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## **BACHELOR'S THESIS**

# **MEDIA INDUCED TOURISM IN CHINA**

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**Degree in Tourism**

**Faculty of Tourism**

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Key words:

Media induced tourism, film and media, movie tourism, Chinese tourism, Menorca

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## **ABSTRACT**

Media induced tourism is a concept that has been seen for a long time, with the difference that its name changes as new technologies advance, in the same way as its antecedents. Despite that change, the concept continues to be observed mainly applied to case studies and in Western continents, with a notorious lack and omission of information in eastern countries. For this reason, an analysis and criticism has been made and, in turn, how this concept can be improved thanks to the socio-cultural differences of all countries. In the same way, a case study on how a destination little known on the big screen such as Menorca, one of the Balearic Islands, was proposed to attract a new market segment: Chinese tourism, which does not frequent this island, and observe the benefits and problems that we should face in case of carrying out a project that would induce Chinese tourism to visit that destination.

Keywords: Media induced tourism, film and media, movie tourism, Chinese tourism, Menorca

## 1. Introduction

During the last years media induced tourism has gained more fame and recognition, even acquiring more articles on the subject, but this is not a new phenomenon. There is data from the 20th century, which shows its evolution and greater interest in the subject. The why and how this concept can affect people and destinations continues to be one of the main debates and attempts to understand how media-induced tourism works.

As a small presentation of the concept, we can say that media induced tourism manages to motivate or attract potential tourists thanks to presenting a certain destination through audiovisual media, such as movies or series, among others. The fact of capturing the attention of potential tourists is achieved by meeting certain requirements. These requirements may vary depending on the place where the person comes from, since it has been observed in previous research that the socio-cultural factor plays a key role when it comes to attracting a potential tourist. Not only that, but also by informing myself about this issue, I have observed how destinations that have produced films considered bad have managed to attract people. Later on, some case studies on destination that have experienced this phenomenon will be presented.

Despite the fact that media induced tourism has been receiving new research, much of it is repetitive and with an outdated point of view. In order to broaden horizons, we cannot only focus on movies, series, advertisements, etc. that have been created in the West, but we also have to observe how countries like China or India are succeeding in the world of movies lately, or the case of Korea with its soap operas (television dramas).

Apart from opening new horizons regarding locations, also studying what motivates different types of tourists, how we can get a better performance from the phenomenon of media induced tourism and in the same way learn to manage it and be able to direct it. This is the last objective of this thesis: to offer an explanation of the different ways of understanding this concept, to analyze through other reports and works some motivational factor to take into account depending on the public that sees the promoted destination, and as a destination can benefit from the concept of media induced tourism and how to focus and organize it correctly (for a better understanding of this point, a case study will be presented).

### 1.1 Background

When we talk about tourism we all think of people moving from point A to point B, and that is true, but there are different types of tourists. To begin with, the UNWTO (World Tourism Organization) defines tourism as *“the action that encompasses the activities of persons traveling to and staying in places outside their usual environment for not more than one consecutive year for leisure, business and other purposes”* (Sola Real & Medina Herrera, 2018 p.10).

As mentioned at the beginning, there are different types of tourists and reasons why they travel: some travel for leisure, others travel for business, other travel to see their family or friends, etc. But apart from there conventional tourists motivations, and as tourism is not a phenomenon that is static but changing and dynamic, currently many of the tourists who decide to travel do so to live experiences, which complicates the study carried out by tourism research. These new desire for experiences as well as the motivations of tourists to travel seem to be closely related to social and psychological factors.

And it is not necessary to think about very strange experiences, the case of media induced tourism would fall within those new behaviors that tourists present, despite not being a new phenomenon. Even if it is true that we can find the first signs of tourists motivated to travel

thanks to watching movies in the XX century, there are authors who adjust this date even more by saying that the phenomenon has its signs from 1932 to 1946, coinciding with the period of maximum splendor of Hollywood (Hoffman, 2015: 81-83).

It is worth mentioning that in many of the articles used for this research, the concept of film-induced tourism was used instead of media-induced tourism. Thus, based on the definition of Connell (2012, p.3): *“film tourism is a tourist activity induced by the viewing of a moving image, and is accepted as encompassing film, television, pre-recorded product, and now extends to digital media”*. Seeing this definition, two things come to mind: the first is that as the media and how we consume them change, the concept of media induced tourism could be said to also see these changes and evolutions, and becoming, in fact, a new topic.

Apart from defining what tourism is, a definition has already been provided about what is understood by media induced tourism. Looking again at these definitions on the table, we can then conclude that film-induced tourism can be understood as a more closed term, making only allusion to the motivations that movies, series, TV, and so on, can generate while on the contrary, the term media induced tourism encompasses all media: whether advertising, movies, series, etc. In a way, it can be said and understood that media induced tourism encompasses the term film induced tourism.

<b>Table 1. Definitions</b>	
Media induced tourism	It is a tourist activity induced by seeing the destination presented ins any type of media, be it social networks, movies, television, advertisement, and many more.
Film-induced tourism	<i>“Film tourism is a tourist activity induced by the viewing of a moving image, and is accepted as encompassing film, television, pre-recorded product, and now extends to digital media” (Connell, 2012 p. 3 ; Hudson and Ritchie, 2006 p.256).</i>

Although we have generated these two definitions, and we have concluded that they are related, the phenomenon of film-induced tourism has also received more names: film tourism, screen tourism, popular media-induced tourism or even movie induced tourism (Beeton 2004; Connell 2012; Gammack, 2005; Hahm & Wang, 2011; Macionis, 2004).

Despite this, some experts in the field make differences between the different terms: in the case of Croy (2011), he highlights the difference between film-induced tourism and film tourism, saying that the former has a causal effect relationship: the tourist watches a movie that reinforces aspects of the destination that he or she already knows and this motivates him or her to travel; while the latter is a spontaneous event.

Not only that, but the vast majority of articles found adopt a Western point of view (Beeton 2016, p.182). In other words, the vast majority of academic articles found are based in Western countries, giving little importance to Eastern countries. This means that a part of key information is being lost.

## 1.2. Methodology

For this research, relevant documents in regard to media-induced tourism was a main point. To do so, firstly, the keywords were selected: media-induced tourism. But some of the academic articles found doing the research of that terminology were not very relevant. After reading some relevant academic researches, a search using : “Film-induced tourism OR



media-induced tourism” was tried. In this case, more academic papers appeared, since, as mentioned before, both concepts are known as synonymous but not all academic literature use both of them. Then, it was tried individuals searches for the concept of “film tourism” but still using the “media-induced tourism OR film-induced tourism” formula.

The result of combining both concepts, as not taking a narrow point, ended up with a larger number of academic papers and from a larger date range. When for example, research for only “*film-induced tourism*” was made, the most ancient paper was date of 1982 and, the more recent, from 2020. In contrast to this, when both concepts “*film-induced tourism OR media-induced tourism*” is made, the most ancient paper have date of 1959 and more recent of 2021.

Furthermore, using both concepts the number of publications increase drastically. If only “media-induced tourism” is used it has a total number of publications of: 618, if an advanced search was done only 99 papers in full text appear. Meanwhile, if the same is done with “film-induced tourism” we found: 545, if an advanced search was done 909 papers were found. When both concepts are searched as presented before, a total number of 3.436 is given.

The biggest source information was [academic.edu](http://academic.edu). So the numbers present before are extracted from there. What we can conclude seeing the differences of academic papers that appear is that the term is not as important, what in fact is relevant can be another differences (Connell, 2012).

The vast majority of the documents found use a qualitative point of view instead of a quantitative one. For this reason the use of both in an investigation could help to correct the biases of each method, see Table 2 to saw the differences between each model.

<b>Table 2. Comparison of both models</b>	
<b>Quantitative analysis</b>	<b>Qualitative analysis</b>
“Use” of the study subjects.	Communication with study subjects.
Limitation to answer.	Limitation to ask.
Researches normally are not done in natural places but in controlled spaces.	Horizontal communication between researchers and subjects of study. Also present an ability to study social factors in a natural place.
Weak in internal validity - doubts about if what is measured is correct-.	Strong in internal validity.
Strong in external validity - what they found is generalizable-.	Weak in external validity - what they may found is not generalizable-.
They ask to the qualitative model if what they found is generalizable.	They ask to the quantitative model how relevant are their findings.

## **2. Analysis of the fundamentals**

The important thing to understand media induced tourism is not only the concept, but also its different components. It is important to understand the media or film induced tourism and its activities, some of these activities are in the following table:

**Tabla 3. The scope of film tourism (Connell, 2012)**

Film festivals	Films premiers and award ceremonies	Visit to portrayed location (real/ substitute)	Tour of studio set
Film-themed attraction	Watching filming taking place	Visit to place marketed through film connection	Organized tour of portrayed location
Celebrity spotting			

All these activities are proposed from a demand point of view, that is: it is the tourists themselves who want to visit those places for which perhaps in many cases they cannot find a route, but like Connell (2012, p.4) says, a supply point of view is also important. This appears thanks to observing an opportunity in media induced tourism as a mean to attract a greater number of tourists (Sola Real & Medina Herrera, 2018, p.21). To this end, various methodologies were created to increase tourist visits to certain filming areas; one of these is the one that we will propose for the Menorca case study: an alliance between a DMO and the film industry (Sola Real, R., & Medina Herrera, C., 2018)

The DMOs are having such contacts with the film industry in order to organize themselves by observing the presence of a movie or series being filmed in their territory. Thus, they can begin to create and take advantage of a new source of promotion for the design, such as having a landscape or route where a series or movie was filmed. Apart from this, the DMOs try to take advantage of the great economic impact that this generates, both the money that film directors and producers spend, as well as the tourists who have been induced to travel to that place and are satisfied with their experience, achieving that they acquire even more complementary serviced of it.

It should be mentioned that there is a movie called *The Beautiful Island*, which was filmed in Menorca, but it did not have great success or popularity. Moreover, it had so little impact when it came to attracting tourists that there is no type of attraction or route, apart from the fact that, as mentioned before, in Menorca there is no DMO, so it would have been difficult to obtain a correct management at the time of promoting that the film was filmed there.



**IMAGE 1. ISLA BONITA**

### 3. Evolution

As we know, the concept of media induced tourism is not something that has remained static over time, but it is true that this concept cannot be discussed until the cinema or the big screen appeared. Now, what is clear is that before it appeared there were other methods by which people eluded themselves from the world.

#### 3.1. Antecedents

Various studies such as Connell (2012) or Sola & Medina (2018) indicate that a precedent to film-induced tourism is literary tourism. Both have similarities such as the places that are described, although it is true that one uses more all the part relate to the imagination (literary tourism), while the other does not leave so much space for that use since it presents everything in the form of images (Connell, 2012, p.4-5)

<b>Table 4. LITERARY TOURISM VS FILM-INDUCED TOURISM (HOFFMAN, 2015:61)</b>		
<b>Aspects under consideration</b>	<b>Literary Tourism</b>	<b>Film-induced Tourism</b>
<b>History</b>	Early forms since the Classical Era definitely occurring in its present form since the early 16th century Grand Tour	First film productions from 1869 definitely occurring since the early 1930s.
<b>Media (armchair travel by reading or viewing)</b>	Novels, plays, poems, e-books, graphic novels, biographies/ autobiographies, travel writing, guide books	Cinema, television, IMAX. VHS/ DVD/ Blu-Ray, Internet
<b>Aspects of interes</b>	Places, events and activities associated with authors and their literary works	Places, events, activities and people associated with films and celebrities.
<b>Macro-riche</b>	Heritage and Cultural Tourism	Heritage and Cultural Tourism
<b>Type of tourism</b>	Postmodern - boundaries between fiction and reality are blurred: fusion of real world of authors and literary works vs. imagined stories	Postmodern - boundaries between fiction and reality are blurred: actual place of filming vs. fictional story and setting portrayed in film
<b>Places/people associated with niche tourism</b>	Places mentioned/depicted in books, houses of writers or characters of books, graves of writers literary landscapes of inspiration to authors, heritage sites, museums monuments, commemorative plaques and statues	Film locations, scenery, heritage sites, film sets, celebrities or characters featured in films (fandom), stand-in locations.
<b>Purpose-built attractions</b>	Theme parks	Film studios, theme parks, film production centers or workshops, constructed film attraction

Not only that, but despite the fact that one has a written format and the other visual, they have the same purpose: to explain a story to you, in a more or less distant place, trying to

attract you, capture you with what is presented and making you identify with their characters, that is: appeal to your emotions. And as we know, that is what makes film-induced tourism and in its same case literary tourism (Connell, 2012). We can also mention that Connell (2012) mentions what is considered the first poem that made its readers want to visit the place described, that is: *The Lady of the Lake*, published in 1810.

Apart from literary tourism, other scholars such as Beeton (2011), explain that stories told with shadows in the case of China was also a very relevant movement, since it was the popular way of transmitting popular stories. With which, many also decided to make a pilgrimage to these places explained in those fantastic stories.

Now we can say that the beginning of the cinema was in 1890, specifically in 1895 in Paris. The Lumière brothers were the firsts to present moving images in one of the brasseries in Paris. Despite being a very simple form: images that moved without color and without background sound, presenting the Parisian streets of that time, were the first advances and origins of the cinematographic world. The evolution of cinema was so fast that in 1911 it was when the Hollywood studios, in Los Angeles, were created (Connell, 2012).

Currently, it is no longer just the cinema but many people are able to instantly enjoy movies and series, wherever and whenever they want and this is thanks to the evolution of technology: now there are mobile applications such as Netflix, HBO or Amazon Prime that allow you to access a large repertoire of movies and series, with which we can also say that the way of consuming them is changing.

### 3.2. Evolution of film tourism research

The first author we consider to speak on the subject of film-induced tourism for the first time is Cohen, with his article published in 1986. With him and other authors such as Butler or Urry initiating this discussion, more studies began to emerge, which highlighted certain interests in this new field of study, and in the same way opportunities and threats.

In this way, this new term began to be heard in the early 2000s, generating greater interest in tourism research. Despite this, the vast majority of studies were based on film case studies. As Connell (2012) presents "*much of the research around this period focused on the impacts of film tourism, where the dominant research focus revealed a range of criticism and negative associations*" (p.6). That was due to the sudden flow of tourists to unprepared destinations, as well as the quick marketing development.

A new area for tourism research was formed in 2006, the one studying the impact of TV dramas (also known as soap operas or miniseries) on the viewers propensity to travel to those film sites, and becoming one of the tourist induced by medias to visit a site or destination. Probably, we could set the maximum relevance of film tourism when the first book dedicated to it was published in 2005 by Beeton, which talks about the impacts that are appearing thanks to film tourism (Connell, 2012, p.6).

The evolution of the film tourism research, even if is helpful, have received several criticisms. One of those critics, was the enormous amount of case study material that, as various authors commented "*the findings which are not necessarily generalizable, transferable or applicable beyond those case study destinations*" (Connell, 2012). Beeton (2010, p.5) argues that the film tourism research will need to evolve towards a cross-disciplinary perspective, even if its good to have so much base of knowledge to start with.

#### 4. Relevant cases of media induced tourism

When we think of cases of movies or series that have triumphed on the big screen or have managed to sink in the audience, we can all come up with different names such as: *The Lord of the Rings*, *Harry Potter*, the great television phenomenon that resulted *Game of Thrones*, among others. There are also certain cases of films that have managed to be successful among viewers despite being rated as bad, as may well be the case of *Motorcycle Diaries*.

First of all, let's focus on big screen and television hits. Different articles such as the one published by Sola Real, R., & Medina Herrera, C. (2018, p.13-20) and the work presented by Araújo, Vieira and Costa (n.d., p. 8-12) present different films or series that have been relevant in certain aspects. Although it is true that the last of the articles mentioned focuses on making an analysis of the methodology used and analyzing different variables to see how relevant they could be in the case of affecting the viewer. Now, despite the relevance of these results, it should not be forgotten that the films that were taken to be analyzed, despite some of them being known as classics such as *The Sound of Music (1965)*, others such as *Lost in Translations (2003)* or *Hibiscus Town (1986)* were chosen in this study to be able to expand on how relevant factors such as language or cultural clashes were.

Country/Region	Movies	Movies	Movies	Movies	Movies
<b>United States</b>	The Goonies	A River Runs Through It	Sex and The City	Twilight	Last of the Mohicans
<b>United Kingdom &amp; Ireland</b>	Pride and Prejudice (2005)	Harry Potter	Outlander	Downton Abbey	Poldark
<b>Sweden &amp; Denmark</b>	Millennium saga	Forbrydelsen	Borgen and Bron/Broen		
<b>New Zeland</b>	The Lord of the Rings	The Hobbit			
<b>Andalusia, Croatia, Iceland, Northern Ireland, Morocco, Malta</b>	Game of Thrones				

<b>Box office revenue of movie franchises in North America (in billion U.S. dollars)</b>	
<b>Marvel Cinematic Universe</b>	\$22.59 billion
<b>Star Wars</b>	\$10.2 billion
<b>Harry Potter and the Wizarding World</b>	\$9.18 billion
<b>James Bond</b>	\$6.89 billion
<b>Spider-Man</b>	\$6.35 billion

<b>Table 6. The 13 highest-grossing film franchises at the box office</b>	
<b>Box office revenue of movie franchises in North America (in billion U.S. dollars)</b>	
<b>X-Men</b>	\$6.03 billion
<b>The Fast and the Furious</b>	\$5.9 billion
<b>Middle Earth (The Lord of the Rings and The Hobbit)</b>	\$5.86 billion
<b>DC Extended Universe</b>	\$5.6 billion
<b>Jurassic Park</b>	\$4.99 billion
<b>Batman</b>	\$4.90 billion
<b>Transformers</b>	\$4.86 billion
<b>Pirates of the Caribbean</b>	\$4.52 billion
<b>Sarah Whitten (2021)</b>	

As we can see in the previous table, these 13 franchises are currently the ones that generated the highest revenues. In this line, we can make an assumption: being all science fiction films, it comes in line with the viewer's desire to be transported to a distant place, that is not related to their daily life. This assumption reinforces the idea that Sharpley and Telfer (2002) had about the main reasons for traveling.

We could analyze a wide variety of films and series, but we will focus on cases that are very relevant or that attract attention. In this aspect we will focus on: Game of Thrones and The Lord of the Rings. I have decided to select them, because the first one was a great world phenomenon. The second presents a great role model: New Zealand was able to take advantage of the great success that was obtained with the films of the Lord of the Rings and the Hobbit.

#### *4.1. Game of Thrones*

As I mentioned in the previous paragraph, Game of Thrones is a series of medieval fantasy and drama (among other categories) that was released for the first time on April 17, 2011, based on the books written by George R. R. Martin. As a curious fact, this series does not take a single place to be filmed, but uses different countries and components to recreate the 7 kingdoms. Some examples can be the case of Northern Ireland that was used to record and represent Winterfell. Data that were published by Sola Real, R., & Medina Herrera, C. (2018), indicate that Northern Ireland received close to 150 million pounds thanks to the series.

Not only that but in the case of Spain, Andalusia appeared in season 6 representing the Kingdom of Dorne. Thanks to this, and even though it only appeared in one season, the number of tourists increased up to 25%, visiting especially places like Cordoba and Seville (Sola Real, R., & Medina Herrera, C., 2018: p.17). In the same way, Iceland, which represents the Wall and the lands Beyond the Wall, increased its number of visits by 30% (Sola Real, R., & Medina Herrera, C., 2018: p.17).

We can thus observe how this great world phenomenon, apart from mobilizing fans of the series to destinations where they represented an important scene, also provided great income and in turn, a high number of jobs due to the need for supporting actors. Currently, there are different maps showing the most important places where the series was filmed. As if all this were not enough, and even though it has been a few years since its end of emission, the importance it has is still relevant: exhibitions have been made with different objects used in the decorations, obtaining a large number of visits.

As a conclusion and returning to the comment of the various maps that we found making routes, the vast majority of them are found on the internet. Not only that, but I believe that in the case of Spain it could have been possible to take advantage of even more of the great success of the series. They could have created routes and offered them to interested tourists, in fact, there was an increase in searches about Seville on the internet by 145% for appearing in the series. Apart from cities like Cáceres, Almería or Girona, they could have benefited more from it. Not only that, but the fact that different monuments or places throughout the peninsula appeared, such as “Peñíscola” could have been better exploited. Despite the fact that all this is true and would have been possible, there was a lack of organization and management to be able to achieve this proposal.



**IMAGE 2. PEÑÍSCOLA OR THE CITY OF MEEREN**

What is clear is that to achieve these results, and as Correia Loureiro and B. Araújo (2015, p.355) comment: “*Destinations managers have been using several techniques to control the image that is transmitted through motion pictures*”. In this regard, Spain did not have great control over the images that were sold after the series.

We would not have to base ourselves so much on the number or on the need to obtain more visitors, but on making the tourists familiar with the area they are going to visit and trying to satisfy certain needs. As Connell (2012, p.12) mentions in his work: “Fans of a film/television show are likely to favor a physical ‘anchorage’ at which they can direct their interests but it appears that place responses largely depend on the tourist’s relationship with space, commoditization, film characteristics and place, as well as socio-psychological factors, and this combination impacts on the film tourist experience.”

#### *4.2. The Lord of the Rings and the Hobbit*

If with the first trilogy known as *The Lord of the Rings*, New Zealand managed to attract the attention of many people, with the last trilogy *The Hobbit*, it has managed to highlight the

great difference that exists between New Zealand and other places in the world, managing to maintain the attraction that many tourists feel when visiting the areas where the movies were filmed. As Gregg Anderson, general manager of Western long haul markets for Tourism New Zealand, said: “*We’ve seen a 50% increase in arrivals to New Zealand since Lord of the Rings*” (Carol Pinchefskey, 2012).



**IMAGE 3. MATAMATA OR THE SHIRE**

Areas such as Matamata, a place that shapes the Shire where Hobbits lived, Hills of Mount Victoria or Queenstown, are some of the places that have become more popular and visited among movie fans (Sola Real, R., & Medina Herrera, C., 2018: p.19). Not only that but the New Zealand airline has two Boeing 777 decorated with all the theme of the world of Tolkien (writer of the fantastic world of the Lord of the Rings), along with curious security videos using the same theme. In this regard, New Zealand has been able to make the most of it.

As a curiosity, it is worth mentioning how New Zealand also knew how to keep Matamata with all the original set of the film. Before it was filmed there, it was a natural landscape, having to create all the houses where the Hobbits lived from scratch. Thus, New Zealand knew how to benefit from a natural landscape, and how not to congest other attractions. Another achievement that has to be given is how it knew how to take advantage of intergenerational tourism. So, not only does it become a place where fans go to see the places that are filmed, but it also becomes an experience for the whole family to do those routes.

According to Carol Pinchefskey (2012), thanks to filming the movies in New Zealand, not only did its GDP increase, but many job sites related to the world of *Middle Earth* were created, thus becoming the second economic engine of the place. In the same way, as Gregg Anderson said: “*The screen industry itself is an estimated NZD \$3 billion, so we’re not the hugest player on a world scale, but it supports 2700 businesses, and New Zealand is a country of small businesses, And of that, 95% are involved in production and post production work. And out of all of that, 80-90% percent of that screen revenue is contributed by North American productions*”.

To conclude, it must be said that if it is true that only 1% of tourists who visit New Zealand show the motivation to go because it was where the films were filmed (Carol Pinchefskey, 2012), in other cases it may be that tourists do not wish to reveal the reason for which they travel (Sola Real & Medina Herrera, 2018: p.10). On many occasions, when encountering the same image that is presented to them in the film, the level of satisfaction of these fans or tourists is positively affected by having reinforced that idyllic image presented by the films and having managed to avoid the real world, even making these tourists want to consume more products related to movies (Aráujo, Viera & Costa, n.d., p.6; Connell, 2012, p. 12-13).





**IMAGE 3. THE LORD OF THE RINGS**



**IMAGE 4. THE HOBBIT**

### 4.3. Conclusions

We have observed how there are different types of films, and how it seems that the most dominant films are fiction, which is in line with the need of tourists to live new and different experiences that make them forget their reality. Although it seems that there is no effective methodology to achieve film induced tourism, as Frost (2010) mentions in his study on filming Australia, in many cases a good story captures more attention of viewers rather than stunning landscapes. This is more conducive to film tourism since viewers empathize with the characters and their situations, creating the desire to visit the places that are filmed (see also Connell, 2012: p.13-14).

To better understand how the images of destinations are formed, we can find different articles talking about it, but we will base ourselves on that of Baloglu and McCleary (1999) as it is considered the most complete since they talk about cognitive and affective parts. They say that images of tourist destinations consist of: “*mental representation of one’s knowledge, feelings and general impressions about the destination*” (see also Correira Loureiro, Barbosa de Araujo, 2015: p.354). Obviously, apart from each person perceiving these images differently, they are also influenced by other stimuli: the social-demographic environment, for example. People with different cultures will not see the image you are trying to sell of the destination in the same way.

We observed some examples of famous destinations or places that have succeeded knowing how to use the images correctly (Game of Thrones or the Lord of the Rings). But it is also true that you can fail when creating the image in a movie or selling images of a destination, and attract a type a type of tourist that is not the expected or desired one. In this case, Connell (2012) observed how even if you sell a good image of a destination, if it is not properly regulated, it can attract an unwanted type of tourist or even lead to the very harmful mass tourism, thus loading the carrying capacity of the destination and making it unfeasible to support such a number of tourists and local population, which later generates problems such as the phobia to tourism.

## 5. Case of China

Few documents dealing with the subject of media induced tourism in Asia have been found. It has clearly deprived the possibility of expanding the concept or improving it. Sangkyun Kim

& Reijnders (2018) have shown that in Asia there is an evolution or a different concept of film tourism. Not only that, but as Nakayama (2021) comments, the Japanese government separated all the contents related to film tourism from the Anglophonic point of view, since each region was considered to be different from each other and present individual socio-demographic characteristics they should develop their own concept and not use one that may not fit (Beeton, 2016).

Recently, a great increase is observed in the literature of film-induced tourism in Asia from 2015 to now-a-days (Nakayama, 2021, p. 67). Although it has increased, there are still many topics where there is not enough information: As we know, tourists are influenced by their cultures and their environments. In this way, what has been studied in Western countries and as certain variations in motivations or desires to travel has been observed, may not be applicable if what we want to attract is Asian tourism (Nakayama, 2021, p.71). Another relevant fact in this regard is that the Asian tourist cannot be standardized: a Chinese person may not have the same ideals or levels of demand as a Japanese.

China is the third largest growing country in terms of profit made through the global box office market (Connell, 2012, p.5). We can say that currently there is no longer the ones that have all the control when it comes to making films, but there are new markets that have appeared to make competition to Hollywood and even shadow. This is the case of Bollywood phenomenon, where, as Connell (2012) says "*India has become one of the most prolific producers and consumers of film and cinema*" (p.5).

For some time now, the change in trend from Hollywood to Bollywood has been observed and according to what Hassam and Paranjape (2010: p.3) say. "*now it is Hollywood who copies Bollywood*" and not the other way around as we can incorrectly think. Not only that, but there has also been for a while a greater and growing interest with the whole world related to Asia and its culture, its development and transmission through films and series, which have improved the knowledge about the geography and aspects socio-demographic of Asia (Connell, 2012: p.5). Specifically, there has been a greater and growing interest around the world related to South Korea. The interest was notably higher in Taiwan, Japan, China, Singapore and Malaysia (Connell, 2012).

One possibility of the increase in films made in Asian countries is because they have seen a new market, an opportunity to obtain benefits (Nakayama, 2021, p.72). In this way we can find the case of Hibiscus Town, a movie filmed in the previously known Wang village, which adopted the name of said film that was presented on the big screen, due to the fact that it obtained a greater number of visitors with it and so, that the tourists would know that it was there where it was filmed (Hao & Ryan, 2013, p.336). Moreover, even if they formally changed the name since 2007, in 1997 they put that same name to promote themselves as a destination (Hao & Ryan, 2013, p.336). Not only that but they also changed the landscape of the villa to adapt it to the image that had been generated on the film. So, things like "Stone Archway" are now found when they were not before.

All the decision to change the town, the name and to be as close as possible to the image that appeared on the big screen, is to resemble as much as possible the preconceived idea with which the tourists went. Thus, by making the mental image of the tourists coincide with the tourist destination, it makes the tourist part of that "cinematic atmosphere" and "new reality" created to satisfy them (Hao & Hyan, 2013, p.347).

Apart from all this, there are also already very famous phenomena such as anime and Japan. In these Japanese animation series, many time real places are presented but in the form of animation, making them become places of pilgrimage for all anime fans, known as

otakus, since when seeing them presented in one of those series animated and feel a connection with the history that is presented to them, they create the desire to be able to visit these places and thus be able to escape or feel that they are part of that whole world (Nakayama, 2021, p.64).

## **6. Case study: Menorca**

We have been talking throughout all this work about the concept of film-induced tourism or media induced tourism, the basics of it, and some famous examples of film-induced tourism. But now, we are going to apply all this to a case study, in this case that of the island of Menorca. Menorca is part of the Balearic Islands and it is the island that is located more to the North. Generally, when people think of the Balearic Islands, the first islands that come to mind are Mallorca and Ibiza.

Some may consider that it would be better to choose Mallorca to apply the case study, but in the case of this island we find a document written by Brotons et al. (2016) called *Travel back and forth, to the myth. Cinema's contribution to the formation of the tourist iconography of Mallorca*. In this way, we could take the case of Mallorca as an example to see how its iconography changed over time to attract one or another market segment.

For example, in the case of Mallorca we can see that in all the films that have been filmed there, certain topics predominate over the years: first Mallorca is presented as the island of calm, then "Developmentalism", and finally it returns to the theme of presenting the island as the island of calm (there is an exception that does not follow that topic). The type of films that were developed were fiction or documentaries, in order to present that idyllic island or the transformation it undergoes due to tourism (Brotons et al., 2016, p. 208).

In general, the tourists who visit Menorca the most are of English, French nationality along with Italians and some Germans, and all of them visit the island during the summer. But what if we decided to attract a new type of tourist using films, just like the case of Mallorca? And if that type of tourist is interested in coming on dates other than high season? With that idea in mind, and having seen the new emerging markets in Asia, the possibility of attracting Chinese tourism to the island has been considered.

### *6.1 Motivation of the Chinese tourist*

After doing a little research on this type of tourist, their tastes and preferences, custom, etc. We consider that it would be feasible to organize a film that suits their tastes and that could motivate them to travel to Menorca. In fact, there was an increase between 2012 and 2015 in the number of Chinese tourism in Spain.

To begin with, the Chinese nationals are known for being lovers of shopping. But not just any type of shopping, but luxury purchases, from brands considered expensive such as Louis Vuitton, Hermes, Rolex, Chanel, Gucci, Prada and Tiffany (Report on Asia tourism, 2017, p. 56). But it is relevant to know that 75% of the purchases they make are outside of China. Apart from liking luxury purchases, they are also lovers of beauty items, jewelry and watches and electronics (Informe sobre turismo, 2017, p.57).

Although this may seem like good news, Menorca lacks such prestigious brands as them. It is true that in Ciutadella we can find a store called *Androna*, where they sell Guess items, so maybe on that side we could try to take advantage of the knowledge of that place and make it appear in a scene of the film. On the other hand, the subject of jewelry and watches is easier since there are many places selling them in Menorca.

Apart from luxury shopping, what they also like is visiting the most important places of interest in the cities where they go and the local gastronomy (Informe sobre turismo, 2017, p. 56; Generalitat Valenciana 2018). In this regard, Menorca offers more than enough charming hideaways or popular monuments to satisfy the Chinese tourist. As for gastronomy, the Fornells area is well known for its lobster stew, but in Menorca we have more local gastronomic products apart from that: honey collected from different areas of the island, Mahon denomination of Origin cheeses - although Chinese tourists do not usually like dairy products or do not usually consume them-, wine, or other dishes such as: queen soup, rice from the land or "*oliaigua*".

A problem that we could find is that Chinese tourists like to hire tourist packages or tailor-made trips (Asian Tourism Report, 2017, p.56; Generalitat Valenciana, 2018). This in itself is not a problem, but on these trips they usually take the opportunity to visit different cities. Menorca has 10 towns and some of them, because of how small they are, would not have many attractions for Chinese tourists (Asian Tourism Report, 2017, p.56). Although lately there was also a new trend where they put aside the multi-destination and traveled to a single destination country, organizing trips themselves (Tourism Report, 2017, p.56).

But above all, for this tourist to feel comfortable, it will be relevant to learn Chinese and teach interest towards them, in the same way that for them it is important not to be misunderstood since it is one of their great fears: going to a place where no one understands them. So it will be important for the hotels that decide to host these tourists to know some Chinese or English. In the same way, you have to know a little about their popular culture: they avoid the number 4 since it is bad luck, instead 8 is considered the number of good luck. For them it is also important to have abundant large breakfast, to have boiling water and hot water as well as slippers.

## *6.2 Marketing and destination image*

Regarding the type of film that should be shot in Menorca to attract Chinese tourist, I consider that it would have to be a cliché Hollywood-style film where a middle-class woman meets a handsome man, with important businesses, wealthy and from a good family, whom he tries to conquer because of confusing her with another person. Because of his desire to try to surprise and conquer her, the man decides to take her on a trip to one of the best and least known islands by Chinese tourism: Menorca. In this film we could find: comedy, romance, dramas and family dramas, etc. Which seems to be to the taste of the Chinese person. I think it would be the best film option, given that a science fiction film that captures them could present difficulties. In a way, Menorca would be presented as an ideal island where to fall in love.

As we mentioned earlier, the image of the destination is very important. Iwashita (2008) concludes that the image that potential tourists see of the destination through movies and series can shape expectations. With which, if these images presented through the media do not coincide correctly with reality, the tourist will not feel any type of connection. For this, as Connell (2012) says, in many cases it is important to pay attention to the proposals of DMOs. To begin with, Menorca should create its own DMO, made up of various companies from various sectors throughout the island. So both the public and private sectors should come together. As mentioned in the article written by Sola Real & Medina Herrera (2018, p.21), one of the best strategies is the collaboration of DMOs and film producers.

### *6.3. Financing*

In order to finance this type of project, I consider that the use of mixed financing would be important. Mixed financing is based on the fact that both the public and private sectors pool funds to carry out a project. In this case, the funds that would come out from the Public sector would be from the Insular Council of Menorca. It is also worth mentioning that the island council would be part of the DMO that I propose for Menorca. In the case of the private sector, both the financing provided by the directors and producers of the film would come, as well as if any other establishment wants to appear (for example a boutique, a hotel or restaurant).

I consider that it is the best case to be able to finance it given that on the one hand it would be the DMO of Menorca itself that proposed to the Chinese producers that they come to record, and since the Government of the Balearic Islands distributes funds to each of the councils insulars, could be a good form of investment. Apart from this, Chinese tourists usually go on a trip in the Chinese New Year that usually falls between the months of January and February, national holidays that usually start in October or other festivities that fall in May and July (Tourism Report, 2017,p.57). Seen this way, it is a long-term investment to attract tourists and achieve seasonal adjustment and generate more jobs.

### *6.4. Distribution*

As Chinese tourists are hyper digitized, I think that apart from presenting the film on the big screen, later it could be uploaded in an application such as AmazonPrime or Netflix so that it would reach more people.

Not only that, but we know that they use applications such as WeChat or Weibo. These applications, apart from being a payment method, also work in a similar way to Facebook, so to promote Menorca and the movie, I think it would be interesting to use these apps. If you do not want to use both, we could select WeChat, which is the application most used by Chinese people. If we look at the case of Valencia, they have a program with the Chinese Government called Welcome Chinese. There are 3 levels of certification within this agreement: Red, Jade and Gold certification. Apart from this, information and courses are given and how to treat these tourists and learn their language, along with the use of some web pages such as [hychinese.com](http://hychinese.com) (Generalitat Valenciana, 2018).

I believe that in order to promote ourselves in emerging markets and given that we want to attract these tourists through media induced tourism, Menorca would have to choose to be able to enter this program. I believe that for this, a change at a structural level would be necessary: that different languages be taught apart from the typical French, German or Italian. Menorca lacks establishments where there are people with high degrees in oriental languages.

## **7. Conclusions**

In conclusion, it should be said that many of the articles used, despite being defined or having the concept of film-induced tourism, were reviewed and used to extract some of the cited sources. They were used because it was observed that the concept of media encompassed what the entire cinematographic world would be, the first being a broader concept, which better adjusts to the reality that we have suffered this last year and to the new and growing online trends.

In addition, we selected the Asian market, specifically people of Chinese nationality as our center of attention and attraction in the case of creating a film inducing phenomena to visit Menorca, since they are an emerging market and have shown new changes in their conduct, such as taking long trips by plane considered luxury, and since Menorca has that certain touch of exclusivity, we consider that they could feel a certain influence to travel, especially if it is sold as an island where one can fall in love, forgive others and rejoin.

To conclude, and as a general criticism, I consider the fact that Menorca has not yet created any DMO, affects it quite a lot at different levels, and that the island has enough charms to be able to take advantage of and attract film producers to record in the island, as well as Mallorca knew how to do it in its day.

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