MEASUREMENT AND PREDICTION ON MALAYSIAN AUDIENCES' PERCEPTIONS OF NETFLIX CONTENT CENSORSHIP USING REGRESSION ANALYSIS

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ABSTRACT

The purpose of this article is to present an analysis of Malaysian audiences' perceptions in terms of the correlation analysis between censorship and gratification in new media research, in particular, the non-linear broadcasting domain. A total of 606 samples were selected from the population and analyzed using SPSS version 25.0 software through Pearson Correlation analysis and Simple Linear Regression method. Correlation is a statistical method that can be used to evaluate the relationship between two continuous variables. The findings of the study showed a positive and significant relationship between censorship on unwanted scenes aired via Netflix platform and audience's gratification with a value of p = 0.00 and showed a positive relationship between the variables. The results of this study are able to give a clear view to policymakers in Malaysia in order to take the necessary steps in developing a new regulatory framework towards over-the-top (OTT) media players by considering the sentiments of Malaysian audiences in relation to the unwanted elements that are not appropriate for public viewing and which are contrary to culture, religion and values in Malaysia.

Keywords: Non-linear broadcasting, Netflix, censorship, unwanted elements

INTRODUCTION

The first Malaysian streaming media that was introduced in 2010 by TV3 was Tonton. Since then, the demand for online streaming media has further grown especially when global players such as Netflix entered the Malaysian market in 2016. These global players offer advanced digital content, choices, and a variety of genres in order to cater the Malaysian audience's lifestyle with mobility. They enable audiences to binge watch with online streaming content that may be able to supersede the payTV subscription such as Astro and unifiTV in terms of convenience, free-trial period, and competitive pricing (Isa, A. M., Mahmud, W. A. W., & Sulaiman, W. I.

W, 2020). With technological advancement in the digital era, more audiences are switching to online content as an alternative for their information-seeking and entertainment escapism needs. Subsequently, more over-the- top service providers including Netflix are emerging to supply the growing demand to cater for *Anytime-Anywhere-Everywhere* streaming media. Today, Netflix dominates 70.5% of the streaming media market in Malaysia (Parrot Analytics, 2019). Streaming media is an Internet-based service whose demand and subscription rate are directly related to income for the over- the-top (OTT) service providers. Revenue in the online streaming media segment in the Malaysian market is projected to reach US$88m in 2021, while the expected audiences for streaming services are 9.2 million (Statisca, 2021).

From another point of view, many people are drawn to movies because movies provide fictitious glimpses into inventive, exotic, hazardous, and uncensored content which is usually disapproved of because it may bring harm to a particular society (Pollard, 2015). However, the ensuing disputes are an educational aspect in the socio-cultural development of Malaysian society. Mainstream broadcasters with valid licensees in Malaysia are required to comply with the Censorship Act 2002, Film Censorship Guidelines released by Film Censorship Control and Enforcement Division, Ministry of Home Affairs, and the Communications and Multimedia Act 1998 (CMA 1998) which make powerful Acts demands, including but not limited to family-oriented films, that place strict limits on adult content, LGBTQ and violent movies. In general, censorship is carried out to protect the interests of the general public. Malaysian has often been described as a culturally sensitive nation due to its diverse races which uphold in particular, strong, conservative traditional values. Therefore, many of the scenes contained in the film and drama series that can be accessed via the Netflix platform are not suitable for public viewing.

Netflix allows media content to be available in Malaysia without sanction. Moreover, viewers are able to stream directly via smart devices with an Internet connection beyond any censorship and restriction (Islam M.Z. & Anzum R, 2019). For example, there are controversial and extreme contents such as portraying Jesus Christ as a homosexual in *The First Temptations of Christ*. In addition, Sex Therapy displays incest deeds and affairs (Islam M.Z. et al., 2021) which are not suitable for Malaysian audiences, especially the adolescents. Meanwhile, the issue of LGBTQ is also a sensitive matter in Malaysia as it is against the Islamic principles and cultural values of the society. Another content issue on Netflix is the *Squid Game* which is a South Korean Netflix show and a brutal Netflix survival drama regarding adults competing in children's games to escape debt. In the game, the protagonist Seong Gi-hun is an autoworker struggling with gambling problems, business failures, and a broken family situation. In *Squid Game*, characters struggle to survive being laid off at work, working as drivers who get paid for driving drunk people home in their own cars (Arab News, 2021). Although at the moment it is the number one show on Netflix, it is viewed as a disturbing series as it contains violent elements and is addictive to viewers (Cooper G.F., 2021).

Nonetheless, Malaysia still does not have a regulatory framework on over-the-top (OTT) streaming media content. Moreover, during the Multimedia Super Corridor (MSC) Malaysia project launch in 1996, then the Prime Minister Dr. Mahathir

Mohammad pledged that the Internet would be free from censorship. The policy was one of the efforts for the country to attract foreign investors as well as be an information hub in the region, as part of the Vision 2020 strategy (Jalli N., 2021). Therefore, the policy is being continued into the present day. Apparently, the mainstream media should abide by the rules and regulations imposed by the Malaysian Communications and Multimedia Commission (MCMC) and Film Censorship Board of Malaysia (LPF) but the same rules are not mandatory to OTT media streaming providers. For instance, LPF imposed censorship on the elements of adultery, premarital sex, too much violence, disobeying the law or any behaviour which is offensive and not aligned with the local culture. Initially, the objective of censorship was to secure Malaysian society's traditions, values and culture. Hence, any content that portrays elements of obscenity, lack of sensitivity and too much violence is against the Film Censorship guidelines (JSK Yin, R Ponnan, 2019). Although there are differences in terms of platforms and technologies used by mainstream broadcasters and OTT players like Netflix, the impacts are the same on Malaysian audiences. The issue of these two different standards has been raised in parliament (Dewan Rakyat, 2019), but no regulatory framework has yet been made. Thus, taking into account the sensitivity and conservative nature of Malaysian society, this study constructed an undesirable scene that was not appropriate for public viewing based on the literature reviews (Wan Amizah, W. M. et al., 2009, Shukla & Moosavi, 2013 and Pollard, 2016). The detailed explanation can be summarized in Table 1.

Table 1: Inappropriate scene that not suitable for public viewing

Scope of unwanted scene	Example (*not limited to)
Indecent scene that is literally offensive, morally not suitable with Malaysian cultures values and Islam	Excessive kissing, X-rated, adult content, nudity, LGBTQ, obscene content, pornography, explicit sex, rape scene, explicit drug intake, violent, cruel, child porn related to pedophiles, sensitive matters related to the 3Rs (race, religion, royalty), contravening Islamic teaching
Verbal communication that contains bad language that includes despicable or very unpleasant person or thing	Slut, motherfucker, shit, talking shit, bastard, fuck, bitch, fuckwit Holy fuck, God Damn it, knucklehead, asshole
Non verbal signal such as gestures, posture and body language	Showing the middle finger licking lips, twisting fingers, chin flick

This paper employed the public interest theory which explains that government intervention through regulation is required to protect the benefit of the public interest. This paper argues that regulatory measures are always a powerful instrument used by the government to ensure social justice with the aim of shielding public interest. The government develops and formulates the laws and subsequently empowers related law enforcement agencies (LEA) and bodies namely the Film Censorship Board of Malaysia (LPF) and MCMC to regulate and ensure that nothing is included in any broadcasting service which is against public interest, especially children. For

instance, MCMC controls the Internet through two approaches, which are, content filtering or blocking from dispersal and content removal. However, MCMC later stated in 2014 that its approach was more relaxed on content filtering and blocking, except for pornographic websites, which were blocked, (Wok S. & Mohamed S., 2017) and online gambling. Thus, Netflix in Malaysia is not also an exception to that. Most countries employ censorship as a powerful instrument to protect public interest. These include China (Chen & Yang, 2018), Singapore (IMDA, 2019) and Saudi Arabia (Khalil J.F. & Zayani M., 2021). The main reason the government imposes such regulations is due to the media having a strong influence on the audiences as well as on the end users. Therefore, regulation is a very effective tool to ensure that society is not easily influenced by the negative effects of the media, especially by content that can be accessed through the Internet, in particular pop culture (Nouri, 2018), K-pop (Lee et al., 2020), Korean dramas (Nazri N.A. & Ahmad A.L, 2020) and LGBTQ (Isa A.M., et al., 2019). The second reason is to ensure that the classification between linear broadcasting and non-linear broadcasting is the same for easy reference of the audiences (IMDA, 2019).

In the Malaysian context, the Malaysian government through LEA has strictly banned negative content broadcast through mainstream media whether it be the entire footage including film or a commercial advertisement that does not comply with the rules and regulations for public release (Wan Amizah W.M et al., 2009). In addition to the above, the rules and regulations aim to reflect community standards while ensuring that due considerations are given to the film's artistic, educational, or literacy merits. For instance, alcohol advertisements that aired on mainstream TV have been banned altogether in Malaysia since 1995. In fact, tobacco ads were banned pretty much earlier which is way back in 1976. Whilst a complete ban on junk food advertisement was enforced in 2000. The government's decision is to ensure that Malaysians including children are nurtured and inculcated with a healthy lifestyle through the media and embrace it as part of culture and practices.

A study conducted by Musa S.N.S.S et al. (2020) on teenagers in Malaysia found that they are aware of the uncensored content in Netflix. What is more, the LGBTQ content on the platform is also excessive. However, because the maturity ranking in the series or films is determined by the frequency and effect of adult content, the authority is not able to restrict Netflix consumption and it is up to the viewer to select on the content decision. Thus, since Netflix is available to any user, and since the government cannot restrict or monitor the content viewing, users need to practice self-censorship when using the medium. In addition, the findings highlighted the need for Malaysian authorities to regulate and control LGBTQ elements portrayed in Netflix content (Musa S.N.S.S et al., 2020).

Netflix as one of non-linear broadcasters that allows the subscribers to enjoy free flow of content, including uncensored scenes that may be detrimental to the public interest and the well- being of a society in a number of important ways. For instance, Netflix, through "Original Netflix", wants more audiences to see the real lives and cultures reflected on screen in a universal context (Sustainability Accounting Standards Board, 2019). However, not all cross-cultural content is appropriate and suitable to the context of audiences in Malaysia. In general, the majority of Malaysians have no objection to media freedom as long as it does not conflict with civil

and sharia law. For clarity, as a sovereign country, Malaysia does not recognize explicit content such as scenes of same-sex relationships and same-sex sexual activity as these scenes are deemed immoral and illegal in the country (as described in Table 1). Malaysian law has also never recognized the adoption of children by same-sex couples due to maintaining family lineage as espoused by Islamic law. All insensitive content related to sex, excessive violence, drug use, LGBTQ or any other content that could disrupt national harmony and unity are prohibited from being aired via linear TV. However, MCMC has a different approach towards global non-linear broadcasters such as Netflix and other relevant OTT streaming media. The reason being is that MCMC prefers the self- regulation approach being part of a value chain that represents the interest and requirements of the public. However, the MCMC approach has triggered serious concern among the community. Furthermore, based on previous studies, self-censorship has proven to be unsuccessful as the industry and the audience are not ready for self-regulation (Kee C.P. et al., 2015). The issue on uncensored content aired on OTT media streaming has been raised in the House of Representatives (Dewan Rakyat, 2019) by the Kuala Kangsar Member of Parliament to the formerly serving Minister of Communications and Multimedia, regarding the government's action plan to address inappropriate content that promotes LGBTQ and explicit sex scene.

This study is of the opinion that movies including content aired via Netflix have a very strong influence on the general public, not limited to culture, religion, verbal and non-verbal communication. Parental concerns that adult-oriented material was too easily accessible by children and subsequently in youth socialization remains the most often cited rationale for regulating motion pictures including online content (Fryer, 2017). In addition to that, there are also efforts to protect children and vulnerable groups from being exposed to features with inappropriate content (Cooper M.T. et al., 2018 and Reidenberg et al., 2020). Despite Netflix offering a special channel for children which is Netflix Kids with kid-friendly content, it is prone to western elements. The media is an influential platform in cultivating and promoting western and modern ideas causing Malaysian children to tend to be exposed to cultures and values which are different from what they learn in their upbringing. Therefore, children might be influenced by the western values, accepting them as a norm. This can cause a threat to the religious values, cultural practices and customs as some of the content like homosexuality and pre-marital sex are obviously opposing religion teachings especially Islam. Thus, it is a concern since there are no controls on the portrayal of western cultural elements in the streaming media content (Shafizah, 2020). Compared to fiction novels and controversial drawings that ridicule or satirize sacrosanct values and beliefs, films and series drama pose a far greater threat due to their ability to reach mass audiences, causing mounting pressures to reflect conservative social values. As such, based on literature review, this study has set a parameter that inappropriate content is defined as unwanted content (as per Table 1) is always a central, compelling reason to justify control and censorship, assuming that movies function essentially as a form of brainwashing in order to curb contravening religious and cultural content.

Based on the abovementioned context, this study gauged Malaysian audiences' opinions on whether films and movies that were broadcast through Netflix platform

should be censored by the government. The objective of this study was to find out the audience's perception on Netflix content, whether they would achieve gratification or vise-versa, if the regulator-imposed censorship on an unwanted scene. This study takes into account the seven scenes in the film *Sindiket* which was directed by Bade Azmi, as a benchmark for cut scenes in a film by LPF (Nadia Azam, 2017). This study employed regression analysis because it is one of the most widely used techniques for analyzing multi-factor data. Its broad appeal and usefulness result from the conceptually logical process of using an equation to express the relationship between censorship as predictor to the independent variable and gratification as dependent variable. In addition to the above, the advantages of performing regression analysis for this study, among others, are:

1. Applications of regression are numerous and occur in almost every field including economics, management, and the social sciences
2. This method is quite easy to understand and yet is able to generate powerful insights in deliberating the causal effect between censorship and audience gratification
3. It enables determining the predictor strength;
4. Regression analysis can identify the strength of the influence given by the predictor variable (censorship) on the dependent variable (gratification); and
5. The outcome is able to predict future trends where it can be used to anticipate existing values in the future. This is consistent with the function of regression analysis that can be used for forecasting and prediction.

In order to achieve the objective of this study, the following hypotheses were developed:

H_0: There is no relationship between censorship and gratification among the Netflix subscribers H_1: There is a relationship between censorship and gratification among the Netflix subscribers

The relationship between censorship and gratification was to be tested as illustrated in Figure 1 below:

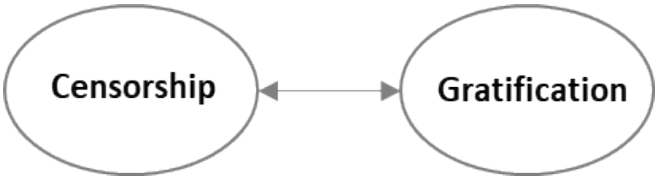

Figure 1: Relationship between censorship and audience gratification
Source: Designed by the authors

METHODOLOGY

This study is based on quantitative research, and the survey was conducted using a questionnaire. The unit analysis for this study was Netflix subscribers in Malaysia. The probability sampling method was used in this study to ensure the randomness of the selection and representativeness of the sample towards the target population. A total of 643 respondents participated in the survey. However, after

data cleaning, only 606 could be used for this study. The current study employed statistical technique, in particular regression analysis, to investigate the relationship between variables as presented in Figure 1. These data were analyzed using Statistical Package for Social Science (SPSS) version 25.0 based on Pearson Correlation method and linear regression method to determine the relationship between censorship and audience gratification that has been described in the above mentioned hypotheses. The assumptions in this study are as follow:

1. Linear relationships between variables
2. No autocorrelation
3. The data are homoscedasticity
4. The data are normal distributed
5. Based on benchmarks mentioned earlier, maximum censored scenes are 7.

RESULTS AND DISCUSSION

In order to interpret the data, this study used the correlation coefficient which is a form of standard index that refers to the degree of relationship between the variables (Altman, 2020), namely censorship and gratification, that explains the conclusions about the values of r as shown in Table 2.

Table 2: Interpretation index of Pearson correlation coefficients

Correlation Value	Relationship
1.0	Perfect
0.80 – 0.99	Very strong
0.60 – 0.79	Strong
0.40 – 0.59	Moderate
0.20 – 0.39	Weak
0.01 – 0.19	Very Weak
0.0	No Relationship

Table 3 shows the average value of censorship was 7.4497 and gratification with an average of 7.6510. The standard deviation of censorship is also relatively high compared to the standard deviation of gratification. These data were then tested using Pearson Correlation and Linear Regression methods.

Table 3: Descriptive analysis for censorship and gratification

Correlation	Mean	Std. Deviation	n
Censorship	7.4497	1.91108	606
Gratification	7.6510	1.59321	606

The correlation analysis as tabulated in Table 4 with the asterisk symbol (**), showed significance at the 0.01 significance level. The results found that there was a very strong positive relationship (rxy = .659) and significance (p = .000 < 0.01) between censorship and gratification. The correlation relationship between censorship and gratification shows a direct linear proportion because censorship and gratification are positively related. This means that in the event that the regulators in Ma-

laysia imposed censorship on contents that are broadcast via Netflix platform, then the chances for audiences in Malaysia to achieve gratification are very strong. In a clearer context, these findings illustrate that censorship is a very important determinant for audiences in Malaysia to achieve media gratification. As such, the decision is to reject H0 due to p-value ≤ α.

Table 4: Results of censorship data analysis using Pearson Correlation

	Correlation	Censorship	Gratification
Censorship	Pearson Correlation	1	.659**
	Sig. (p-value)		.000
	n	606	606
Gratification	Pearson Correlation	.659**	1
	Sig. (p-value)	.000	
	n	606	606

****. Correlation is significant at the 0.01 level (p-value).**

Linear regression analysis was performed to determine whether censorship values could predict gratification for Malaysian audiences significantly. The results of the analysis as tabulated in Table 5 show that there is a significant relationship between censorship and audience gratification. If Durbin-Watson statistical value is between 1.5 < d < 2.5, it indicates no autocorrelation problems (Hussin F. Ali. et al., 2014). The result of Durbin-Watson value in this study is 1.728 which indicates no autocorrelation issue because it is within the acceptable range. Apart from that, the regression model has a determinant coefficient, R^2 of 0.434 with an adjusted of R^2 of 0.433. In this analysis, $R^2 = 0.434$ shows that about 43% of total variation in censorship is explained by the total variation in audience gratification. Thus, based on the abovementioned result, the decision is to reject H0 due to p-value ≤ α. In ANOVA analysis, censorship was a significant contributor to gratification where F = 463.642, ρ = 0.000 (ρ <0.01) shows a high level of significance. In addition to that, the good fit model (ANOVA) is shown as significant, p-value =.000. A regression parameter test showed that the relationship between censorship and gratification are statistically significant, p-value =.000. Referring to the coefficient data below, the Beta value obtained is 3.558, explaining that a total of 1 unit of censorship on an unwanted scene aired via Netflix platform will result an increase of .659 percent in audience's gratification. This analysis showed that b0= 3.558 and b1 = .549.

Table 5: Linear regression results for the relationship of censorship to gratification

Model Summary[b]					
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.659[a]	.434	.433	1.19933	1.728

a. Predictors: (Constant), Censorship **b. Dependent Variable: Gratification**

ANOVA[a]						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	666.898	1	666.898	463.642	.000[b]
	Residual	868.787	604	1.438		
	Total	1535.684	605			

a. Dependent Variable: Gratification **b. Predictors: (Constant), Censorship**

Coefficients[a]						
Model		Unstandardized Coefficients		Standardized Coefficients Beta		
		β	Std. Error		t	Sig.
1	(Constant)	3.558	.196		18.135	.000
	Censorship	.549	.026	.659	21.532	.000

a. Dependent Variable: Gratification

The symbol in this equation $y = b0 + b1\,\varkappa$ represent the following:

y = audience's gratification score; while $\varkappa$ = censorship score on unwanted scenes broadcast via the Netflix platform. The constant value 3.558 indicates the value of gratification achievement when the censorship is zero. This indicates that censorship provides a positive relationship to audience gratification in watching contents aired via Netflix. Based on the above analysis, the regression equation can be formed as follows:

$y = b0 + b1\,\varkappa$

$y = 3.558 + 0.549*\varkappa$

This means that, if let's say there is an increase of 1-unit censorship on an unwanted scene aired on Netflix platform, then the viewer gratification score rate is estimated to increase by 0.549 unit. Based on the above regression equation, then we can make the following prediction:

Unwanted scene that should be censored y = 3.558 + 0.549 (7)

= 3.558 + 3.843

= 7.401 score

Prediction: we used the above model to predict audience gratification with estimation increase by 7.401 score unit if censorship on unwanted scenes is imposed by the regulator.

After the calculation of the above prediction, we ran the Mahalanobis Distance test. We used Mahalanobis test to detect missing data and/or outlier in the univariate and multivariate data. An outlier is an observation that lies an abnormal distance from other values in a random sample from a population. Outliers are found in both univariate and multivariate situations, among both dichotomous and continuous variables, among both IVs and DVs, and in both data and results of analyses. They lead to both Type I and Type II errors, frequently with no clue as to which effect they have in a particular analysis; and they lead to results that do not generalize except to another sample with the same kind of outlier (Tabachnick & Fidell, 2014).

As such, this study also performed a multivariate normality analysis in particular the Mahalanobis Distance outlier detection in order to measure and determine the distance between a point and a distribution. Table 6 below shows the result of Mahalanobis Distance.

Table 6: Mahanalobis' Distance

Residuals Statistics[a]					
	Minimum	Maximum	Mean	Std. Deviation	n
Predicted Value	4.5655	9.0521	7.6510	1.04991	606
Std. Predicted Value	-2.939	1.334	.000	1.000	606
Standard Error of Predicted Value	.049	.151	.066	.020	606
Adjusted Predicted Value	4.5436	9.0716	7.6512	1.04988	606
Residual	-4.21876	4.46846	.00000	1.19834	606
Std. Residual	-3.518	3.726	.000	.999	606
Stud. Residual	-3.526	3.747	.000	1.001	606
Deleted Residual	-4.23822	4.51951	-.00025	1.20326	606
Stud. Deleted Residual	-3.560	3.788	.000	1.003	606
Mahal. Distance	.001	8.637	.998	1.480	606
Cook's Distance	.000	.080	.002	.006	606
Centered Leverage Value	.000	.014	.002	.002	606

a. Dependent Variable: Gratification

The maximum value of Mahanalobis' Distance in Table 6 above is equal to 0.998 which is less than 70. This indicates normally distributed data (multivariate normality). In addition, we also can refer to Q-Q plot. If the majority of dots range between -0.3- to +0.3, we can assume our data is still normally distributed. The normality of the data can also be referenced visually by looking at the shape of the histogram diagram below.

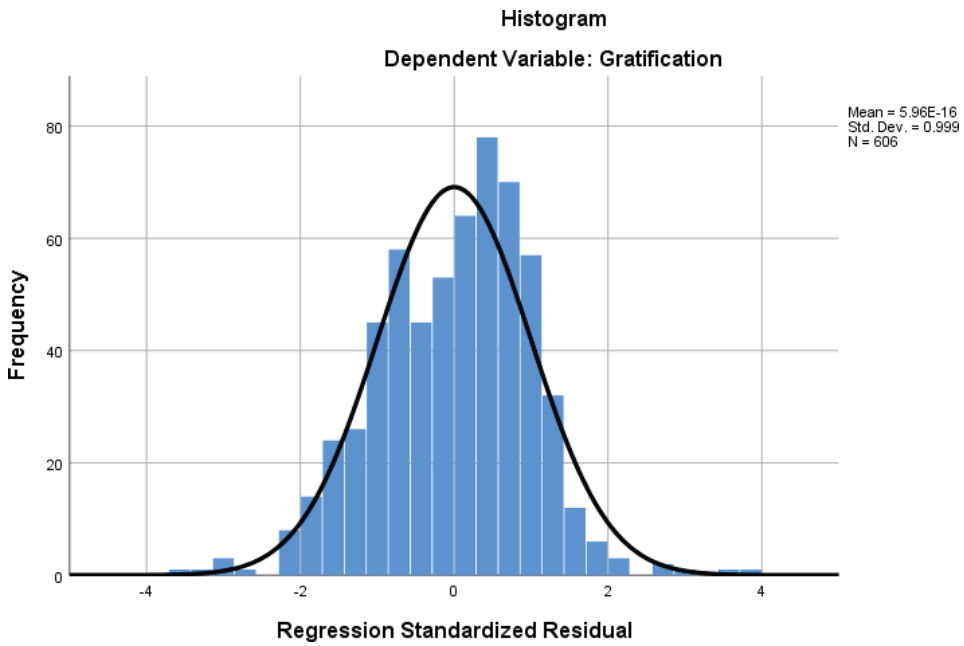

Figure 2: Histogram for gratification

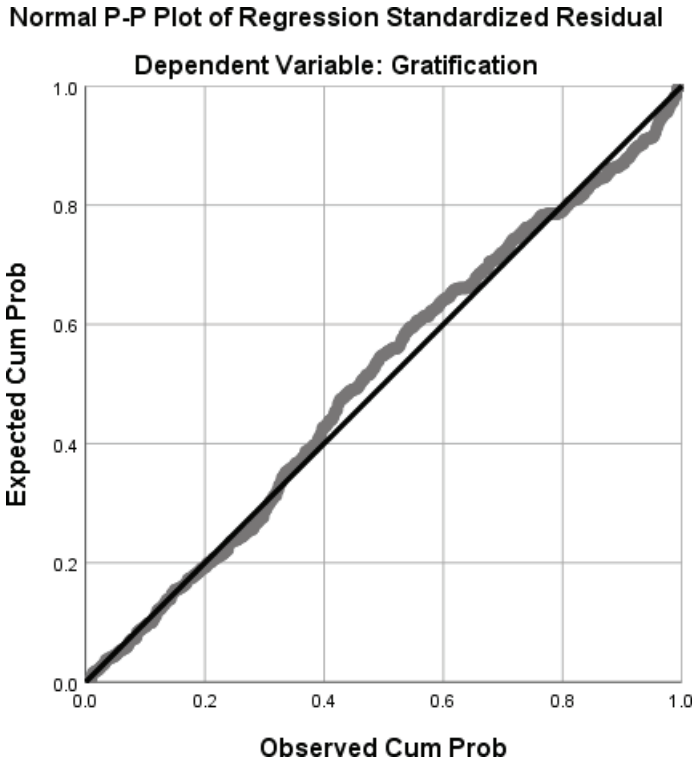

Figure 3: P-P Plot of Standardized Residual Regression for gratification

Normal Figure P-P Plot of Standardized Residual Regression for the dependent variable (gratification) above shows relatively normally distributed data. Since no univariate outliers were found, a casewise plot was not required. In addition, the data is shown against a theoretical normal distribution, with the dots forming an almost straight line.

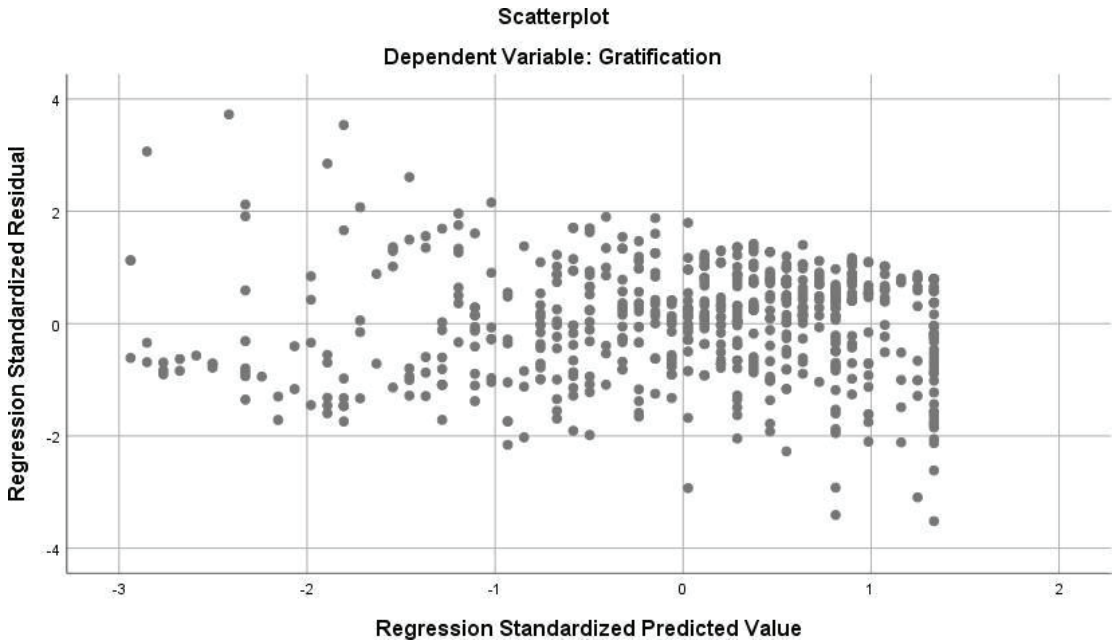

Figure 4: Residual Analysis

The Scatterport diagram above shows no pattern in the data distribution. This supports the assumption that the data are normally distributed.

MANAGERIAL IMPLICATION

It should be clearly understood that a regression solution is really sensitive to the combination of variables that is included in it. In this particular study, Netflix's demand continued to rise during the COVID-19 pandemic with millions of Malaysians stranded at home. Even though different ethnic groups and races in Malaysia have different cultures, one thing in common is the way they are set up by law, and Islam as the federal religion influences how they perceive, think and behave. Different forms of messages through the movies including verbal and non-verbal communication in especially unwanted scenes in films and drama series via Netflix platform are able to shape and change the society. Based on the results of the study above, the findings show that audience gratification in Malaysia depends on the censorship of unwanted content broadcast through the Netflix platform. This indicates that there is a positive relationship between censorship and gratification. A positive relationship means cutting, editing, filtering or banning the scenes that are not appropriate for public viewing will affect the audience gratification. The correlation value for censorship is 0.659 on gratification shown by the relationship as illustrated in Figure 2 below. In general, the higher the value of R^2, the better the model fits the data. If $R^2 = 0.659$, it implies that 65.9% of the variation in y can be explained by the variation in the $\varkappa$ variable. The remaining 34.1% is due to other factors that could be influenced by the DV.

Figure 5: Relationship between censorship and audience's gratification

The findings of this study indicate that censorship is not a negative connotation. Instead, it is something positive in the interest of the public. As such, the authors would like to quote what Mark Zuckerberg the CEO of Facebook said in the Washington Post. He urged U.S. governments and regulators to play a more active role in Internet-related regulations in order to protect society (Zuckerberg M., 2019). On the same note, Ahmad Idham Ahmad Nadzri the CEO of National Film Development Corporation (FINAS) noted that "FINAS had no authority to censor Netflix." However, FINAS will engage with the National Council of Women's Organizations to collaborate in discussing and lobbying on the issue of the unwanted content via digital platforms including Netflix (BERNAMA, 2019). As such, this study is of the opinion that pressure groups will cultivate special interests and "were" the strongest forces for censorship, especially on unwanted scenes broadcast via Netflix or any other digital platform. Along with that, lobbyists, and pressure groups, not limited to politicians, non-governmental organization (NGO) spokespersons including The Communications and Multimedia Content Forum (CMCF), should thoroughly study

content to suppress various plot elements and controversial subjects in relation to inappropriate content for public viewing.

Undoubtedly, with the emergence of new media that can be accessed through the Internet link, the existing laws namely the Communications and Multimedia Act 1998 (CMA 1998) and the Censorship Act 2002 need to be reviewed in order to create a window of opportunity for new frameworks for OTT content policies. In addition to the above, the merging of the roles of LPF and MCMC may be an alternative that can be considered to resolve the issue of non-uniformity of content classification, streaming platforms, monitoring, and implementation.

Currently, the two government agencies carry out the function of regulating content censorship but report under different Ministries, namely the Ministry of Home Affairs and the Ministry of Communications and Multimedia. The government also needs to further enhance the provisions in CMA 1998, so that it can introduce licenses to OTT media providers including global OTT players. A business license is important for a business to operate legally. The policy framework for new media should be consistent with Malaysian legislation so that there is more harmony and balance between the mainstream media and OTT media, putting them on equal footing as they serve the same almost 32 million Malaysian viewers.

The key takeaway is that the government needs to thoroughly study how to apply the rules to OTT media streaming players who do not have a registered presence in Malaysia. Currently, the Malaysian government's approach is to make it mandatory to regulate the film and domestic television contents but not those from global players. It remains silent about this. This phenomenon is unhealthy because media including Netflix has a huge impact on the audiences. In addition to the above, the aspect of competition also needs to be taken into account because the double standard system adopted by policymakers is not fair to the domestic media players.

CONCLUSION

In general, the main idea of regression analysis is to examine how a set of predictor variables are able to predict an outcome. This study shows a significant relationship between censorship on unwanted content and the gratification perceived by Malaysian audiences based on the value of a positive relationship on the two variables studied. The findings of the study say the null hypothesis is rejected and the alternative hypothesis is accepted. Through linear regression analysis, the regression equation model formed, shows that the censorship of unwanted content broadcast through the Netflix platform greatly contributes to the gratification of the audience in Malaysia with 65.9% in audience gratification. A very positive relationship is expected to be generated if censorship of unwanted content is implemented by the government on Netflix. Basically, regression analysis is used to firstly determine the strength of predictors, secondly forecasting an effect and finally trend forecasting. Therefore, it is recommended that the policy makers take into account the audience sentiments to ensure long benefits to the end users by providing continuous improvements in developing new regulatory frameworks covering OTT streaming media providers such as Netflix. As discussed, several implications have been presented for the consideration of policy makers in Malaysia.

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