THE DEVELOPING MARKETING STRATEGY TO PROMOTE FILM TOURISM IN MALAYSIA

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ABSTRACT

This paper reviews the conceptual framework of film tourism marketing mix and theproposed framework of the marketing strategy to promote film tourism in Malaysia. A convergent mixed methods design collected qualitative and quantitative in parallel. For qualitative, in-depth interviews with tourism and film industry in Malaysia (n=11) was employed. Whereas, tour operator survey (n=313) of Malaysia Association Tour and Travel Agent (MATTA) was chosen. From data integration, seven success factors (tools) of marketing strategy are identified to promote film tourism in Malaysia. It includes film products, destination attributes, location access, destination promotion, creative teams, packages based on famous film and collaboration film commissions and government efforts. The practical implication of this paper will be of value to academics and industry practitioners interested in film tourism and indeed tourism in general as well as students studying the film tourism phenomenon. It also could benefit destination managers, academics, film and television stakeholders who have an interest in screen-tourism destination development.

Keywords: Film tourism; marketing strategy; marketing mix; success factors

1.0   INTRODUCTION

Malaysia tourism industry was the third largest contributor to the economy in 2017 with the direct contribution of RM 82.1 billion to Malaysia's Gross National Income (Tourism Malaysia, 2018). However, tourist arrival recorded decreased by four percent to 25.7 million arrivals in 2017 compared to 26.8 million arrivals in 2016. In response to the decline in the number of tourists, the Malaysian government has initiated numerous marketing strategies to meet the target demand.

However, the marketing strategy of the Malaysia tourism industry could be greatly increased through films. This phenomenon is called film tourism, where tourists visit the location portrayed in films. Most of these destinations has turned into a popular tourist attraction and consequently increase the number of tourists. For example, film *Lord of the Ring (LOTR) trilogy, Braveheart, Harry Potter trilogy, The Beach, The Entrapment* and others.

In Malaysia, several foreign films have success to promote the destination to international tourists. The best example is the first series of TV shows 'Survivor' (2000)

which promoted Three Island in Sabah (Pulau Tiga) as a preferred destination in the world. Another example is film *Anna and The King* (1999) in Penang, *Don 2* (2011) in Langkawi, *Entrapment* (1999) in Petronas Twin Towers, Kuala Lumpur and recently film *Kabali* (2016) in Selangor.

Due to these films have a positive effect on tourism destination, Malaysia government has introduced 30% incentive in 2013 to encourage more foreign film productions to shoot in Malaysia. As reported by Film in Malaysia Incentive in 2017, from 2013 until 2017, about 30 projects were recorded from foreign film productions. Thisnumber shows that incentive would help Malaysia not just as international film locations in Asia, but to promote the destination in Malaysia.

However, there has been a limited understanding of how the film products in Malaysia can promote the tourism industry as a tourist destination. For that reason, this paper intends to explore what are the success factors to promote film tourism in Malaysia. Therefore, this paper aims to review the conceptual framework of film tourism marketingmix and the proposed framework of the marketing strategy to promote film tourism in Malaysia.

2.0 RESEARCH OBJECTIVES AND RESEARCH QUESTIONS

The objectives of the paper are:
   (a) to review conceptual framework of film tourism marketing mix; and
   (b) to explore the marketing strategies to promote film tourism in Malaysia.

The research questions are:
   (a) What is conceptual framework of film tourism marketing mix?
   (b) What are the marketing strategies to promote film tourism in Malaysia?

3.0 LITERATURE REVIEWS

3.1 Understanding of Film Tourism Marketing Mix

To understand the film tourism marketing strategy, it is important to understand the basic ideas of the marketing mix. The marketing mix is tools that may be manipulated to meet a specific objective and attract the target market (Cooper et al., 1998). Traditionally, the marketing mix consists 4P namely product, price, promotion, and place. But then, more Ps are introduced to meet the changing demand. In the perspective of the tourism industry, Morrison (2010) proposed 8P's of service marketing mix to promote the destination. Whereas, Kerrigan (2010) suggest five tools to promote films. Both marketing mix is presented in Table 1.
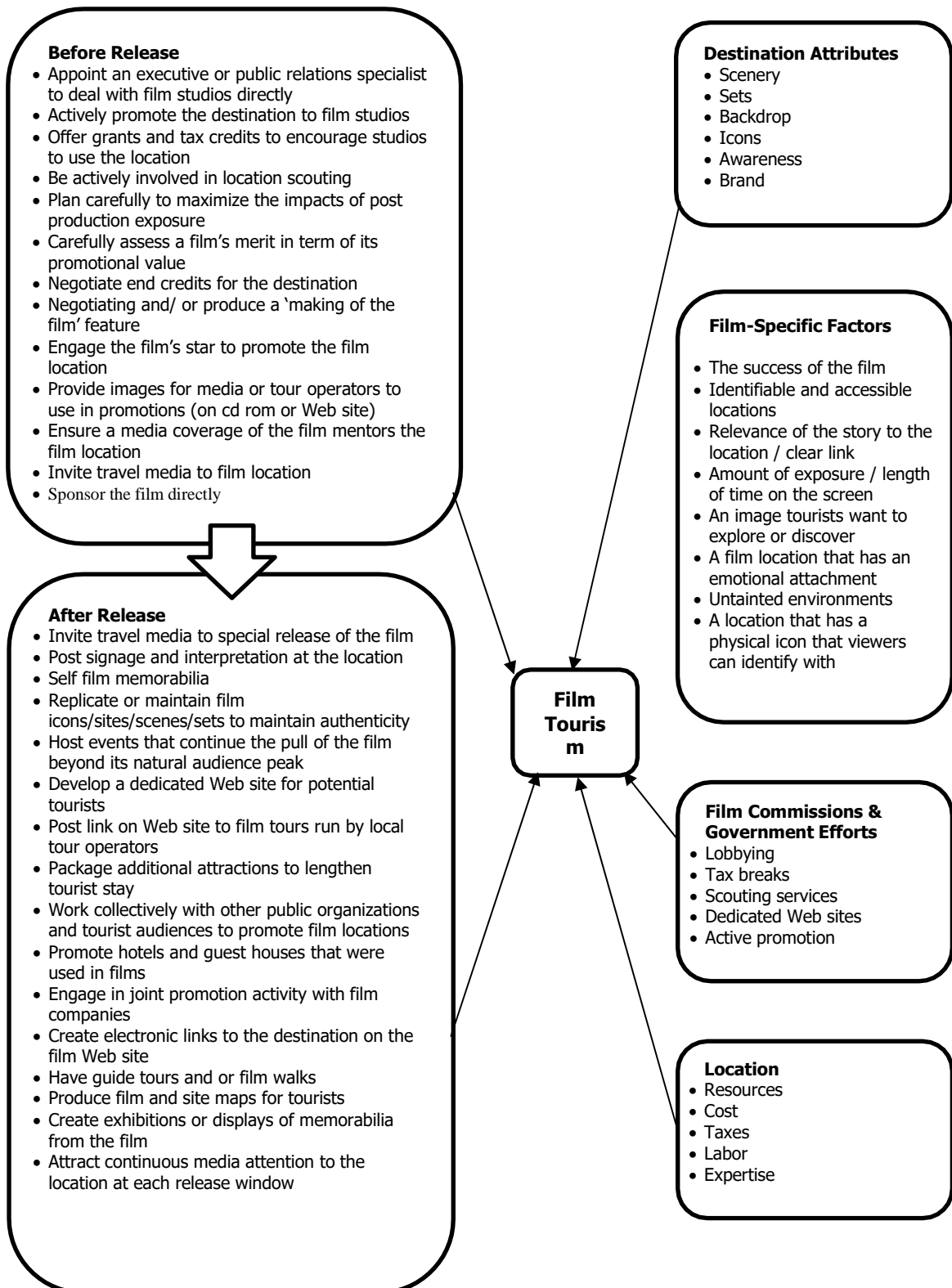
Table 1: Marketing Mix: Tourism and Film

Morrison (2010) Service Marketing Mix (8P)	Kerrigan (2010) Film Marketing Mix (5 tools)
1) Product – the range of product/services mix offered to customers 2) Place – how the product will be made available to consumers 3) Price – Part of a comprehensive revenue management and pricing plan 4) Promotion – specific combination of marketing techniques 5) People – developing human resources plans and strategies 6) Programming – customer-oriented activities 7) Partnership – cooperative marketing, increasing the reach and impact of marketing efforts 8) Physical evidence – ways in which business can demonstrate their claim and customers can document their experiences	1) Creative teams (producer, cinematographers and other creative personnel) 2) Actor (stars or non-stars) 3) Script/genre – classification of films such as comedy, thriller, romantic, fantasy, etc. 4) Age of classification – type of film on offer 5) Release strategy – distribution or promotion

In the perspective of film tourism, Hudson and Ritchie (2006a) have introduced a model of exploiting film marketing opportunities as presented in Figure 1. They have suggested that five factors promote film tourism. It includes film specific factors, destination marketing activities, destination attributes, location and film commissions, and government efforts.

a) *Film specific factors:* Before starting to plan marketing activities, it is important to think about which specific factors or film products to select for marketing purposes. Hudsonand Ritchie (2006a) highlight that tourism inducing films have to be box office successes to generate sufficient place exposure. Success means that the film should have a strong connection between story and location, which can create an emotional attachmentbetween audience and location (Olsberg/SPI, 2007). It was also beneficial if the location had some iconic feature, so that it easy to identify (Frost, 2006). The amount of time the destination was exposed on film for is also a critical factor. Beeton (2005) on the other hand, suggested that film theme parks and film festivals are also can attract tourists to visit the location associated with the film.

b) *Destination marketing activities*: Destination marketing is about how places are marketed; it involves before and after the release of film products. Before film release, Hudson and Ritchie (2006a) have suggested attracting film productions through incentives, scouting services and promoting film locations. To be more effective, destination promotion through online and offline. On the other hand, copyright negotiations with the production company about the use of image material for tourism marketing purpose. Moreover, invited travel media to film location, negotiate with filmstar to promote the location and provide an image for media or tour operator for promotion purposes. Meanwhile, after the film release, Hudson and Ritchie have suggested several ways to maximize the film locations. It includes the development of package tour based on popular films, promote hotels and guest houses that were used in films, provide a movie maps for tourists, replicate or maintain film icons/sites/scenes to maintain authenticity and engage in joint promotion activity with film companies.

c) *Destination attributes*: Extraordinary landscapes qualities, a unique social and cultural vantage point, icons, and/or an image in films are becoming crucial to inspire film tourists to visit the film locations. Tourists can identify with and wish to explore or rediscover. According to the National Visitor Survey of 2003, film Lord of the Rings is the main reason for tourists travelled to New Zealand. The Three Islands, Sabah (Malaysia), was chosen as the place to the reality TV show 'Survivor' (2000) and attract more fanstourists visit the islands.

d) *Location*: Hudson and Ritchie (2006a) noted that several factors are to become crucial when to promote film location. In most cases, the cost is the main reason for producers to choose the site. Some film locations are used as double for another place due to a low budget. Taxes are another reason for producers to decide on the film location. Moreover, well-trained crews, solid infrastructure and expertise contribute to the film-friendly location. Roesch (2009) highlighted the importance of key players such as the film industry and the tourism industry to promote film tourism. Film commissions and government efforts.

A challenge from a film tourism perspective is to attract the kind of productions that can create film tourism, namely productions where the locations featured represent the location in the story rather than doubling for another destination. Therefore, Hudson and Ritchie (2006a) suggested that the government should offer tax breaks, scouting services and lobbying to attract film productions. The collaboration between film commissions and government efforts in active promotion and dedicated website is also crucial.

Before Release
- Appoint an executive or public relations specialist to deal with film studios directly
- Actively promote the destination to film studios
- Offer grants and tax credits to encourage studios to use the location
- Be actively involved in location scouting
- Plan carefully to maximize the impacts of post production exposure
- Carefully assess a film's merit in term of its promotional value
- Negotiate end credits for the destination
- Negotiating and/ or produce a 'making of the film' feature
- Engage the film's star to promote the film location
- Provide images for media or tour operators to use in promotions (on cd rom or Web site)
- Ensure a media coverage of the film mentors the film location
- Invite travel media to film location
- Sponsor the film directly

After Release
- Invite travel media to special release of the film
- Post signage and interpretation at the location
- Self film memorabilia
- Replicate or maintain film icons/sites/scenes/sets to maintain authenticity
- Host events that continue the pull of the film beyond its natural audience peak
- Develop a dedicated Web site for potential tourists
- Post link on Web site to film tours run by local tour operators
- Package additional attractions to lengthen tourist stay
- Work collectively with other public organizations and tourist audiences to promote film locations
- Promote hotels and guest houses that were used in films
- Engage in joint promotion activity with film companies
- Create electronic links to the destination on the film Web site
- Have guide tours and or film walks
- Produce film and site maps for tourists
- Create exhibitions or displays of memorabilia from the film
- Attract continuous media attention to the location at each release window

Destination Attributes
- Scenery
- Sets
- Backdrop
- Icons
- Awareness
- Brand

Film-Specific Factors
- The success of the film
- Identifiable and accessible locations
- Relevance of the story to the location / clear link
- Amount of exposure / length of time on the screen
- An image tourists want to explore or discover
- A film location that has an emotional attachment
- Untainted environments
- A location that has a physical icon that viewers can identify with

Film Tourism

Film Commissions & Government Efforts
- Lobbying
- Tax breaks
- Scouting services
- Dedicated Web sites
- Active promotion

Location
- Resources
- Cost
- Taxes
- Labor
- Expertise

Figure 1: Film Tourism: A Model of for Exploiting Film Marketing Opportunities
Source: Hudson and Ritchie (2006a)

3.2 Study Site: Film to Promote Destination in Malaysia

In the perspective of Malaysia film industry, Malaysia has been chosen as foreign film locations from along ago due to the unique natures/cultures and historical places. For instance, film Anna and The King (1999), Entrapment (1999), Police Story 3 (1993), TV Series 'Survivor' (2000), Road to Dawn (2003), Sleeping Dictionary (2003) and recently filmKabali (2016) and Venom (2018).

The introduction of 30% financial incentive in 2013 through Film in Malaysia Incentive (FIMI) has attract more international filmmakers to shoot in Malaysia. Similar to Pinewood Iskandar Malaysia Studio (PIMS), Johor, it was built in 2013 with aim to encourage film productions shoot at film studio including TV Series Marco Polo (2015), Lost in The Pacific (2015) and Ni'ihau (2017).

However, Malaysia faced several challenges in attracting foreign film productions in Malaysia. Firstly, the lack of publicity to promote international film productions in Malaysia. According to the deputy of director, FINAS (2017), there is no public relation to take over the responsibility to promote Malaysia as a film destination. Secondly, FIMI is lack in boosting tourism destination in Malaysia. Based on the FIMI's requirements, incentive only highlighting the spend of MYR5 million of QMPE and hired 30% local crews but less on tourism pull factor. Compared to other countries, tourism elements become the mainpriority. For example, Malta offers an additional 2% incentive credit (aside of 25% cash rebate) to producers if the production is going to be valuable for tourism (Euro Screen Report, 2013).

Finally, lack of professional crews particularly at Pinewood Iskandar Malaysia Studio (PIMS). It was highlighted by Public Relation Manager, PIMS that aside of hi-tech facilities, Malaysia should provide the high skill crews to cater to the demands (Abdullah and Ishak, 2010). Therefore, several actions or initiatives are needed if Malaysia intent to become a world-class film location as well as a preferred holiday destination.

In the perspective of Malaysia tourism industry, theme parks based on popular animation/fiction films becomes of the main attractions for tourists particularly international family tourists visit Malaysia. It can be seen through the growing number of theme parks in Malaysia such as Legoland Malaysia Resort (Johor), 20th Century Fox Genting Highland (Pahang), Movie Animation Parks Studio (Perak), Hello Kitty Park and Angry Birds Park (Johor Bahru). As reported by CNN Travel (2015), Malaysia is fast becoming the theme park capital in Southeast Asia.

4.0 THE PROPOSAL OF CONCEPTUAL FRAMEWORK ON MARKETING MIX FOR FILM TOURISM

This paper reviews the conceptual framework of film tourism marketing activities by Hudson and Ritchie (2006a). The review is necessary due to most of the previous study is more focus on marketing activities but less on success factors. In this regards, 8Ps Morrison (2010) of Marketing Services and Kerrigan (2010) of Film Marketing Mix are used as a guideline to develop a conceptual framework.

Based on this, the proposed conceptual framework of film tourism marketing mix is provided. This framework is important for marketers to decide which strategic tools or

factors should be applied to attract tourists as well as film production to the places. The proposed framework is presented in Figure 2.
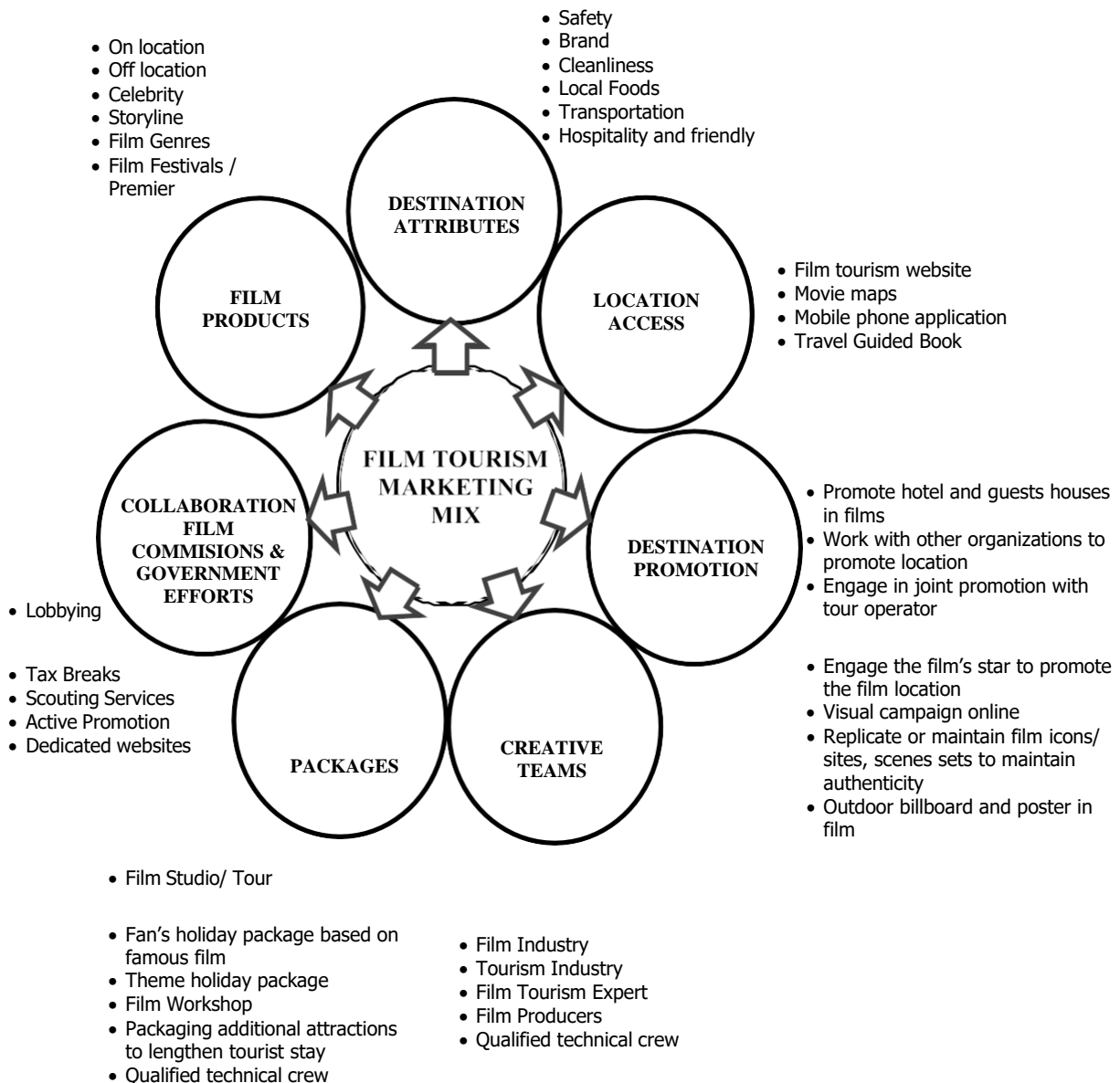
Figure 2: The Proposed Conceptual Framework
Source: Adapted from Hudson and Ritchie (2006a)

The proposed conceptual framework of film tourism marketing mix consists of seven success factors, namely:

a) *Film products:* The core of any film tourism marketing mix is film products: on location, off location, storyline, celebrity, film genres and film festivals. These characteristics are important because they can play as a primary driver for tourist to decide on traveling to the film location.

b) *Destination attributes*: It's suggested that the ideal film location to inspire film tourists is extraordinary landscape qualities, a unique social and culture, brand, safety, hospitality and friendly, local foods, cleanliness, and transportation.

c) *Location access*. To provide the information about the destination that has been portrayed in the film including film tourism website, movie map, mobile phone application, and travel guidebook.

d) *Destination promotion*: Promotion is the activity that is known as 'below the line', which is dealing with the consumer indirectly via other channels (e.g. billboard, poster). 'Above the line' covers direct communication including visual campaign, engage the film's star to promote film location.

e) *Creative teams*: The key players who are responsible to develop and plan the development of film tourism. It consists of film industry, tourism industry, film tourism expert, film producers, and qualified technical crews.

f) *Packages*: The package is the number of components together to form a holiday experience for the customers. In the case of film tourism, package tours are based on popular films.

g) *The collaboration of film commissions and government efforts*. Strategic collaboration between film commissions and government level (e.g. tourism industry, public authority). The collaboration involves lobbying, tax breaks, scouting services, active promotion, and dedicated websites.

5.0   RESEARCH METHOD

5.1   Research Design, Sample Size and Data Collection

Convergent design was implemented concurrently or parallel where two data were collected and analyzed at the same time and then integrating the results. It involves two stages of data sources as presented in Figure 3. In stage one, in-depth interviews were employed dueto no adequate data on marketing strategy of film tourism in Malaysia. A purposefulsampling technique was adopted. For the purpose, 11 key stakeholders from tourism andfilm industries in Malaysia were interviewed to gain specific data on what are the marketing activities that concerning to film tourism in Malaysia. Semi structured interview protocol was used to on key stakeholders, using tape recordings with respondent's consent and email.
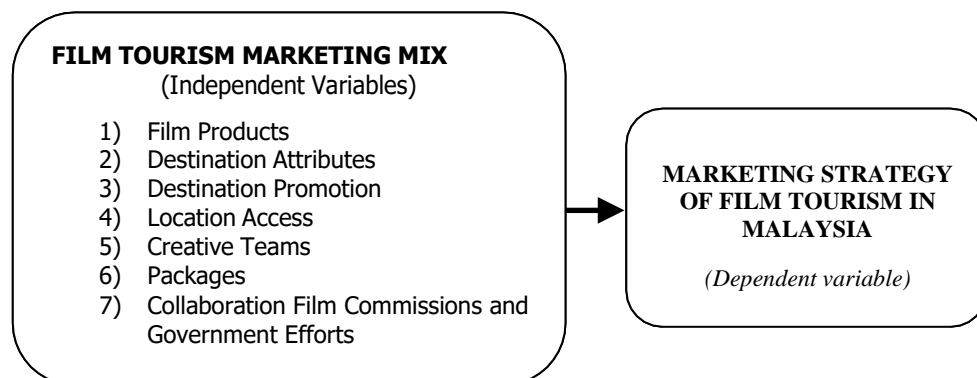
STAGE 1: Qual
(In-Depth Interviews with Key Stakeholders)

S-DESIGN: Purposive Sampling
S-SIZE: 11 key stakeholders
S-RESPONDENT:
1) Ministry of Tourism, Culture and Environment Sabah (KePKAS)
2) Head of Research & Tourism Development Division, (KePKAS)
3) Product Manager, Sabah Tourism Board
4) Marketing Division, Sabah Tourism Board
5) Deputy of Director, Sabah Parks
6) Public Relation Officer, Tourist Information Centre Langkawi
7) Director General, FINAS
8) Deputy of Director General, FINAS
9) Advisor of Creative Industry of Sabah and Sarawak, FINAS
10) Director of FIMI, FINAS
11) Advisory of Creative Industry, MCMC
INST: Face to face and email interviews
ANSIS: Thematic Analysis

STAGE 2: Quan
(Tour Operator Survey)

S-DESIGN: Simple Random Sampling
S-SIZE: 313 participants
S-RESPONDENT:
Tour Operators of Malaysia Association Tour and Travel Agents (MATTA):
1) Penang (n=30)
2) Kedah (n=39)
3) Kuala Lumpur (n=135)
4) Melaka (n=11)
5) Perak (n=28)
6) Sabah (n=70)
INST: Online Survey (Survey Monkey)
ANSIS: Statistical Analysis

Cross Referencing

Findings: Interpret or explain convergence / divergence

Figure 3: Convergent Mixed Methods Design for Marketing Strategy of Film Tourism in Malaysia
Source: Modified from Creswell and Plano Clark (2011)

Tour operator survey for stage two, on the other hand to explore the critical success factors to promote film tourism in Malaysia. This survey was developed based on adapted from Hudson and Ritchie (2006a). The questionnaires were sent to 313 of Malaysia Association Tour and Travel Agents (MATTA) through email. A simple random sampling was adopted to select respondent 'randomly' from 6 states of MATTA tour operators in Malaysia, namely Penang (30), Kedah (39), Kuala Lumpur (135), Melaka (11), Perak (28) and Sabah (70). The chosen due to these states have been used as film locations from foreign film production. Respondents were asked based on two sections: (a) information about MATTA tour operators, and (b) success factors (tools) to promote film tourism in Malaysia.

FILM TOURISM MARKETING MIX
(Independent Variables)

1) Film Products
2) Destination Attributes
3) Destination Promotion
4) Location Access
5) Creative Teams
6) Packages
7) Collaboration Film Commissions and Government Efforts

MARKETING STRATEGY OF FILM TOURISM IN MALAYSIA

(Dependent variable)

Figure 4: Research Conceptual Framework
Source: Adapted from Hudson and Richie (2006a)

5.2   Data Analysis & Integration Data

Thematic analysis was adopted to analyze data collection for in-depth interviews (Braun and Clark, 2006). Whereas, Statistical Package for the Social Science (SPSS) was applied for analyzing tour operator survey data collection. It involves Principal Component Factor Analysis (PCA), descriptive statistics and reliability. In mixing decision, integration through the merging of data was employed. The reason is to achieve convergent validation, where different kinds and sources of data converge and are found congruent (Kaplan and Duchon, 1988). The results of both qualitative data and quantitative data were firstly presently separated. Then, it brought together into the table, namely joint display to cross- check each other. The interpretation based on the combination of results.

6.0   FINDINGS AND DISCUSSION

The findings aim to review the conceptual framework of film tourism marketing mix and to explore marketing strategies to promote film tourism in Malaysia. Five of findings in this paper are convergent, which means validation achieved from cross-checking with two setsof data except for two findings namely creative teams and collaboration film commissions and government efforts.

Table 2: Summary of Findings from Two Data Sources

Themes	Qualitative	Quantitative	Remarks
	Data 1: In-depth Interviews with Key Stakeholders Responses	Data 2: Tour Operator Survey Results	
Film Products	• Natural landscapes, cultures & iconic landmarks • Film stars • A location's connection to the story whether as a backdrop/substitute places	• On location (M=4.33) • Film festivals (M=4.04) • Off location (M=3.96)	Congruent
Destination Attributes	• Diversity of cultures • Friendly people	• Hospitality and friendly (M=4.55) • Safety (M=4.42)	Congruent
Location Access	• Website • Social media	• Mobile phone app. (M=4.15) • Film tourism website (M=4.05)	Congruent
Destination Promotion	• Advertising (print and media) • Publicity (events, tradeshow, campaign and public relations)	• Visual campaign to promote destination (M=4.17) • Outdoor billboard & poster based on film (M=3.91)	Congruent
Creative Teams	• Film industry (FINAS) • Tourism Industry (Tourism Malaysia)	• Tourism industry (M=4.25) • Film industry (M=4.06)	Divergence
Packages	• Packaged tour based on famous films	• Fan's holiday package based on famous film (M=4.40)	Congruent
Collaboration Film Commissions & Government Efforts	• 30% financial incentive • Scouting services • Active joint promotion (e.g. cinema promotion. Outbound marketing to promote FIMI)	• Active promotion (M=4.42) • Dedicated website (M=4.31) • Tax Breaks (M=4.00)	Divergence

6.1   Film products

The finding shows that five characteristics were succeeded to develop the concept of film tourism in Malaysia. Firstly, on location where tourists are induced to visit the location in Malaysia due to the image of nature/cultures were portrayed in films. This is indicated by one response from one informant: "Nature, because it shows the uniqueness of our tropical island" (Interview informant). This means that on location can become the key driver for visitation, as supported by Hudson and Ritchie (2006a), that 'place' is the most powerful pull film to induce tourism. Similar to Frost (2006), acknowledged that landscapes that provide a backdrop in the film can contribute to the increasing number of tourists. Therefore, it's suggested that Malaysia should to continue to preserve natural resources and protect cultural heritage places and values, to encourage more international tourists to visit Malaysia.

Secondly, film festivals in Malaysia such as ASEAN International Awards (AIFFA), Kuching, Sarawak is another film product that encouraged tourists to visit Malaysia. Even though it not purposely inducing tourists to visit the specific locations but it helps to increase the awareness of the destination. This finding is consistent with Beeton (2005). She argued that film festival has been little emphasis on film festivals as tourism attractions. The reason is that most of the events more on convention or trade show than a public festival.

Thirdly, film theme parks (off location) are identified as one of the best film products to induce tourists in Malaysia. For example, Legoland Malaysia Resort, Johor Bahru, the majority of visitors are interested to see Emmet Brickwoski, Lucy Wyldstyle, Ninjago, etc. In other words, film theme parks offer tourists to see their favorite animation characters in physical form. This finding concurs with the finding of Beeton (2005), who also stresses that film theme parks can fulfill the tourist's dream into reality.

Another reason is to gain personal experience by riding the virtual reality (VR) roller coaster. The advantage of VR rides compared to conventional rides, it allows the users to travel in a fantasy experience and interact with the LEGO characters. Furthermore, low price of fee entrance compared to other foreign countries (e.g. Singapore, US, Japan) make Malaysia become one of the preferred family destinations in Asia.

Fourthly, the finding shows that tourists are more interested to visit the locations if it has a strong relationship with celebrity. The reason is that celebrity can provide high attention and identification of destination to the tourists. This finding is consistent with Leeet al. (2008), that celebrity is one of the powerful agents to influence people's perception through the familiarity of destination and intention visitation. This study suggests that both FINAS and film productions need to choose a celebrity who can create a strong relationship with audiences and intention.

Fifthly, a location associated with the storyline can create a strong emotional connection between audiences and places, and as a result, encourage tourists to visit Malaysia. For example, film Entrapment (1999) has portray Petronas Twin Towers as a placekey role at the last scene and has attract more tourists to visit Malaysia particularly Kuala Lumpur. However, as mentioned by Tokoh FINAS 2016 through an in-depth interview, a substituted place is also considered acceptable in Malaysia. The reason is that Malaysia film industry is still new and it is an opportunity for Malaysia to increase the awareness of the destination, particularly for the historical sites. For example, film Anna and The King (1999) used Penang as a substituted place for Siam's story (Thailand). In another word, despite

substitute place is found less encourage visitation but at least it is a success to enhance the awareness of destination in Malaysia widely.

6.2   Destination attributes

The finding shows that hospitality and friendly, diversity of cultures and safety are the best attraction in Malaysia, as supported by Dann (1981) that destination attributes determine a tourist's decision of "where to travel". This means that aside from encouraging tourists to visit the film locations, destination attributes such as safety and hospitality and friendly are also important for tourists to Malaysia.

6.3   Location Access

The finding shows that mobile phone application, film tourism website, and social media are the best channels for tourist access the film locations in Malaysia. This is supporting by Hudson and Ritchie (2006a). Film tourism website could display maps and descriptions of destination from the popular foreign films in Malaysia even though it was released a long time ago. Whereas, a mobile phone application allows the users to download their location pictures and share them in social media. Social media can be described as 'word of mouth' where the power of purchases lies not the individual but with social groups (Kotler et al., 2010).

6.4   Destination Promotion

The finding shows that advertising and publicity are important methods to promote film tourism in Malaysia. Advertising can be implemented both offline (e.g. outdoor poster/ billboard) and online (digital/ social media). As noted by the Marketing Manager of Sabah Tourism Board, the combination of traditional and online marketing was applied to promote destination widely in Malaysia. Kotler et al. (2016) also supported this finding. They believed that to reach effectively marketing strategy, it is useful to use both combinations of offline and online marketing.

Aside from advertising, publicity, also can help to maximize film tourism in Malaysia. Publicity through a visual campaign is identified as the best method to encourage visitation in Malaysia. It can be done by choosing the image location in popular films into Malaysia' tourism campaign. For example, Sabah Parks has experienced to used Rock Stone from TV Series 'Survivor' as a campaign strategy to promote Three Islands in Sabah. It wasmentioned during an in-depth interview with Sabah Park Deputy Manager. This finding is supported by the previous study by Hudson and Richie (2006a) and Roesch (2009), that the usage of image location in films can help to promote the destination.

However, the creation of marketing campaigns that focus on a feature film or a TV series is often complicated due to the strict copyright policies of production companies. In general, there are two ways of approaching such a campaign. The more effective way is to try to establish cooperation with the involved production company and to negotiate reciprocal deliverables which enhance each other's promotion efforts. In the case of the production company which is not willing to collaborate, the destination marketers have to resort to ambush marketing, by trying to promote the destination via the film without

breaching any copyrights. This can be very effective indeed but requires caution in order not to breach any copyrights.

6.5   Creative Teams

The finding shows that Tourism Malaysia and FINAS are identified most important in creative teams. Whereas other creative teams such as film productions, technical crews, and film tourism expert show less important (low mean) in this study. It is supported by Roesch (2009) that the importance of government to set up a professional network to develop the success of film tourism. FINAS plays an important role in attracting film producers to shoot their films in Malaysia by offering 30% incentive (cash rebate) as well as can increase the awareness of destination in Malaysia. Whereas the role of Tourism Malaysia is not only limited to permit permission and scouting services but it should involve before, during and after the film released.

6.6   Packages

The finding shows that the fan's holiday package based on famous films is a clear success in encouraging fan tourists to visit film locations in Malaysia. It's consistent with a previous study (Hudson and Ritchie, 2006a). Whereas, other tour packages such as film location tour and film walk found less important (low mean) due to the respondent is not familiar. Fan's holiday package based on famous films is a necessary component because it allows tourists to visit the exact location. The greatest example is the Kabali Tour Package and SurvivalTour Package who found success in encouraging tourists to visit film locations in Malaysia.

6.7   Collaboration Film Commissions and Government Efforts

The finding shows that two most significant for the collaboration film commissions and the government efforts to promote film tourism in Malaysia, namely active promotion and incentive. However, scouting services is also considered important for this study to help film company productions shoot during its locations.

Active promotion involves collaboration between FINAS, Tourism Malaysia, Pinewood Iskandar Malaysia Studio, local film theme park company or even international film productions. This finding is supported by Roesch (2009) that the less attraction of film destination may be due to the less of media coverage and promotion. The collaboration involves in three stages: 1) pre-production, encourage foreign film productions to shoot in Malaysia particularly 'high profile production', 2) production, press release, advertising the film location, artist, etc. and 3) post-production, film destination campaign, film tourism website, film tours packages, etc.

The incentive is also important to encourage more film productions to shoot in Malaysia and most important is to help promote destinations in Malaysia. This finding is consistent by Hudson and Ritchie (2006a). It's suggested that the negotiation between FINAS, Tourism Malaysia and foreign film productions during pre-production where the storyline should portray Malaysia's nature/cultures into their films. Whereas, scouting services help to facilitate the filming process by providing technical recces such as ranger park or local people.

Based on the seven findings, this paper has proposed conceptual framework of marketing strategy to promote film tourism in Malaysia as presented in Figure 5.

Figure 5: Proposed Framework of Marketing Strategy to Promote Film Tourism in Malaysia
Source: Adapted from Hudson and Ritchie (2006a)

7.0 CONCLUSION

This paper reviews conceptual framework of film tourism marketing mix and proposed framework of marketing strategy to promote film tourism in Malaysia. Mixed methods convergent design was applied in this paper where qualitative (in-depth interviews stakeholders) and quantitative (tour operator surveys) were collected in parallel. The finding has proposed framework of the marketing strategy to promote film tourism in Malaysia. It includes seven success factors: (1) film products, (2) destination attributes, (3) location access, (4) destination promotion, (5) creative teams, (6) packages based on famous films and (7) collaboration film commissions and government efforts.

The contribution of this paper consists of three key areas. First, the results of the conceptual framework of marketing strategy to promote film tourism in Malaysia could be used by different audiences. Film tourism does not serve a specific group of people but instead every film has own its target market, some films attracting more tourists thanothers. Second, this finding provides policymakers (FINAS) to develop great incentives for attracting more foreign film productions to Malaysia and become a guide for Malaysia Tourism industry to enhance their tourism products through films. Third, the using mixed methods design provide a unique contribution to the outcome of paper and it allows to develop the comprehensively and completely as possible.

For the limitation, the challenge for using mixed methods convergent design is when to integrate qualitative and quantitative during analysis. It requires a careful analysis of the types of information provided by each method and when to synthesize the findings. It involves time consuming and complexity rather than the single data analysis due to rich empirical data and the process of cross-checking two of data sets. On the other hand, tour operator survey in this paper only focus on the popular film locations at six states inMalaysia namely Penang, Kedah, Kuala Lumpur, Perak and Sabah. Thus, the results should not be taken as representing the entire population of Malaysia. Future studies is needed to extend to other states in Malaysia and or do comparative studies with other states or countries.

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