriots demonstrates the potential for publishers to establish innovative online communicative interactions that simultaneously satisfy informational, educational, and entertainment needs. This approach not only allows for a superficial acquaintance with a work but also enables a deep dive into its study, potentially leading to the purchase of the book from the publisher. This underscores both the promotional and image-building functions of publishing podcasts. Publishing podcasts are distinguished by their creators and industry classification, with most belonging to the literary sector. In addition to publishers, literary podcasts are also produced by media outlets and independent podcasters. The study of these literary podcasts represents a promising area for future research.

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