

Capturing Attention, Expanding Knowledge: Leveraging Video Podcast and Excerpts for Scientific Dissemination

Capturar la atención, expandir el conocimiento: aprovechamiento de los podcasts de video y sus fragmentos para la divulgación científica

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Abstract

In the algorithmic age, traditional scientific dissemination struggles to capture the fragmented attention of digital natives. This position paper proposes a transmedia framework transforming the academic podcast from a static audio artifact into a dynamic video ecosystem. We articulate a strategic workflow —"from long episode to short clip"—where vertical video excerpts function as algorithmic gateways, driving users from social scrolling toward deep learning. Central to this model is a collaborative synergy between universities and corporate partners, leveraging shared networks to amplify organic reach and validate theoretical knowledge through practical expertise. By integrating media studies, marketing strategies, and big data insights, the paper redefines the academic podcast as a contemporary knowledge infrastructure. This approach enables science to exit the laboratory and embed itself within the daily digital flow, fostering a participatory culture of shared innovation.

Keywords: Science Dissemination, Academic Podcast, Attention Economy, Third Mission, Public Engagement

Resumen

En la era algorítmica, la divulgación científica tradicional lucha por capturar la atención fragmentada de los nativos digitales. Este artículo propone un marco transmedia que transforma el pódcast académico de un artefacto de audio estático en un ecosistema de video dinámico. Articulamos un flujo de trabajo estratégico «del episodio largo al clip corto» donde los fragmentos de video vertical funcionan como puertas de acceso algorítmicas, guiando a los usuarios desde el scroll en las redes sociales hacia el aprendizaje profundo. Un elemento central de este modelo es la sinergia colaborativa entre las universidades y los socios corporativos, aprovechando las redes compartidas para amplificar el alcance orgánico y validar el conocimiento teórico a través de la experiencia práctica. Al integrar los estudios de medios, las estrategias de marketing y las perspectivas del big data, el artículo redefine el pódcast académico como una infraestructura de conocimiento contemporánea. Este enfoque permite que la ciencia salga del laboratorio y se integre en el flujo digital diario, fomentando una cultura participativa de innovación compartida.

Palabras clave: Divulgación científica, Pódcast académico, Economía de la atención, Tercera misión, Compromiso público (Public Engagement).

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1. Introduction and State of the Issue

1.1. Context

The contemporary radiophonic landscape is undergoing a profound structural and ontological reconfiguration, driven by the relentless forces of media convergence and digitalization. Far from being rendered obsolete by the advent of visual-centric digital platforms, the auditory medium has demonstrated a remarkable plasticity, adapting its socio-technical affordances to persist as a cornerstone of public communication. Indeed, as recent scholarship suggests, "radio is not just a conventional mass medium, but also plays a vital role in various aspects of people's lives," functioning as a critical infrastructure for "disseminating information to promoting art and culture, to advocating for social rights" (Kustiawan et al., 2024, p. 106). This enduring relevance, however, operates within a radically altered environment where the traditional boundaries of broadcasting are becoming increasingly porous. While historically, "broadcasting simply refers the act of sending message through the electronic media to a large heterogeneous audience" (Madaki et al., 2024, p. 234), the current ecosystem demands a conceptual expansion of this definition to encompass non-linear, on-demand, and multi-platform interactions.

The transition from a linear transmission model to a complex digital ecosystem has redefined the operational imperatives for broadcasters. The insularity of the traditional radio signal has given way to a hybrid existence where audio content must compete within a saturated attention economy. In this regard, the primary challenge facing the industry is the fragmentation of the audience; as Kustiawan et

al. (2024) observe, the struggle is "how radio can maintain listeners' attention, which is increasingly divided between digital media platforms like social media, podcasts, and music streaming." Consequently, the survival and relevance of radio depend on its ability to "adapt to these new methods to stay relevant and engage listeners" (Kustiawan et al., 2024). This adaptation is not merely technical but deeply cultural, requiring broadcasters to navigate the tension between the intimacy of local broadcasting and the expansive reach of the digital network. As Glantz (2016) argues, the medium "needed to adapt to the digital world, build an online presence, and figure out how to communicate with a global audience while keeping the local flavor and communal connection that conventional radio had built."

This dialectic between the local and the global, the immediate and the on-demand, is further complicated by the algorithmic governance of modern media consumption. The integration of advanced computational technologies has fundamentally altered the relationship between the broadcaster and the audience. "Artificial intelligence (AI) technology and big data analytics," for instance, "have changed the landscape of the modern broadcast industry by providing a deeper understanding of audiences, increasing content personalization and strengthening engagement with viewers" (Azahra et al., 2024, p. 39). Such technologies enable a shift from a "one-to-many" broadcast model to a more granular, personalized engagement strategy, where content is tailored to the specific behavioral patterns and preferences of the listener. This technological mediation is indispensable for maintaining competitiveness in an environment where the "passive" listener is increasingly replaced by an active, data-generating user.

Furthermore, the remediation of radio content cannot be dissociated from the broader dominance of social networking platforms. The intersection of audio content and social media creates a new "techno-social" space where visibility and engagement are inextricably linked. "In the age of the Internet, which develops firmly and constantly like today, social networks have become one of the most essential communication channels for any business, whether large or small" (Nguyen et al., 2024, p. 122). Within this context, I argue that social platforms function not merely as promotional tools but as constitutive elements of the broadcasting ecosystem itself. Following Sigala (2012), who "insists that 'social networks create new opportunities for business creation,'" it becomes evident that the modern broadcaster must operate as a multi-modal entity, capable of leveraging the network effects of social media to amplify the reach and impact of audio content.

It is within this volatile yet fertile context that Higher Education Institutions (HEIs) find themselves positioned. The transformation of the commercial radio sector provides a compelling blueprint for the evolution of university radio and institutional communication. Just as commercial entities must pivot towards digital ecosystems to survive, universities must transform their traditional broadcasting outlets into modern educational infrastructures. The academic podcast, in this sense, emerges not simply as a digital file, but as a strategic instrument capable of modernizing institutional communication. By integrating the "local flavor" of campus life with the "global audience" afforded by digital distribution (Glantz, 2016), and by leveraging the "opportunities for business creation" and community building inherent in social networks (Sigala, 2012), universities can reassert their role in the public sphere. The move towards video-podcasting and transmedia storytelling, therefore, is not an optional aesthetic choice but a necessary response to the "challenge" of divided attention (Kustiawan et al., 2024). While many existing university podcasts already embed inherent educational and public engagement characteristics, they frequently operate as isolated, audio-only artifacts with limited organic pull. This framework builds upon those existing efforts, arguing that by adopting the analytical tools of AI and big data to understand their stakeholders (Azahra et al., 2024), universities can transition from passive

broadcasting to dynamic ecosystems, ensuring that their dissemination of knowledge remains robust, engaging, and socially relevant in an increasingly fragmented digital age.

1.2. Research Objectives

The primary objective of this contribution is to articulate a comprehensive theoretical-methodological framework that positions academic video podcasts and their associated short-form video excerpts as pivotal levers for scientific dissemination. This endeavor is predicated on the recognition that the contemporary media landscape has fundamentally altered the relationship between content producers and consumers. As Azahra et al. (2024) observe, "in this digital era, audiences are no longer passive viewers, but have become an integral part of the broadcasting process," possessing "diverse preferences and expectations for relevant and engaging content." Consequently, the proposed framework seeks to move beyond traditional dissemination models by acknowledging the active agency of the digital audience and the necessity for universities to adapt their communication strategies accordingly.

To achieve this overarching aim, the research delineates three specific, interconnected objectives. First, I seek to conceptualize the video podcast not merely as a digitized lecture or a visual supplement to radio, but as a distinct evolution of university broadcasting within a transmedia logic. This involves understanding how the convergence of audio and visual modalities can enhance the transmission of complex scientific knowledge. Second, the paper aims to define the specific pedagogical and communicative value of micro-content. By dissecting the utility of short video excerpts, I intend to demonstrate how these artifacts function as essential mechanisms for public engagement, bridging the gap between deep academic inquiry and the accelerated consumption patterns of social media users. Third, I propose a structural model of collaboration that integrates universities, media entities, and enterprise partners. This tripartite synergy is envisioned as a means to foster the co-production of knowledge, ensuring that scientific outreach is not an isolated academic pursuit but a socially embedded practice.

Crucially, the realization of these objectives relies heavily on the strategic integration of data-driven insights. Drawing on Rane (2023), I argue that "the transformative influence of Big Data technology" is essential in enabling educational institutions to "extract actionable insights from massive datasets, thereby facilitating the development of targeted strategies for improved customer satisfaction and loyalty." In the context of scientific outreach, this translates to a rigorous application of analytics to tailor content dissemination. As Azahra et al. (2024, p. 39) suggest, the "analysis of demographic data allows broadcasters to understand their audiences better, while the use of recommendation algorithms provides the opportunity to serve more personalized content to audiences, increasing engagement and interaction." By systematically applying these technological affordances, the framework posits that academic "broadcasters can leverage this technology effectively to improve content quality, increase engagement with audiences and remain relevant in an ever-changing broadcast environment" (Azahra et al., 2024). Thus, the ultimate goal is to equip higher education institutions with a robust methodology that harmonizes content creation with the analytical precision required to navigate the modern attention economy.

1.3. Theoretical Framework and Research Gap

The theoretical architecture of this study is deeply rooted in the premise that media ecology acts as a primary determinant of social cognition and behavioral patterns. Drawing on the foundational insights of McLuhan (1962), Madaki et al. (2024) posit that the "growth of technologies of mass communication ensure culture diffusion in a society which in turn helps change human behaviour," thereby establishing a dialectical relationship between technological infrastructure and cultural practice. This perspective is further elucidated through the lens of technological determinism, which posits that "as the medium or communication technology changes, so does a society's way of communicating and that humans in a social context have no choice but to adapt to an emergent media technology for an enhanced communication experience" (Madaki et al., 2024, p. 236). Within this deterministic framework, the transition from analog broadcasting to digital network societies represents not merely a technical upgrade but a fundamental restructuring of the communicative environment, necessitating a corresponding evolution in how knowledge institutions interact with the public sphere. Consequently, this adaptive necessity is nowhere more visible than in the reconfiguration of the audience from a passive aggregate to an active, selective entity. In the contemporary digital milieu, "audiences have more choices, can access content on-demand, and can even produce and share their own content through social media platforms" (Madaki et al., 2024, p. 233). This proliferation of choice imposes a structural imperative on traditional radio providers to abandon linear transmission models in favor of on-demand architectures, while simultaneously compelling the podcasting sector to continuously evolve toward hyper-interactive and multi-platform formats. As Ajisafe and Dada (2023, p. 37) trenchantly observe, "adapting to changing consumer expectations is paramount for radio broadcasters in the digital age," a sentiment that underscores the precarious position of traditional linear broadcasting in a landscape dominated by algorithmic curation and user agency. The audience creates a demand-side pressure that institutions must meet, given that they "expect radio broadcasters to deliver relevant and engaging content that aligns with their interests and preferences" (Ajisafe & Dada, 2023, p. 37). This shift in consumption habits is particularly pronounced among younger demographics, often described as 'social natives,' whose engagement with knowledge is increasingly mediated through the logic of immediacy, visual impact, and algorithmic serendipity. Nguyen et al. (2024, p. 123) highlight that "young people want to see entertainment and other strange and different things immediately," a preference that has catalyzed the rise of platforms characterized by short-form video content. Far from being merely a repository for ephemeral distraction, TikTok has emerged as a complex "social network for young people to entertain and share their interests in video editing," while simultaneously functioning as a "platform for effective marketing to catch up with modern viral trends" (Nguyen et al., 2024, p. 123). The emergence of such platforms signifies a radical departure from the textual and long-form audio traditions of academia, introducing a grammar of communication where brevity, visual engagement, and 'virality' are the currencies of relevance. However, a critical examination of the current literature reveals a distinct methodological and theoretical gap regarding the systematic integration of these disparate elements within the specific domain of scientific dissemination. While the transformative power of the medium is acknowledged, specifically that "humans in a social context have no choice but to adapt to an emergent media technology" (Madaki et al., 2024, p. 236), there remains a paucity of research detailing how Higher Education Institutions can effectively operationalize this adaptation without diluting scientific rigor. The existing scholarship identifies the necessity of the shift, noting that to survive, "radio broadcasters must embrace digital platforms, leverage data analytics and algorithms for personalization, and explore new forms of audience interaction" (Ajisafe & Dada, 2023, p. 37). Yet, although a substantial volume of short-form educational and scientific content already flourishes on digital networks, these spontaneous practices have not been theoretically systematized. Consequently, a

unified framework that articulates the recursive relationship between the depth of long-form audio, which constitutes the academic podcast, and the reach of short-form video, which constitutes the marketing excerpt, is largely absent from the current literature. I argue that the current discourse often treats podcasting and social media marketing as separate, parallel tracks rather than components of a singular, integrated ecosystem. There is a lack of formalized strategies that explain how the "viral trends" and "interests in video editing" characteristic of platforms like TikTok (Nguyen et al., 2024, p. 123) can be harnessed to feed back into the consumption of complex scientific narratives. The research gap, therefore, lies in the absence of a comprehensive model that synthesizes the production of deep knowledge with the algorithmic logic of discoverability, specifically designed as an applied methodological framework dedicated directly to the internal communication departments and media structures of higher education institutions, rather than addressing external or independent public popularization outside academia. By addressing this lacuna, this study seeks to propose a methodology that satisfies the audience's desire to "access content on-demand" (Madaki et al., 2024, p. 233) while simultaneously fulfilling the university's mandate for robust public engagement. It bridges the divide between the "entertainment" value demanded by young audiences and the informational density required by academic inquiry, positing that the strategic use of video excerpts is the missing link in the evolution of the scientific podcast.

2. Methodology

2.1. Methodological Orientation

This contribution is configured as a theoretical and conceptual position paper, designed to articulate a novel interpretative framework for the integration of video podcasts within higher education communication strategies. Consistent with this methodological orientation, the study does not present primary empirical data derived from fieldwork; rather, it constructs a heuristic model based on a critical synthesis of existing literature and an analysis of contemporary communicative praxis. This approach is necessitated by the rapid evolution of the digital media landscape, where "societal norms, cultural values, and human agency also play crucial roles in how technology is developed, adopted, and utilized" (Madaki et al., 2024, p. 245). Consequently, the methodological objective is not merely to describe current phenomena but to theorize the dialectical relationship between technological affordances and user behavior, thereby providing a robust scaffolding for future empirical validation. The framework posits that a deep understanding of the digital ecosystem requires moving beyond technological determinism to consider the complex interplay of social dynamics and algorithmic governance. As Rane (2023) observes, "by using big data analytics technology, broadcasters can gain deep insights into consumer demographic profiles, preferences and habits," yet this quantitative capacity must be interpreted through a qualitative understanding of the shifting cultural expectations that define the modern audience.

2.2. Interdisciplinary Theoretical Synthesis

To achieve a comprehensive understanding of the video podcasting ecosystem, the methodology integrates contributions from media studies, marketing, and behavioral psychology, adopting a specifically generational and strategic lens. I argue that "targeting specific generations of media consumers requires an understanding of the values and motivations prevalent in those specific generations" (Lissitsa & Laor, 2021, p. 2), but this understanding must simultaneously inform the production strategies involving external stakeholders. In this context, the analysis draws upon psychological constructs to explain both the engagement patterns of 'social natives' and the incentives

for corporate participation. Central to this analysis is the "Greek philosophical doctrine of hedonism," which "maintains that the motivation for behavior is the desire to maximize pleasure and minimize pain" (O'Keefe, 2010; Chamberlain et al., 2018). This hedonistic drive creates a demand for content that provides immediate gratification and emotional resonance.

Furthermore, the framework incorporates the concept of narcissism not merely as a user trait, but as a strategic variable in the co-creation of value. "Narcissism is a pervasive personality trait marked by grandiosity, attention-seeking and an extremely high sense of self-importance," and scholars have suggested that "the new media have had the effect of making society as a whole increasingly narcissistic" (Buffardi & Campbell, 2008). While this trait manifests in the audience's desire for visibility, I posit that it also constitutes a critical lever for engaging corporate partners. The production workflow strategically capitalizes on "the need for social approval, which is connected to the approach system" and "assesses the importance to the individual of manifesting a positive, socially conventional image to others" (Lissitsa & Laor, 2021, p. 4). By offering corporate experts a platform that confers academic legitimacy, the model satisfies their drive for "recognition from like-minded individuals" (Smith & Gallicano, 2015). In doing so, the university effectively harnesses the professional "attention-seeking" (Buffardi & Campbell, 2008) inherent in personal branding to secure high-level practical expertise, blending it with theoretical rigor. Consequently, "media authorities should take a generational approach to marketing strategy" (Lissitsa & Laor, 2021, p. 8) that aligns the psychological gratifications of the audience with the reputational aspirations of industry leaders.

2.3. Critical Analysis and Methodological Outcome

The analytical focus of this paper centers on the production workflow that transitions from the long-form podcast to the short-form video clip, positioning this process as a strategic response to the "ever-changing media consumption habits" of the digital audience. "The current digital data management options in combination with consumers' ever-changing media consumption habits represent a space for new video marketing strategies and approaches" (Kuchta & Miklošik, 2017, p. 68). The objective is to provide a replicable model that universities can operationalize and test in future research. This model is predicated on the assertion that "one of the main benefits of demographic data analysis is a better understanding of who their target audience is" (Azahra et al., 2024, p. 41). However, knowing the audience is insufficient; institutions must act upon this knowledge. In addition to demographic characteristics, broadcasters also need to consider other factors such as content preferences, audience behavior and emerging market trends.

Therefore, by combining demographic data with other information, broadcasters can develop a more holistic and effective content strategy to meet their audience's needs. This holistic strategy addresses the reality that the primary challenge lies in comprehending the diverse and ever-changing expectations of customers. Since "businesses must continually update these models to remain relevant as customer expectations shift in response to market trends and cultural changes" (Rane, 2023, p. 15), the proposed framework serves as a dynamic template for content co-production, aiming to align academic rigor with the fluidity of digital engagement.

3. Analysis and Proposed Framework

3.1. The Video Podcast as a Learning Ecosystem

The conceptualization of the academic podcast is currently undergoing a profound ontological shift, transitioning from a uni-modal aural artifact into a complex, multimodal learning ecosystem. This evolution is not merely a technical upgrade but represents a fundamental restructuring of how knowledge is mediated, consumed, and co-created within the digital sphere. While the foundational literature suggests that "podcasting has given consumers a new method to absorb audio material," wherein listeners engage with a "wide range of podcasts to pick from, each tailored to their individual interests and tastes" (Samuel-Azran et al., 2019), I argue that the contemporary educational imperative demands a transcendence of pure audio. The auditory format, while potent, is increasingly being subsumed into a broader visual and interactive environment that favors active participation over passive reception. In this sense, the academic video podcast emerges as a dialectical synthesis of deep disciplinary knowledge and the immersive affordances of digital media, designed to foster a more profound "entanglement" between the university and the public.

This transformation is driven by the necessity to align institutional output with the fluid temporalities and spatialities of modern consumption. As Lissitsa and Laor (2021) observe, digital platforms "provide on-demand listening, allowing consumers to listen whenever and wherever they desire," a flexibility that has "piqued the interest of listeners, who prefer personalized content experiences and the chance to catch up on missed episodes." However, adaptability alone is insufficient without the sensory depth provided by visuality. Just as commercial entities have realized that "radio stations are not only relying on audio broadcasts, but are also developing content that includes videos, podcasts, and other interactive content" (Kustiawan et al., 2024, p. 107), universities must similarly diversify their communicative repertoire. By "offering diverse and flexible content, radio stations can satisfy the preferences of modern consumers who desire variety in their listening experience" (Kustiawan et al., 2024, p. 107), and this logic applies seamlessly to Higher Education Institutions (HEIs). By integrating visual layers (whether through recorded dialogue, data visualization, or kinetic typography) universities can "appeal to a wider range of sensory preferences and meet the expectations of current digital customers by delivering both audio and visual material" (Ajisafe & Dada, 2023, p. 40).

The integration of these visual components is not merely aesthetic; it is a strategic mechanism to heighten cognitive engagement and foster a sense of belonging. The addition of visual elements, interactive features, and user-generated material to radio enhances the listening experience and promotes community bonds. This promotion of community is critical for the university's "Third Mission" and the obligation to generate societal impact. By creating a more immersive and engaging experience the video podcast transforms the broadcasting of research from a unidirectional transmission into a shared cultural event. Here, the university adopts the sophisticated strategies of brand management, utilizing video not for commercial gain, but to "create communities, generate affection, inform, explain, show their products or service and capture customers" (Costa Sánchez, 2017) where the "customer" is the informed citizen and the "product" is scientific innovation.

Furthermore, this ecosystem operates within the algorithmic logic of social platforms, which fundamentally alters the temporality of interaction. Poell and van Dijck (2015) "use the term, instantaneity to describe the instant and real-time nature of online communication," noting that features such as "'liking', 'following' and 'sharing', as well as algorithmic mechanisms, expand capabilities to capture users' immediate actions and 'always-on dynamics' on platforms." Consequently,

the academic video podcast becomes part of a "participatory spectacle," a term Androutsopoulos (2013) employs to emphasize "the co-occurrence of videos and audience responses." In this dynamic environment, the dissemination of research results is no longer a static publication event but a lively, ongoing dialogue between science and society. This "instantaneous nature of social media" (Poell & van Dijck, 2015) allows for real-time feedback loops that can validate research impact and identify new societal needs.

Ultimately, by positioning the video podcast as a strategic asset, universities can enhance their reputation, attracting both human capital and financial investment. The ability to translate complex research into accessible, engaging video narratives serves as a powerful lever for economic sustainability, demonstrating the tangible value of academic inquiry to stakeholders and the general public alike. Thus, the video podcast ecosystem functions as a bridge, transforming the reputation of the university into a tangible asset for the cultural and economic development of the country.

3.2. Video Excerpts as Transmedia Gateways

Within the architecture of the proposed transmedia ecosystem, the strategic deployment of video excerpts (specifically curated, vertical, and subtitled short-form clips) constitutes the operational pivot upon which the dissemination of scientific knowledge relies. I argue that these artifacts function not merely as derivative byproducts of the long-form podcast but as autonomous communicative agents capable of navigating the turbulent ways of the contemporary digital sphere. To understand their function, one must first acknowledge the economic reality of the digital domain: the scarcity of attention. As Sangiorgio et al. (2025) elucidate, "understanding the attention economy in the digital domain is paramount for navigating this vying information market, whereby the pursuit of virality, characterized by content's exceptional reach and engagement, plays a pivotal role in shaping how information sources design their strategies of production and diffusion of content". In this context, the video excerpt serves a tripartite function: it acts as a transmedia entry point, a vehicle for micro-learning, and a mechanism for algorithmic boosting.

First, I posit that the video excerpt operates as a transmedia entry point, a narrative hook designed to arrest the scrolling behavior of the user and redirect their cognitive focus toward the deeper reservoir of knowledge contained in the full podcast episode. This function is predicated on the capacity of short-form content to penetrate the algorithmic filters that govern visibility on platforms such as TikTok and Instagram. "In recent years," as noted by Liu et al. (2019), "short video has become the new darling of the Internet by virtue of its characteristics such as short time, high degree of entertainment, easy production and sharing". These characteristics (brevity and entertainment value) are not trivial; they are structural necessities for permeating the initial layer of user defense against information overload. By presenting a fragment of the research narrative that is immediately engaging, the excerpt invites the user to cross the threshold from the ephemeral social feed to the immersive academic environment of the video podcast, thereby facilitating a crucial migration of the audience from passive consumption to active inquiry. To achieve this, however, such academic micro-content must structurally adapt to algorithmic distribution, strategically choosing whether to target a highly specialized niche audience or to adopt the aesthetic and pacing codes of mainstream entertainment-based short videos to successfully compete for visibility within the user's algorithmic feed.

Second, beyond their transitional role, these excerpts function as self-contained capsules of micro-learning. It is insufficient to view them solely as promotional trailers; to be effective in an educational context, they must possess intrinsic value. This requirement aligns with the pressure on content creators to maintain high standards of relevance. As Azahra et al. (2024, p. 40) observe, "broadcasters are also faced with demands to remain creative and innovative in producing content that is interesting and attractive to their audiences". The challenge for the academic broadcaster is to distill complex scientific concepts into micro-narratives that are rigorous yet accessible. While technological tools facilitate this process, "quality and originality of content remains key in capturing audience attention". Therefore, the excerpt must offer a complete, albeit condensed, cognitive experience (an insight, a provocation, or a factual clarification) that satisfies the user's immediate intellectual curiosity while simultaneously signaling the depth of the parent content. This approach respects the "short time" constraint identified by Liu et al. (2019) while fulfilling the university's mandate to educate, effectively embedding pedagogical moments within the flow of entertainment.

Third, and perhaps most critically, the systematic distribution of these excerpts leverages the logic of algorithmic boosting to insert scientific discourse into broader social conversations. The efficacy of this strategy relies on the computational infrastructure of modern platforms, where "intelligent algorithms are used to analyze viewer behavior patterns and provide personalized content recommendations". Mallari et al. (2021) suggest that this algorithmic mediation "helps broadcasters to increase audience engagement and expand their reach by offering relevant and engaging content". By aligning the metadata, format, and pacing of the scientific excerpts with the parameters favored by these algorithms, universities can amplify the discoverability of their research. This is particularly potent on platforms like TikTok, which is increasingly influential in promoting brand awareness and boosting purchase intention. In the academic context, "brand awareness" translates to institutional reputation and scientific literacy, while "purchase intention" correlates with the decision to engage with the full educational offering (Nguyen et al., 2024).

Furthermore, the persuasive power of these short videos lies in their ability to contextualize abstract research within the lived experience of the viewer. Liu et al. (2019, p. 785) argue that "short video marketing often builds real-life consumption scenarios for consumers in advance organically integrates consumers and brands, and helps consumers estimate brand value and consumer experience". When applied to scientific dissemination, this mechanism allows the video excerpt to demonstrate the practical relevance of theoretical research. By visualizing the application of a study or humanizing the researcher through a candid clip, the content "organically integrates" the scientific brand into the user's daily digital routine. This process of contextualization helps the audience "estimate the value" of the scientific knowledge being offered, reducing the perceived distance between the academic sphere and the public sphere. Consequently, the pursuit of virality described by Sangiorgio et al. (2025) ceases to be an end in itself; rather, it becomes a strategic means to democratize access to knowledge, utilizing the "exceptional reach and engagement" of viral dynamics to foster a more scientifically informed citizenry. Thus, the video excerpt serves as the critical interface where the attention economy meets the knowledge economy, transforming fleeting digital interactions into lasting educational impact.

3.3. Synergy Between Community and Companies

The operational efficacy of the proposed video podcast framework is contingent upon the establishment of a robust, multi-layered relational architecture that transcends the traditional boundaries of the university campus. I argue that the sustainability and impact of academic broadcasting in the digital age are not solely determined by the quality of the intellectual content but are intrinsically linked to the

strategic mobilization of diverse social and professional networks. Within this ecosystem, the video podcast serves as a boundary object that mediates the interaction between two primary spheres of influence: the internal academic community and external corporate partners. This synergy is not merely additive but multiplicative, creating a virtuous cycle of value co-creation that enhances both the pedagogical reach and the economic viability of the project.

First, I posit that the internal community (governance, professors, researchers and students) functions as the initial accelerator of visibility. In this context, the university radio or media center ceases to be a detached entity and becomes a central hub for identity construction. As Ajisafe and Dada (2023, p. 41) observe, "digital technologies provide instruments to encourage community involvement and foster a sense of belonging, cementing the radio station's function as an important community resource." By involving students not just as passive listeners but as active participants in the production and dissemination process, the university leverages their digital fluency and social connectivity. These internal actors become the first tier of "prosumers" who disseminate content within their peer networks, thereby validating the relevance of the scientific discourse. Furthermore, "radio broadcasters have leveraged social media and mobile applications to connect with listeners in real-time, fostering an interactive and community-driven experience" (Ajisafe & Dada, 2023, p. 37), a dynamic that transforms the solitary act of consumption into a collective, participatory event.

However, to achieve a truly societal scale of impact, this internal momentum must be coupled with the strategic integration of the industrial sector. I suggest that the collaboration with corporate partners represents a critical evolution in the business model of academic broadcasting. "Industry cooperation and partnerships in the broadcast industry are an important element in expanding reach, improving content quality and addressing complex technical and business challenges" (Azahra et al., 2024, p. 44). This partnership goes beyond the traditional sponsorship model, where a company simply provides funding in exchange for logo placement. Instead, it entails a deep co-production of knowledge where enterprises provide practical case studies, market insights, and technological expertise that enrich the theoretical framework of the academic discussion. This infusion of "real-world" applicability confers a dual legitimacy: it validates the theoretical research through empirical application, while simultaneously elevating the corporate partner's profile through association with academic rigor.

The mechanism driving this expansion is rooted in the concept of value co-creation. Drawing on Cheung et al. (2021), we can understand how "consumers can co-create brand value by participating in new-product-development processes," and critically, how they "can also co-create value with a brand by sharing their brand experience(s) with other consumers." Applied to this framework, the corporate partner acts as a "super-consumer" or co-creator who not only consumes the knowledge but actively participates in its shaping and dissemination. By sharing the video podcasts through their own professional channels (social media profiles, internal newsletters, and industry conferences) companies unlock access to a highly qualified audience that the university might otherwise struggle to reach. This includes employees, business partners, and even competitors, thereby expanding the "radius of trust" and transforming the podcast into a tool for professional development and industry benchmarking.

Consequently, the corporate partner effectively assumes the role of an influencer within their specific sector. The literature suggests that "influencers and brands collaborate because the content that influencers generate on social media prompts a better response from users" (Ibáñez-Sánchez et al., 2022). In this ecosystem, the company lends its "influencer" credibility to the university, endorsing the scientific content to a skeptical professional audience, while the university lends its institutional authority to the company. This reciprocal endorsement amplifies the signal-to-noise ratio in a crowded

digital marketplace. Ultimately, this symbiotic relationship creates a sustainable economic model where funding is not a donation but an investment in shared reputation and knowledge transfer, positioning the university not as an ivory tower, but as a permeable, responsive node in a complex network of innovation.

3.4. Strategic Workflow

The operationalization of the proposed framework requires a structured, recursive workflow capable of translating the theoretical principles of transmedia storytelling into a replicable production routine. I articulate this process as a strategic trajectory moving "from the long episode to the short clip," a transformation that systematically converts comprehensive, high-latency academic content into agile, high-engagement digital assets. This workflow is not merely a post-production necessity but a fundamental reconfiguration of the communicative act, designed to maximize the "spreadability and propagativity" which Mills (2012) identifies as "the two cornerstones of viral marketing in social media". By adopting an ecosystemic approach, the production pipeline integrates the creation of deep knowledge with the logic of algorithmic distribution, ensuring that the integrity of the scientific message is preserved while its reach is amplified through platform-specific affordances.

The genesis of this workflow lies in the Long Episode Production. This initial phase demands the creation of a detailed, long-form artifact (typically a video podcast episode ranging from 20 to 60 minutes) that is thematically anchored to a specific research project and, crucially, involves a relevant corporate partner. This content serves as the narrative bedrock, providing the depth, context, and academic rigor necessary to legitimize the subsequent dissemination efforts. However, the raw utility of this comprehensive episode is limited by the constraints of the attention economy; thus, the workflow necessitates a rigorous phase of Key Moment Identification. Drawing on the narrative economy described by Olson et al. (2013), who posit "three ways to condense your story: into a word, a sentence and a paragraph", I suggest that the editorial process must function as a distillation of complexity. The objective is to identify segments that encapsulate the core scientific insight or emotional resonance of the discussion, stripping away the ancillary discourse to reveal the communicative nucleus that can survive in the accelerated environment of social media.

Following identification, the process transitions to Video Excerpt Creation, where the theoretical necessity of adaptation confronts the practical constraints of resource management. Here, the production of high-quality excerpts tailored to the social media language (incorporating vertical aspect ratios, kinetic subtitles, and immediate attention hooks) can be resource-intensive. To mitigate this friction, the framework integrates advanced technological solutions. As Azahra et al. (2024, p. 43) observe, "one of the main innovations is the use of artificial intelligence (AI) in the production and editing process," noting that "AI allows content creators to perform various tasks automatically, such as facial recognition, audio transcription, and even content-based video editing". The deployment of these automated tools is not a concession to quality but a strategic optimization; by offloading repetitive technical tasks, "automating content production and data analysis processes can save time and costs, allowing broadcasters to focus on content quality and creativity" (Geissler et al., 2024). This technological mediation ensures that the adaptation of academic content into persuasive micro-narratives remains sustainable and scalable within the university context.

The final and perhaps most critical phase is Cross-Platform Distribution. Producing engaging content is insufficient if it fails to intersect with the audience's digital routines. Therefore, the strategy employs a data-driven approach to scheduling, recognizing that one important aspect of optimizing broadcast time

is understanding your audience's daily and weekly rhythms. The distribution logic must move beyond intuition; "by leveraging big data, broadcasters can identify specific times of day where audiences tend to be more active online and more responsive to content" (Azahra et al., 2024, p. 42). This temporal synchronization creates a resonance between the publication of the excerpt and the user's cognitive availability. As Shin (2023) argues, "by understanding when audiences are most active online, broadcasters can organize their broadcast schedules to reach a wider audience and increase engagement", thereby transforming the passive act of posting into a calculated strategic intervention.

However, temporal optimization must be augmented by a topological optimization of the social graph through Collaborative Publishing. I argue that the impact of the video excerpt is exponentially increased when the publication is not an isolated act by the university but a synchronized event involving multiple nodes of the network. By utilizing "Collab" features and cross-posting mechanisms, the content is simultaneously distributed via the University's official profile, the Corporate Partner's channels, and the personal profiles of the protagonists (researchers and professionals). This strategy aligns with the finding that "influencers and brands collaborate because the content that influencers generate on social media prompts a better response from users" (Ibáñez-Sánchez et al., 2022). In this configuration, the followers of each entity merge, creating a "capillary advertising network" where users "interact by tagging and using hashtags to be discovered," thus generating "searchable discussions" around the scientific theme. Furthermore, the subsequent dissemination via ephemeral content (Stories) by all direct and indirect participants, enriched with specific geotags, further anchors the digital content in physical space and local relevance. This multi-layered distribution ensures that "followers become a capillary advertising network multiplying and amplifying the content proposed by their own community to their circle of followers", effectively breaking the algorithmic silos that often confine academic discourse.

Table 1. Operational details of this strategic workflow.

1. Long Episode Production	Creation of a full-length video podcast episode featuring researchers and corporate partners, focusing on a specific scientific theme or project.	Deep Knowledge Foundation: To establish the academic rigor, contextual depth, and comprehensive narrative required for scientific legitimacy and partner validation.
2. Key Moment Identification	Editorial analysis to select high-impact segments based on narrative distillation principles (Olson et al., 2013), isolating "sentences" or "paragraphs" of maximum insight.	Narrative Distillation: To identify the "communicative nucleus" capable of retaining meaning and emotional resonance when detached from the original context.
3. Video Excerpt Creation	Production of vertical (9:16) clips utilizing AI tools for transcription and framing (Azahra et al., 2024; Geissler et al., 2024), adding subtitles and visual hooks.	Format Adaptation: To optimize content for mobile consumption and algorithmic favorability, minimizing production friction while maximizing engagement potential.
4. Cross-Platform Distribution	Collaborative publication (University + Company + Personal Profiles) synchronized with audience rhythms (Shin, 2023) and amplified via Stories/Geotags.	Network Amplification: To merge distinct follower bases and leverage the "capillary advertising network" of all stakeholders for maximum organic reach.

Source: Own elaboration.

4. Discussion and Conclusion

4.1. Theoretical Contributions

This paper theoretically repositions the academic podcast, conceptualizing it not merely as a digital extension of the lecture hall but as a dynamic, contemporary knowledge infrastructure that transcends the limitations of traditional, unidirectional broadcasting. By analyzing the intersection of higher education and digital media ecosystems, I argue that the proposed framework catalyzes a fundamental shift from static dissemination to a recursive, social process of knowledge circulation. This transition is deeply informed by the burgeoning logic of the creator economy, which "has led to profound transformations in the way that individuals (content creators) produce and deliver digital content," effectively mandating that scholars and institutions adopt an entrepreneurial mindset to "capitalize on opportunities" inherent in the digital landscape (Edeling & Wies, 2024). Consequently, the academic broadcaster emerges as a hybrid figure who must master specific technical and narrative competencies to navigate this shift; indeed, "technology education and training plays an important role in developing the skills and knowledge of broadcast professionals," enabling them to craft content that is "high quality, innovative and meets the needs of increasingly complex audiences" (Azahra et al., 2024, p. 43). Furthermore, this theoretical reconfiguration highlights the necessity of creating unique content experiences and developing a strong brand identity, suggesting that the durability of scientific outreach depends less on pre-existing institutional authority and more on the ability to stand out and maintain devoted listeners through engaging, transmedia storytelling that actively involves the audience in the value creation process.

4.2. Practical Implications

From a pragmatic standpoint, the adoption of this framework necessitates that universities transition from passive repositories of knowledge to dynamic media hubs, capable of navigating the algorithmic exigencies of the digital sphere. This modernization process is inextricably linked to the strategic deployment of data analytics, for as Kustiawan et al. (2024, p. 107) observe, "content personalization and user experience are also key elements." By systematically "leveraging user data and analytics technologies, radio broadcasters can deliver personalized content based on listener preferences," a practice which not only increases audience engagement, but also strengthens brand loyalty and improves the effectiveness of marketing campaigns. Consequently, the integration of computational tools is paramount, given that "AI not only enhances decision-making but also aids in creating personalized experiences, reinforcing customer loyalty and satisfaction" (Rane, 2023, p. 17).

Furthermore, the operationalization of this model empowers institutions to address the volatility of audience attention through enhanced production standards. "By utilizing this technology wisely, content creators can produce content that is more interesting, high quality and in line with the ever-changing needs of their audience" (Azahra et al., 2024, p. 43). This is particularly salient regarding the youth demographic, as the development of podcasts as a popular digital content platform, particularly among young people, can offer radio stations the opportunity to build closer relationships with their listeners. Indeed, the use of new media platforms such as podcasts and social media allows radio stations to offer more creative and engaging content, thereby facilitating a shift towards a more relatable institutional persona. In this vein, "social media allows companies to humanize by showing a closer and more empathetic side, building messages that not only promote products or services, but also generate lasting emotional bonds" (Vera et al., 2025). Finally, this ecosystem functions as a pedagogical incubator for researchers and students, fostering essential digital competencies; since "personal branding on social

media is believed to be highly effective in enhancing career reputation for the future," this framework enables individuals to "promote themselves, allowing the public to recognize their skills" (Singal et al., 2025, p. 201).

4.3. Limits and Future Research

While this paper articulates a robust theoretical architecture for the transmedia evolution of academic broadcasting, it is necessary to acknowledge that the proposed framework remains, at this stage, a hypothetical construct devoid of large-scale empirical validation. Consequently, future scholarly inquiry must prioritize the rigorous testing of this model through multi-dimensional methodologies, ranging from quantitative metric analyses of interaction and retention across disparate platforms to qualitative investigations into the value perception held by corporate stakeholders and students. Comparative case studies between institutions that adopt these transmedia strategies and those that adhere to traditional models will be essential to verify the hypothesized gains in engagement.

Furthermore, a significant challenge to the implementation of this ecosystem is the cultural readiness of the academic sector itself, which often privileges insular peer-to-peer discourse over public dissemination. University governance must increasingly recognize that "digital identity management is important, as it can impact on our activity both face to face and online" (Costa & Torres, 2011, p. 49), necessitating a strategic shift where "radio broadcasters may improve their digital presence and provide listeners with a smooth and integrated audio experience by viewing digital platforms as complimentary rather than direct rivals" (Ajisafe & Dada, 2023, p. 40). To fully realize the objectives of the Third Mission, institutions must adopt a user-oriented mindset, for "as businesses continue to innovate and invest in these technologies, the customer-centric approach will undoubtedly remain at the forefront of their strategies, ensuring sustained growth and success in the digital era" (Rane, 2023, p. 9).

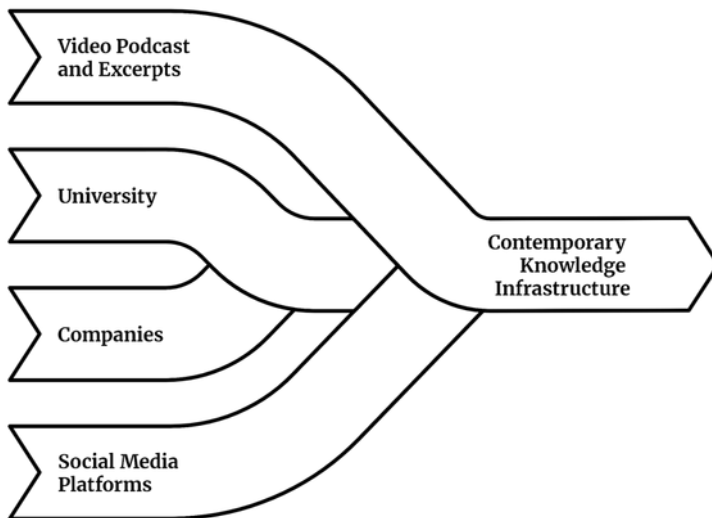
Indeed, "as businesses evolve in the digital age, integrating these technologies will continue to be crucial in shaping the future of customer engagement and relationship management, ensuring sustainable growth and long-term success in a competitive market landscape" (Rane, 2023, p. 17). By internalizing the historical lesson that "radio transmission was influential in influencing popular culture, supporting performers and genres, and cultivating a feeling of community and shared experiences" (Kuyucu, 2019), universities can reposition themselves as active cultural agents. Ultimately, by staying attuned to the ever-changing demands of the digital landscape and embracing innovative technologies, radio broadcasters can continue to thrive and provide compelling and relevant content to their audiences, ensuring that the academic radio can continue to thrive and maintain its important role in disseminating information, promoting art and culture, and becoming an integral part of people's daily lives.

4.4. Conclusion

The strategic integration of video podcasts, algorithmic-friendly excerpts, and industrial partnerships facilitates a necessary migration of scientific discourse, allowing it to exit the hermetic confines of the laboratory and embed itself within the fluid temporalities of daily digital life. In this emergent ecosystem, the relationship between higher education institutions, media platforms, and corporate enterprises is fundamentally redefined; rather than operating in siloed domains, these entities are called upon to function as responsible co-producers of culture, education, and innovation. This tripartite collaboration is not merely functional but foundational, as it actively models the future of shared knowledge. By collectively constructing this "contemporary knowledge infrastructure," these

stakeholders ensure that scientific dissemination remains robust and socially relevant, transforming the passive consumption of content into an active, participatory engagement with the complexities of the modern world.

Image 1. *Towards an integrated educational and communication ecosystem.*



Source: Own elaboration

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