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POTENTIAL OF ISLAMIC FILMS IN THE DEVELOPMENT OF NATIONAL CREATIVE INDUSTRY

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Abstract

Current development shows that the industrial creative sector plays a role in the nation's economic growth. Gross Domestic Product as issued by the Department of Statistics Malaysia reported that the manufacturing publishing sector, printing, re-making of media recording increased 2% for the nation's GDP in 2013 compared to 1.6% in 2012. This development has opened bigger chances for local Islamic film industries to spur activities in the Islamic art and entertainment sectors because of their capabilities to become halal products which have high potentials to be commercialized into the international level. Integrated efforts to apply Islamic principles and values comprehensively in producing Islamic film products in Malaysia are expected to uphold the dignity of Islam and Malay culture values through film medias. Thus, Islamic film products are new and contemporary forms of preaching mediums suitable to current times and society.

Keywords: *Islamic Films, Creative Industry, Arts and Entertainment, Potential, Development of Films in Malaysia*

INTRODUCTION

The creative industry is industries involving creative individuals, competent, and talented having potentials that could spur wealth and create job opportunities through motivation and exploitation of intellectual property. Creative industry is also referred to as an art for economy which involved talented individuals, corporate sector therefore contributing to the nation in terms of income and nation's image. UK Government Department for Culture, Media and Sports (DCMS)⁷ defines creative industry as industries that are based on individuals' creativity, skill, and talent with the potential to create wealth and jobs through developing intellectual property. Based on this definition, United Kingdom has classified 9 areas⁸ under the

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⁷ Department for Culture, Media and Sport, (2015), *Industries Economic Estimates-January 2015 (Statistical Release)*, p. 4.

⁸ *Ibid.* p. 33.

creative industry which are advertisement and marketing; architecture; craft; art and design: product, graphic and fashion design; film, television, video, radio and photography; IT application, software and computer service; publishing; Museum, gallery and library; and Music, publishing and visual arts.

Current development of global economy showed that the creative industry is an important source that contributes to the national economic growth and create diverse culture for developing and developed countries. Thus, creative industry opens huge job opportunities and spaces for Malaysia to spur its economy. In Malaysia, the creative industry contributed RM9.4 billion in GDP in 2008 and 2010. This showed that the creative industry is one of the industries that has potential to accelerate a high income salary and also raises race and culture of the society in Malaysia. Hence, integrated action plans are essential to ensure that this industry could be developed and planned in a more proper and comprehensive manner.

In accordance to the New Economic Model⁹ that were introduced to achieve the aims of Vision 2020 projected an economy based on knowledge, innovation, creativity and high performance skills which are widely generated through the servicing sectors. This would gear the nation's aspirations towards a high income nation. The nation could no longer depend on export sectors, agriculture, mining and electronics due to economic downturn which affected the world economy in 2008. Malaysia's experience to overcome the world finance crisis which depended on exports has matured our nation's leaders towards economy based on service-based sectors.

The creative industry as stated in the National Creative Industry Policy¹⁰ comprises of all creative industry sectors that could generate income including supporting and related industries such as distribution and marketing. The scope of creative industry¹¹ is divided into several category industries as follows:

i. **Multimedia Creative Industry**

This industry comprised of industries that apply the latest technology developed in producing products which are creative in nature. These include TV and film productions, advertisements, arts and design, animation and digital contents.

ii. **Cultural Arts Creative Industry**

Cultural arts creative industry are industries related to the production of arts work which feature Malaysian culture such as arts and craft, visual arts, music arts, performance arts, creative writing, and also fashion and textile arts.

iii. **Cultural Heritage Creative Industry**

Cultural Heritage Industry is related to heritage culture such as museum and archive activities, restoration and conservation.

CONCEPT OF ARTS AND ENTERTAINMENT FROM ISLAMIC PERSPEKTIVES

Arts is also considered as an aspect of culture. The word arts, itself means something which is scenic¹², thin, good to hear, winsome and soft.¹³ From the term, arts, means everything which are fine and

⁹ National Economic Advisory Council (2009), *New Economic Model For Malaysia Part 1*, Putrajaya: National Economic Advisory Council

¹⁰ Ministry of Information and Communication Multimedia (2010), *National Creative Industry Policy*, Ministry of Information and Communication Multimedia: Kuala Lumpur

¹¹ *Ibid.*

beautiful pleasing to the humans' heart and emotions, no matter whether they are Allah's creations or even those created from humans' thoughts, skills, imaginations and actions¹⁴.

Arts has a relationship with Islam as Islam itself is something which arts.¹⁵ Islamic arts has its own specific features which defines it from others. Islamic arts are forms of creations which contain esthetic values which chime in with Islamic ethical values.¹⁶ This is proven from the teachings which promotes humans towards goodness. The Quran illustrates arts and beauty clearly through Allah's All Mighty's creations.¹⁷ According to Jalal al-Syarqawi, he opined that all arts are able to produce something which cannot be produced at school levels or even in university levels, which is an accurate executor to produce Islamic arts and love towards Allah. It is also a comparison between those who have knowledge and those who are illiterate.¹⁸

Whereas entertainment comprised of all things that lead humans to become engrossed from various disturbances thoughts and problems which affected their sleep.¹⁹ It also does not have facts which are constant playing, humouring, night chats, singing and others.²⁰

DEVELOPMENT OF NATIONAL CREATIVE INDUSTRY

Contemporary developments of the nation's economy through creative industry is seen capable in terms of financial returns resulted from investments in industries and support industries such as new industries in film areas, recordings, publishing, printing and others. Meanwhile, support industries are such as event management companies, rental equipments, catering businesses and others. The creative industries are also capable of increasing and sustaining the existing companies and therefore providing more job chances and opportunities. In affect, this reduces the rate of unemployment in Malaysia.²¹ Focus towards the creative industry could help to increase the level and number of professionals amongst industry players. Therefore, sound support and encouragement from the government and private sectors could attract relevant creative experts from outside to contribute their expertise in Malaysia.

Research and development either physical, or, non-physical would be greatly significant to develop the creative industry comprising of the developments of facilities, equipments, technology, human resources, content and technical delivery. Continuous research can enhance creativity and heighten innovation and technological exploits towards products of better quality and accurately fulfill the needs of Islamic sharia'. Inadvertently, this would then help to the branding of local products for international market purposes²². Malaysia's concerns towards producing products for the creative industry are essential to ensure that local products are able to compete with local and international products. Apart from that, unified efforts could uplift the dignity of Islamic creative arts industry Malaysia.

¹² Engku Ibrahim Engku Ismail & Abd Ghani Shamsuddin (1990), "Konsep Seni dalam Islam", (Proceeding Paper in Islamic Seminar Conference in Universiti Malaya, 5-8 November 1990), p. 2.

¹³ Md Hashim Haji Yahya, Md. Afandi Awang & Tuan Anuar Nik Him (1990), "Kesenian Dari Sudut Syariah", (Proceeding Paper in Islamic and Arts Seminar in Universiti Malaya, 5-8 November 1990), p. 6.

¹⁴ *Ibid.*

¹⁵ *Ibid.*, p. 7.

¹⁶ Abdul Ghani Samsudin et al. (2001), *Op. Cit.*, p. 15.

¹⁷ Sidi Gazalba (1983), *Islam dan Perubahan Sosiobudaya*, Kuala Lumpur: Pustaka Antara, p. 31.

¹⁸ M. Walid Jadda' (1989), *al-Mawqif min Sinema Islamiyah*, Cairo: Dar al-Wafa' Li al-Tiba'ah wa al-Nasyr, p. 15.

¹⁹ *Ibid.*, pp. 11-12.

²⁰ Mustafa al-Khin & Mustafa al-Bugha (2000), *Fiqh al-Manhaji*, Damsyik: Dar al-Qalam, p. 521.

²¹ Ministry of Information and Multimedia Communication (2010), *op. cit.*,

²² *Ibid.*

It is also important to create the culture of appreciating intellectual properties amongst Malaysians. Efforts to increase awareness towards intellectual properties will help to keep and preserve national cultures as properties of the nation in addition to guaranteeing royalty returns to the artists involved. Creative industry could also enhance international relationships through understanding agreements and networks of human capital co-operation, and technology transfer. Creation of products done through joint-ventures increases relations between nations and ensure the sharing of knowledge and experiences to produce better quality products. Society, therefore need to show higher level of support towards commercial products which are Islamic –based portrayed through films which abide the Islamic shari'a.

Developed countries such as United Kingdom, Japan, German, Spain, Singapore and other countries around Asia had long before ventured into creative industries. United Kingdom is considered to be the pioneer to this industry. The focus of the development creative industry is geared towards the development of digital content and computer softwares as support to the growth of service sectors including health, education, governmental and business services. In fact, New Zealand²³ has identified three main sectors that should be stressed upon which included biotechnology, information and computer technology (ICT) dan creative industry. For the creative industry, concentrations are given to broadcasting, film productions and arts and design. New Zealand is a small country and the arts and design field is not considered as the main sector, but only as a support sector to the development of the service sector industry such as health and education.

Besides that, amongst the ASEAN countries, Singapore leads in the development of creative industry in terms of the systematic way they developed their creative industry. It is the Singapore government's policy to emphasize on arts, culture, and audio-visual content in developing their Information, and Computer Technology. A lot of emphasis were given to Singapore's creative industry such as in the Information Technology(IT) field, and computer applications, advertisements, broadcasting, publishing, interior design, graphics and fashion, architecture services, arts works, arts and antiques commerce, performance arts, cinematic services, arts design, and photography. Investments in the IT fields have promoted Singapore to become a higher level player in the region. Emphasis had also been given to the education sector as a major catalyst and as long-term investments in developing the creative industry in Singapore.²⁴

In developed countries, the creative industry contributed an average of five percent GDP to these nations. In Malaysia, the creative industry is estimated to contribute 1.27 percent to the nation's GDP²⁵ and advertisement sectors had contributed the largest portion yet. This development proves that the creative industry has potentials to contribute to the nation's economic dynamics. This would then provide larger job opportunities to Malaysians and in turn provide larger economic returns to the Asian countries, including Singapore. Hence, art works producers in Malaysia should manipulate these elements to penetrate into the markets available to them for the profits returns the creative industries could bring to them.

In addition, Singapore, through its grand planning "Singapore Fusion Media 2015"²⁶ allocated SD500 millions (RM1.2 billions) in developing their creative industries in the forms of investment funds, such as bank capitals and strategic investors. Such moves are aimed to turn Singapore into regional media

²³ *Ibid.* pp. 13 in <http://www.wecreate.org.nz/home/facts-stats/>, dated 10 June 2015

²⁴ *Ibid.* , <http://internasional.kompas.com/read/2013/11/19/1226123/>, accessed on 25 June 2015.

²⁵ Malaysia National ICT Initiative (2009), *MSC Malaysia Annual Industry Report 2009*, Cyberjaya: Multimedia Development Corporation Sdn. Bhd.

²⁶ Ministry of Communication and Information, <http://www.mci.gov.sg>, accessed on 23 August 2015

hubs, attract a larger number of expert talents inside and outside of its nation, and at the same time to create more local talents into the industry.

MALAYSIAN FILM INDUSTRY

The film industry in Malaysia is considered to be small to fulfil the needs of 30.127 million populations. In the content of globalization, a small local market is a challenge which the government need to take in order to promote the best economic patented in the creative industry. Our local film industry had to complete with other films genre especially from the Hollywood to attract the attention of public towards them. Hence, one strategy for the government and related parties is to promote our local film to the international market.

Film are windows to reflect our life and culture. Issues and life conflicts need to be presented in the form of moving visuals that narrate the upheavals in human lives. Film, according to Arsiah Sarji, Faridah Ibrahim and Mazni Buyung²⁸, are images produced in the form of moving visuals which contain written narratives, adapted to dialogue forms, also adapted into various technical forms, and finally transformed into art products, which has various importance's and aims presented through the eyes of film makers in cinema theatres and televisions. According, Adi Adi Pranajaya²⁹ opined that films worlds surely have their own functions in the society life economic, politics, ethics, beliefs and others. In addition the aesthetic function of films is to create works which could give the feelings and pleasures of life's beautify to the audiences³⁰. Meanwhile Abu Hasan Hasbullah³¹, stated that films are art works which relate directly and closely to the minds and thoughts towards serenity, beautify, entertainment and perfection or aesthetics.

The implementation of Islamic Shari 'a in film industries included the government's hope to build and create first class human resources and also to create a sense of unity and co-operation amongst Malaysian society. Films and religions is related to one another and each country has its own reflecting filming forms and history, their own identity. Mayer³², agreed that films and religion are linked together because religion is the way of life and part of human's behaviour. The history of film industry was explanted by Mohd Zamberi dan Aimi³³, whereby a special documentary was made narrating Malay film marking in Singapore which associated the Malays to Islam and that Islam is upheld by the majority of Malays. Moreover, Islam is registered as the rational religion in Federal Territory of Malaysia in Act 3³⁴. Apart from that studies by Suria Hani, Mazni, Mohd Faizal and Noor Adzrah³⁵ stated that in terms of films and Islam, the Malays film produced are directly or indirectly has religions aims and purposes. Films are one of poses of learning tools that should be utilized appropriately, as best as possible. Efforts to promote Malay films in religious forms could assist to promote the spirit of unity amongst Malaysian citizens.

POTENTIALS OF ISLAMIC INDUSTRY IN ECONOMIC DEVELOPMENT

²⁷ Malaysian Statistics Department, <http://pmr.penerangan.gov.my>, Accessed on 20 August 2015.

²⁸ Arsiah Sarji, Faridah Ibrahim dan Mazni Buyung. 1996. *Pola Pengamalan Profesionalisme dalam Industri Filem Malaysia*. Ulu Kelang: FINAS.

²⁹ Adi Pranajaya. 1993. *Filem dan Masyarakat*. Jakarta: Yayasan Citra

³⁰ Mohd. Ghazali Abdullah. (2005). "Feminisme dalam Filem Melayu Abad ke-21". (proceeding paper presented in Malay Studies Academy, Universiti Malaya on 30 September 2004.

³¹ Abu Hasan Hasbullah. 2005. "Filem: Memenuhi Fungsi Material dan Fungsi Falsafah Sebagai Seni Ketujuh dan Metafizika Manusiawi" in *Beringin Journal*. Kuala Lumpur: National Asrts Academy

³² Mayer, R. E. (2005a). Cognitive theory of multimedia learning. In R.E. Mayer (Ed.), *The Cambridge Handbook of Multimedia Learning*. New York: Cambridge University Press.

³³ Mohd Zamberi dan Aimi (2005), *Malaysian Films: The Beginning*, Selangor : National Film Development Corporation Malaysia.

³⁴ Law in Malaysia. (2014). *Malaysian Federal Constitution until 10 February 2014*. Putrajaya: International Law Book Services.

³⁵ Suria Hani, Mazni, Mohd Faizal and Noor Adzrah (2010) Analyzed The Religious Theme In Films, *Journal of Modern Education Review*, V. 4, No. 9

Malays are synonym to the Islam religion³⁶. The refore, the pillar or the strength of the Malays would certainly be placed on the religion, Islam, itself. Islam was brought through Muhammad, the Messenger, which provides a complete guidance and way of life. At the same time, Islam brings forward messages that aimed to develop civilizations that bring happiness in the life and the life here after. Islam promotes the development of humans who are strong balanced, good characteristics living in this world, and the world here after, and to gather worldly riches without disregarding after life responsibilities. Javed Mohammed³⁷, defined Islamic films as films that adhere to Islamic law and regulation, culture, heritage, Islamic values. It is also known as film efforts and movements made by Muslims or films about Muslims. This is proven when Malaysia ranked number six in 2008 as producers and makers of Islamic films after Iran, Indonesia, Turkey and Pakistan. According to Rosmawati Mohamad Rasit³⁸, Islamic films are seen as new approaches which needed to be taken as a form and venue for Islamic teaching and preaching's. This is applicable and relevant with the purposes of Islamic films which was also supported by Saodah Wok, Rizalawati Ismail and Faridah Abdul Manaf³⁹ which aimed to (a) inculcate ethical values (b) promote good deeds (*amar ma'ruf*) and stay away from doing bad acts (*nahi mungkar*), and (c) spread information and preaching's about Islam.

The history of Islamic films in Malaysia can be seen from the introduction of the film "Sumpah Semerah Padi" in 1956 and in 2000 through the film "Syukur 21". According to Rosmawati Mohamad Rosit⁴⁰, two of 26 films produced 2009 had been chosen as samples to study religious aspects through films such as, "Syurga Cinta" and "Muallaf". These films showed that although the development of Islamic films in Malaysia was not at par with the development in Indonesia, nonetheless, it has a place in the hearts of film makers and the public in Malaysia. This effort should continue and progress further in future. Accordingly, the study made by Rosmawati Mohamad Rasit stated that instilling and applying Islamic values in Malay films would indirectly uplift the dignity of Islam and the Malays. This means that Malays are Muslims. Film productions should be seen from all aspects in terms of content, context and the messages they relay to ensure that Islamic values and requirements become the core element in of a film production, and not just as a supplement element in the story telling⁴¹.

Openness and film innovations should become keys in developing potential economy in Malaysia in the future. It is important that in future, artists and film makers move forward to explore into films in the Islamic genre and apply Islamic values and conditions in their films more comprehensively and innovatively⁴². The promotion of skills and openness into Islamic film industries could bring out the following potentials:

i) Create First Class Human Resources

The industrial sector is one of the important elements in developing and improving the efficiency and productivity level of human resources. Efficient productivity level of human resources could be

³⁶ Perlembagaan Malaysia. *op.cit.*

³⁷ Javed Mohammed. (2010). Muslim Cinema: An Introduction Plus the Top 101 Muslim Theme Films. <http://myfavoritereview.com>. Accessed on 23 August 2015

³⁸ Rosmawati Mohamed Rasit, et. al (2011), *Film sebagai Saluran Komunikasi Dac wah: Analisis Unsur Keagamaan dalam Film Melayu yang Dipilih*. ISLAMIIYAT 33 (2011): pp.67 – 76.

³⁹ Saodah Wok, Rizalawati Ismail dan Faridah Abdul Manaf, (2008), The Mediating Effect of Attitude on Perception towards Impact Change after Watching Islamic Films, *Journal of Modern Education Review*, ISSN 2155-7993, USA September 2014, Volume 4, No. 9, pp. 651-662.

⁴⁰ Rosmawati Mohamed Rosit (2011), *Ibid.*

⁴¹ *Ibid.*

⁴² *Ibid.*

improved through Islamic approaches which emphasize upon the improvements of human resources with healthy and positive mental visions to produce high quality human beings. Balanced industrial components and human capitals have high correlations in the designing the success of industrial sectors including creative art and filmation. Developing first class human capitals is important to ensure New Economic Models focused on service preparations and high expertise with creative and innovative natured⁴³.

Nevertheless, the development of human capitals is one of the challenges which needed to be faced by the government. The creative industry is a unique one as it requires human potentials resources who have certain interests, capabilities potentials and skills. Currently, Malaysia is still in need of human capitals such as art producers and expert works in the art industry who can bring forward Malaysia's name and Islamic culture towards global and international acceptance⁴⁴.

ii) Marketability of Art Graduates

Malaysia's moves to stabilise require highly – skilled human capitals. In the context of a competitive market for high – skilled employees, the provisions of work forces which have creative competence and skills would be the main challenge for the Malaysian government. Hence, individuals especially graduates from the arts fields need to be prepared with various challenges in the move towards increasing the needs towards career and job prospects in the film industry.

In addition, investments into higher education sectors and implementation initiatives under the Malaysian Education Development Plan 2013 to 2025 would make the education system in Malaysia to become one of the best in the region. These initiatives include effective monitoring in the implementation of initiatives and the setting of certain targets including a 100 percent involvement in all levels of education. In accordance, the National Graduate Employability Blueprint (GEB)⁴⁵ provided comprehensive guidelines with regards to the higher level education environment in order to promote the development of first – class learning canters that produce graduates who are competent, knowledgeable, with innovative attributes and high ethical valves. GEB outlines various strategies to develop the high level education system which is able to enhance the quality level of human capitals and strategies for higher education institutions to develop and produce marketable graduates who are competent and skilled. The implementation of GEB is monitored by the graduate Employability Task force (GET) in which the government would work together with the private sectors in evaluating the demands and supply of workforce for each economic sector⁴⁶.

A unified effort made from all sectors would play a major role in making Malaysia into a nation that provides a high rate of marketable professionals. The creative industry would become one of the industries that would have a position and high demands, and this would indirectly open up opportunities for graduates and the general public to contribute and rider the scope of this industry. The implementation of Islamic principles into the making of art works and Islamic films needed to be given more emphasis, so that their productions and implementations are idealistic, realistic and comprehensive in nature. These are important elements that would uplift the dignity of the arts industries in Malaysia as well as highlighting the uniqueness of traditions and cultures of the local society.

iii) Islamisation of Entertainment and Leisure Index in Malaysia

⁴³ Tenth Malaysian Nation Planning. <http://www.epu.gov.my/epu-theme/pdf/nem.pdf>. Accessed on 24 August 2015

⁴⁴ *Ibid.*

⁴⁵ Ministry of Higher Education Malaysia. (2012). *The National Garduate Employability Blueprint 2012-2017*. Putrajaya: Universiti Putra Malaysia. p. iv.

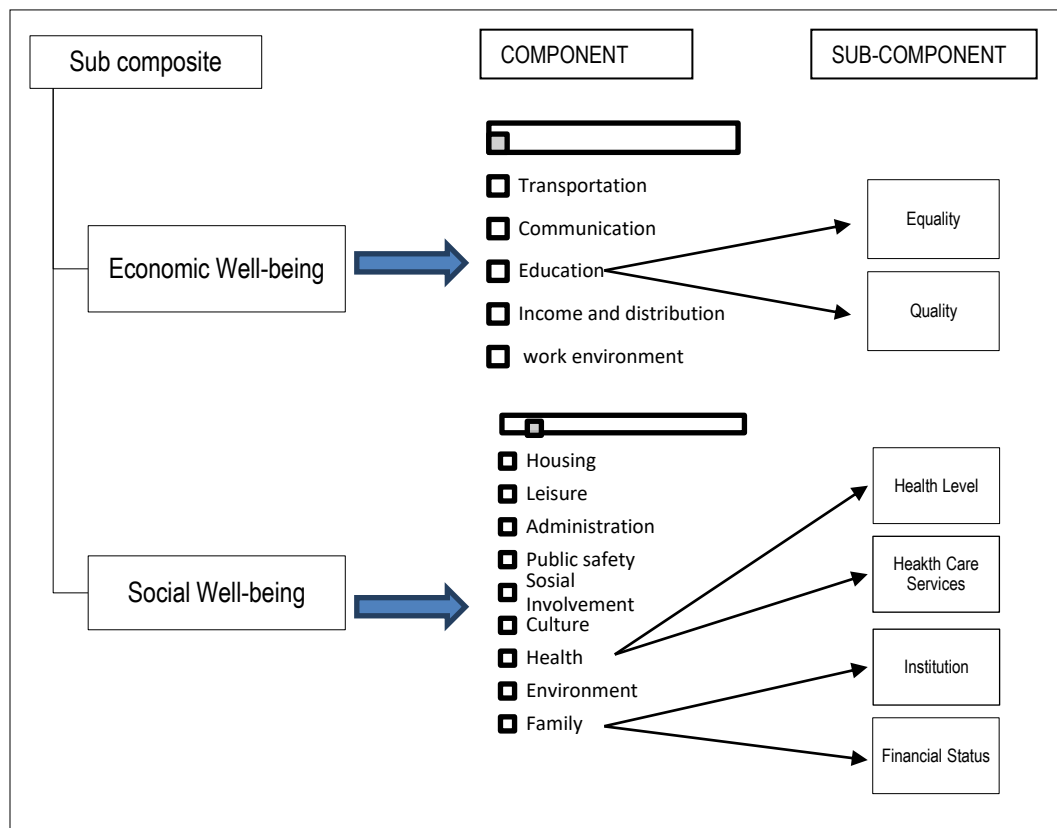
⁴⁶ *Ibid.*

Index of Public Well-Being in Malaysia⁴⁷ measures the level of public well-being based on the changes in the national socio-economics development. There are two major strategies utilised in assessing public well-being. The first step-includes determining well being the choice of components and indicators through orderly quantitative methods. Components and indicators were chosen the best international practices and also based on current issues and challenges faced by the public.

The second step is the effort to analyse leisure and its relationship between measured economic growth based on GDP and well-being measured through the Index of Public well-being in Malaysia. This analysis involves the testing of relationship between composite index, sub-composite index and its elasticity with changes in GDP.

The performance index of public well-being in Malaysia for the years 2000 to 2012 showed that policies and strategies for the nation’s developments have increased the level of public well-being. Based on Figure 1, components of leisure were also listed as important components in Index for public well-being in Malaysia under sub-composite of social well-being.

Figure 1: Component of Public Well-being Index in Malaysia in 2012⁴⁸



⁴⁷ Economic Planning Unit (2013) Public Well-being Report 2013. www.epu.gov.my. Accessed on 23 August 2015
⁴⁸ *Ibid.*

Meanwhile, Table 1 showed the indicators involved for Leisure Component Index. It could be seen that from the year 2000 to 2012, the National Leisure Index increased to 31.4 points which portrayed a positive rate which was especially contributed through household subscriptions of paid TV as shown in Table 1.

Table 1: Leisure Component Index⁴⁹

Indicator	Changes in index points (2000-2012)
Number of households with paid TV subscriptions	39.2
Number of visitors to recreational parks	38.1
Number of cinema goers	28.6
Number of domestic hotel lodgers	19.6

Based on the table above, it could be seen that the index of the number of households with paid TV subscriptions increased to 39.2 points in the year 2000 to 2012 due to the increase of buying power amongst consumers and the attractive packages offered to consumers of all ages, offered by the service providers. These packages offered larger network coverages and also the latest and immediate local and international news coverage. This is followed by changes in index points for visitors in recreational parks for about 38.1 points, number of cinema goers with 28.6 points and number of domestic hotel lodgers with 19.6 points. Factors for the positive changes for the number of cinema goers were due to the strategic locations of cinemas and also the increase of public interest towards films, better amenities in cinemas and the introduction of e-tickets had attracted more movie goers to visit cinemas. The higher rate for changes in index points from TV consumers mean that Malaysians spent a lot of their time to watch TV channels or cinemas. Makers and producers of Islamic arts should make efforts to penetrate into the market based on the figures and points illustrated above. Therefore, there is a need to implement Islamic principles in producing art works in Malaysia relevant in fulfilling the needs of instilling and nurturing Islamic values and principles within the Malay, and Muslim population. This is to ascertain that the human resource output are from those who are godly, credible and have integrity borne through the presentations of Islamic films, dramas and other creative art works and services.

CONCLUSION

Referring to the success of Malaysia's neighbouring country, which is, Indonesia, we could honestly relate this to the potential of Islamic films to play a major role in contributing towards the development of Indonesia's national creative industry projected through the success of several Malay Indonesian films such as "*Ayat-Ayat Cinta*", "*Ketika Cinta Bertasbih*", "*Sang Murab'i*," *Laskar Pelangi*",

⁴⁹ *Ibid.* p. 36.

“*Syahadat Cinta*” and “*3 Doa 3 Cinta*”. This success proves the increase of public interests and that movie goers are interested in watching and paying for Islamic arts and products.

These examples are enough to give clear and positive impressions and indications to the creative industries in Malaysia with regards to the potentials of uplifting Islamic film genres and the importance of creating films that fulfil Islamic shariah’ which are not lacking behind in terms of advancement in content, context and technology. Hence, relevant parties need to grab these opportunities to penetrate into the market share in the creative industry in Malaysia based on society’s current increase of awareness towards Islamic genre films or Islamic art works. Malaysia has what it takes to uplift and uphold the dignity of Islam as role models to other Islamic countries around the world. Creative industry would provide wider and better opportunities for the involvement of creative industries. The involvement of unified support from various parties including the government, private sectors, and NGOs would most significantly contribute to the success of developing a more positive and credible creative industry in Malaysia.

In fact, integrated efforts to apply Islamic principles and values comprehensively in producing Islamic film products in Malaysia are expected to uphold and portray the dignity of Islam and Malay culture values through the film media. Finally, Islamic film products are contemporary forms of preaching mediums that could penetrate into the available market of movie goers suitable to current societies’ needs, awareness and openness towards Islam.

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