

The Impact and Contributions of Online Streaming Platforms on Creative-Content Viewing Culture in Post-COVID-19 Malaysia

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ABSTRACT

In Malaysia, online streaming services have become one of the most popular social media platforms. The impact and contributions of online streaming platforms to Malaysia's post-COVID-19 creative-content viewing culture are examined in this qualitative study. This study aims to explore: (i) The impact of online streaming platforms on the creative-content viewing culture in post-COVID-19 Malaysia, and (ii) the contributions of online streaming platforms to that culture. This study aims to answer the following questions: (i) What is the impact of online streaming platforms on the creative-content viewing culture in post-COVID-19 Malaysia, and (ii) what are the contributions of online streaming platforms to that culture? The study employed purposive sampling to select ten adult participants (n=10) who are active users of online streaming platforms, specifically targeting Malaysian audiences. To capture a wide range of viewpoints, thematic analysis was used to explore the data gathered from semi-structured interviews. The results clarify several ways that online streaming services have impacted and contributed to Malaysians' viewing habits of creative content in the wake of the pandemic. This study is expected to contribute to the expanding corpus of research on how online streaming services have changed Malaysia's post-pandemic culture of creative content consumption.

Keywords: Impact, Contributions, Online Streaming Platforms, Malaysia, Post-COVID-19

INTRODUCTION AND RESEARCH PROBLEM

COVID-19 is an infectious disease resulting from the SARS-CoV-2 virus, initially found in late 2019 in Wuhan, Hubei Province, China. The virus instigated a global pandemic that has transformed our lifestyles, employment, and social interactions. Clinical signs vary from mild to severe and include fever, dry cough, weariness, dyspnoea, myalgia, and anosmia or ageusia, among other symptoms. Transmission generally happens by respiratory droplets released when an infected individual coughs, sneezes, or speaks. The onset of COVID-19 has impacted various domains of life, including the global production of creative works.

Alongside the expansion of creative creation, online streaming platforms have become the principal channel for disseminating artistic works to a broader audience. Taylor (2012) observes that professional associations in the creative and artistic sectors define appropriate roles for creative practice, foresee tensions inherent in creative industries, and influence practitioners' perceptions of creative labour and career advancement. Creative works are the manifestations of an individual's imagination and inspiration, articulated through art, literature, music, film, or other creative mediums.

The COVID-19 epidemic expedited the shift to digital entertainment by significantly enhancing the utilisation of online streaming platforms and altering global content consumption habits. Platforms like Netflix, YouTube, Disney+, and others emerged as primary sources of entertainment, diversion, and social engagement

under lockdowns and social distancing mandates that confined individuals indoors. This increase in subscriber numbers also expanded viewer preferences, leading to the rise of user-generated content, binge-watching culture, and global content appreciation. Independent filmmakers, influencers, and producers swiftly adapted by utilising digital channels to engage consumers innovatively and producing content from home. The pandemic ultimately transformed passive viewing into a more dynamic, interactive, and personalised media experience.

Recktenwald (2017) notes that online live-streaming platforms, especially those with video broadcasts, expose viewers to the efforts of content creators utilising advanced, multimodal communication methods, thus allowing users to engage with systems and devices more flexibly. The emergence of such platforms has transformed watching patterns by providing unparalleled convenience. According to Arda Muhlisun (2022), "viewing culture" denotes the procedures and rituals by which communities acquire and appreciate entertainment content, especially film. It involves audience engagement with the viewed content and is influenced by technological, social, and cultural elements. The origins of film-viewing culture date back to the early twentieth century, when motion pictures were first publicly exhibited. Initially, spectators viewed films communally in theatres or cinemas. Subsequent advancements in digital technology, including broadcast television, home video, and contemporary online streaming platforms, have gradually transformed these social behaviours.

Tom Ward (2021) asserts that a primary effect of streaming platforms is the facilitation of easier and more economical access to a diverse array of creative works for the public. The average monthly Netflix subscription costs US\$6.99 (about RM32.99), whereas the average price of a single theatre ticket is US\$10.45 (approximately RM49.32), rendering streaming the more economical choice. Fatimah Muhd Shukri et al. (2024) contend that digital technology has transformed the marketability of the film industry, especially via internet streaming. Streaming services have transformed Malaysian film-viewing culture by providing a viable alternative channel. A distinct divergence now exists between viewing films on television screens or in cinemas, both of which are regulated and censored by the Film Censorship Board of Malaysia (LPF), whereas internet streaming sites operate predominantly outside LPF restrictions.

Nonetheless, online streaming platforms also provide significant contributions. Digital streaming services have broadened access to a diverse range of cinema genres and creative works, enabling fans to engage with artistic productions from other areas more effortlessly. In addition to blockbuster films shown in theatres, audiences may now easily access a variety of genres through digital streaming. Moreover, Mohd Afizi (2021) emphasizes that platforms like Netflix, Viu, and Bilibili substantially enhance Malaysia's creative-content consumption culture. Netflix curates content from Hollywood, Malaysia, Europe, and Asia, encompassing films, television series, dramas, documentaries, and more, while providing unique titles available alone on its platform, thus enhancing the audience's overall viewing experience.

Initial assessments indicate a significant lack of comprehensive research regarding the impact and contributions of online streaming platforms to Malaysia's creative-content viewing culture in the post-COVID-19 period. The lack of data across all age demographics highlights the necessity for more thorough, regionally focused research. As digital entertainment technologies evolve swiftly and streaming platforms gain extensive market penetration across various demographics, it is more essential to comprehend how these services impacted and enhanced Malaysia's post-pandemic viewing culture for creative works. There is a deficiency of research about the cultural impact of streaming platforms on local audiences in Malaysia during the post-pandemic period, despite the services' growing prevalence. This study is informed by the aforementioned research findings, which elucidate how individuals proactively engage with media to fulfill particular requirements, including entertainment, information, and social contact. These findings elucidate the motivations underlying Malaysians' participation with streaming platforms. This paper seeks to address the deficiency resulting from this absence of contextual knowledge. This study aims to explore: (i) The impact of online streaming platforms on the creative-content viewing culture in post-COVID-19 Malaysia, and (ii) the contributions of online streaming platforms to that culture. This study aims to answer the following questions: (i) What is the impact of online streaming platforms on the creative-content viewing culture in post-COVID-19 Malaysia, and (ii) what are the contributions of online streaming platforms to that culture?

LITERATURE REVIEW

a. The COVID-19 Pandemic in Malaysia

Harian Metro (10 October 2020) says that almost 500,000 Malaysians have suffered negative mental health impacts during the epidemic, referencing data from the National Health and Morbidity Survey (NHMS 2019). The poll reveals that 2.3 percent of individuals aged 16 and older displayed indications of mental health issues. Claudia Jiton and Dzurizah Ibrahim (2023) indicate that employability experienced a significant fall during the SARS-CoV-2 outbreak, which initiated the global COVID-19 pandemic in late 2019, leading governments worldwide to implement lockdowns and movement-control measures from early 2020 to mitigate the lethal sickness. Workers were severely affected, with many losing their employment or experiencing significant income reductions, necessitating financial assistance from governments and policymakers. The example highlights the necessity for resilient social-security systems that can protect workers during unexpected crises such as pandemics.

b. Online Streaming Platforms in Malaysia

According to Berita Harian (2021), Malaysian users of online streaming services, particularly Netflix, are anticipated to self-regulate in screening content that contradicts national cultural norms and sensitivities. The former Minister of Communications and Multimedia, Tan Sri Annuar Musa, observed that, as of 2021, Malaysia does not possess a specific legislative framework to regulate content disseminated by foreign over-the-top (OTT) platforms operating beyond current domestic laws. He stated that Netflix's integrated parental-control tool allows parents and guardians to limit access by password-protecting titles designated "Teen" or "Mature."

Aida Aziz (2024) recently claimed that the city of Ipoh intends to create a digital television streaming application, inspired by the Netflix model, which will provide a diverse array of films and thematic segments. The idea would be actualised through a partnership between the Ipoh City Council (Majlis Bandaraya Ipoh, MBI) and a production business associated with esteemed film director Datuk Afdlin Shauki, as stated by Ipoh Mayor, Datuk Rumaizi Baharin. Similar to other streaming services, the site will implement a pay-per-view model, with fees differing by film category.

c. Impact and Contributions of Online Streaming Platforms to Creative-Content Viewing Culture

Hospital Permai Johor Bahru (2023) cautions that Internet addiction has emerged as a progressively concerning issue in the contemporary, incessantly connected digital landscape. While the Internet offers several advantages, excessive usage can result in significant consequences for both people and society. Haslina Mohamed Hassan et al. (2021) note that the Internet and digital devices have become essential to daily life, fulfilling functions that include entertainment, information gain, and social contact. Initially, the Internet was designed with adult users as the primary audience. In the contemporary day, children and teenagers are equally engaged with digital technologies, which subjects them to risks such as unsuitable content and problematic Internet usage. Therefore, parents in the digital era must be cautious and actively oversee their children's online activities.

This article presents a conceptual analysis of parental tactics for monitoring adolescents' Internet usage. The emphasis is pertinent: adolescents, situated between childhood and adulthood, aggressively pursue autonomy and a secure identity, with the Internet serving as a primary outlet for their recreational and emotional requirements. The paper analyzes (i) parenting in the digital age, (ii) trends in teenage Internet usage, and (iii) the Internet's impact on youth. In this context, it emphasizes parental mediation as a fundamental monitoring strategy, detailing three interrelated dimensions: active mediation (open dialogue and guidance), restrictive mediation (rules and technical controls), and co-use mediation (joint engagement of parents and adolescents with online content).

Bellink (2023) contends that streaming platforms serve as potent tools for information transfer, transcending

their role in entertainment to encompass both official and informal education. Sarah Nur Najwa Binti Mohd Nasir and Maslida Yusof (2022) emphasize the significance of phatic communication - utterances primarily intended to maintain social connections rather than impart new knowledge. These phatic functions manifest in many communicative contexts and assume multiple shapes. The emergence of digital tools, including instant messaging services, social networking applications, and streaming platforms, has transitioned relational cues online, allowing viewers to not only consume creative works but also to participate in ongoing, low-stakes interactions that bolster communal viewing practices. Streaming services enhance Malaysia's modern viewing culture by (i) expanding access to educational content and (ii) facilitating phatic conversations that foster social cohesiveness among audiences.

RESEARCH METHODOLOGY

Using a qualitative research design, this study investigated the impact and contributions of online streaming platforms among Malaysian consumers through in-depth, semi-structured interviews. Purposive sampling was used to select ten adult participants (n=10), with an emphasis on those who frequently use internet streaming services. The selection process sought to guarantee a varied representation of the viewpoints of Malaysian streaming consumers. According to Hennink and Kaiser (2021), nine to seventeen interviews should be enough to achieve data saturation in qualitative research, and the sample size in this study is in line with their advice. After the tenth interview, saturation was established, which is the point at which no new information is revealed by further interviews.

Each interview lasted between 30 and 45 minutes, and data was gathered both virtually and physically through video conferences and in-person meetings. To capture the widest range of insights, all interviews were verbatim transcribed and subjected to thematic analysis. Braun and Clarke's (2006) six-phase approach - (1) becoming acquainted with the data, (2) creating preliminary codes, (3) looking for themes, (4) reviewing themes, (5) defining and labelling themes, and (6) creating the final report, was used to conduct thematic analysis. According to Syukr Abdul Hay Kamat (2022), using qualitative methodologies allows data collected through interviews to be systematically organised and interpreted, providing context-specific understandings. Data saturation and the purposive sampling strategy made sure that the data gathered was adequate and rich enough to answer the study's research questions and spot pertinent regional trends.

RESEARCH FINDINGS

The Impact of Online Streaming Platforms on Creative-Content Viewing Culture in Post-COVID-19 Malaysia

a. Additional At-Home Entertainment Options

Throughout the COVID-19 pandemic, online streaming services emerged as the principal means of home-based entertainment for Malaysians. Due to the implementation of statewide Movement Control Orders (MCO), most everyday activities transitioned indoors, while outside recreational activities, including movie attendance, theme park trips, concerts, and other physical entertainment, were significantly curtailed.

As a result, platforms such as Netflix, Viu, and YouTube became the predominant methods for occupying leisure time at home. Informant 1 observed that consuming content on these sites alleviated the monotony resulting from the restriction of social activities. Informant 8 substantiated this perspective, clarifying that movement constraints curtailed most social encounters and inhibited persons from travelling. Collectively, this paper demonstrates how streaming services aided individuals in managing confinement and preserving a feeling of normalcy during the pandemic.

Furthermore, Informant 10 noted that streaming platforms functioned as a beneficial stress-relief mechanism, encouraging increased utilisation of internet streaming services. The informant elucidated that access to digital content alleviated both tension and boredom during the MCO period. The accessibility of at-home entertainment provided individuals with a convenient means to relax and utilise their time more purposefully.

b. Openness to Diverse Content

Informant 1 shared that the abundance of choices on streaming platforms encouraged the informant to venture into shows from different cultural backgrounds, including popular Korean series and major Hollywood films, which in turn exposed them to different cultural perspectives. Informant 2 stated that such diversity also fosters appreciation for locally specialized productions; which the informant referenced Kelantan-dialect amusement shows like Anak Kelantan on YouTube's "Ai Team" channel, noting that the familiar dialect facilitates a better understanding of the messages.

These testimonials demonstrate that online streaming platforms prioritise international content while simultaneously showcasing regionally relevant material, thus enriching cultural awareness and preserving local narratives. Informant 3 expressed a strong preference for Netflix, citing its extensive selection of audio-language and subtitle options, and favouring content in foreign languages over Malay. In a similar vein, Informant 6 remarked that the diversity of available content encourages exploration of a wider range of genres and cultural representations, contributing to a more expansive viewing experience.

Informant 8 echoed similar sentiments, emphasizing that exposure to various languages and cultural contexts had a significant personal impact. Korean dramas not only provide entertainment but also present engaging social relationships and cultural values. For viewers unable to go internationally, such programs offer an accessible glimpse into diverse cultures and languages, thereby enhancing their comprehension of the globe via online streaming platforms.

c. Flexibility and Convenience

Informant 1 observed that streaming services provide significantly greater viewing flexibility by enabling on-demand access to content, thereby eliminating the limitations of fixed showtimes commonly associated with cinema screenings. With the availability of smartphones, tablets, or laptops, viewers are able to engage with preferred programmes at any time and location. Reinforcing this perspective, Informant 2 highlighted the ease of streaming during brief work breaks - an option that proved especially valuable as public spaces began reopening during the height of the COVID-19 pandemic.

Informant 3 stated that streaming services are "literally at one's fingertips," necessitating minimal effort to utilise. This accessibility serves as a significant appeal for audiences. In an increasingly sophisticated digital world, the capacity to broadcast material from nearly any location with an Internet connection constitutes an advantage that traditional cinema cannot rival.

d. Enhancement of Personal Viewing Experience

Informant 1 indicated that during the COVID-19 pandemic, online streaming platforms served as a primary source of recreation at home, underscoring the capacity of such services to engage users and alleviate the effects of prolonged isolation. Informant 2 shared a positive experience of co-viewing with family members, illustrating how shared access to platforms such as Netflix and YouTube can foster familial bonding. These communal viewing practices not only provided entertainment but also contributed to emotional support and strengthened social ties amid restricted mobility and heightened uncertainty.

e. Strengthening Social Relationships

Informant 2 emphasised that viewing streaming platforms like Netflix and YouTube evolved into a collective family endeavour, providing occasions for relatives to convene and connect through shared viewing preferences. In addition to familial connections, Informant 5 indicated that these platforms enable real-time communication with distant acquaintances, allowing users to converse and engage with material simultaneously, despite geographical isolation. Furthermore, streaming services have facilitated the reconnection with relatives or former friends, rejuvenating connections that had diminished owing to

geographic or social separation.

f. Provision of Educational and Informative Content

Informant 8 observed that streaming platforms provide convenient access to online classes, documentaries, and educational programs that enhance users' understanding. YouTube offers several tutorials and free instructional films, assisting viewers in acquiring skills across various domains. Informant 8 emphasised the significance of vlogs and cooking videos for experiential learning, noting that numerous users utilised YouTube to experiment with new recipes throughout the pandemic. In addition to culinary content, travel and lifestyle vlogs offer viewers a sense of exploration and enjoyment, enhancing their unique interests through entertaining and instructive media.

The Contributions of Online Streaming Platforms to Creative-Content Viewing Culture in Post-COVID-19 Malaysia

a. An Affordable Entertainment Alternative

Informants 7 and 9 highlighted the significance of reduced subscription fees as a primary benefit of online streaming services. Informant 7 observed that attending a cinema to watch a film may incur a cost of up to RM30 for one movie, whereas streaming services provide access to hundreds or even thousands of titles for a fixed monthly subscription charge. Moreover, Informant 9 recognised that streaming services offer superior convenience relative to film tickets, which are considerably more costly. For enthusiastic viewers who relish revisiting content, streaming subscriptions provide unrestricted access to their preferred shows at any moment.

b. Discovery of New Content

Informant 1 emphasised that the wide-ranging content available on streaming platforms made it possible to discover new series and unfamiliar genres, expanding exposure beyond previously known viewing preferences. For instance, a newly uploaded video on YouTube captivates viewers with its novelty, unlike traditional television or film, which typically entails extended lead times prior to content distribution. Informant 4 similarly highlighted the role of streaming platforms in enhancing content discovery via targeted advertising. Advertisements frequently suggest programs analogous to those previously viewed by consumers, assisting viewers in discovering further films and series that correspond with their preferences. Informant 4 also pointed out that YouTube advertisements are often compelling and can successfully capture attention, prompting viewers to explore the featured content. Additionally, algorithm-driven suggestions tailored to individual viewing patterns and interests were seen as highly influential in shaping content choices and preferences.

c. Suitability for Various Demographics

Streaming platforms significantly cater to a broad spectrum of audiences, encompassing both children and elderly adults with varied requirements and lifestyles. Informant 2 conveyed that streaming services facilitate adaptable viewing, whether at home or during work intermissions. For busy young individuals managing familial and daily obligations, online streaming offers a practical means of stress alleviation. Parents of young children find streaming beneficial since it occupies their children while they attend to household responsibilities.

According to 48-year-old Informant 1, streaming services conserve time and are particularly advantageous for senior audiences. Elderly individuals who may lack the endurance for cinema visits or prolonged outdoor activities now enjoy enhanced access to entertainment. These platforms provide classic dramas, documentaries, religious content, and current affairs, enhancing the accessibility of information and entertainment for this demographic. Informant 8 observed that streaming platforms should address multiple demographics by enhancing quality while ensuring affordability, thereby allowing individuals from varying economic backgrounds to access the same content without relying on traditional television subscriptions. Many websites, such as YouTube, offer free access (with commercials), ultimately advancing equality for people

from all walks of life.

d. Reduction of Life Stressors

According to Informant 2, streaming is a fun activity that helps people decompress. Comedy shows in particular were praised for their capacity to provide moments of amusement and reduce everyday stress, which helps people feel less anxious. Informant 10 similarly contended that online streaming mitigated their tension levels. Throughout the COVID-19 pandemic, numerous Malaysians encountered emotional turmoil and were compelled to adjust. Online streaming functioned as a therapeutic refuge, providing soothing and captivating entertainment. Individuals attempting to uphold their daily routines frequently experienced sustained stress resulting from physical limitations and altered work habits. Streaming services alleviated some of this anxiety by offering readily available entertainment.

CONCLUSION

This study analyses the impact and contributions of online streaming platforms to Malaysia's culture of creative content consumption following the COVID-19 pandemic. The results indicate that these platforms have markedly enhanced the accessibility of entertainment by providing affordable, on-demand creative content. Streaming services have broadened the selection of films and shows by consolidating diverse content from worldwide sectors like Hollywood and an increasing number of local works, surpassing the offerings of conventional cinema. Throughout the countrywide Movement Control Orders, streaming became the leading form of recreational media, significantly alleviating social isolation and monotony while improving emotional well-being. Ultimately, online streaming has transformed post-pandemic viewing patterns in Malaysia by democratising access, enhancing content diversity, and redefining audience involvement within the changing media ecosystem.

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