

Protection of Best Interest: A Study on Children Working in the Entertainment Industry in Malaysia and Their Right to Education

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ABSTRACT

In Malaysia, there is no law prohibiting children from working in the entertainment industry. Malaysia only provides general law on the employment of children and young persons in the entertainment industry. There are possibilities that children in the entertainment business will endure neglect and exploitation. Their working environment may expose them to possible harms, physically as well as psychologically. Like other children, child performers must have adequate access to education. However, their right to education is affected since the nature of their work impedes them from attending school at times. This study discussed the effects of working in the entertainment industry towards children, especially on hard access to education. The relevant laws in the Malaysian legal framework was be construed. The recent amendment to *The Children and Young Persons (Employment) Act 1966*; known as *The Children and Young Persons (Employment) (Amendment) Act 2019* which came into force on 1st February 2019 would be discussed. Under Article 3 of the *United Nations Convention on the Rights of the Child 1989* (CRC), which emphasises the protection of the best interest of children all over the world; this study recommends a proper guideline to be implied upon the players in the entertainment industry. This guideline

will be a part of the child protection policy, drafted specifically for children working in the entertainment industry. This study shows that law, policy, and legal enforcement are needed to fully protect children from risks and harm, including their right to education.

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INTRODUCTION

In the Malaysian entertainment industry, the number of children entertainers or celebrities is growing day by day. Many children tend to join the show business since reality television programmes have become so popular. The participation of children in the entertainment industry started a long time ago. Due to the rising demand of the industry, many production companies are inviting children to participate in TV shows – singing competitions, game shows, beauty pageants, and so on. Children too are excited to be a ‘star’ and they put in great efforts to join the entertainment industry. Wealth and fame are the two main factors that encourage them to participate in the entertainment industry. A survey by Adecco Malaysia in 2014 estimated that about 12% of Malaysian children (between 7 to 14 years old) wanted to become actors when they grow up. They were both excited and keen to create a name for themselves in the entertainment industry (“Survey: Acting”, 2014). Their ultimate focus was to become young superstars and enjoy the state of being a celebrity like their adult counterparts.

At some levels, these performers earn even higher than their parents or guardian. As a result, they become too delighted with their earnings and tend to neglect their education. They may think that school is not as important as their career in the show business. Their right to education has been violated by their involvement in the entertainment industry. To make things worse, even without them realising, some of them are exploited by adults – the industrial player or their guardian. This scenario

infringes their basic rights as a child. This infringement of rights is contrary to Article 3 of *The United Nations Convention on the Rights of the Child 1989* (CRC) which stipulates that in every decision made relating to children, the best interest of the child shall be a major concern. All parties, including family members, community, and government officials are responsible to design policies that will not ruin nor infringe their rights. Betcherman et al. (2005) stated that the best interest principle under Article 3 of the CRC is the primary consideration and needs to be reflected in the policies and legislation affecting children.

MATERIALS AND METHODS

This study adopted a qualitative approach where data were collected through library research and content analysis. The study also analysed various texts such as statutes, journals, reports, and books. This paper mainly discusses the analysis of the provisions in *The Children and Young Persons (Employment) Act 1966* (CYPEA) and *The Education Act 1996* (EA). It also explores the approaches adopted by jurisdictions in the United Kingdom, United States, Australia, and Europe to protect the interests of their child performers. Reference is also made to various international instruments on the protection of rights and interests of children such as *The United Nations Convention on the Rights of the Child 1989* (CRC) and *The Universal Declaration of Human Rights 1949* (UDHR), and other relevant instruments.

CHILD ENTERTAINER: EFFECTS OF INVOLVEMENT IN THE ENTERTAINMENT INDUSTRY

Children in the entertainment industry have been exposed to several types of mistreatment and exploitation. Sand (2003) and Fortin (2003) stated that child entertainers might suffer physical harm, psychological issues, and sexual abuse because of their working conditions and environment. This scenario is grave as children are often exposed to dangerous or unhealthy situations when working with adults. They may suffer an injury during a filming session or performance, and they may be subjected to constant pressure which can lead to depression. Besides, they may be exposed to unhealthy activities like smoking, dating, or even drug abuse. Weston (2005) said that if the physical, mental, emotional, and social development of a child or young person were threatened, it could be considered that the children work is exploitative. This can be worse if there is a lack of minimum standards of law governing these children at the workplace. The children working in the entertainment industry are likely to be exposed to exploitation if their workplace is less or unconducive.

At one point, it is undeniable that the involvement of children in the show business is due to the expectations from parents. According to Sand (2003), some parents are looking for a bright splendour through their children and want them to be identifiable personalities than being educated persons. The keenness to see kids this way may be as early as when the child

is still a baby. Siegel (2000) said because of the eagerness of parents, babies were effortlessly being the victim of monetary abuse in the entertainment industry as their parents have wanted them to work since birth. In this sense, the baby is always manipulated in commercial advertisements like television, beauty pageants, acting, and others that deem to have babies, toddlers, and kids as part of those shows. This kind of exploitation comes from the parents themselves who fail to put the best interest of the child as the primary concern. As far as children's rights are concerned, if the best interest principle is the sole concern to be protected by the parents, it is not the best solution as the child may be manipulated and exploited (Salim & Abdul Ghadas, 2012). According to Anderson et al. (2011), the law should play its role to safeguard the welfare and interests of children working in the entertainment industry.

Several physical consequences have triggered a major impact on child performers. The physical consequence is that the children in show business may be affected physically – distressed body growth, fatigue, and physical vulnerability (Pham & Dinulos, 2014; Sand, 2003). The dangerous and hazardous conditions may affect the children's health and safety. Most of the time, these children may be exposed to smoke ashes, the damaging effects of cosmetic products, unconducive filming locations, direct rays from cameras and stage lighting systems, chemical elements used during filming or performances, peculiar working hours, and many other things that

can disrupt them physically. Psychologically, Wykes (2010) highlighted that stress, premature adults, and potential public criticism were some of the psychological effects suffered by child performers. It can be stressful for children to deal with the nature of the entertainment industry as they are still young.

There were several mishaps involving children in the entertainment industry in Malaysia over the years. One such incident involved a child actor who suffered from an illness. She did not receive formal education after her parents got divorced due to a financial crisis. The girl spent days starving while battling the illness (Chua, 2020). A lot of people in the entertainment industry were puzzled by the situation and were eventually questioning where did the girl's savings go (Mohamad, 2020). This has led to much raising concern over the unprotected interest; welfare and the infringement of child celebrities' rights.

On another occasion, a child actor admitted that some parents, including his, decided to give up their jobs to manage the stardom of their children. At the end of the day, the families would depend entirely on the income earned by these child celebrities (Ariffin, 2019). If the children have no job, the family members will suffer and the children would live under pressure. This will lead to economic exploitation as the responsibility to provide for family never lies on the children's shoulders. Some parents want their children to become celebrities and they said there's nothing wrong with exposing and promoting the

involvement of children in the entertainment industry to earn money for the family (Mohamad, 2017).

There is no legal dispute citing the infringement and violation of child entertainers' rights in Malaysia. However, this does not mean that their best interest is fully protected. These children are embroiled in injustice where their rights and interests are highly prejudiced. There are possibilities that child entertainers are lacking knowledge and information on their rights. In some cases, things are often disregarded due to a lack of awareness. In other jurisdictions, there are reported cases involving child celebrities' exploitation. One of the prominent factors is economic exploitation from their guardians. In the United States, Coogan Law was enacted in 1939 in California which required employers to set aside a portion of the child's wages into a blocked account. This is to evade any financial abuse by the guardians. This law was enacted after child actor, Jackie Coogan sued his parents for squandering his earnings of almost four million dollars. Unfortunately, the court decision was not in his favour on the basis that being a child, his earnings belonged to his parents (Peterson, as cited in Heller (1999), p.1). Post Coogan Law, in the case of *Warner Brothers Pictures Inc. v Brodel* in 1948, the Court still favoured the entertainment industry when deciding a contract, giving the employer six separate options to extend the terms of the defendant's employment for additional periods between the minor and Warner Brothers. But in 2004, the law

had been reviewed and it provided better protection to the rights and interests of children. The current laws require that at least 15% of the child's earnings be placed in trust accounts. Nevertheless, Ayalon (2013) said that there was still defectiveness in the current law. For example, the paucity of legal protection to protect the child's earning are not required to be placed in the trust account, and the appointment of the trustee creates an inherent conflict of interest between the parents and the child. In the case of *Suleman v Superior Court*, the petitioner (a leader in an organisation, established to protect the financial interest of minors working in the entertainment industry) was held to be unprecedented as he cannot remove the infant's mother as the guardian of their estate (Ayalon, 2013).

In respect of education, child celebrities have a greater tendency to skip schools. Aziz M. Osman, a Malaysian actor, producer, and film director said that his studies were affected when he started his acting career at the age of 13. He decided to discontinue producing a popular TV series when he noticed that the child actors who worked for him skipped schools due to filming (Razak, 2014).

THE LEGAL FRAMEWORK OF CHILD EMPLOYMENT IN THE ENTERTAINMENT INDUSTRY

In Malaysia, *The Children and Young Persons (Employment) Act 1966* (Act 350) (CYPEA) is the main statute governing the employment of children. CYPEA aims to regulate any labour of children and young people since they are part of the vulnerable

group. However, the CYPEA is only applicable to Peninsular Malaysia as it is enforced by the Peninsular Human Resource Department. For Sabah, the provision of the CYPEA is provided under the Labour Ordinance (Sabah Cap. 67); enforced by the Sabah Human Resources Department. Meanwhile, Sarawak is governed by the Labour Ordinance (Sarawak Cap. 76); enforced by the Sarawak Human Resources Department.

The CYPEA firmly forbids the employment of children or young persons in hazardous work that may be dangerous to life, limb, health, safety, or morals. It came into force on 1st October 1966 to regulate the employment of children and young persons in Peninsular Malaysia. This act was then amended in 2010 followed by the latest amendment in 2019, known as *The Children and Young Persons (Employment) (Amendment) Act 2019* which came into force on 1st February 2019. Considering the scope of CYPEA, the employment of children in the entertainment industry cannot be generalised as child labour as the law permits such employment.

The CYPEA was initially drafted based on international instruments such as *The United Nations' Declarations on the Rights of the Child 1959*. This declaration is also known as the Geneva Declaration of the Rights of the Child. 30 years later, *The United Nations Convention on the Rights of the Child 1989* (CRC) took place. Although at the international level, child labour has been the focus of various conventions and recommendations, it was doubted

that Malaysia has reached the standard of enforcing the law effectively thus prejudicing the best interest of a child. Malaysia ratified *The United Nations Convention on the Rights of the Child 1989* (CRC) in 1995 to uphold its commitment to the protection and welfare of children. One of the four general principles enshrined in *The United Nations Convention on the Rights of the Child 1989* (CRC) is that the best interest of a child must be a primary consideration in all actions and decisions concerning the child. Malaysian law should be in line with the International Labour Organisation (ILO) Conventions i.e. *The Minimum Age Convention 1973* and *The Worst Forms of Child Labour Convention 1999* to ensure the welfare of our young workers is protected. Through the recent amendment of CYPEA, the legislators claimed that the laws are now in line with the International Labour Organisation (ILO) standards of child employment (Carvalho & Rahim, 2018).

The CYPEA differentiates a ‘child’ from a ‘young person’. The latest amendment of the CYPEA in 2019, as seen in Section 1A, states that a ‘child’ refers to a person below the age of 15, whereas a ‘young person’ refers to a person who is 15 years old or above but below the age of 18.

Child performers in Malaysia are governed by the CYPEA. In the recent amendment of CYPEA, children are permitted to do light work – any form of work that is not detrimental to physical or mental health. It also means that the work should not prejudice children’s attendance at school including places that teach religion,

their participation in vocational orientation or training programmes approved by the competent authority, or their capacity to benefit from the instruction received. We can see that the new amendment to the CYPEA gives priority to the attendance of children at school; which is in line with children’s rights to education. However, it seems very general, since the nature of a child celebrity’s job often requires them to skip school especially, when they have filming sessions far away from home. Here, a proper guideline is needed to govern their welfare, especially their education.

Section 2(2) (b) of the CYPEA enables a child to engage in any employment in public entertainment, on the condition that a licence is obtained. A licence from the Director-General of Labour is required if an employer intends to hire a child to work in public entertainment.

In the Third Schedule of CYPEA, Regulation 5 of *The Children and Young Persons (Employment) Regulations 1966* stipulates that the licence to be issued under Section 7 shall provide, among others, that every performance must not exceed four hours in duration, and a child or a young person shall not take part in any performance which is dangerous to life, limb, health or morals.

As regards the above regulation, it is applied to the employer and employee, i.e. the licence holder and the child entertainer. In safeguarding the right to education, the regulation is still general, as the CYPEA does not provide specific methods on how to ensure the efficiency of the education

of a child entertainer can be carried out, especially when they are unable to attend school.

The Minister has the power to determine whether a child can be employed or not. Section 3 of CYPEA stated that the Minister can make an order to forbid any child or young person from being employed if he thinks that the employment would be harmful to the interest of the child. Thus, the CYPEA generally allows children in Malaysia to be engaged in employment provided that the job or work must not be dangerous to their life, limb, health, safety, and morals.

For the working hours, the CYPEA prohibits a child employee from working at night or more specifically from 8 p.m. to 7 a.m. However, this condition does not apply to child performers. The working hours for children employed in the entertainment industry are quite flexible; they can perform or shoot at night. A child is required to have a 30-minute break for every three consecutive hours for a maximum of six hours a day. If a child is attending school, he cannot work exceeds seven hours per day (including the time he spends attending school). A child also is not permitted to commence work without having had a period of not less than 14 hours break from work. For the number of working days, a child cannot work for more than six days in any period of seven consecutive days.

The general application of the Malaysian legal framework has exempted the entertainment industry from having to adhere to the strict laws on the working

hours of a child or young person, as prescribed in the CYPEA. Although the CYPEA has been amended several times, it does not fully protect the best interest of children in the show business. We may have the law, but our biggest concern is whether the implementation of the law is effective to cope with the practice of the entertainment industry. Therefore, there is grave justification for the Malaysian authority to incorporate comprehensive guidelines to govern industrial players in the show business, primarily to protect and safeguard child entertainers. The main obstacle that may be faced by Malaysian authorities is the manpower to enforce the law aptly. When children, as a vulnerable group, are part of the workforce in the entertainment industry, we need a specific body or authority to control and monitor the industry players, as well as to strictly observe the laws and regulations imposed. In terms of administration and enforcement, Section 9 of the CYPEA states that the Director-General of Labour and other officers appointed under section 3 of the Employment Act 1955 (EA) to carry out the provisions of the EA, shall also be charged with the responsibility to uphold the principles denoted under various provisions of the CYPEA.

RESULTS AND DISCUSSION

Best Interest of the Child Principle: Its Relation to Child Entertainers

The United Nations' Declaration on the Rights of the Child introduced the best interests of the child principle into human

rights in 1959 (Geneva Declaration). It can be said that the best interest principle is an international human rights law with some historical implications. The spirit of the Geneva Declaration was inserted into Article 3 of the CRC in the first paragraph, which states that ‘all actions concerning the children, whether taken by public or private welfare institution, courts of law, administrative authorities or legislative bodies, the best interest of the child shall be the primary consideration.’

The best interest of the child is the paramount deliberation; wherein 54 articles in the CRC contain rights related to every aspect of children’s lives – rights to survival, development, protection, and participation (Kahar & Zin, 2011). In this statement, it should be noted that the survival of every child, including child entertainers, has to be based on the best interest of the child principle. In every decision affecting this vulnerable group, the best interest principle should be the key consideration.

How to define the best interest of the child principle? There are no specific definitions given for this term. However, it can generally be related to certain types of rights and protections available to children. Shariff (2018) stressed that the best interest of the child principle is associated with the rights and freedom including the gratification of special protection and opportunities; amenities to facilitate the child to develop physically, mentally, morally, spiritually, and socially in a healthy and normal manner. The matters of social security and right to education, sufficient healthcare, food and

shelter, special treatment for the disabled, love and understanding of parents are examples of the applications of the best interest of the child principle.

As mentioned above, education is the right that needs to be protected. In the case of child entertainers, every state should reinforce its child protection policy to never discriminate against children’s access to education. Other rights should also be protected. For instance, the right to be managed by a legal and approved agency, right to play, right to be treated as a child, right to be heard, and any other rights relevant to their position as child entertainers. Nonetheless, the rights and protection of the best interest of the child are not well known to the community at large (Ibrahim & Abd Ghadas, 2017).

Lack of information regarding the best interest principle will only expose the children to many possible threats. It is the responsibility of the government to make sure that this best interest principle is spread to every level within the society. The national child protection policy should also be circulated among citizens. We need to educate children about their rights to create an early awareness among them about their rights, welfare, and interest. Educating the public on the need to safeguard children’s rights and welfare will allow a successful practice of the child protection policy. Article 3 of the CRC should be highlighted to show the importance of the best interest of child principles. Fortin (2003) pointed out that the articles in the CRC are interrelated, as Article 3 of the CRC supports all other

provisions, which necessitates all other principles to be implemented in the child's best interest.

Child Entertainers and Their Right to Education

Child workers are vulnerable due to the employment status and they are oblivious whether the employment status is tied to legal protection, level of wages and conditions, the enforcement of regulations, and right to education (Anderson et al., 2011). This statement confirms the vulnerability of child workers, including workers in the entertainment industry. They are innocent, naive, immature, and inexperienced to deal with anything in life. Thus, the legislator has to come out with a legal policy to provide comprehensive protection to them. Concerning their right to education, Article 28 of CRC provides that a child employee should be able to reach the highest standard of education appropriate to their capability.

Vickes (2011) indicated that child employees tended to have problems finding a balance between studies and work. In Malaysia, this is very common. Child celebrities with busy work schedules normally face difficulties paying full attention to studies. This would affect their right to receive proper education as there is no regulation to provide on-set tutors or teachers to compensate for the amount classes they have skipped. Even though Industrial Revolution 4.0 or IR 4.0 (2018) stresses using technology in education, and the learning process can be done virtually; student engagement with the school and

teachers is still important. How can child performers adapt to all the challenges in the education world, if they are constantly absent from school?

In line with IR 4.0 (2018), students need to understand how to associate, employ and apply different information in diversified circumstances, and how to facilitate a better understanding to develop their learning abilities. New ways of communication should be created to stimulate critical thinking and complex problem-solving, apart from acquiring the skills to be creative, innovative, and flexible. These skills and competencies need the full participation of the children working in the entertainment industry. But the question is, how prepared they are for this? They may be left behind in terms of education and will never be able to excel in it since their focus is on the show business.

Under international law, the right to education is guaranteed by Article 26 of *The Universal Declaration of Human Rights 1949* (UDHR). All human beings cannot be denied the right to education. Besides, Article 26(1) of UDHR states that education shall be made free at the elementary and fundamental stages and that elementary education is compulsory. Article 28 of CRC also mentions children's right to education. It should be noted that the UDHR, *The International Covenant on Economic, Social and Cultural Rights 1966* (ICESCR), and the CRC obliges the state to provide free, compulsory primary education. Several other treaties reaffirmed the right to education. In 1951, the Convention Relating

to the Status of Refugees or also known as *The Refugee Convention 1951* or the Geneva Convention of 28 July 1951, confirms the right to education for all including refugees. Apart from that, the UNESCO Convention against Discrimination in Education was held in 1960, guaranteeing the right to education for all human beings. It was then followed by the International Covenant on the Elimination of All Forms of Racial Discrimination in 1965 and the Convention on the Elimination of All Forms of Discrimination against Women (CEDAW) in 1979, discussing the right to education for women among other things.

In Malaysia, two main statutes govern the education system i.e. the *Federal Constitution 1968* and *The Education Act 1996*. The Federal Constitution guarantees the right to education in Article 12 by protecting students against discrimination in terms of admission to public schools and the payment of fees. All public schools must use the national curriculum that indicates the knowledge, skills, and values that students are expected to gain at the end of the respective duration of their education. This is stated in Section 18 of *The Education Act 1996*. On the other hand, Section 29A of *The Education Act 1996* states that in Malaysia, primary education is compulsory. Parents and guardians are responsible for enrolling their children in compulsory primary education for 6 years (standard one to six). In violation of this, parents can be fined up to RM5000 or jailed for a maximum of six months or both upon conviction.

For the children working in the entertainment industry, there is a likelihood that they will neglect school due to their commitment to the show business. Their shooting time might take place at night, or they have a performance at night, or their shooting area is too far from home; all these will be factors that possibly cause them to skip schools. Some might suggest that these children may undergo home-schooling instead, but the practicability of this remains in question. Concerning this, the education Minister, as stated in Section 29A (3) of *The Education Act 1996*, may exempt a pupil or a class of pupils from attending compulsory primary education, subject to several conditions. As far as schooling is concerned, child entertainers in Malaysia have several options to access education. Some go to private schools or afford home-schooling and many attend public schools.

Practices in Other Jurisdictions

In respect of the right to education, the practices in other countries should be referred to. Their experience can serve as a guideline to protect the educational rights of child entertainers in Malaysia. There are laws governing child employment as early as the 1930s in the United Kingdom. In 1968, *The Children (Performances) Regulations* were enacted. This was followed by *The Children (Protection at Works) Regulations 1998* and *The Children (Performances) (Amendment) Regulations* in 2000. One of the provisions states that a licence holder must provide an approved registered matron/chaperone to take care of the child's

welfare at all times during the employment. It includes accommodation, transport, food and drink, premises, and other necessary arrangements. If the authority feels that the education of the child (as advised by the headmaster of the school) might be affected and if no proper supervision is provided by the licence holder as required by the law, the licence shall not be granted. If a longer period is required for the duration of employment, the licence holder must also provide a competent private tutor to teach the child for at least three hours a day (Arrowsmith, 2001).

Regulation 13 of *The Children (Performances and Activities) (England) Regulations 2014* states that the licence holder must make sure that the arrangements for the child's education (during the legal tender of the licence approved by the licensing authority) are carried out. As stated in paragraph 3 of Regulation 13, the licensing authority shall not approve any arrangements for the education of a child by a private teacher, if the conditions required by this regulation are not fulfilled. The licensing authority must be satisfied that the child will receive education for not less than six hours a week, and for not more than five hours on any such day (Rothwell, 2016). Subsequently, the lesson will be properly taught by the private teacher who must be a reliable person to teach the children. Rothwell (2016) further stated that the licensing authority should approve the arrangements for the education of a child by a private tutor if they were satisfied that the child would receive education not less

than three hours on each day on which the child would be required to attend school (if he or she is a pupil). The duration must not be less than six hours a week and more than five hours on any working day.

In Australia, working children are governed by *The Child Employment Act 2006* and *The Child Employment Regulation 2006*. These laws protect children from performing any work that may be harmful to their health or safety, physical, mental, moral, and social development. The law also aims to protect the education of the children and certifies that the work will never impede the children's education or schooling. The Guide to the Employment of Children in the Victorian Entertainment Industry including the Mandatory Code of Practice (Victoria State Government, 2019) states that if a child's school has granted an exemption without a tutoring stipulation, the employer must ensure that the child receives two hours of tutoring per day when they miss more than nine days of school while working. Tutors must be registered as a teacher in Victoria through the Victorian Institute of Teaching and are appropriately qualified to teach the child in question. Tutoring is generally 10 hours per week or as specified by the school principal and the employer must provide an exclusive and conducive area for tutoring purposes. The law also states the maximum working hours per day and the maximum number of working days per week for some age groupings (Cotter, 2012). Specific employer obligations are also part of the austere conditions of an employer to ensure the welfare of the child is not jeopardized

– inclusive of travel arrangements, duty to take care of accommodation, food and drink, and amenities. Enforcement of these provisions shall be carried out by inspectors who monitor, ensure compliance and investigate for any such contravention of the law (Cotter, 2012).

Besides the United Kingdom and Australia, Sand (2003) said that the European Council Directive 94/33/EC of 22nd June 1994 on the protection of young people at work was also concerned with child performers' education. Article 5 of the directive states that if children are employed for performing in cultural, artistic, sports, or advertising activities, prior authorisation must be obtained from the competent authority. The authorisation comes on the conditions that the engagement in employment shall not be harmful to the safety, health, and development of children, and shall not affect their attendance at school.

CONCLUSION

A standard guideline needs to be implemented to protect the rights of child entertainers in Malaysia. Though Malaysia has the legal framework related to child employment, it does not cover the legal protection available to child entertainers. Children who are working in the entertainment industry need specific guidelines to regulate their activities. Their rights, welfare, and interests must be safeguarded as they are part of the vulnerable group. They need additional protection as they are likely to be exposed to exploitation, manipulation,

discrimination, and other problems that may affect their lives. Their right to education must also be preserved by guiding them on how to access proper education despite the nature of their work. Additionally, Malaysia should have a clear child protection policy to promote the best interest of the child principle, one that reaches everyone in the entertainment industry. The spirit of Article 3 of the CRC must be disseminated to create awareness among the public regarding children's rights. To conclude this, it is the duty of all players in show business and the government as well as the society to protect the rights of all children. To ensure success, the enforcement of law should be stricter and adheres to the guidelines provided by relevant authorities. Although there are existing regulations or codes of ethics to promote best interest principles among players in the entertainment and the public at large, the lack of enforcement may expose children to continuous exploitation.

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