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Missing in Action:

Writing a new narrative for women
in midlife on the big screen



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Executive summary

This report examines how menopause (and aging more generally) are portrayed in the 100 top-grossing domestic films from 2009 to 2024 that prominently feature women ages 40 and older on screen.

Despite being a significant life stage, menopause is rarely represented on screen. This erasure in popular media contributes to a history of menopause being shrouded in mystery or even shame. But more recently, there have been organic movements — especially on social media, like Melani Sanders’s “We Do Not Care Club”¹ — that bring menopause out of the dark and into the light, where people can share stories, experiences, and advice. Is popular media keeping up?

This report investigates the degree to which top-grossing domestic films have featured menopause, and how these narratives play out on the big screen. Analysis from 2009 to 2024 provides a series of benchmarks for understanding how the media environment has and hasn’t evolved on the topic.

Beyond menopause, the report also considers larger aging narratives related to work, love, caregiving, health, and physical appearance, thereby revealing how aging more broadly is framed differently by gender, and how that may shape audience expectations about relevance, desirability, and personal fulfillment later in life. By analyzing all characters who were 40-plus across a sample of the top-grossing domestic films over 16 years, we identified patterns that reveal persistent age gaps in storytelling for men and women.

In addition to this analysis of 16 years of top-grossing domestic films, this study includes a nationally representative survey of adults of all ages² in the U.S., asking them about their perceptions of

menopause on screen and their opinions about what they want to see more of. In this executive summary, we highlight key findings from the film analysis and the survey, but we invite you to read the entire report for a fuller picture of the on-screen representation of menopause — and where it can go from here.

Key findings from the film study:

- ◆ **Menopause is nearly invisible:** Of the 225 films prominently featuring a 40-plus female character released between 2009 and 2024, only 6% (or 14 films) mentioned menopause. These mentions were usually side comments. Only one film featured a prominent menopause storyline.
- ◆ **Menopause storylines aren't more common in more recent years.** Of the 14 films that mentioned menopause, 11 came out between 2009 and 2016. Since menopause was often used as a comedic device, its decline in later years may reflect the fact that 40-plus female characters were appearing in fewer comedies, pointing to a strong link between menopause mentions and comedy.
- ◆ **Meno-rage as a punchline:** In many films, menopause was used as a joke to explain women's anger or mood swings, and even non-menopausal characters were assumed to be menopausal when they expressed anger. This is a pattern that shames menopause while also reinforcing stereotypes about women's emotional volatility being due to biology.
- ◆ **It's not all hot flashes:** Menopause was rarely mentioned, but when it was, films described a mix of accurate symptoms — like sweating, chin hairs, and changes in sex drive — and exaggerated or inaccurate ones — like startling easily. Hot flashes appeared in only three cases.
- ◆ **Physical aging:** While menopause storylines were uncommon, general aging narratives were more frequent; women ages 40 and older were twice as likely as men to have a narrative focused on physical aging (15% vs. 7%).
- ◆ **Medical narratives:** Medical narratives were also rare, but when characters received medical interventions, women were twice as likely as men to have these storylines (4% vs. 2%).
- ◆ **Cosmetic treatments:** Of 23 characters shown engaging in cosmetic treatments, 17 (74%) were women. Male characters' treatments were minor (i.e., dye for graying hair, nose trimming, botox), while women's treatments often involved surgery or fantastical interventions to restore youth (i.e., vaginal rejuvenation, brow lifts, liposuction).
- ◆ **Parenting and occupation:** Characters' personal lives were also analyzed, and women ages 40-plus were more likely than men 40-plus to be parents (46% vs. 29%), while 40-plus men were more likely to have an occupation (72% vs. 53%).
- ◆ **Sad widows:** The Sad Widow/Widower Trope depicts a character defined by the loss of their spouse, with their narrative centered on grief and loneliness. In the 225 films we analyzed, 19 featured “sad widows,” compared with eight featuring “sad widowers,” suggesting aging is more often framed as a story of loss for women than for men.

These findings reveal that films rarely depict menopause, and when they do, it is usually as a dismissive joke. Moreover, while broader portrayals of women over 40 emphasize physical aging, cosmetic procedures, caregiving, and grief, portrayals of men over 40 are more frequently associated with work and independence.

Key findings from the menopause survey:

- ◆ **Desire for better representation:** Overall, 2 in 3 respondents (67%) agree on the importance of realistic portrayals of menopause on screen (72% men, 63% women). This signals a broad audience appetite for menopause stories that move beyond jokes or silence.
- ◆ **TV and movies as the first source of menopause information:** While many respondents turn to parents, doctors, and friends for menopause information, scripted entertainment still plays a notable role, especially as a first source of exposure to menopause. Fourteen percent of all respondents — but 21% of men, women under 40, and people of color — say TV/film was their first exposure to the concept of menopause.
- ◆ **Media portrayals:** Advertising and TV comedies are the most common media sources where respondents notice menopause (53% and 43%, respectively).
- ◆ **Portrayal tone:** Women are more likely than men to see on-screen portrayals as negative (40% vs. 31%), though some respondents noted that sitcoms normalize menopause through humor and character-driven storylines.
- ◆ **Stereotypes:** Most commonly portrayed traits include “normal phase of life,” “constantly experiencing symptoms,” and negative emotions, like exhaustion, anger, and depression; empowering or confidence-boosting portrayals are rarely seen, according to respondents asked to recall portrayals.

These survey findings point to a clear gap in menopause representation visibility and quality, highlighting the potential for media to normalize menopause and present richer, more nuanced narratives that reflect lived experiences.



Introduction

This report explores the degree to which menopause has been missing from entertainment media, as well as modern audience perceptions around menopause. Previous research by the Geena Davis Institute finds roles for women over 50 to be scarce, so it's likely that menopause portrayals are uncommon.³ But a dearth of representation of older women in general — and menopause representation specifically — reinforces the stigma that frames midlife as invisible. In response, there has been a reaction more recently from a cadre of celebrities, actors, medical professionals, journalists, and even members of Congress now working to promote this area of women's health and to draw attention to the health challenges menopausal women face and how their experiences are largely absent from public discourse, popular media, and — worse yet — medical training and research. As comedian and actor Samantha Bee puts it in her 2025 show *How to Survive Menopause*: “Everyone argues about what their superpower would be — the power of flight, the ability to speak to animals, the power of invisibility — well, I already possess the power of invisibility and that is called being a middle-aged woman who lives in this world.”

Many women lack key resources for navigating this life transition — including access to treatment, social support, and workplace protections. And, to the extent that media portrayals of menopausal women are uncommon, stereotypical, or misleading, they may further contribute to social stigma surrounding this life stage. There is a critical need for interventions aimed at supporting women and combating the misperceptions about menopause that create obstacles for women navigating this important, common, and often unpredictable stage of life. Here, media portrayals can play an important role by elevating and affirming the experiences of menopausal women.

To provide a baseline for on-screen menopause representation, this report draws on a content analysis of the 100 top-grossing films released between 2009 and 2024 with a female lead (inclusive of co-leads and ensemble casts) age 40 and older. All together, 1,600 films were reviewed. Of these, 225 met the criteria. This report narrowed in on this sample because films with 40-plus female leads are most likely to contain storylines that could realistically depict menopause. We document the prevalence and accuracy of menopause representations in films where such a storyline may emerge, and we analyze the quality of representation, considering, for example, whether menopausal women tend to reflect common stereotypes about gender and aging.

This report also draws on a representative survey of adults in the U.S., conducted in June 2025, to evaluate attitudes and understanding about menopause and gauge the extent of public demand for more menopause representation on screen. The analysis is leveraged to develop recommendations for the entertainment industry, aimed at bolstering the quality and accuracy of menopause representations in television and film.

Menopause and the gaps in medical knowledge

Menopause, like other aspects of women's health, has long been overlooked in medical research and education. Despite women making up half the population, medical research has historically used white male subjects as the default for setting medical norms and standards,⁴ creating critical gaps in knowledge when it comes to women's health and the effects of medical practices on women.⁵ This male model of health creates a dangerous "one size fits all" mentality, which generates worse health outcomes for women, such as unnecessary pain, late diagnoses, increased side effects, and even death.⁶ These outcomes are shaped not only by gender bias but also by racial bias, contributing to provider bias and distrust among patients of color.⁷ The consequences are especially clear when it comes to menopause, where Black women are the least likely to receive adequate information, support, or treatment, despite experiencing more severe and longer-lasting symptoms than most other racial groups.⁸

The disparities seen in menopause care are compounded by deep-rooted gender norms in medicine and public health, which have long prioritized reproduction while neglecting the broader health needs of women in midlife. In fact, it was not until 1993 that Congress passed a law requiring the inclusion of women and racial minorities in clinical research. In a nationwide survey of medical residency programs, just 31% reported having a menopause curriculum,⁹ and surveys show that women still primarily rely on informal networks for information about menopause.¹⁰ Furthermore, funding for research on women's health is increasingly under threat,¹¹ which risks exacerbating disparities that already exist in access to medical care for midlife health effects, especially at the intersection of race¹² and socioeconomic status.¹³

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The United Kingdom's National Health Service defines menopause as the cessation of periods due to lower hormone levels for 12 months.¹⁴ Before menopause, a person who has periods will experience perimenopause, a stage when individuals have symptoms of menopause but their periods have not stopped. Menopause typically affects people between the ages of 45 and 55, though it can happen earlier. Common symptoms of menopause and perimenopause include anxiety, mood swings, brain fog, hot flashes, low libido, difficulty sleeping, palpitations, headaches, muscle aches, weight gain, sensitive teeth, and irregular periods. These symptoms impact all aspects of daily life.

That said, menopause and perimenopause symptoms vary widely. They can last months or years, change over time, or sometimes not occur at all. Research shows that women of color often experience menopause earlier and with more severe and longer-lasting symptoms.¹⁵ Symptom types also vary by race, with Black women and Latinas more likely to experience frequent hot flashes, while Asian women face higher rates of osteoporosis-related issues.¹⁶ Overall, the preponderance of medical research shows that experiences of menopause are not universal.¹⁷

While menopause has long been surrounded by misinformation and neglect, medical guidance has begun to shift in recent years. For example, doctors now emphasize the safety and effectiveness of several treatments that were once dismissed or discouraged due to concerns about hormone therapy and women's health.¹⁸ This shift in medical perspective has coincided with a cultural one, as prominent women begin to publicly name the challenges of menopause and demand better information and care.

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Celebrities are raising awareness about menopause

Increasingly, female celebrities and influencers — like Angelina Jolie, Oprah Winfrey, Naomi Watts, and Halle Berry — are breaking the silence surrounding menopause by sharing their personal experiences in television interviews and on podcasts and social media. A common thread is feeling unprepared for the level of disruption menopause has brought to their physical health, mental health, and personal relationships. At the same time, these women — despite their influence and means — describe feeling underserved by the medical community.

Another theme emerging from celebrity menopause discussions is its impact on women's careers in the entertainment industry. The well-documented "Hollywood age gap" means that male actors over 50 are often cast alongside romantic partners who are significantly younger, resulting in fewer roles for women ages 40 and older.¹⁹ According to the Geena Davis Institute's report "Women Over 50: The Right to Be Seen on Screen," fewer than 25% of characters in top-grossing domestic films and popular television shows airing between 2010 and 2020 were 50-plus, and those characters tended to be disproportionately male: Only about 1 in 5 50-plus characters in top-grossing films were female, and among 50-plus characters, women were similarly underrepresented in broadcast television (about 25% of all 50-plus characters) and streaming television (about 30% of all 50-plus characters).²⁰ The absence

of women over 50 in Hollywood, especially as romantic leads, likely reinforces negative stereotypes about women, aging, and sexuality.

Research suggests these celebrity conversations have a positive impact by boosting public discussion of menopause, particularly in mainstream media.²¹ Yet there is more work to be done, both to advance public awareness of menopause, its health implications, and available treatments, and also to combat persistent social stigma around menopause.

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Are menopausal women missing onscreen?

Women ages 50 years and older are a large and growing demographic; nearly 1 in 5 people in the U.S. are a woman over 50.²² Yet this cohort of women faces a distinct set of challenges. Many represent the “sandwich generation,” a term used to describe adults cross-pressured by caregiving responsibilities for both their children (and/or grandchildren) and their aging parents. This group also has greater workforce participation than previous generations of women, and is staying in the workforce longer, though many report leaving their jobs earlier than they’d like, due to overwhelming care duties.²³ These pressures coincide with the menopause transition, which is also pushing women out of the workforce.²⁴

However, we don’t often see diverse experiences of women over 50 reflected in entertainment media. While anecdotal evidence points to a positive trend toward greater inclusion for older women in Hollywood more recently,²⁵ systematic analysis of entertainment media finds that this demographic continues to lack both proportionate and accurate representation in film and television.²⁶

When older women are on screen, they are often in service to common myths that reduce women’s identities to their roles as mothers or as asexual objects, ignoring the complexity of their experiences.²⁷ These myths include the notion of the “liberated woman,” which suggests that the end of a woman’s fertility is liberating because only then can she escape traditional femininity and become invisible to the male gaze. Another is the myth of the unnesting “(s)mother,” which is a woman who undergoes a crisis of identity when her children become adults. Another myth is that of the “sexless crone,” which is the idea that when women age out of being sexual objects of desire, they are ugly and lack humanity. And the myth of the “uncarnal woman” is also about aging women who are asexual and content with being rendered invisible to men and inferior to younger people. Recognizing such myths helps reveal the deep-rooted biases that influence both media portrayals and real-world attitudes toward older women.

While diverse narratives about older women are uncommon on screen, news and advice websites are more likely to feature health concerns that older women face. However, these may also serve to

reinforce the myths above. For instance, a study of news websites in the U.K. revealed that women's rage during menopause is often portrayed as irrational and hormone-driven, delegitimizing anger as a valid emotion.²⁸

While on-screen portrayals of menopause and midlife are often reductive or inaccurate, media can serve to demythologize or subvert menopause tropes.²⁹ Such depictions can show women in community with others and discussing their experiences of menopause, diversified portrayals of menopause, and depictions that actively subvert patriarchal myths about emotionality. Additionally, serious media depictions of menopause (like documentaries) can increase menopause visibility,³⁰ which can demystify this stage of life.

Patterns of inclusion and exclusion in media offer insights into what society values — what it finds interesting, compelling, and entertaining on one hand, and unimportant, boring, or even shameful on the other. Aspects of representation can also forge associations—like stereotypes—that influence people's beliefs about their own social groups, their views of other groups in society, and even shape the choices they make in their own lives. Limited and largely stereotypical content featuring older women sends a powerful message about this cohort's lack of social, economic, and political relevance in contemporary society—and one that doesn't track with the significant roles older women play across these sectors.

It is perhaps not surprising that this lack of social visibility for older women coincides with low levels of public knowledge about menopause, limited investment in medical research and training for medical professionals, and the absence of workplace support for women experiencing menopause.

Real-world implications of menopause representation

While it is common to think about menopause in exclusively medical terms and to employ a disease framework to explain the experience, menopause is not a disease. And there is increasing recognition that menopausal experiences are partly determined by cultural messages about menopause, including stereotypes associated with gender roles and aging.³¹ This is why on-screen depictions of aging are important.

Women internalize cultural messages about aging, forming cognitive representations of menopause that then shape how they interpret their own experiences. For instance, research shows that women's perceptions of menopause symptoms impact their specific health outcomes (e.g., susceptibility to depression, reported severity of symptoms, feelings of shame) and influence whether women seek medical treatment for menopause-related concerns.³² Perceptions of menopause influence

perimenopausal and menopausal women's attitudes toward their sex lives, with consequences for their romantic relationships.³³ There is also evidence that beliefs about menopause drive consumer behavior, encouraging purchases tied to “aspirational aging.”³⁴

Cultural ideas about menopause can also shape women's mid-career ambitions, leaving some feeling ill-equipped to pursue new and more demanding roles at work or even to persist in the workforce at all. This can have long-term consequences on women's lifetime earnings and retirement decisions, as well as contribute to broader economic trends such as gender gaps in wealth and occupational prestige.³⁵ In these respects, the connection between cultural representations of menopause and internalized beliefs about menopause have important and varied real-world consequences for women.

Improving on-screen representations of menopause may bolster women's knowledge and coping skills, reversing some of these problematic trends. The analysis that follows will shed light on the largely invisible experiences of menopausal women and speak to how some of the challenges they face may be remedied, at least in part by more authentic and nuanced cultural representation.



Data and methodology

To assess the actual and perceived representation of menopause on screen, this report presents the findings from:

- ◆ A survey of adults in the U.S. administered in June 2025.
- ◆ An analysis of the 100 top-grossing films each year, from 2009 to 2024, that star women ages 40 and older.

Survey

This report includes a survey on public perception of the representation of women's health and menopause in scripted media. This survey was administered to 750 adults in the U.S., sampled to reflect the general population by age, gender, race/ethnicity, household income, and geographic region. The survey was fielded from June 6 to June 17, 2025, by VML.

Content analysis of top-grossing domestic films

This report draws from a content analysis of the top-grossing domestic films released between 2009 and 2024, featuring women ages 40 and older in leading roles. To identify the sample, we began with U.S. box-office performance data,³⁶ determining the 100 top-grossing domestic films for each year, for a total of 1,600 films. We then filtered this list to include only films in which a 40-plus woman played a leading or co-leading role; members of ensemble casts were counted as leads.³⁷ In total, the sample includes 225 films that reflect the most visible representations of midlife and older women in mainstream cinema during this 16-year period.

Of the 225 films in the sample, just 14 were identified as mentioning (directly or indirectly) menopause. Because of the small number of films with mentions of menopause, this report applies qualitative analysis to understand themes of these menopause portrayals, although uncommon.



Image Source / DigitalVision via Getty Images

Survey findings

General perceptions of menopause

To assess public perceptions of menopause and how it’s represented in entertainment media, a survey was administered to 750 adults in the U.S., through VML, from June 6 to June 17, 2025. Demographics of the recruited survey participants are provided in Appendix A.

In this first section, the analysis presents a general understanding of menopause, according to the survey administered. There is a 20-percentage-point gender gap in knowledge about menopause — 50% of women and 30% of men say they are extremely or very informed about menopause. Women ages 40-plus are nearly twice as likely as women under 40 to say they are informed about menopause (60% compared with 33%). (See Table 1.)

TABLE 1
Informed about menopause, by respondent gender and age

| | Women Only | Men Only | Women Under 40 | 40-Plus Women |
|-----------------------|------------|----------|----------------|---------------|
| Extremely/Very | 50% | 30% | 33% | 60% |
| Somewhat | 40% | 45% | 49% | 35% |
| Not Really/Not at all | 9% | 25% | 18% | 5% |

Note. Question wording: “Overall, how informed do you feel about menopause?” Response options from 1 (not at all informed) to 5 (extremely informed).

How do people first learn about menopause? The survey asked respondents to identify where they first heard about menopause, from the following sources: parents, friends/peers, school/teachers, family members (nonparents), TV/movies, healthcare provider, romantic partner, medical professionals on social media, public health service announcements, nonmedical social media influencers, colleagues, documentaries, celebrities, or podcasts.

Most respondents indicate they first learned about menopause from their parents (43%). But men and women, women under 40 and those 40-plus, and white and nonwhite respondents differ in their first source for menopause information. (See Table 2.) In particular, TV/movies are a more common first source for men than women (21% compared with 14%), for women under 40 than for women 40-plus (21% compared with 10%), and for nonwhite respondents than for white respondents (21% compared with 14%). Social media sources are also more common for women under-40 compared with 40-plus women. (See Table 2.)

TABLE 2
Where respondents first learn about the general concept of menopause

| | Women Only | Men Only | Women Under 40 | 40-Plus Women | White | Nonwhite |
|---------------------------------------|------------|----------|----------------|---------------|-------|----------|
| My parents | 49%* | 36%* | 64%* | 40%* | 42% | 44% |
| Friends/peers | 26% | 20% | 15%* | 32%* | 24% | 21% |
| In school/from teachers | 18% | 22% | 22% | 15% | 19% | 21% |
| Other family members | 19% | 15% | 13% | 23% | 17% | 18% |
| TV/movies | 14%* | 21%* | 21%* | 10%* | 14%* | 21%* |
| Your doctor or healthcare provider | 22%* | 5%* | 9%* | 29%* | 14% | 13% |
| Spouse, significant other | 1%* | 16%* | 0%* | 2%* | 10% | 6% |
| Medical professionals on social media | 7% | 5% | 11%* | 5%* | 5% | 7% |
| Public health service announcements | 4% | 7% | 5% | 3% | 4% | 7% |
| Social media influencers (nonmedical) | 5% | 5% | 9%* | 2%* | 3%* | 8%* |
| Colleagues | 5% | 4% | 4% | 7% | 4% | 6% |
| Documentaries | 3% | 5% | 5% | 2% | 2%* | 6%* |
| Celebrities | 3% | 3% | 6% | 1% | 2% | 4% |
| Podcasts | 2% | 4% | 3% | 1% | 2% | 4% |
| Other (please specify) | 3% | 2% | 1% | 3% | 3% | 2% |
| Don't know/don't remember | 12% | 12% | 7% | 14% | 14% | 9% |

Note. Asterisk indicates a statistically significant difference between comparison groups (men vs. women; under-40 vs. 40-plus; white vs. nonwhite).

Respondents were also asked if they think women have a negative or positive experience of menopause. Just 5% of men and 5% of women perceive menopause as a completely or mostly positive experience for women, while 55% of men and 48% of women view menopause as a completely or mostly negative experience. Women are somewhat more likely than men to say their perceived menopause to be a mix of positive and negative (47% compared with 40%).

TABLE 3

Perceptions of menopause, by gender

| | All Survey Respondents | Men Only | Women Only |
|--|------------------------|----------|------------|
| Completely/Mostly positive experience | 5% | 5% | 5% |
| Mix of positive and negative experiences | 44% | 40% | 47% |
| Completely/Mostly negative experience | 51% | 55% | 48% |

Note. Question wording: “Which of the following do you think best describes the experience most women have with menopause?” Response options from 1 (completely negative) to 5 (completely positive).

Respondents were also asked to indicate on a scale from 1 to 5 whether different sources of menopause information talk about menopause in a negative or positive way, with the higher numbers indicating more positive talk. “Society” (2.4 out of 5) and “TV/movies” (2.5 out of 5) are rated as the most negative talk. “Ads” are rated as the most positive talk (2.9 out of 5). (See Table 4.)

TABLE 4

Perceptions of menopause discussion from different sources

| How positive/negative are menopause discussions among the following areas? | All respondents (on a scale from 1 to 5) |
|--|--|
| In society | 2.4 |
| In TV and movies | 2.5 |
| On social media | 2.7 |
| Among your close friends | 2.8 |
| Among your close family members | 2.8 |
| In advertising/commercials | 2.9 |

Note. Average responses by source, on a scale from 1 to 5, where 1 is “very negative” and 5 is “very positive.”

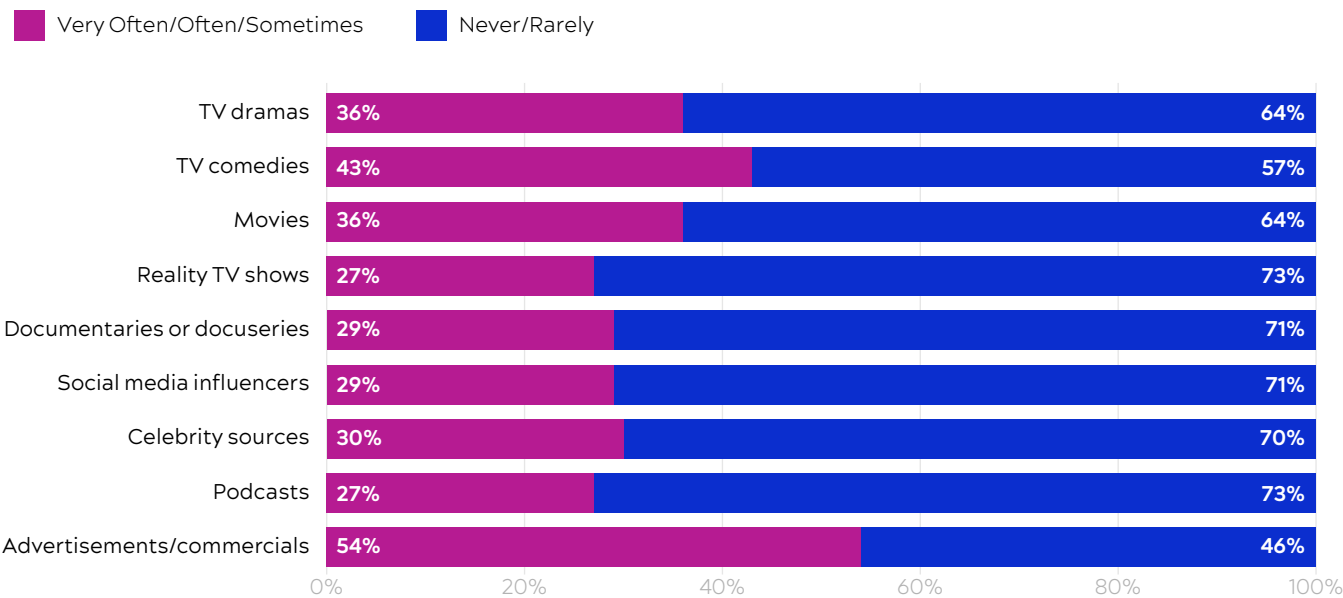
What types of media expose audiences to menopause?

From the following media sources, we asked respondents to report how often, if at all, they noticed menopause being portrayed:

- ◆ Dramas (TV)
- ◆ Comedies (TV)
- ◆ Reality TV
- ◆ Movies
- ◆ Documentaries/Docuseries
- ◆ Celebrities
- ◆ Social Media
- ◆ Podcasts
- ◆ Ads

Advertising is the media source where most respondents say they notice menopause portrayals (53% said sometimes/often/very often), followed by comedies on TV (43% said sometimes/often/very often). (See Figure 1.)

FIGURE 1
Frequency of media portrayals of menopause

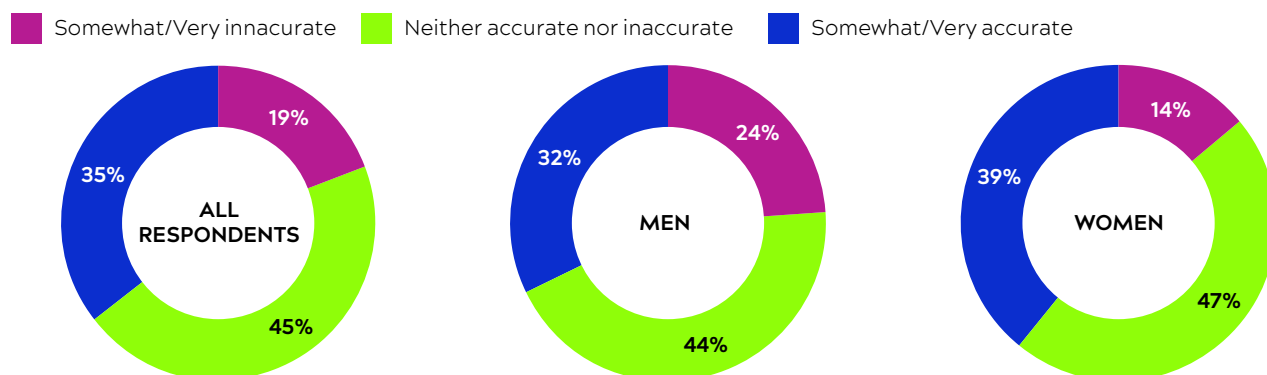


Note. Question wording: “In the last year, how often, if at all, did you notice menopause being portrayed in the following media sources?”

We asked respondents to evaluate the portrayals of menopause they have seen from TV/movies. Most respondents report that menopause portrayals in TV/movies are neither accurate nor inaccurate (45%), with 35% reporting that menopause portrayals are somewhat or very accurate, and 19% reporting that portrayals are somewhat or very inaccurate. This may suggest that when menopause is portrayed in TV/movies, it is difficult for viewers to discern the accuracy of portrayals, or presume the portrayals' accuracy, or that the portrayals are not substantial enough to be evaluated on this criteria. Women are slightly more likely than men to evaluate portrayals as accurate (39% compared with 32%).

FIGURE 2

Perceived accuracy of menopause representations on screen, by gender

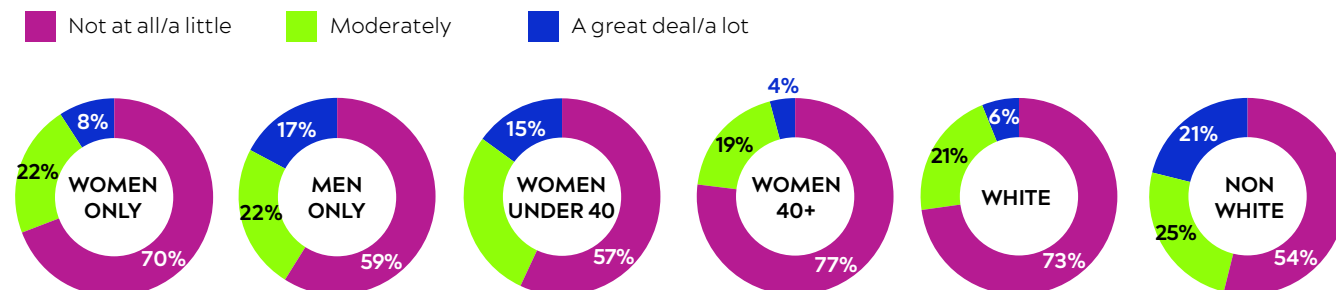


Note. Question wording: "Overall, how accurate do you believe portrayals of menopause in TV shows and movies are?"

While a majority of respondents report that TV/movies have little or no impact on their understanding of menopause (65%), nevertheless, twice as many men than women report that TV/movies have influenced their understanding of menopause a great deal or a lot (17% compared with 8%). It is also notable that nearly four times as many women under 40 report that TV shows and movies have influenced their understanding of menopause a great deal or a lot, compared with women over 40 (15% compared with 4%). Far more nonwhite respondents than white respondents also report that TV/movies have influenced their understanding a great deal or a lot (21% compared with 6%).

FIGURE 3

Influence of media representations of menopause on menopause understanding



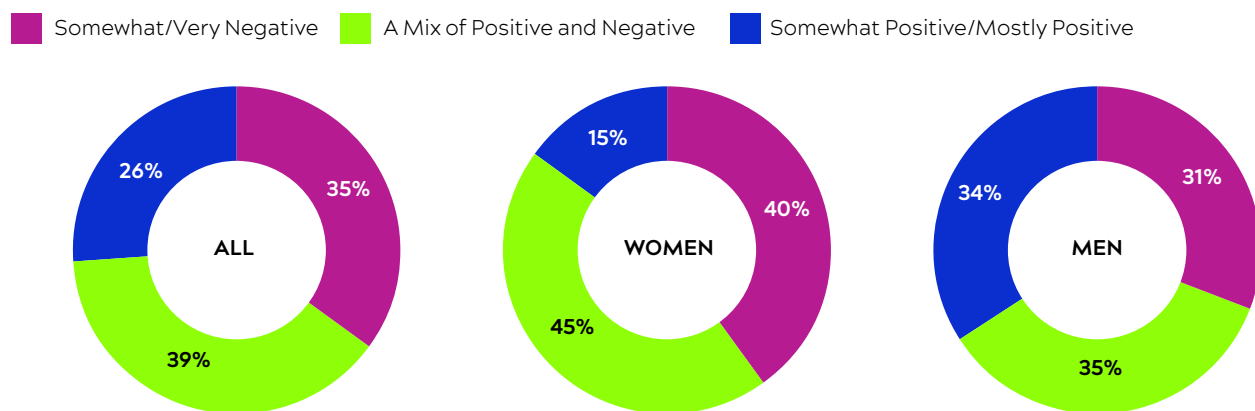
Note. Question wording: "Overall, how much has TV shows and movies influenced your understanding of menopause?"

When asked to think of a menopause portrayal in TV/movies, less than a third of respondents are able to say they can recall a TV show or movie that talked about menopause, but men are more likely than women to say yes (35% compared with 23%). When asked to name specific TV shows or movies that portray menopause, the most commonly mentioned shows are women-centered shows like *Golden Girls* and *Sex and the City*, followed by popular sitcoms like *Friends*, *Roseanne*, and *That '70s Show*.

Women are more likely than men to say TV/movies portray menopause in a negative way (40% compared with 31%); the remainder say it's a mix of positive/negative or somewhat/mostly positive.

FIGURE 4

Evaluation of menopause representations in TV and film, by gender



Note. Question wording: "Overall, how would you describe the portrayal of menopause in the TV shows and/or movies you just mentioned?"

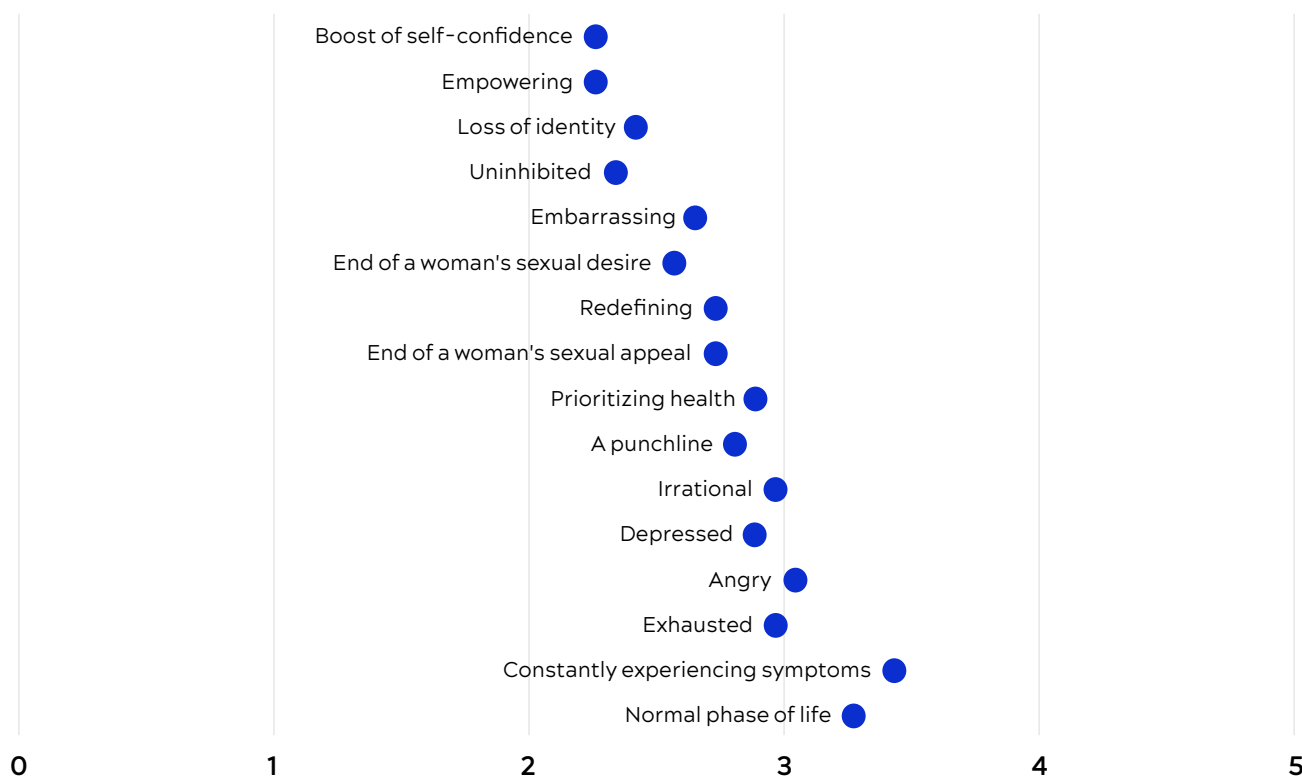
Some respondents mention that they have noticed and enjoyed when sitcoms normalize menopause through lighthearted portrayals that integrate it into the characters' lives without making it the sole focus of the story. For example, one respondent said that in the TV show *Grace and Frankie* (2015–2022), "They actually talk about older women in a positive light and that they are valuable in society and to family. ... Frankie's menopause arc is unapologetically chaotic yet empowering. She reframes symptoms (hot flashes, forgetfulness) as 'menopausal superpowers' and openly debates HRT [hormone replacement therapy] with Grace, normalizing the conversation." Another respondent said, "*The Golden Girls* [1985–1992] have very candid conversations about aging and sexuality surrounding a menopausal stage of life. ... [It's] humorous but accurate and done in a 'make you feel good' way."

Stereotypes about menopause in media

The survey also asked respondents the degree to which a set of common menopause stereotypes have been shown in TV/movies. Depictions that suggest menopause is a “normal phase of life” is the most commonly noted depiction seen (3.6 out of 5), followed by “constantly experiencing symptoms” (3.4 out of 5). Negative emotions — such as “exhausted,” “angry,” “depressed,” and “irrational — are also among the most commonly viewed. These traits are consistent with the “meno-rage” trope. Menopause storylines that are “empowering” and “boost self-confidence” are considered to be the most rarely seen on screen.

FIGURE 5

Frequency of menopausal narratives

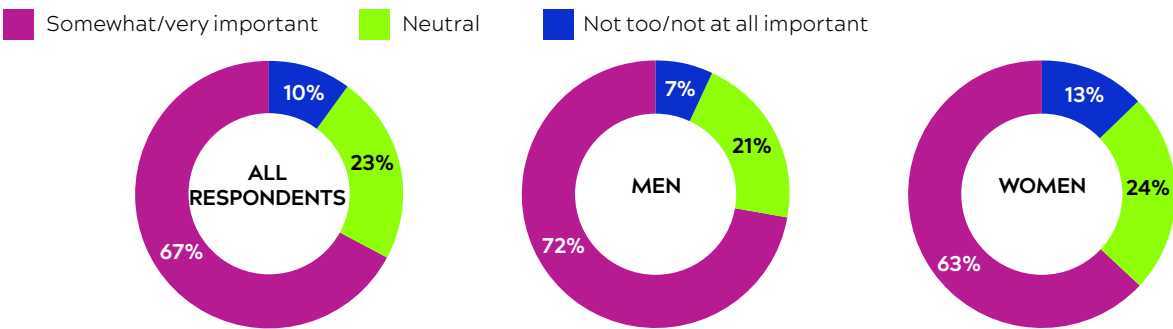


Note. Question wording: “Thinking about the times you have seen menopause in storylines on TV shows or in movies, how often, if at all, has it been portrayed the following ways?” Figure reports the average response, on a scale from 1 to 5, where 1 is “rarely” and 5 is “very often”

Perhaps because of these perceptions that on-screen portrayals of the menopause experience are often negative, there is a strong demand for realistic portrayals of menopause onscreen. A majority of respondents say realistic portrayals of menopause are somewhat or very important (67%). This sentiment is held by both men and women, with 72% of men and 63% of women stating that realistic portrayals of menopause are somewhat or very important. (See Figure 6.)

FIGURE 6

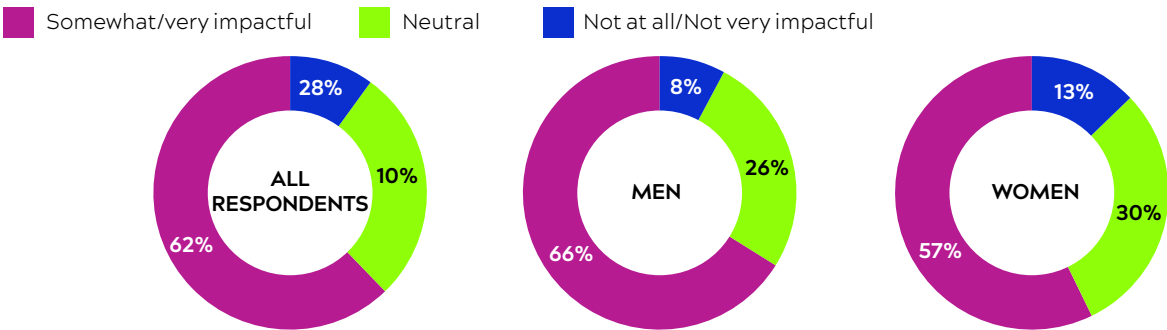
Importance of realistic portrayals of menopause, by gender



A majority of respondents also state that realistic portrayals are somewhat or very impactful (See Figure 7.)

FIGURE 7

Impact of realistic portrayals of menopause



When asked what media portrayals should be prioritized, 53% of all respondents say there needs to be more realistic portrayals of menopause (58% of men, 48% of women), and 39% of respondents say there need to be more educational portrayals of menopause in media (43% of men, 34% of women). A third (33%) of respondents call for more positive portrayals (28% of men, 37% of women).

Overall, the survey findings point to a visibility gap and a quality gap. Menopause is most often noticed in advertising and sitcoms, yet viewers rarely see it elsewhere, and when they do, portrayals skew superficial or stereotypical. Audiences — across gender, age, and race — express a clear desire for change: They value realistic depictions and believe such portrayals could have real impact. At the same time, the low recall of specific titles and the difficulty of judging the portrayals’ accuracy suggest that existing storylines are too fleeting or thin to shape understanding in a meaningful way. Taken together, these patterns underscore both the scarcity of menopause narratives and the opportunity for creators to treat midlife as more than a punchline or symptom list, offering richer stories that match the importance audiences place on this stage of life.



Drs Producoes / E+ via Getty Images

Film analysis findings

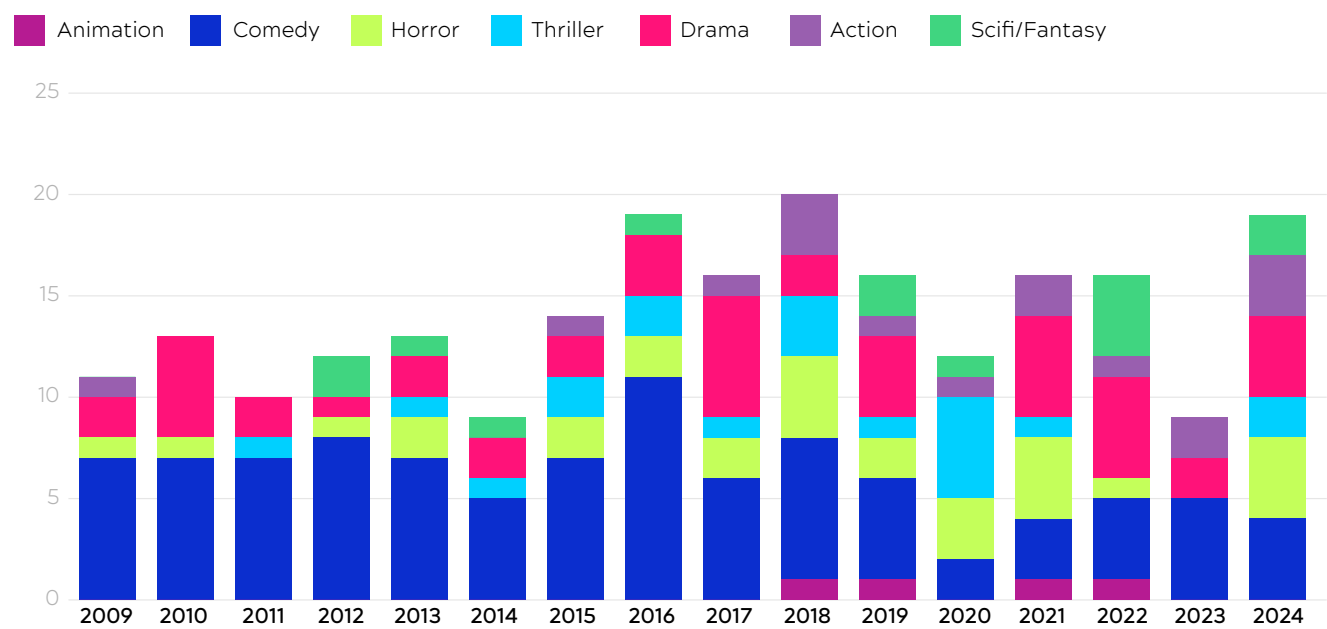
Next, this report examines how menopause appears (or fails to appear) in top-grossing films from 2009 to 2024 that prominently feature women ages 40 and older. Despite being a common and significant stage of life, menopause is often overlooked in mainstream storytelling, leaving audiences with limited portrayals of the experience. This analysis is guided by two questions: How frequently is menopause addressed in these films, and when it is, what kinds of narratives or characterizations emerge?

Out of 1,600 films (the 100 top-grossing domestic films each year from 2009 to 2024), 225 had a female lead who was 40-plus (or a female 40-plus co-lead or member of an ensemble cast). The dataset includes 3,279 characters who were 40-plus in these 225 films. Of these characters, 2,076 (63%) were male characters and 1,203 (37%) were female characters.

The 225 films were analyzed to assess whether menopause was directly or indirectly referenced, as well as the centrality of the menopause references to the plot. This sample of films capture the most culturally visible and commercially successful narratives over a relatively substantial time period (16 years), ensuring that any findings reflect mainstream entertainment's treatment of aging and gender. By focusing on films with 40-plus female leads, this study will uncover how midlife women's experiences — particularly menopause — are represented or erased in popular storytelling.

Relative to other genres, top-grossing films with 40-plus female leads in this time frame are most often comedies (42%), followed by drama (21%) and horror (13%). However, over these 16 years, there has been a growing diversity in the types of films 40-plus women lead, as displayed in Figure 8. In other words, as an overall share of genres featuring 40-plus women, comedies have become less dominant.

FIGURE 8
Number of 100 top-grossing domestic films with 40-plus female leads, 2009–2024, by genre



Film-level analysis of menopause representation

Over the 16 years examined, menopause is largely invisible on screen. In the top-grossing domestic films featuring 40-plus female leads between 2009 and 2024, menopause was mentioned in only 14 (6%). Of these 14 films, 12 are comedies, and two are dramas. These menopause mentions were minor in 13 out of 14 of the films (often expressed as a one-line joke). Menopause was central to the plot in just one out of the 14 films (*Sex and the City 2*, a film that is 15 years old).

Of the 14 films that mention menopause, 11 came out between 2009 and 2016. Since menopause was often used as a comedic device, the decline in mentions in later years may reflect the fact that 40-plus female characters were appearing in fewer comedies, pointing to a strong link between menopause mentions and comedy.

How is menopause depicted?

To understand how menopause shows up on screen, we looked beyond simple mentions and tracked the kinds of stories filmmakers tell about it. Specifically, our analysts searched for three types of narratives:

- ◆ **Symptoms** — how films portray the physical and emotional signs of menopause.
- ◆ **Medical interventions** — whether menopause is framed through treatments or doctor visits.
- ◆ **Life disruptions** — moments where menopause alters a character’s relationships, work, or daily routines.

MENOPAUSE SYMPTOMS

When menopause symptoms were depicted on screen, they often came through jokes or throwaway lines rather than thoughtful storylines. Across the films analyzed, symptoms referenced included sweating, hot flashes, mood swings, diminished sex drive, irregular behavior, and facial hair growth. Characters also alluded to the loss of periods and changes in libido — though these were frequently framed as punchlines about women no longer being sexual. Some depictions stretched beyond medical accuracy, such as characters being startled easily or equating menopause with uncontrollable rage. In several cases, women who expressed anger were assumed to be menopausal, where “rage” itself was treated as a symptom.

MEDICAL INTERVENTIONS

Across the films analyzed, medical narratives of menopause were strikingly rare. One depiction that did surface tended to exaggerate or mock women’s efforts to manage symptoms, rather than portray treatment as a routine part of healthcare. In this case, a character is shown juggling an elaborate regimen of hormones, creams, patches, and supplements. Beyond this, medical interventions were largely absent from these films, leaving audiences with little sense that menopause is something women seek or receive standard medical support for.

LIFE DISRUPTIONS

Because menopause was overall uncommon on screen, it was rarely shown to interfere with menopausal characters’ day-to-day lives. However, in two films, there was some commentary about how menopause intersects with aspects of work and love. In one film, a character was shown experiencing workplace discrimination for being menopausal. In another film, menopause impacted a character’s sex drive.

Broader themes about menopause in film

More broadly, we identified a few common themes associated with menopause representations, which included menopause as the butt of the joke, as a source of irrationality, and as a symbol of the death of fertility. However, there are also positive portrayals of menopause, showing that depictions of menopause can foster empathy, community, and increase knowledge about menopause for audiences.

THE BUTT OF THE JOKE

Menopause typically showed up as the butt of a joke and usually at the expense of a female character. Twelve of the 14 films with explicit references to menopause were comedies (86%). In most cases, menopause was a punchline. These gags leaned on familiar tropes — hot flashes played for slapstick, sudden mood swings used to signal irrationality, or a character’s lack of sexuality tied to menopause. Here, menopause served as a comedic shorthand for decline and as a convenient way to undermine a woman’s authority or vitality. Such portrayals not only flatten the experience into a single joke but also reinforce cultural stereotypes that aging women are unstable, lack sexuality, or are laughably out of control.

MENO-RAGE AND IRRATIONALITY

Menopause was commonly broached as a way to criticize women's emotional instability. In seven of the 14 films where menopause was mentioned (50%), it was used in ways that reflect the “meno-rage” trope, signaling emotional volatility. Menopause was also invoked to try to invalidate women's choices when men didn't approve of or understand them. For instance, in one film, the male romantic lead questioned his wife's decision to enroll them in a weeklong couples' retreat to work on their marriage, and he asked her if this decision “has something to do with that hormonal thing.” As this example shows, it's often men who suggest a woman is in menopause, and the intent is often to undermine her choices.

DEATH OF SEX APPEAL AND FERTILITY

We also found menopause to be a signal of the death of sex and fertility in five of the 14 films that mentioned menopause (36%). These portrayals reinforce the idea that women's value is tied to their reproductive capacity and youth. For example, menopause was mentioned in one film during a montage of “unsexy” things that also included a discussion of euthanized pets and colonoscopies. In another film, women discussed their divorced friend's sex life, and when this friend revealed that she hadn't had sex in the two years since her divorce, one of the group responded, “All right, that story just put me into menopause.” This comment equates menopause with the death of one's sex life, reinforcing negative stereotypes about older women's sexuality.

In other films, one-liners reinforced the idea that menopause is the end of fertility and sex appeal. In at least one film, a one-liner of this nature was meant to highlight ageism and sexism in the news industry. But in other films, when female characters were asked if they were undergoing menopause, they responded with “How old do you think I am?!” suggesting that menopause is a stand-in for the loss of vitality.

POSITIVE PORTRAYALS: CREATING COMMUNITY, KNOWLEDGE, AND EMPATHY

While portrayals of menopause tended to reinforce stereotypes, there were also positive portrayals in three of the films: *Madea's Big Happy Family* (Tyler Perry Studios), *Sex and the City 2* (Warner Bros.), and *The Guilt Trip* (Paramount).

In *Madea's Big Happy Family* (2011), Madea's menopause monologue reveals the real issues underlying the “meno-rage” trope. She outlines the life circumstances surrounding the menopause transition — namely “sandwich generation” expectations around caregiving — that create unique obstacles for women at this life stage. Madea explains these pressures to her niece Tammy the following way:

It happens between the ages of 40 and 50. That is a rough decade for anybody. Do you hear me? Now I tell you why, 'cause during that 10 years a few things happen. One, you go through menopause. Secondly, your husband's having a midlife crisis. If you got children, they start acting like they ain't got no sense at all. At the same time, your parents are getting sick and dying, his parents are sick and dying, you're trying to take care of them, take care of your household—that's

enough to stress any marriage apart, honey. That's enough to stress it out and make you all break up. That's why you're so angry, honey. You gotta take some time and deal with it.

Sex and the City 2 (2010) emphasizes community, with Samantha openly discussing menopause with her friends and bonding with women from the Middle East over their similar experiences with hot flashes. *Sex and the City 2* also shows Samantha going through a range of menopausal symptoms, not just hot flashes, an improvement over the sometimes one-dimensional portrayals of menopause.

While the *Guilt Trip* (2012) discusses menopause in only one scene and in a comedic way, the discussion has an empathetic tone rather than treating menopause as the butt of a joke or an insult. Andy, a middle-aged man, discusses menopause with his older mother, Joyce, and it becomes a moment where she informs Andy about the challenges of menopause. Andy actively listens to his mother, and in learning more about her experiences, they are able to bond. Andy laughs *with* his mom, not *at* her, and this distinguishes this example from the “butt of the joke” trope outlined above.

Aging narrative analysis

While menopause may feature relatively infrequently in these films, general aging narratives are more common. Given that, we compared portrayals of 40-plus male and female characters on a set of aging narratives. For the narrative analysis, the focus was on characters who were supporting, notable supporting, or leading characters. Minor characters were not included, since, by definition, such characters do not have a narrative arc.

Aging narratives refer to stories and tropes that shape how aging and older adulthood are represented on screen. These narratives frame what it means to grow older. By analyzing aging narratives in film, we can identify the dominant ways audiences are encouraged to think about aging, and how these representations reinforce or challenge broader cultural attitudes toward older people.

HEALTH AND PHYSICAL STAMINA

One subset of aging narratives is physical health and stamina. These narratives focus on how characters' physical aging and health are depicted. For this analysis, we considered three specific narratives within this category:

1. A character's changing physical appearance or physical capacities.
2. A character's physical health, including whether they undergo medical treatment for an age-related condition.
3. Whether a character is receiving (or has received) cosmetic treatments to treat an age-related change.

These narratives were selected to assess if media patterns suggest that aging and health is represented differently for men and women, and whether women are more often depicted in relation to appearance, cosmetic treatments, and physical decline, and men more often framed in terms of health, vitality, or

continued productivity. Examining these specific narratives allows us to explore not only how aging is portrayed in general but also how these portrayals intersect with gendered expectations in media.

Overall, 40-plus female characters were twice as likely as male characters to have a narrative arc about physically aging (15% compared with 7%). Few characters received medical care or attention, but when it did show up, it was twice as likely to involve female characters than male characters (4% compared to 2%).

Just 23 characters ages 40 and older had a narrative arc about cosmetic treatments. Of these, 17 were women and six were men. Four of the male characters' cosmetic treatment was dying their gray hair. One male character was shown getting botox, and one male character was trimming his nose hairs that had grown longer due to aging. Among the female characters, invasive treatments like surgery were more common (e.g., breast implants, "vaginal rejuvenation," brow lifts, liposuction). In three of these films, 40-plus female characters received fantastical treatments (e.g., potions or the byproducts of magical creatures), all in the pursuit of youth.

Taken together, these patterns highlight how on-screen portrayals of aging remain deeply gendered. For women, aging is more often depicted through the lens of physical decline and appearance management, with narratives that emphasize cosmetic procedures, surgery, or even fantastical interventions to restore youth. For men, by contrast, aging is less likely to be acknowledged at all, and when it is, it is more easily managed with superficial fixes.

WORK, FAMILY, AND LOVE

Work, family, and love are central pillars of adult life, and the way they are portrayed on screen shapes cultural expectations of what life after 40 should look like. Examining these narratives for 40-plus characters allows us to see whether older adults are represented as still having meaningful careers, ambitions, and romantic lives, or whether they are depicted as past their prime. Looking at work and love together also reveals how gendered expectations persist in film: Are men more often framed as professionally active or romantically desirable as they age, while women are more likely to be sidelined, their stories tied to loss, decline, or invisibility? Analyzing these themes helps us understand how films either challenge or reinforce stereotypes about aging, gender, and relevance.

Among 40-plus characters, women were more likely than men to be parents (46% compared with 29%). Male characters were more likely to have an occupation (72% compared with 53%).

A similar share of 40-plus male and female characters were single but dating (7% of both groups), suggesting that the data does not strongly reflect the popular notion that 40-plus women are considered to be less romantically desirable. Moreover, in these films, 40-plus female characters were somewhat more likely than 40-plus men to have a narrative where they are sexually active (22% compared with 16%).

We also looked at the frequency of the “sad widow/er” trope. This trope depicts a character who is defined by the loss of their spouse, with their narrative centered on grief and loneliness. Rather than being given new ambitions or relationships, the character’s arc often stalls, presenting widowhood as the end of meaningful personal or romantic development. Twenty-six out of the 225 films invoked this trope. Of these, eight films had sad widowers, while 19 had sad widows.³⁸ This pattern suggests that aging is more often framed as a story of loss for women than men.

Taken together, these findings show that while films sometimes grant 40-plus women romantic or sexual agency, they more often frame their lives through the lenses of parenting, diminished career presence, or loss. Men, by contrast, are more consistently depicted as professionally active and less defined by family roles or widowhood. The persistence of these patterns suggests that narratives of work and love continue to carry gendered weight in how aging is represented. Films both reflect and reinforce cultural expectations about whose ambitions and desires continue to matter after 40.



Recommendations

What does it mean to represent menopause more accurately and authentically? Below, we outline some recommendations that contrast outmoded menopause tropes and themes with alternative ways of conceptualizing menopause narratives.

Shifting focus from the medical model to the sociocultural model of menopause. Menopause is a multifaceted experience, not purely medical, and high-quality representations should capture this complexity rather than reduce it to physical or psychological symptoms. As Marilyn Muthoni Kamuru notes in her book *Bloody Hell!: Adventures in Menopause from Around the World*, the loudest narratives focus on “who we stop being — women who can reproduce” and highlight the importance of understanding menopause as women experience it, not just through medical discourse. Women should be portrayed with agency, navigating the transition on their own terms. Medical information can be included, but it should be free from misinformation, while psychological symptoms should be depicted with nuance, avoiding reductive stereotypes, such as “meno-rage.”

Link menopause with acceptance, not resistance. Film often frames menopause as a sign of decline that the character either resists (like a character who clings to youth and sexuality) or gives in to (becoming less relevant or even human). There’s rarely a middle ground that portrays it as a normal, even liberating, phase of life.

Show resources, not just deficits. One pitfall of the medical model is the tendency to view menopause through a lens of deficit — and sometimes even more negatively, using terms like *decline*, *decay*, and *atrophy*.³⁹ Consider whether menopause storylines fall into this trap by focusing exclusively on negative symptoms or aspects of menopause. Work toward more affirming character arcs related to gender and aging — ones that suggest empowerment, accomplishment, or personal growth in some area, rather than ones focusing exclusively on decline.⁴⁰ To combat negative stereotypes about the diminished social worth of menopausal women, depict female characters with healthy coping skills and personal resources, including social support offered by friends and family, rather than pitting the menopausal woman against those around her (e.g., a meno-raging woman against the world).

Womanhood is more than reproduction. One of the more damaging narratives about menopause is that it “feels like the ‘finish line’ for women, whose value in society is being reduced to motherhood.”⁴¹ Avoid characterizations of menopause that conflate womanhood with fertility, and work to provide a more nuanced and less reductive portrayal of womanhood that treats older women as multidimensional, fully fleshed-out characters.

Laugh with menopausal women, not at them. The menopause mentions we encountered in our content analysis were almost exclusively in comedies. Reducing menopause to the punchline of a joke further undermines the social status of menopausal women, reinforcing stale narratives intended to silence and shame women for their natural aging process. It’s important to avoid trading in medical misinformation just for a laugh as well, since these false claims are reinforced when repeated without correction.

Ask the expert: A doctor's take on menopause on screen

The Geena Davis Institute asked Dr. Nanette Santoro, professor of obstetrics and gynecology at the University of Colorado School of Medicine, to review clips that mentioned menopause symptoms or forms of medical management, and to evaluate the accuracy of these portrayals. The depictions, both of menopause symptoms and medical management, were evaluated for accuracy on a scale of 1 (inaccurate) to 5 (very accurate). Here's what she had to say for a selection of clips:

Question for the expert: Are menopause symptoms on screen medically accurate?

SYMPTOM: MOOD SWINGS

Clip 1: Adult children talk to their aging mother about her mood swings. They read from a pamphlet that explains that as women age, changes in hormone production can influence mood.

Dr. Santoro: I would rate 5/5 for accuracy. Anger and irritability are now known symptoms that relate to the late reproductive and early menopause transition stages,⁴² so the clip is fairly on point.

SYMPTOM: STARTLING EASILY

Clip 2: A female character teases another female character about startling easily due to menopause.

Dr. Santoro: "Startling easily" is not necessarily a sign of menopause. However, anxiety symptoms can increase in some women as they navigate menopause. I rate this a 3/5 for accuracy.

SYMPTOM: SOCIAL STRESSORS COMPOUNDING MENOPAUSE

Clip 3: A monologue from an older female character talks about the broader social stressors that women experience between ages 40 and 50, in addition to menopause.

Dr. Santoro: I loved the character's explanation of the common social factors that make the menopause journey even harder for women. All of the factors the character cites are known social stressors that can worsen the symptoms of the menopause transition. I rate this 5/5.

SYMPTOM: SUDDEN CESSATION OF PERIODS

Clip 4: character who says she woke up one day and never had another period.

Dr. Santoro: I give this an accuracy rating of 5/5. This can happen. Some women, though not very many, will just stop having cycles, and that is their whole perimenopause.

Question for the expert: Is there medical misinformation when characters manage their menopause on screen?

MEDICAL MANAGEMENT: COLD WATER FOR HOT FLASHES

Clip 5: A mother tells her adult son about hot flashes. In jest, he says maybe there should be cold-water tanks around town for women to cool off when the symptoms emerge.

Dr. Santoro: Tanks would be a great idea! Hot flashes can come on very suddenly and with bad timing, and cooling off can help. 5/5.

MEDICAL MANAGEMENT: EATING FOODS HIGH IN ESTROGEN TO DELAY SYMPTOMS

Clip 6: A character is shown treating menopause symptoms by eating specific foods high in estrogen. Is it possible to get enough estrogen from food to influence menopause symptoms?

Dr. Santoro: No, that is medically inaccurate, so I would rate it as 1/5. No foods can provide enough natural estrogen to have a biological effect.

MEDICAL MANAGEMENT: VITAMINS AND SUPPLEMENTS TO DELAY SYMPTOMS

Clip 7: A group of female friends over 40 are at lunch. One friend is shown preparing an extensive vitamin regime that she uses to treat menopause symptoms like low sex drive, mood swings, and hot flashes. Is her treatment protocol appropriate medical management?

Dr. Santoro: I would rate the clip's accuracy as 5/5 because it depicts real-life dialogues that happen—but it's not scientifically accurate. There is minimal medical evidence to recommend *most* dietary supplements for menopause management. There are almost no randomized trials of supplements that have been replicated. Testosterone has shown consistent effectiveness for treating low sex drive, but the effect size is overall fairly small. Most harmfully, this vision of menopause conveys the sentiment that a cocktail of hormones and supplements will prevent and even reverse aging, which is just not true.

MEDICAL MANAGEMENT: HORMONE THERAPY TO CONTROL FACIAL HAIR GROWTH FOR SHORT PERIOD OF TIME

Clip 8: A female character experiencing menopause is upset that she will grow excessive facial hair, after her hormones are confiscated for a week.

Dr. Santoro: The notion that women require meticulous medical management to remain healthy during menopause is a zombie idea that won't die. *Most* women do not struggle with severe symptoms from menopause, but some do. *Many* women will note some loss of hair on their heads, and *some* will note an increase in facial hair, but they do not grow beards and they do not grow facial hair in one week.

Appendix A

TABLE A1. DEMOGRAPHICS OF SURVEY PARTICIPANTS

| | Percentage |
|--|------------|
| Gender | |
| Female | 51% |
| Male | 49% |
| Nonbinary | 0% |
| Race/Ethnicity | |
| White | 63% |
| Hispanic | 17% |
| Black | 16% |
| Asian and Pacific Islander | 11% |
| Native American or Alaskan Native | 2% |
| Other | 1% |
| Age | |
| 18–30 | 23% |
| 31–45 | 27% |
| 46–60 | 23% |
| 61+ | 28% |
| Educational attainment | |
| High school graduate (or some high school) | 15% |
| Some college | 21% |
| College graduate | 40% |
| Postgraduate or professional degree | 23% |
| Employment status | |
| Working full-time | 47% |
| Retired | 22% |
| Working part-time | 9% |
| Not presently working | 7% |
| Self-employed | 6% |
| Homemaker | 5% |
| Not working due to a disability | 2% |

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About the Geena Davis Institute

Since 2004, the Geena Davis Institute has worked to mitigate unconscious bias while creating equality, fostering inclusion, and reducing negative stereotyping in entertainment and media. As a global research-based organization, the Institute provides research, direct guidance, and thought leadership aimed at increasing representation of marginalized groups within six identities: gender, race/ethnicity, LGBTQIA+, disability, age, and body type. Because of its unique history and position, the Institute can help achieve true on-screen equity in a way that few organizations can. Learn more at geenadavisinstitute.org.

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