Femvertising: Women Representations In Malaysia Advertisements (2005 – 2025)

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ABSTRACT

This study investigates the evolution of women in Malaysian advertising from 2005 to 2025, highlighting shifts in *femvertising* ideas. Although early advertisements predominantly depicted women as gentle, nurturing, and confined to domestic spheres, reflecting cultural and religious norms, over two decades a progressive transformation emerged as ads began to negotiate between conventional femininity and ideals of empowerment, culminating in recent campaigns that showcase women as autonomous and assertive agents challenging stereotypes. Using contextual analysis of twenty prominent advertisements from major Malaysian women's brands, this research traces how developments in political, social, and digital media have shaped these depictions. This study positions *femvertising* as a cultural site where societal gender norms are both reflected and contested.

Keywords: Femvertising, Women's Representation, Feminism, Sociopolitical, social Media.

1. INTRODUCTION

There have been numerous studies on how women are represented in advertisements, both in images and in films. These studies have examined changing patterns, enduring stereotypes, and initiatives to reform advertising practices. In the past, women in ads were generally shown in traditional and stereotypical positions, like being homemakers, caregivers, and objects of beauty and sexual attraction. Advertisements from the early and mid-20th centuries often portrayed women as quiet, obedient, or focused primarily on their appearance and household chores. These portrayals helped to reinforce gender stereotypes and had a bigger impact on how women see themselves and their identities. There has been a noticeable shift in how women are portrayed in more diverse and stronger roles in recent years.

The rise of *"femvertising"* brings attention to campaigns that promote women's empowerment, agency, and social power. *Femvertising*, a portmanteau of "feminism" and "advertising," is a marketing strategy that challenges traditional gender stereotypes in advertising and promotes women's empowerment (Manohar & Puttaswamy, 2024). *Femvertising* draws on feminist ideas and aims to connect wit

h women by addressing their social realities, goals, and experiences (Glick & Fiske, 2001). This method has been widely used in modern advertising as more companies recognize the importance of connecting with socially aware customers who value honesty and social responsibility (Baker, 2016). *Femvertising* and social media have come together to create a powerful way for brands to reach and connect with their target audiences. Social media platforms like Instagram, Facebook, and TikTok offer unique opportunities for brands to reach broad audiences and engage users (Kaplan & Haenlin, 2010). Social movement-inspired campaigns use advertisements to challenge outdated stereotypes, support women's rights, and portray women as individuals who make their own choices, possess their own abilities, and engage in politics. Ads that portray women in a favourable, modern light not only shape perceptions of gender roles but also improve perceptions of brands and influence consumer behaviour.

Studies show that brands benefit both socially and commercially when they feature ads with optimistic, realistic, and diverse representations of women. Conversely, stereotypical or submissive portrayals tend to hurt consumers' willingness to engage with the brand. Despite progress, challenges remain in overcoming deeply ingrained stereotypes and achieving genuine diversity in representation. Women of different races, sexualities, ages, and identities are still marginalized or misrepresented in many advertising contexts. Moreover, the advertising industry continues to wrestle with balancing market-driven idealization versus the authentic representation of women's multifaceted identities.

2. LITERATURE REVIEW

Since the inception of Dove's Evolution campaign in 2006 (Davidson, 2015), advertising that confronts gender stereotypes and empowers women has become increasingly prevalent over the past decade. The proliferation of *femvertising* indicates that contemporary marketers regard it as an effective means of engaging female audiences. Notable instances encompass P&G/Always' "Like a Girl" (first for the U.S. market, subsequently introduced globally), P&G's "Touch the Pickle" (India), Pantene's "Labels Against Women" (the Philippines), Under Armour's "I will what I want" (the United States), and Sport England's "This Girl Can" (Great Britain) (Åkestam et al, 2023).

The term *"femvertising"* was first recognised in 2014 and is generally credited to the lifestyle website She Knows, which organised an Advertising Week panel on the subject in October 2014 (Ciambrello, 2014). In this panel, *"femvertising"* was used to refer to modern advertising efforts that challenge conventional gender stereotypes about women (Åkestam et al., 2023). While female liberation has been a recurring topic in advertising content, *femvertising* is innovative in its emphasis on challenging female stereotypes, which are recognised as partially constructed by advertising. The proactive challenging of stereotypes is a significant shift in brand advertising, as prior empirical studies indicate that advertising has traditionally adhered to societal norms and stereotypes rather than contesting them (Eisend, 2010). Some perceive the media as progressively shaped by feminism or, in fact, as adopting a feminist stance. David Gauntlett (2008) contends that the conventional perception of women as housewives

or low-status workers has been decisively displaced by assertive, accomplished "girl power" figures.

Eisend (2010) posits that the utilisation of gender stereotypes in advertising becomes problematic when it engenders expectations and judgements that constrain the life chances of individuals within the depicted social group. Stereotyping physical attributes (e.g., beauty standards) can diminish body satisfaction; stereotyping behavioral roles (e.g., women as nurturing and submissive) may hinder opportunities for self-development; and occupational stereotypes can adversely affect women's career advancement. Consequently, avoiding stereotypes and ensuring equitable living conditions for all genders across multiple domains (e.g., income, career) are primary foci of gender policy and societal objectives in many communities (Eisend, 2010). Prior research indicates that *femvertising* is an effective marketing strategy that benefits brands by aligning with consumer expectations for women's empowerment (Abitbol & Sternadori, 2019; Ciambriello, 2014; Sean Muller, 2015).

Previous analyses of research on gender stereotypes in advertising have noted a shift toward portrayals of powerful women. They have identified *femvertising* as a viable domain for future research, focusing on methods to enhance its effectiveness, an efficient strategy (Grau & Zotos, 2016). Nonetheless, the beneficial impacts of *femvertising* have also been documented. Hunt and Serazio (2017) assert that *femvertising* may re-establish the emphasis on women's emancipation through evolving representations of women in media and the commercialisation of feminism directed at women. Despite expanding research on *femvertising's* objectives and audience reception, significant gaps remain in understanding the variability of *femvertising's* symbolic negotiation across cultural and social contexts, particularly within Southeast Asian media environments such as Malaysia. Most contemporary research emphasizes Western or Indian contexts, offering scant insights into regional interpretations and conflicts stemming from hybrid cultural norms. The relationship between f*emvertising's* liberatory assertions and enduring gendered tropes in advertising is inadequately examined, particularly with diversity and intersectionality related to ethnicity, body image, and age.

3. THEORETICAL FRAMEWORK

Linda Steiner argues that feminist theory is a prerequisite for feminist media theory. In other words, it applies philosophies, conceptions, and logics that articulate feminist principles and notions to media processes like employment, production, and distribution; to patterns of representation in entertainment and news across platforms; and to reception. Feminist theorising is overtly political, in contrast to methods that conceal their politics, and it explicitly talks about power (Steiner, 2014). Feminism is a central issue in media because the characteristics of media itself create spaces for the negotiation of ideologies, particularly with the rise of social media. Rather than being perceived as accurate or inaccurate depictions of group realities or identities, representational norms must be regarded as reflections of prevailing ideologies. Like other hegemonic beliefs, these standards are not immutable and can be both contested and reinforced in media portrayals (Harvey, 2019). This research examines the development of feminist media theory in relation to *femvertising* strategies, which address challenges to traditional gender stereotypes in advertisements and promote women's empowerment that confronts patriarchy within a non-Western, Islamic-

influenced context, thereby highlighting the process of collective norm negotiation in Malaysia.

4. METHOD

This study employs a qualitative contextual analysis to investigate 20 deliberately selected advertisements from notable Malaysian women's brands (e.g., Safi Shayla, Sunsilk, Kotex) spanning 20 years (2005-2025), focusing on thematic representation, character roles, and brand messaging. This study, rooted in feminist media theory, examines the growth of representation in relation to policy development in Malaysia, such as *Islam Hadhari*, and the period brackets significant Malaysian developments that influence gender stereotypes, including political shifts and the emergence of social media. This two-decade investigation elucidates the incremental negotiation of feminist ideology in modern Malaysian advertising, which gradually unfolds while appropriating traditional outlooks.

No.	Brands	Year	Advertisement Title		Content
1.	Safi Shayla	2025	#SAFIShaylaSupa : Rambut Lembut & Wangi dengan Syampu Safi Shayla Supa Smooth & Fragrant	a)	Women involve in extreme equestrian sports.
2.	Safi Shayla	2023	#SAFIShayla Shayla Sista, Yakin Meredah Dunia	a)	Women involve in extreme sport like motorcross and skating.
	Safi	2023	BAHARU! Pembersih Muka #SafiNaturals Beri Biru Tembikai | Kulit Cerah & Mulus	a)	Depicted a women working as a seller and own a food truck.
3.	Safi	2025	SAFI Serlah Seri Diri | Biasiswa Siswi Safi 2025 #SafiMalaysia #safi raya2025 #biasiswasiswi safi	a)	Advertisement about Seri, who must juggle between hope of her mother and aunty, who wants her to conform to traditional women roles, but she wants to be a scientist.
4.	Rejoice	2020	New! Rejoice 3-in-1 Shampoo & Conditioner TVC 30s 2020 (MALAYSIA)	a)	The ads show women borrowing motorcycle from a street vendor after waiting for so long under hot weather.
5.	Safi Shayla	2021	#SAFIShayla x #Bahiyya Haneesa: Atasi Masalah Rambut Kepam dengan Semburan Mist Parfum Rambut!	a) a)	Collaboration with one of women breakdancers in Malaysia (Bahiyya Haneesa). Exhibiting atypical occupations for women.
6.	Safi Shayla	2022	#SAFIShayla | Rambut 4.6X Lebih Lebat dengan Tonik Pelebat Rambut & Penguat Akar BAHARU	a)	The ads shows that women can do impossible physical activities when having strong hair (the ads show women jump from high place just by hanging at her hijab).
7.	Laurier	2017	It's Time To Go Big Or Go Home – Go With Laurier (Bahasa Malaysia)	a)	Women with sports activities like boxing.

8.	Kotex	2023	Keep comfortable with the NEW Kotex® Soft and Smooth	a)	Women working as a motorcycle food rider.
9.	Kotex	2019	New Kotex believes "Period or not, she can."	a)	The advertisement features the name 'Siti Fatimah Husna', a motorcycle racing champion, beat 10 men in a championship, also Christy Ng, an entrepreneurship and CEO of Christy Ng Shoes and also Jihin "Shadowcat" Radzuan, a international MMA Fighter
10.	Sunsilk	2021	#Inisaatkita with Sunsilk	a)	Ads featuring Vivian Foo (a pilot), Amira Ayob (A female CrossFit athlete), and Bunga (a hijab rapper). All of them represent non-traditional women's roles in real life.
11.	Sunsilk	2019	Get that gorgeous hair	a)	Depicted a non-traditional role of a woman as a guitarist and lead singer at the concert.
12.	Safi Shayla	2018	Safi Shayla Batik	a)	Safi Shayla batik depicted a woman as a fashion designer, facing a challenge in her job due to the issue of an itchy scalp. She thrived as a successful fashion designer after that.
13.	Safi Shayla	2018	Safi Shayla Tiada Batasan Serlahkan Diri	a)	The ads depicted women working as scientists with their friends joining extreme activities as motocross, paragliding, and hiking in the jungle.
14.	Safi Natural	2015	Safi Natural	a)	The advertisement features a mother who encounters a rough skin problem due to stress.
				b)	Safi ads during this time still show a very soft side of women.
15.	Safi Rania Gold	2012	Safi Rania Gold	a)	Depicted busy women who work as actresses and, at the same time, must juggle roles as mothers.
16.	Sunsilk	2008	Sunsilk Clean and Fresh	a)	Depicted women as a futsal player, and showing her footballer skills.
17.	Sunsilk	2007	Sunsilk Shampoo "No.1" - Malaysia, 2007	a)	During this era, there was a popular drama called "Puteri" which became the biggest hit at that time. The ads featuring the drama's main characters show that these girls went to the gym but still look so fresh.
18.	Safi Rania	2007	Safi rania	a)	Showing how one famous celebrity (Amy Mastura) stays young and graceful despite being a mother, wife, and actress.
19.	Sunsilk	2006	Sunsilk Double Care Anti-Dandruff "Alter Ego"	a)	Exploring women's vulnerability of having dandruff and a university girl joining a theater activity after overcoming the dandruff problem.
				b)	Showing soft side of women.
20.	Sunsilk	2005	Sunsilk Segar dan Murni	a)	Exploring women vulnerability of having dandruff but still showing the soft side of women.
				b)	story depicted a university girl studying in a library.

Table 1 presents ideas on advertising and feminism in Malaysian advertisements from 2005 to 2025.

5. FINDINGS

5.1 2005 – 2006: Soft Feminine Energy

The collected data reveal significant findings regarding advertisements from 2005 to 2007, in which Sunsilk's advertisements predominantly emphasize the roles of university students or younger women engaged in education, illustrating that 'education' was a crucial aspect of women's spheres during that period. Nevertheless, these companies continue to embody a soft feminine energy, characterized by qualities such as grace, compassion, gentle strength, caring, and tranquillity, and represented by women. The 2005 *Sunsilk* advertisement *"Segar dan Murni"* illustrates emotional sensitivity, including feelings of shyness when subjected to teasing and scrutiny by males. The elegant characteristics were also evident in the clothing selections of that era. While models wearing simple traditional *"baju kurung"* and "hijab" currently represent the tenderness and grace of ladies, these traditional garments may take on a different meaning in the years to come.

Figure 1 depicts Sunsilk *"Segar & Murni"* (2005), in which hijabi women are portrayed as embodying soft feminine energy, with the overall narrative centred on higher education institutions.

Another Sunsilk advertisement produced in subsequent years, titled "Sunsilk Double Care Anti-Dandruff 'Alter Ego,'" also depicts women's vulnerability by portraying a girl who withdraws from public life and ultimately forsakes her aspiration to participate in the university's theatre program. She only resumed participation in the program after utilizing Sunsilk's 'anti-dandruff' shampoo. This year, several brands did not expressly frame their advertisements around the concepts of women's empowerment or clearly address the opposition to traditional norms. Most advertisements from this era continue to promote the notion that women should be graceful, gentle, and peaceful, in contrast to those from 2008 onward. The advertising landscape in Malaysia is influenced by government policy, and most advertisements adhere to guidelines established by the authorities, which are available at www.asa.org. Although the legislation stipulates that advertisements must not address 3R issues, it also suggests that the advertisements should emphasize racial harmony (www.asa.org). The early soft femininity period (2005-2006) shows objectification and reinforcement of

traditional roles, consistent with theoretical analyses portraying women as passive symbols that reinforce male authority.

5.2 2007 – 2015: The Negotiation Process

Advertisements during this period occupied the crossroads of transformation and the persistence of women's ideologies from preceding years. In 2008, Sunsilk released a striking advertisement titled "Sunsilk: Clean & Fresh," showcasing ladies adeptly playing football, which was unusual compared to its contemporaneous advertisements that focused on themes of softness, grace, and traditional femininity. Safi Natural, established in 2007, continues to celebrate the ideals of elegant and traditional women, as exemplified by advertisements featuring the renowned celebrity Amy Mastura, who embodies youthfulness and grace despite her roles as a mother, wife, and actress. The advertisement depicts her elegantly walking onto the stage, gazing affectionately at her childhood photograph, embodying traditional feminine duties while also appearing receptive to the ideals of women's empowerment.

Figure 2 shows that the actress in the advertisement for "Safi Rania" (2007), Amy Mastura, was observed affixing a message to the mirror while gazing at her daughter and husband. In the advertising, she embodies her real-life roles as a mother, spouse, actress, and singer.

The 2007 *Safi Natural* advertising illustrates how a lady in her 30s regains her beauty using the product while continuing to fulfil her responsibilities as a mother and wife. Although Sunsilk was the sole brand that was 'ahead' of its time, the evolution of commercial slogans appears to reflect how advertisers adopt societal narratives. The political situation in Malaysia during that era also influenced societal perspectives. At this moment, advertisements in Malaysia are hesitant to depict women's "liberation" overtly, in contrast to what we will see in the coming years. The negotiation phase (2007-2015) illustrates a contentious landscape in which global feminist influences interact with local Islamic norms (in this context, *Islam Hadhari*), reflecting the emphasis on media as a battleground for ideological conflict.

5.3 2018 – 2025: Women's Empowerment Era

In recent years, advertising content has shifted from depictions of soft, elegant, and traditional women to more assertive representations that align with the principles of the feminist movement, which advocates equality and women's full access to social, economic, and political spheres on par with men. There are a few advertisements that explicitly highlight the crucial element of feminism, namely "freedom of choice," as illustrated in *SAFI Serlah Seri Diri* (2025), which depicts a woman balancing the expectations of her family's older generation (her mother and aunt) who desire her to marry and establish a family. The advertisements illustrate her struggle to conform to the expectations of the older generation, as she observes her peers pursuing diverse professional paths as modern women. She ultimately selected her own course by applying for a scholarship and became a scientist.

Figure 3 shows an advertisement, *"Safi Serlah Diri 2025,"* that exemplifies an unconventional career for women, featuring a female scientist who embodies success by pursuing her aspirations after rejecting a marriage proposal from her mother and aunt.

The actress's demonstration of "self-determination" in the advertisement clearly illustrates contemporary representations of women, in contrast to pre-2018 advertisements that celebrated delicate, gentle, and traditional femininity. While traditional notions of women may manifest in domestic advertisements (Noor et al., 2024), products aimed at women appear to incorporate themes of empowerment and liberation. Safi Shayla consistently explores the concept of women's "freedom of choice," particularly in advertisements that feature women in unconventional roles. For instance, in Safi Shayla's (2018) *"Tiada Batasan Serlahkan Diri,"* the advertisements portrayed women in scientific professions alongside companions engaged in extreme activities such as motocross, paragliding, and jungle hiking. Post-2018 *femvertising,* exemplified by hijabi scientists and sportswomen, indicates a partial disruption through agency and intersectionality, encompassing ethnicity and age. The data delineates the theoretical trajectory from stereotype to resistance, shaped by Malaysia's sociopolitical and digital milieu.

6. DISCUSSION

6.1 Reflections On Political Climate, Government Policies, And Social Media As A Feminist Platform

Various theories of feminism emerged particularly after the 1990s, as media industries responded to or co-opted feminist critiques, leveraging liberal feminist principles concerning women's autonomy to enjoy, reward, and pursue their interests on their own terms, and redefining feminist objectives to focus on individual desire (Steiner, 2014). This may explain the gradual shift in the outlook on advertising in Malaysia. Advertisements from the early period (2005 – 2006) exhibit a soft feminine energy, represented by women and characterized by attributes such as grace, compassion, gentle strength, nurturing, and tranquillity. From 2007 to 2015, this era reflects the negotiation of feminist ideals, which gradually became fully realized from 2008 to 2025. Although feminist ideas are widely accepted in Western countries and have gradually evolved with the globalization of media, their evolving representation in Malaysia over eleven years can also be examined from political, economic, and social perspectives. In Malaysia, where societal norms are heavily influenced by traditional structures that dictate women's roles as caregivers, homemakers, and submissive figures, the concept of *"femvertising"* is likely to develop within the conventional framework, thereby aligning with prevailing public perceptions. However, advertisements aimed at younger generations appear to exemplify the notion of *"femvertising",* since the younger generation has greater exposure to media and new ideologies.

The conservative attitude of the advertisement at this period may be attributed to the political and social climate in Malaysia. The prime minister in office from 2003 to 2009 was Tun Abdullah Ahmad Badawi, who utilized *"Islam Hadhari"* as the national slogan, thereby influencing the state's Islamic perspective. This period also observes the establishment of numerous Islamic institutions, such as the Malacca Quran Museum (January 10, 2008) and *Taman Tamadun Islam* in Terengganu (February 2, 2008), which further enhance the Islamic perspective of the nation. The conventional societal perspective remains evident, as the political party of that era, Barisan Nasional, continues to hold power after 60 years, culminating in 2022. From 2003 to 2009, the late Tun Abdullah Ahmad Badawi served as Prime Minister of Malaysia, using the term *"Islam Hadhari,"* which embodies an Islamic perspective while also advocating for progress. Najib Razak's tenure from 2009 to 2018 exemplifies the progressive evolution of Malaysia's political landscape. This time, he emphasized economic and infrastructure development under his 1Malaysia motto, which underscores ethnic peace and national unity. The Twelfth Malaysia Plan (RMK-12) emphasizes economic growth through digitalization initiatives aimed at achieving high-income nation status.

While the Islamic perspective in Malaysia continues to retain strong traditional influences, it has softened and expanded, emphasizing national harmony and unity, given that Malaysia is home to multiracial peoples. Cultural dynamics over the past two decades have evolved with the rise of social media platforms, particularly TikTok, which entered the Malaysian market in 2017, alongside Facebook (circa 2004) and Instagram (2010). The influence of media content, including OTT (Over-the-Top) platforms and current media outlets, shapes societal perspectives throughout the year. As a media piece, the advertisement reflects societal conditions while also inspiring society. Principal government entities, including the National Department for Culture

and Arts (JKKN), the Cultural Economy Development Agency (CENDANA), and the Malaysian Global Innovation & Creativity Centre (MaGIC), have transformed the cultural landscape during this period. The Malaysian Cultural Insight research underscores that agendas often prioritize environmental sustainability, inclusivity, and cultural rights. Freedom of expression is a critical concern, especially given the growing challenges to censorship in a country experiencing a rise in religious conservatism (2021). This thus catalyses social and cultural transformation in Malaysia alongside economic and political factors.

A 20-year study of Malaysian advertising reveals a gradual shift in the depiction of women, closely linked to the country's cultural and sociopolitical changes. Most early commercials (2005–2006) portrayed a gentle, conventional femininity characterized by elegance, tenderness, and emotional sensitivity. This reflected the cultural conventions and conservative religious beliefs prevalent in Malaysia at the time. Feminist influence began to emerge in advertisements during the 2007–2015 negotiation phase, albeit cautiously and often camouflaged as traditional gender roles. This era captured a conflict between enduring traditional ideas of elegance and domesticity and new portrayals, such as women participating in non-traditional activities, like sports. The most recent period (2018–2025) shows significant changes, as advertisements increasingly depict women as independent actors who embody empowerment, choice, and engagement across a variety of traditionally male fields. Although it is true that certain advertisements for female markets, particularly those for sports equipment, depict women in roles that emphasise independence, the predominant tendency within consumer culture to portray women as objects intended to attract attention, not only from men but also from other women encouraged to emulate them (Meehan, E. R., & Riordan, E, 2001).

This change aligns with broader cultural factors, including Malaysia's evolving political climate, the impact of digital media, and government programs that prioritize gender parity and inclusivity (as evidenced by initiatives such as MaGIC and CENDANA). These findings highlight the complexities of *femvertising* as a site of symbolic negotiation, where advertising both reflects and shapes society's gender norms. Although current advertisements promote empowerment rhetoric, it doesn't remain easy to fully overcome long-standing preconceptions about women in Malaysia's conservative context.

The synthesis's policy proposals support legislative frameworks that aggressively advance intersectional and gender-inclusive portrayals in advertising. In the media and commercial sectors, enhancing gender-sensitivity training can foster more nuanced, culturally aware representations of strong, independent women. Furthermore, leveraging the broad audiences of digital and social media as venues for constructive feminist participation might hasten cultural transformation. To break down multi-layered structural barriers, policies should specifically promote intersectional inclusion that reflects Malaysia's ethnic and physical diversity.

7. CONCLUSION

This twenty-year analysis (2005-2025) demonstrates a progressive transformation in Malaysian advertising, transitioning from gentle feminine representations (2005–2006) characterised by elegance and domesticity, to the negotiation of feminist ideals (2007–2015), and ultimately towards explicit empowerment (2018–2025). This progression reflects the post-1990s media appropriation of liberal feminism, emphasising individual autonomy and desire. Shifts correspond with Malaysia's political landscape, for instance, *Islam Hadhari* under Abdullah Badawi (2003–2009) reinforcing conservatism, Najib Razak's 1Malaysia progressive agenda (2009–2018), and RMK-12 digitalization—alongside the rise of social media platforms (Facebook, 2004; Instagram, 2010; TikTok, 2017) and cultural initiatives such as JKKN, CENDANA, and MaGIC, which promote inclusivity amidst prevailing religious conservatism. *Femvertising* emerges as a contested arena where traditional norms are negotiated alongside global feminist influences, targeting youth through media exposure, yet continuing to perpetuate objectification within consumer culture. Policy should implement intersectional guidelines through ASA, require gender-sensitivity training, and utilise digital platforms to promote diverse representations to expedite cultural change beyond mere rhetoric. To capture changing *femvertising* narratives and audience reactions, future research should expand longitudinal content analysis to include digital and social media platforms. By focusing on diverse demographic groups in Malaysia, intersectional audience studies would enhance understanding of differing interpretations and empowerments. To sum up, Malaysian advertising's shift from conventional feminine themes to assertive confidence reflects and supports the country's ongoing sociocultural change, fostering truly inclusive, empowering media environments, which requires that industry practices and regulations align with these trends.

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