

## How do women narrate in podcasts? An analysis of feminist nonfiction narratives in Spain

*¿Cómo narran las mujeres en podcast?  
Análisis de narrativas feministas de no  
ficción en España*

*Como as mulheres contam histórias em  
podcasts? Análise de narrativas feministas  
de não ficção na Espanha*

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This study analyzes 97 episodes of feminist nonfiction narrative podcasts produced by women in Spain between 2020 and 2024 and distributed by RNE Audio, Podium Podcast, Audible, and La República Independiente de la Radio. Using a mixed-methods content analysis approach, the study examines narrative, thematic, and authorship-related variables. The results reveal a predominance of personal stories, a critical tone, documentary formats, colloquial language, and strong creative involvement on the part of the narrators. RNE stands out as a public platform promoting these narratives, which serve as a vehicle for feminist communication, offering a multidimensional approach and transformative potential.

**KEYWORDS:** Podcast, narrative, feminism, nonfiction, Spain.

*Este estudio analiza 97 episodios de podcasts narrativos feministas de no ficción producidos por mujeres en España (2020-2024), distribuidos por RNE Audio, Podium Podcast, Audible y La República Independiente de la Radio. Mediante una metodología mixta de análisis de contenido, se abordan variables narrativas, temáticas y autoría. Los resultados evidencian el predominio de historias personales, tono de denuncia, género documental, lenguaje coloquial y una fuerte implicación creativa de las narradoras. Destaca RNE como plataforma pública impulsora de estos relatos, que constituyen una herramienta de divulgación feminista con enfoque multidimensional y vocación transformadora.*

**PALABRAS CLAVE:** Podcast, narrativa, feminismo, no ficción, España.

*Este estudo analisa 97 episódios de podcasts narrativos feministas de não ficção produzidos por mulheres na Espanha (2020-2024), distribuídos pela RNE Audio, Podium Podcast, Audible e La República Independiente de la Radio. Por meio de uma metodologia mista de análise de conteúdo, são abordadas variáveis narrativas, temáticas e de autoria. Os resultados evidenciam o predomínio de histórias pessoais, tom de denúncia, gênero documental, linguagem coloquial e um forte envolvimento criativo das narradoras. Destaca-se a RNE como plataforma pública impulsionadora dessas narrativas, que constituem uma ferramenta de divulgação feminista com enfoque multidimensional e vocação transformadora.*

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## INTRODUCTION: STORYTELLING FROM THE MARGINS

Historically, women have played a central role in oral transmission, especially as storytellers in childhood settings and as custodians of folk traditions (Guzmán García et al., 2017). This role has been widely documented from historical, anthropological, and sociological perspectives (López Villafranca & Smolak Lozano, 2024). Yet, despite their longstanding involvement in the creation and circulation of stories, women have rarely been recognized as authors, even in fields where such recognition might be expected, including literature (García Alcaide, 2021).

This pattern of exclusion persists in today's media ecosystem, which continues to be shaped by structural inequality. According to the Global Media Monitoring Project (GMMP, 2020), women make up a majority only in traditionally female-coded sections such as society or gender, where they account for 70% of representation in traditional media and 75% in digital media. This concentration limits both their social visibility and their professional opportunities (Torres-Martín et al., 2022). At the same time, stereotyped portrayals of women remain common across media, from reality television (López Ortiz, 2016) to video games, where hypersexualized female figures with limited narrative agency continue to dominate (Cantón Borrego, 2021).

Against this backdrop, the podcast has emerged as an audio medium with considerable emancipatory potential. Less constrained by the editorial logic of traditional media, it offers greater freedom in both form and subject matter. As Piñeiro-Otero et al. (2023) note, podcasting has become an effective space for raising awareness about gender-based violence and for amplifying voices that have historically been marginalized, especially those of women and LGBTQ+ communities.

Its narrative flexibility, relatively low production costs, and decentralized structure have also encouraged the growth of independent creators, many of whom use the medium to develop their own narratives through self-managed production (Montalvo & Artero, 2024). Because feminist podcasts often operate outside mainstream visibility, they have become one of the few digital spaces where feminist self-expression can develop with relative autonomy (López-Villafranca, 2022; Piñeiro-Otero, 2021).

This technical openness is accompanied by an affective dimension. The voice, freed from the visual norms that have historically shaped the media representation of women, such as expectations regarding age, appearance, accent, or tone, becomes a particularly powerful means of emotional connection. As Montalvo and Artero (2024) argue, podcasting generates “a bodiless presence, a closeness and intimacy that transcends space and time” (p. 271). In this sonic environment, the female voice recovers expressive, ethical, and political force (Copeland, 2018; Tiffe & Hoffmann, 2017), making podcasting an especially productive space for feminist storytelling.

### *The feminist podcastosphere*

The rise of podcasting has expanded women’s participation in the media landscape, challenging the patriarchal norms that still dominate traditional media (Meseguer-Ferré, 2022). In the Spanish context, the launch of Podium Podcast by the Prisa group in 2016 marked a turning point in the professionalization of the medium in Spanish, a trend that intensified during the COVID-19 pandemic, when podcast consumption and production grew significantly thanks to the format’s accessibility and intimacy (Newman et al., 2021).

Within this context, numerous feminist initiatives –both institutional and independent– have flourished, finding in audio a space for social critique, subjective expression, and community building. Particularly noteworthy are conversational formats that combine humor, critical analysis, and emotional intimacy, such as *Deforme semanal ideal total* (Lucía Lijtmaer and Isa Calderón, 2019-), *Estirando el chicle* (Carolina Iglesias and Victoria Martín, 2020-), *Saldremos mejores* (Inés Hernand and Nerea Pérez de las Heras, 2021-) y *Las hijas de Felipe* (Ana Garriga and Carmen Urbita, 2020-).

Alongside these, nonfiction narrative podcasts have also emerged. Because of their technical complexity –scripting, research, editing, and sound design– these productions allow for a deeper, more measured, and more emotionally resonant engagement with issues on the feminist agenda. Examples such as *Lo conocí en un Corpus* (Noemí López Trujillo, 2017), which focuses on the story of Ana Orantes before the femicide that would change the social and legal perception

of gender-based violence in Spain, or *La Casa Grande* (Isabel Coello, 2024), which features testimonies from women undergoing recovery at a center for survivors of abuse, illustrate this line of work. So do some episodes of the podcast *De eso no se habla* (Isabel Cadenas Cañón, 2020-2023), which recount silenced experiences such as the case of the 11 women from Basauri accused of having had abortions.

These stories call for active and deliberate listening, in contrast to the passivity that typically characterizes other forms of media consumption (de Beauvoir, 2015). Because of its ability to politicize the intimate and make the excluded visible, the audio documentary has historically been fertile ground for feminism (Mayer, 2011). In podcast form, this power is intensified through the voice, transformed into a disembodied presence capable of generating intimacy, affection, and connection beyond time and space (Montalvo & Artero, 2024). From this perspective, the format emerges as a particularly effective vehicle for exposing injustice, preserving memory, and fostering collective transformation.

#### *Previous studies on feminist podcasting: advances and gaps*

The rise of podcasting in recent years –and, in particular, the success of shows such as *Estirando el chicle* and *Deforme semanal ideal total*– has sparked academic interest in feminist audio. Although still in its early stages, the study of feminist podcasting is beginning to take shape. Montes-Rodríguez (2023) compiled 86 studies on female podcasters published between 2016 and 2023, with the highest numbers coming from the United States (24) and Brazil (17), and only eight from the Spanish academic field. This distribution reveals the limited attention paid to the Spanish-speaking context despite its growing dynamism in audio production, listening, and political activism.

In Spain, podcast research has focused primarily on conversational formats, using descriptive and quantitative methodological approaches. Only *Estirando el chicle* and *Deforme semanal ideal total* have been the subject of more than a dozen studies (Piñeiro-Otero & López-Villafranca, 2025).

These studies examine their role in constructing alternative narratives, the use of humor for political and critical purposes, and the repre-

sentation of female voices in digital environments (Piñeiro-Otero et al., 2023; Solana, 2021). Their ability to generate affective communities through parasocial relationships and their potential as spaces of empowerment have also been analyzed (Caro-Castaño & Gallardo-Hurtado, 2023; Erce-Llamazares, 2022). In terms of themes, issues such as sexuality, motherhood, health, and the representation of women predominate, all addressed from critical perspectives (Chilano et al., 2023; López-Villafranca, 2022; Montes Rodríguez et al., 2025; Piñeiro-Otero, 2021).

By contrast, narrative nonfiction podcasts remain an underexplored field (López-Villafranca & Smolak-Lozano, 2024), despite their enormous potential to politicize listening, emotionally engage audiences, and redefine testimony as a form of resistance (López-Villafranca & Smolak-Lozano, 2024).

Against this backdrop, the present study seeks to make a pioneering contribution to the study of this nonfiction medium from a multidimensional feminist perspective that addresses its aesthetic, ethical, political, and educational dimensions.

### *Stories told by women: voice, body, and resistance*

Narrating in podcast form means inhabiting sonic space through the body, while remaining free from the visual norms that have historically shaped women's presence in the media (Piñeiro-Otero et al., 2023). In this context, the voice can be understood not simply as a vehicle for speech, but as an embodied, expressive, and political resource (Cope-land, 2018; Schlichter, 2011). In contrast to the conventions of broadcast journalism, which have traditionally privileged tonal neutrality, standardized diction, and emotional restraint, many feminist podcasters embrace nonhegemonic accents, everyday forms of speech, and explicit emotional expression as modes of sonic resistance (Tiffe & Hoffmann, 2017). This feminist vocality makes room for new forms of media presence that challenge dominant narrative frameworks (Lindgren, 2018; Veerkamp, 2014).

Within this broader context, feminist podcasting has developed into a diverse ecosystem in which intimate and accessible conversational formats coexist with more elaborately crafted nonfiction narratives. Early

productions such as *Lo conocí en un Corpus* (2017) show how audio storytelling can activate collective memory and make listening a form of political engagement.

Podcasting also encourages the formation of affective communities grounded in emotional identification and mutual recognition. These “imagined communities” (Anderson, 2021) do not depend on physical proximity, but instead take shape through shared listening experiences. Because of its open and decentralized structure, and because it can offer a degree of protection from the forms of digital hostility often directed at women in online spaces, podcasting has become an effective medium for narrative empowerment (Hoydis, 2020; Piñeiro-Otero et al., 2023). In this space, women do not merely tell stories; they claim a public voice, redefine their place in public discourse, and use sound as a political medium.

## OBJECTIVES

The main objective of this research is to analyze feminist nonfiction narrative podcasts produced in Spain between 2020 and 2024 by major platforms, production companies, and broadcasters. This is an initial exploratory study that first uses the creators’ gender as a selection criterion and then focuses on productions with explicitly feminist content.

Based on this general framework, four specific objectives are proposed that address the subject of study from an intersectional and multidimensional perspective, taking into account both authorship and the narratives constructed:

- SO1: To analyze the narrative elements of the selected podcasts: genre (nonfiction), themes, structure, profile and point of view of the narrators, language, expressive resources, and use of sources.
- SO2: To classify the role and characteristics of the female protagonists: narrative function (active/passive), type (real, historical, or fictional), age, social background, emotional state, and depicted environment.

- SO3: To identify the types of narrators according to their degree of involvement in the story: homodiegetic (present in the story) or heterodiegetic (external to the story).
- SO4: To determine the professional roles performed by women in the creative process: directing, scriptwriting, voice-over, production, and sound design.

## METHODOLOGY

For this study, content analysis was selected as the research methodology, following the classical approaches of Krippendorff (1980) and Piñuel Raigada (2002), and combining quantitative and qualitative tools within a mixed-methods framework. An analytical active-listening strategy was used, inspired by Spinelli and Dann's (2019) proposal of "close analytical listening", understood as careful, segmented, and reflective listening aimed at identifying narrative structures as well as auditory, discursive, and emotional elements.

Following an initial exploratory listening phase, a purposive selection of the corpus was made according to the following inclusion criteria:

- Nonfiction narratives with explicit feminist content: only podcasts focused on issues related to gender equality, women's visibility, and intersectionality were considered. Also included were those that denounce structural inequalities, represent marginalized groups (such as LGBTQ+ people), or promote women's empowerment.
- Native podcasts: productions conceived specifically for the digital environment, without prior radio broadcast (Pérez-Alaejos et al., 2018).
- Frequency and continuity: productions with a minimum of three released episodes, produced in Spain, narrated and hosted by women, and in Spanish.

For the systematic analysis, a coding sheet was developed to enable a mixed reading of the material. The variables were grouped into three main blocks: formal and production aspects, content variables, and variables related to the creative process.

The analysis presented below is organized according to this structure.

TABLE 1  
ANALYSIS TABLE

Formal variables	
Technical data (Hernando Lera et al., 2020)	Title, station/platform, year, season(s), number of episodes, context (time period or historical moment, present day)
Content variables	
Type of stories and themes (Lechuga Olgúin, 2015; Montes et al., 2025)	Personal stories, historical, collective stories Themes: political, social, cultural, health, economic, entertainment, philosophy, social activism, education, police investigation, emotional/romantic, environmental, others
Nonfiction narrative genre (Martín Nieto et al., 2024)	Reportage, documentary, true crime, essay, daily news, personal development, diary, others
Narrative structure (Álvarez Portillo, 2017; Gordillo, 2009)	Classical (Aristotle): setup, rising action, and resolution Episodic master structure: episodes independent from one another, but addressing a specific theme Replay master structure: story told from different points of view <i>In media res</i> : begins in the middle of the story <i>Racconto</i> : begins near the end of the story and moves backward to the setup or beginning, then returns to the end
Typology of narrator (Cobo-Durán & Lozano, 2020; Genette, 1989; Rodero, 2024)	Heterodiegetic: narrators who tell the story from outside, without being part of it. They typically adopt an omniscient perspective (knowing all the details, thoughts, and actions of the characters), and their focalization is zero.

	<p>Homodiegetic: narrators who are part of the story, either as a main or secondary character. Within this type of narrator, the following are identified:</p> <ul style="list-style-type: none"> <li>· First-person narrator (part of the story, a character)</li> <li>· Second-person narrator (addresses the listener)</li> <li>· Witness narrator (tells a story that is not their own but is indirectly related or observed)</li> <li>· Interior monologue narrator (addresses themselves)</li> </ul>
<p>Narrative point of view and language typology (Cobo-Durán &amp; Lozano, 2020; Nichols, 2001)</p>	<p>Expository mode: omniscient voice                  Observational mode: no narration or music with dramatic intent; observes without intervening                  Performative mode: the narrator intervenes, guides, and presents the stories in the first person in a subjective manner                  Reflexive mode: inclusion of the recording process and the production process of the narrative podcast                  Appeals to the listener (yes, no)                  Type of language (colloquial, formal)</p>
<p>Characteristics of the main characters, context (De Beauvoir, 2015; Ruiz Muñoz &amp; Pérez Rufi, 2020)</p>	<p>Dramatic (historical) characters                  Age (young, adult, elderly)                  Social/geographic background (lower, middle, upper)                  Emotional state (positive, negative, neutral)                  Spaces in which they operate (public, private, both)</p>
<p>Role of female protagonists (Casetti &amp; Di Chio, 1998; Pérez-Rufi, 2016)</p>	<p>Active: direct source of the action                  Passive: object of others' initiatives                  Profession or main activity</p>

Sources	Official sources (government, official entities, associations, represented groups) Non-official sources
Variables on the creative process	
Professional roles of the creators	Narrators Scriptwriters Producers Sound designer Directors/leads

Source: The authors.

### Sample

Based on the previously defined selection criteria, nine nonfiction narrative podcasts with feminist content produced in Spain between 2020 and 2024 were identified. The selected titles are listed in Table 2. The final sample comprises a total of 97 episodes, all of which were subjected to active listening and systematic analysis.

TABLE 2  
STUDY SAMPLE

Title	Platform/production company	Year	Number of episodes	Total runtime
<i>Mujeres que corren</i>	Podium Podcast	2023	6	209.51
<i>Silencio armado</i>	Audible	2024	10	247
<i>Mujeres en concreto</i>	Audible	2024	9	261.27
<i>Heridas de guerra</i>	La República Independiente de la Radio	2024	3	104.25
<i>Algo habrá sido hecho</i>	RNE Audio	2024	4	122.28
<i>Coño, un podcast</i>	RNE Audio	2020	5	105.3
<i>Somos insumisas</i>	RNE Audio	2023	4	123.26

Title	Platform/production company	Year	Number of episodes	Total runtime
<i>Parir en el siglo 21</i>	RNE Audio	2022	6	214.35
<i>Diosas y rebeldes</i>	RNE Audio	2023/24	50	573.36

Source: The authors.

## RESULTS

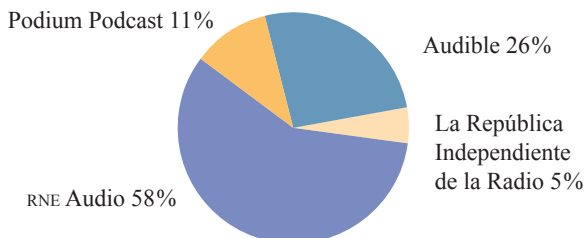
### *Analysis of formal variables*

The 97 episodes in the sample amount to a total of 32 hours, 4 minutes, and 34 seconds of analytical listening. The selected productions were distributed across three platforms (Spotify, Podium Podcast, and Audible), one independent production company (La República Independiente de la Radio), and the online audio channel of the Spanish public radio and television broadcaster (RNE Audio), covering the period from 2020 to 2024. The latter was the year with the highest number of new releases. From a quantitative perspective, RNE Audio stands out as the platform with the greatest representation in the sample, accounting for nearly 60% of the titles analyzed.

In terms of duration, most episodes range from 20 to 30 minutes. A notable exception is the podcast *Diosas y rebeldes* (RNE Audio), which has a shorter format (approximately 12 minutes per episode) but has been released weekly with great regularity since November 2023.

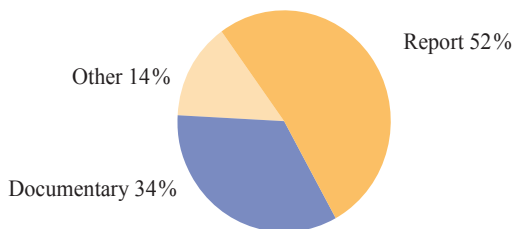
With regard to SO1, which focuses on the analysis of narrative elements, the results show that the predominant genre in the sample is the feature story, mainly because of the significant weight that *Diosas y rebeldes* carries within the corpus. This is followed by the audio documentary, which appears in several productions with greater technical and narrative sophistication. In terms of context, the historical approach predominates, with a clear tendency to recover and analyze female figures from other periods and generations.

FIGURE 1  
PRODUCTION IN MINUTES (%) BY PLATFORM-PRODUCER



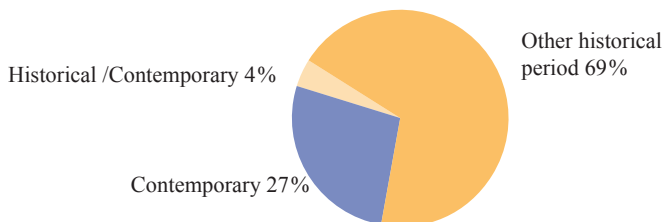
Source: The authors.

FIGURE 2  
GENRES OF THE STORIES



Source: The authors.

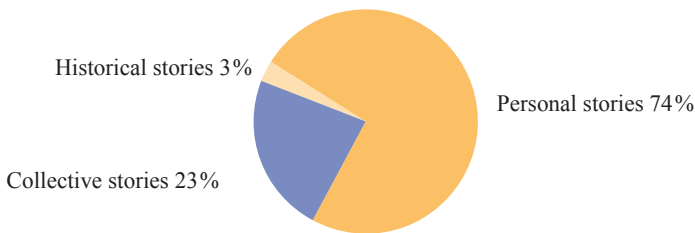
FIGURE 3  
CONTEXTS OF THE STORIES



Source: The authors.

As for the context of the stories, it is evident that most episodes revolve around personal accounts of women whose life stories are particularly significant. For the most part, these are stories centered on pioneering figures, featuring a strong element of social struggle or biographies compelling enough to sustain the narrative of the episode built around them.

FIGURE 4  
STORY TYPES



Source: The authors.

With regard to SO2, which focuses on the analysis of female characters, the results show that in 98% of the episodes, the characters portrayed are real women, either because they tell their own stories or because their experiences are reconstructed by the narrator. Only 2% of the cases portray fictionalized characters through the voice of an actress. The profile of these female characters can be summarized as follows:

- Age: 44% adults, 35% young women, 19% both young women and adults, and 2% young, adult, and elderly women within the same episodes.
- Social class: 59% are middle class, 21% lower class, and 15% upper class. Characters from both the lower and middle classes appear in 4% of episodes, while characters from the middle and upper classes appear in 1%.
- Roles: 96% of the women are active agents in the action, compared with 4% who are positioned as recipients of the action.

- Tone: 54% are represented through a negative tone, 34% through a positive tone, and 12% through a neutral tone.
- Spaces: 86% of the spaces combine public and private settings, 13% are public, and 1% are private.

Among the professional roles or female identities that appear in these podcasts are singer, actress, writer, poet, scientist, feminist, athlete, mother, psychologist, sexologist, politician, activist, pilot, model, educator, painter, cyclist, conflict survivor, philosopher, detective, and nurse.

Overall, the results show that most of these episodes revolve around the personal stories of women with social or historical significance. There is a clear tendency to construct feminist narratives on the basis of individual experience as a point of departure for addressing structural issues.

#### *Themes, structures, and narrators*

The involvement of universities, public platforms, independent production companies, and social organizations in the creation of feminist narrative podcasts highlights their social dimension and their commitment to public service. These productions address key issues such as gender-based violence, sexual health, historical memory, and cultural outreach, establishing the podcast as a tool for awareness-raising, public denunciation, and collective transformation.

A notable example is *Parir en el siglo 21*, a documentary podcast on obstetric violence produced with the support of the Valencian public health system and the association El Parto es Nuestro, which has received awards from World Press Photo and the International Festival of New Non-Fiction Narratives.

Among public platforms, RNE Audio stands out as one of the main drivers of feminist content. Notable productions include *Algo habrás hecho* (intergenerational machismo), *Somos insumisas* (drug-facilitated sexual assault), *Coño, un podcast* (female sexuality from an educational perspective), and *Diosas y rebeldes*, which highlights significant female figures through an accessible feminist lens.

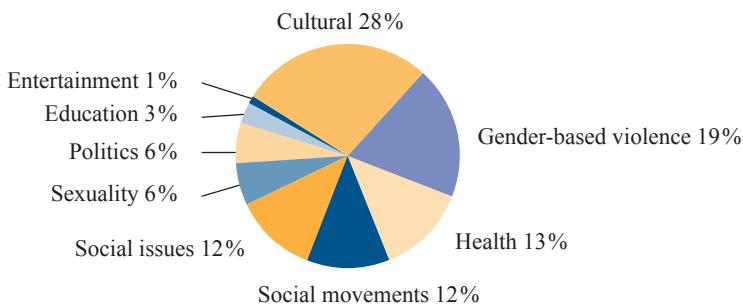
In the commercial sphere, Audible has developed titles such as *Mujeres en concreto* by Editorial Planeta and *Silencio armado* by Andrea Salvatierra, winner of the Audible Lab university program.

Within the independent sector, La República Independiente de la Radio promotes *Heridas de guerra*, narrated by Olga Rodríguez, which analyzes the role of women in armed conflicts from a perspective critical of militarism. The project, developed in collaboration with the Escola de Cultura de Pau at the Universitat Autònoma de Barcelona, reinforces its research and documentary dimension.

For its part, Podium Podcast contributes *Mujeres que corren*, an initiative by Cristina Mitre that evolved from a sports movement into a podcast and, finally, into a social-impact campaign. Among its achievements are the creation of a research grant on childhood cancer and the Physical Activity Unit at La Paz Hospital (Madrid), demonstrating the potential of these stories to mobilize audiences.

Regarding the topics addressed, most of the audio productions analyzed fall within the cultural sphere, although central areas of contemporary feminist discourse –such as the various manifestations of gender-based violence, health, and social struggle– also occupy a prominent place. By contrast, educational or political content has a more limited presence in the sample.

FIGURE 5  
THEMES OF THE ANALYZED EPISODES

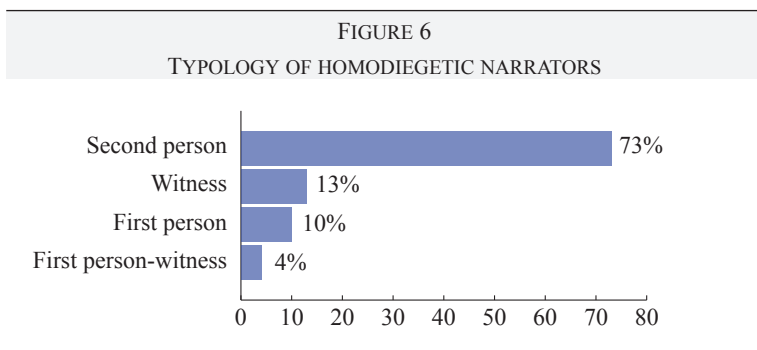


Source: The authors.

The most common narrative structure in the sample is the episodic structure (94%), in which each episode functions independently while still sharing a common theme. Only 6% adopt a replay structure, in which the same story is told from different points of view, adding greater narrative complexity and depth.

Regarding narrative voice, homodiegetic narrators predominate (67%), actively participating in the story, compared with 33% of heterodiegetic narrators, who remain external and uninvolved. Within the group of homodiegetic narrators, a range of positions can be observed: 37% speak in the second person, establishing a direct relationship with the listener; 13% adopt the role of witness, and 10% narrate in the first person as protagonists. In 4% of cases, these voices are combined, alternating between witness and protagonist, which enriches the narrative perspective and multiplies the levels of involvement. This corresponds to SO3 and indicates strong personal involvement in the story.

Some works, such as *Silencio armado*, employ hybrid strategies. The narrator begins with explicit personal involvement, recounting her relationship with the protagonist in the first person, and later positions herself outside the narrative. This device reinforces the emotional weight of the story, turns the narrator into a mediator between events and audience, and blurs the boundaries between the intimate and the collective, thereby amplifying the affective and political dimensions of the feminist podcast.



Source: The authors.

In terms of narrative perspective, the expository approach predominates, appearing in 86 % of the episodes. In these cases, narrators adopt an omniscient role, recounting events with full knowledge while maintaining an objective distance from the action.

In 9 % of the sample, a performative point of view is used, in which the narrator subjectively intervenes in the unfolding of the story, accompanying events as they happen. Finally, in 5 % of the productions, a reflective approach is adopted, integrating the podcast's own production process—recording, decision-making, and sourcing—into the narrative structure and thereby blurring the boundaries between content and production.

### *Language style and appeals*

Ninety-seven percent of the podcasts analyzed use colloquial, accessible, and direct language, while only 3 % employ a more formal register. This preference for an approachable style reinforces the feminist podcast's educational mission, which prioritizes emotional connection and a horizontal relationship with the audience.

Explicit appeals to the listener are present in 36 % of the episodes. They are usually made in the second person singular or plural and function as a strategy of narrative intimacy, inviting active listening and subjective engagement. The remaining 64 % maintain a more expository or detached tone.

Among the most representative cases of direct address to the listener are the following:

- Cristina Mitre, in *Mujeres que corren*, uses a warm and motivating tone, with phrases such as “remember”, “as I know you”, or “sear this into your memory”, directly addressing the collective of female listeners.
- Raquel Martín, in *Somos insumisas*, combines singular forms of address—“perhaps, if you are a woman, you may have recognized yourself in this story”—with personal observations that reinforce the narrative's authenticity, such as “as a woman journalist, I felt the need to learn more about this issue”.

- Raquel Martín and Raquel Elices, in *Coño, un podcast*, alternate between the collective “we” and the singular “you”, using intimate accounts of sexuality and embodiment grounded in feminist experience.
- Olga Rodríguez, in *Heridas de guerra*, uses phrases such as “if you remember” or “thank you for listening”, creating a sense of continuity and connection with the audience throughout the episodes.
- In *Mujeres en concreto*, Ángeles Bassals uses the inclusive feminine plural and expressions that invite collective reflection, such as “let us ask why this still surprises us” or “those of us who once were one thing can redefine ourselves”.
- Carmen Ró, in *Diosas y rebeldes*, uses such appeals more sporadically, but always in a collective vein, through phrases such as “let’s see”, “let’s start with...” or “we know”.

Ultimately, the predominance of homodiegetic narrators –who tell personal stories in colloquial language– points to a narrative model that privileges intimacy, identification, and emotional connection with listeners.

### *Sources*

With regard to the sources narrators draw on to build their stories, the data reveal a clear tendency to combine institutional and experiential forms of knowledge. In 90% of the episodes, both official sources (institutional documents, verified data, experts) and unofficial sources (testimonies, personal experiences, opinions) are used. Only 7% rely exclusively on official sources, while in the remaining 3%, the narrative is built solely on unofficial sources. This blending of source types reinforces the situated and experiential character of feminist podcasting, in which personal experience is recognized as a legitimate form of knowledge.

### *Analysis of production variables*

The data reveal a high level of narrator involvement in the production of feminist narrative podcasts, confirming Objective 4. In three out of every four episodes, narrators also serve as scriptwriters and content

managers, demonstrating clear authorship of both the story and the narrative approach.

In 11% of the productions, their involvement extends across the entire creative process: narration, scriptwriting, directing, production, and sound design. In 7% of cases, they combine the roles of narrator, scriptwriter, director, and producer, while in 4% their tasks are limited to narration and scriptwriting. Specific combinations also appear, such as narrator, scriptwriter, sound designer, and director (2%), or narrator, sound designer, and director (1%).

Taken together, these data confirm that these creators retain substantial control over all stages of production, from narrative conception to technical execution. In only 4% of the episodes do the creators not lead the content direction, reinforcing the autonomous, authorial, and committed character of these feminist audio narratives.

## DISCUSSION

The findings show that feminist nonfiction narrative podcasts provide an effective medium for stories that combine social critique, personal memory, and the reclamation of women's voices. By moving away from the conventions of traditional media, these productions position women as subjects with narrative and creative agency. This is reflected in the prominence of first-person storytelling, intimate tonal registers, and homodiegetic narration, all of which strengthen listeners' emotional engagement.

As Guzmán García et al. (2017) and Mayer (2011) suggest, this return to storytelling through women's own voices responds to a longstanding feminist need: to challenge dominant narratives from a position of political subjectivity. In that sense, the fact that 96% of the episodes portray women as active rather than passive figures is especially significant. These podcasts do not merely feature women as subjects of discussion; they position them as agents of experience, memory, and interpretation.

The predominance of homodiegetic narrators (67%) further underscores the performative dimension of these narratives, in line with Mayer's (2011) concept of the "performative documentary". The

frequent use of colloquial language (97%) and direct address (36%) also helps create a more intimate, horizontal mode of listening, producing what Montalvo and Artero (2024) describe as a “bodiless presence”.

Another important finding is the combination of institutional sources and personal testimony in 90% of the sample. As Chilano et al. (2023) note, this gives the narrative both credibility and emotional force. That combination appears especially clearly in podcasts dealing with structural violence, such as *Parir en el siglo 21* and *Heridas de guerra*, where the predominance of a negative tone (54%) serves not only to highlight injustice but also to frame listening as a space for recognition and repair.

At the same time, several podcasts focus on reconstructing female genealogies or recovering historical figures from a gender perspective, as in *Diosas y rebeldes* and *Mujeres en concreto*. In doing so, they challenge the exclusions of the patriarchal canon and contribute to a broader process of symbolic recovery (Caro-Castaño & Gallardo Hurtado, 2023).

The production data are equally revealing. In 75% of the episodes, female narrators also take part in scripting, directing, or producing the content. As Meseguer-Ferré (2022) argues, this concentration of creative roles marks an important shift within the cultural industries, since it enables women not only to tell stories but also to shape their form, pace, tone, and political orientation.

Within this landscape, RNE Audio plays a particularly important role, accounting for six out of every ten titles in the sample. Its presence suggests that public-service media can play a meaningful part in promoting feminist narratives, not only by broadening representation but also by supporting formats oriented toward education, social awareness, and collective memory.

In this regard, collaboration with universities, social organizations, and public health institutions strengthens the value of these podcasts as collective archives of experience and knowledge. As de Souza Machado (2019) suggests, such narratives do more than diversify knowledge: they also reshape it by foregrounding embodied, affective, and situated ways of knowing.

## CONCLUSIONS

This study offers an initial systematic exploration of the feminist-oriented nonfiction narrative podcast, a subgenre that remains underexamined in the academic literature. The analysis of nine podcast productions shows that this format does more than circulate feminist content: it gives that content narrative form through aesthetic, ethical, and political choices that make podcasting an especially effective medium for social intervention.

One of the clearest findings is the central role of personal experience and embodied memory, usually narrated from a subjective perspective and marked by emotional involvement and multiple forms of female authorship. The creators of these podcasts do not simply narrate stories; they also write, produce, edit, and direct them, thereby developing self-produced forms of communication that challenge the traditional hierarchies of the media system.

In thematic terms, the podcasts analyzed address a wide range of issues, including gender-based violence, sexual health, culture, history, and sports. They do so from an intersectional perspective that connects structural inequality with intimate experience and collective concerns with subjective expression. This breadth allows them both to expose injustice and to recover feminist genealogies, while also making visible forms of subjectivity that are often excluded from mainstream narratives.

The role of platforms such as RNE Audio, together with collaborations involving universities, social organizations, and public institutions, further underscores the value of feminist podcasting as a public-service medium, a site of memory, and a vehicle for educational communication.

Overall, feminist nonfiction narrative podcasts represent both a formal and a discursive innovation within today's audio landscape. They do not simply inform. They invite listeners to engage critically, reframe storytelling through embodied experience, and open up a space for representation, affect, and situated knowledge.

Future research should expand the sample both temporally and geographically, incorporating content produced in other Spanish-

speaking countries and consumed in Spain. It would also be useful to develop complementary approaches focused on critical discourse analysis, the motivations and trajectories of creators, and the perceptions, uses, and gratifications of audiences.

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