

**THE CONCEPT AND MARKETING STRATEGY  
OF FILM PRODUCTS TO INDUCE  
MALAYSIA TOURISM INDUSTRY**

**NORIDAWATI ABD RAHMAN**

**PERPUSTAKAAN  
UNIVERSITI MALAYSIA SABAH**

**THESIS SUBMITTED IN FULFILLMENT  
FOR THE DEGREE OF  
DOCTOR OF PHILOSOPHY**

**FACULTY OF HUMANITIES, ARTS AND HERITAGE  
UNIVERSITI MALAYSIA SABAH  
2019**



**UMS**  
UNIVERSITI MALAYSIA SABAH

# UNIVERSITI MALAYSIA SABAH

## BORANG PENGESAHAN TESIS

JUDUL: **THE CONCEPT AND MARKETING STRATEGY OF FILM PRODUCTS TO INDUCE MALAYSIA TOURISM INDUSTRY**

IJAZAH: **DOKTOR FALSAFAH (SENI KREATIF)**

Saya **NORIDAWATI ABD RAHMAN**, sesi **2014-2019**, mengaku membenarkan tesis Ijazah Doktor Falsafah ini disimpan di Perpustakaan Universiti Malaysia Sabah dengan syarat-syarat kegunaan seperti berikut:

1. Tesis ini adalah hak milik Universiti Malaysia Sabah.
2. Perpustakaan Universiti Malaysia Sabah dibenarkan membuat salinan untuk tujuan pengajian sahaja.
3. Perpustakaan dibenarkan membuat salinan tesis ini sebagai bahan pertukaran antara institusi pengajian tinggi.
4. Sila tandakan (/):

SULIT

(Mengandungi maklumat yang berdarjah keselamatan atau kepentingan, Malaysia seperti yang termaktub di dalam AKTA RAHSIA 1972)

TERHAD

(Mengandungi maklumat TERHAD yang telah ditentukan oleh organisasi/badan di mana penyelidikan dijalankan)

TIDAK TERHAD



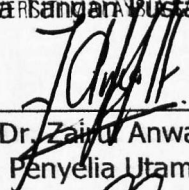
**NORIDAWATI ABD RAHMAN**  
**DA1411002T**

Tarikh: 6 SEPTEMBER 2019

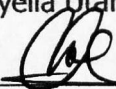
Disahkan Oleh,

**NORAZLYNNE MOHD. JOHAN @ JH. AZLYNE**  
PIJSTAKAWAN

(Tanda Tangan Pustakawan)



Prof. Madya Dr. Zairu Anwar. Md. Dawam  
Penyelia Utama



Prof. Dr Jennifer Chan Kim Lian  
Penyelia Bersama



**UMS**  
UNIVERSITI MALAYSIA SABAH

## DECLARATION

I hereby that the materials in this thesis is my own except for quotations, excerpts, equations, summaries, and references, which have been dully acknowledged.

6th September 2019



---

Noridawati Abd Rahman

DA1411002T



## CERTIFICATION


NAME : **NORIDAWATI ABD RAHMAN**  
MATRIC NO. : **DA1411002T**  
TITLE : **THE CONCEPT AND MARKETING STRATEGY OF  
FILM PRODUCTS TO INDUCE MALAYSIA  
TOURISM INDUSTRY**  
DEGREE : **DOCTOR OF PHILOSOPHY  
(CREATIVE ARTS)**  
VIVA DATE : **22<sup>nd</sup> MAY 2019**

### CERTIFIED BY;

1. **MAIN SUPERVISOR**

Assoc. Prof. Dr. Zairul Anwar Bin Md. Dawam

Signature



2. **CO SUPERVISOR**

Prof. Dr Jennifer Chan Kim Lian



**UMS**  
UNIVERSITI MALAYSIA SABAH

## ACKNOWLEDGEMENT

For my beloved husband, Datuk Deddy M Borhan and my parents, Abdul Rahman Awang and Dayang Saidah Pengiran Majid and my family members.

I am very grateful to Assoc. Prof. Dr. Zairul Anwar Bin Md. Dawam and Professor Dr. Jennifer Chan Kim Lian for their wonderful invaluable patience, guidance, assistance, encouragement and contributions towards this research. I also wish to thank Ansarudean M Borhan, Shabana M Borhan, Saifudean M Borhan, Priscilla Bosimin, Steward and Rosli for their their tireless efforts.

In addition, my sincere thanks to Datuk Amisah Yassin (Political Secretary to Minister of KepKAS), Datuk KL Tan (CEO MATTA), Casey (Sabah Tourism Board), Walter Kenson (DBKK), Fauziahton Ag Samad (DBKK) and not forgetting my former ex-Mayor Datuk Abidin Madingkir and his wife, Datin Florence Malaking.

I also wish to thank The Ministry of Tourism, Culture and Environment Sabah (KePKAS), Sabah Tourism Board, Sabah Park, Tourism Information Centre Langkawi, National Film Development Corporation Malaysia (FINAS), Malaysia Communication and Multimedia Commission (MCMC), Malaysia Association Tour and Travel Agents (MATTA) and Pinewood Iskandar Malaysia Studio respondents for their valuable time in completing questionnaires.

Thank you so much.

Noridawati Abd Rahman

6 September 2019



## ABSTRACT

There are many tourism products are offered to attract tourists to visit in Malaysia. However, the strategy could be greatly increased through film products which can enhance the current tourism products in Malaysia. Thus, this research aims to investigate the concept and marketing strategy of film products to induce tourism in Malaysia by focusing two key areas: 1) characteristics of film products and 2) critical success factors of Film Products to Induce Tourism marketing mix. A mixed methods convergent design was applied in this research to increase the understanding of complex phenomenon more accurately. Four data collections were involved: in-depth interviews with 11 stakeholders (phase 1), informal interviews with 120 tourists at eight film locations in Malaysia (phase 2), site observation at nine destinations associated to film locations in Malaysia (phase 3) and tour operator survey with 163 respondents from Malaysia Association Tour and Travel Agent (phase 4). The findings found that film products has the potential to promote the tourism industry in Malaysia. The upgrading of current policy, namely Film in Malaysia Incentive towards tourism can help to develop film products to induce tourism in Malaysia. There are five characteristics of film products are identified that suitable to induce tourists to visit Malaysia: on location, off location, celebrity, storyline and film festivals. To market this film products, seven critical success factors that Malaysia tourism industry should be considered, namely film products, destination attributes, location access, destination promotion, creative teams, packages based on famous film and collaboration film commissions and government efforts The understanding how film products draw audiences as tourists can help this research to understand the position of film in enhancing tourism products in Malaysia. Since it is new in Malaysia, the limitation of this research only focus on the development of the concept and marketing strategy of film products to induce tourism where Malaysia tourism industry can use it as a guideline only.



**UMS**  
UNIVERSITI MALAYSIA SABAH



## ABSTRAK

### **KONSEP DAN STRATEGI PEMASARAN PRODUK FILEM UNTUK MENGALAKKAN INDUSTRI PELANCONGAN MALAYSIA**

*Terdapat banyak produk pelancongan yang ditawarkan untuk menggalakkan pelancong melawat ke Malaysia. Bagaimanapun strategi boleh dipertingkatkan melalui produk filem yang boleh meningkatkan produk pelancongan di Malaysia. Oleh itu, kajian ini ingin mengkaji konsep dan strategi pemasaran produk filem untuk menggalakkan pelancongan di Malaysia dengan memfokuskan dua kriteria: 1) ciri-ciri produk filem dan 2) faktor-faktor kejayaan pemasaran campuran produk filem untuk menggalakkan pelancongan. 'Mixed method convergent design' telah digunakan dalam kajian ini untuk meningkatkan kefahaman berkaitan kajian kompleks dengan lebih tepat. Empat jenis pengumpulan data yang terlibat iaitu temubual secara mendalam bersama 11 orang filem dan pelancongan industri Malaysia (fasa 1), temubual secara tidak rasmi bersama 120 pelancong di lapan destinasi yang berkaitan penggambaran filem di Malaysia (fasa 2), pemerhatian tapak di sembilan destination penggambaran filem di Malaysia (fasa 3) dan tinjauan pengendali pelancongan seramai 163 di enam buah negeri di Malaysia yang ada kaitan dengan penggambaran filem (fasa 4). Penemuan mendapati bahawa produkfilem berpotensi untuk mempromosikan industri pelancongan di Malaysia. Meningkatkan dasar polisi sedia ada, Filem Insentif di Malaysia (Film in Malaysia Incentive) ke arah pelancongan dapat membantu membangunkan produk filem pelancongan di Malaysia. Kajian mendapati lima ciri-ciri produk filem yang sesuai untuk menarik minat pelancong ke Malaysia: lokasi sebenar, lokasi studio (taman tema filem), selebriti, penceritaan dan festival filem. Untuk memasarkan produk ini, tujuh faktor kejayaan kritikal yang harus dipertimbangkan iaitu produk filem, tarikan destinasi, promosi destinasi, pasukan kreatif, pakej berdasarkan filem popular filem dan kerjasama filem industri dan usaha kerajaan. Memahami bagaimana produk filem menarik para penonton sebagai pelancong boleh membantu kajian ini untuk memahami kedudukan filem dalam meningkatkan produk pelancongan di Malaysia. Sumbangan kajian ini bertujuan untuk membangunkan rangka kerja konsep dan strategi pemasaran pelancongan produk filem di Malaysia. Oleh kerana ia baru di Malaysia, batasan penyelidikan ini hanya memberi tumpuan kepada pembangunan konsep dan strategi pemasaran produk filem untuk mendorong pelancongan di mana industri pelancongan Malaysia boleh menggunakannya sebagai panduan sahaja.*



# LIST OF CONTENTS

Page

<b>TITLE</b>	i
<b>DECLARATION</b>	ii
<b>CERTIFICATION</b>	iii
<b>ACKNOWLEDGEMENT</b>	iv
<b>ABSTRACT</b>	v
<b>ABSTRAK</b>	vi
<b>LIST OF CONTENTS</b>	vii-xi
<b>LIST OF TABLES</b>	xii
<b>LIST OF FIGURES</b>	xiv
<b>LIST OF ABBREVIATIONS</b>	xvi
<b>LIST OF APPENDICES</b>	xvii
<b>CHAPTER 1: INTRODUCTION</b>	
1.0 Introduction	1
1.1 Background of Research	1
1.2 Problem Statement	4
1.3 Research Objectives	6
1.4 Research Questions	6
1.5 Significant of Research	7
1.6 Scope of Research	9
1.7 Definition of Terms	9
1.7.1 Product	9
1.7.2 Tourism Products	10
1.7.3 Film Products	10
1.7.4 Marketing Strategy	10
1.7.5 Marketing Mix	10
1.7.6 Destination Promotion	10
1.7.7 Location Access	10
1.7.8 Creative Teams	11
1.7.9 Packages	11
1.7.10 Collaboration Film Commissions and Government Efforts	11
1.8 Organization of This Research	11
<b>CHAPTER 2: FILM PRODUCTS TO INDUCE TOURISM FROM MALAYSIA PERSPECTIVES</b>	
2.0 Introduction	13
2.1 Malaysia Film Industry: National Film Development Corporation Malaysia (FINAS)	13
2.2 Film In Malaysia Incentive (FIMI)	14
2.2.1 Qualifying Malaysian Production Expenditure-Minimum	16
2.2.2 Requirements of FIMI	17
2.2.3 Facilities and Logistics of Location	18
2.3 Filming Destination in Malaysia	19
2.4 Pinewood Iskandar Malaysia Studio	21
2.5 Malaysia Tourism Industry: Tourism Malaysia	23
2.6 Overview Tourism Product Development in Malaysia	25





2.7	Types of Tourism Products in Malaysia	26
2.7.1	Film and Media Location	27
2.7.2	Amusement Theme Parks in Malaysia	28
	a) Legoland Malaysia Resort	29
	b) Movie Animation Park Studio	30
	c) 20 <sup>th</sup> Century Fox Genting Highland (Malaysia)	31
2.8	Key Challenges or Issues	32

### **CHAPTER 3: CONCEPT AND MARKETING STRATEGY OF FILM PRODUCTS TO INDUCE TOURISM**

3.0	Introduction	34
3.1	Definition of Product	34
3.2	Understanding of Tourism Product	35
3.2.1	Model 1: Levitt's Total Product Concept (1980)	36
3.2.2	Model 2: Kotler et al. (2003) Tourism Product Levels	38
3.3	Destination Image	40
3.3.1	Destination Image Formation and Agents	40
3.3.2	Role of Film in Destination Image	41
3.4	The Understanding of Marketing Strategy	43
3.4.1	Tourism Marketing Mix	43
3.4.2	Film Marketing Mix	47
3.5	The Understanding of Tourism Products Through Film	48
3.6	Definition of Film Products to Induce Tourism	49
3.7	The Influence of Film Products on Tourism Demand	50
3.8	Characteristics of Film Products to Induce Tourism	54
3.8.1	On Location	55
3.8.2	Off Location	61
3.8.3	Storyline	64
3.8.4	Celebrity	68
3.8.5	Film Genres	71
3.8.6	Film Festivals	76
3.9	Film As A Tool Marketing Tourism	77
3.10	Film to Induce Tourism Success Factors	78
3.11	The Research Conceptualize Framework	81
3.11.1	Research Conceptual Framework of Film Products to Induce Tourism (FPIT)	81
3.11.2	Research Conceptual Framework Film Products to Induce Tourism Marketing Mix	83

### **CHAPTER 4: RESEARCH METHODOLOGY**

4.0	Introduction	86
4.1	Justification of Using Mixed Methods to Research Questions	88
4.2	Research Design	90
4.3	Sample Research	93
4.3.1	Qualitative Sample: In-Depth Interviews ( <i>Phase 1</i> )	93
i.	Types of Sampling	93
ii.	Sample Respondent	93
iii.	Sample Size	93



4.3.2	Qualitative Sample: Informal Interviews with Tourists (Phase 2)	95
	i. Types of Sampling	95
	ii. Sample Respondent	95
	iii. Sample Size	95
4.3.3	Qualitative Sample: Site Observation (Phase 3)	96
	i. Types of Sampling	96
	ii. Sample Respondent	96
	iii. Sample Size	97
4.3.4	Quantitative Sample: Tour Operator Survey (Phase 4)	100
	i. Research Conceptual Framework	100
	ii. Types of Sampling	100
	iii. Sample Size	101
	iv. Sample Respondent	102
	vi. Research Instruments	102
	vii. Measurement of Independent Variables	103
4.4	Research Methods	106
4.4.1	Data Collection	106
	a) Primary Data	107
	i. Phase 1: In-Depth Interviews with Key Stakeholders	107
	ii. Phase 2: Informal Interviews with Tourists	108
	iii. Phase 3: Site Observation	109
	iv. Phase 4: Tour Operator Survey	111
	b) Secondary Data	112
4.4.2	Data Analysis	113
	a) Qualitative Data: Thematic Analysis	113
	b) Quantitative Data: Statistical Analysis (SPSS)	116
4.4.3	Integration of Data	117
4.5	Conclusion	118

## **CHAPTER 5: DATA ANALYSIS, FINDINGS AND DISCUSSIONS**

5.0	Introduction	119
5.1	Qualitative Findings Phase 1: In-Depth Interviews with Key Stakeholders	121
5.1.1	Section A: The Findings of Familiarity of Film Products to Induce Tourism (FPIT) in Malaysia	122
5.1.2	Section B: The Findings of Current Policy That Related to FPIT in Malaysia	125
5.1.3	Section C: The Findings Marketing Strategy that Related to FPIT in Malaysia	130
	a) Theme 1: Film Products	131
	b) Theme 2: Destination Attributes	134
	c) Theme 3: Location Access	136
	d) Theme 4: Destination Promotion	138
	e) Theme 5: Creative Teams	140
	f) Theme 6: Packages	143
	g) Theme 7: Collaboration Film Commissions and Government Efforts	145

5.1.4	Section D: The Finding of the Concept FPIT in Malaysia	151
5.1.5	Summary of Findings of Phase 1 (In-Depth Interviews)	151
5.2	Qualitative Findings Phase 2: Informal Interviews with Tourists	152
5.2.1	Section A: Demographic Profile	153
5.2.2	Section B: The Characteristics of Film Products to Induce Tourism	155
5.2.3	Section C: Destination Attributes in Malaysia	158
5.2.4	Summary of Findings of Stage 2 (Informal Interviews)	159
5.3	Qualitative Findings Phase 3: Site Observation at Nine Destination Associated to Film Locations in Malaysia	160
5.3.1	Review the Scenes Shots at Site	161
5.3.2	Checklist Site Observation at Nine Destination Associated to Film Locations in Malaysia	172
5.3.3	Summary of Findings of Phase 3 (Site Observation)	166
5.4	Quantitative Results Phase 4: Tour Operator Survey	167
5.4.1	Response Rate	167
5.4.2	Demographic Profile	168
5.4.3	Familiarity of FPIT in Malaysia	169
5.4.4	Interest in FPIT in Malaysia	170
5.4.5	Factor Analysis of FPIT Marketing Mix	171
5.4.6	Reliability analysis	176
5.4.7	Descriptive Analysis	177
5.4.8	Summary of Findings of Phade 4 (Tour Operator Survey)	180
5.5	Data Integration	182
5.6	Findings and Discussion of Data Integration	188
5.6.1	Section A: Familiarity of Film Products to Induce Tourism (FPIT) in Malaysia	188
	Finding 1: Induce Tourism Products through Film	188
5.6.2	Section B: Policy Related to FPIT in Malaysia	190
	Finding 2: Incentive	190
5.6.3	Section C: Concept and Marketing Strategy of FPIT in Malaysia	194
	Finding 3: Film Products	194
	Finding 4: Product Differentiation	204
	Finding 5: Destination Attributes	205
	Finding 6: Location Access	206
	Finding 7: Destination Promotion	210
	Finding 8: Creative Teams	212
	Finding 9: Packages	214
	Finding 10: Collaboration Film Commissions and Government Efforts	215
5.7	Proposed Framework of The Concept and Marketing Strategy of Film Products to Induce Tourism (FPIT) in Malaysia	223

## **CHAPTER 6: CONCLUSION AND IMPLICATIONS OF RESEARCH**

6.0	Introduction	226
6.1	Conclusion of Research	226



6.2	Contribution of Research	232
6.2.1	Theoretical Implications	232
6.2.2	Managerial Implications	233
6.3	Limitation of Research	223
6.3.1	Limitation of research	235
6.3.2	Limitation of research methodoly	235
6.4	Recommendations for Future Research	237
	<b>REFERENCES</b>	239
	<b>APPENDICES</b>	256



## LIST OF TABLES

		Page
Table 2.1	A Selection of International Film Shot in Malaysia	20
Table 3.1	Impact of Film On Visitation Number	53
Table 3.2	Examples of Runaway Production or Substitute Place	61
Table 3.3	List of Popular Film Theme Park	64
Table 4.1	Specific Research Questions and Objectives To The Research Methods	88
Table 4.2	List of Tourism and Film Key Stakeholders in Malaysia	94
Table 4.3	List of Tourists at Destinations Associated to Film Locations in Malaysia	96
Table 4.4	Table for Determining Sample Size of Quantitative Data	101
Table 4.5	Sample Size of MATTA Survey at Six States in Malaysia	101
Table 4.6	Measurement items of Film Products	103
Table 4.7	Measurement items of Destination Attributes	104
Table 4.8	Measurement items of Location Access	104
Table 4.9	Measurement items of Destination Promotion	105
Table 4.10	Measurement items of Creative Teams	105
Table 4.11	Measurement items of Packages	105
Table 4.12	Measurement items of Collaboration Film Commissions and Government Efforts	106
Table 4.13	Timeline of Site Observation	111
Table 4.14	Example of Data Analysis for Qualitative Data	115
Table 4.15	Levels of Integration	117
Table 4.16	Joint Display for a Concurrent Study: Side By Side Comparison	117
Table 5.1	Results of Data and Research Questions	119
Table 5.2	List of Key Stakeholders for In-Depth Interviews	121
Table 5.3	Theme describing familiarity of Film Products to Induce Tourism (FPIT) in Malaysia	123
Table 5.4	Theme describing policy related to Film Products to Induce Tourism (FPIT) in Malaysia	128
Table 5.5	Theme of Film Products	132
Table 5.6	Theme of Destination Attributes	135
Table 5.7	Theme of Location Access	137
Table 5.8	Theme of Destination Promotion	139
Table 5.9	Theme of Creative Teams	141
Table 5.10	Theme of Packages	144
Table 5.11	Theme of collaboration film commissions and government efforts	146
Table 5.12	Theme of recommendation of the concept FPIT in Malaysia	149
Table 5.13	List of Destination Associated to Film Locations in Malaysia	152
Table 5.14	Total Respondents	153
Table 5.15	Checklist Site Observation At Nine Destination Associated To Film Locations in Malaysia	164
Table 5.16	Rate of Return in Term of Number and Percentage	168





Table 5.17	List of Demographic Profile of Malaysia Association Tour and Travel Agents (MATTA)	169
Table 5.18	Familiarity of FPIT in Malaysia	170
Table 5.19	Interest of FPIT in Malaysia	170
Table 5.20	Factor Analysis of FPIT Marketing Mix	175
Table 5.21	Cronbach's Alpha Value	176
Table 5.22	Reliability Analysis on Variables	176
Table 5.23	The Indicator Rate of Mean Score	177
Table 5.24	Mean Score of Film Products	177
Table 5.25	Mean Score of Destination Attributes	178
Table 5.26	Mean Score of Location Access	178
Table 5.27	Mean Score of Destination Promotion	179
Table 5.28	Mean Score of Creative Team	179
Table 5.29	Mean Score of Packages	180
Table 5.30	Mean Score of Collaboration Film Commissions and Government Efforts	180
Table 5.31	Summary of Findings From Four Data Sources	192
Table 5.32	Key Summary of The Concept and Marketing Strategy of Marketing Strategy for FPIT in Malaysia	220
Table 6.1	Key Summary of Main Findings	231



## LIST OF FIGURES

		Page
Figure 2.1	FIMI Process Chart	16
Figure 2.2	Location	19
Figure 2.3	Pinewood Iskandar Malaysia Studio, Johor Bahru	22
Figure 2.4	Television Series <i>Marco Polo</i> (2015)	23
Figure 2.5	Tourism Product Development in Malaysia	26
Figure 2.6	Main Attractions at Legoland Malaysia Resort, Johor Bahru	29
Figure 2.7	Movie Animation Park Studio, Perak	30
Figure 2.8	20 <sup>th</sup> Century Fox World Genting Highland (Malaysia)	31
Figure 3.1	Three Levels of Product	35
Figure 3.2	Levitt's Total Product Concept	37
Figure 3.3	Tourism Product Levels	39
Figure 3.4	Agent of Destination Image	41
Figure 3.5	Overview of Marketing Mix Components	44
Figure 3.6	The Characteristics of Film Products - On Location	55
Figure 3.7	Natural Attractions in Film	58
Figure 3.8	Unique Cultures Attractions in Film	59
Figure 3.9	Building Attractions in Film	59
Figure 3.10	The Characteristics of Film Products - Off Location	61
Figure 3.11	Film Studio Tours	62
Figure 3.12	The Characteristics in Film Cartoon/Fiction Films	63
Figure 3.13	Rides or Funs Based on Famous Film	63
Figure 3.14	The Characteristics of Film Products - Storyline	65
Figure 3.15	Re-enacting Scenes of Loves Drama Series Winter Sonata (2002)	66
Figure 3.16	Story-Linked Sites	67
Figure 3.17	The Characteristics of Film Products - Celebrity	69
Figure 3.18	Film Stars Associated to Film Location	70
Figure 3.19	Romantic or Love Story Film	72
Figure 3.20	Historical Films	73
Figure 3.21	War Films	74
Figure 3.22	Adventure or Action Films	75
Figure 3.23	Science Fiction / Fantasy Films	76
Figure 3.24	Film Tourism: A Model of For Exploiting Film Marketing Opportunities	80
Figure 3.25	The Research Conceptual Framework of Film Products To Induce Tourism	82
Figure 3.26	The Research Conceptual Framework of Film Products To Induce Tourism Marketing Mix	85
Figure 4.1	Flow of Chart of Research Methodology	87
Figure 4.2	Mixed Methods with Convergent Design of The Concept and Marketing Strategy of Film Products to Induce Tourism in Malaysia	92
Figure 4.3	Map of Destinations Associated to Film Locations in Malaysia	99
Figure 4.4	Research Conceptual Framework	100



Figure 4.5	Data Collection for In-Depth Interviews with Key Stakeholders in Malaysia	108
Figure 4.6	Three stages of Data Collection Procedures For Site Observation	110
Figure 4.7	Data Analysis for Qualitative Data	114
Figure 4.8	Framework for Data Analysis of Qualitative Data	115
Figure 5.1	Flow Chart of Data Analysis, Findings and Discussions	120
Figure 5.2	Respondents by Gender	154
Figure 5.3	Respondents Age Groups	155
Figure 5.4	Data Analysis and Cross Referencing	183
Figure 5.5	Three Types of Attractions of On Location	197
Figure 5.6	Illustration Website of Malaysia Movie Map Destinations	208
Figure 5.7	Framework of The Concept and Marketing Strategy of Film Products to Induce Tourism (FPIT) in Malaysia	225

## LIST OF APPENDICES

	Page	
Appendix A	In-Depth Interviews with Key Stakeholders (Phase 1)	257
Appendix A1	Example of Letter of Participating In-Depth Interviews	258
Appendix A2	Responses from 11 Key Stakeholders	260
Appendix B	Informal Interviews with Tourists (Phase 2)	284
Appendix C	Site Observation at Nine Destination Associated to Film Locations in Malaysia (Phase 3)	309
Appendix D	Tour Operator Survey (Phase 4)	329
Appendix D1	Questionnaires	330
Appendix D2	Factor Analysis	335
Appendix D3	Reliability Analysis and Descriptive Statistics	347
Appendix D4	Demographic	350



# CHAPTER 1

## INTRODUCTION

### 1.0 Introduction

This chapter describes a brief background of the research. It explores the problem statement, objectives and questions of the research, scope and significance of the research. Definition of the key terms and outline of the thesis is provided at the end of this chapter.

### 1.1 Background of Research

Malaysia tourism industry was the third largest contributor to the economy in 2018 with the direct contribution of RM 84.1 billion to Malaysia's Gross National Income (Tourism Malaysia, 2019). The tourism, arts and culture ministry reported tourist arrival recorded decreased by 0.4 per cent to 25.83 millions arrivals in 2018 compared to 25.83 million arrivals in 2017. Despite the declines in number, Malaysia tourism industry remains as a resilient sector, and has been identified as one of the key sectors pillar the country's economic growth.

In response to the decline of the number of tourist, Malaysian government has initiated numerous strategies including reviewing the existing and offering new niche of tourism products. It includes affordable luxury, cultures, arts, heritages and crafts, nature adventure, niche areas (golfing, birding, diving, homestay, cruise tourism), events entertainments and spa and business tourism. These strategies are in line with broad objectives of National Transformation Programme (NTP) and Malaysia Tourism Transformation Plan (MTTP) where it encourages innovation and creativity to boost Malaysia tourism industry and to achieve target 36 million tourist arrivals and RM168 billion in receipts by year 2020.



**UMS**  
UNIVERSITI MALAYSIA SABAH

However, the strategies of tourism product could be greatly increased through popular media which can enhance the current tourism products in Malaysia particularly film and television. This phenomenon is called film tourism, tourism inducing screen products (Olsberg/SPI, 2007) or film products to induce tourism where tourist visits to the destination that featured on television, video or cinema screen. Today, film has been the predominant media for accessing the mass population, and has played a significant role in influencing travel, whether that be through fictional or nonfictional film (Beeton, 2000, 2001; Cohen, 1986; Riley, 1994; Tooke & Baker, 1996).

There are many factors in a film products to induce tourism (FPIT) that can influence tourists; some of them are connected to the film product whereas others are related to the individual tourist. It seems to be common that the landscape and scenery of the film is one of the key factors for creating an interest in visiting. An example at New Zealand in film *Lord of the Rings* trilogy, in which the fictional 'Middle Earth' as a 'placed' played a key role in the story. Another example of films such as *The Piano* (1993), *Whale Rider* (2002), *The Last Samurai* (2003), *Winter Sonnata* (2002) and etc.

The importance of FPIT for attracting tourist visiting destination has also been reported in several studies. In UK for example, Olsberg/ SPI (2007) found that there are seven key characteristics in a film product that have give highest tourism impact. It namely setting vs. production location, historical screen products, literature based screen products, genre, branding, scale and provenance of production and type of location. Another study by Rewtrakunphaiboon (2017), concluded that Korean film elements such as celebrities, plot, locations and songs created positive destination attractiveness, and destination preference. These elements is seen important factors contributing to tourists motivation to visit a destination.

In term of marketing perspective, FPIT are increasingly used by tourism destination marketing organizations to market their destination. For example, Visit Scotland has invested £7 million (approximately €8.1 million) into the promotion of Scotland via the animated Disney and Pixar film *Brave*. The marketing campaign



intends to showcase every corner of Scotland through a TV and cinema advert, a new website dedicated to *Brave* as well as through marketing and other events. The aim is to reach out to the family market since it is a family oriented film (Visit Scotland, 2012). Therefore, it is essential to select the right film product to market if there are several to choose from.

In the case of Malaysia, FPIT is not new concept but it has been exist for a long time. Look back 60 years ago, the selection of Tioman Island, Pahang was a substitute location for *Bali Hai* in film classic, *South Pacific* in 1958 (Ng, Yong & Soddi, 1999), made the island famous among international tourists. Similarly to Three Islands, Sabah (Pulau Tiga), have had an influence on tourism growth through TV Shows 'Survivor' (2000). Originally, the Three Islands are a conservation islands by Sabah Parks. But, due to the exposure in Survivor, this islands became tourist attraction for Malaysia particularly in Sabah. It can be evidence through Sabah Park annual report in 2010 where the number of visitors to Pulau Tiga Parks increased to 5,426 visitors in 2010 compared to 4,452 visitors in 2009. These two examples shows that FPIT are most effective if they have a strong geographical connection in the narrative or with the characters (Olsberg/SPI, 2007).

Besides of film South Pacific and Survivor, there are several examples of foreign films has been shoot in Malaysia including *Anna and The King* (1999) and *Indochine* (1991) in Penang, *Don 2* (2011) in Langkawi, *Summer Holiday* (2000) in Terengganu, *Entrapment* (1999) in Petronas Twin Towers, Kuala Lumpur and recently film *Kabali* (2016) in Batu Caves, Selangor and film *Crazy Rich Asians* (2018) in Penang. There is no evidence or studies that shows FPIT is one the reason for tourist visit to Malaysia. However, as pointed out by Hoffmann, 2015 and Schofield, 1996, the current trend in the society today that people read less, thus anything that appearing in films easy to penetrate.

The importance of FPIT encouraging visitation has lead for Malaysia to introduce Film in Malaysia Incentive (FIMI) in 2013 by offering 30 per cent financial incentive to foreign film productions shoot in Malaysia. The statistics of FIMI shows that about 30 foreign film productions were shot in Malaysia since 2013 until 2017



Media particularly film and television is going to be recognizable as a new product to help the growing tourism industry. Film products have now replaced older forms and become a key motivator and source inspiration. Thus, it is crucial to choose the right film products and marketing strategy of film tourism on the aims to encourage more visiting as well as promote destination (Hudson & Ritchie, 2006a).

In Malaysia, numerous tourism products are offered to tourist to attract tourist but not made a full effort in film products. According to National Film Figures (*Tokoh Filem Malaysia*) FINAS 2006, Datuk Deddy M Borhan "film can provide knowledge of scenery, landscapes, cultures, heritages and the people in the form of images. It has such power that it can retain interest as it conveys emotions and moods that no other art form can hope to tackle". Thus, anything that exposure to films, it can stimulate tourists to visit.

As mentioned earlier, Film in Malaysia Incentive (FIMI) aims to attract film productions shoot in Malaysia. Report FIMI in 2017 shows that 30 projects from 40 projects show the film is potential to promote the destination in Malaysia. However, most of this incentive less to boost tourism destination. Thus, is a missing opportunity for Malaysia to expose their destination in film.

This is supported by Olsberg/SPI (2015), who mentioned that on-screen exposure creates the biggest tourism impact. Another study by Hudson and Ritchie (2006a) pointed out that the landscape, actors and attractions within the film that motivates tourists. However, understanding how the content film draws an audience as tourists visit the location in Malaysia remain relatively low. It is important because film and television programs are made for a variety of purposes which hare rarely include attracting tourists to a particular area.

Therefore, this research tries to investigate the concept and marketing strategy of film products to induce Malaysia tourism industry. It includes on what the characteristics of film products that are suitable to induce tourists to visit in Malaysia and how it can be effectively marketed in Malaysia.

### 1.3 Research Objectives

While there have been several studies in examining the film products to induce tourism, but in Malaysia, this concept is new and little is known about it. Therefore, further research is warranted to identify what is the best concept of film products that need to be offered for tourists visit to Malaysia and how it can meet the target demands.

Following identification of the gaps, this research aims to provide a more comprehensive understanding of film products to induce tourism by investigating the concept and marketing strategy of film products to induce tourism in Malaysia. Given this research aim, the objectives of this research are:

**RO1:** To identify the concept and marketing strategy of film products to induce tourism in Malaysia.

**RO2:** To identify the specific characteristics of film products that can attract tourists to visit Malaysia.

**RO3:** To describe the characteristics of film products that can attract tourists to visit Malaysia through observation.

**RO4:** To examine the critical success factors in marketing strategy for film products to induce tourism in Malaysia.

### 1.4 Research Questions

The specification of research questions are important for this research to address research objectives. Four research questions are:

**RQ1:** What are the concept and marketing strategy of film products to induce tourism in Malaysia?

**RQ2:** What are the characteristics of film products that can be attracted tourists to visit Malaysia?

**RQ3:** How do the characteristics of film products can attract tourists to visit Malaysia?

**RQ4:** What are the critical success factors in marketing strategy for film products to induce tourism in Malaysia?

### **1.5 Significant of Research**

The significant of this research means the extent of the contribution to improve the understanding of the particular field research. In this research, the significant of research is divided into two perspectives, namely academic and industrial values.

For academic value, this research would contribute to filling the gap in the scholarly perspective in film products to induce tourism (FPIT) literature by specifically focusing on the concept and marketing strategy of film products. Much of the research around this period focused on the impacts of FPIT, where the dominant research focus revealed a range of criticisms and negative associations with the often unplanned and sudden flow of tourists to an unprepared destination that FPIT creates (Connell 2005a; Beeton, 2001; Mordue, 2001), as well as the opportunities for tourism development and marketing (Busby & Klug, 2001).

This research contributes to the concept of FPIT by identifying the characteristics of film products. There are many characteristics in film products that can be induced tourists; some of them connected to the film products whereas others are related to the individual tourist. It seems to be common that the landscape and scenery of the film is one the keys characteristic for creating an interest in visiting. Good storyline, famous casts in connection with the film location, a theme park based on film and film festivals may also contribute to the other characteristics. Therefore, by identifying the characteristics of film products, this research will help to enhance the understanding of how film products can induce

tourist to visit a particular destination. In the perspective of marketing strategy, understanding of critical success factors can help to maximize the potential of FPIT in Malaysia.

For industrial value, the understanding of the concept of FPIT to provide an opportunity for Malaysia tourism industry to enhance the existing tourism products through film products. Currently, the majority of tourist choose the destination depending on what they see in media particularly in films. Films play a major role in penetrating tourists to decide to travel. The portray of image location in films give them to pre-taste the experience before the visit at the real site. Therefore, the understanding of the concept of FPIT can help Malaysia tourism industry to develop strong film products that are suitable to induce tourists to visit in Malaysia.

On the other hand, FPIT can help Malaysia tourism industry to increase the number of international tourist visit to Malaysia and to achieve the target 36 million tourist arrivals and RM168 billion in receipts by the year 2020. As noted earlier, tourist arrivals in 2017 were declined 4% that urged Malaysia tourism industry to double up the initiative by offering more interesting of tourism products. By developing FPIT in Malaysia, it will stimulate the interest of international tourists to visit in Malaysia, as well an can increase the awareness of the destination.

In the perspective of marketing strategy, FPIT can be used as a supplement to the existing marketing which seems to be a high cost and less coverage. Indeed, it provides a unique marketing strategy for Malaysia tourism industry to promote the destination. The portray of destination image in the film also can help to strengthen existing Malaysia's brand destination.

This research provides the benefit to Tourism Malaysia and National Film Development Corporation Malaysia (FINAS), with regards to the concept and marketing strategy of FPIT in Malaysia. It also benefits to tourism and film planners, marketer, local tour operators, hotels, film productions, local communities, and entrepreneurs.