

CHAPTER 1

INTRODUCTION

Chapter one is the introductory chapter of the thesis. The issue of globalisation will be highlighted and, in particular, the increasing importance of new cultural industries at the global level will be discussed. The chapter begins with the research background of the issues of globalisation followed by an overview of the study problem area. Recent research on cultural industries suggests that increased globalisation has resulted in developed countries dominating the market and the production of cultural products. Next, the focus of the study will be defined, followed by the justification of the research and scope of the study. Following the discussion on the research problem and research justification, research objectives and research questions are developed. A brief review of the research approach is presented and, finally, the chapter is concluded by outlining the organisation of the whole thesis.

1.1 RESEARCH BACKGROUND

Studies on the effects of globalisation are extensive with various units of analysis. Although the term 'globalisation' may sometimes be viewed as cliché, the implications of globalisation are, indeed, an on-going debate. This is because the process of globalisation is an inevitable process that affects every nation-state, government, industry, businesses, society and individual. Although globalisation seems to have little impact on country that exists in isolation, like Cuba, the country is still subject to international pressure, including the pressure to embrace the internationally accepted ideology of neo-liberalism.

The globalisation of cultural industries (subsequently known as creative industries) has become a major concern for scholars. Of the utmost importance is the increase in the trade of films and television programmes throughout the world. This is because the sources of film products are dominated by the advanced countries. This phenomenon has raised issues on the effects of globalisation, particularly the internationalisation of cultural industries on developing countries. Issues like ‘cultural imperialism’ have been much debated in both developed and developing countries (White, 2001). However, little attention has been given to its effects on the development of a country’s indigenous film production industry and whether the trend poses opportunities or risks to indigenous producers. Countries may adjust their domestic and international policies in response to the global trends of the film industry. How a particular industry is affected by the globalisation of the film business is the main concern of the present study.

1.2 OVERVIEW OF THE STUDY PROBLEM AREA

Globalisation has sparked heated debate throughout the past decade. The differing and loosely defined concepts of globalisation have aggravated the debate. Regardless of the definitions and indicators chosen to define the concept, the current debate is characterised by the divergent views of advocates and opponents of globalisation from advanced and developing countries. On the one hand, globalisation is claimed to contribute to the efficiency, economic growth, employment, economic welfare and increase the benefit of economic integration. While on the other, globalisation is accused of destroying the environment and culture, hurting the poor, causing labour problems and destroying indigenous businesses. The breadth of meaning associated with the term globalisation has developed further confusion. However, economic

globalisation, which refers to the growing integration of economic activities around the world, has received the most attention (e.g., Jomo, 2006; Bhagwati, 2004; Lall, 2002; Gilpin, 2000). The 1980s witnessed the increasing integration of the world economy. The reduction in barriers to trade, investment and capital flow, decreased transportation costs and the diffusion of information and communication technologies have characterised the current wave of globalisation. These developments have exacerbated cross-border economic activities and increased international business.

Globalisation affects every sector of economic activities. Extensive literature has been directed towards the significant sectors of the economy, especially the manufacturing sectors, and, in the Malaysian context, the electronic and electrical sectors have been the subject of considerable study. The globalisation process has shifted the importance away from traditional industries and paved the way for the emergence of new industries that are important for growth, for example, the increasing importance of the service industries. One of the sectors gaining importance in the global economy is the cultural industries (UNCTAD, 2008; UNESCO, 2006; Scott, 2004; UNCTAD, 2002). As noted by the United Nations Conference on Trade and Development (2008), the industry is fast becoming a powerful engine driving economic growth and “is among the most dynamic emerging sectors in world trade”. In broader terms, vibrant cultural industries can make a significant contribution to the economic as well as cultural development of the nation. It can provide employment and assist in nation building. As reported by UNCTAD (2008) progress in regional integration through MERCOSUR is facilitating better articulation of cultural policies in the region with a positive impact on their film industries.

Film industry falls under cultural industries which is the focus of the present study. UNESCO (2005) estimates the value of global film industry at around US\$75 billion of which US\$55 billion are accounted by the production and sale of DVD's. Film industry has become an important industry in many countries as noted by UNCTAD (2008). For example, vibrant film industries can be seen in Latin American countries particularly Argentina, Brazil and Colombia. In Asia, India emerges as the world's largest film producer. Others are like the emergence and the rise of the Nigerian video-based industry, the so-called 'Nollywood'. And, films produced by the Republic of Korea are increasingly accepted in the world market. The development of film industry has a positive impact since it creates jobs, injects foreign currency and helps to revitalize local economy (UNCTAD, 2008, p. 125).

In Canada, the contribution of cultural industries to GDP in 1998 was estimated at CA\$40 billion. In the film and video sector in 2003 the total production activity was CA\$5 billion, with box office revenues of CA\$957 million, and home retail sales and rental revenues CA\$2.7 billion. The total distribution activity was CA\$2.5 billion. There were 133,400 direct and indirect jobs in 2002-2003, and during the same period motion picture and video production, distribution and post-production had an annual growth of 8.5 percent, the second fastest growth of all industries.¹ In 2005, the Motion Picture Association of America (MPAA) reported that the US film industry contributed significantly to the U.S. economy and employed 359,100 people. For the state of California alone, it was reported that in 1996 the direct economic impact of the economy amounted to US\$27.5 billion with total direct employment of 226,000 people.

¹ Trinidad and Tobago Film Industry Final Report, 2005. Strategic Plan for the Film industry of Trinidad and Tobago. Prepared for the Prime Minister's Standing Committee on Business Development (SCBD) by the Film Industry Team, 3 January 2005. [http: www.tradeind.gov.tt/projects%20and%20programs/Business_Dev/FilmFinalReport.pdf](http://www.tradeind.gov.tt/projects%20and%20programs/Business_Dev/FilmFinalReport.pdf).

This excludes the indirect contribution from supporting companies – advertising, multimedia programming, and talent agencies, etc (Lee, 2008).

The globalisation of film products has been the subject of much debate among scholars, especially since the analysis by Norstregden and Varis (1976), which showed evidence of global market domination by Western countries. Subsequently, there has been considerable debate as to whether the flooding of film products poses a threat to indigenous culture (e.g. Pawanteh, 2006; Rampal, 2005; Scott, 2004; Kim 2004; White, 2001; Sinclair, Jacka and Cunningham, 1996). In recent years, trade in audiovisual products has increased significantly. According to the United Nations Educational, Scientific and Cultural Organisation (UNESCO), the United States remains the dominant player in global audiovisual trade, which has become the largest United States export. UNESCO's Human Development Report revealed that of all the films shown worldwide, 85% are produced in Hollywood. In the European Union countries alone, 80 percent of films shown in cinemas are U.S. films, making the U.S. the dominant exporter of film content worldwide. Although, statistically, the U.S. is fourth, with India, China and Hong Kong, and the Philippines topping the list of film producing countries, its films are widely viewed and distributed. In the context of television programmes, 60 percent of EU television programmes have non-European sources with the U.S. once again dominating the EU television content (Casert, 1995).

Competition for market share for film products has intensified and is exacerbated by market liberalisation and deregulation. The Uruguay Round widened the scope of trade negotiation to include trade in goods and services. As a result, the audiovisual sector explicitly falls under the WTO negotiation framework. The ongoing negotiations will definitely have an impact on the global film industry. In addition, the unprecedented

scale of change in digital technology and communications is altering the way the industry operates (Wong and Matthews, 2007). Certainly, the global trade of film and television programmes is dominated by developed countries and is growing rapidly. This raises a new issue for developing countries concerning the effect of globalised film and television programmes on their indigenous film industries and whether this represents an opportunity or a threat. In this scenario of stiff competition, the losers tend to be the small local players (Stiglitz, 2002).

The transformation and increasing importance of cultural industries to the economy is the result of changes in the global economy. Modernisation has increased the demand for entertainment. As noted by Bakker (2003) falling working hours, rising disposable income, increasing urbanisation, rapidly expanding transport networks and strong population growth were the factors that increased the demand for entertainment in the nineteenth-century. Changes were also facilitated by the changes in the way the industry works, and the commercialisation of cultural industries at the global level in terms of increased foreign production, availability of global capital, advanced technology and global consumers. The sum of these changes has resulted in the expansion of cultural industries in economic terms, where, hitherto, it was treated like a tradable commodity rather than in its traditional cultural context (cultural product is exempted from trade negotiation). These changes and the transformation in the global cultural industries are having an impact on local cultural industries, especially in developing countries. Quantitative evidence indicates that developed countries dominate the global market for cultural products, however, many non-Western countries have been successful in developing their industries and have achieved international standards, thereby becoming global players (Nordenstreng and Varis, 1974, 1984; Casert, 1995).

The abovementioned issue, together with the current trends towards the globalisation of cultural industries, particularly the film production industry, is the motivation behind the present effort to examine its effects on the Malaysian film production industry. The present study is expected to advance the understanding of the globalisation theory by incorporating the globalisation effect on business and industry development. The challenges brought about by the changing environment will impact on the business aspect of the industry. Therefore, any study on the effect of globalisation on a country's industry must address its effect on business activities as well as the response of the national government (Grosse and Behrman, 1992). Hence, this study will investigate the effect of globalisation on the indigenous industry as well as exploring the rationale of government intervention in the economy and business responses to government policies and the business environment.

1.3 DEFINITIONS OF CULTURE AND FILM INDUSTRY

There are many different interpretations of culture as an industry (UNCTAD, 2008). UNESCO stated that cultural industries “combine the creation, production and commercialisation of contents which are intangible and cultural in nature. These contents are typically protected by copyright and they can take the form of goods or service”. According to UNESCO, an important aspect of cultural industries is that they are “central in promoting and maintaining cultural diversity and ensuring democratic access to culture”. This distinctive profile of cultural industries combines the culture and economic aspects of the industries. As for the present study, the specific aspect of cultural industries, i.e. the film production industry,² is the main focus.

² Industry – a department or branch of craft, art, business, or manufacture: a division of productive or profit-making labour; especially one that employs a large personnel and capital; a group of productive or profit making enterprises or organisations that have a similar technological structure of production and that produce or supply technically substitutable goods, services, or sources of income (Webster's Third New Unabridged International Dictionary, 1967; cited in Vogel 2001).

The film production industry is within the audiovisual sector, which falls under the category of cultural industries. It refers to the production of feature films and other television programmes. In the formulation of the Malaysian National Film Policy 1996, the term ‘film’ refers to films made for cinema exhibition as well as other types of film that are specifically made for television. This is because most film productions in Malaysia are made for television. According to Ahmad (2000, p. 80), to a greater extent, the success of the Malaysian film industry depends on other production efforts including made for TV films – television dramas, series, documentaries, and musicals – which are more commercially viable. Thus, films produced for television are seen as having huge potential for the development of the film industry. Taking into account the nature of the film industry in Malaysia, ‘film production’, as discussed in this thesis, refers to the products of the film industry that include: feature cinema, feature VCD, feature television, television drama, music videos, documentary, educational programmes and animations as categorised by the National Film Development Corporation Malaysia (FINAS). Firms in this industry are commonly termed as a ‘production house ’or ‘production company’.

Table 1.1
Film Categories as Categorised in the FINAS Database

No.	Category*
1	Feature Cinema
2	Feature VCD
3	Feature TV
4	Drama TV
5	Musical
6	Documentary
7	Education & Others
8	Animation

*Categories are based on the actual types of film produced in Malaysia up until 2009.
Source: Adapted from FINAS official website, <http://finas.gov.my/>

1.4 SCOPE OF THE STUDY

The focus of the present study is on the effects of the process of globalisation on the development of specific cultural industries, i.e. the Malaysian film production sector. Under the UNCTAD (2008) classification of cultural/creative industries, the film production industry falls under the category of the audiovisual sector, which includes film, television, radio, music and other broadcasting. However, to study the effects of the globalisation of the audiovisual industries would require an army of researchers as each sector poses different challenges. In addition, the nature of each industry is different in terms of its production, distribution and consumption. For example, the nature and distribution of music content and television programmes is different. Thus, this study focuses on the film production industry, which refers to the production of feature films and television programmes as classified by the National Film Development Corporation Malaysia (FINAS) as shown in table 1.1.

Previous studies also focused on certain media content, for example, the music industry (e.g. Kozul-Wright and Stanbury, 1998; Hudson, 1995; Scott, 1999; Gibson, 2002; Cohen, 2000), publishing sector (Driver and Gillespie, 1993), and the film industry (Wong and Matthews, 2007; Coe, 2000; Jin, 2006). In the study of entertainment industry economics, Vogel (2001) categorises major entertainment industries into individual industry segments and provides a detailed analysis of every industry segment in terms of its production, distribution and financial accounting procedures. The major industry segment of his analysis includes movies and television programming, music, broadcasting, cable television, casino gambling and wagering, sports, performing arts, theme parks, and toys. The general analysis by Vogel (2001) was of the economic factors affecting the leisure and entertainment industry. Note that the analysis of each industry segment was done separately to give a detailed analysis as each segment has its

own unique characteristics. Thus, the present study focuses on a particular sector of cultural industries, i.e. the film production industry.

1.5 RESEARCH JUSTIFICATION

The existing literature on the effects of globalisation of cultural industries in general, and film production industry in particular, has been of major interest to scholars from cultural studies, media and/or communications fields of study. Many of their concerns pertain to the spread of cultural homogeneity and the effects of their consumption on citizens or local audiences (e.g. Pawanteh, 2006; Rampal, 2005; Scott, 2004; Kim 2004; White, 2001; Sinclair, Jacka and Cunningham, 1996). Little attention has been given to its effects on the development of a country's indigenous film production industry and whether it significantly influences the countries domestic policies (except the study by Lorenzen, 2008). Due to the increased importance of this industry in generating wealth and economic growth in countries around the globe, the effects of globalisation of the film production industry is worth studying (UNCTAD, 2008; Sauvè, 2006; Quarles, 2006).

Furthermore, studies (UNESCO, 2002; UNCTAD, 2008) have revealed that cultural industries are among the most dynamic emerging sectors in world trade. These cultural industries have the potential to generate income and jobs while promoting social inclusion, cultural diversity and human development (UNCTAD, 2008, p. iii). In addition, UNESCO (2005, p. 7) emphasises the need for developing countries to strengthen their cultural industries “as a way to counterbalance the information hegemony and thereby assure the countries in the region a more equal position in the world”. As such, much research remains to be done as the discussion on the

globalisation of cultural industries expands (Quarles, 2006). According to Sauvè (2006); because of the priority of other sectors many developing countries have not given adequate attention to their film industry and, thus, further research is required to examine the trends and the policies associated with the industry as a result of increased globalisation. Therefore, the potential benefit of this study is for developing countries generally to harness their respective capacities in developing this promising industry that could help diversify their economic activities.

Recently, UNCTAD published a report entitled ‘Creative Economy Report 2008: The Challenge of Assessing the Creative Economy towards Informed Policy-making’. The report provides guiding principles for developing countries to optimise the benefit of their domestic cultural industries in the wake of the growing importance of this industry. Thus, the growing importance of the film production industry indicates that it requires further research, specifically, for developing countries to harness the opportunities and understand the challenges in developing this sector. Few empirical studies have been conducted to understand and explain the development of a country’s film industries in respect of the globalisation of this industry and its influence on the development of indigenous film production industries. Thus, an extensive study is needed to provide an in-depth understanding of the earlier mentioned phenomena. Based on the arguments set above, the Malaysian film industry is chosen as an empirical domain for the present study.

1.6 RESEARCH OBJECTIVES

Malaysia is a country that embraces globalisation and has benefited significantly from the process, particularly in developing its manufacturing sectors, which have transformed the economy into one that is export-oriented. Indeed, is rated by A.T Kearney³ as ranking among the most globalised countries in the world (Foreign Policy Globalisation Index, 2006). Malaysia is committed to progressively liberalising its economy (MITI: IMP3, 2006), which increases the interconnectedness of its economy to the world economy.

The film production industry is chosen as the empirical domain because of the growing importance of the sector in the global economy. In recognition of the significant contribution of the film industry to the economy of a country, many countries, including several regions, have formulated strategic plans to develop their indigenous film industry, for example, Trinidad and Tobago (Trinidad and Tobago Film Industry Final Report, 2005), the Caribbean (Nurse, 2006) and the MENA Region (Mashayekhi, 2002). The economic potentials arising from the development of this industry in terms of employment and income have become major factors behind the interests to develop the film industry. Many countries have seen this sector as a means of diversifying their economy, including Singapore and South Korea (Wong and Matthews, 2007; Jin, 2006). Furthermore, in the present knowledge economy, this sector is able to develop and capitalise on a nation's skilled labour. In addition, this sector's significant contribution to the global economy is an environmentally friendly sector compared to other sectors of the economy. Film can also boost national tourism industry (O'Connor and Bolan, 2008; Tzanelli, 2004). Apart from economic factors, cultural factors are also important as the advancement of new technologies in film making such as digital production

³ A global management consultant, <http://www.atkearney.com/index.php/Publications/globalization-index.html>.

technologies and new distribution channels present challenges to the film business and its value chain (Gross and Ward, 2004, cited in Wong and Matthews, 2007). Thus, the inability to adapt to changes brought about by the process of globalisation might affect the survival of indigenous industries such as the indigenous film production industry, which is an important sector in cultural industries and can be capitalised upon as a means to preserve and safeguard a nation's cultural identity (UNCTAD, 2002).

The changing process of globalisation has definitely posed challenges to the indigenous film production industry. The challenge is not only how to prosper in the wake of increased competition, but more importantly, how to ensure its survival. Thus, the study is important for production houses as they need to be informed on how to develop their competencies or, at least, to safeguard the industry (Zack, 1999). The importance of developing and sustaining the indigenous film production industry arises from the concern that if local companies are not able to produce their own films, there is a possibility that the local market will be inundated with foreign products, thereby leading to other economic and cultural consequences.

As mentioned earlier in the chapter, although researchers have extensively studied the effects of the current phenomenon on culture, few have focused on the industry itself. According to Hitt, Keats and DeMarie (1998), production houses competing in the twenty-first century are faced with a transformation in technological development together with an increasing rapid diffusion of new technology and the development and use of knowledge.

Hence, the main objective of this research is to examine the effects of the changing process of globalisation on the indigenous film production industry. However, in order

to examine the effects of globalisation on the indigenous film production industry, the researcher needs to study the current scenario of the Malaysian film production industry. Thus, this study consists of two broad objectives, to examine the effects of globalisation on this industry as well as to trace the development of the indigenous film production industry in the wake of increasing globalisation. Specifically, the objectives of the research are:

- To examine the effects of the changing process of globalisation on the indigenous film production industry.
- To gain an in-depth understanding of the current state of the film production industry.

Consequently, its aim is to make a contribution to the development of the indigenous film production industry and to assist the ongoing economic development of the country.

In order to achieve the objectives stated earlier, the following research questions are examined in this study:

- How does the changing process of globalisation affect the indigenous film production industry?
- How does increasing globalisation affect the organisation of the global film industry?
- What is the present role of the film industry in the Malaysian economy?
- What is the role of the government in the development of the indigenous film industry?
- What are the factors that affect the development of a successful film industry?
- How can the film industry contribute to the country's economic development?
- What is the future of the film industry in Malaysia?

Table 1.2 Research Questions

Research Questions	Research Questions Addressed
How does the changing process of globalisation affect the indigenous film production industry?	Chapter 6: Effects of Globalisation on the Malaysian Film Production Industry
How does increasing globalisation affect the organisation of the global film industry?	Chapter 3: Globalisation of the Film Industry
What is the present role of the film industry in the Malaysian economy?	Chapter 5: An Overview of the Malaysian Film Production Industry Chapter 6: Effects of Globalisation on the Malaysian Film Production Industry
What is the role of the government in the development of the indigenous film industry?	Chapter 6: Effects of Globalisation on the Malaysian Film Production Industry Chapter 8: Consequences of Government Intervention in Promoting the Development of the Film Industry
What are the factors that affect the development of a successful film industry?	Chapter 7: The Malaysian Political and Social Context Chapter 8: Consequences of Government Intervention in Promoting the Development of the Film Industry
How can the film industry contribute to the country's economic development?	Chapter 3: Globalisation of the Film Industry Chapter 6: Effects of Globalisation on the Malaysian Film Production Industry
What is the future of the film industry in Malaysia?	Chapter 7: The Malaysian Political, Historical and Social Economic Context

1.7 METHOD OF THE STUDY

This study will analyse the current state of an industry in relation to the changing process of globalisation. This is a qualitative study that collects and employs the analysis of qualitative data. Some quantitative data in terms of statistical tables is also used, as the data is analysed to illustrate certain trends. However, in order to achieve the objectives of this study, which is to illuminate and gain a deeper understanding of the effects of globalisation on the indigenous film production industry, a purely quantitative approach is inappropriate. A detailed discussion on the research methodology established in the study will be discussed in Chapter Four.

1.8 CONTRIBUTION OF THE STUDY

Theoretically, the study seeks to contribute to a growing knowledge concerning the nature of the industry. It is also a breakthrough in providing major new insights into the understanding of how the indigenous film production industry is affected by the changing process of globalisation. As a qualitative research effort, the main contribution is in terms of its power and ability to provide new insights and generating understanding concerning particular phenomena (Miles and Huberman, 1998; Stenbacka, 2001; Yin, 2003).

Practically, the study is expected to provide guiding principles for the government in formulating the relevant policies necessary for safeguarding the local industry. It is hoped that the study will enhance the understanding, especially of local players and production houses, of the opportunities as well as the challenges faced by the industry in the wake of the changing process of globalisation.

1.9 ORGANISATION OF THESIS

The thesis takes a qualitative research approach, thus, data gathered will be analysed qualitatively. The organisation of the chapters covers a range of topics relevant to the understanding of the effects of the globalisation of the film business. Thus, the theoretical foundation of the study is set based on globalisation literature. Data is then analysed based on the theoretical foundation discussed in Chapter Two.

Chapter One is an introductory chapter of the study's main concern. It provides an overview of the thesis, emphasising the research problem area and the justification of the present study. The objectives are put forth; how these objectives are to be met is outlined in the research questions that will be further examined.

Chapter Two reviews the issues and debate based on the relevant globalisation literature. It begins with an introduction to globalisation through the debate on the effects of globalisation. It reviews the concept of globalisation and sets the theoretical foundation for the thesis based on a theoretical discussion of globalisation. Following the discussion on globalisation, the study identifies three important dimensions of globalisation debate namely competition, technology and the role of government. Hence, this chapter serves as the framework for the analysis.

In Chapter Three, there is a further review of the literature on the globalisation of cultural industries in general, and the film industry in particular and how this global organisation of the film industry influences non-Western and other developing countries. This chapter highlights the opportunities as well as challenges faced by developing countries as a result of the new trend in the global film business. Through a review of the literature, it becomes clear that although previous studies indicate that many developing countries have emerged as global players in the film business, Western developed countries are still dominant in the global film market.

In Chapter Four, notwithstanding that most qualitative studies are silent on the research methodology, partly due to its flexibility and lack of established procedure, especially in analysing qualitative data, the researcher provides explicit details of the research methodology employed in the present study. This chapter outlines the method for

conducting the fieldwork and the collection of empirical data. This process involves choosing and designing the qualitative research methodology. The chapter begins with a discussion on the differences between qualitative and quantitative methodologies. The present study's methodology is then discussed. The case study is adopted as the study's methodology. The chapter explains how the data is collected using both primary and secondary sources. Interviews and document analysis were the main data collection instruments. The data collection process and the analyses of the data are outlined in this chapter.

Chapter Five provides an overview of the case study. The aim of this chapter is to provide a brief review and historical profile of the case study. It highlights the presence of the local film industry in response to its global manifestation. It also traces the changes and development of the film production industry and its interactions in a globalised economy, and how it is influenced by external global factors. This chapter is a background chapter and serves as a preliminary survey that leads to the selection of the study area. This chapter also serves as a basis for the following analysis of the effects of the changing process of globalisation on the Malaysian film production industry.

The data collected from primary and secondary sources is analysed and presented in chapters six, seven and eight. The key chapter of this thesis is Chapter Six, which focuses on the interpretation of empirical findings based on the research questions outlined in Chapter One. This chapter discusses how globalisation affects the indigenous film industry through the phenomena of increased competition, technological advancement and the changing role of government. Following the findings in Chapter Six, chapter seven discusses in further detail the factors that shape

the present status of the indigenous film industry. This chapter dedicates special attention to the internal factors that affect and influence the development of the local film production industry. The study shows that the interactions between external global factors and internal factors contribute to the shaping of the industry today.

Chapters six and seven highlight the role of the government in the development of the indigenous film industry. The analyses of these factors lead to the revelation in Chapter Eight of the consequences of government intervention in the economy. This chapter is intended to provoke future discourse on the government's role in the economy that could assist in ongoing economic development. A few cases relevant to the issues are presented in this chapter.

The final chapter is Chapter Nine, which discusses and summarises the findings of the study. It reinforces the contribution of this research, its limitations and suggestions for future study. Ultimately, it highlights how the objectives and research questions set for this study are accomplished. It is noted that the study brings new insights into the subject of the future of the Malaysian film production industry and its association with globalisation.