INDUDUSTRY ANALYSIS & MARKET VIABILITY

For the Podcast

Oblivion: Forgotten Tragedies



Where the Market Sits Today

Within the podcasting industry, creators are currently seeing from their audiences a driving shift towards a desire for niche-based content. There is also a rising trend in listeners for short-form content due to the rising popularity of rapid-succession entertainment formatting provided by apps such as Instagram and TikTok.

By blending immersive and story-driven formatting together in a short-form podcast series, we can appeal to one of the largest genres in the podcasting industry at present: disaster narrative which itself follows in the footprint of documentary-style, story-driven genres such as true crime.

The Audience Base

1. **“History and Disaster Buffs”**
    - **a.** Demographically this split evenly between men and women who have a college education and sit between the ages of 25 and the mid 50s.
    - b. This audience base is primarily already interested in disasters and would be the core of the principal market. They are interested in history as a whole, local stories, or failures that tell dramatic stories of tragedy that disrupt the narrative of a seemingly perfect world—a cliché yet primary example of such a story would be the *Titanic* disaster.
2. **True Crime Enthusiasts**
    - a. True crime enthusiasts create an “adjacent” base, because they are already interested in the dramatic style employed in the production of shows, as well as the narrative-driven story telling format.

b. They are already interested in the *human* element of tragedy that is provided by victim-centered stories or otherwise interested in the procedural breakdown when discussing how a case was solved. This strongly mirrors the analysis used when discussing what happened during a disaster, or what caused the disaster to happen.

3. **The Commuter**
    a. This audience base is looking for a bit of a "thrill" to liven up the otherwise mundane ritual of their daily commute. They are usually comprised of professionals or students who live busy lives and don't have a lot of time for entertainment.

The Demand

According to the Pew Research Center's top-ranked podcasts, the highest interest right now centers around the True Crime genre, which the historical disaster genre would be a cousin of—if not by subject, then by format and a shared theme centered around human suffering and loss. The research states that over 20% of all podcasts focus on these topics.

The Edison Research's Infinite Dial and Podcast Metrics shows that an estimated 120M Americans, give or take, listen to these types of podcasts. What's most important is why, and around half say that they do so for the suspense or the thrill provided by such shows, while a little less than half say they listen for the cause-and-effect element. Nearly 90% of these listeners state that they listen to more than one episode in a single session. Further industry analysis by Edison reveals that more people are interested in podcasts that are victim-centered, and not just sensationalized retellings.

In closing, a podcast like *Oblivion: Forgotten Tragedies* would be successful due to an uptick in interest in niche content, which forgotten disasters certainly fall under. A steady listener base for the True Crime genre already exists, which shares many similarities to the retelling and analysis of historical disaster narratives, and there exists at least a three-tier audience base already interested in shows of a similar genre or formatting style to the type that *Oblivion* plans to use.

SOURCES

1. https://www.edisonresearch.com/wp-content/uploads/2024/09/True-Crime-Consumer-Report-Presentation.pdf
2. https://www.pewresearch.org/journalism/2023/06/15/podcast-topics/