

## Emerging technologies and new gender narratives: the impact of “cazé tv” on the visibility of women’s football

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**Abstract:** Despite the widespread popularity of football in Brazil, female participation in the sport has historically been marginalized, both by institutions and the media. This article analyzes the coverage of the 2023 FIFA Women’s World Cup by CazéTV, contrasting it with traditional sports broadcasting models in the country. The research, of an applied nature with a descriptive qualitative approach, used audience data, journalistic reports, and academic studies to understand the role of emerging technologies in increasing the visibility of women’s football. The results show that CazéTV, by freely broadcasting all 64 matches on YouTube, achieved 69 million views and broke the world record for simultaneous access to a women’s football match on the platform. Beyond the numbers, the analysis highlights that although digital channels offer greater access and diversity in coverage, they still reproduce exclusionary patterns, such as the low representation of Black women and episodes of misogyny in interactive environments. It is concluded that emerging media can contribute to gender equity in sports, but this depends on structural changes and active engagement with diversity, inclusion, and narrative justice in sports coverage.

**Keywords:** Women’s Football - Emerging Technologies - Gender - Visibility - Inclusion - Communication - Brazilian National Football Team - Equity - Sports Broadcasting - Cazé TV

[Summaries in Spanish and Portuguese in the pages 373-374]

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## 1. Introduction

Women's football has gained increasing visibility in Brazil in recent years, in contrast to the final decades of the 20th century, when the sport was just beginning to consolidate in the country (Sena et al., 2024; Souza, Aggio, & Pilão, 2024).

This growing visibility is multifactorial, influenced by the success of the Brazilian national team, the structuring and continuity of domestic women's championships with a regular calendar, and, notably, the adoption of emerging technologies –understood here as non-hegemonic media– in broadcasting national leagues and the FIFA Women's World Cup (Barreto Januário, Lima, & Leal, 2020).

However, the visibility of women's football has been built over an extended period, marked by numerous challenges, including two official bans on the practice of the sport by women in Brazil: the first in 1941 during the Estado Novo regime, via Decree-Law No. 3.199, and the second, a reaffirmation of the prohibition, which remained in effect until its repeal in 1979 (Salvini & Marchi Júnior, 2013; Broch, 2021). Furthermore, Brazil's patriarchal and sexist social structure posed a significant barrier, directly shaping the way female players were portrayed by the media. For many years, stereotyped and hypersexualized representations prevailed, obscuring athletes' quality and diverting attention from their sporting performance (Campos & Lima, 2024).

After decades of struggle for space in the sport, it was from the 2015 FIFA Women's World Cup onward that women's football began to receive broader visibility, with an increase in the number of matches broadcast and wider coverage by traditional Brazilian media outlets. This was accompanied by a rise in sponsorship and prize money, trends that continued in subsequent editions (Januário, 2017). Visibility, therefore, is linked to greater consumption of women's football, enhanced by websites dedicated to its dissemination and by new media models.

The peak of visibility occurred during the 2023 FIFA Women's World Cup held in Australia (Barreto Januário & Leal, 2024; Tsutsui, 2024). In addition to expanded coverage by Brazil's largest broadcaster, Globo, and its sports cable channels (SportTV), a new player entered the field: CazéTV, which streamed all matches for free on YouTube (Barreto Januário & Leal, 2024). Following its positive results during the 2022 FIFA Men's World Cup in Qatar, CazéTV maintained strong viewership in 2023 (Barreto Januário & Leal, 2024; Santana, 2023). The channel stood out by offering longer pre- and post-match programs than traditional broadcasters, using language, communication strategies and broadcast elements that resonated with younger audiences. Notably, it featured a greater number of women in key roles such as reporters, commentators, and announcers—something still uncommon in Brazilian mainstream broadcasts.

Given this context, the present study focuses on the apex of visibility for women's football during the 2023 FIFA Women's World Cup, examining the significant role of CazéTV in this process. The analysis is divided into three sections. The first examines the historical formation of women's football in Brazil, considering the influence of patriarchal values on the sport's development. The second section addresses the recent growth of women's football in the country over the last decade, highlighting the historical factors and key actors involved. Finally, the third section explores the visibility achieved in the 2023 World Cup, detailing the impact of CazéTV's coverage, acknowledging important advances while also exposing the backlash and resistance from segments of the audience.

This study aims to shed light on the expansion and increasing visibility of Brazilian women's football, which, despite showing consistent positive results, still faces challenges deeply rooted in the country's social structure.

## 2. Methods

The study is applied in nature and adopts a qualitative approach, combining exploratory and descriptive methods (Creswell, 2007; Marconi & Lakatos, 2004). This methodological combination is justified by the complexity of the phenomenon under investigation—the digital broadcasting of women's football—which involves multiple social actors and media contexts. The exploratory dimension allows for an initial engagement with the object of study, enabling the identification of relevant and recurrent elements. The descriptive method contributes to the systematization and interpretation of the collected data, supporting the analysis of observed social dynamics and implications.

In terms of methodological procedures and data collection stages, the research was divided into three phases, as follows:

- **Phase 1:** Documentary research, using news coverage available in major national press outlets. This stage facilitated an initial engagement with the social phenomenon under study, allowing the identification of key events and the establishment of analytical categories.
- **Phase 2:** A non-systematic literature review, aimed at identifying academic articles and studies related to the topic, within the proposed theoretical and methodological framework. We later incorporated these works into the analysis, prioritizing studies authored by women, given that they represent the central subject of our investigation.
- **Phase 3:** Consolidation of the analytical categories, following the principles proposed by Bardin (1997). Based on our close engagement with the research theme, we developed categories of analysis that supported the description and interpretation of the events examined.

As for the analytical procedures, we performed data triangulation, validating the information by cross-referencing the different sources used, which are presented in the chapters that follow.

### 3. Social Construction of Women's Football in Brazil

Brazilian society was built upon patriarchal foundations, which remain evident today, reinforcing sexist perspectives and establishing boundaries for women's participation in various spheres. It is crucial to begin with this understanding because the foundational model of Brazilian society—shaped by patriarchy and defined by the cultural roles ascribed to each gender—is manifest both in the stands and on the football fields, particularly in the spaces dedicated to the practice of women's football.

Barreto Januário and Leal (2024) support the view that football is shaped by gender norms by noting that when one refers to men's football, the term used is simply “football” or “Brazilian National Team.” However, when referring to football played by women, gendered terms are always present, such as “women's football” or “women's Brazilian National Team.”

In this regard, the authors propose the use of the term *women's football* (FM - *futebol de mulheres*), in an effort to detach from gender markings that reinforce stereotypes of fragility and socially imposed standards for women (Barreto Januário & Leal, 2024; Moreira, Prado, & Cavaleiro, 2019). In our research, we adopt the same stance, reinforcing women's autonomy and active presence in football by using this terminology. When referring to the Brazilian National Team, we will only specify gender when discussing men's football, thus deconstructing the asymmetric naming convention historically applied only to women's football.

Due to gender-based social markers, masculinity has always been associated with virility, daring, and strength—qualities admired and cultivated in football. Meanwhile, the female

perspective has been essentially shaped by the views of patriarchal Brazilian society, which relegated women to roles of submission, portraying them as fragile, docile, and almost always linked to motherhood and the home. These constructions historically prevented women from practicing football, which was perceived as a masculinizing sport (Machado Sardinha, 2020; Ribeiro, 2023).

The consolidation of football as a masculinizing sport led to women being pushed away from participation, based on the belief that playing football could result in a loss of femininity. As a result, the Brazilian government controversially banned women from playing football in 1941—a decade during which the sport was becoming a national passion—through Decree-Law 3.199 (Almeida, 2019).

Despite the prohibition, some women continued to play football illegally until the ban was finally lifted in December 1979. This represented a significant setback for women's football in Brazil, which was left without official club structures for 38 years (Almeida, 2019).

Although the end of the ban was an important milestone, women's football was only officially implemented in the country in 1983, with notable differences from the men's game. Matches were limited to 70 minutes, the ball was lighter and smaller, charging admission for games was prohibited, and shirt-swapping was strictly banned. It is worth noting that women's teams initially used repurposed men's uniforms; later, these were replaced by shorter clothing that reinforced sexist stereotypes of beauty and femininity (Kessler & Alves, 2019).

It took time for organized competitions in women's football to emerge. The first experimental tournament organized by FIFA was held in China in 1988, titled the *Women's Invitational Tournament*. Brazil's National Team participated and finished in third place, although the event was still treated as amateurish and lacked proper structure and funding. Nevertheless, the tournament was foundational, paving the way for the first Women's World Cup in 1991 and the sport's inclusion in the Olympic Games, starting with the 1996 edition in Atlanta (Tarrisse, 2019).

In Brazil, the first official women's football championship was the Copa do Brasil, launched in 2007. It featured 32 teams divided by regions (North and Northeast, Center-West, South, and Southeast) in a knockout format with home-and-away matches. The tournament ran until 2016, but regular scheduling of women's football competitions took much longer to materialize, as will be discussed in later chapters (Tarrisse, 2019).

While these advances contributed to the initial visibility of women's football, coverage in sports media remained deeply rooted in machismo, with eroticized and sexualized portrayals of athletes, as explained by Fernandes (2022):

“[...] some covers of Placar, a major sports magazine, expressed this expected stereotype of femininity and reinforced the logic that the sports audience was predominantly male. In a 1997 edition, the cover featured four women in bikinis or short yellow clothing (referencing the national team uniform), with the headline: ‘SEXY! Be still, my heart... Meet the goddesses of women's football’” (Fernandes, 2022, n.p.).

Salvini and Marchi Júnior (2013) echo this analysis of the sexualization of women, arguing that the spectacle of the female body took precedence over the sport itself:

“Although women’s football evolved within the narrow confines allowed by Brazil’s historical reality, gender-based normative adjectives inscribed on female footballers’ bodies remained present. In an attempt to mask or rebrand the image of women’s football, teams made up of models were created in the 1990s. This followed the same logic as the ‘globetes’—models who ‘performed’ football. Federated players, even if aesthetically appealing, were prohibited from joining these teams, as football itself was deemed less important than the spectacle of bodies” (Salvini & Marchi Júnior, 2013, p. 149).

It becomes clear that, even as women’s football gained visibility in Brazil, patriarchal and sexist patterns continued to shape how the sport was treated in the media—a reality that persists, albeit to a lesser extent, today. Nonetheless, since the 2000s, sports coverage of female athletes has shown meaningful changes, with the emergence of new websites and specialized programs promoting women’s football, as we will explore in the following chapters.

#### **4. The rise in the visibility of women’s football: the 2000s and the arrival of new media**

The early 2000s marked the advancement of the visibility of women’s football in the country, where we identify four categories of analysis based on the selected articles that help clarify this socio-historical process. These are: (i) the progress of the good results of the Brazilian National Team; (ii) the “Marta Effect” with five consecutive awards for Best Female Player in the World between 2006 and 2010; (iii) new websites specialized in the coverage of women’s football; (iv) the mandatory requirement for women’s football teams at clubs linked to FIFA and CONMEBOL, with continuous competition calendars.

As seen earlier, the Brazilian National Team achieved third place at the 1988 Women’s Invitational Tournament, followed by continued positive results with third place in the 1999 Women’s World Cup. Accordingly, from the 2000s onwards, these good results expanded, with the conquest of three silver medals at the Olympic Games (2004, 2008, and 2024), three undefeated gold medals at the Pan American Games (2003, 2007, and 2015), and one silver (2011). Moreover, in the 2007 Women’s World Cup, the Brazilian National Team once again reached second place, repeating the achievement of 1999 (Tarrisse, 2019).

In this context, the achievements and positive results of the Brazilian National Team led to greater visibility in the media, which began to address women’s football with greater continuity—not only regarding the women’s national team but also the women’s clubs.

Among the topics related to women’s football and the Brazilian National Team, the “Marta Effect” gained the most attention due to her being elected Best Female Player in the World five consecutive times, with a sixth award in 2018 (Barreto Januário; Lima, Leal, 2020).

Panja (2019), in a report from *Folha do Estado de São Paulo*, describes Marta's importance for women's football:

In Brazil, for decades 'World Cup' meant only the men's tournament, even though the country has had the strongest women's national team in South America for decades, and the sport's biggest star, Marta, who has been awarded best female player in the world six times. Barcellos's reports from France were part of the greatest effort in the history of her TV network to treat the women's World Cup as a highlight, in the most populous country in South America. Matches of the Brazilian National Team, from the opening win against Jamaica to the dramatic elimination against host France, were broadcast for the first time on the company's open TV channel and narrated by Galvão Bueno, who usually narrates the men's national team games (Panja, 2019, n.p).

As highlighted by Panja (2019), the "Marta Effect," combined with the increased consumption of women's football in the country, boosted the interest of Brazil's largest television network, Rede Globo, culminating in the broadcasting of all Brazilian National Team matches at the 2019 Women's World Cup, narrated by Galvão Bueno, the most famous sports commentator in the country.

Barreto Januário, Lima, and Leal (2020) show that the 2019 Women's World Cup had higher viewership compared to its previous edition in 2015, which had partial broadcasts on the public channel TV Brasil, with less social reach than Rede Globo. In numbers, the 2019 World Cup represented a 30% increase, averaging 17.27 million viewers per game, whereas the 2015 World Cup reached approximately 8.39 million viewers. It is important to note that Rede Bandeirantes also broadcast some games of the 2019 edition.

Another important milestone of the 2019 Women's World Cup was that it was the first to be streamed online, reaching 481.5 million people on digital platforms, representing 43% of the total reach. In this sense, the mode of consumption of the event changed, through the adaptation of emerging and non-hegemonic technologies with new forms of transmission (Barreto Januário; Lima, Leal 2020; Ge 2019).

Thus, the data supports our third category of analysis, which highlights the importance of the emergence of new news channels specialized in women's football. Among them, the two with the greatest engagement are *Planeta Futebol Feminino* and *Dibradoras*, created respectively in 2008 and 2015, with news coverage focused on women's football, breaking away from the stereotypes maintained by some traditional outlets that still presented sexist commentary and low representation of women in broadcasting roles (Barreto Januário; Leal, 2024).

Barreto Januário, Lima, and Leal (2020), when citing the need for more research exploring the social impact of news coverage on the establishment of a new football culture, emphasize the importance of the *Dibradoras* blog in this process:

Moreover, the intensification and visibility of coverage on segmented portals, such as the *Dibradoras* blog – a news channel led by women with intense production and coverage of women's football – contributed to the building of



a qualified audience and the perception by mainstream media that women's football is a newsworthy topic (Barreto Januário; Lima, Leal, 2020).

Despite the visibility progress, influenced by the growing number of blogs and websites specialized in women's football news, it is necessary to highlight that women's football still faces many negative comments attempting to discredit it by saying it "lacks quality" compared to men's football.

Therefore, in the fourth category found, we notice that the mandatory requirement for clubs to have women's football teams, as well as the continuity of competition calendars, helped the visibility of women's football. It is important to highlight that this obligation for clubs to maintain women's teams was only enacted by FIFA in 2016 and by CONMEBOL in 2017.

However, there are indications showing the inefficiency of the obligation, with "many clubs treating the mandate as just another administrative item, neither fostering nor developing the sport" (Rial; Almeida, 2024).

In 2016, FIFA promulgated its new statute, presenting guidelines for affiliated entities. Article 23 of the document from the sport's highest governing body established that other football organizations should create gender representation and equality bodies. Following this, in 2017, CONMEBOL required that male clubs participating in the 2019 Copa Libertadores and Copa Sudamericana must have women's teams linked to official championships in their countries (Almeida, 2019).

Meanwhile, the Brazilian Football Confederation (CBF), responsible for organizing the Brazilian Championship, which had been held uninterrupted since 2013 with 20 clubs, created two divisions for women's football in 2017 and three divisions in 2021, increasing the number of women's clubs participating and providing greater visibility to various clubs. With this scenario of growing visibility of women's football, involving various social actors and highlighting the regularity of competitions, combined with increased consumption and greater broadcast by traditional media outlets, the "Marta Effect" and the good results of the Brazilian National Team also influenced, paving the way for the peak visibility at the 2023 Women's World Cup, with the arrival of new media platforms, including Cazé TV, which we will discuss next.

## **5. FIFA Women's World Cup 2023: The Apex of Visibility and the Importance of Cazé TV in Brazilian Coverage**

The broadcast coverage of the FIFA Women's World Cup 2023 in Brazil changed compared to previous editions. Traditional media outlets, with Globo as the main one, maintained partial coverage, broadcasting only some matches, especially those involving the Brazilian National Team. However, streaming –which had already been used in the previous edition– increased significantly in the Brazilian context. Cazé TV streamed all 64 matches of the event, providing extensive and massive coverage, unlike traditional sports channels (Exame, 2023; Terra, 2023).



The new channel was created in November 2022 through a partnership between the company LiveMode and the streamer Casimiro Miguel, who gives Cazé TV its name, quickly achieving success initially with interviews conducted by the streamer with players and sports celebrities and later with the broadcasting of sporting events (Capelo, 2023).

However, the channel's success predates its creation, since LiveMode was already well-positioned in the market, managing broadcasting contracts for the São Paulo Football Federation (FPF), the Brazilian Olympic Committee (COB), and Forte Futebol (FB). Edgar Diniz, a partner at the company, explains that initially the purpose of Cazé TV was not to compete for and purchase rights to sporting events considered expensive, but situations arose (Capelo, 2023).

In addition to an already established company, another important factor for success was the presence of the streamer Casimiro Miguel, popularly called Casimiro. His success on Twitch streams began with reaction videos to television programs and football matches, which started in 2018 but achieved surprising results during the pandemic years.

Casimiro's good streaming results began in 2021 when he won the Personality of the Year award at the Brazil eSports Awards, aimed at professionals who streamed or commented on e-games (Capelo, 2021).

Thus, the "turning point" year for the streamer was 2022, when he announced a deal with the Atlético Paranaense club to broadcast the home matches played by the team, as the club no longer had agreements with other channels for broadcasts. Shortly after, the new channel, Cazé TV, was announced, which would have partial coverage of the 2022 Men's World Cup, broadcasting 22 live games (Exame, 2022; Ge, 2022).

In this scenario, positive results were boosted, with streams reaching, on Twitch alone, a total of 36.71 million hours, nearly half of which were related to the matches of the 2023 Men's World Cup, making Casimiro the most-watched sports streamer in the world in 2022. The main event was the coverage of the quarterfinal between Brazil and Croatia at the World Cup, reaching 353,949 simultaneous viewers, the year's record (Ge, 2022).

The rapid rise of Cazé TV is partly explained by the streamer's success and the good relationships held by LiveMode, but it is necessary to consider the differentiating factors presented by the online channel's broadcast in relation to traditional television channels.

The most visible differentiators in the broadcast, which were characteristic of Casimiro's streams prior to the channel, were the pre-game and post-game shows, with some hours during the games, unlike traditional channels which normally feature short pre-game programs. In addition to the extensive programming, the reporting team included famous influencers such as comedians Diogo Defante and Ítalo Sena, as well as journalist André Hernan and commentator Luís Felipe Freitas.

The team present in the broadcasts was one of the major differentiators, as new forms of communication were established, different from traditional sports channels, winning over mainly a young audience. The new approach was evident in the humorous and relaxed tone of the coverage, with special appearances by invited comedians who were in Qatar and showed the crowd and event, making jokes and some playful remarks with fans. It is important to note that some team members used swear words, completely different from traditional broadcasts.

Thus, the year 2022, especially the coverage of the 2022 Men's World Cup in Qatar, paved the way for the broadcast of the 2023 Women's World Cup and its success, but with structural differences compared to the men's edition.

On the rise since the 2015 Women's World Cup, women's football reached its peak visibility in Brazil during the 2023 Women's World Cup, counting on partial coverage by Rede Globo, on Globo's open channel and the closed sports channel SporTV, in addition to full coverage by Cazé TV on YouTube.

The Rede Globo conglomerate, combining all its channels, achieved good results, with 63.2 million viewers and 11 brands involved in 16 sponsorship slots, including Banco BMG, Betnacional, Claro, Guaraná Antarctica, Magazine Luiza (Magalu), Great Wall Motors (GWM), Omo, Paguebet, Rexona (Globo and SporTV), and Itaú Unibanco (only SporTV).

However, the traditional Brazilian broadcaster's success was surpassed by Cazé TV, which reached 69 million views and had 16 sponsors, including Aposta Ganha, Coca-Cola, Esportes da Sorte, Estrela Bet, Eurofarma, iFood, Itaú, Latam, Mastercard, Mercado Livre, McDonald's, Sensodyne, Netflix, and Unilever, through the brands Rexona and Clear.

Maintaining the successful structure from the 2022 Men's World Cup, Cazé TV's team was strengthened for the 2023 Women's World Cup edition, presenting greater gender diversity, with the presence of commentators Leticia Macedo and Milla Garcia, former players and analysts Juliana Cabral, Francielle Manoel Alberto (Fran), and Gabriela Maria Zanotti (Gabi Zanotti), as well as the renowned reporters Belle Suarez and Fernanda Gentil.

However, even with greater gender parity in the 2023 Women's World Cup, which involved 21 people, mostly women, the broadcasts faced criticism for the lack of black women on the team, as there was only one. Furthermore, various sexist and prejudiced comments appeared in the YouTube live chat, forcing the channel to disable some comments. Casimiro commented on this:

Honestly, we already expected this to happen; it already happened in the Women's Champions League final. But, well, we didn't expect it to be at the volume it was because the game [New Zealand vs Norway] was at 4 a.m. (Brasília time). We thought there would be some idiots saying whatever crap, but we didn't imagine it would be at such a grotesque level as it was (Uol, 2023, n.p).

Due to recurring sexist comments, the channel team increased the number of moderators responsible for the chat during the broadcasts to reduce the spread of hate, which is positive and necessary. Regarding the lack of black women on the team, Casimiro also commented, saying:

Our team is one that has been rightly criticized on the internet by friends of mine, people I know, because it's a team with little diversity and I agree. We have few black people on our team [...] Today, in the Women's World Cup, we also have a team with more women, but less diversity, fewer black girls! (Uol, 2023, n.p).

Amid criticism of Cazé TV and the self-criticism from its main public figure, it is evident that the channel has been trying to professionalize its broadcasts, maintaining a relaxed character, but keeping women on staff and a nascent increase in black people on the team, evidenced in coverage of other events after the 2023 World Cup. However, the channel's relaxed ethos is not unanimous, facing criticism for maintaining the white male ethos. In this regard, Ferro (2022) states:

Casimiro prioritized what is most traditional in this type of coverage: men talking to men, making jokes about women and gays, often with a sexual tone, having fun playing pranks on others. The sports coverage resumes the Boys' Club aesthetic that has always characterized it, closing the door again to women, mainly, but also to people who differ from that pattern: white, heteronormative men (Ferro, 2022, n.p).

Ferro's harsh criticism, despite predating the 2023 World Cup coverage, where the presence of women and greater professionalism appeared, shows that although Cazé TV plays a significant role in the visibility of women's football in Brazil, it still maintains sexist and prejudiced structures present in traditional media.

Thus, we recognize Cazé TV's protagonism in covering women's football, especially the 2023 Women's World Cup, but we reiterate that the apparent problems in broadcasts still need to be addressed. Only after structural changes will it be possible to say the channel is aligned toward equity in women's football.

At this point, it becomes essential to reflect on how emerging technologies, such as Cazé TV and other digital platforms, have contributed (or not) to promoting gender equity more broadly. The visibility of women's football, although fundamental, does not automatically translate into equality of conditions. Digital platforms, by decentralizing content production and circulation, create openings for alternative narratives — many propelled by feminist collectives, independent journalists, and influencers who question the patriarchal logic predominant in traditional media (Locke et al., 2018; Semenzin, 2022).

Authors such as Berrío-Zapata et al. (2020) warn that the digital environment, often considered neutral, can reproduce exclusionary structures, especially in contexts where access to technology, media education, and digital literacy is still unequal. In this sense, there is a risk that emerging technologies merely expand the reach of exclusionary discourses instead of confronting them directly. The case of sexist comments during Cazé TV's broadcasts reinforces this tension: despite an innovative and more open model, practices of harassment and disqualification remain present, signaling the persistence of structural patterns.

On the other hand, the digital environment is also a field of symbolic and political struggles, where processes of resistance and identity reconfiguration occur. According to Paula and Souza (2020), social networks and streaming platforms enable not only the visibility of marginalized bodies and narratives but also the development of digital activism that pushes for concrete changes, such as greater diversity in broadcasting teams, the inclusion of gender issues in sports debate, and increased representation of black women and LGBTQIA+ people in coverage.

Finally, it is necessary to emphasize that progress toward gender equity in the environment of emerging technologies depends on the articulation of three factors: institutional changes in media companies (Padmasari, 2019), pressures from organized civil society (Besta et al., 2024), and critical consumption practices by the public (Christensen et al., 2022). Thus, we understand that equity will not result solely from technological innovation but from how this innovation is socially and politically appropriated. Initiatives like Cazé TV, while expanding access to women's football, must be constantly challenged to review their internal practices and commitments to diversity. Only in this way will it be possible to consolidate a sports environment that is fairer, more plural, and more representative.

## Conclusion

As we can see, the greater visibility of women's football, which culminated at its peak during the coverage of the 2023 World Cup, involved the participation of various social actors, mainly led by women, who dedicated themselves to demanding better conditions and space for women's football in traditional media.

In view of this, the presence of new communication media aided this process, which is evident in the results obtained in the coverage carried out by Cazé TV in Brazil, but which has been replicated in many other parts of the world, demonstrating that the increased visibility of women's football is occurring globally, albeit with different proportions.

Nevertheless, the new channels that emerged as a response to the lack of flexibility in traditional coverage still maintain classic patriarchal traits, with jokes of a sexist and misogynistic nature, bringing them closer to the traditional channels they so strive to differentiate from.

Even so, Cazé TV marked a break from the conventional model of broadcasting women's football, showing the potential of sporting events led by women. In this sense, the positive results of the 2023 World Cup increased the interest of new streaming platforms in upcoming events, which led Netflix to acquire exclusive broadcasting rights for the USA. In the Brazilian context, these rights are still being negotiated, but it is possible that new platforms will be involved in their distribution.

From the point of view of the visibility of women's football in the country, we can say that the next World Cup in 2027, which will be held in Brazil, may further boost this positive scenario, as the Brazilian public will have the opportunity to experience the event both directly and indirectly on a daily basis. Media coverage should increase, given that the event will be hosted in the country, demonstrating that Brazil is part of the global context of major women's football events.

Therefore, we conjecture that women's football should continue to grow in visibility due to the good results of women's football clubs in the country, combined with greater public interest and the entry of new platforms and means of transmission, along with the pursuit of autonomy and dissociation from any comparison with men's football. Coupled with the presence of the world's largest sporting event for women's football, which will take place in Brazil in 2027, we believe the World Cup can be a "turning point" in promoting women's football.

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**Resumo:** Apesar da ampla popularidade do futebol no Brasil, a prática feminina do esporte foi historicamente marginalizada, tanto pelas instituições quanto pelos meios de comunicação. Este artigo analisa a cobertura da Copa do Mundo Feminina da FIFA 2023 pela CazéTV, contrastando-a com os modelos tradicionais de transmissão esportiva no país. A pesquisa, de natureza aplicada e abordagem qualitativa descritiva, utilizou dados de audiência, reportagens jornalísticas e estudos acadêmicos para compreender o papel das tecnologias emergentes na visibilidade do futebol de mulheres. Os resultados mostram que a CazéTV, ao transmitir gratuitamente os 64 jogos no YouTube, alcançou 69 milhões de visualizações e quebrou o recorde mundial de acessos simultâneos em uma partida de futebol feminino na plataforma. Para além dos números, a análise evidencia que, embora canais digitais ofereçam maior acesso e diversidade na cobertura, ainda reproduzem padrões excludentes, como a baixa representatividade de mulheres negras e episódios de misoginia em ambientes interativos. Conclui-se que as mídias emergentes podem



contribuir para a equidade de gênero no esporte, mas isso depende de mudanças estruturais e do engajamento ativo por diversidade, inclusão e justiça narrativa na cobertura esportiva.

**Palavras-chave:** Futebol de Mulheres - Tecnologias emergentes - Gênero - Visibilidade - Inclusão - Comunicação - Seleção Brasileira - Equidade - Transmissão Esportiva - Cazé TV

**Resumen:** A pesar de la amplia popularidad del fútbol en Brasil, la práctica femenina del deporte ha sido históricamente marginada, tanto por las instituciones como por los medios de comunicación. Este artículo analiza la cobertura de la Copa del Mundo Femenina de la FIFA 2023 por parte de CazéTV, contrastándola con los modelos tradicionales de transmisión deportiva en el país. La investigación, de carácter aplicado y enfoque cualitativo descriptivo, utilizó datos de audiencia, reportajes periodísticos y estudios académicos para comprender el papel de las tecnologías emergentes en la visibilidad del fútbol femenino. Los resultados muestran que CazéTV, al transmitir gratuitamente los 64 partidos en YouTube, alcanzó 69 millones de visualizaciones y rompió el récord mundial de accesos simultáneos en un partido de fútbol femenino en la plataforma. Más allá de los números, el análisis evidencia que, aunque los canales digitales ofrecen mayor acceso y diversidad en la cobertura, aún reproducen patrones excluyentes, como la baja representatividad de mujeres negras y episodios de misoginia en entornos interactivos. Se concluye que los medios emergentes pueden contribuir a la igualdad de género en el deporte, pero esto depende de cambios estructurales y del compromiso activo con la diversidad, la inclusión y la justicia narrativa en la cobertura deportiva.

**Palabras clave:** Fútbol de mujeres - Tecnologías emergentes - Género - Visibilidad - Inclusión - Comunicación - Selección Nacional de Fútbol de Brasil - Equidad - Radiodifusión deportiva - Caze TV

[The translations of the abstracts were supervised by the author of each article.]

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