

GENDER AGEISM AND AUDIOVISUAL JOURNALISM: an analysis of four reports on elderly women by the Globo group

ETARISMO DE GÊNERO E JORNALISMO AUDIOVISUAL: uma análise de quatro reportagens do grupo Globo sobre mulheres idosas

ETARISMO DE GÉNERO Y PERIODISMO AUDIOVISUAL: un análisis de cuatro reportajes del grupo Globo sobre mujeres mayores

Beatriz Becker

Emeritus Professor at the School of Communication, UFRJ. Permanent professor and researcher for the Graduate Program in Communication and Culture (ECO/PPGCOM-UFRJ). Research Productivity Scholarship awarded from the National Council for Scientific and Technological Development (CNPq), Brazil.

beatrizbecker@uol.com.br



0000-0001-6665-8911.

Cláudia Thomé

Associate Professor at the School of Communication, UFJF, and permanent faculty member at the Graduate Program in Communication and Culture, UFJF. She holds a Master's degree in Communication and Culture from PPGCOM/UFRJ and a PhD in Literary Theory from the School of Letters, UFRJ, along with a postdoctoral degree in Communication and Culture from PPGCOM/UFRJ.

claudia.thome@ufjf.br



0000-0003-4759-3643

Juliana Teixeira

PhD in Communication from UFBA and the University of Beira Interior, through a joint supervision. Completed a postdoctoral internship at UFPI, where she currently teaches in the Department of Social Communication. She is also a permanent professor at PPGCOM-UFC.

teixeira.juliana.rj@gmail.com



0000-0002-0631-7194

Mailing address: Universidade Federal do Tocantins - Campus Porto Nacional, Rua 3, Quadra 17, Lote 11, s/nº, ZIP Code: 77500-000, Porto Nacional - TO, Brasil.

Received on: 07.09.2025

Accepted on: 1025.2025

Published on: 12.14.2025

ABSTRACT

This article shows how gender ageism manifests itself in audiovisual journalism. We used the methodology proposed by Becker and Waltz (2024) in the analysis of four television productions on gender ageism from the largest media group in Brazil, aired last year on Rede Globo and Globonews to assess how women 60+ are represented in these television reports. A journalistic production was identified that cast new perspectives on elderly women in Brazil. Narratives based on testimonies and the use of a language of approximation of journalists and sources with audiences demonstrate potential to reorganize the social imaginary and combat structural prejudices.

KEYWORDS: Audiovisual journalism; Ageism; Gender; Female; Globo group.

Introduction

The theme of aging has been explored in many acclaimed novels and films but has become a recurring topic in documentaries and even on social media in the 21st century. At the Oscars, where youth is typically synonymous with success on both the big and small screen, prestigious middle-aged actresses have started to achieve distinction in 2025. Nevertheless, women over 60 continue to experience gender ageism, a double discrimination that disregards them based on their age. After all, according to Lago *et al.* (2024), gender is one of the limited representations of institutionalized social content and practices based on male chauvinism.

This discussion has become even more relevant in this third decade of the new millennium as the world's population is aging faster, and ageism has increasingly

affected the physical and mental health of older people, reduced their quality of life and resulted in social isolation and even premature deaths (United Nations – UN, 2021; Pan American Health Organization – PAHO, 2022). Considering this scenario, the UN General Assembly declared 2021-2030 as the Decade of Healthy Aging¹, to address and improve the rights, health issues, and social inclusion of older people.

In Latin America and the Caribbean, the elderly population is increasing even more rapidly. According to data released by the Brazilian Institute of Geography and Statistics (IBGE), the elderly population in Brazil outnumbered the younger population in 2023. This was the first time in the country's history that the elderly did not represent the smallest portion of the population. Around 37.8% of Brazil's inhabitants will be elderly in 2070, and there is a growing trend where people over sixty are working informally, which needs to be addressed and handled through specific policies². This informal work is taken on by older people who have lost formal jobs, never had a formal employment contract, or have retired and returned to work to supplement their income. Ageism affects both men and women, but this form of discrimination affects women more and puts their value to the test in a country where achieving gender equality still has a long road to travel³.

Do gender ageism and age stereotypes occur in audiovisual journalism? How do representations of women 60+ on broadcast television reinforce power dynamics and inequalities? Can audiovisual journalism challenge and reshape narratives? In this paper, our hypothesis is that the digitalization of media has generated new audio and video journalism formats, a large diversity of sources in audiovisual informative texts, and enabled greater interaction with audiences. But this variability in ways of organizing narratives has not led to a greater plurality of viewpoints and contextualization of the most sensitive social problems. However, audiovisual journalistic narratives can help to shed light on injustices and social and environmental problems by translating and rewriting everyday experiences, thus paving the way to a more democratic and sustainable future for the country (Becker, 2022).

¹ Available at: <https://brasil.un.org/pt-br/105264-assembleia-geral-da-onu-declara-2021-2030-como-d%C3%A9cada-do-envelhecimento-saud%C3%A1vel>. Accessed on: Jan. 13, 2025.

² Available at: <https://agenciabrasil.ebc.com.br/direitos-humanos/noticia/2025-01/denuncias-de-violacoes-aos-direitos-humanos-aumentam-22-em-um-ano>; <https://www.gov.br/mdh/pt-br/assuntos/noticias/2024/junho/entenda-como-o-etarismo-contribui-para-a-exclusao-de-pessoas-idosas-do-mercado-de-trabalho-formal>. Accessed on: Jan. 14, 2025.

³ Available at: <https://www.correiobraziliense.com.br/revista-do-correio/2024/03/6809873-na-luta-contr-o-etarismo-mulheres-provam-que-sao-mais-que-idade.html>; <https://forbes.com.br/forbes-mulher/2024/06/estamos-a-134-anos-da-igualdade-de-genero-segundo-forum-economico-mundial/>. Accessed on: Jan. 14, 2025.

Adopting Becker and Waltz's method (2023), which measures the quality and reliability of audiovisual journalistic narratives, we analyzed four gender ageism reports broadcast over the last year on the major Brazilian television network, Rede Globo, and its pay TV channel Globo News (accessible to Globoplay subscribers)⁴. These four reports are: "Elderly people in the job market"⁵ (the Jornal Nacional); "The new fifty"⁶ (a Globo Repórter Special); "the New 60"⁷ (the Profissão Repórter); and the "Political violence against women" series from the "Conexão Globo News"⁸ program.

Our methodology involved identifying seven aspects that represent the meanings behind these materials and reports. These aspects provide a critical and creative look at news content and audio and video formats and allow us to observe how these narratives address certain themes, build up their specific representations, and whether they promote social change or not. The first aspect is called **Territory**, which refers to the location where the narratives are documented and their influence on the meaning of the news. The second aspect is called **Market**, which refers to how the market functions and the aspects that define the media system in this territory, looking at the existence and/or absence of legislation and regulations for media and digital platforms.

The third aspect is called **Media**, which includes identifying the company or media group responsible for producing a specific report, that company or group's production routines, the business model they use, and the presence or absence of public communication channels. The news **Product** is the fourth aspect, where we observe who produced the text, how it was prepared, how the theme was addressed and represented, and the meanings, visibilities, and invisibilities that the narratives produced, all studied through the exploration of audiovisual resources.

The fifth aspect is called **Circulation** and relates to the different ways in which the news circulates, how it is inserted into the media landscape on different devices and then shared, and the formats in which this news is presented. The sixth aspect is

⁴ Access to the GloboNews program is not open to subscribers of the GloboPlay platform; the user must link their operator to the Globo account and have an operator subscription. (<https://canaisglobo.globo.com/assistir/globonews/conexao-globonews/t/csRHdJwK5h/>). Reports which are broadcast on the program, however, are available on the G1 Platform free of charge. <https://canaisglobo.globo.com/assistir/globonews/conexao-globonews/t/csRHdJwK5h/>; <https://g1.globo.com/globonews/conexao-globonews/>. Accessed on: Feb. 9, 2025.

⁵ Available at: <https://globoplay.globo.com/v/12968095/>. Accessed on: Feb. 5, 2025.

⁶ Available at: <https://globoplay.globo.com/v/11651557/>. Accessed on: Feb. 8, 2025.

⁷ Available at: <https://globoplay.globo.com/v/12840250/?s=0s>. Accessed on: Feb. 8, 2025.

⁸ Series premiere episode available at: <https://g1.globo.com/globonews/conexao-globonews/video/violencia-politica-contra-mulheres-voz-e-poder-13030178.ghtml>. Accessed on: Feb. 9, 2025.

called **Audience**, which refers to the agencies of viewers and users, the ways in which they attribute meanings to and express perceptions about the articles and reports on the company's official social network and platform channels. The seventh and final aspect is called **Society**, where the relevance and repercussion of a specific news item is examined. These qualities can be identified in texts outside the original article or report and collected from different sources and environments, seeking to infer society's responsive attitude (Becker & Waltz, 2023). This method allows us to highlight how these narratives construct women's experience of aging and identify whether they are marginalized or not. Thus, we investigate whether and how audiovisual journalism helps towards viewers gaining a greater understanding of gender ageism.

As Lago (2010) highlights, the quality of journalistic information is intrinsic to the democratic system and fundamental for us to fully exercise our role as citizens. The social responsibility of journalism lies in its moral obligation to promote the multiplicity of citizenships in society. However, when attempting to represent the Other, ethical dilemmas and difficulties in representing differences do arise, limiting the journalistic perspective to a didactic or opinion-based dimension.

Thus, given the significant aging of the population in this decade and the prejudice toward the physical and mental health of older people, we investigated whether the news stories and programs on the major open television channel and the most important cable TV news channel in Brazil reinforce prejudiced attitudes or highlight necessary solutions for the well-being of women in the 60+ age range in the country. Before this, we offer a more in-depth look at the relevance of gender ageism.

Gender Ageism

Aging is a natural process of life that can involve uncertainty, loneliness, wrinkles, and extra care taken for health. Despite this drastic change in demographics, many older people suffer prejudice and violations of their rights and do not have access to the basic resources to enjoy a dignified life, with opportunities to fully participate in society, socialization, and work as they have greater difficulty finding employment and earning an income. Prejudices are based on stereotypes, a hegemonic and discursive form of power that harms specific groups of individuals (Hall, 2016).

Gender ageism is "the act of discriminating against a person or group of people based on their chronological age. Some call this prejudice ageism" (Winandy, 2003, p. 19) and others even call it oldphobia, when the prejudice is specific to the elderly and women are its main target (Lopes & Holanda, 2023). The concept of gender, in turn, which has spread by attributing differences and inequalities between men and women,

requires us to also think about how masculinity and femininity were and are built in a given historical and cultural context; they “are intertwined with racial distinctions, nationality, sexuality, social class, age” (Piscitelli, 2009, p. 141) and are expressed in “Intersectionality, a term attributed to the sum of forms of social exclusion” (Winandy, 2003, p. 71). People don't want to grow old, and they don't want to look old. “Old people become invisible in our society, undesirable, and so appearance becomes fundamental in this battle” (Winandy, 2003, p. 30).

According to the WHO (2021), ageism is an oppression in society, along with other prejudices. Elderly people also suffer domestic violence within the family environment, and women are the main victims. In 2023, Brazil saw an increase of 50,000 cases of violence against the elderly when compared to the previous year. Between 2020 and 2023, more than 67% of victims in reported cases were women, and this percentage has increased over the years (Camacho *et al.*, 2024, p. 9). From an intersectional perspective, women are more affected by ageism than men due to the overlapping discrimination of both gender and age.

Sisterhood is a little-known concept. Among the various possible definitions of sisterhood (as a principle, an ideal, or a way of being), it is mostly an “idea of a pact, alliance, or union between women, something desirable, revolutionary, and that discourses aim to teach” (Leal, 2024, p. 36) to combat prejudice against women. In this sense, journalistic statements play a necessary and important pedagogical role (Leal, 2024).

However, we can find victims of gender prejudice within journalism itself. Research published by Fenaj points to violence against women journalists as a problem that affects the plurality of voices and, therefore, democracies as a whole” (Fenaj, 2024). The oppressive way in which female aging is treated in society is highlighted in a Pan American Health Organization (PAHO) report: ‘Men with gray hair and wrinkles are seen as distinguished, wise, and experienced, while in many cultures, gray hair and wrinkles are considered repulsive in women’ (PAHO, 2022, pp. 10-11).

Ageism can have different causes and produce different effects in elderly people's lives, which may include social, cultural, economic, and even physical and mental health issues. However, academic research on ageism in Brazil focuses mostly on health. A survey conducted by the repository of the Coordination for the Improvement of Higher Education Personnel (CAPES) between 2020 and 2024 found, after searching the word “ageism”, a total of 4,426 research studies, including 991 theses and 2,619 dissertations. The five fields of knowledge with the largest number of

works were Nursing (396), Public Health (352), Health and Biological Sciences (324), Education (220) and Dentistry (212). The field of communications totaled less than one percent of studies on ageism in the last four years in Brazil; 0.56% of the total research conducted on the topic since 2020.

The Pan American Health Organization provides recommendations on how to reduce and combat ageism (PAHO, 2022, p. 171), highlighted by the need to change the discourse surrounding age and aging. Journalism can play an important role in this process, reaffirming itself as a form of knowledge (Meditich, 1998), rewriting everyday experiences besides just complaints and reports that highlight social problems. Refocusing the problem, combating prejudiced discourse, and presenting possible solutions are important actions that journalism can undertake to encourage social change. This is more effective through audiovisual journalism as it is a narrative space for the present which uses image-based protagonism and highlights its relevance as a historical document of society (Reis *et al.*, 2021, p. 98), if it has “ethical narratives committed to the social” (Assis & Emerim, 2021, p. 128). We then rethink the role and reshaping of audiovisual journalism in the current information ecosystem in order to contextualize the corpus of our study and present our analysis.

Gender and its double inflection between feminine and formats

Ageism manifests in different discursive genres and audiovisual formats that are becoming increasingly varied and connected to themes that spread throughout public and private spaces (Charaudeau, 2009), even reality shows. But journalism has proven to be effective in combating this kind of prejudice through its multiple formats. In this article, we analyze two different journalistic genres: programs and reports on Brazil's major television network.

Even without mastering certain journalistic genres, an individual can identify them and adopting a position to them, which is what happens with viewers when they watch a news broadcast. However, communications professionals need to master the different types of journalistic genres (Teixeira, 2011); the more we master the genres, the more freely we can use them. According to Bakhtin (1997), an individual's communicative competence depends on the way we produce and behave in the face of multiple genre possibilities.

The formal characteristics of journalism are guides for its investigation (Tuchmann, 1978), so the power of the ways in which content is presented to viewers cannot be discarded. This is especially true because both the production and reception of media continue to be based on coherent cores of meaning, such as genres and

programs. Despite relevant contributions from Machado (2001) and Seixas (2009), stagnation and dispersion has been identified in Brazilian studies on discursive genres, especially journalistic genres. However, the classifications of genres are still relevant to supporting the value system of journalism (Bertochi, 2010). These genres are complex, dynamic, mutable, and heterogeneous and deconstruct and reconstruct themselves based on trends, interests, and social, technological, and market demands (Temer, 2010). This dynamic has enabled freer discursive genres and a creative restructuring of their use in recent years, which does not necessarily result in a recreation of genres.

In their constant hybridizations and fragmentations, genres tend to mix their own singularities, which is intrinsic to their structure. This allows them to operate on the edge between the known and the innovative (Mazziotti, 2002). One example is the newsroom being used as a backdrop in many televisions news programs. Temer (2010) stated a few years ago that behind-the-scenes visuals would be increasingly employed by using smaller and more cameras, bringing the journalistic production process to the forefront. As Rincón (2002) highlights, the specificity of television is constructed by its direct nature, by the simultaneity between the broadcast and reception of its contents.

The instantaneous nature of information has permeated journalism and, in Ramonet's (2004) terms, the difference between "media time" (which is faster) and "political time" (which compromises the investigation). However, the most effective immediacy lies in the audiovisual content of digital media. Newscasts were the main genre for direct transmission (Fechine, 2008), as even presenter and editor-in-chief of *Jornal Nacional*, William Bonner (2009), points out: "Live participation takes advantage of one of the greatest accomplishments of TV as a communication medium: immediacy. News when and where it happens" (2009, p. 42). Today, television audiovisuals are trying to recover immediacy and interaction with the public in the face of the internet's much stronger potential to do so.

Television news programs, however, are not just direct broadcasts; they are mixed reports. Some parts are produced live, and others are previously recorded and edited (Herreros, 2003). The concentration of media ownership has not given audiovisual journalism the quality it requires to translate the main events of social life in Brazil. This quality includes aspects such as advocating for integrity, ethics, the plurality of viewpoints, the diversity of social actors involved, and contextualizing the reported event by problematizing and pointing out possible solutions to the story presented (Becker & Waltz, 2023). Discussing the foundations of journalism, such as the notion of objectivity, can provide an alternative lens for reading journalism, which is

generally based on neutrality and the notion of a universal subject (white, heterosexual, Western, male), thus contributing to maintaining the status quo and reproducing stereotypes and prejudices (Moraes & Veiga, 2021). However, television news programs still reference discursive genres and journalistic formats, structural programs in the programming schedules of open television stations and important sources of information about everyday reality for a large part of the Brazilian population.

Gender ageism in audiovisual journalism

The four television programs on gender ageism that form the corpus of this study are available on the Globoplay streaming platform and were broadcast last year by Rede Globo de Televisão and its subscription channel, Globonews, which together make up the largest media group in Brazil. We used the methodology proposed by Becker and Waltz (2023) to analyze a news report about the increased number of elderly people in the job market broadcast on the country's main news program, *Jornal Nacional* (JN), as part of its Globo Repórter Special "the new fifty", as well as the Profissão Repórter news report titled "new 60", and the series "Political violence against women" broadcast on the "Conexão Globo News" program. We adopted this method because it allows us to measure the quality and reliability of audiovisual journalistic narratives and to identify whether they help toward combating this type of discrimination or not.

1 *Jornal Nacional*

Jornal Nacional (JN) is one of the most watched and award-winning television programs in Brazil, with one of the highest advertising costs during its commercial breaks, challenged by maintaining its information hegemony in the virtual territory. The news program incorporates the public's expectations into its strategies to maintain a bond with its audience, using a narrative that upholds democracy, human rights and citizens that apparently wins out over political party issues alluded to in a previous work called "solidarity humanism" (Becker, 2020). This strategy has been included in editorial lines for other news programs and programs from the Globo organizations, as in the articles analyzed.

There is no evidence that the three-minute and 16-second *Jornal Nacional* (JN) report we analyzed (broadcast in September 2024) was produced in São Paulo. The report is deterritorialized; it could have been produced in any major city in the country, which gives it its national character. Drawing on the experiences of actress Renata

Sorrah and singer Ney Matogrosso, the report focuses on people who are employed over the age of 60 and features the stories of Carmen Lucia Britto and Gilberto Alves. Carmen is a retired woman who, at 70, works as an entrepreneur, and Gilberto works as a rideshare driver to supplement his income.

Based on research by the Brazilian Institute of Geography and Statistics, JN reports that this age group had the fastest growing number of working people in the country's labor market over the last 12 years, reaching a total of 8 million citizens in the second half of 2024. Reporter Renata Ribeiro highlights that this increase in employment among the elderly pertains to low-skilled jobs which often do not have employment contracts. The informal contract rate for people over 60 is higher than for people of other working ages. Ribeiro also looks to dispel the marginalization of the elderly and the stigma of old age. An interview with Gisela Castro, a USP professor who specializes in aging and longevity, rounds out the article with an attempt at humor by mentioning the song "When I'm Sixty-Four," which Paul McCartney composed more than 50 years ago, projecting his life in old age, much less active than he is today at 82 years old.

Jornal Nacional is organized into eight virtual environments, and the newscast is available on three platforms, three social networks, and two apps: *GloboPlay*, *G1*, *G1-App*, *Facebook*, *Instagram*, *TikTok*, and *YouTube* and *WhatsApp* (JN). The news program includes its news videos on the *GloboPlay* and *G1* platforms, on its three social networks (*Instagram*, *Facebook* and *Tik Tok*) and on an application (*G1-App*). We chose to analyze the @jornalnacional profile on Instagram as it has the largest social network audience in Brazil. In total, the JN page has 1.2 million followers and posted 224 reports in September 2024 (the timeframe for our news analysis), 140 of which were in audiovisual format. The post for Renata Ribeiro's report includes a photo of herself but does not mention what the article refers to, only offering a short summary in a video directing readers to the evening edition of JN. The post had 19 comments and the reporter liked most of them. Two of the comments allude to the issue of older people working ("Unfortunately, necessity forces our elderly to work to support their families" and "This should be for freelance professionals because in the world of labor laws the scenario is very different. Ageism is concealed. Campaigns for inclusion and a diverse workplace only work in marketing campaigns").

When observing the Society aspect, we found that prejudice against aging is not brought up in the report and does not address the living conditions of the majority of elderly people in Brazil. In 2020, 69% of the elderly lived on a monthly personal

income of up to two minimum wages. Poverty in this age group is a serious challenge as the costs involved for treating health problems and special care keep increasing, meaning public policies must be made that focus on the rights and assistance of the older population.

2 Profissão Repórter - "The New 50"

"Profissão Repórter" debuted on Globo as its own program on June 3, 2008, after having previously been included as a special report on 'Globo Repórter' and as a segment on 'Fantástico'. In 2025 it completed its 19th season and is recognized for its behind-the-scenes footage of the news. The challenges of producing the report and the editorial meetings of the team of young journalists, led by experienced reporter Caco Barcellos, added credibility to the stories and generated a lot of public interest. The program addresses socioeconomic, cultural, and environmental issues differently than the everyday news coverage. On August 21, 2024, Profissão Repórter broadcast a program on women who were 50 years of age or older that missed out on job opportunities due to their age. According to a survey by Catho, this problem affects 69% of women over the age of 50⁹.

Caco Barcellos starts off "The New Fifty" program in a video stating: "They're looking for jobs, have energy to enjoy themselves and start over after divorce. Profissão Repórter closely follows the stories of women in the so-called new fifty age group." The program, however, does not only showcase the spirit of women 50+. While housekeeper Rai Laurindo (54) says she enjoys her life and has more freedom after her divorce, after her only child left home, and after paying the last installment on her home, Lúcia Moraes dos Santos (57) and Tânia Umbelino (53) had several job interviews but were not hired as younger candidates were given preference.

Their testimonies reveal how they suffer and live without resources and quality of life because of unemployment. The stories of these women interviewed by the program's team of journalists alternate with the experience of the protagonist of this 35-minute edition of Profissão Repórter, recorded in São Paulo, Rio de Janeiro and Niterói: Preta Gil. The program highlights the artist and businesswoman's disappointment and loneliness at the end of her ten-year marriage, her return to performing after undergoing treatment for cancer, the launch of her book, and the

⁹ Available at: <https://g1.globo.com/profissao-reporter/noticia/2024/08/21/parece-que-voce-fez-50-anos-e-nao-presta-para-mais-nada-mulheres-50-relatam-dificuldades-para-conseguir-emprego.ghtml>. Accessed on: Feb. 01, 2025.

celebration of her 50th birthday. Reporters Sara Pavani and Nathalia Tavorieri follow the preparations and behind-the-scenes of the party celebrating Petra's new phase in her life.

According to Kantar Ibope, this edition of *Profissão Repórter* had a 6.4 rating in Greater São Paulo on its open TV broadcast¹⁰. However, the viewership isn't limited to this broadcast time as episodes are available on the G1 portal and on Globoplay and can also be seen on social media. The @profissaoreporter Instagram profile has 856,000 followers. There were 27 posts in August 2024 (when the program analyzed here was broadcast), 26 of them were in audiovisual format. This shows that the percentage of videos is nearly 100%, much higher than that of *Jornal Nacional*.

Four (the majority) of the seven posts about the program used singer Preta Gil on Instagram Reels, perhaps to draw attention to the topic, which is so often invisible. It's no secret that when artists are included on social media posts, they tend to receive more *likes* and importance with algorithms, consequently reaching more users. However, most of the liked comments on the August 20 post (which focused exclusively on the singer's career) were quite negative¹¹. Internet users seemed to enjoy posts about ordinary women on the following days, August 21st and 22nd. The first post about divorcees after 50 enjoying life was more notable among the public, getting 81 comments and posts with almost 390 likes. The second post about a single woman who raised her children alone while also caring for her mother, and now at the age of 54 lives alone for the first time, received 209 comments.

The program shows that aging can allow women to assess what they have built throughout their lives, what their purposes and priorities are, and how they make use of their time. On the other hand, the program also highlights women who suffer because they cannot find work and are discriminated against because of their age. The representations of older women in this edition of *Profissão Repórter* vary according to the social group they belong to and their own will to live. Tackling gender ageism here is approached as an individual attitude and does not promote any kind of discussion on the need for public policies aimed at women in this age group.

3 *Globo Repórter*: "The new 60"

¹⁰ Available at: <https://portalaltadefinicao.com/audiencia-da-tv-consolidados-de-sao-paulo-terca-feira-20-08-2024/>. Accessed on: Feb. 01, 2025.

¹¹ This "Profession Reporter" episode aired before the death of Preta Gil. She died on July 20, 2025, at the age of 50, in New York City, following complications from bowel cancer, and garnered immense affection from her fans.

Globo Repórter is one of Rede Globo's oldest programs, having received several awards over its more than five-decade career. It was a monthly broadcast that premiered on April 3, 1973 and adopted a cinematic documentary format. It does however have an earlier origin, when Rede Globo premiered a series of television documentaries from January 1971 to March 1973 under the name *Globo Shell Especial*, which adopted an American TV format by having a multinational sponsor. At that time, journalism was consolidated with *Jornal Nacional*, so Rede Globo's proposal was to present its themes in a more in-depth fashion. Four months after it debuted, *Globo Repórter* switched to a weekly schedule, with contributions from award-winning filmmakers from Rio and São Paulo. February 1983 saw the beginning of a new phase when the program shifted to more of a television-style narrative for its reporting. The program completed 50 years in 2023 and has had more than 2,299 programs. In 2024, according to data from Globo Ads¹², 101 million people had watched *Globo Repórter*'s content.

Despite the many changes to language, themes, and technology, it still took the program 37 years to have a permanent female presenter. Journalist Glória Maria oversaw *Globo Repórter* from 2010 until 2022. From 2019 onwards, she was joined by journalist Sandra Annenberg, who remained on as presenter and anchored the program "Novos 60", which first broadcast on November 8, 2024, and dealt with the challenges of life and breaking down prejudices.

The proposal was to show that "a new silver generation is revolutionizing the concept of the word elderly". The 44-minute report is based on life stories that break down stigmas and prejudices. There are seven main characters who introduce themselves at the beginning by giving their name, age and activity. Six of them are women, one of them being a reporter herself: "I'm Zileide Silva and I normally report on politics and economics, but today I'm going to talk about the new 60. At 65, I can do that."

A leading figure in studies on gender and aging, anthropologist and writer Mirian Goldenberg (67) is a character and an expert source, defending the freedom to live without being ashamed of one's age, without caring about judgment: "In a culture that values youth so much, we are afraid of aging. We see old age through the lens of ageism (...) it is a logic that excludes and treats the elderly as disposable."

¹² Available at: <https://globoads.globo.com/produtos-globo/globo-reporter-2025.ghtml>. Accessed on: July 9, 2025.

Globo Repórter did not directly address gender ageism but had women as its main speakers. It represented possibilities, new beginnings, and changes in the field in its stories of women who became artisans, professional models, or who revived an old dream. In a market that does not value older people, the program gave advice and presented new types of work that value experience and the accumulation of knowledge. A business model that entrepreneur Juliana Ramalho uses as she states when interviewed: "Take off the 'I'm old' t-shirt and put on the 'I solve this problem' t-shirt, let's go forward with this new work mentality."

Regarding the territoriality aspect, Globo Repórter's production base was anchored in the southeast region of the country, despite its national broadcast. The interviews were recorded mostly in upscale neighborhoods between the Rio/São Paulo axis. According to Kantar Ibope, the program reached 13.5 rating points in the capital of São Paulo on open TV¹³. However, it can be *streamed* on the Globoplay Platform, and content is also available on its official *G1* page and its *Instagram*, *Facebook*, and *Platform X* accounts.

The program has 1.2 million followers on its *Instagram* account @globoreporter. The report we analyzed had seven reels of audiovisual content which circulated between November 4th and 8th (the day the program aired), featuring the faces of journalists Zileide Silva and Sandra Annenberg. However, the inclusion of a graphic from the *Mônica's Gang* comic books is interesting, and the speech bubble that accompanies it ("I've always been strong!"). This is the comic book character's motto and a reference to businesswoman Mônica Souza and her participation in the report. She is the daughter of cartoonist Maurício de Souza and anthropologist Mirian Goldenberg and is the first person to be honored by Mauricio de Sousa Productions in a series that values women over 60. The use of graphics draws attention to the image and highlights the tone of the report: the strength of women.

This post particularly attracted internet users: so much so that it received 25 comments, such as "Wonderful Monica", "I love her so much. I read the comics even today and have a bunch of the dolls" and "Always strong and inspiring". However, the post with the most likes and comments was Sandra Annenberg's account of approaching her 60th birthday, reinforcing the idea that the leading role of TV presenters continues to attract more attention from the audience, including on digital social networks.

¹³ Available at: <https://portalaltadefinicao.com/audiencia-da-tv-consolidados-do-sao-paulo-sexta-feira-08-11-2024/> Accessed on: Feb. 9, 2025.

The Reels were posted on November 5th by the profile @sandra.annenberg.real in collaboration with the show's official account. The following caption was written by the journalist herself: "How old are you? I'm exactly 56 years and 5 months old. So I'm 3 years and 7 months away from becoming an elderly woman! That's right, turning 60 years old! Aging is a part of life and I'm from a generation that doesn't think that age limits or defines us, what about you? On Globo Repórter this Friday you'll meet a lot of people who are starting this new phase of life! Let's do it together. I'll be waiting for you!" There were over one thousand comments on this post, which also shows that a more personal and humanized language from journalists is increasingly welcomed and well received by the public. But the most popular comments are ones shared by the users themselves. They talk about freedom, the right to work, and the importance of staying active. Thus, the "new 60" program offers a positive narrative with possibilities and messages of optimism to combat ageism.

4 *Conexão GloboNews - "Political Violence Against Women" Series*

The "Conexão GloboNews" program first aired on July 26, 2021 and was a reworking of the "10am Edition". It was presented from three studios: one in Brasília, one in São Paulo and one in Rio de Janeiro. The newscast is on Mondays through Fridays, from 9:30 a.m. to 1 p.m., and was anchored by Camila Bomfim, Daniela Lima, and Leilane Neubarth, each presenter representing a city¹⁴. With this trio of presenters, the Conexão program, which had 0.4 rating points on the National Television Panel, reached 0.6 points and a peak of 0.9.

Between October 21 and 25, 2024, "Conexões Globo News" broadcast its special series "Political violence against women", edited by Daniela Adrião and Didi Barbosa, with images by Ávilis Muniz. It was produced, reported and written by journalist Thais Fascina, an international editor at Globonews with a master's degree in Political Science from UniRio. The series addresses the theme of Fascina's dissertation, entitled "Let us pass - tackling political violence against women in Brazil beyond legislation."

The series has a total of four episodes, which are available on the GloboNews subscription channel or for free on G1, and includes excerpts posted on digital social media by the broadcaster and the interviewees. The episodes on G1 however are not accessible as a series, you must do a thematic search. The episodes show that more women are now holding positions of responsibility and winning mandates, but they are still a minority and face many obstacles. Using research data, archival footage, and

¹⁴ In August 2025, presenter Rafael Colombo replaced Daniela Lima.

testimonies from women who are active in Brazilian politics, the series highlights that gaining ground or being elected is just one of many challenges.

The first episode¹⁵ (Voice and Power) is 19 minutes and 40 seconds long and reminds us that women make up more than one-half of the Brazilian population, a percentage that is not effectively represented in politics: they hold less than 20% of the seats in the Chamber of Deputies and the Federal Senate. According to this same report, the percentage of women on municipal councils is 18%. The Executive Branch is not much different: only two female governors and 15.5% hold seats in city halls.

The series interviews women with significant political careers who are members of different parties, such as the sister of councilwoman Marielle Franco, who was murdered in 2018. Marielle's death is highlighted in the series as one of the most tragic symbols of political violence against women in Brazil.

There are reports of intersectional violence which were shown in the second episode¹⁶. This episode is 13 minutes and 38 seconds long, and is called Diversity and the Law, where Black, Indigenous and LGBTQIA+ women are the highlighted victims. In 2021, Brazil passed Law 14.192, which criminalized political gender-based violence. However, in the three years since the law was enacted, the country has had only four convictions, as highlighted by Tauá Pires, Director of the Alzirias Institute, who was interviewed in the series.

The third episode¹⁷ is called The Historical Fight for Space (15 minutes and 33 seconds long) and shows how women have mobilized over time, from the fight for their right to vote in 1932, the supra-partisan alliance of women in the Constituent Assembly (called the Lipstick Lobby) in 1988, to the defense of rights such as maternity leave for parliamentarians. This episode contains archival images and testimonies and presents a survey by the Alzirias Institute which showed that 34% of the elected female mayors interviewed stated that their work and voices went unacknowledged, while 26% suffered from harassment and violence in politics.

Political violence against women also occurs within political parties, as reported in the fourth episode¹⁸, which is 10 minutes and 41 seconds in length. The episodes

¹⁵ Available at: <https://g1.globo.com/globonews/conexao-globonews/video/violencia-politica-contra-mulheres-voz-e-poder-13030178.ghtml>. Accessed on: Feb. 9, 2025.

¹⁶ Available at: <https://g1.globo.com/globonews/conexao-globonews/video/serie-especial-o-que-ha-por-tras-da-violencia-politica-contra-mulheres-13033478.ghtml>. Accessed on: Feb. 9, 2025.

¹⁷ Available at: <https://g1.globo.com/globonews/conexao-globonews/video/violencia-politica-contra-mulheres-a-luta-por-espaco-13037009.ghtml>. Accessed on: Feb. 10, 2025.

¹⁸ Available at: <https://g1.globo.com/globonews/conexao-globonews/video/violencia-politica-contra-mulheres-nos-partidos-13041631.ghtml>. Accessed on: Feb. 10, 2025.

map out the different forms of violence against women, from silencing and verbal aggression to the political femicide of Marielle Franco. Based in the capital cities where the program is broadcast, this episode features testimonies from ministers and parliamentarians, together with analyses and research data compiled by political scientists and talks about how being attacked and silenced is a routine occurrence for them. It highlights a nonpartisan mobilization and the need to increase this representation in public policy decision-making spaces. Thus, the series entertains with the idea of solution-based television journalism (Simões, 2022).

The @globonews *Instagram* profile has 3.3 million followers and in the month of October (referring to the series analyzed here) made more than 700 posts. For this analysis, we looked at the video posts for the "Political Violence Against Women" episode, which circulated from October 19 to 21. We analyzed one video post per day as well as all journalistic content on the same topic in Reels audiovisual format. The report highlights certain rules for ensuring female participation, such as reserving 30% of seats and mandating a 5% allocation of party funds to promote women's political participation. However, the reports point to a lack of funding and unequal competition as it is men who hold the decision-making power.

Final Considerations

The Brazilian media system is composed of private conglomerates that dominate most media productions. However, an increasing percentage of audiences in the country are migrating from broadcast and subscription TV to digital platforms, according to a recent report by Kantar Ibope Media. Data from this report shows that *streaming* currently accounts for 20.1% of home audiences compared to 79.9% for linear television, while open channels still account for most of the audience, with 71% compared to 8.9% for subscription channels. Linear television is the leading TV platform in Brazil and has a much larger audience than online video platforms. The disinformation landscape has reinforced the importance of professional journalism and television news since the COVID-19 pandemic.

Furthermore, although pay TV news channels are losing significant audiences, broadcast TV news programs do not currently face any competition from the content and formats available on *streaming* channels, attracting financial investment and lending credibility to the broadcaster. But *streaming* channels such as YouTube and Netflix had more viewers than all of Brazil's free-to-air TV channels on certain days in

January 2025. However, in this fierce competition with platforms and digital social networks, it is journalism that stands out in broadcast TV programming schedules. Television journalism is a consolidated reference point (Vizeu, 2009) in the country and is shown, in the current media ecosystem, as audiovisual journalism on multiple screens (Becker, 2009), exercising its leading role as a potential agent to produce knowledge about social reality, for building news with memorable narratives, and being able to have debates on issues of public interest.

Society's view of older people is the result of social and cultural elaborations presented through images, discourse, and media representations about the elderly and aging. Our analysis of the four news programs from the Globo Organizations (*Jornal Nacional*, *Profissão Repórter*, *Globo Repórter* and *Conexão Globo News*) revealed how senior citizens, particularly women, are represented by the country's most watched open television channel, Rede Globo, and by the most important news channel on pay TV from the same media group, Globonews.

The results of this study show that the four programs present different languages, but they all attempt to hybridize documentary and entertainment, while maintaining the referential representation of journalism when translating the historical real world (Becker & Waltz, 2023). The news programs in our analysis make use of audiovisual language, highlighting women and how they are the main victims of ageism. This discrimination, demonstrated in research data and from testimonies and statements in the reports, causes suffering among older people.

Stereotypes linked to ageism materialize in language, in the lack of job opportunities, and in different aspects and situations of everyday life under the mistaken assumption that older people are inefficient, dependent, or unproductive. Prejudice against women over 60 is still structural and naturalized, and fuels ageism. The living conditions of women 50+ who live outside the states of Rio de Janeiro and São Paulo are not often addressed. There is a lack of more in-depth and contextualized information about the aging of the Brazilian population and the human rights of the elderly, and most programs are concentrated in the Southeast region of the country.

However, the testimonies tend to focus more on overcoming challenges. In the reports we studied, both anonymous and famous women experience moments of uncertainty and insecurity as they age, looking forward to new professional, emotional, and social opportunities with resilience. Despite the difficulties they face, most of the elderly women interviewed in these programs stated that they feel "at their peak" and

want too always be healthy. Life examples convey the idea that aging can be a time of freedom, of realizing an old dream, or discovering new potential.

The programs in our study were conducted by female journalists who identify with ageism due to their age or their academic background, as is the case with the series on political violence against women. The language adopted by the presenters is more personal and humanized, especially the videos on their *Instagram* profiles, which are very well received by internet users. This direct involvement by journalists is a subjectivation strategy (Becker & Thomé, 2023) that reinforces the authority of female reporters and their ability to construct these kinds of narratives, and engage with sources, often with a tone of recognition and complicity. The work of female journalists helps toward combating gender ageism as they themselves are elderly and highly active in their professional lives.

When analyzing the impact of the four journalistic productions on Instagram, we found that a large portion of the audience interactions were positive with regards to the audiovisual journalistic narratives about gender ageism. However, we did find some criticism toward the incentive for older women and men to be more active and work, when some already desire and need retirement, a future that is difficult for some Brazilians to achieve due to labor reforms and a lack of public policies that can offer them a dignified life.

Gender ageism is represented in the media yet another form of prejudice against older women. Aggression, silencing, harassment, and other forms of violence in society also affect women and their ability to participate in decision-making spaces in the country, spaces which only a small number of women occupy. Our analysis of the *Conexão Globo News* series on women in politics made this issue even more evident. Violence against women is reported and demonstrated almost daily in legislative spaces and other political forums, where women are silenced or disqualified by men, referred to as being “uncontrollable” and “excitable.”

This paper sought to identify how the media represents gender ageism and whether it contributes to combating prejudice and providing solutions to this social problem. The programs we analyzed conveyed narratives about gender ageism within a society that is rife with structural prejudices. Our analysis showed that audiovisual journalism and the television reports in our study are important avenues for promoting the rights of women, the elderly, and all citizens in a country that hopes to be democratic and egalitarian. The articles also pointed to new possibilities based on testimonies from anonymous and famous people, basing the news on life stories and

personal accounts, including those of the reporters themselves. Thus, journalism influenced by progressive and conservative movements reorganizes the imaginary (Maffesoli, 2007) about the future of all of us, taking a new look at the aging process, producing knowledge to reduce prejudices.

Our research found that social media posts on life stories and posts with more humanized and colloquial language have an identifiable quality and thus have a greater reach. Regardless of the audience that the subjects in our study reach, the television programs set the agenda and strengthen the debate on ageism, they give older generations new possibilities for life and social value and are audiovisual documents that should be revisited.

By fostering a debate on ageism and presenting other possible perspectives on older people, the journalism we analyzed in this research contributes toward the social imaginary about aging, and thus helps to reinterpret the social, political, and economic reality of a significant portion of the population, which in turn can have an impact on the lives of older people, how they recognize themselves, and how they are viewed by society. Despite some of the criticisms we have about the four programs in our study *corpus*, they do collaborate with society by proposing and constructing reinterpretations of the lives of older people. The reports we studied promote a social process that still requires further massaging by the media, but also still depends on governments, social movements, and even scientific and academic literature. This work seeks to contribute to this process.

References

- Assis, I; Emerim, C. (2021). A romantização da pobreza no telejornalismo. In: Emerim, C.; Pereira, A.; Finger, C. (Orgs.). *Direitos humanos nas telas*. Florianópolis: Insular, v. 01, pp. 113-131.
- Bakhtin, M. (1997). *Estética da criação verbal*. São Paulo: Martins Fontes.
- Becker, B. (2022). *A Construção Audiovisual da Realidade*. Rio de Janeiro: Mauad X.
- Becker, B. (2020). Jornal Nacional: Estratégias e desafios no seu cinquentenário. *Revista ALCEU*, v. 20, n. 40, pp. 206–225.
- Becker, B. (2009). Jornalismo audiovisual de qualidade: um conceito em construção, *Estudos em Jornalismo e Mídia*. v. 6, n. 2, pp. 95-111.
- Becker, B.; Thomé, C. (2023). Subjetivação como estratégia do telejornalismo na defesa da ciência. *Animus*. [S. l.], v. 21, n. 47, 2023.
- Becker, B.; Waltz, I. (2023). Sete dimensões para leitura crítica e criativa das notícias em áudio e vídeo: repensando a qualidade do jornalismo audiovisual no ensino. *Comunicação & Inovação*, v. 24, p. E20239328.
- Bertocchi, D. (2010). Gêneros no ciberjornalismo. In: Melo, J. M.; Assis, F. (Orgs.). *Gêneros jornalísticos no Brasil*. São Bernardo do Campo – SP: Universidade Metodista de São Paulo, pp. 315-328.
- Bonner, W. (2009). *Jornal Nacional: modo de fazer*. São Paulo: Globo.

- Camacho, A. et al. (2024). Denúncias de violência ao idoso no período de 2020 a 2023 na perspectiva da bioética. *Revista Caribeña de Ciencias Sociales*, Miami, v. 13, n. 3, pp. 01-19.
- Charaudeau, P. (2009). *Discurso das mídias*. São Paulo: Contexto.
- Fechine, Y. (2008). *Televisão e presença*. São Paulo: Estação das Letras e Cores.
- Lago, C. et al. (2024). Pesquisas em jornalismo a partir de perspectivas feministas. *Revista Mediação*, v. 26, n. 37, pp. 78-88.
- Lago, C. (2010). Ensinaamentos antropológicos: a possibilidade de apreensão do Outro no Jornalismo. *Brazilian Journalism Research*, v. 6, n. 1, pp. 164-178.
- Leal, T. (2024). *A invenção da sororidade: sentimentos morais, feminismo e mídia*. Rio de Janeiro, Mauad X.
- Piscitelli, A. (2009). Gênero: a história de um conceito. In: Buarque de Holanda, H.; Szwako, J. E. (Orgs.). *Diferenças, Igualdade*. São Paulo: Beriadis & Vertecchia, pp. 116-148.
- Ramonet, I. (2004). *A tirania da comunicação*. Petrópolis: Vozes.
- Gordillo, I. (2009). *La hipertelevisión*. Quito, Equador: Intiyan Ediciones Ciespal.
- Hall, S. (2016). *Cultura e Representação*. Rio de Janeiro: Editoras Apicuri.
- Herreros, M. C. (2003). *Información Televisiva*. Madrid: Editorial Síntesis.
- Lopes, L.; Holanda, J. (2023). Etarismo estrutural feminino e a importância das políticas públicas de enfrentamento ao preconceito contra a mulher idosa no Brasil. *Virtu@lus*, Belo Horizonte, v. 8, n. 15, pp. 55-70.
- Machado, A. (2001). *A televisão levada a sério*. São Paulo: SENAC.
- Maffesoli, M. (2007). *O ritmo da vida*. Rio de Janeiro: Record.
- Mazziotti, N. (2002). Os gêneros na televisão pública. In: Rincón, O. (org.). *Televisão pública*. São Paulo: Projeto Latino-americano de meios de comunicação, pp. 201-232.
- Meditsch, E. (1998). Jornalismo como forma de conhecimento. Intercom: *Revista Brasileira de Ciências da Comunicação*. XXI (1), pp. 25-38.
- Moraes, F.; Veiga, M. (2021). A objetividade jornalística tem raça e tem gênero. In: Bonfim, Ivan et al. (Orgs.). *Mídia e zeitgeist*. Florianópolis: Insular, pp. 113-138.
- Organização Pan-Americana da Saúde (2022). *Relatório mundial sobre o idadismo*. Washington, D. C.: OPAS, Licença: CC BY-NC-SA 3.0 IGO.: <https://doi.org/10.37774/9789275724453>. Acesso em: 27 jan. 2025.
- Organização Das Nações Unidas (2021). *Discriminação por idade é um desafio global, afirma relatório da ONU*. Disponível em: <https://shre.ink/xjQt>. Acesso em: 27 jan. 2025.
- Reis, M.; Thomé, C.; Martins, V.; Leão, A. (2021). Protagonismo do Jornalismo audiovisual em séries documentais em streaming com temática correlata aos direitos humanos. In: Emerim, C.; Pereira, A.; Finger, C. (Orgs.). *Direitos humanos nas telas*. Florianópolis: Insular, v. 12, pp. 97-112.
- Scielo. (2025). Desafios do "preconceito etário" no Brasil. <https://shre.ink/xjQr>.
- Rincón, O. (2002). A televisão: o mais importante, do menos importante. In: Rincón, O. *Televisão pública*. São Paulo: Projeto Latino-americano de meios de comunicação, pp. 13-39.
- Seixas, L. (2009). *Redefinindo os gêneros jornalísticos*. Portugal: LabCom Books.
- Simões, A. (2022). *Jornalismo de soluções*. Curitiba: Appris.
- Teixeira, J. F. (2011). *Webjornalismo audiovisual universitário no Brasil* [dissertação]. Orient.: Elias Machado. Florianópolis, UFSC.
- Temer, A. C. (2010). A mistura dos gêneros e o futuro do telejornal. In: Vizeu, A.; Porcello, F.; Coutinho, I. (Orgs.). *60 anos de telejornalismo no Brasil*. Florianópolis: Insular, pp. 101-126.
- Tuchmann, G. (1978). *Making News*. New York: The Free Press.
- Universidade De São Paulo (2025). *Telenovelas e os modos de representação da*

- velhice*. <https://shre.ink/xjQd>.
- Vizeu, A. (2009). O telejornalismo como lugar de referência e a função pedagógica. *Revista FAMECOS*, [S. l.], v. 16, n. 40, pp. 77–83.
- Winandy, F. (2023). *Etarismo, um novo nome para um velho preconceito*. São Paulo: Matrix.

RESUMO

Este artigo evidencia como o etarismo de gênero se manifesta no jornalismo audiovisual. Utilizamos a metodologia proposta por Becker e Waltz (2024) na análise de quatro produções televisivas sobre etarismo de gênero do maior grupo de mídia do Brasil, exibidas no último ano na Rede Globo e na GloboNews para aferir de que forma as mulheres 60+ são representadas nessas reportagens de televisão. Identificou-se uma produção jornalística que lançou novos olhares sobre as mulheres idosas no Brasil. Narrativas baseadas em testemunhos e o uso de uma linguagem de aproximação das jornalistas e das fontes com as audiências demonstram potencial para reorganizar o imaginário social e combater preconceitos estruturais.

PALAVRAS-CHAVE: Jornalismo audiovisual; Etarismo; Gênero; Feminino; grupo Globo.

RESUMEN

Este artículo muestra cómo el edadismo de género se manifiesta en el periodismo audiovisual. Utilizamos la metodología propuesta por Becker y Waltz (2024) en el análisis de cuatro producciones televisivas sobre edadismo de género del mayor grupo mediático de Brasil, emitidas el año pasado en Rede Globo y Globonews, para evaluar cómo están representadas las mujeres de 60+ en estos reportajes. Se identificó una producción periodística que aportaba nuevas perspectivas sobre las mujeres mayores en Brasil. Las narrativas basadas en testimonios y el uso de un lenguaje de aproximación entre periodistas y fuentes y audiencias demuestran potencial para reorganizar el imaginario social y combatir prejuicios estructurales.

PALABRAS CLAVE: Periodismo audiovisual; Ageism; Género; Hembra; Grupo Globo.