

Maintaining a Movie Tourism Business as a Flagship Attraction: A Case Study of Hobbiton Movie Set

Anri Pristidianita

A thesis submitted to

Auckland University of Technology

in partial fulfilment of the requirements for the degree

of

Master of International Tourism Management (MITM)

2016

Faculty of Culture and Society

School of Hospitality and Tourism

Primary Supervisor: Dr Charles Johnston

Table of Contents

List of Figures	vi
List of Tables	vii
Attestation of Authorship.....	viii
Ethics Approval	ix
Acknowledgements.....	x
Abstract.....	xi
Chapter 1 Introduction	1
1.1 Background to the Research	1
1.2 Aim and Objectives.....	7
1.3 Research Significance.....	8
1.4 Methodology.....	9
1.5 Contents – Structure of the Thesis	9
Chapter 2 Literature Review: Movie Tourism, Flagship Attraction, and Maintenance	11
2.1 Introduction.....	11
2.2 Movie Tourism – Overview	12
2.2.1 Movie Business.....	12
2.2.2 What is Movie Tourism?	13
2.2.3 History of Movie Tourism	14
2.2.4 Forms of Movie Tourism.....	16
2.2.5 Supply Consideration of Movie Tourism	19
2.2.6 Demand Consideration of Movie Tourism: Movie Tourist	21
2.3 Flagship Attraction.....	23
2.4 Maintaining the Business.....	25
2.4.1 Internal	26
2.4.2 External.....	30
2.5 Summary.....	36

Chapter 3 Research Methodology.....	38
3.1 Introduction.....	38
3.2 Theory of Research Methodology	39
3.2.1 Qualitative Study	39
3.2.2 Case study	40
3.2.3 Secondary Data	40
3.2.4 Interview	41
3.3 Research Methods in Practice.....	42
3.3.1 Aim and Objectives of the Study.....	42
3.3.2 Hobbiton Movie Set as a Case Study.....	43
3.3.3 Secondary Data	44
3.3.4 Interview	45
3.3.5 Data Analysis	48
3.4 Ethics.....	48
3.5 Limitation of the Study	48
3.6 Summary.....	48
Chapter 4: Movie Tourism in New Zealand	50
4.1 Introduction.....	50
4.2 Movie Industry in New Zealand	51
4.2.1 The Development of the Movie Industry.....	51
4.2.2 New Zealanders Go to the Cinema	52
4.3 New Zealand in International Movies.....	53
4.4 Movie as a Tourism Promotional Tool	53
4.5 <i>The Lord of the Rings</i>	55
4.6 Summary	63
Chapter 5: The Hobbiton Movie Set.....	64
5.1 Introduction.....	64

5.2 The Beginning of the Site	64
5.3 The Tour and the Business.....	69
5.4 Maintenance of the Site	73
5.4.1 The Real World.....	73
5.4.2 Hobbiton Movie Set as a Movie Tourism Business.....	76
5.5 Hobbiton Movie Set is a Flagship Attraction	78
5.6 Summary	79
Chapter 6 Tourism in Matamata	81
6.1 Introduction.....	81
6.2 Overview of Matamata	82
6.3 History of Matamata	85
6.4 Tourism in Matamata.....	87
6.4.1 Transportation	87
6.4.2 Accommodation.....	88
6.4.3 Food and Beverage	89
6.4.4 Things to do	89
6.5 Tourist in Matamata.....	92
6.6 Maintaining Matamata through the Hobbiton Movie Set.....	94
6.6.1 Tourist Destination.....	94
6.6.2 Transportation and Attraction	95
6.6.3 Accommodation and F&B	95
6.7 Summary	96
Chapter 7: Conclusion.....	98
7.1 Methodological Reflection.....	98
7.2 Summary of Key Findings	99
References.....	103
Appendix A: Consent Form	120

Appendix B: Participant of Information Sheet	121
Appendix C: Interview Questions.....	123
Appendix D: List of Movies Shot in New Zealand from 1990 to 2014	128

List of Figures

Figure 1: The Scope of Movie Tourism.....	16
Figure 2: Forms of Movie Tourism	18
Figure 3: Types of Movie Tourist.....	22
Figure 4: Maintenance Management Cycle	28
Figure 5: A Great Tourism Business	29
Figure 6: The Research Process	38
Figure 7: International Visitor Arrival to New Zealand	50
Figure 8: Rate of Cinema Attendance in New Zealand	52
Figure 9: <i>The Piano</i> in the Advertisement of <i>100% Pure New Zealand</i>	54
Figure 10: The <i>Lord of the Rings</i> and <i>The Hobbit</i> Filming Locations.....	59
Figure 11: The <i>100% Pure New Zealand</i> Advertisement between 2001 and 2004.....	62
Figure 12: One of the Tree that Attracted Peter Jackson	65
Figure 13: The Hobbiton Movie Set in 2008	66
Figure 14: Hobbiton Movie Set in 2014	68
Figure 15: Map of the Hobbiton Movie Set.....	70
Figure 16: The Grand Dragon Inn	71
Figure 17: The Garden in the Hobbiton Movie Set	74
Figure 18: The Garden in the Hobbiton Movie Set	75
Figure 19: Map of Matamata	81
Figure 20: Matamata Population.....	83
Figure 21: Welcome Sign in Matamata	84
Figure 22: Welcome Sign in Matamata	84
Figure 23: A Sign in the Hobbiton Movie Set	85
Figure 24: Bus Route to Matamata	88
Figure 25: Points of Interest in Matamata.....	91
Figure 26: International Visitor in Matamata - Piako District.....	92

List of Tables

Table 1: Literature on movie tourism	2
Table 2: Most Popular Movie Destination.....	20
Table 3: Profile of Interview Participant	47
Table 4: Box Offices Mojo's Top Franchises	57
Table 5: Top 10 Movie Destination in 2015 based on survey by USA Today	58
Table 6: Locations used for filming the <i>Lord of the Rings</i> and <i>The Hobbit</i> tilogies	61

Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person except that which appears in the citations and acknowledgements. Nor does it contain material which to a substantial extent I have submitted for the qualification for any other degree of another university or other institution of higher learning.

Signed:

A handwritten signature in black ink on a light blue background. The signature is stylized and appears to be 'Anri Pristidianita'.

Anri Pristidianita, March 2016

Ethics Approval

As this thesis used interviews that included human participants, ethical approval was required from AUT Ethics Committee (AUTECH).

Approval was received from the Auckland University of Technology Ethics Committee on 19 December 2014 with AUTECH Reference number 14/382.

Acknowledgements

I would like to take the opportunity to convey my gratitude to a number of individuals for their assistance and support through this journey.

First of all, I would like to thank my parents, who always stood by and supported me. I dedicate this thesis to my parents, who always support me financially, and emotionally. Without them, I would not be able finish this thesis. I hope I have made them proud of their daughter.

I would like to convey my gratitude and thanks to my supervisor, Dr Charles Johnston, for his help, advice and support through all stages of this thesis. This thesis would not have been possible without his help and support.

Finally, I am grateful to all the participants who were involved in this research for their time and contribution.

Abstract

Attractions are key features at tourist destinations; they are the most important component of tourism supply (Henderson, 2000). Despite this, only a small amount of academic literature focuses on site locations of movies as flagship attractions. The *Lord of the Rings* and *The Hobbit* movies, released in this century, have established an image of New Zealand as Middle Earth. The subsequent success of hobbit-related site attractions as tourist destinations can be very important to the socio-economic well-being of New Zealand communities. Without any further development, there is a possibility that the Hobbiton Movie Set could not attract more visitors. The aim of this paper is to discern how to best maintain a movie tourism business as a flagship attraction in New Zealand. The case-in-focus is the Hobbiton Movie Set, a village movie set located outside Matamata, on the North Island, New Zealand. Hobbiton was a key location for many of the Tolkien-inspired movies and has become a pilgrimage attraction for devotees the world over. The attraction has achieved flagship status (see Dybedal and Forskningscenter, 1998) for the Matamata region. Therefore, the data in this research will be collected from two sources, secondary data and semi structured interviews. Data from media sources, government reports and previous literature will be used as secondary data. The secondary data informs the primary data collection in this research. Semi structured interviews will be used for primary data collection. Semi structured interviews are chosen as the most appropriate strategy to gather information. The main result indicates that the Hobbiton Movie Set is not effectively fulfilling its role as a flagship attraction and thus the tourism industry in the wider Matamata region is not being effectively maintained.

Chapter 1 Introduction

The growing amount of discussion regarding movie tourism in academic literature is the main reason this research is being conducted. Some scholars are interested in how movies serve as the factor of interest to visit a particular destination. Others have studied about tourist's satisfaction in joining movie tourism. Based on reviews of previous studies, it shows that no one has ever studied about movie tourism as a flagship attraction. Thus, this research aims to fill this gap in the literature. This chapter will elaborate the background of this research. In addition, the purpose and objective of this research will also be explained later in this chapter.

1.1 Background to the Research

As mentioned, the growing amount of movie tourism that is pointed out in tourism literature is the main background of this research study. Therefore, it is important to discuss movie tourism first. Movie tourism is defined as tourist visits to a destination or attraction as a result of the destination that is featured on television, video, or on the cinema screen (S. Hudson & J. R. B. Ritchie, 2006). Both concepts of 'film tourism' and 'movie tourism' have the same meaning. 'Movie' points out to the early American vocabulary of the 'moving image' (Connell, 2012). Thus, in this research, the concept will also be referred to as movie tourism, not film tourism. The concept of movie tourism is sometimes also referred to as the concept known as 'film induced tourism' or 'movie induced tourism'. The concept was established during the 1990s by R. W. Riley and Van Doren (R. W. Riley & Van Doren, 1992) who, pioneered the topic. They argued that cinema was the reason some American tourists visited Australia in the 1980s, after watching some Australian movies such as *Mad Max*, *The Man from Snowy River*, and *Crocodile Dundee I and II* (R. W. Riley & Van Doren, 1992). According to them, the reason American tourists made their visit was out interested in the landscape shown in the movies. The scope of the study of movie tourism is very diverse. Some scholars study information relating to its definition. Others scholars study the relationship between movies and tourism, and the impact movies have on tourism. A selected list of movie tourism literature is presented in Table 1. In regard to literature on movie tourism, there is only one article that points out the idea that movie tourism can be viewed as a long term business (see Ward & O'Regan, 2009).

Title	Year	Author
The movie as tourism promotion: A 'pull' factor in a 'push' location.	1992	Roger W. Riley, Carlton S. Van Doren
Movie induced tourism.	1998	Riley, R., Baker, D., & Doren, C. S. V.
An Exploratory Study of Movie-Induced Tourism: A Case of the Movie The Sound of Music and Its Locations in Salzburg, Austria.	2001	Busby, G., & Klug, J.
Effects of Korean television dramas on the flow of Japanese tourists.	2007	Kim, S. S., Agrusa, J., Lee, H., & Chon, K
Tourists' Experiences of Film Locations: New Zealand as 'Middle-Earth'.	2007	Carl, D., Kindon, S., & Smith, K.
A Study on the KBS TV Drama Winter Sonata and its Impact on Korea's Hallyu Tourism Development.	2008	Han, H. J., & Lee, J. S.
Movie tourism – A new form of cultural landscape.	2008	Jewell, B., & McKinnon, S.
Planning and Development in Film Tourism: Insights into the Experience of Lord of the Rings Film Guides.	2010	Buchmann, A
Experiencing Film Tourism: Authenticity & Fellowship.	2010	Buchmann, A., Moore, K., & Fisher, D
Planning for Film Tourism: Active Destination Image Management.	2010	Croy, W. G.
The impact of product placement on TV-induced tourism: Korean TV dramas and Taiwanese viewers.	2011	Su, H. J., Huang, Y.-A., Brodowsky, G., & Kim, H. J.
Film Tourism – Evolution, progress, and prospects.	2012	Connell, J.
Movies and holidays: the empirical relationship between movies and tourism.	2012	Stewart, M. F., & Mitchell, H.

Table 1: Literature on movie tourism

Beeton (2006) and Connell (2012), added that movie tourism is more than visiting a particular location because it appears in the movie. Beeton (2005b) explained that there are two forms of movie tourism. These include visits on-location and off-location. On-location tourism occurs when tourists visit specific film locations used in the movie. Meanwhile, attendance at a film premiere or film award can be categorized as off-location movie tourism visits. There were 40,000 visitors who came to Edinburgh to enjoy the Edinburgh International Film Festival in 2012 (ETAG, 2012). More than 100,000 people were expected to line up to the premiere of *The Hobbit: An Unexpected Journey* in 2014 in Wellington (Barnes & Cieply, 2012). A visit to film theme parks such as Disneyland is also categorized as off-location movie tourism visits.

Disneyland in Paris (also known as Disney Paris) is one of the best known examples of a world renowned movie theme park. The park is located on a 57-hectare plot of land. Because the number of visitors to Disney Paris is huge (in 2010, the park received around 10.5 million visitors), the existence of the business brings benefits to the community, hence the theme park has been labelled as a 'flagship attraction' by Kruczek (2011).

What, then, is a flagship attraction? Any natural or man-made attraction can be referred to as a flagship attraction. The difference is that a flagship attraction must be an important attraction in a particular area (Dybedal & Forskningscenter, 1998). However, most studies regarding flagship attraction show that the majority of flagship attractions include theme parks and gardens, for example, the LEGOLAND theme park (Nilsson, 2007), and the Alnwick Garden (Sharpley, 2007). Ballantyne, Packer, and Hughes (2008) added some examples of flagship attractions which include Monet's garden in France, Central Park in the USA, and Kirstenbosch Garden in South Africa. LEGOLAND in Billund, Jutland, Denmark which was built in 1968 is labelled 'a must-see attraction' while visiting Denmark (Johns & Gyimóthy, 2003). The focus of the park is a miniature village made from 45 million Lego bricks (Swarbrooke, 2002). Since its opening the park has received more than 30 million visitors. Everything in Billund is connected with LEGOLAND, such as its accommodation sector, shops, transportation sector, and so forth. A study by Nilsson (2007) has proven that during the time LEGOLAND faced financial difficulties, it affected tourism industry in Billund. Even so, it is unclear how badly affected it was by the financial difficulties. Therefore, based on a review of the literature, the relationship between flagship attraction and movie tourism industry is not completely clear in this particular area.

The researcher believes studying the relationship associated with maintaining flagship attraction in further detail may be able to fill the gap in the relationship between flagship attraction and local movie tourism industry. However, as previously mentioned, the prevailing literature does not address this issue. While the concept of maintainability of tourism refers to tourism where there is a strong belief in the quality of the product and the management, on the other hand, the sense of ownership and support by the community is low (Hardy & Beeton, 2001). It is difficult to offer an easy explanation about how to maintain flagship attractions (Nilsson, 2007). Maintenance is essential for future development of attractions, especially, if the existence of an attraction is important for its surrounding area. From the literature, it can be concluded that there are five necessary steps for tourism development. These include evaluating tourism potential, evaluating business feasibility, making the business plan,

implementing the project, maintaining and improving the on-going facilities (Saunders, 1999). However, there are still very few studies which focus on maintenance in the tourism literature, especially in the literature on the tourism business. The concept of maintenance sometimes focuses on maintaining industrial equipment (Pintelon & Gelders, 1992). It is said that maintaining the equipment is important to maximize running ability, which relates to the quantity and quality of the product.

Despite the popularity of the *Lord of the Rings* trilogy and *the Hobbit* trilogy in movie tourism literature, there is little if any emphasis on a discussion of the Hobbiton Movie Set in terms of the movie tourism business. The existence of the Hobbiton Movie Set is necessary for *The Rings* tourism. None of the studies focus on the Hobbiton Movie Set from a business point of view. Thus, this research intends to fill the gap in this area. The Hobbiton Movie Set is one example of a movie tourism business based on an internationally well-known movie. A study by Peaslee (2011) indicates that the existence of the Hobbiton Movie Set brings real economic impact to its location town, Matamata, while suggesting that visiting the Hobbiton Movie Set is also the main reason to visit New Zealand. The researcher believes that studying how to maintain the Hobbiton Movie Set will help the site stay afloat in the business. As stated by Belmonte and Murray (1993), maintaining the business is about how to manage the business in order to stay in the business for the long term. However, there is only one study about movie tourism as a business. Movie tourism prospects represent long term business (Ward & O'Regan, 2009). The Gold Coast Australia was purposely developed as a movie tourism destination. The Australian government believed movie industry is considered as a prospective way to promote tourism. From 1988 to 2007, the Gold Coast has been featured in more than 20 television series and movies. The success story of the Gold Coast in hosting several movie productions and attracting more tourists has led the place to be called the “World Class Studio in Paradise” (Ward & O'Regan, 2009). However, it is unfortunate that there is little if any research regarding maintaining business in movie tourism industry.

No Way Out (1987), *The Piano* (1993), and *Jurassic Park* (1993) are some examples of early Hollywood movies that were shot in New Zealand before *the Lord of the Rings*. Up until 2014, more than 1,700 movies have been shot in New Zealand (IMDB, 2014g). This number includes mini-series, TV series, and movies. *The Piano* is believed to be the pioneer of movie tourism in New Zealand (Buchmann, 2010). The movie is about a young Scottish woman who was sent to New Zealand along with her daughter and her piano. The movie was shot on Karekare Beach, Piha, Auckland. The movie won three Oscars and successfully introduced New Zealand to the

world (Leotta, 2011). *The Piano* was featured in the *100% Pure New Zealand* campaign in 1999. The campaign began in 1999 and a year later, tourism arrivals to New Zealand increased by 11% (Tourism New Zealand, 2014). The *Lord of the Rings* movies were also utilized in the campaign, and they were regarded as the best examples of movie tourism in New Zealand. The *Lord of the Rings* successfully promoted New Zealand as one of the top three among the top ten movie destinations according to USA Today reader's vote (Nichol, 2015).

New Zealand and the films of the *Lord of the Rings* trilogy cannot be separated (Peaslee, 2010; Piggott, Morgan, & Pritchard, 2004). The filming of this trilogy was made in several places in New Zealand, and this was predicted to bring tourists to New Zealand. Several years later, after the movies were released, they have indeed had a huge impact on tourism in New Zealand. As the Prime Minister Helen Clark said in 2001:

The Lord of the Rings trilogy has the potential to be a major tourist promotion and investment tool for years to come, by highlighting the country's natural beauty and the creative talents of its people across a wide range of knowledge-based industries. (Cited by Leotta, 2011).

The *Lord of the Rings* trilogy is originally an adaptation of a book of the same title written by J. R. R. Tolkien. It is a fantasy about the alliance of hobbits, elves, dwarves, and other creatures to defeat Sauron by destroying the Ring of Power (Barker & Mathijs, 2008). The story was published in three separate books: *The Fellowship of the Rings*, *The Two Towers*, and *The Return of the King*. It was separated because the content of the story was too long to be published in one book. The first book was published in August 1954. It was followed by the second book in November 1954, and the last book was released in October 1955. The work was very popular and was translated into 30 languages (Chance, 2001). In 1976, Tolkien sold the rights to everything related to the *Lord of the Rings* to Hollywood. The first *Lord of the Rings* movies in the series was an animated version. It was released in 1978 and earned more than US\$30 million in revenue.

Twenty years later, in 1998, New Line Cinema agreed to produce the complete *Lord of the Rings* story as three separate movies: *The Fellowship of the Ring*, *The Two Towers*, and *The Return of the King*. Each was released successively between 2001 and 2003. The films were highly successful and earned about US\$3 billion worldwide (Mathijs, 2006). Eight years later, New Line Cinema agreed to produce another trilogy: *The Hobbit*. This was a prequel to the *Lord of the Rings* and was also an adaptation of the book by Tolkien. Originally, Tolkien had

published *The Hobbit* 20 years before the *Lord of the Rings*. *The Hobbit* trilogy was also a major success worldwide, as shown by the gross receipts. The first movie achieved US\$1 billion, the second earned US\$960 million, and the third movie achieved US\$866 million (Box Office Mojo, 2012, 2013, 2014). Their achievement put them into the top five of box office movies in Hollywood, as shown in Table 5 (see Chapter 4).

It is said that the *Lord of the Rings* is the most popular topic in literature related to movie tourism. The trilogy is one of the best examples in academic literature regarding movie tourism (Beeton, 2005b). It can be seen from the amount of research concerning the relation of the *Lord of the Rings* and movie tourism. Some of the examples are studies by Buchmann (2010), Carl, Kindon, and Smith (2007), Jones and Smith (2005), and Leotta (2012). The study by Buchmann (2010) focuses on the challenge and development strategy of the *Lord of the Rings* tourism in New Zealand. The study shows that the *Lord of the Rings* tourism is one of the best examples to describe the movie tourism industry in the country. *The Rings* tourists were satisfied and able to experience the real *Middle Earth* while visiting the country. The study by Carl, Kindon, and Smith (2007) focuses on the *Lord of the Rings* tourism in New Zealand from the tourist perspective. The study analysed tourist expectations before and after they came to New Zealand and joined *the Rings* tour groups. Meanwhile, Jones and Smith (2005) researched the authenticity of New Zealand as *Middle Earth*. The study used the published article about the trilogy and New Zealand. On the other hand, the study by Leotta (2011) explained the history and development of movie tourism in New Zealand. The *Lord of the Rings* trilogy is one of the movies that brought New Zealand international fame. None of these studies specifically discuss the Hobbiton Movie Set.

Both trilogies were shot in New Zealand using more than 170 locations throughout the country (Peaslee, 2010). Some of these locations are listed in Table 6 (see Chapter 4). By agreement between the New Zealand government and New Line Cinema, the latter was to demolish every movie property after filming had finished. However, one property remains. This is Hobbiton, the village of the Hobbit. The place is known as the Hobbiton Movie Set. It is located in Matamata, a small town in the North Island. The Hobbiton Movie Set is an example of an attraction related to movie tourism. It is the only attraction in the world which was used in the movie and remains the same until today (Barker & Mathijs, 2008). Originally, the site was a farm owned by the Alexander family. Its history began on the first of October 1998. The scouts for New Line Cinema (the production house of the *Lord of the Rings*) came to the Alexander property, introduced themselves and asked to have a look at the property (Peaslee, 2010). New

Line Cinema and Peter Jackson, the director of the movies decided to use the Alexander farm as their fictional village, Hobbiton. The making of Hobbiton began in March 1999. The shooting started in December 1999 and finished in early 2000 (Peaslee, 2010).

According to the terms of the contract, the site was to be demolished after the shooting process finished. Yet, around halfway through the deconstruction process, the rainy season had started. It was too dangerous and too difficult to continue the process. So it was then at that particular point in time that the beginning of the idea of the movie tourism business emerged. The Alexander family started to negotiate with New Line in keeping the site to remain the same and asked for permission to bring tourists to the site. The negotiations took a year to come to a settlement. Finally, in late 2002, the permission was granted, and the first tour in Hobbiton arrived in December 2002 (Peaslee, 2010). From that moment, the tour runs every day until today. It is said that the Hobbiton Movie Set is the icon of Matamata. It also said that the existence of the site brought over more tourists and brought economic benefit to the town (Peaslee, 2011).

Matamata was illustrated as one of the most magnificent places that could be found in the world for a colony by Bidwill (1841). Matamata is surrounded by the Kaimai Ranges, which makes the town perfect for dairy production and cultivating agriculture. Prior to the presence of the Hobbiton Movie Set, the town was nationally famous for its dairy products. Later, the town became internationally famous after being featured in the *Lord of the Rings* movies. It changed the identity of the town and since 2002, Matamata agreed to name the town Hobbiton. The existence of the Hobbiton Movie Set in Matamata seems to have brought benefits to the town. Nevertheless, without any improvement or development, there is no guarantee the Hobbiton Movie Set will continue to operate and bring benefit to the community.

1.2 Aim and Objectives

The absence of research on maintaining movie tourism as a flagship attraction or movie tourism business in movie tourism literature is the background of this research. Indeed, the study of movie tourism has been growing for the past few decades. A number of scholars studied the evolution of movie tourism, and some of them researched the movie tourist experiences (see Table 1). However, no one discussed movie tourism as an example of a flagship attraction. Movie tourism has the possibility to be referred to as a flagship attraction in regard to the destination. Movies are encouraging tourists to travel to the destination. Im and Chon (2008), have proven that good movies lead to people visiting locations that were featured in the movie.

However, with respect to maintaining movie tourism as a flagship attraction, there is not much research on the topic. It was Nilsson (2007), who said that it is difficult to provide an easy explanation about maintaining flagship attraction.

It is the same case in regard to maintaining movie tourism business in the literature. There is only one article which points out that movie tourism can be viewed as a long term business (see Ward & O' Regan, 2009). It is not only important to see movie tourism as a business, it is also necessary to emphasize the importance of maintaining it. Maintaining movie tourism business can be useful as a long-term goal, as doing so will help the business compete with other businesses and stay afloat in the tourism industry. However, as repeatedly mentioned, there is a lack of research studies that exist about maintaining movie tourism.

Thus, as previously stated, the *Lord of the Rings* and New Zealand is inseparable (Peaslee, 2010; Piggott et al., 2004). The movie made use of several locations in New Zealand, and one of them is at the Hobbiton Movie Set. Based on the movie tourism literature, among previous studies, none of them have specifically examined this particular site.

Hence, the aim of the research is to fill the gap from earlier studies in regard to maintaining movie tourism business as a flagship attraction, by using the Hobbiton Movie Set as the case study. It will elaborate upon the relationship between the Hobbiton Movie Set as a prime example of the movie tourism business and flagship attraction in Matamata tourism. In order to achieve this aim, there are several objectives to accomplish. These include:

1. To understand the definition of flagship attraction, and how the Hobbiton Movie Set qualifies as a flagship attraction.
2. To understand the concept of the maintenance of a tourism business, and to understand how the Hobbiton Movie Set, as an example of the movie tourism business, is being maintained.
3. To understand how the Hobbiton Movie Set, as a flagship attraction that is maintained, benefits the community where it is located.

1.3 Research Significance

The background of this research centres on the lack of study in movie tourism literature about maintaining movie tourism business as a flagship attraction. This is while this topic is important for the future development of the tourism attraction itself. Based on the literature review, the researcher found that there is a lack of study in terms of the relationship between movie tourism as a tourism business and as a flagship attraction. There is a gap in the literature regarding the

way the attraction is being maintained. Hopefully, this research can contribute to movie tourism literature and fill the gap on these particular topics. Since this research uses a case study, hopefully, the result can be used and applied to other tourist attractions. The researcher also hopes that the outcome of the study can be used for tourism stakeholders to develop and maintain tourism attractions in the future.

1.4 Methodology

In order to achieve the aim of the research, the Hobbiton Movie Set has been selected for the single case study. The Hobbiton Movie Set has been chosen because of the uniqueness of the site. It is the only movie tourism attraction in the world built based on a fictional story that is not demolished after shooting had finished. A case study helps the researcher investigate a single unit intensely in detail, and in-depth (Yin, 2013). Therefore, the data will be collected from two particular sources, secondary data and semi-structured interviews. In this research, the secondary data informs the primary data collection. The secondary data will be collected to organise the knowledge from previous literature on movie tourism and flagship attractions. The secondary data is required to achieve a sound basis for the research (Neuman, 2005). The data on movie tourism in New Zealand and Matamata (where the Hobbiton Movie Set is located) will be collected from government reports. These reports are one of the important sources of data (Cowton, 1998). The interview is one of the most common strategies for collecting data in qualitative research (DiCicco Bloom & Crabtree, 2006). Among the various types of interviews, the semi-structured interview will be employed in order to gather information about how the site is being maintained. Semi-structured interviews allow participants to describe and explain the answers (Gill, Stewart, Treasure, & Chadwick, 2008).

1.5 Contents – Structure of the Thesis

This thesis consists of seven chapters. Following the Introduction are, these headings: Literature Review; Research Methodology; Movie Tourism in New Zealand; Hobbiton Movie Set; Tourism in Matamata; Conclusion. The purpose of the Literature Review is to review research conducted on maintaining movie tourism business, flagship attraction, and maintenance. The chapter begins with an explanation on the concept of movie tourism, and includes examples and the scope of the study. It will then proceed to review the concept of flagship attraction. Lastly, it will review the concept of maintenance in regard to maintaining the movie tourism business. The Research Methodology chapter will include a brief explanation of the methodology that will be utilised for the study and the reason it was selected.

The chapter is divided into two parts. The first part includes a discussion on literature describing the research methodology. The second section explains how the research was carried out. In chapter four, there is an explanation regarding movie tourism in New Zealand. It begins with a discussion of the history of movie industry in New Zealand. It is followed by the status of movie tourism in New Zealand. Lastly, it will introduce the *Lord of the Rings* movies. Meanwhile, chapter five will elaborate on the result of the study on the Hobbiton Movie Set. It begins with the history of the Hobbiton Movie Set. It will explain how the site is being maintained and how it qualifies as a flagship attraction. Finally chapter six will discuss the result of the study and explain the relationship between the Hobbiton Movie Set and Matamata. It begins with a discussion about the town of Matamata. Then it continues to describe tourism in Matamata before and after the arrival of the Hobbiton Movie Set. Lastly, the Conclusion will provide a summary of key findings. The main result indicates that the Hobbiton Movie Set is not effectively fulfilling its role as a flagship attraction and thus the tourism industry in the wider Matamata region is not being effectively maintained.

Chapter 2 Literature Review: Movie Tourism, Flagship Attraction, and Maintenance

2.1 Introduction

The lack of research on maintaining movie tourism as a flagship attraction or movie tourism business in the movie tourism literature is the premise of this research. Indeed, the study of movie tourism has been growing for the past few decades. Some scholars studied the evolution of movie tourism, and some researched experiences of movie tourist (see Table 1, Chapter 1). However, no one has discussed movie tourism as an example of a flagship attraction. Movie tourism has a possibility to be referred to as a flagship attraction in regard to the destination. This is due to the fact that movies generate interest and tourists choose to travel to these movie set locations. Im and Chon (2008), have proven that good movies lead to people visiting the places that were featured in the movie. However, with respect to maintaining movie tourism as a flagship attraction, there is not much research on the topic. It was Nilsson (2007), who said that it is difficult to provide an easy explanation about maintaining flagship attraction.

It is quite challenging to describe the definition of ‘maintain’ because it has different forms and concepts. Based on its definition in the dictionary, the word maintaining comes from the word maintain which means to keep up or carry on ("Maintain," 2011). Crespo Márquez (2007) defines maintainability as the combination of all technical actions during the business life cycle. However, a business can be defined as the effort of individuals to produce, and sell the product for a profit. Since the main topic of this research is about maintaining the movie tourism business, it is important to define the meaning of the maintenance itself.

Therefore, this chapter aims to show that there is a missing gap in the literature review on the topic of maintaining movie tourism business as a flagship attraction. This chapter has five parts, including this introduction. The next section will review the movie business and movie tourism and will include an example. Subsequently, the third section will include a review of flagship attraction. It is followed by a review on maintenance in the fourth section which will be further divided into two parts, internal and external. And finally, this chapter will close with a summary.

2.2 Movie Tourism – Overview

Movie tourism is one of the fastest developing sectors in the tourism business. Apparently, the key focus of this research is what is referred to as the movie tourism business. Even so, little if any literature on it exists. Therefore, this chapter will include a review on the movie business and on movie tourism separately. This section provides an explanation of the movie business and movie tourism in general. It will be divided into six parts including the theoretical background regarding the concept of movie business, the definition of movie tourism, the history of movie tourism, a form of movie tourism and demand and supply in movie tourism.

2.2.1 Movie Business

Much of the previous literature about movies and movie businesses use the term ‘motion pictures’ to describe movies, and this includes TV series (Ainslie, Drèze, & Zufryden, 2005). Yet, in this study, the word movie will be used to describe motion pictures. The term movie business refers to and can be called as ‘show business’ (Koszarski, 2007). Movie, as a business product can be said to be an uncertain product. While the product is being made purposely to offer an experience to the customer, nobody will know whether the audience will like the movie or not unless they have watched it, and it has a short time period in the market since competing movies keep coming all the time (A. De Vany & Walls, 1999). Ravid (1999) adds that movies are expensive products. It takes more than US\$50 million to produce one product and this does not include advertising and distribution costs. They also pointed out that in the movie business market, the one who earns greater revenue is constantly dominated by blockbuster movies. Blockbuster movies can be defined as a type of movie which acquires a rapid change of revenue during the first week after the movie is launched to the public (Ainslie et al., 2005). It is the opposite of movies that are referred to as ‘*sleepers*’, which are movies with sales that increase slowly from its initial week and reach its peak in the first six weeks after its release.

The majority of the big movie business in the world is located in in the United States, such as Paramount Studio, Universal, Warner Bros, and Fox (Taplin, 2007). It started in 1920, when those companies were incorporated and became the core of the Hollywood system of movie business. Meanwhile, the movie business in Asia and Europe began in the aftermath of World War Two. The movie business is not a normal business. It is an extremely complex business. There are a lot of participants in the business, including the technological, and commercial institution of filmmaking (Barman & Chowdhury, 2013). It is difficult to predict whether a movie is going to be a success or failure after it is released. The audience is the one who will

decide. The moment when a movie is being released, a lot of people talk about it and news pertaining to it becomes available in almost every media. Therefore, reviews about the movie will spread easily among audiences and impact the decisions others whether to watch the movie or not (A. S. De Vany & Walls, 2004). If the audience thinks that the movie is great, they will put in a good review and increase its rating. Reinstein and Snyder (2005) argue that positive review impacts the revenue of the movie. Yet, other scholars argue that ratings do not relate to the revenue of the movie (Prag & Casavant, 1994). The financial success of the movie depends on many things, including certain external factors, advertising and reviews critical of the movie.

Movies generate travel to tourist destination (Im & Chon, 2008). The study has proven that a good movie will lead to people who are interested to visit places featured in the movie. There was a 74% increase in tourism at the Devils Tower National Monument in 1978 after the place was featured in *Close Encounters of the Third Kind* (R. Riley, Baker, & Doren, 1998). The state of Iowa got hundreds of people visiting after the state was featured in *The Bridges of Madison County* and *Field of Dreams* (Im & Chon, 2008). The phenomena is called movie induced tourism or movie tourism, or visits to a destination or attraction as a result of the destination having been featured on television, video, or the cinema screen (S. Hudson & J. B. Ritchie, 2006). A detailed elaboration of movie tourism will be provided in the following section. However, among existing literature, there is only one study that discusses movie tourism as a niche market in the tourism world and the prospects it has as a long term business (Ward & O'Regan, 2009). The Gold Coast located in Australia was deliberately developed as a movie tourism destination. They believed that a place where the movie industry is located would be a good way to promote tourism. From 1988 to 2007, the Gold Coast was featured in more than 20 television series and movies. The success story of the Gold Coast in hosting several movie productions and attracting more tourists to visit led to calling the place the "World Class Studio in Paradise" (Ward & O'Regan, 2009).

2.2.2 What is Movie Tourism?

Historically, the concept of 'movie-induced tourism' was established around the 1990s, although it was said that a movie in 1935, *The Mutiny on the Bounty* led tourists to visit Tahiti, French Polynesia. The concept of movie tourism sometimes also refers to that of 'film-induced tourism'. Hence, it is necessary to clarify the meaning of the concept. Basically, both concepts known as 'film tourism' and 'movie tourism' have the same meaning. Yet, the term 'movie' points to the early American vocabulary of the 'moving image' (Connell, 2012).

The concept is believed to have been created by R. W. Riley and Van Doren (1992) who published an academic article regarding movie as a tool for tourism promotion (Beeton, 2006). Promotional activity is indeed a challenge to attract tourists to visit a particular destination. Butler (1990) suggested that motion pictures have greater potential to increase tourism because of the greater ability to gather more people and relay the information utilising audio-visual medium. R. W. Riley and Van Doren (1992), showed that tourist destinations in the US are promoted by successful movies. Tourism in historic Fort Hays, Kansas rose by 25% over the previous year as a result of being featured in the movie *Dances with Wolves* (1990).

People are interested in sites they have spotted in the movies and can be influenced to visit them (R. Riley et al., 1998). Thus, a movie can act as a push factor for tourists to go to particular places. For example, in the 1980s, many American tourists travelled to Australia after they watched the following Australian movies: *Mad Max*, *The Man from Snowy River*, and *Crocodile Dundee I and II* (R. W. Riley & Van Doren, 1992). Many visited because they were interested in the landscapes shown in those movies. Jewell and McKinnon (2008) added that movie tourism is another form of cultural landscape. People visit a particular place because of the landscape. The audience is more interested in the history of the cinematography by visiting the actual place and experiencing it (Schofield, 1996). It can thus be concluded that film tourism is a tourist activity of visiting a particular location which appeared in films or/and television series. On the other hand, Meyer and Connell (2009) argued that the term ‘screen tourism’ is better to use to refer to this tourist activity since it includes both film and television media avoiding possible misunderstandings. However, it is not necessary to distinguish between film and movie, because in this context the effect of the portrayal of a place in the media is the main topic of this research, not the form (Connell, 2012). In this research both the term ‘film tourism’ and ‘movie tourism’ are regarded as equivalent.

2.2.3 History of Movie Tourism

In 1935, at the time *The Mutiny on the Bounty* was released, Tahiti became a major tourist destination after it was featured in the movie. It is said that the movie was one of the pioneer movies which encourages tourism to a film location (Roesch, 2009). *Rose-Marie* was released in 1936. The movie brought tourists to Canada, where the background of the movie is located (Brégent-Heald, 2007). A decade later in 1949, *The Third Man* was released. This was instrumental in bringing many tourists to Vienna since they wanted to visit the locations featured in that movie and to experience the original sites. Similarly, at the other end of Austria,

in Salzburg, more than 300,000 tourists travelled each year to experience the original locations of *The Sound of Music* movie since being released in 1965 (Roesch, 2009).

The 1970s and 1980s were noted as a period of growth with respect to global movie tourism, together with the development of mass tourism and increased film production. It is characterised by the release of the movie *Jaws* in 1975 produced by Hollywood (Grihault, 2003). The movie used most advanced technology at the time and cost more money compared to other movies. However, Morley and Robins (1995) added that this period was also the development era of media such as Time Warner, Disney, and Bertelsmann. Subsequently, as a result of these developments, the movie industry became a bigger industry, along with the wider media industry, which produced better quality movies with lower budgets compared to earlier eras. This is shown through movies that were released during that era and became box office success, such as *Star Wars* in 1977 and in 1980.

Later, between the 1980s and the 1990s, promotional activity of movies became more active. The producer of *Jurassic Park* (1993), spent US\$68 million for advertisement of the movie alone. During those years, most movie producers increased their advertising budget from US\$6 million to US\$16 million for each movie. It leads to the increase of production cost of movies (Roesch, 2009). By the end of this period, the majority of advertising cost for each movie was US\$27 million, and its total production cost rose to US\$82 million (Bettig & Hall, 2003).

In the early 2000s, several movies were released, such as *Gladiator* (2000), *The Beach* (2000), *Harry Potter and the Philosopher's Stone* (2001), *The Lord of the Rings: The Fellowship of the Ring* (2001), and so forth. Among those movies, three of them were identified as movies that induced movie tourism. *The Beach* (2000), was shot in Thailand and it is believed to gain 22% increase of tourists coming into the country (Rewtrakunphaiboon, 2009). It was also mentioned that the movie contributed to Thailand's economy in the amount of US\$13 million (L. Law, Bunnell, & Ong, 2007). *Harry Potter and the Philosopher's Stone* (2001) was also believed to bring about more tourism to Britain, which was approximately a 50% increase of tourists in every filmed location (Rewtrakunphaiboon, 2009). In addition, the British Tourist Authority also produced and published an official *Harry Potter* map, which comprises of several locations that are featured in the movie to support tourism activities (C. Lee, 2012). Meanwhile, *The Lord of the Rings: The Fellowship of the Ring* (2001), increased tourism in New Zealand by up to 50% after the movie was released (Peaslee, 2010).

2.2.4 Forms of Movie Tourism

Movie tourism is more than visiting a particular location because it appears in the movie. Film premieres or award ceremonies can also be categorized as movie tourism. It is supported by Tomala and Faber (2011) and Connell (2012). They argue that movie tourism is more than an activity to visit a particular location because it appeared in film or/and movies. They believe that the scope of movie tourism is broader, as shown in Figure 1.

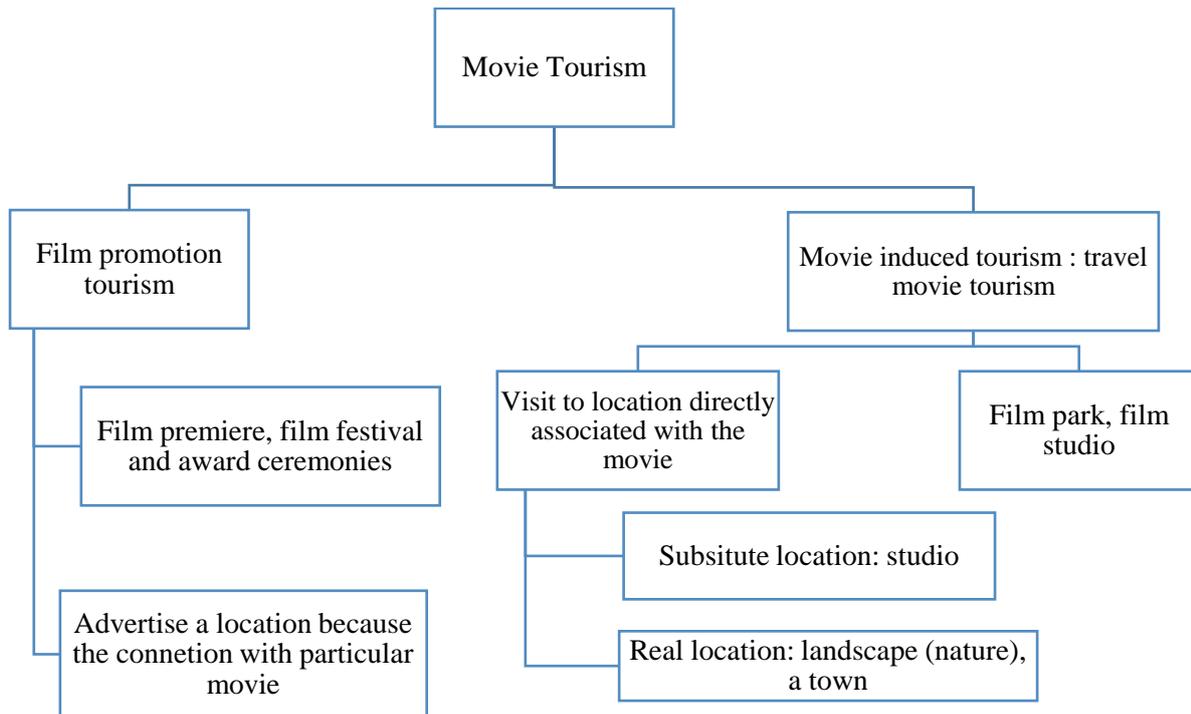


Figure 1: The Scope of Movie Tourism

(Adapted from Tomala and Faber (2011), and Connell (2012))

Film premieres, award ceremonies, and film festivals are three things that have close relation to film. After a movie is finished, it is consequently released, which is called the film premiere. Later, the movie could be nominated for an award and it may be played in a festival. The combined work between the media and movie representatives can bring about more tourism to the film location. The film premieres, award ceremonies, and film festival can be used as promotional to attract more visitors. There were 40,000 visitors who came to the Edinburgh International Film Festival in 2012 (ETAG, 2012). Moreover, more than 100,000 visitors were expected to travel to the premiere of *The Hobbit: An Unexpected Journey* in 2014 in Wellington (Barnes & Cieply, 2012).

The Man from Snowy River is a movie produced in 1982 and it was filmed in the Victorian High Country, hundreds of kilometres from New South Wales. However, the Australian government created an advertisement for the purpose of tourism in the Blue Mountains of New South Wales (Beeton, 2005c). Nonetheless, the New Zealand Tourism Board has also used a motion picture for promoting their tourism. They participated in a Chinese TV show *Dad, Where Are We Going?* in September 2014 (Le, 2014). The aim of the TV show is to promote a particular location outside of Asia. From the examples, it can be concluded that government takes advantage of motion pictures, in this case, film and TV shows as their way to promote tourism in their region. It is supported by an argument that Scotland's national tourism organisation stated, they define film tourism as a business to attract visitors through a place's storyline in the film, video, and television (Roesch, 2009).

A movie is shot in several places, the street, at school, in a café, and so forth. In another case, a movie may use a single city for its filming location, such as for *Breaking Bad*, the TV series. Albuquerque, New Mexico is the city set as the location for the TV series. Due to the popularity the series, the city attracts visitors to travel there and have a tour of all of the filming locations in the city used for the series (Ironside, 2014). Thus is also the case in the city of Atlanta, Georgia. Fans of the TV series *The Walking Dead* travel would to Atlanta to take the 'zombie' tour, and visit the several locations where the series was filmed (Hunter, 2015).

Movies are not only filmed in real places, nature, and various landscapes, some of the scenes from movies are manipulations from the studio production. Warner Bros Pictures, Walt Disney Pictures, 20th Century Fox, Paramount Pictures, Universal Pictures, and Columbia Pictures are the six major film studios that produce all US films. Most of the movies which the studios produce are action movies, such as, *Batman*, *James Bond*, and *Harry Potter*. The Leavesden studios in the United Kingdom were originally an aircraft factory, which was later used for shooting several movies, such as the *James Bond* series, the *Batman* trilogy, and the *Harry Potter* films. Nowadays, the studio is open to the public and it is one of a number of must visit attractions for *Harry Potter* fans. The studio is part of the Harry Potter tour and according to the news, the tour helped the studio bring in more profit in 2013 (Sylt, 2014).

Film theme parks or studios, such as, Disneyland and Universal Studios, even though they are not featured in movies or TV shows, remain as a part of film tourism. Disneyland was originally founded by Walt Disney because he wanted to show the reality version of his movies (Allen, 2014). On the other hand, Universal Studio, founded in 1912 was originally not a theme park,

it was a real studio used for shooting movies produced by Warner Bros (Horak, 1999). Subsequently, the theme park was built for the same reason as Disneyland. The difference is that the Universal Studio theme park is not only filled with characters from Warner Bros, but from Sony and the Fox Company as well. In contrast, all of the characters in Disneyland are from the Disney movies. Disneyland and Universal Studios present a reality version of the characters from their movies. Today, there are four Disneyland theme parks throughout the world, in California, Paris, Tokyo, and Hong Kong. Meanwhile, the Universal Studio theme park has six locations. They can be found in Hollywood, Florida, Japan, Singapore, Dubai, and South Korea.

However, Beeton (2005b) argues that the form of movie tourism is divided into two types, on-location tourism and off-location tourism. Thus, along with the scopes of movie tourism by Connell (2012), Tomala and Faber (2011), the forms of tourism can be illustrated as shown in Figure 2. On-location tourism is characterised by tourists visiting specific film locations shown in the movie. In other words, tourists would be able to visit substitute locations or real shooting locations. Meanwhile, off-location tourism can be described as a visit to a specific place that is linked to the film. Visiting a movie theme park, such as Disneyland or Universal Studios is an example of off-location tourism.

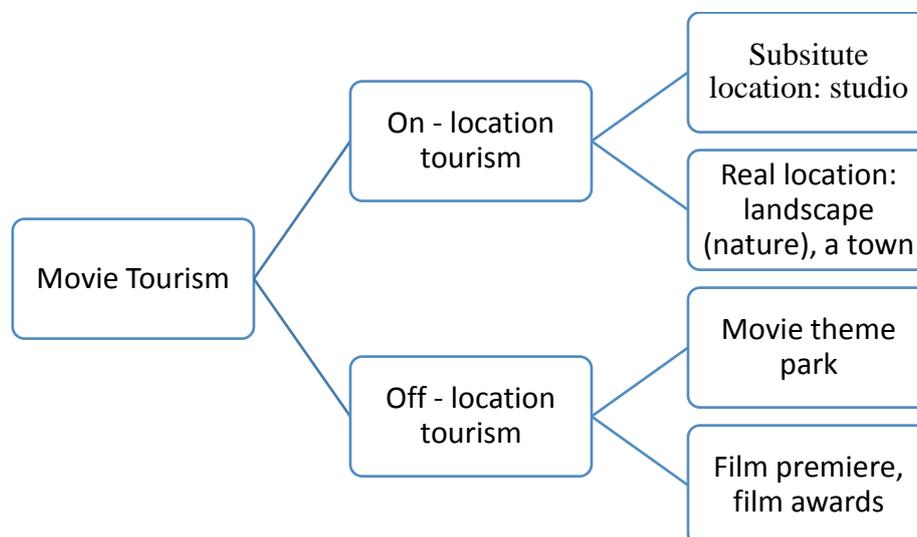


Figure 2: Forms of Movie Tourism

(Adapted from Beeton, 2005b)

In this research, the scope of movie tourism is limited only to tourists visiting a particular place because the location, the Hobbiton Movie Set, is featured in the movie. The set was used and

featured in *The Lord of the Rings* trilogy. It is an example of on–location tourism in which the site is a real location, where the movie was made.

2.2.5 Supply Consideration of Movie Tourism

Not every movie can be categorized as a movie with the capacity to induce tourism. A movie must at least have one or more of the following qualities: uniqueness, status and timely significance (R. W. Riley & Van Doren, 1992). The movies listed in Table 2 can be categorized as movies that induced tourism. They attract domestic and international tourists to visit the location because they are featured in the movies. The list is adapted from polling result of readers from several media in the beginning of the 2000s. Those media are: howtostuffwork.com, nationalgeographic.com, theguardian.com, and tourism.review.com; All of the movies listed were selected and placed according to polling results from the above media. New York City was named several times as the most popular movie tourism location in the media. Consequently, it is placed as the first in the list. It is also applied to other movies in the list.

As can be seen in Table 2, New York City is named as the most popular movie destination. It is chosen because of the huge amount of popular movies being made in New York City. *Manhattan*, *Breakfast at Tiffany's*, and *Sex and The City* are some of examples of movies that have been filmed in New York City. Those movies, because of their popularity are believed as movies that have induced tourism to New York City. According to IMDB (2014f), there are 39,618 films that have been filmed in New York City and these include TV series and movies. Since a great number of films are produced in New York City, there are also several tour companies there which specialize in movie tourism. There are eleven movie and TV tours according to tripadvisor.com in New York City (Tripadvisor, n.d-a). On Location Tours, founded in 1999 is one of the biggest movie tour companies in New York City. They offer several kinds of tour packages, such as Sex and the City Hotspots, Central Park TV & Movie Sites, and Boston TV & Movie Sites (On Location Tours, 2015).

Hollywood can be named as the sacred place for the film industry. People can visit and look around the city since there are a large number of films produced there and there are numerous studios there as well. *Friends with Benefits* and *Gone Girl* are examples of film shot in Hollywood. In total, more than 27,000 films have been filmed there (IMDB, 2014c). Metro-Goldwyn-Mayer, Sony Pictures Entertainment, Universal Studios, Warner Brothers, Paramount Pictures, 20th Century Fox, and Disney are seven major film studios located in

Hollywood. Each studio has its minor film studios, and some of them can be visited as tourist attractions (Dusseldorp & Partners, 2002). According to tripadvisor.com, there are a total of 20 movie and TV tours in Los Angeles (Tripadvisor, n.d-b).

No	Movie Destination	Movie Title
1	New York City	<i>Manhattan, Breakfast at Tiffany's, Sex and The City</i>
2	Hollywood, LA, California	<i>Friends With Benefits, Gone Girl</i>
3	Monument Valley, Arizona	<i>Stagecoach, A Space Odyssey, Forrest Gump, Mission Impossible II, Lone Ranger</i>
4	London, United Kingdom	<i>Bridget Jones Diary, Harry Potter</i>
5	Paris, France	<i>Amelie, Last Tango in Paris</i>
6	Rome, Italy	<i>La Dolce Vita, Da Vinci Code</i>
7	New Zealand	<i>Lord of The Rings, Hobbiton</i>
8	Mumbai, India	<i>Bollywood Movies, 3 Idiots, Mission Impossible – Ghost Protocol, Slumdog Millionaire</i>
9	Tokyo, Japan	<i>Lost in Translation, Kill Bill, Inception</i>
10	Budapest, Hungary	<i>An American Rhapsody</i>

Table 2: Most Popular Movie Destination

In general, New York City and Hollywood offer particular locations used in movies, such as cafés, studios, streets, and so forth. However, the third most popular destination is not a city, it is a specific place, and it is Monument Valley. According to IMDB (2014d), there are 105 movies and TV series that were filmed in Monument Valley. Monument Valley is located in Arizona, and it is part of the Navajo Tribal Park (Lonely Planet, 2015). It is said that *Stagecoach*, a movie by John Ford in 1939, was the first movie encouraged westerners to visit the valley (National Geographic, 2007). The most popular recent movie, which was filmed there in 2014 is *Transformers: Age of Extinction*. Unlike New York City and Hollywood, Monument Valley offers beautiful scenery throughout the movie, which attracts tourists to visit the place to see it with their own eyes.

Among the list of movies, it can be seen that the majority of destinations are located in western countries. Tokyo and Mumbai are the only destinations located in Asia. Actually, there are more than 2,000 films made in Tokyo, which are a combination of film and TV series (IMDB, 2014h). Then, there are more than 1,500 films that were shot in Mumbai (IMDB, 2014e). In contrast to western countries, there is no particular tour operation which offers movie tours in Tokyo and Mumbai. However, those cities are different from Seoul, South Korea. Even though it is not listed as the top destination, it is believed that Seoul attracts tourists through their cinematic products. So, movie tourism can be found place in Seoul, the capital city, and almost in every major city in the country. This is supported by the number of studies on South Korea and movie tourism (Han & Lee, 2008; S. S. Kim, Agrusa, Lee, & Chon, 2007; Su, Huang, Brodowsky, & Kim, 2011).

There are 882 movies and TV series that have been made in South Korea (IMDB, 2015). Movies and TV shows from South Korea are very popular, domestically and internationally. In 2005, 70 Korean TV dramas were being broadcast in several local TV stations in Japan. Meanwhile, in Taiwan, more than 100 Korean TV dramas were broadcast on the local TV stations. The popularity of their TV dramas and movies indeed bring benefits to the country. In terms of statistics, in 2004, movie tourism brought in US\$1.86 billion in tourism revenue (S. Kim, Long, & Robinson, 2009). Therefore, in order to support the popularity of movie tourism in their country, the Korean government consider movie tourism as one of the attractions in their official tourism website. Tourists have the choice to visit places that are used and/or featured in Korean movies or TV dramas (see visitkorea.or.kr).

2.2.6 Demand Consideration of Movie Tourism: Movie Tourist

Research has proven that movie locations draw attention to a broad range of tourists (Connell, 2012). These locations attract both movie tourists and non-movie tourists alike. The question we need to ask then is who film tourist are? Macionis (2004) suggests that there are three types of film tourists according to their motivation and interest in movies. As illustrated in Figure 3, the far left is a type of movie goer who is the least interested in a movie, and the far right is the one who is more interested in a movie. The first type of tourist is a serendipitous film tourist. These tourists visit a film destination because of social interaction, not because they have connected with the film. Their visit has no connection to the film whatsoever. It can be said that they have no information about the particular place featured in the movie that they are going to visit. The second type is the general movie tourist. They participate in the film tourist

activities, even though they are not truly attached to the movie. Their motivation in visiting the location is based on education, nostalgia, and novelty. This type of tourist knows that the destination is featured in the movie. Yet, they are not a particularly huge fan of the movie. Lastly, the specific film tourist is regarded as the third type of tourist. They are the most active of tourists. They actively look for various destinations and participate in activities at the destination. Movie fans are an obvious example of this kind of tourist.

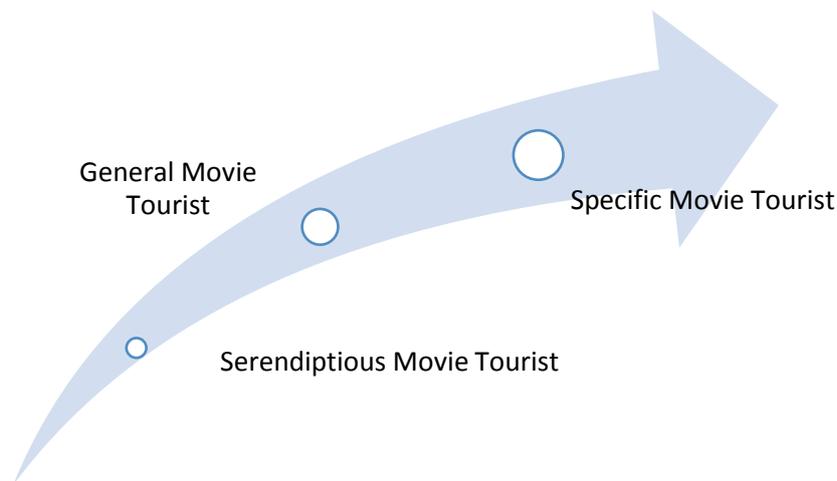


Figure 3: Types of Movie Tourist

A fan would most likely have a strong motive to visit particular location/s because of their connection to the place. Yet, it needs to be highlighted that movie fans are different to other fans (of music or sport) because they do not only interact with the real world but with the fictional world of the movie as well (Karpovich, 2010). This is unlike other fans whose interaction is confined merely to the real world. Movie tourism would be nothing without the existence of movie fans (Carl et al., 2007). Movie fans have an important role in this particular kind of tourism. Movie tourism happens due to the demand of movie fans, which subsequently become tourists. Fans of movies want to experience authenticity of movie sets by visiting these movie destinations (Roesch, 2009).

However, a visit by movie tourists does not always lead to satisfaction. There is also the possibility of disappointment. It depends on the individual's knowledge and experience in relation to the movie and movie tourism (Connell, 2012). These tourists absorb the familiarity of signs and symbols they have seen on the cinematic screen. Consequently, that is what they expect to see at the movie destination. There have been numerous studies regarding the satisfaction of movie tourists. A study by Carl et al. (2007) serves as an example. The study focused on tourist experiences and satisfaction in the *Lord of the Rings* tours in New Zealand.

Based on the result of the study, it is said that tourists were satisfied if the expectation they had prior to visiting to the place meets accordingly with the reality. On the other hand, tourists may be disappointed with conditions and things happening at the movie destination if it does not live up to their expected demand.

2.3 Flagship Attraction

Previous studies have proven that major attractions are considered as tools for improving economic development of tourist destination sites (Weidenfeld, 2010). It is apparent from their ability to increase the number of local visitors to these destination and improve the quality of life in the surrounding area. A major attraction is sometimes categorized as an example of flagship attraction (Weidenfeld, 2010). Yet, C. M. Law (2002) pointed out that a major attraction can be considered as a flagship attraction if the attraction is really unique, which leads it to become a ‘must-see’ attraction and to create economic impact to the particular area. Any natural or man-made attraction can be called a flagship attraction. However, the difference is that a flagship attraction must be a significance attraction in a particular area (Dybedal & Forskningscenter, 1998). The importance of the attraction in a particular area can be assessed from several points: number of visitors, proportion of the destination, or from area visitors attributable to the attraction. This is in tune to an argument given by Wanhill and Forskningscenter (1996), which stated that the characteristic of a flagship attraction can be seen from its ability to attract a particular number of visitors. It is said that a flagship attraction should have a positive impact on the development of both local and regional tourism industry (Nilsson, 2007).

Many gardens and parks are considered as flagship attractions in their own area, for example, Monet’s garden in France, Central Park in the USA, Kirstenbosch Gardens in South Africa, and so forth (Ballantyne et al., 2008). The estimates by Botanic Gardens Conservation International is that internationally there are 250 million visitors per year to gardens and parks around the world. Dybedal and Forskningscenter (1998) also add, that a flagship attraction can be referred to as a focal point of the destination area. Moreover, Echtner and Ritchie (1991) argue that an attraction can be considered as a flagship attraction if the attraction contributes to the exposure of the destination.

Some scholars have been conducting research studies about flagship attractions using a case study analysis. The Eden Project in Cornwall, United Kingdom is an example of a major attraction, which is categorized as a flagship attraction (Weidenfeld, 2010). It is the largest

greenhouse in the world and it attracts 1.8 million visitors every year (Amodeo, 2003). It is said that the project has had a huge economic impact on the society in Cornwall (Weidenfeld, 2010). Yet, there is no further explanation regarding the matter. On the other hand, a study by Nilsson (2007) used LEGOLAND as the case study of flagship attraction. The image of LEGOLAND as a flagship attraction was also supported in a study conducted by Johns and Gyimóthy (2003). Based on their study in 1999, most visitors viewed LEGOLAND as a flagship attraction because of the uniqueness of its attraction. It is said that LEGOLAND is regarded as 'a must see attraction' while visiting Denmark (Johns & Gyimóthy, 2003). However, the research by Nilsson (2007) focused on the management of LEGOLAND, utilising stakeholder analysis. LEGOLAND is an amusement park owned by LEGO Company in Billund, Jutland, Denmark. The business goal for LEGOLAND's existence is to show the public what they can do with Lego. It was built in 1968, as a miniature village made of 45 million Lego bricks. It was originally a theme park which eventually changed and became a combination of a Lego theme park and a Lego showing park. It is the core attraction in Billund. Everything in the Billund is connected to LEGOLAND including accommodations, shops, and so forth. The LEGO Company is the main stakeholder in Billund. Furthermore, the study shows that at the time LEGOLAND had experienced financial difficulties in 2004, which also affected the tourism industry in Billund. It can be said that Billund without the LEGO Company and LEGOLAND would not be as prosperous and well known as it is. LEGOLAND attracts people to come to and spend their money in Billund (Nilsson, 2007). Despite the fact that it exists and brings benefit to the tourism industry in that particular area, Nilsson (2007) added that it is difficult to provide an easy explanation about how to manage a flagship attraction. Based on the study, it is known that LEGOLAND as a flagship attraction in Billund, has more than one stakeholder to manage the attraction. LEGOLAND has one major stakeholder, which is the LEGO Company and several minor stakeholders involved in the tourism industry in the city of Billund. In this case, the city of Billund acts as the destination where the flagship attraction is located and this situation gradually changed the city into becoming the flagship destination (Nilsson, 2007). It needs more than one stakeholder to manage the park for future development.

Euro Disney in France is another example of an amusement park which according to a study by Kruczek (2011). It is considered so because Disney Paris can attract a huge number of tourists each year and it can employ thousands of employees in one area. The park is arranged on a 57 hectare plot of land, with a total number of 56 workplaces employing fourteen thousand five hundred employees. In 2010, the park received around 10.5 million visitors. However,

despite the high number of visitors that come to the park, its revenue was extremely low in 1992. They lost nearly US\$1.03 billion at the time (Kruczek, 2011). Thus, in order to become profitable, they decided to change the management system and their stakeholders. In 1995, the park decided to go public, selling their stocks in the Paris Stock Exchange (Kruczek, 2011). The management also changed the colour scheme of the building, toning it down in comparison to Disney America, which was more suited to local preferences. Subsequently, after a number of changes, profit began to slowly increase, along with the number of visitors.

Another study about flagship attraction has been conducted by Sharpley (2007). The study shows that Alnwick Garden, as a newly opened garden in rural England was successfully bringing more than 500,000 visitors to Northumberland in 2003. The garden opened in 2000, yet due to the low number of visitors since the opening, it was almost shut down in 2002. Then, in the beginning of 2003 the garden was redeveloped. Since the redevelopment, the number of visitors has risen dramatically and it has become one of the top most destinations in the north-east of England. However, the research focused on how the garden had impacted sustainable development tourism in Alnwick. According to the result of the study, it can be said that the garden has an impact on tourism economy in region and it also serves as the key factors of sustainable development in tourism in Alnwick. The garden not only acts as the main reason people visit Alnwick, it is also the main item for developing regional identity.

2.4 Maintaining the Business

It is important for business players to provide maintenance for their business, especially in the tourism business as it is one of the fastest growing industries. Tourism, as a business is about offering service and providing experience to the visitor (Collier & Brocx, 2004). Pine and Gilmore (1998) state that business nature of the tourism industry is the provision of economic experience to the customer. They also suggest that there are four types of experiences that the customer intends to have which include: entertainment, aesthetic, escapist and educational. The tourist gains their experience through the tourism product, which is distributed through various sectors of the industry (Holloway, Humphreys, & Davidson, 2009). In addition, they also state that tourism business can be defined as any business related to support tourism activity, such as hotels, tour operators, air transport, theme parks, and so forth. Meanwhile, another scholar argues that tourism is the business itself. Tourism is the business of travel and hospitality (R. A. Cook, Hsu, & Marqua, 2014). However, some scholars such as R. A. Cook, Yale, and Marqua (2002), R. A. Cook et al. (2014), argue that an example of tourism business can be

seen as suppliers of tourism service. The tourism service suppliers consist of five groups: the tourist destination, transportation, accommodation, food and beverage, attractions and entertainment.

In this section, the review of maintaining the business will be divided into two parts: internal and external. The internal part reviews how to maintain the business itself as the flagship attraction. While the external part reviews the surrounding businesses that support and are supported by the flagship attraction.

2.4.1 Internal

Maintenance is one of the important steps for the development of the tourism itself. Saunders (1999) mentions that there are five steps that need to be considered for tourism development, namely: evaluating the tourism potential, evaluating the feasibility of the business, making the business plan, implementing the project, maintaining and improving the on-going facilities. However, the topic of business maintenance remains neglected in the tourism business literature. Thus, in order to fill the gap in the literature, this research focuses on the maintenance aspect of the tourism business. There is one article that discusses the concept of the maintainability of tourism. It is the study conducted by Hardy and Beeton (2001). The study discusses the concept of sustainable tourism and maintainable tourism. They argue that sustainable tourism sometimes refers to and is the same as maintainable tourism. According to them, the maintainability of tourism is tourism with a strong belief in the quality of the product and management, yet, on the other hand, the sense of community ownership is low. Meanwhile, sustainability of tourism is the type of tourism wherein the stakeholder has a strong sense of community ownership and the desire to provide product of high quality while also showing concern about the long term impact to the community.

Business is the effort of individuals to produce and sell a product for profit. The product can be in the form of goods or services which answer the society's needs (Pride, Hughes, & Kapoor, 1999). The concept of 'maintaining' in the business literature is sometimes referred to as maintaining industrial equipment (Pintelon & Gelders, 1992). It is said that maintaining the equipment is important to maximize operating ability, which relates to the quantity and quality of the product. Maintaining the equipment on a regularly scheduled basis can help the business become more profitable because doing so represents a fixed cost and enables ongoing operations to continue without emergency repairs and maintenance that can cause downtime during business hours which can harm the profits and reputation of the business. Maintenance

is the combination of all technical, administrative and managerial actions during the business life cycle (Crespo Márquez, 2007). Other scholars, Belmonte and Murray (1993), argue that maintaining a business is about how to manage business in order to stay in business for the long run.

Thus, in order to simplify explanation of the maintenance process, Coetzee (1999) came up with a model of the maintenance cycle (Figure 4). The aim of the model is to simplify the explanation of the maintenance process for an organization. And the model is mostly used to describe maintaining the management of an organization. It contains two processes, a strategic process (the outer cycle – the blue line), and an operational process (the inner cycle – the green line). The strategic process describes the overall managerial planning and measurement process which is used to control the overall maintenance process. Management planning includes policy setting, procedure of maintenance, objectives for maintenance, and business planning. The policy setting is useful to determine the design for maintenance cycle in the organization. The procedure refers to how the design is implemented. The objectives of the maintenance are in place to describe the aim of the maintenance which relates to the business plan of the organization. Meanwhile, the measurement is to check and measure the quality of the maintenance process, whether the process runs efficiently or not. It usually includes the measurement of the business or organization performance. Therefore, the operational process contains the maintenance plan and maintenance operation. The maintenance plan is built up based on maintenance history. The planner has to look up previous records about how the business or organization maintenance is being executed. The maintenance history itself is made based on the operational information. Each stages in the cycle are interconnected.

In this research, the business product is solely focused on product of service. Consequently, the quality of service is undoubtedly an important aspect to consider while doing business. The question which needs to be addressed is therefore, how do one determine the quality of a product? The quality of a product can be determined if it meets the satisfaction or expectations of the customer, if it lasts for a long period of time, if it can justify the price of the product, and if it affects the customer's cravings for more product (Narayan, 2012). Yet, it needs to be clear that the measurement of a product's quality is qualitative and it depends on each individual's perception.

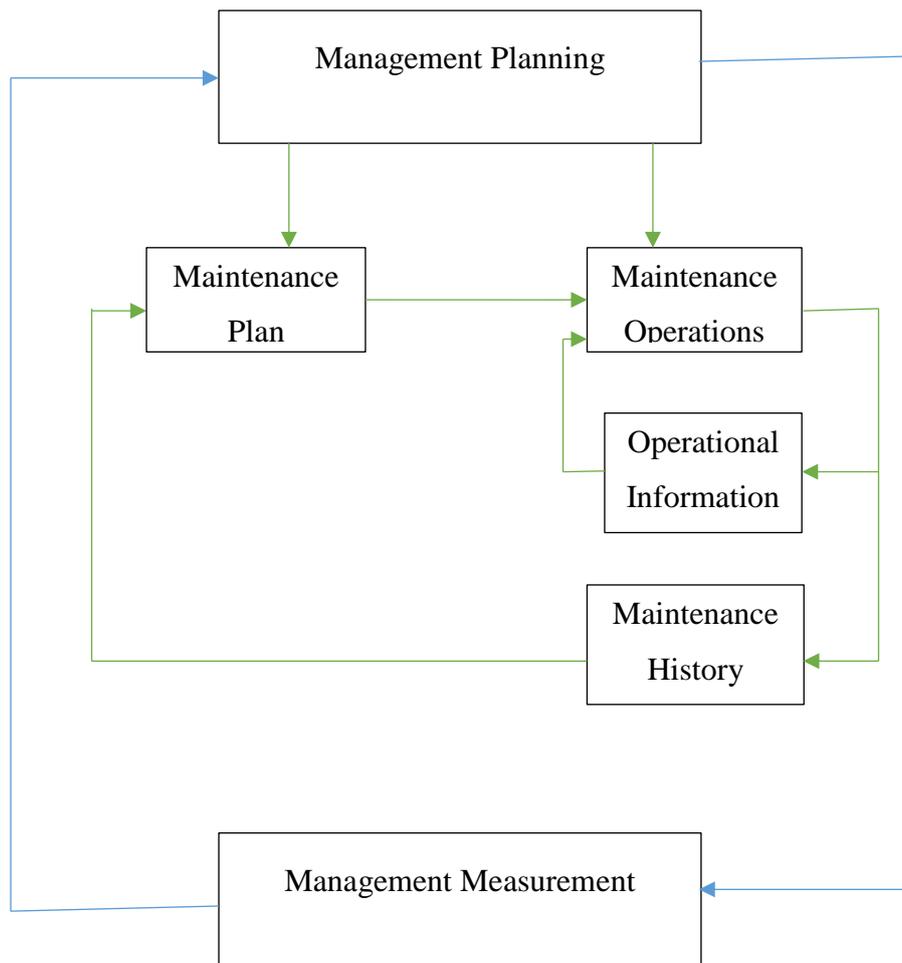


Figure 4: Maintenance Management Cycle

(Adapted from Coetzee (1999))

Each business type has a different way to maintain the business. Based on a survey conducted in the US regarding the ability of small firms in preserving their businesses, it has been shown that the ones which survived are those that possess stable capital (Headd, 2001). For an international business, the way to maintain business depends on the problem that they face (Caves, 1998). In other words, there are several aspects that need to be considered while maintaining a business, such as the problems and the goals of the business itself.

Williams, Sawyer, and Berston (2013) suggest that there are seven rules that need to be considered while maintaining business in order for it to become a successful business. Firstly, a business must please their stakeholders. Secondly, the business must be aware of the uncertainty that comes from the constant changes in daily life. Thirdly, the business must be more masterful than its competitor in order to survive within the competitive environment. Fourthly, the business must understand the global economic system. Fifthly, the business must

be responsible with what they impose upon its social community and it must be ethically responsible. Sixthly, the business must learn to deal with different kinds of people. Lastly, the business must gain the personal skills of its human resources.

Andrew Leyden, the global director of finance for Foster's Wine Estate mentions that there are five key factors to achieve success in the industry, namely the wine industry in this instance. Firstly, one should focus on the most attractive end-market profit pools. Secondly, a strong route-to-market capabilities in the market should be established. Thirdly, a portfolio of easy-to-understand and relevant brands should be developed. Fourthly, one should tap into multiple, high-growth source geographies. Lastly, one should execute with excellence (good business sense to maintain flexibility). On the other hand, Bloodgood (2007) suggests that maintaining and operating a business are two different things. The differences between maintaining and operating a business is visible from what aspect it manages. Maintaining a business is more about managing the budget for a long term plan, while operating a business is more about managing the day to day aspects of the business, such as reducing problems associated with safety (Bloodgood, 2007).

In addition, Collier and Brocx (2004) provide an illustration that a great tourism business should have five points of input to be able to produce the best output. While the name of the inputs are probably the same as those found in other businesses, in the tourism business the nature of those inputs is different.

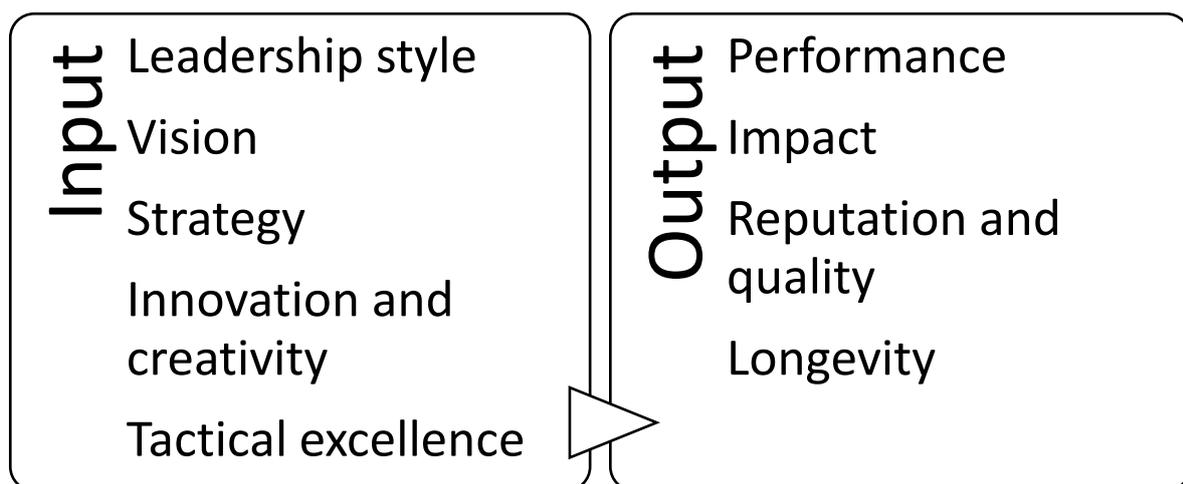


Figure 5: A Great Tourism Business

(Adapted from Collier and Brocx (2004))

2.4.2 External

This part provides the theoretical background for the discussion in Chapter 6 in regarding to the relationship between the Hobbiton Movie Set and other tourism businesses in Matamata. This division is based on the theory on tourism business by R. A. Cook et al. (2002).

2.4.2.1 Tourist Destination

Many scholars have been analysing the meaning of tourist destination. A tourist destination is the combination of attractions, infrastructure, facilities, transportation and hospitality (Mill & Morrison, 1998). A tourist destination is the main reason people travel in the first place (Cooper, 1993). Tinsley and Lynch (2001) also added that tourist destination is a static system, with a combination of several components, such as attraction, transportation, and accommodation. On the other hand, Fussing-Jensen (2000) argued that a tourist destination is a dynamic system. He argued that tourist destination is more than a static system, it is a combination of the components. It relates to other industries and together it provides more jobs compared to other sectors in the tourism industry. Overall, most scholars agree that a tourist destination is a combination of other sectors wherein the basic components includes attractions, transportation, accommodation, and hospitality (Cooper, 1993; Kozak & Rimmington, 1998; Mill & Morrison, 1998).

The image of the destination is really important for tourists while planning for their trip (Baloglu & Mangaloglu, 2001). In this context, it is not only an image as a picture, it is also a branding image of the destination. Through the image, a tourist is able to imagine the destination. They also add that the image is also a means for the destination to compete against each other within the market. Subsequently, the question is who has control over the image of the tourist destination? The control of the destination image is held by travel intermediaries, such as tour operators and travel agents (Baloglu & Mangaloglu, 2001). Tour operators and travel agents are expected to provide and reflect on the image of the destination for their client. Rewtrakunphaiboon (2009) added that the image of the destination can be boosted through film or movie. As proven by H. Kim and Richardson (2003), images featured in movies have more favourable destination image than those that are not. The image of New Zealand is an example of this. The image of New Zealand has been known as *Middle Earth* since the *Lord of the Rings* was released (Rewtrakunphaiboon, 2009).

2.4.2.2 Transportation

The development of transportation has a strong relationship with the development of the tourism industry (Musa & Ndawayo, 2011). The improvement of connectivity between cities, towns, and various tourist sites will significantly influence tourism activities within a given area. Transportation can include air, water and land (road and rail) (Palhares & Duval, 2011). Duval (2007) argues the forms of transportation that relates to tourism can be divided based on their operational location, namely, ground based transport, marine transport, and air transport. He then divided ground-based transport into two categories based on the involvement of tourism: personal transport and ‘supplied’ transport. Personal transport is a type of transport associated with tourist activities as part of the tourism experience, such as the local bus or local taxi. Meanwhile, ‘supplied’ transport is a type of transport that is provided in order to fulfil the visitors’ demand, such as rail travel. Marine transport has occasionally been forgotten in the study concerning transport and tourism, apart from island archipelagos that rely on marine transport. Lastly, air transport is the most common type of transport that is used in tourism studies and in reality, especially for the long haul tourist.

Transportation is the key in the tourism industry, because, without transportation, a tourist does not experience anything (Moscardo & Pearce, 2004). Transportation connects the origin of tourism to its destination, and it provides mobility within the tourism destination (Hall & Page, 2014). However, transportation could sometimes serve as the attraction. Cruise tourism is evidence that transportation acts as the attraction (Duval, 2007). Lumsdon and Page (2004) also agree with the statement that transportation is the attraction, such as heritage railways and sport tourism activities (kayaking).

It is undeniable that the development of transportation technologies contribute to the growth of tourism. Back in 1952, after the Second World War, the first commercial jet airline went into service. The route was between London and Johannesburg. Later in 1970, the first jumbo jet airlines went into service, accommodating up to 500 passengers. Then in 2008, the Airbus super-jumbo, a double decker aircraft went into service and it could accommodate between 550 and 800 passengers (Holloway et al., 2009). The bigger the aircraft, the more passengers will be able to get on board. Furthermore, the airlines help both domestic and international travellers to reach their destination within a short period of time. Interestingly, even though one aircraft could accommodate a lot of passengers at once, the profit that acquire not quite as much as one may think. The airline business runs on very thin profit margins, as it is affected by fluctuating

fuel prices (R. A. Cook et al., 2014). In order for airlines to survive in the business, they need to control the costs, including labour cost, maintenance cost, and operating cost.

Amtrak formed in 1971, is the marketing name for the National Railroad Passenger Corporation, a passenger rail service in the United States. The corporation, joined with another company, Grand Luxury Rail Journeys to provide luxury rail service targeting the niche tourist market (R. A. Cook et al., 2014). There are a lot of rail service companies all over the world, and the majority of them are owned by the government and runs throughout the countries, such as The Eurostar and Amtrak (R. A. Cook et al., 2014). However, in Asia, some of the largest railway services are located in Japan, China, and India. Chinese Railways, is the largest and busiest rail service in the world, with more than 7000 routes available for domestic and international routes (Wu & Nash, 2000). Meanwhile, in Japan, the Japan Railway Company only provides domestic routes because of their demographic location. The Japan Railway pursued full privatization in 1987 and the name was changed from Japan National Railway into Japan Railway (Mizutani, 1999).

The water transportation business has been acknowledged since the 1950s when a number of people started travelling across the Atlantic by sea. For more than four decades, the business has become the fastest growing industry (Kleeman, 2014). Even though no actual data regarding the first number of passengers in this business exists, statistical data about the growth of the global cruise industry since 1990 does exist. The data showed that since 1990, the annual number of passengers in the cruise industry has been rising by seven percent per year (Kleeman, 2014). The major important lines in the cruise industry are those in the Caribbean, Europe and Alaska (Dowling, 2006). Today more than 20 million people use water transport as their choice of transportation and more than 200 ships provide transportation services around the world.

Despite the fact that planes and trains are faster for long-distance journeys, the coach remains to be a popular option for tourists. A coach can be described as any form of public or private operated road service for passengers, other than the local bus services (Holloway et al., 2009). Coach travel is popular among older travellers in most countries. In the UK, the majority of travellers by coach are those aged between 55 and 64. It is similar in European countries and in the United States in which the majority of traveller are those over fifty (Mike, 2003). The coach business is a highly seasonal business. It means the business does not always have a lot of passengers or travelling plans to all destinations throughout the whole year. It is undeniable that sometimes the coach companies need to discharge their drivers in order to cut off their

operational cost and maintain their profit (Holloway et al., 2009). Annually, the coach business in the United States transports more than 700 million travellers, more than the combination of other modes of transportation. In addition, there are more than 4,000 bus lines which operate in the United States, and the majority of them are independently owned businesses (Mike, 2003). Meanwhile, in Japan, the bus companies are operated by private companies and the majority of tourists use the train as their main transport during their travels (Santoso, Yajima, Sakamoto, & Kubota, 2012).

Another types of transportation business is the car rental business. Some scholars like Holloway et al. (2009), argued that the car rental business can be divided into two categories, the franchise operators, and small – independent hire companies. Hertz is the largest car rental agency in the world. As an example of a franchise operator with service available in almost every country in the world, it has over 8,000 outlets, and more than 100,000 cars available for hire (Holloway et al., 2009). Franchise operators or large companies usually have mostly similar prices and have a broad range of car options. Meanwhile, smaller companies usually only have limited options of cars for hire and offer lower prices (Holloway et al., 2009).

2.4.2.3 Accommodation

As pointed out by C. G. Lee (2014), tourist accommodation is one of the key elements in the tourism industry. Since the tourist accommodation business is generally divided based on its diversity, a different product will have a different market segment (Bull, 1995). It has several forms: hotel, motel, B&B, guesthouse, villas, and so forth. The accommodation business has been growing as only one in five people stayed in a hotel in 1990, and more recently one in three people stay in a hotel (Holloway et al., 2009). Since a few decades ago, when mass tourism was developed, the hotel and motel business had reached a mature stage. Today the hotel and motel business is dominated by large major companies all over the world. InterContinental Hotels Group, Hilton Hotels, Marriot International, Starwood Hotels and Resorts, Accor, and Envergure Hotels are some examples that dominate the industry. Almost all of these companies have hotels in over 100 countries, with an average number of properties owned equalling more than 2000 units (Holloway et al., 2009).

However, for those who do not want to stay in a hotel or motel, who are looking for the least expensive option of accommodation service, they will choose a bed and breakfast (B&B). Tourist who stay in a B&B are usually looking for a short vacation, a place to relax with a friendly atmosphere, and an affordable price (S. Y. Lee, Reynolds, & Kennon, 2003).

According to previous studies about B&B, S. Y. Lee et al. (2003), Chen, Lin, and Kuo (2013) explained that B&B operations nowadays have become more popular than decades ago. In the United States, the B&B has been operating since the 1980s in which the number of operators were only 1,000 units at the time. Then, in the 2000s, it peaked to 20,000 units. Meanwhile in Taiwan, the regulation on B&B were just finalised in 2000. Yet, in the last ten years from 2001 to 2010, B&B operators have been rising from a mere 36 to more than 3,000. The B&B operators in Taiwan were successfully accommodating more than one million tourists in 2011 (Chen et al., 2013). Moreover, in South Africa, it was predicted that up until 2003, there were more than 4,000 B&B operators (Nuntsu, Tassiopoulos, & Haydam, 2004). As for New Zealand, there are more than 4,000 tourist accommodation business that are offered, and half of them are motels wherein a minority is the B&B (Becken, Frampton, & Simmons, 2001).

Based on the data above, it can be said that there has been an increase in the number of tourist accommodation over the past years. However, Go (1989) claimed that the growth of tourist accommodation does not affect the gross domestic product (GDP) of a particular country. He argued that the rise in the availability of tourist accommodation does not mean that there will be an increase in the number of rooms occupied. He believes that it is happening due to the current condition of transportations which enables tourists to be able to easily mobilize from one place to another. Meanwhile, Mensah-Ansah, Martin, and Egan (2011) argued that the accommodation sector contributes to the economy which supported by research Becken et al. (2001) conducted. According to the research, the tourist accommodation sector in New Zealand contributed up to 10.3% of the total expenditure of tourists in 1995. The contribution was the second largest contribution after air transport.

2.4.2.4 Food and Beverage

Food and beverage is the most basic need in the hierarchy of human needs and consequently it is also part of the most important needs in the tourism industry (Mensah-Ansah et al., 2011). It is undeniable that tourists spend more money on food and beverage during their travel than they do on anything else. Tourists are able to spend more than one-third of their total spending on food consumption (Mak, Lumbers, Eves, & Chang, 2012; Nield, Kozak, & LeGrys, 2000). During a year, travellers in the United States spend more than US\$70 billion on food and shopping (Sparks, Bowen, & Klag, 2003). However, it is difficult to distinguish the food and beverage business with other businesses in the tourism industry. This is because food and beverages are always connected with other industries. In the accommodation sector for instance,

hotel offers food and accommodation as their product service (Hemmington & King, 2000). Additionally, in terms of the day to day business in the restaurant the customers, are not all tourists (Mak et al., 2012). The hotel restaurant, on the other hand, is one of the examples of the food and beverage business in the tourism context. The hotel restaurant is purposely built to accommodate tourists with respect to food and beverage (Hemmington & King, 2000). Yet what happens in reality is quite the opposite. Tourists often prefer to dine outside of their hotel and they prefer to have a meal in local restaurants because of the variety of food that is available which may be considered to be more local than the hotel restaurant (Mak et al., 2012).

Therefore, some scholars like Sparks et al. (2003) have proven that in tourist destination areas, the food and beverage businesses tend to grow together along with the increase of tourist arrivals in the area. In Gold Coast in Australia for example, the number of restaurants increased have almost doubled in size during the past three years, from 386 to 596. They believe it is related to the tourists' preferences on food and beverage while travelling. Tourist wants to experience something new, different from their culture and this can be achieved through food (Kivela & Crofts, 2006). Similarly, Rimmington and Yüksel (1998) added that in order to complete the experience, tourists choose to eat out while travelling. It becomes the lifestyle of the tourist. Sydney and Melbourne, Japan, Bali, Italia, are some of the examples of famous culinary destinations among the tourists (Kivela & Crofts, 2006; Sparks et al., 2003).

2.4.2.5 Attraction

It was back in 1972, when E. Cohen initially introduced the term 'tourist attraction' in the literature. The attraction is the key of a tourist destination, it is the most important thing in maintaining the supply of tourism (Henderson, 2000). The important significant of tourist attraction in the tourism industry has been attracting the attention of some scholars, such as Hu and Wall (2005). They suggest that the important roles of tourist attraction can be categorized into three roles. Firstly, the tourist attraction is the main reason people visit the destination. The attraction has a role as a pull factor. Secondly, the attraction's image affects the destination's image. The attraction presents the image of the destination to the public. Lastly, the development of other tourism businesses relies on the presence of the attraction. There will be no need for other tourism businesses without the existence of the tourist attraction. Furthermore, the diversity in tourism industry leads to the diversity in the form of tourist attractions. The forms of attraction can be categorized as natural resources, culture, food, history, ethnicity, and accessibility (Kozak & Rimmington, 1998).

The definition and concept of tourist attraction is still a polemic among scholars. Earlier scholars agree that a tourist attraction can be described as anything that can attract visitors (Yale, 1991). It does not have to be separated or categorized by any form. On the other hands, Dybedal and Forskningscenter (1998) argue that the concept of tourist attraction can be classified into two basic categories:

1. The tourist attraction is a particular object and/or places to see, which can be divided into two which include cultural and natural features.
2. The tourist attraction can be a recreational activity, any kind of leisure park, sports facility and so forth. It has to offer amusements for the visitor and the visitor needs at least one day to enjoy it.

The scholars, in the early 2000s agreed that a tourist attraction is a man-made destination (Hu & Wall, 2005; Swarbrooke, 2002). The attraction was built and established in order to attract people to visit particular areas. It supplies both, entertainment and educational experiences for the public. Meanwhile, Kruczek (2011) defines tourist attraction as the combination of all the elements of a tourist product, which has the ability to attract tourists to a particular area. It aims to provide satisfaction for the tourist in order to complete the tourism experiences. Overall, for the purposes of this study, the definition of tourist attraction can be summarized as a man-made site, which has been built in order to attract tourists to visit.

2.5 Summary

In summary, this literature has reviewed several points that are related to the topic: movie tourism, maintaining the business, the movie tourism business and flagship attraction. The review will help to support the analysis theory in the discussion chapter. A review of the literature showed that there is a gap in the literature on the topic: maintaining the movie tourism business as a flagship attraction. The review proves that in movie tourism literature, movie tourism as a flagship attraction has yet to be discussed. Thus is also the case with the flagship attraction literature, movie tourism has yet been described as an example of a flagship attraction. Meanwhile, there is a possibility that movie tourism could be considered as a flagship attraction.

In relation to maintaining flagship attraction, the review proves that there has not been discussions on maintaining flagship attraction. There are only a few studies available regarding maintenance/maintainability in the tourism literature and in the tourism business literature. A study by Hardy and Beeton (2001) is the only example of a study regarding maintainability tourism. They argue that the maintainability of tourism can be defined as tourism where there

is a strong belief in the quality of the product and the management, yet the sense of community ownership is low. There is no study other than Hardy and Beeton (2001) that discusses maintainability tourism, let alone one relating to movie tourism as business. In other words, while existing studies about maintenance seem to fail in clearly explaining and discussing a particular topic namely on maintaining movie tourism business, it is important to discuss the aspect of maintainability. It is important to talk about it for the purpose of future development (Saunders, 1999).

Chapter 3 Research Methodology

3.1 Introduction

In this chapter details on the method used in the process of conducting the research are presented along with an explanation of the reasons the methods were chosen. The four stages in the research process include identifying the research topic, developing the research design, implementing the research design and reporting the findings (Jennings, 2010), as illustrated in Figure 6. The topic of this research was identified in Chapter 1. This chapter develops the research stage, explains the methodology used for the research and the types of data that were collected.

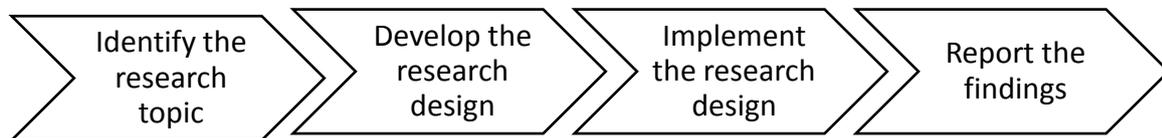


Figure 6: The Research Process

(Adapted from Jennings (2010))

This chapter aims to explain the research methodology of this study. The explanation is divided into two parts. The first part discusses the literature review of the research methodology. In the beginning, the aim and the objectives of the research are described, followed by an explanation of the theory on qualitative research methodology. The qualitative research methodology has been chosen because it helps the researcher achieves the goal, namely, explaining a phenomenon (Creswell, 2013). In regard to qualitative research methodology, it can be conducted through several methods: case study, grounded theory, interview, phenomenology, and ethnography (Glaser & Strauss, 2009). This research utilised the case study approach, secondary data and interview as one of the means in collecting data. In this research, the secondary data informs the primary data collection. Each approach will be explained in sequence.

The second section explains how the research was undertaken. It will begin with an explanation of the Hobbiton Movie Set as the case study. It is subsequently followed by how secondary data was collected. Next, the interview process will be explained. The ethics considerations are

also elaborated upon in this chapter. And finally the last section of this chapter includes a summary and a discussion on the limitations of this research.

3.2 Theory of Research Methodology

Over the past century, tourism has grown significantly and the need for information on tourism has also grown. Hence, tourism research is necessary to provide the required information. Tourism research brings a lot of benefits to the tourism industry, nationally and internationally. Thus, as previously explained this chapter will explain the research methodology of this study and the first part will review the literature related to the research methodology.

3.2.1 Qualitative Study

Methodology resolves the method necessary for a researcher to collect and produce data for analysis (Carter & Little, 2007). Avis (2003) mentioned that it is important for researchers to provide their methodological justification by examining the motivation behind why they selected a particular method. Hence, the methodology used for this research will be explained.

Qualitative research methodology has been known as a good approach for social science research, especially for tourism studies, since the late 1970s (Dwyer, Gill, & Seetaram, 2012). Moreover, other scholars support the idea that qualitative methodology is the most valid method for social science research (Beeton, 2005a; R. W. Riley & Love, 2000). It has become more popular nowadays in tourism research. Qualitative research methodology is different from quantitative research methodology because it focuses on recording real life events, and recording people's words, actions and gestures. It also includes the study of the existing literature, documentation, and audio/visual recording (Neuman, 2005).

Patton (2002) also added that qualitative research methodology is the most suitable method for answering the "how" of research question. Qualitative research methodology helps the researcher understand the phenomena and helps answer questions of how a process happens and why it happens (Merriam, 2002). As mentioned by Creswell (2013), qualitative research methodology should be employed when the goal of a study is to explain a phenomenon. He also adds that the methodology should be undertaken if there is no current theory available for a particular topic. A qualitative methodology produces more than a report of the research findings because of the richness of knowledge and information. Denzin (2008) noted that research associated with qualitative research methodology is believed to be research that results in rich and in-depth knowledge. It helps the researcher to understand a problem in a different

manner (Schwandt, 1994). In addition, using this methodology, the researcher acts as the story teller while providing data result (Creswell, 2013).

A qualitative approach can be conducted through several means including: case study; grounded theory; interview; phenomenology and ethnography (Glaser & Strauss, 2009). Thus, each of the approaches that were used in this research will be explained below.

3.2.2 Case study

A case study approach was adopted to capture complexities of a phenomenon. Case study can be used in both quantitative and qualitative research methodology. Here, the case study will focus on the qualitative research methodology. Case study research has been used in various social sciences, such as anthropology, education, and tourism (Liamputtong, 2013). The definition of case study as a research approach has been a discussion topic among scholars. Some scholars argue that case study research involves a certain strategy, a methodology, or a comprehensive research strategy (Creswell, 2013). Other scholars see case study as a research design, not as a methodology (VanWynsberghe & Khan, 2008). They argue that a case study researcher does not actually collect information from the case study. They gather the information through other methods, such as interviews, observations, or by analysing documents.

Case study research means the researcher agrees to study a case in which it can be conducted with any kind of methodology (Denzin & Lincoln, 2005). It investigates a single unit as the case study with intensity, which is known as an in-depth case study. In a tourism study, there are eight types of case study including: exploratory; descriptive; explanatory; single; multiple; intrinsic; instrumental; and collective (Stake, 1995; Yin, 2013). This research utilises the single case study. As described by Yin (2013), a single case study means only one case is studied because of the uniqueness of the case. Elaboration on the case study for this research will be explained in the following passages. It also includes the reason for choosing this case.

3.2.3 Secondary Data

Secondary data is data not collected by the primary researcher, it is collected by another person or persons (Cowton, 1998). Secondary data is usually selected because of its advantage in saving time and cost for the researcher to collect data. Since the data is already available, it requires less time and cost for the researcher to collect the data in comparison to collecting the primary data (Emanuelson & Egenvall, 2014).

Secondary data can be obtained in several forms. Some scholars usually only list possible source of data. Meanwhile, in this study, the researcher wants to classify the origin of the secondary data based on the classification by Cowton (1998), namely, from governmental and regulatory bodies, companies, press, other academic research, and private sources. However, among those sources of data, this research is planning to only use data from governmental and regulatory bodies, companies, press, and other academic research. The elaboration of the data collection process and the used of data will be explained in the next section.

3.2.4 Interview

In qualitative research methodology, there are three types of research interviews. These include the structured, semi-structured, and unstructured research interviews (Gill et al., 2008). Structured interviews can be described as verbally administrated questionnaires, the predetermined questions to be asked are listed, and usually there are no follow-up questions. The advantages of using structured interview is that it is relatively quick and easy to do. On the other hand, it will limit the participant's ability in providing their answer or opinion.

Unstructured interviews, sometimes called in-depth interviews, does not mean that there are no questions that have been prepared (Jennings, 2010). The interviewer usually prepares one or two questions that relate to the topic to start the interview process. For example, the opening question can be 'Could you tell me about your experience visiting New Zealand?' (Gill et al., 2008), and the interview will continue based on the response. This type of interview gives the opportunity for the participant to answer and explain their opinion in detail. As stated by Geertz (1973), the benefit of using this type of interview is that the acquire data will be 'rich' and 'thick' in description. However, this type of interview requires a large investment of time for gathering the data.

The semi-structured interview and unstructured interviews have similar characteristics. Both interviews begin with opening questions. The purpose of the opening question is to make the participant feel comfortable during the interview process (Gill et al., 2008). The semi-structured interview consists of several key questions that help the interviewer during the process (Britten, 1995). It allows both the interviewer and the participant to develop their idea and response in detail. It also offers flexibility to the interviewer while arranging the interview time and schedules. Yet, it will require a lot of time during data collection.

Therefore, it is apparent that the semi-structured interview will be more suitable for this research. The study aims to gather information regarding how the particular site is being

maintained. The structured interview is not considered suitable for this research because it does not allow the participant to describe and elaborate on their response. Meanwhile, the unstructured interview could not be used in order to limit the interview process and to remain with the topic.

3.3 Research Methods in Practice

The following segment will elaborate on how the study was done, how data was collected, and how it will be analysed. The explanation will be supported using theory from the previous segment.

3.3.1 Aim and Objectives of the Study

It is important to clarify the aim and objectives of the study before conducting research in order to define which type of research approach should be employed to achieve the aim and the objectives. The absence of existing research on maintaining movie tourism as a flagship attraction or movie tourism business in the movie tourism literature is the background of this research. Indeed, the phenomenon of movie tourism in academic and non-academic literature has grown for many years (S. Hudson & J. R. B. Ritchie, 2006). From the literature review, it can be observed that no one talks about movie tourism as an example of a flagship attraction. Movie tourism has a possibility to be called a flagship attraction at the destination. Movies are generating tourists to visit these destination. Im and Chon (2008), have proven that good movies lead people to visit places that were featured in the movie. However, in regard to maintaining movie tourism as a flagship attraction, there is yet any research found on the topic. It was Nilsson (2007), who said that it is difficult to give an easy explanation about how to maintain flagship attraction.

Therefore, it is much the same in regard to literature on maintaining movie tourism business. There is only one article that points out movie tourism as long term business (see Ward & O' Regan, 2009). It is important to see movie tourism as a business, and it is equally important to maintain it. The importance of maintaining movie tourism business is that it can be useful in the long run, to help the business compete with other business and stay afloat in the tourism industry. Yet as mentioned earlier, there is a lack of studies about maintaining movie tourism exists.

As previously stated the *Lord of the Rings* and New Zealand are inseparable. The movie was filmed in several places throughout New Zealand wherein one of them is located at the

Hobbiton Movie Set. Based on movie tourism literature, among previous studies, no study has specifically been carried out regarding the site.

Hence, the aim of this research is to fill the gap of earlier studies in maintaining movie tourism business as a flagship attraction, adopting the Hobbiton Movie Set as the case study. It will elaborate on the relationship between the Hobbiton Movie Set as an example of the movie tourism business and flagship attraction in Matamata tourism. In order to accomplish this aim, there are several objectives to carry out as follows.

1. To understand the definition of flagship attraction, and how the Hobbiton Movie Set qualifies as a flagship attraction
2. To understand the concept of the maintenance of a tourism business, and to understand how the Hobbiton Movie Set, as an example of movie tourism business, is being maintained
3. To understand how the Hobbiton Movie Set, as a maintained flagship attraction, benefits the community where it is located.

It is believed that an understanding of how the Hobbiton movie set is being maintained is important for the future of tourism in New Zealand. In order to achieve this, this research study aims to answer the following research questions:

1. What is the condition of movie tourism in New Zealand?
2. What is a flagship attraction?
3. What is the movie tourism business?
4. What is the definition of maintenance in a business context, and how to maintain the business?
5. What is the Hobbiton Movie Set?
6. How is the Hobbiton Movie Set being maintained?
7. How does the Hobbiton Movie Set qualify as a flagship attraction?
8. What is the relationship between the Hobbiton Movie Set and Matamata?

3.3.2 Hobbiton Movie Set as a Case Study

A case study strategy can be defined as a practical research that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between the phenomenon and the context are not clear (Yin, 2013). Eisenhardt (1989) added that case study is the most suitable way to conduct research which attempts to understand present conditions within a single setting, which in this research, is the Hobbiton Movie Set. The movie set has been chosen because of the uniqueness of the site, as it cannot be found in other locations and

it is the icon of the movie tourism business in New Zealand. The absence of research on how the movie tourism business can be maintained as a flagship attraction is the background of this study. Hopefully, the result of this research can be used and applied to other tourist attractions. As mentioned by Beeton (2005a), a case study can be applied in other situations.

The research was conducted over a one year period and before the interviews were conducted, the researcher carried out observation of the Hobbiton Movie Set and the town of Matamata. The aim of the observation is to gather information to construct the interview questions. More observations were also carried after the interviews were conducted. This helped the researcher to gather more data, which could not be collected from the interview. Observation helps the researcher to gather more information in answering the research question which could be answered through interviews (Patton, 2002).

The researcher went to the Hobbiton Movie Set and observed Matamata town on five occasions as follows: July, October 2014, and December of 2014 and February and March of 2015. The result of the initial observation in July 2014 helped build the literature chapter. The first time the researcher joined the tours of the Hobbiton Movie Set was in October, 2014. The researcher joined the tour again on the 30th of December, 2014. This was the peak season in Hobbiton. In February 2015, the researcher went to Matamata again and conducted some interviews. And again, in March 2015, in which the last interview was conducted and the researcher joined the tour again for the third time. Joining the Hobbiton Movie Set tour three times during different seasons, enabled the researcher to compare the situation. This information was consequently used as points of the discussion.

3.3.3 Secondary Data

The researcher gathered more than 100 published secondary data for this research. The data was gathered from several types of sources including governmental and regulatory bodies (matamata.nz.co.nz, stats.govt.nz, and teara.govt.nz), companies (hobbitontours.com), press (IMDB.com, nzherald.co.nz, theguardian.com, travel.nationalgeographic.com, and tripadvisor.co.nz), and other academic research (scholar.google.co.nz). The data collection used several key words in order to maintain the topic of this research. Those key words are “movie business”, “movie tourism”, “film tourism”, “maintenance of business”, “flagship attraction”, and “maintenance of flagship attraction”.

The secondary data from other academic sources, such as journal articles and books were gathered to support the background theory for this topic, on flagship attraction, the movie

business, and the movie tourism business. In addition, secondary data from media sources, such as magazines, and newspapers were collected to complete the background on movie tourism. It was important to gather these data to show that the researcher has solid background information on the topic. It is also to show that there is a lack of study regarding movie tourism from a business point of view.

Meanwhile, the data from government reports (matamata.nz, stats.govt.nz, teara.govt.nz) were gathered in order to complete historical and statistical data regarding the town of Matamata (such as data on population and tourist arrival) where the Hobbiton Movie Set is located. The government reports are one of the important sources of data, especially the census data (Cowton, 1998). These data support the analysis in the town of Matamata.

3.3.4 Interview

The semi-structured interview is a good method to gather information based on the experience of the participants (Galletta, 2013). Since the research focuses on the Hobbiton Movie Set and the purpose is to know how the site is being maintained, it is important to gather information from the people who work at the site. Therefore, the semi-structured interview was chosen as the most appropriate strategy to gather information for this research.

In order for the development of tourism to be successful and beneficial to a community, it must be planned and managed responsibly (Byrd, Cárdenas, & Greenwood, 2008). The stakeholders hold the answer to the question of who has the ability to plan and manage the development of tourism. A stakeholder is any group or individual who can affect and or be affected by any decision made by or in an organization (Byrd, 2007). Thus, in order to achieve the aim of the research, the interviews were designed to approach the stakeholders of the Hobbiton Movie Set. During the visits to the Hobbiton Movie Set, several stakeholder types were identified as follows:

- Group A: Hobbiton movie set manager
- Group B: The land owner of Hobbiton Movie Set – the Alexander family
- Group C: The movie production representative – New Line Cinema
- Group D: Matamata residents who are employed in the tourism industry (including those who work at the Hobbiton Movie Set)
- Group E: Matamata council representatives
- Group F: Tourist accommodation providers in Matamata

- Group G: Tour company representatives
- Group H: I-Site Employee

The questions for each group was designed differently from the others. For group A, B, C, and D, the questions were concentrated on the management of the Hobbiton Movie Set from the insider's perspective. Meanwhile, for other groups, the questions were more focused on the impact of the existence of the Hobbiton Movie Set to the society. There were four questions prepared as key questions during the process. The key questions helps the interviewer to achieve the purpose of the interview (Gill et al., 2008). These key questions are as follows:

1. Could you tell me about the Hobbiton Movie Set?
2. The main topic of this research is 'maintaining'. What is your opinion regarding the meaning of maintaining?
3. The last movie of the Hobbit trilogy was released in December 2014, what do you think about the future (in the next three years) regarding tourist flow after the movie comes out?
 - Do you think the tourist flow will increase or decrease?
 - What do you think management should do in order to maintain the number of tourists visiting the site?
4. What do you think are the most important points / aspects / factors that need to be considered in order to keep maintaining the business in the future?

All of the participants were invited to participate via email as the first approach. After the participant agreed, the interview time and place were discussed. Most of the interviews were held in Matamata, where the Hobbiton movie set is located. Only two interviews could not be done face-to-face due to difficulty in scheduling a suitable time. Consequently, one interview was held via phone and another interview was through email. A copy and an explanation of the consent form were given to the research participants before commencing interviews. The participant were required to sign the consent form before the interview. It is required that the participant sign the consent form in accordance with the ethical guidelines set by the AUT Ethics committee. For interview conducted through the telephone and email, the consent was given to the participant by email after they agreed to participate.

However, among eight group of participants, only four groups participated in this research. These four groups are as follows:

- Group A: Hobbiton movie set manager
- Group D: Matamata residents employed in the tourism industry
- Group F: Tourist accommodation providers in Matamata
- Group H: I-Site Employee

In order to obtain the best data during interviews, an audio recorder was used. Using audio recorder is a good strategy to capture data during the interview process, since it can capture the whole process without interruption (Davies & Hughes, 2014). Face-to-face interviews were recorded and transcribed by the primary researcher. The telephone interview was also recorded and transcribed by the primary researcher. However, during the interviews, the researcher also took notes in order to support the data from the audio recorder. Throughout all the face-to-face interviews, the questions subsequently evolved into ten questions. Most of the interviews took approximately 30-40 minutes and all the interviews were conducted in English.

However, to maintain participants' confidentiality, for the analysis of the interview results initials were assigned to each of the groups as well as numbers for each participant from each group, such as A1, A2, and so forth.

No.	Sex	Group	Description	Origin
1	F	F	Worker at one of the accommodation facilities	Have been living in Matamata since 2004
2	M	F	Manager at one of the accommodation providers	Hamilton
3	F	F	Owner and manager at one of the accommodation facilities	Originally from Southland, but moved to Matamata in 2006
4	F	F	Owner of an accommodation facilities	Matamata
5	F	H	Worker at the Matamata information centre	Have been living in Matamata for a long time
6	F	D	Worker at Hobbiton	Matamata
7	M	A	Manager at Hobbiton	Moved to Matamata in 2011

Table 3: Profile of Interview Participants

3.3.5 Data Analysis

Data were collected through various means: secondary data, observation, and interview. Firstly, the data were collected from secondary data. After the secondary data has been analysed, it is subsequently categorised into several classifications: movie tourism, flagship attraction and maintaining the business. Those are the key words of this research. The next step was observation. The data from observation became data in support of the secondary data. After both secondary data and observation has been analysed, an interview was carried out to achieve the research aims. The interviews were then transcribed and analysed by the primary researcher. The data from interview results were referred to observation and the secondary data. However, during the observation and interview process, sometimes new secondary data is needed. Therefore, it can be said that the data of this research were being categorised and analysed simultaneously during the research process by referring back and forth between multiple series of data.

3.4 Ethics

Any type of research that involves other people must acquire ethical permission. Therefore, based on ethical guidelines set by the AUT Ethics Committee, care was taken to ensure the research would be conducted in a respectful way. The ethical approval was granted by the AUT Ethics Committee on 19 December 2014, with the reference number 14/382.

3.5 Limitation of the Study

The researcher is an international student with no background or link in the tourism industry in New Zealand. This impacted the ability to collect data. Since the researcher did not have any link to the participants, approaching the participants took longer than estimated, while the time to conduct the research was limited. The plan was to conduct interviews with eight groups of participants. However, among eight group of participants, only four groups participated in this research. Not all of them replied to the email invitation, such as group B, C, G, and E. So, the participants were limited to four groups, namely group A, D, F, and H. This affected the limitation in the analysis of the research. Overall, there were seven participants from four different groups: A, D, F, and H.

3.6 Summary

This chapter has described and explained the research methodology used in this study. A qualitative approach was used, because it is most commonly used in the field of tourism (Beeton, 2005a; R. W. Riley & Love, 2000). The researcher believes the qualitative method is

the most suitable means to achieve the aim of this research. Among the several methods to use the qualitative approach, this research used a case study strategy as it is believed to be the most suitable strategy in this research, since it could help answer the research questions. The Hobbiton Movie Set was selected as the case study because of its uniqueness. It is the only movie tourism attraction in the world that was built from a fictional story for a movie property and was not demolished afterward.

The data for this research was collected using two methods. Secondary data, such as from previous literature and government reports, was collected in order to obtain the data about the town of Matamata, and data regarding previous literature about movie tourism, was collected through media sources, such as the press. Meanwhile, data regarding the condition of movie tourism in New Zealand was collected through a review of the previous literature and government reports. The primary data was collected through semi-structured interview. The interview is one of the most common strategies for collecting data in qualitative research (DiCicco Bloom & Crabtree, 2006). All of the interviews were transcribed and analysed by the main researcher. The data were collected, categorised, and analysed simultaneously during the research process by referring back and forth between multiple series of data. The result of the data collection will be presented in the next chapter. In general, the researcher has achieved the aim and the objectives of the research through the use of this methodology. However, there were limitations which affected the analysis and discussion of this research.

Chapter 4: Movie Tourism in New Zealand

4.1 Introduction

In the literature, the *Lord of the Rings* was named as one of the best examples of movie tourism (Carl et al., 2007; R. Riley et al., 1998). It is undeniable that since the arrival of the *Lord of the Rings* in 2001, more tourists have travelled to New Zealand as shown in the Figure 7 below. Moreover, it has also been stated that the *Lord of the Rings* is considered as the movie that made New Zealand internationally famous and helped list New Zealand as the top 10 most popular movie destination in the world (see Table 2, Chapter 2). Based on this, it can be said that the *Lord of the Rings* attracted tourism to New Zealand.

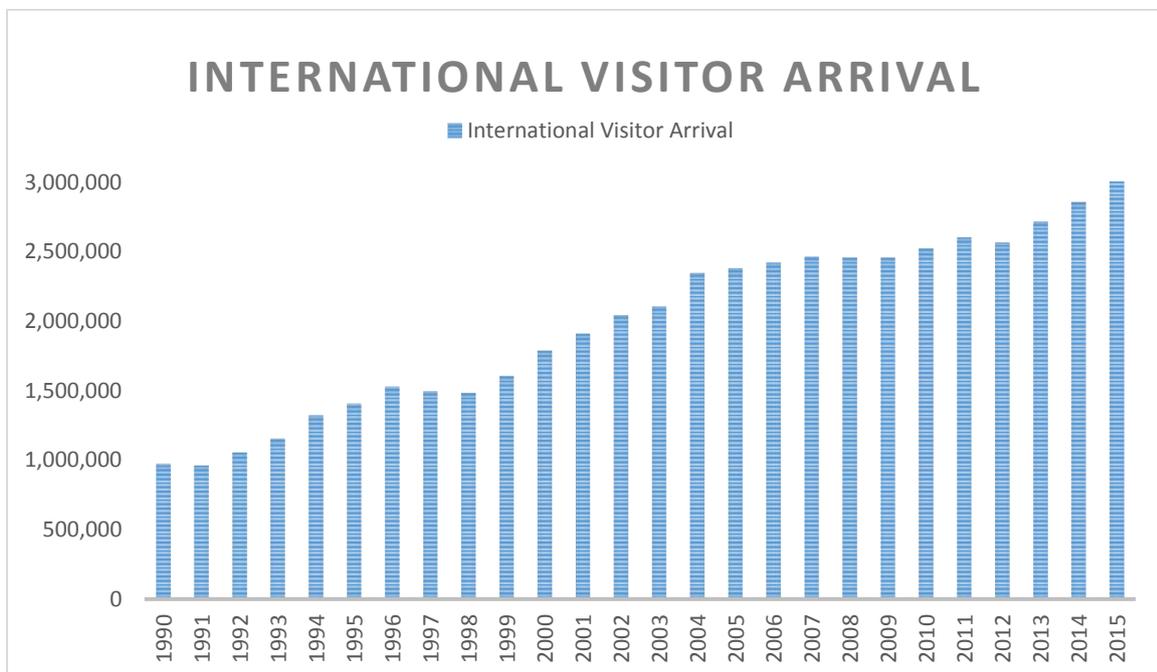


Figure 7: International Visitor Arrival to New Zealand

(Source: Statistic New Zealand (2015b))

However, other scholars, Buchmann (2010) and Leotta (2011) argued that movies have attracted tourism to New Zealand far before the onset of the *Lord of the Rings*. The aim of this chapter is to analyse the condition of movie tourism in New Zealand. The analysis begins with an explanation on the movie industry of New Zealand. The explanation is divided into two parts which includes the development of the movie industry and the data on New Zealanders who go to the cinemas. It is followed by a discussion of New Zealand as being featured in international movies. Then, it will analyse that movie in New Zealand which acts as a

promotional tool of tourism. Lastly, there will be a discussion of the Lord of the Rings, as the main focus of this study.

4.2 Movie Industry in New Zealand

4.2.1 The Development of the Movie Industry

New Zealand has been known as one of the world's main movie production locations. It is said that movies has been made in New Zealand since the 1900s (Helen Martin, 2014b). During this time, the types of movie being made were mainly documentaries, and mostly movies about war. The government has provided a facility to produce movies since the 1920s. The Government Publicity Office was used from 1923 to 1930 in which more than 200 silent movies were made (M. Cook, 2014b). After 1930 the movie industry took a break and began again in 1941. New Zealand decided to create the New Zealand Film Unit (NFU) as a replacement for the Government Publicity Office. Another reason the government created the NFU was to educate the public regarding the newest information through movies. From 1941 to 1950, the NFU successfully produced more than 400 movie episodes. Each episode lasts up to 10 minutes and covers three to four different newsworthy topics. The NFU was also working together with Tourism New Zealand to promote New Zealand through producing video promotion. There is no official data available regarding the video for tourism promotions.

By 1960 when television came to New Zealand, a broadcasting corporation was created. Consequently, the trend in New Zealand's screen industry was changing from producing movie for cinema to producing movie for television (Helen Martin, 2014a). The screen industry began to expand in the later 1970s wherein an expanding number of feature movies, TV series, and documentaries were created. In the 1980s, a new movie was released every year. Then in 1986, New Zealand was featured in the British TV series *Worzel Gummidge down under* (1986 – 87). It was a milestone for the movie industry in New Zealand and it was the beginning of New Zealand being featured in foreign movies (M. Cook, 2014a). Moreover, in the 1990s, the New Zealand government decided to step down from producing movies and sold the NFU to Peter Jackson. Today, although the government is no longer the main stakeholder in regard to movie production, they still support the movie industry through the Film Commission. The Film Commission supports the business by directing government grants and incentives, promoting New Zealand movies and producers, and organising participation in film festivals.

4.2.2 New Zealanders Go to the Cinema

This content has been removed by the author of this thesis for copyright reasons

Figure 8: Rate of Cinema Attendance in New Zealand

(Source: Helen Martin (2014c))

The proportion of cinemas in New Zealand was higher than in the United States during the 1940s. The comparison was one cinema for every 3000 New Zealanders. On the other hand, in the United States, the comparison was one cinema for 8700 people (Leotta, 2011). Above there is a graph of the average annual times people went to the cinema in New Zealand between 1938 and 2010. As can be seen going to the cinema has been a popular activity in New Zealand. The peak happened during the Second World War in which the average New Zealander went to the cinema every two weeks. However, the rate dropped suddenly in the 1960s, at the time television came to New Zealand and there was a visible gap in the data during the 1970s – 1980s. There was no background information regarding the gap in the data and it started again

in the 1990s. The rate gradually increased in 1994 and has remained stable since. On average, each person in New Zealand goes to the cinema four times a year. By 2011, New Zealand was estimated as the second highest rate of cinema goers in the world, behind the United States (Helen Martin, 2014c).

4.3 New Zealand in International Movies

According to data from the IMDB, up until 2014 there were more than 1,700 movies shot in New Zealand (IMDB, 2014g). The number includes the miniseries, TV series, and movies. It is also said that there are more than 35 tour operators and agents offering movie related tours in New Zealand (Buchmann, 2010). There is no evidence verifying the exact year foreign filmmakers came to New Zealand to film movies. Yet, Buchmann (2010) argues that the date is not far from the moment the country started to produce moving pictures. Historically, New Zealand has been featured in international movies since the 1910s. *Across the Mountain Passes of New Zealand* was made by a French director and it was released in Europe. It was said that the movie encouraged Europeans to visit New Zealand (Leotta, 2011). Then in 1914, New Zealand started to produce a moving picture. In 1916, the country was featured in *A Maori Maid's Love* and *The Mutiny on the Bounty* which were produced and directed by Australians, Longford and Lyell. This leads the New Zealand government to get involved in tourism promotional activity in 1917 by producing a video which targeted tourists from America, Britain and other British colonies (Leotta, 2011). The government promoted the untouched Maori culture with its beautiful nature through that video.

To show the trend of movies made in New Zealand, the researcher compiled a list of movies from 1990 to 2014 with their locations and country of origin, which is provided in Appendix D. The result shows that there were 138 movies made in New Zealand between 1990 and 2014. The majority of the movies used New Zealand landscapes. Moreover, producers from the United States were not the only ones who made movies in New Zealand. Surprisingly, India was the second country that produced the most movies in New Zealand. India produced 26 movies and the UK produced 17 movies.

4.4 Movie as a Tourism Promotional Tool

In 1993, *The Piano* directed by Jane Campion's movie is believed to be one of the pioneers of movie tourism in New Zealand (Buchmann, 2010). The story is about a young Scottish woman who was sent to New Zealand together with her daughter and her piano. The origin of the movie is considered to be Australia because it was produced by an Australian. Yet, since the movie

was shot on Karekare Beach, Piha, Auckland, it could also be considered as a New Zealand movie (Leotta, 2011). One year after the movie was released, it won three Oscars and grossed US\$140 million. In light of the movie's international accomplishments, it succeeded in placing New Zealand on the global map. The movie was then used in New Zealand's international campaign which was *100% Pure New Zealand* (Figure 9). The panoramic landscape of Karekare beach was promoted to appeal to foreign audiences (Leotta, 2012).

This content has been removed by the author of this thesis for copyright reasons

Figure 9: *The Piano* in the Advertisement of *100% Pure New Zealand*

(Source: inspirationroom.com (see: Macleod, 2008))

On the other hand, long before the arrival of *The Piano*, the New Zealand government has produced videos to promote tourism. It can be noted that they made a video in 1917 to attract tourists from America, Britain and other British colonies. Then, there was *Snows of Aorangi* (1955), the promotional movie to attract tourists that became the first New Zealand film to be nominated in the Academy Award (Helen Martin, 2014b). It seems that the New Zealand government realised that a good movie has a strong connection to bring in more tourists to the country, in other words, movies induce tourism. A movie must at least have one or more of the following qualities: uniqueness, status and timely significance in order to be categorized as a movie that induces tourism (R. W. Riley & Van Doren, 1992).

New Zealand released the *100% Pure New Zealand* campaign in 1999 with the campaign purpose of consolidating the marketing of New Zealand into a single brand. Before 1999, each of the destinations and attractions in the country had their own campaign which suited their own market (Tourism New Zealand, 2014). The number of international tourists rose significantly from 2000, as shown in Figure 7. The following year, in 2001 the first movie of the *Lord of the Rings* was released and it brought more tourists visiting New Zealand. Today, tourism New Zealand and the New Zealand Film Commission work together to attract tourists and movie makers to come to New Zealand.

4.5 The *Lord of the Rings*

The famous and popular movie the *Lord of The Rings* is originally an adaptation of a book under the same title written by J.R.R Tolkien. The *Lord of the Rings* is a fictional story, which talks about the alliance of hobbits, elves, dwarves, and others to defeat the evil Sauron by destroying the Ring of Power (Barker & Mathijs, 2008). Tolkien finished writing the whole book of the *Lord of the Rings* in 1943. Yet, because of its sheer magnitude, the book was separated and published into three different books. The first book of the trilogy, *The Fellowship of the Rings* was published in August 1954 in Britain. It sold more than 350,000 copies (White, 2002). Then four months later in November 1954, the second book, *The Two Towers*, was published. The last book, *The Return of the King*, was published in October 1955. However, twenty years before the first book was published, Tolkien published another book, *The Hobbit*, which has a connection with the *Lord of the Rings* and became part of the trilogy as well. *The Hobbit* is the beginning story of the *Lord of the Rings* trilogy. It was published on the 21st of September 1937 and was available for the first time in Christmas in the same year in Britain. Since then, it has gained popularity and has been translated into 30 other languages. The American version of the *Hobbit* won an award for the best juvenile book in 1938 (Chance, 2001).

Despite the publication of the *Lord of the Rings* trilogy in 1954 and 1955, the book did not receive much attention from the public. It was due to the fact that the book was initially sold, in hardcover by Ace Book (a science fiction publisher). Later in 1966, Ballantine Books, a famous publisher at that time, published the whole trilogy again and it was sold as three separate books. The books became a best seller with more than 50,000 copies sold (Chance, 2001). The popularity of the *Lord of the Rings* through Hollywood began in 1976. In 1967, Tolkien sold the rights for everything related to the *Lord of the Rings*, including the film and

the merchandise to United Artists. Then, in 1976, United Artists sold it to a Hollywood producer, Saul Zaentz (Barker & Mathijs, 2008). The first movie, *The Hobbit*, was aired in 1977 on ABC-TV as a television movie. It did not stay on television very long, because it was then distributed on videos. Moreover, in 1978, the animated version of the *Lord of the Rings* was available and earned more than US\$30 Million as total revenue for the movie. The popularity of Tolkien's pieces was not finished at the time. Ten years later in 1998, Hollywood started to bring out the *Lord of the Rings* again. Miramax was chosen as the producer for the first movie, *The Fellowship of the Ring*. However, the producer of the movies changed to New Line Cinema, because it was uncertain if Miramax would be able to produce all of the movies (Barker & Mathijs, 2008).

Peter Jackson, who is originally from Wellington, New Zealand, is the director of all of the *Lord of the Rings* trilogy and he also chose New Zealand as the location to shoot the movies. The trilogy was shot together starting in 1998 in New Zealand. It took fifteen months to finish shooting. The original production budget for all the movies was US\$281 million. The distribution cost was US\$93 million for the first movie, US\$94 million for the second movie, and US\$94 million for the third movie (Mathijs, 2006). Yet some scholars said that the budget expanded to US\$330 million (Bruce, 2003; Mathijs, 2006). This amount does not include the promotion and marketing budget, which was more than US\$100 million for each movie. Interestingly, New Line Cinema, the producer only contributed a small amount for the promotional and marketing budget. The majority of the promotional and marketing budget came from the international distribution (Bruce, 2003; Holson, 2003). It included the budget from the Weinstein Brothers (of Miramax), the Disney Company, Burger King, JVC Electronics, and other companies.

The first movie, *The Fellowship of the Ring* was released in December 2001 and earned US\$47 million in the American market, NZ\$10 million in the New Zealand market (IMDB, 2014a), and overall the movie earned more than US\$871 million. The second movie, *The Two Towers* was released a year after and received one and half the amount the first movie earned in the American market, and around NZ\$9 million in the New Zealand market (IMDB, 2014b) and overall the movie received around US\$926 million worldwide. Then the last movie, *The Return of the King* which was released in December 2003 received US\$1.1 billion, with US\$72 million from the American market. Unfortunately, no data is available regarding the New Zealand market for this movie. Overall, the trilogy had drawn around US\$3 billion worldwide (Mathijs,

2006). However, the success of the *Lord of the Rings* did not end after the release of the last movie.

In 2012, Peter Jackson began directing another trilogy based on *The Hobbit* which is the prequel of the *Lord of the Rings*. As mentioned previously, Tolkien wrote and published *The Hobbit* books before the *Lord of the Rings*. No data is available for the production or the marketing budget for *The Hobbit* trilogy. Even so, it is said that the total gross for the first movie, *The Hobbit: An Unexpected Journey* achieved US\$1 billion (Box Office Mojo, 2012). The second movie, *The Hobbit: The Desolation of Smaug*, which was released in 2013 achieved US\$960 million as the total gross worldwide (Box Office Mojo, 2013). Lastly, the third movie *The Hobbit: The Battle of Five Armies* earned US\$866 million (Box Office Mojo, 2014).

By comparing the revenues between the *Lord of the Rings* trilogy and *The Hobbit* trilogy, it can be said that the third movie of the *Lord of the Rings*, *The Return of the King* is the most popular as it received the highest revenue. It is followed by the first movie of *The Hobbit* trilogy, *The Hobbit: An Unexpected Journey*. And the last movie *The Hobbit: The Battle of Five Armies* had received the least amount of revenue. However, it is important to note that the financial success of the movie depends on many things, including certain external factors such as advertising and critical reviews of the movie (A. S. De Vany & Walls, 2004; Reinstein & Snyder, 2005). The above data is given only to show how successful the movies were.

Movie Tittle	Total Gross All Movies (US only)	Number of Films	Average per film
<i>Harry Potter</i>	US\$2,390.1 m	8	US\$298.8 m
<i>Star Wars</i>	US\$1,918.0 m	7	US\$274.0 m
<i>James Bond</i>	US\$1,912.8 m	24	US\$79.7 m
<i>Batman</i>	US\$1,897.8 m	8	US\$237.2 m
<i>The Lord of the Rings</i>	US\$1,871.6 m	7	US\$267.4 m

Table 4: Box Offices Mojo's Top Franchises

(Source: boxofficemojo.com)

The *Lord of the Rings* and *The Hobbit* movies are indeed examples of successful movies. Despite the figured mentioned in the previous passage, the popularity of the movie can also be seen in Table 4. The trilogy of the *Lord of the Rings* and *The Hobbits* is listed in the top five of box office movies, together along other Hollywood movies. Not only that, a current survey by USA Today, a newspaper in the US, earlier this year was published regarding top destination

based on their appearance in movies. The result is shown below in Table 5 in which the *Lord of the Rings* successfully placed New Zealand in the top three among other destinations.

No.	Location	Movie Title
1	Scotland	<i>Braveheart</i>
2	Petra, Jordan	<i>Indiana Jones</i>
3	New Zealand	<i>Lord of the Rings</i>
4	Salzburg, Austria	<i>The Sound of Music</i>
5	Dyersville, Iowa	<i>Field of Dreams</i>
6	Albuquerque, United States	<i>Breaking Bad</i>
7	Dubrovnik, Croatia	<i>Game of Thrones</i>
8	Bruges, Belgium	<i>In Bruges</i>
9	Santa Barbara Wine Country, United States	<i>Sideways</i>
10	Las Vegas, United States	<i>Ocean's 11, The Hangover</i>

Table 5: Top 10 Movie Destination in 2015 based on survey by USA Today

(Source: Nichol (2015))

The whole project for the *Lord of the Rings* movies took more than three years in total, even though the shooting process only took fifteen months. It required more than 15,000 people to contribute during the project in New Zealand (Mathijs, 2006). Figure 6 shows a map of New Zealand with some number of indicators of places where the *Lord of the Rings* movies were filmed. The movie used more than 170 locations overall throughout New Zealand (Peaslee, 2010), and some of the places are listed in Table 6. The reason the movie was shot in New Zealand is not because the director is a New Zealander and he wanted to make it in his hometown. It is basically because New Zealand is deemed the best place to illustrate *Middle Earth*, a fictional place from Tolkien's book (Brodie & Tolkien, 2004). Most of the shooting locations are in the natural spaces such as mountains, lakes, rivers, and caves (Brodie & Tolkien, 2004), except for the Hobbiton Movie Set. Table 6 provides a list of places where the movie was filmed and their names in the movie which is based on *The Lord of the Rings* location guide book by Brodie and Tolkien (2004).

This content has been removed by the author of this thesis for copyright reasons

Figure 10: The *Lord of the Rings* and *The Hobbit* Filming Locations

(Source: Buchmann and Moore (2010))

No	Name of the place	Name in the movie
1	Matamata	The Shire, Hobbiton
2	Lake Taupo	Isengard
3	Iwikau Village (close to Mt. Ruapehu)	Mordor
4	Tawhai Falls, Tongariro National Park	Henneth Annun
5	Whakapapa Ski Field	Mordor
		Eryn Muil
6	Turoa Ski Field (Ohakune Mountain road scenic drive)	Ithilien
7	Rangitikei River Gorge	River Anduin
8	Moawhango River	
9	Waitarere Forest	Osgiliath Wood
		Trollshaw Forest
10	Otaki Gorge Road	The hobbits left from the Shire
11	Queen Elizabeth Park (near Paparaumu – north of Wellington)	The Pelennor Field
12	Kaitoke Regional Park	Rivendell
13	Harcourt Park (Upper Hut)	Isengard Gardens
		The Orc Tree
14	Fernside, Featherston	Lothlorien
		Gladden Fields
15	The Putangirua Pinnacles (Martinborough)	The Dimholt Road
16	Mt. Victoria	Outer Shire
17	Dorrie Leslie Park, Lyall Bay, Wellington	Dunharrow
18	Hutt River	River Anduin
		Rohan River
19	Fort Dorset, Seatoun, Wellington	Sets of Bree
20	Haywards Hill, Wellington	Helm's Deep (Glittering Cave)
21	Takaka Hills, Golden bay	Chetwood Forest
22	Mt Olympus, Kahurangi National Park	South of Rivendell
23	Mt Owen, Kahurangi National Park	Dimrill Dale
24	Mt Sunday, Erewhon, Canterbury Region	Edoras
25	Mt Potts Station, Canterbury Region	
26	Mt Gunn, Franz Josef Glacier, West Coast REGION	Ered Nimrais (white mountain)

27	Twizel (close to Mt Cook National Park)	The Battle of the Plennor Field
28	Mt Aspiring (Mt Aspiring National Park, Otago Region)	Opening the two towers (2 nd movie)
29	Mt Earnslaw (Mt Aspiring National Park)	
30	Mt Pluto	Zirakzigil
31	Matukiki River (close to Mt Aspiring National Park)	When the fellowship marching through the snow
32	Wanaka, Otago Region	South of Rivendell
33	Tarras, Otago Region	The Great East Road
		The Flight to the Ford
34	Poolburn Dam, Central Otago	Rohirrim Village, Rohan
35	Ida Valley, Central Otago	
36	Skippers Canyon, Queenstown	The Ford of Bruinen
37	Arrowtown, Queenstown	The Gladden Fields
38	Deer Park Height, close to Kawarui River	The Two Tower
39	Closeburn	Amon Hen
40	Twelve Mile Delta, Queenstown	Ithilien Camp
41	Glenorchy	Isengard
		Lothlorien
42	Mavora Lake	Fangorn Forest Edge
43	Mararoa River	Silverlode River
		River Anduin
44	Takaro Road, Te Anau	Fangorn Forest
45	Norwest Lake	South of Rivendell
46	Waiiau River	River Anduin

Table 6: Locations used for filming the *Lord of the Rings* and *The Hobbit* trilogies

(Source: Brodie and Tolkien (2004))

In 2001, when the first movie of the *Lord of the Rings* was launched, the tourism department in New Zealand acknowledged the potential of the movie and added the movie to the *100% Pure New Zealand* campaign. Therefore, between 2001 and 2004, the campaign focused on the direct connection between New Zealand and the movies. Figure 11 shows the advertisement during those years. Referring to the number of international visitors to New Zealand in Figure 7, in 2002, New Zealand welcomed 2 million visitors for the first time. In 2004, after all the *Lord of the Rings* trilogy were released, the number of visitor reached 2.3 million. The number of visitors remained stable between 2005 and 2012 and a sudden increase happened in 2013. It was only 2.5 million in 2012 and it went to 2.7 million in 2013. It was a year after the first movie of *The Hobbit* was released. The number of tourist arrivals kept growing until it reached 2.8 million in 2014 when the final movie of *The Hobbit* was released.

If the data on the number of tourist arrivals to New Zealand were combined with the revenue of the trilogies, it would result in the fact that *The Hobbit: The Battle of Five Armies* brought more tourists to New Zealand than the other movies. This is interesting because the last movie of *The Hobbit* was the one that gained the least revenue. After the movie was released in 2014, tourist arrivals to New Zealand have exceeded 3 million.

This content has been removed by the author of this thesis for copyright reasons

Figure 11: The *100% Pure New Zealand* Advertisement between 2001 and 2004

(Source: Tourism New Zealand)

Today, there are 17 activities and 26 tours that are offered for all tourists, including movie tourists (Tourism New Zealand, n.d-a). Not all of the activities and tours are directly related to movie tourism of the *Lord of the Rings* or *The Hobbit*. Those activities and tour options can be found under the ‘things to do’ section in the New Zealand official website (see

www.newzealand.com). However, despite the fact that so many places were used and so many tours are offered, this research only focuses on Matamata. The town became internationally renowned after the Hobbiton Movie Set was built on one of the farms there.

4.6 Summary

In summary, movie tourism in New Zealand is affected by the development of movie industry in the country. The government has been using videos as tourism promotional videos since the 1900s. Although there is no statistical proof regarding tourist arrivals as a direct result of the video, it can be said that the New Zealand government has acknowledged that videos can induce tourism. Motion pictures have more potential to increase tourism because of its greater ability of gathering more people and relaying the information through the audio-visual medium (Butler, 1990).

Additionally, in term of movies, they are not the only attraction for tourists to visit New Zealand, movie producers are also interested to visit New Zealand. The data shows that up until 2014 more than 1,700 movies have been shot in New Zealand (IMDB, 2014g) which includes mini-series, TV series, and movies. Therefore, looking only at movies from 1990 to 2014, the trend shows that the majority of movies used landscapes from New Zealand as shooting locations in their movies. And once again, having more movies released showing places throughout New Zealand, will result in more and more people acknowledging and becoming aware of New Zealand and ultimately wanting to visit the country.

Clearly movies work really well in regard to enhancing tourism in New Zealand. However, not every movie can be said to encourage tourism as it needs possess several characteristics. It must have at least one or more of the following qualities: uniqueness, status and timely significance (R. W. Riley & Van Doren, 1992). *The Piano* and the *Lord of the Rings* are examples of movies that succeeded in encouraging tourism to New Zealand. These movies have also been recognised as magnificent achievements which includes winning a number Oscars, or listed as in the top five box offices movies. A good movie will lead people to be interested in visiting the places that are being featured in the movie (Im & Chon, 2008).

Therefore, it can be concluded that this chapter has provided an explanation on movie tourism in New Zealand by discussing several points. Since this research is focused on the Hobbiton Movie Set as the main topic and case of study, its discussion will be presented in the following chapter.

Chapter 5: The Hobbiton Movie Set

5.1 Introduction

Both trilogies of the *Lord of the Rings* and *The Hobbit* were shot in New Zealand in more than 170 locations throughout the country (Peaslee, 2010). Through an agreement between the New Zealand government and New Line Cinema, the latter was to demolish every movie property after filming had finished. However, one property remains, Hobbiton which is the village of the Hobbit. The place is generally known as the Hobbiton Movie Set and is located in Matamata, a small town in the North Island. The Hobbiton Movie Set is an example of an attraction related to movie tourism. It is the only attraction in the world which was used in the movie and remains the same until today (Barker & Mathijs, 2008).

The history of Hobbiton begins on the first of October 1998. The scouts for New Line Cinema (the production house of the *Lord of the Rings*) came to the Alexander property, introduced themselves and asked to have a look at the property (Peaslee, 2010). New Line Cinema and Peter Jackson, the director of the movies decided to use the Alexander farm as their fictional village, Hobbiton. The making of the Hobbiton set began in March 1999. The shooting started in December 1999 and finished in early 2000 (Peaslee, 2010). A detailed explanation of the Hobbiton Movie Set is provided in this chapter.

This chapter consists of seven parts including the introduction. The explanation in this chapter begins with the history of the Hobbiton Movie Set and how the site was built. Then it is followed by a discussion of the tour and the business of the Hobbiton Movie Set. The fourth part will show the movie tourists in the Hobbiton Movie Set. The fifth part will discuss how the site is being maintained as a movie tourism business. Then in the sixth part there is a discussion explaining how the Hobbiton Movie Set qualifies as a flagship attraction in Matamata. Lastly, there will be a summary of this chapter.

5.2 The Beginning of the Site

Although the Hobbiton Movie Set is located in Matamata, it is not located in the town centre of Matamata. Originally, the site was discovered by Peter Jackson, the director of the movies in October, 1998. Before it became a movie set, the land was originally a farm owned by the Alexander family. Peter Jackson chose the Alexander farm because it has a specific tree, which illustrated the village of Hobbiton perfectly as it is written in the book. As pointed out in a quote by participant A1:

What they (Peter Jackson's crew) liked about Waikato itself, the beautiful Kaimai hills, and the Kaimai range in the background. So he (Peter Jackson) flew over. What make them fly over specifically is the well-established tree, known as the pine tree.



Figure 12: One of the Tree that Attracted Peter Jackson

(Photo by author, October 2014)

Several months later, in January, the team returned and asked the Alexander family to sign a contract. The contract would allow New Line Cinema to use the farm as a location to shoot the movie. It took six months for both sides, namely, the Alexander family and New Line Cinema to be able to agree on signing the contract (Peaslee, 2010). The making of the Hobbiton set began in March 1999 and it was the New Zealand army who helped to build the road in the farm. The shooting began in December 1999. The Hobbiton was originally built as a temporary site, the same as the other filming locations in which temporary materials such as *plastics, polystyrene, plywood, and acrylic* (as illustrated in Figure 13, when the Hobbiton Movie Set

still used temporary materials) were used. The original plan was that they would deconstruct the site directly after the shooting process finished, which was in early 2000. As participant A1 explained:

We were only meant to be involved in construction for a couple of months and disconstruction after the filming. Hobbiton was built from plastics, polystyrene, playwood, and acrylics. Those things are easy to construct and take down after the filming.

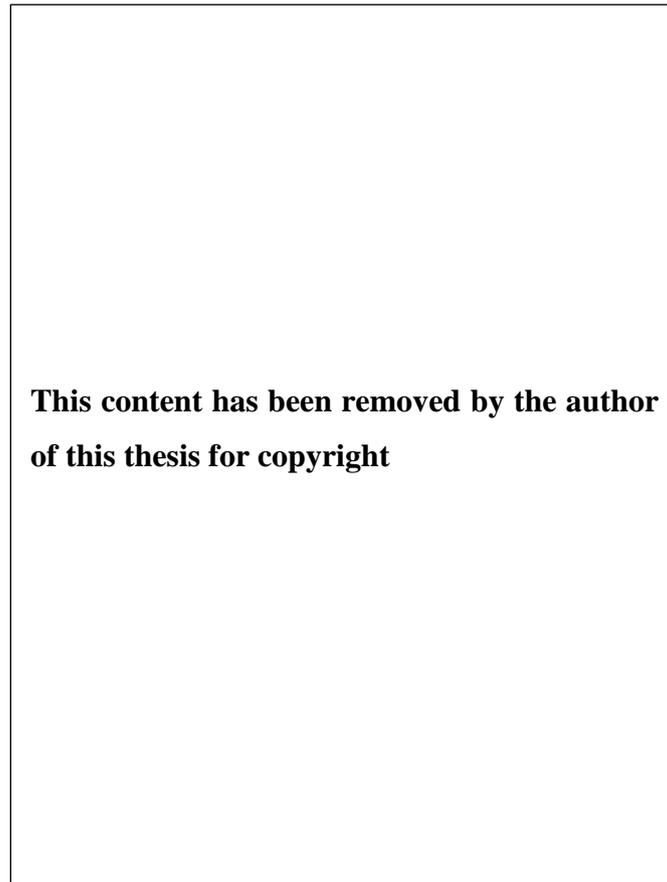


Figure 13: The Hobbiton Movie Set in 2008

(Source: Amanda (2010))

Yet, there was a delay during the deconstruction process because of the weather which made it unsafe for the workers to do their job. The deconstruction process stopped for a while and Peter Jackson's crew asked if they could return later to finish it. In the end, the process took longer than they had planned, and the site remained the same until 2001 (Peaslee, 2010).

Concurrently, the first movie was released in cinemas and people start to notice that the Hobbiton set was located in the Kaimai range. People started to come to Alexander family, knocking at their door, asking whether they can come and take a look. As mentioned in the

contract between the Alexander family and Peter Jackson, they were not allowed to bring people to the site. So, they said that there was nothing that remained at the site. Participant A1 said:

..... the locals recognised the mountain range in the background, the Kaimai ranges. Then they realised that Hobbiton was constructed here. So the Alexander had people knocking on their door, asking if they can come and have a look, and they said no, there's nothing that remains here

Not only people knocking at their door, but they also received a phone call from Auckland. In November 2001, the Alexander family got a phone call from a tour provider in Auckland (Peaslee, 2010). The tour wanted to come down to the site. Yet, at the same time, the deconstruction process had started to continue.

Those events consequently made the Alexander family realised that there's a market for tourism. They started to negotiate the contract with New Line. They stated wanting to keep the site to remains the same and allow tourists to visit the site. It was Russel Alexander, who was persistent about the idea. As told by participant A1:

They (Alexander family) went back to call to negotiate the contract, which took around nine months with the film company to take the people on tour to Hobbiton. They (New Line) were quite hesitant in the start, because they didn't see the market for movie tourism. Movie tourism was not big at that time. So they thought it was only going to last for a couple of months and the brand may change. They were hesitant about it, but Russel was persistent. So, they agreed to let them go ahead.

The negotiations took a year to get to settlement. Finally in late 2002, the permission was granted and the first tour to Hobbiton departed in December 2002 (Peaslee, 2010). The first tour was on the 7th of December, 2002, the same day the second movie was released.

Six years later, in 2008, Peter Jackson came again to shoot *the Hobbit* movies. The management of the Hobbiton Movie Set gave permission to Peter Jackson to use the site for the movie, yet they had to rebuild the site using permanent material. Therefore, the site was reconstructed and rebuilt again in 2008.

Participant A1: when Peter Jackson came to see the Alexanders. He wanted to rebuild for the *Hobbit* movie, which had two movies and then expanded to a trilogy. The purpose of his return, rebuild Hobbiton exactly the same as the first time round. So, Russel said yes you can come back, but if you want to come back and use our property, then it need to be built with permanent material.

The reconstruction required a longer time than they built for the *Lord of The Rings*, because they needed to demolish the previous site and rebuild again and they added some new houses. But it required less time to shoot *The Hobbit* movies than the *Lord of The Rings* movies.

Participant A1: When they came back for the *Hobbit*, because it was all permanent, it took just over two years to build the site and they filmed over here for about twelve days.

During those times, the tour was still running the same as usual. People who wanted to see the Hobbiton rebuild, could see it through the motion picture, which was available on the site. Today, the site still remains the same as seen in the movie, as shown in Figure 14.



Figure 14: Hobbiton Movie Set in 2014

(Photo by author, October 2014)

5.3 The Tour and the Business

The Hobbiton Movie Set is located inside the farm owned by the Alexander family, which still operates as a commercial farm. The tour of the Hobbiton Movie Set is independently owned and operated by the family and the director of the movies, Peter Jackson.

Participant A1: Peter Jackson is half owner since the rebuild for the Hobbit. So, he earns the intellectual property. The Alexander owns the property. So between them, they run the Hobbiton movie set tour.

The aim of the business is to give a real visitor's experience based on the fictional village of Hobbiton in the original location where the movie was created (Gardner, 2014). Since the first tour ran in 2002, there had been several changes in the management of the Hobbiton Movie Set.

Participant A1: in 2002 we had, a team of two people looking after it and the guides were looking after the set, they would work together, do the tours, drop people off at the buses, anything like that. In 2008 when I first came back there was a staff of around 15 people. There were no full time gardeners here. We just hired them and said what they supposed to do. But ever since the rebuild, we now have a team, seventeen full time ground staff.

Participant D1: It has evolved over the years as it started with fewer than 10 employees to now over 160 employees during the peak season. We are governed by a board of directors and are led by our General Manager. There are several heads of departments with various supervisors within each department.

In the beginning of the tour in 2000, the entrance fee for each person to join the tour was NZ\$50 (Peaslee, 2008), however today the fee is NZ\$75. The business opens daily from 9.30, and the tour runs every 45 minutes. However, during the busiest days, the Hobbiton Movie Set can run 60 group tours in one day. The distance between one group and another is 10 minutes. Each tour could consist of 41 tourists. Up until the end of 2014, on average, there are 2,050 visitors per day (Gardner, 2014).

During the beginning, its first year, the tickets to the Hobbiton Movie Set were only able to be purchased from the Matamata I-Site, as explained by H1:

..... when Hobbiton came on board, we signed the contract with Hobbiton who became the ticketing agent and they received the fee from the ticket.

The tour begins at the Shire's Rest Café, with a drive through a 1,250 acre working farm on the Kaimai Ranges. Once the bus arrives at the car park, tourists has to go on foot inside the set (as illustrated in Figure 17). The tour guide will accompany visitors to the 12 acre site in the village, and it will be finished by having a complementary drink at the Green Dragon Inn which is a bar (Hobbiton Movie Set Tour, 2015).

The Green Dragon Inn Bar, located inside the Hobbiton Movie Set was opened in November 2012 and each visitors gets a complimentary drink after the tour at the bar. This is an exact replica of the Green Dragon, a meeting place for all of the residents of the Hobbiton, as seen in the trilogies (Hobbiton Movie Set Tour, 2015). Since its opening, tourists have consumed more than 50,000 litres of Hobbit brew (Gardner, 2014). It is said as one of the busiest bars in the country. Every day there are proximately 2,460 tourists going in and out of it which is the maximum number of people that which can visit the site, which is a huge number of visitors for a bar in one day. It leads to the fact that the Green Dragon Inn bar becomes the busiest bar in Waikato. It is also mentioned that in the beginning, they only served 55 kegs of beer a week. Now, they serve around 1,200 kegs weekly.



Figure 16: The Grand Dragon Inn

(Photo by author, October 2014)

5.4 Movie Tourist

There have been numerous study about movie tourist and their motivation for travelling. This research will not specifically discuss this. The data regarding visitors to the Hobbiton Movie Set is only used to show the various types of movie tourists in general. Despite the background history of the existence of the site, not all of the visitors have read or watch the *Lord of The Rings* before coming to the site. Participant A1 stated:

To be honest, 40% of the tourists who visit us haven't seen the movie or read the books. They have no interest in the stories (the Lord of the Rings and the Hobbit). They are just coming because we are behind the same movie set tour. They want to learn how it is constructed, how they put it together, and the relationship between the family and the movie company, and the different things that happened out here during the filming.

It is supported by a study by Xiaolong, Xiaoyu, and Ryan (2013), whose collected 180 questionnaire from international visitors on the site, asking their motivation to visit the site. From the result, it is shown that 77 tourists (42.78%) mentioned that they wanted to visit the site after watching the movie and they were interested to explore the scenery and the theme in the movie. 24.44% of them mentioned they wanted to visit the site because they wanted to know about the film making process. And only 17.22% said that they visited the site because of the scenery and their visit has no correlation to the movie or the book. Therefore the rest said that they did not have any obvious motivation visiting the site.

Therefore, based on the evidence, it can be said that the majority of tourists who visit the Hobbiton Movie Set belongs to the archetype of specific movie tourist who actively join the activity at the destination because they feel that they have a connection with the movie (Macionis, 2004). However, in order to obtain the actual data regarding the types of tourist who visits the Hobbiton Movie Set, more research is necessary.

Since the last movie of *The Hobbit* trilogy was released in December 2014, one of the questions posed in the interview was in regard to the prediction for the drop in the number of tourists who would come to Hobbiton. The answers were:

Participant A1: So it is listed as the must do attraction in New Zealand. The Lord of the Rings and The Hobbit have a bigger following. There are always people who interested in it and so people will still keep coming.

Participant D1: *I think there is still more growth however we will eventually level out at a lower total visitor number per year.*

Participant F1: *I think it will be same, not increasing nor decreasing.*

Participant F2: *I guess it still will be a peak number three or four years later.*

Participant F3: *I think the tourist will keep increasing in the next couple of years.*

Participant F4: *People will still come (to the Hobbiton Movie Set), so the number of tourists will keep increasing. But they are not coming to the town.*

Participant H1: *..... I'm expecting next year will grow more at the small percentage and we will maintain the growth for the next five years ...*

All of the participants were optimistic that people will keep coming to the site eventhough there will not be any new movies relating to the Hobbiton Movie Set.

5.4 Maintenance of the Site

5.4.1 The Real World

There was a question in the interview regarding the definition of maintaining. The participants were asked to give their opinion about the definition of maintaining. However, the response to this question is poor. Among the seven participants, only one participant answered this question. Participant A1 stated that maintaining is about perceiving:

So basically it is just, perceiving the set. We are perceiving the site, so when people come, they can enjoy it....

In order to keep the site to look exactly the same as in the movie, they have people who works for Peter Jackson who work for the site as well.

Participant A1: *So we got access to all of Peter Jackson's people. So, Brian Massey, who is the project manager, is the project manager for all the Hobbits, such as lake - town, Mirkwood Forest, and all of those things. He is now project manager of Hobbiton. He has been around for six months each year in Hobbiton, he is going around making sure everything is good. The prop master of the movie, Tim, Tim S. is now the prop master for The Hobbiton movie set. So, he works for us right here, making a new prop and maintaining the set, and making sure it looks exactly same as in the movie.*

The researcher joined the tour several times as part of the observation. The researcher joined the tour during different seasons, namely spring - October, 2014, summer – December, 2014, and fall – March 2015. During the visits, the researcher took some pictures of the same place in the Hobbiton Movie Set to prove that the site is being maintained exactly the same as in the movie. Unfortunately, during the December, 2014 visit, which was the peak season for the tour, the researcher could not get a picture of the same location. Figure 17 was taken in spring and Figure 18 was taken in autumn. Spring is the moment when the vegetation starts to appear while fall is commonly the moment when the vegetation starts to disappear. Yet, from Figure 18 it can be seen that the vegetation in the garden still looks exactly the same as in Figure 17. The changing seasons does not affect the quality of the garden at the Hobbiton Movie Set.



Figure 17: The Garden in the Hobbiton Movie Set

(Photo by author, October 2014)



Figure 18: The Garden in the Hobbiton Movie Set

(Photo by author, March 2015)

The participants were asked to give a suggestion what the management should do in order to keep maintaining the business in the future.

Participant D1: *Making sure the business stays fresh by looking at what else can be done and what new features can be added to the experience and sharing these changes with the rest of the world through effective marketing plans.*

Participant F1: *.... they need to make more advertisement, so more people coming this way can stop by in this café.*

Participant F2: *The thing that they need to considered is the operational aspect. The more people that come, the more crowded the site is. It is impossible that everyone get the same experience. It will be better if they maintain how many people can join the tour for each day, so everyone gets a good experience. What if someone has a bad experience and puts it on their facebook page, and their friends see it. It can cause their friends to cancel their visit to the site.*

Participant F4: *They are already doing a great job. Again, it will be nice if we can work together as a community. People can gain more experience in the middle earth. Maybe organise a treassure hunt around the town and then finish it in the site. In my opinion it*

will bring more memories for the tourist. There is a possibility that if the town dies, the site can die also.

5.4.2 Hobbiton Movie Set as a Movie Tourism Business

Based on the description above it can be said that the Hobbiton Movie Set qualifies as a movie tourism business because of two points. First, the Hobbiton Movie Set is part of the movie business. The site was originally built as a movie property as a fictional village called Hobbiton for the *Lord of the Rings* movies. After the movie was released, people became aware the Hobbiton set is located in Matamata and started coming to the Alexander family, knocking at their door, asking whether they can come and have a look at the movie set. Since that moment, the Alexander family thought that there is an opportunity for movie tourism. To make a long story short, the Alexander family got permission to bring tourists to the site. The Hobbiton Movie Set has since become a tourism business, and the aim of the business is to provide a real visitor experience. The tourism business is all about providing services and experiences for the customers (Collier & Brocx, 2004). This is the second reason the Hobbiton Movie Set qualifies as a movie tourism business.

However, as mentioned earlier, the objective of this research is to understand how the Hobbiton Movie Set is being maintained. This part will discuss how the site is being maintained as a movie tourism business. As previously pointed out by Williams et al. (2013), a business has to consider seven points while maintaining the business in order to be a success. Thus, combined with the theory from Collier and Brocx (2004), it can be concluded that the Hobbiton Movie Set is:

As a business, the aim of the business is to give a real visitor experience based on the fictional village of Hobbiton in the original location where the movie was created. The management of the Hobbiton Movie Set has been changing the management system to suit their business. A detailed explanation of the change in the management system has been provided in the previous passages. The business of the Hobbiton Movie Set now has two main stakeholders: the Alexander family as the property owner, and Peter Jackson as the intellectual property owner. Although each of the stakeholders has their own responsibility for the business, they have the same purpose which is, to maintain the site exactly the same as it is in the movies. As previously mentioned they have professionals working for them. Thus, they have also changed some of the procedures for the business:

1. The Hobbiton Movie Set changed the regulation regarding ticket purchasing. Previously, the tickets for the Hobbiton Movie Set could only be purchased from the Matamata information centre. Then, around 2012 because the information centre could not handle the number of tourist arrivals, the management of Hobbiton decided to give permission that the tickets could be purchased at the site.
2. There is a difference regarding tour operational hours between summer and winter. The management added more tours during the summer, because summer is the peak season, it requires more availability of tours at that time.

It can be said that the business tries to continuously be aware of the looming uncertainty since it is only natural for life to constantly change. So, in order to survive, a business has to be aware of the uncertainty that comes from constant changes encountered in daily life (Williams et al., 2013).

A stakeholder can be any individual or any group, who can affect or be affected by any decision being made by or in the business (Byrd, 2007). In the case of the Hobbiton Movie Set, the stakeholders group can be categorised into five groups. The first group is the Hobbiton Movie Set, which acts as the main stakeholder. Their decision regarding what to do to their business really has a directly impacts on them in the future. The accommodation providers and other providers of attractions in Matamata are the second group of the stakeholders. These providers are also affected by the decision made by the Hobbiton Movie Set. It is said that after the Hobbiton Movie Set changed the ticket selling to the site, the number of tourists who went to the town centre declined. It had affected the accommodation providers: the hotels, motels, restaurants, and cafes. They got less customer due to the change. Yet, decision made by this group did not affect the Hobbiton Movie Set. The next group is the government at the destination, which is the Matamata council. Since the Hobbiton Movie Set is independently owned and operated, the decision do not affect the council and vice versa. However, the council had built more facilities in town following the presence of the Hobbiton site, such as signs on the main road, which is written as “Welcome to Hobbiton Matamata New Zealand”. The accommodation providers also mentioned during the interview that the council built more point of access, such as a road in the town centre after the movies were released. The information centre in the town was even rebuilt again in 2012, in order to be able to provide service for more tourists.

Lastly, the New Zealand government represents the last group of stakeholder. The data has shown that the movies brought a massive number of international tourists to the country and brought more jobs to the country as well. The existence of the Hobbiton Movie Set indeed has a positive impact on the town and the country. In conclusion, as a business, the Hobbiton Movie Set brings benefit to the town, Matamata, and it seems to have pleased the stakeholders entirely.

The Hobbiton Movie Set is the only movie tourism attraction in Matamata, which can be said to be different from other attractions in town. The other attractions in Matamata include the Firth Tower Museum, gilding, Kaimai Cheese Café, the Matamata Sports Centre, Flying School, and hot springs (Matamata I-Site, 2015a). It can be observed that most of the attractions in Matamata offer outdoor activities, except for the Kaimai Cheese Café. It can also be said that the other attractions mainly offer the beauty of nature. Meanwhile, the Hobbiton Movie Set offers more than the natural beauty of the Kaimai Ranges, it also offers the movie tourism experience.

Even though the Hobbiton Movie Set is already internationally well-known, it currently still conducts promotional activities internationally. The management still want to expand their business and they are optimistic that the number of tourists will keep increasing in the future. Moreover, the existence of the Hobbiton Movie Set also seems to benefit the Matamata community. This can be seen through the way the town infrastructure has changed after the movie set was established and through the renovation of the information centre.

5.5 Hobbiton Movie Set is a Flagship Attraction

Up to this points, the Hobbiton Movie Set can be referred as a flagship attraction because it has the characteristics of a flagship attraction. An attraction can be called as flagship attraction if it is really unique and it leads into a ‘must see’ attraction (C. M. Law, 2002). The Hobbiton Movie Set is a unique attraction since it is the only place that was not demolished after being built purposely for the movie. In addition, the Hobbiton Movie Set is the only movie tourism in the world that provides an experience for the tourist to visit a real movie shooting locations. Others places that were built in New Zealand for the movies had to be demolished after the filming was finished.

Based on the argument above, the Hobbiton Movie Set is an important attraction in Matamata as it has changed the town. As stated by Dybedal and Forskningscenter (1998), to qualify as a flagship attraction it must be an important attraction in a particular area. Before the arrival of Peter Jackson to Matamata, the town was nationally famous as one of the best producer of dairy

products in New Zealand. Then, the town completely changed after being featured in the *Lord of the Rings*. Since the movie was released, the town council and the residents agreed to rename the town Hobbiton. They had added the welcoming sign ‘Welcome to Hobbiton Matamata New Zealand’ on Broadway Road, which is the main road of the town (see Figure 22, Chapter 6). The sign has become an icon itself. Today, the town is nationally and internationally famous as Hobbiton.

Moreover, the Hobbiton Movie Set is able to attract a particular number of visitors. This is similar to an argument by Wanhill and Forskningscenter (1996) which stated that the characteristic of a flagship attraction can be seen from its ability to attract a particular number of visitors. The success of the movie made the town internationally famous and the existence of the Hobbiton Movie Set got people interested to come to Matamata. Being a town icon results in people wanting to visit the town and there was a huge change regarding the amount of tourist arrivals to Matamata. According to the interview, it was said that before 2000, there were 50,000 tourists coming to the town each year, and 90% of them were domestic tourists. In 2004 it dramatically increased to 340,000 in which 90% of them were international tourists. It was almost seven times higher in less than five years. The trend of the tourist also changed dramatically during those period. However, the number of tourist arrivals has been increasing at a slow pace since then. Then in 2008, it declined to 200,000 people. It is unfortunate that there is no data available after 2008 regarding the tourist arrival to the town.

The existence of the Hobbiton Movie Set undoubtedly bear an impact on the local and regional tourism industry. It is one of the characteristics of flagship attraction as stated by Nilsson (2007). From the interview, the participants mentioned that the existence of the Hobbiton Movie Set made the town centre to become more lively. This was apparent and could be seen from business condition in the town centre, especially the business of tourism accommodation. More tourism accommodations were opened after the Hobbiton Movie Set existed. The accommodation in this context also means that there are more food & beverage options in town. Since 2009, Mc Donald’s, Subway, and the Robert Harris coffee shop have opened in Matamata. However, it is unfortunate that official data could not be found to support the statement.

5.6 Summary

The main goal of this chapter has been to show how the Hobbiton Movie Set, as an example of movie tourism business, is being maintained and how it qualifies as a flagship attraction. The

chapter began with an explanation on how the Hobbiton Movie Set was built. Then it was followed by an explanation of the tour and the business of the Hobbiton Movie Set. This included an explanation on the movie tourists visiting to the Hobbiton Movie Set

This chapter has explained how the site is being maintained as an example of a movie tourism business. The explanation used the theory about maintaining the business by Collier and Brocx (2004) and Williams et al. (2013). It showed that the Hobbiton Movie Set has been changing the management system to suit their business since the first tour became operational in 2002. Yet, without any improvement or development, there is no guarantee the Hobbiton Movie Set will continue to operate and attract more tourists which continue to bring benefits to the community. Therefore, the next chapter will discuss how the site benefits Matamata and how to improve benefits to its community in the future.

In addition, this chapter has also discussed how the Hobbiton Movie Set qualifies as a flagship attraction in Matamata. Based on the theory, an attraction can be called a flagship attraction if it is really unique an important attraction in a particular area able to attract a particular number of visitors, and if it can have an impact on local and regional tourism (Dybedal & Forskningscenter, 1998; C. M. Law, 2002; Nilsson, 2007; Wanhill & Forskningscenter, 1996). The Hobbiton Movie Set definitely has these characteristics and it can indeed be referred to as an example of a flagship attraction.

Chapter 6 Tourism in Matamata

6.1 Introduction

Matamata, a hometown for the hobbit, is where Hobbiton is located. Matamata is a small town in the North Island, New Zealand. The size of Matamata is as illustrated in Figure 19 in which the area inside the black line is the centre of town. As can be seen two highways, (the yellow lines) 24 and 27, cross through the town centre, which are the roads to connect to other cities. In 2001, Matamata became internationally famous after being featured in the box office movie, the *Lord of the Rings*. Several studies have conducted research pertaining to this town, including a study by Jones and Smith (2005), Peaslee (2010), Carl et al. (2007), and so forth. This is due to the existing connection between Matamata and movie tourism. During pre-historic times, Matamata was covered in forests and rivers. Meanwhile, during Maori days, it was a great swamp (Vennell, 1951). As illustrated by Bidwill (1841), Matamata is regarded as one of the most magnificent places that could be found in the world.



Figure 19: Map of Matamata

(Adapted from google.com)

Before the arrival of the Hobbiton Movie Set, the town was nationally famous for its dairy products. Later, the town became internationally famous after being featured in the *Lord of the Rings* movies. It had changed the identity of the town and since 2002, Matamata agreed to name the town Hobbiton. As previously mentioned, the Hobbiton Movie Set is the icon of Matamata. It has also been said that the existence of the site brought more tourists and brought increased economic benefit to the town (Peaslee, 2011). Without any improvement or development, there is no guarantee the Hobbiton Movie Set would continue to operate and bring benefit to the community.

This chapter will discuss the relationship between the Hobbiton Movie Set and Matamata, the location of the site. The discussion begins with an overview of Matamata which is then followed by the history of Matamata. The fourth part will discuss the tourism industry in Matamata. Then, in the fifth part, it will elaborate on the relationship between the Hobbiton Movie Set and Matamata and explain how to maintain Matamata through the Hobbiton Movie Set. Lastly, there will be a summary of this chapter.

6.2 Overview of Matamata

Matamata is a small town in the North Island, New Zealand. It is part of the Matamata - Piako District, which is also located in the Waikato region. While the total population in Matamata according to the census in 2013 was 7,089, 58% live in Matamata South and the rest live in Matamata North (Statistic New Zealand, 2014). As shown in Figure 20, the population trend in Matamata is increasing. It rose slowly from 5,751 in 1991, to 5,838 in 1996. Then a huge change happened in the years from 2006 to 2013. In 2006 the population of 6,306 increased to 7,089 in 2013. There is a possibility that the increase was due to the existence of the Hobbiton Movie Set. The largest ethnic group in Matamata is European (85% or around 6,000 people), followed by Maori 14% (992 people), and the rest is a combination of Pacific and Asian ethnic groups (Statistic New Zealand, 2014).

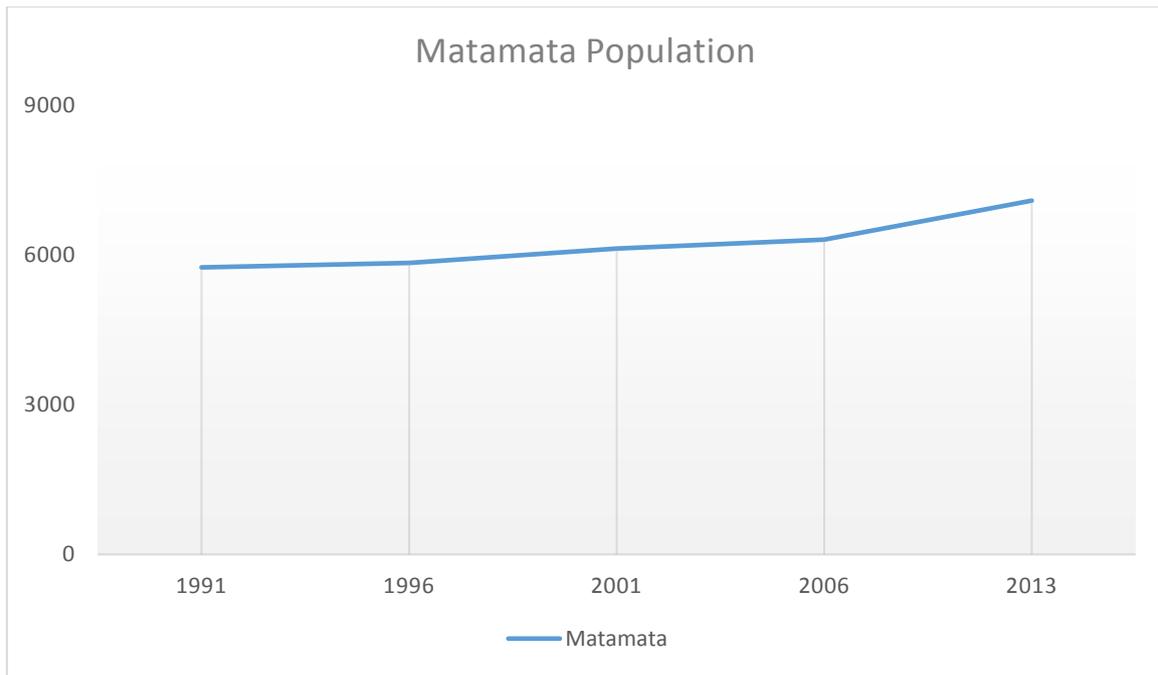


Figure 20: Matamata Population

(Source: Statistic New Zealand)

It takes two hours to drive from Auckland to Matamata, one and a half hours from Taupo and only forty five minutes from Hamilton. There are welcome signs found in town, as shown in Figure 21 and Figure 22. The town is located in the center of the Waikato region, and is surrounded by the Kaimai Ranges, which makes it perfect for agriculture and dairy production (Matamata I-Site, 2015c). Since 2002, the town has presented itself as Hobbiton which enabled a more dynamic tourism business sector. The town also added a welcome sign on the main road, which reads ‘Welcome to Hobbiton Matamata New Zealand’, as shown in Figure 22. Today, Matamata has two welcome signs. One is located on Farmers Road (Figure 21) and another is located on Broadway Road (Figure 22). Interestingly, there are various ways to write the name of the town and the name in the fictional village of Hobbiton as shown in Figure 23.

Participant F4: The sign on the Broadway Road is written as Hobbiton with a small b. Meanwhile, in the movie set is written as HoBBiton, with a capital B.



Figure 21: Welcome Sign in Matamata

(Photo by author, July 2014)



Figure 22: Welcome Sign in Matamata

(Photo by author, February 2015)



Figure 23: A Sign in the Hobbiton Movie Set

(Photo by author, December 2014)

6.3 History of Matamata

Matamata was named after the *pa* (settlement) of Te Waharoa. The word Matamata means a point or headland in Maori language (Duxfield, Grover, Sharp, & Stanley, 1983). The name came up because it illustrates the shape of the town which resembles a headland that comes through the swam. Matamata is a rich town, rich from the farming and agricultural products. Around twenty thousand years ago, the Waikato River flowed to the sea through the Piarere Valley and left Matamata with a mixture of soil and sand. Later on, the combination has been beneficial in keeping the area green and lush during the driest of summer. Te Waharoa was a Maori Napoleon, a great leader who was feared by other leaders from other tribes (Vennell, 1951). He came from the Ngatihauas tribe, which lived in Maungakawas, Hamilton. After his father died, he and his mother went to Rotorua to live with the other tribes. Some years later, after he grew up, he returned to his original tribe in Hamilton. Te Waharoa created his own pa in an area known as the Waharoa district nowadays and named it Matamata (Duxfield et al., 1983). Yet, not long after war between the two tribes broke out which made the town undergo blood baths for over a decade from 1820 to 1830.

Te Waharoa thought that in order to win the war, his people must be educated, socially and religiously. Hence, he asked Mr. Brown to set up a Christian missionary station in Matamata. In November 1833, the first missionary team which consisted of consisted of Henry Williams,

A.N. Brown, John Morgan, and Fairburn visited Matamata. It was believed they were the first white men to visit Matamata (Vennell, 1951). Afterwards, Mr. Brown was chosen to take charge of the Matamata's station. The first service was held in April 1834, and 200 locals joined the service. The missionaries brought a certain peace to Matamata. Mr. Brown also helped Te Waharoa write a letter to settle on a peace proposal with the other tribes. However, the peace did not last long and another war exploded in 1835. The murder of Te Waharoa's cousin, Hunga at Rotorua was the cause of the battle (Duxfield et al., 1983; Vennell, 1951). Since that tragedy, the condition in Matamata has really been miserable, Brown left the town and the missionary station was abandoned for the time being.

Brown returned to Matamata in 1838, three weeks after Te Waharoa died (Vennell, 1951). Te Waharoa died not long after having been struck with erysipelas (Duxfield et al., 1983). After his death, Matamata was led by Tarapipipi, Te Waharoa's son, who was baptised at the age of 37 and changed his name to Wiremu Tamahena, the Maori name for William Thompson. Since that time, he has refused to engage in any wars and left Matamata to build his own pa. However, because of his intelligence he became one of the King's chief counsellors. Later, he met J.C Firth during his visit to Waikato in 1855, and the two of them became best friends (Duxfield et al., 1983).

J.C. Firth was originally from England and he was a businessman from Auckland. He bought the land in the area from Tarapipipi in 1865, two years before Tarapipipi died. He started to develop the town, and built a Matamata Estate (Vennell, 1951). Then by 1884, he already owned 56,000 acres (22,600 hectares), including the future site of Matamata (Stanley, 1985). The development of the town began in 1885, when he constructed a railway line from Morrinsville across Matamata. In 1886, he built a post office, which is close to the station. J. C Firth's family successfully harvested the agricultural products and sent them from Matamata to other cities around the town (Stanley, 1985; Vennell, 1951). The Matamata estate itself, was known as the second biggest estate in the north island during those times. The Auckland Land Company considered the biggest estate, later bought the Matamata estate from Mr. Firth (Vennell, 1951).

However, under the Lands for Settlement Act 1892, the large estates in Matamata were divided by the government into 117 farms and were made available for farmers in the township (Stanley, 1985). Therefore, by 1904, Matamata was already a township, and there was a railway, a post office, a goods shed, a water tower, and a windmill. Matamata had become the social and

business centre for the surrounding farming communities. The township has been under the territory of the Matamata County Council since 1908, and it was under the control of the Piako County Council before that (Stanley, 1985). Moreover, Matamata became an independent town district on May 3, 1917. The first election for the leader of the town also happened in the same year. The first newspaper in town, the Matamata Racing Club, and the Rugby Union were also established in 1917. The town became an independent town district in 1919 and it was then recognized as a Borough in 1935 and the first council was elected that same year (Peaslee, 2007).

The town continuously saw progress and developed under different leaders to be a better town. There was no detailed information regarding the development of the town. Some articles mentioned that around 1939 and 1940, Centennial Drive, as part of the Matamata Heritage Trail was constructed. But it was neglected during World War II (Matamata-Piako District Council, 2014). Then, by 1954, the main street, Broadway Road was already neatly organized in which the centre of the road had been grassed and planted with trees (Rice, n.d.). Due to a change of regulations in New Zealand, Matamata became part of Matamata-Piako District in 1989 (Jackson & Pawar, 2013). Matamata has been nationally famous because of their dairy products for a long time. Starting from the 2000s, the town became internationally famous after the town was featured in the *Lord of the Rings* movies. The Hobbiton Movie Set was built in Matamata and it is the fictional village from the *Lord of the Rings* movies.

6.4 Tourism in Matamata

The purpose of this part is to provide an overview of the tourism condition in Matamata, explaining what the area offers, as a tourist destination.

6.4.1 Transportation

There are seven international airports in New Zealand. Four of them are located in the North Island and three of them are located in the South Island, namely the Auckland Airport, Hamilton Airport, Rotorua Airport, and Wellington Airport which are located in North and the Christchurch Airport, Dunedin Airport, and Queenstown Airport are located in South Island. However, the majority of international tourists arrive at Auckland or Christchurch Airport (FourCorners, n.d) and there are no connecting flights to Matamata from those airports. Therefore, international tourists have to take a bus or rent a car to reach Matamata. Bus service to Matamata is available from several major cities in the North Island, as shown in Figure 24. Meanwhile in order to travel to Matamata from the South Island, tourists have to take a flight

to the North Island first. Another way to go to Matamata is by joining a tour to explore and experience *Middle Earth*. A package tour to Matamata usually refers to a tour of the Hobbiton Movie Set. Tourists can join the tour from Auckland, Tauranga, Rotorua, Hamilton, and Wellington (Lonely Planet, n.d; Tourism New Zealand, n.d-b).



Figure 24: Bus Route to Matamata

(Adapted from google.com)

However, based on the observation, there is no public transportation available in Matamata. The only way to be able explore the town is by using our own vehicle. Indeed, there are several bus companies that can be taken from other cities to Matamata. Yet, it is difficult for tourists to travel from one attraction to another once they are in Matamata lest they have their personal mode of transport.

6.4.2 Accommodation

According to the Matamata's official website, there are four options in terms of places to stay in Matamata: Holiday Parks, Home Stay & Farm Stays, Motel and Accommodation within 30 minutes of Matamata (Matamata I-Site, n.d-a). Under the Holiday Parks option, there are two places offered. As for the Home Stay & Farms Stays option, there are 18 places that are listed. Meanwhile, there are five motels that tourists can choose from in Matamata. In addition,

tourists also have other options if they prefer not staying in Matamata. These include the Holiday Park in Te Aroha and Hot Springs Hotel in Tirau. It is just 30 minutes distance from Matamata. In total, there are 27 accommodations available in Matamata.

6.4.3 Food and Beverage

Food and beverage is the most basic need in the hierarchy of human needs' and it is also an important part of the tourism experience. Tourists prefer to eat out while travelling (Rimmington & Yüksel, 1998). Matamata has 20 different kinds of places to eat as listed in their official website (Matamata I-Site, n.d-b). Among those places, some of them sell foreign meals, such as sushi and pizza. However, there also three globally renowned food chain restaurants available in Matamata, that are not listed on their website, they are McDonalds, KFC, and Subway (Peaslee, 2010). Overall, it can be said that there are 23 different places to eat in Matamata today.

It seems that the existence of the Hobbiton Movie Set attracted the franchises to open a restaurants in Matamata. They noticed that there are more tourists and more capital flow in Matamata as a result of the impact of the Hobbiton Movie Set. Those franchises are McDonald's, Subway, KFC, and the Robert Harris Café. All of them are located along the main street in Matamata and are close to the information centre, I-Site (Peaslee, 2010). This statement is supported with interview results from the accommodation provider in Matamata.

Participant F3: the business opened in 2006. By the time we came, we didn't have any idea about the movie. We opened our business here, because we heard there was still not many bars available in Matamata. The movie (the Lord of the Rings and Hobbiton Movie Set) was bonus for our business.

Participant F4: the business has been open since 2013 and it is featured in some application as the recommended place.

6.4.4 Things to do

According to the Matamata official website, regarding things to do, it mentions five possibilities: activities, golf courses, walks, meetings and special occasions, and the Hobbiton Movie Set Tour. Under the activities section, there are seven activities that are recommended while visiting the town: the Firth Tower Museum, Piako Gliding Club, Hobbiton Movie Set Tour, Matamata Gun Club, Matamata Sports Center, Flying School, and hot springs (Matamata I-Site, 2015a). In addition, based on an official tourism brochure, it is suggested not to forget

the walking trails in Wairere Falls (Hamilton & Waikato Tourism, 2015). Those points of interest in Matamata can be seen in Figure 25.

The Firth Tower was originally built by J. C. Firth in 1882 and its purpose was to control and maintain activities around the township at that time (Vennell, 1951). Today, the Firth Tower together with McCaw Homestead, which is in the same location have become a heritage attraction and are listed as one of the must visit attraction in Matamata. The tower is located 15 km from the town centre, and it takes five minutes by driving to get there. Gliding is a recreational activity which involved flying the glider, an unpowered aircraft. The natural landscape of Matamata with its extensive grasslands and available open land, makes it one of the best places for gliding. The conditions are made ideal with the flow of the wind in the Kaimai Ranges which makes it easier to fly the glider (Matamata I-Site, 2015a). Matamata sports centres, which is six minutes walking distance from the Matamata I-Site offers a place for several kinds of sports activities, and there is also a swimming pool and a gym. Moreover, the Middle Earth Flying School offers flying lesson with some of the best veteran pilots in New Zealand as the instructors (Middle Earth Flying School, 2015). In addition, Opal Hot Springs which is located close to Firth Tower, takes only three minutes to get to by driving. Yet, it takes nine minutes to get there by car from the Matamata I-Site.

Matamata also offers golf courses, with three different golf clubs available: Matamata Golf Club, Okoroire Hot Springs Hotel, and Walton Golf Club (Matamata I-Site, 2015b). However, for those who love to walk and prefer to enjoy the nature of Matamata in a different ways, they can choose a number of available tracking paths. Centennial Drive is located in the Matamata town center, and it takes 15 minutes to explore the botanical park (Matamata I-Site, 2015e). Kaimai Summit Loop Track, the shortest tracking path that Matamata offers, is only 500m long. Rapurapu Kauri Track, Tarote's Grave Site, Te Tapui Scenic Reserve, and Wairere Falls are other options that can be chosen. Meanwhile, under the category of meetings and special occasions, Matamata offers venues and an event organizer for special occasions (Matamata I-Site, 2015d). Lastly, the Hobbiton Movie Set, the main topic of this research has already been explained in the previous chapter.

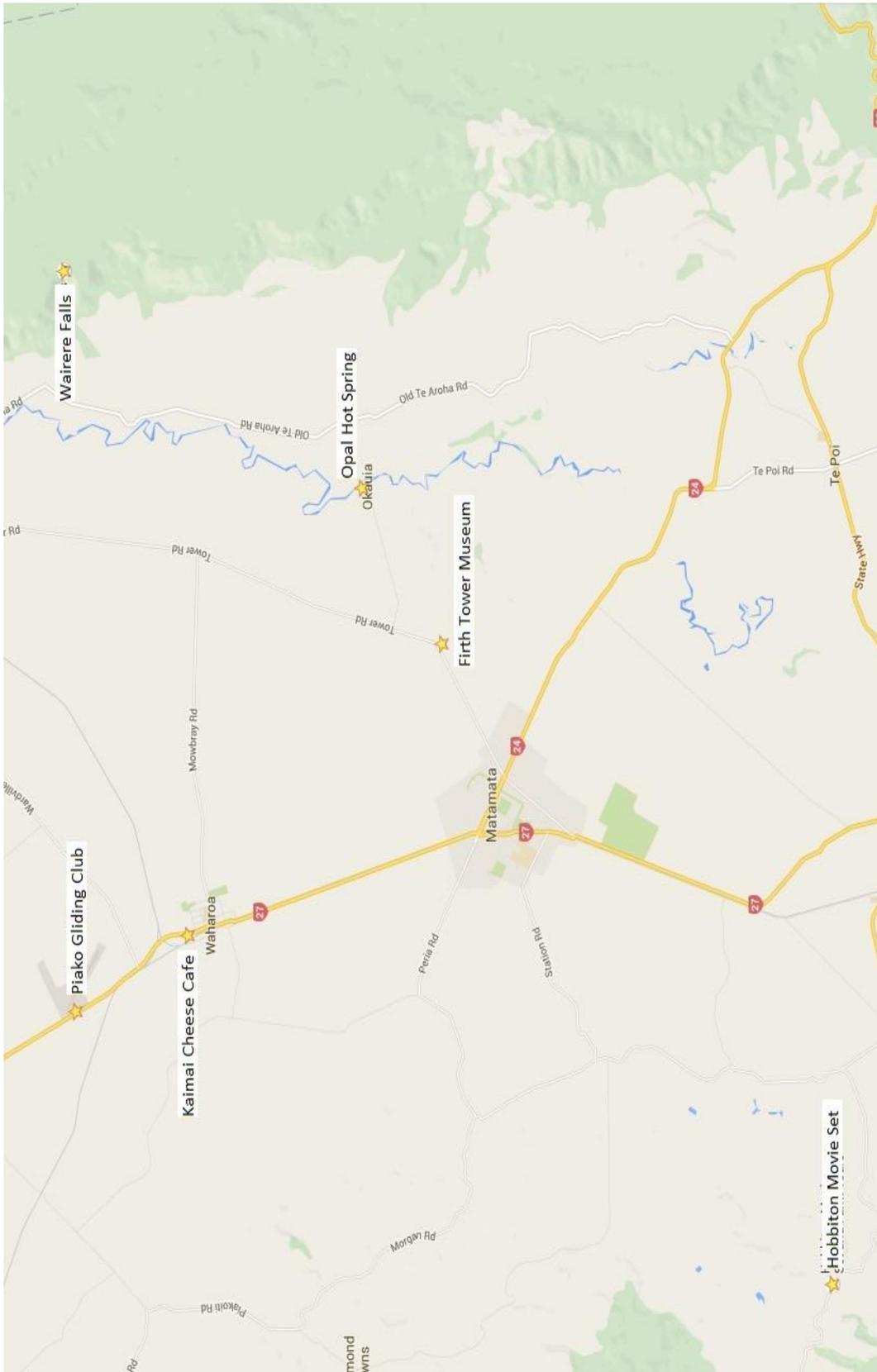


Figure 25: Points of Interest in Matamata

(Adapted from google.com)

It seems that the majority of attractions in Matamata are outdoor attractions. However, while visiting and observing Matamata, the researcher visited three other attractions in addition to the Hobbiton Movie Set including Kaimai Cheese Factory, Wairere Falls, and Centennial Drive. Among those attractions, the only attraction that is located in the town centre is Centennial Drive. It is a long walking path with surrounded by a beautiful garden and it has been established since the 1950s (Matamata I-Site, 2015a). It requires around a seven minute drive from Matamata town centre to Kaimai Cheese Factory based on the observation. Meanwhile, to reach Wairere Falls, it requires approximately 15 minutes to drive from the town centre. It was challenging to find the way to the falls as there were not many traffic signs showing the way to the falls.

6.5 Tourist in Matamata

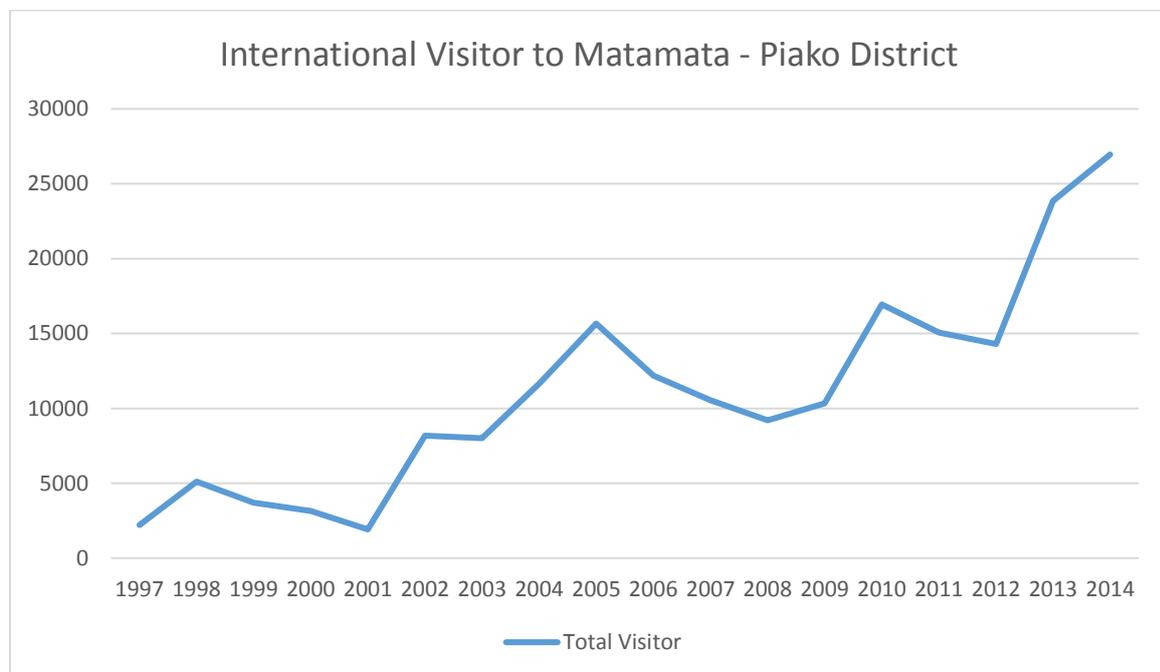


Figure 26: International Visitor in Matamata - Piako District

(Source: Statistic New Zealand)

A previous study by Peaslee (2011) mentioned that the *Lord of the Rings* and *The Hobbit* trilogy brought tourists to the town. It was unfortunate that there is no available data for visitors in Matamata only. Yet, since the town of Matamata is a part of the Matamata – Piako District, this data can be used to observe visitor trend from time to time. The data shows that the trend tends to fluctuate. There are, however, some interesting points that can be highlighted as observed from the data. From 1998 to 2001, the number of visitors decreased. Yet, in the following year the number increased dramatically, it was almost seven times higher. It was

1915 in 2001, increased to 8,188 in 2002, and it kept increasing until 2005. The trend began to change in 2005. It went down slowly and reached a low point in 2008. In 2007, there were 10,537 visitors, however this number decreased to 9,200 in 2008. It increased again in the next year and then a sudden change happens from 2009 to 2010. The data showed an increase by 6,000 visitors, and it was more than the number of visitors in 2005. Nevertheless, it dropped again from 2010 to 2012. The number of visitors rose again from 2012 to 2014, and it reached 26,953 in 2014.

The data above is also supported by the data from the interview. Based on the interview, it is said that before the Hobbiton set existed, there were only around 50,000 tourists each year. However, in 2004, after the movies were released, the number of tourists increased to 340,000 visitors. The movie changed the town from a rural farming community to a significant town in terms of tourist visitors. According to participant H1:

Previously before Hobbiton is in the town, it was about 50,000 per year coming here, the I-Site. And it was mainly getting a bus ticket and asking for general information. And the ninety percent of the visitors were domestic people mostly. Local people are coming for short information. The ten percent is the international and we really rarely had an international visitor. After the release of the Hobbit, the Lord of the Rings, by 2004, we had gone to 340,000 people through the door. Ninety percent was international and ten percent was domestic. We were at the stage the only place that you could take the tour from. So, it was a dramatic increase in number. Then after three years - four years, the total went down to 200,000 each year with ninety percent international. So we have changed from a rural farming community to significant tourist town.

On the other hand, one of the participants mentioned that today fewer people come to Matamata since the ticket to Hobbiton can be purchased at the site. Previously, the ticket for the tour could only be purchased at the Matamata I-site. This caused the town to be packed with buses and cars of visitors. Yet, today since the ticket can be purchased at the Shire's Rest Café, the town is not as busy anymore.

Participant F4: Before, there would be 15-20 buses that came to the town each week. But today, everyone goes directly to the site.

6.6 Maintaining Matamata through the Hobbiton Movie Set

Based on the observation and interview, it seems that the existence of the Hobbiton Movie Set has not really brought a great benefit to the town of Matamata. There is no significant change in the town after the site was established. Indeed, today Matamata is internationally famous because of the Hobbiton Movie Set. A lot of domestic and international tourists visit the site and Matamata. Yet, these visitors do not directly provide any benefit to the community. As Peaslee (2007) pointed out, the benefit to the community from the existence of the Hobbiton Movie Set is still far from what people imagine. Additionally, based on the researcher's observation, it can be said that there is not really a significant change in the town. In the following passages is an elaboration on how to maintain Matamata and its tourism business through the Hobbiton Movie Set. This part is based on the theory on tourism business by R. A. Cook et al. (2002).

6.6.1 Tourist Destination

It seems that the Hobbiton Movie Set failed as a flagship attraction in regard to providing benefit to the local community of Matamata. There is a big possibility that people will not come to the town anymore since tickets for the tour can be purchased at the site. The tourism business will only be concentrated at the site, not diffused to the whole town. The Hobbiton Movie Set is a big opportunity for the town to grow. However, it is only going to happen if all the stakeholders in the community cooperate and work together.

The change of the name, from Matamata to Hobbiton is a good starts between the management of the Hobbiton Movie Set and the town. There are two suggestions that can be of benefit to both parties. First, the management can work with the community to organise a special event or occasion together, in order to offer the real experience in terms of visiting *Middle Earth*. It can be a treasure hunt in the town, cooperating with local restaurants. One of the participants suggested that idea because the Hobbiton Management changed the regulation regarding the ticketing of the Hobbiton Movie Set which made the town lose visitors. The respondents believe that the town need more visitor to come and visit the town because currently everyone goes directly to the site. They also added that the change in the purchase of tickets is indirectly affecting the town. Since the visitors to the town center were decreasing, some of the businesses in the town center may not be able to survive.

Maintaining Matamata through the Hobbiton Movie Set also requires help from the government. The government has to believe that movie tourism is a good way to promote

tourism in the country. The Gold Coast in Australia is one of the best examples of a success story for movie tourism. It was purposely developed as a movie tourism destination. The Australian government believed that the movie industry is a good way to promote tourism. As a result, from 1988 to 2007, the Gold Coast has been featured in more than 20 television series and movies. The success story of the Gold Coast in hosting several movie productions and attracting more tourists has promoted the place and led it to be called the “World Class Studio in Paradise” (Ward & O'Regan, 2009).

6.6.2 Transportation and Attraction

As a small town, Matamata has different kinds of attractions that are not all located in the same area, and spread out all around the town. Therefore, based on the observation, it is difficult to explore the town without a personal mode of transport. It is unfortunate that a town, which offers several kinds of tourist attractions does not have any public transportation available since transportation is an important element in the tourism industry. Without transportation, the tourist doesn't experience anything (Moscardo & Pearce, 2004). Indeed Matamata is a small town and can be reached by bus as public transport from other towns. Yet, it will be more convenient if there is public transportation in the town itself so tourists can explore the town more and spend more money, which as a consequence can indirectly benefit the town. Improvement on connectivity between places and towns will significantly influence tourism activities within that area (Musa & Ndawayo, 2011). The linkages between the town and attractions could be improved with the access to public transportation.

6.6.3 Accommodation and F&B

As previously mentioned, more restaurants opened in Matamata since it was featured in the *Lord of the Rings* movies. Yet, there is no other development being given to the town from the government ten years after the first movie was released. It seems that the Hobbiton Movie Set has not had such a huge impact on the town. It has not really attracted people to come to Matamata and open up the business merely because of the popularity of the movies. In addition, the facilities in the town centre have not really been developed as well. The main road, Broadway Road, has already been organized since 1954, and the only visible change found on the main road is the welcome to Hobbiton sign (Figure 22) and the expansion of the Matamata information centre.

Therefore, based on the interviews, there are two suggestion to attract more people to come to the Matamata centre in relation to the accommodation and F&B businesses. Firstly, the

Hobbiton Movie Set can consolidate with the locals to create a culinary product that is related to the *Lord of the Rings*, for instance, a pie called the Hobbit Pie. One of the participants said that Matamata and the Hobbiton Movie Set have to create something different in order to attract tourists. A tourist wants to experience something new, different from their culture and it can be through the food (Kivela & Crotts, 2006). And secondly, in order to attract more people to come, the accommodation businesses in Matamata can decorate their places to look more like in the movies. Although it might require permission from New Line Cinema, it would subsequently provide tourists with a more memorable experience during their visits.

6.7 Summary

It is now possible to state that the existence of the Hobbiton Movie Set in Matamata has not been of direct benefit to the community. As Peaslee (2007) pointed out, the benefit to the community from the existence of the Hobbiton Movie Set is still far from what is ideally imagined. Based on the observations and data collection, it can be said that despite the fact that tourist arrivals to Matamata have increased during the past ten years, the condition of tourism in Matamata still could be improved. This is especially the case after the management of the Hobbiton Movie Set changed the regulations regarding ticket purchase. Fewer people come to Matamata centre and this affects the tourism business in Matamata.

Therefore, in order to maintain the tourism business in Matamata centre and to ensure community of the Hobbiton Movie Set, several development programs are necessary. Firstly, the management can work with the community to organise a special event or occasion together, in order to give tourists an opportunity to have the real experience to visit *Middle Earth*. Secondly, the government can provide public transportation for tourist to be able to commute from one attraction to another. Improvement in connectivity between places and towns will significantly influence tourism activities within the area (Musa & Ndawayo, 2011). Third, the Hobbiton Movie Set can work together with local people to create a culinary treat related to the *Lord of the Rings*, such as a delicious pie named Hobbit Pie. Matamata and the Hobbiton Movie Set have to create something different in order to attract more tourists. A tourist wants to experience something new and different from their culture and it can be through the food (Kivela & Crotts, 2006). And fourthly, the accommodation businesses in Matamata can decorate their place so they look similar to various particular sets in the movies. While it might require permission from New Line Cinema, as the producer, it will provide a more special experience for the tourist during their stay. The researcher believes that those recommendations

can help the Hobbiton Movie Set to keep running its business and ensure more tourists to visit the Matamata centre in the future. As stated by Collier and Brocx (2004), innovation and creativity can bring longevity in the business.

Chapter 7: Conclusion

This research is the first to discuss the aspect of maintaining movie tourism business as a flagship attraction or movie tourism business. Indeed, the study of movie tourism has been growing for the past few decades. A number of scholars studied the evolution of movie tourism, and some have researched the experiences of movie tourists (see Table 1, Chapter 1). However, none has discussed movie tourism as an example of a flagship attraction. Movie tourism has the possibility to be referred to as a flagship attraction in regard to the destination as movies are generating tourists to travel to the destination. And as pointed out by Im and Chon (2008), good movies lead people to visit places that were featured in the movie. However, with respect to maintaining movie tourism as a flagship attraction, there is not much research on the topic. It was Nilsson (2007), who said that it is difficult to provide an easy explanation about how to maintain a flagship attraction.

In terms of the topic of maintaining movie tourism business in the literature, it is a similar case as there is only one article which points out that movie tourism can be viewed as a long term business (see Ward & O' Regan, 2009). It is not only important to view movie tourism as a business, it is also necessary to emphasize the importance of maintaining it. Maintaining movie tourism business can be useful as a long-term goal, as doing so will help the business compete with other businesses and stay afloat in the tourism industry. However, as mentioned earlier, there is a lack of research about maintaining movie tourism.

Moreover, despite the popularity of the *Lord of the Rings* and *The Hobbit* trilogy in movie tourism literature, there is little if any emphasis on the discussion of the Hobbiton Movie Set. Therefore, the aim of the research is to fill the gap from the earlier studies in regard to the above topics.

7.1 Methodological Reflection

A qualitative approach was used, because it was believed to be the most suitable approach for this study. Among the several means to use the qualitative approach, this research used a case study strategy. A case study is believed to be the most suitable strategy for this research, since it will be able to help answer the research questions. A case study approach was adopted to capture the complexities of the phenomenon (Liamputtong, 2013). The Hobbiton Movie Set has been chosen because of the uniqueness of the site as it is the only movie tourism attraction

in the world that was built based on a fictional story that was not demolished after production had ended.

The data for this research was collected through two means. Secondary data, such as previous literature and government reports, was collected in order to gather data about the town of Matamata. The data on previous literature about movie tourism, was collected through media sources, such as the press. Meanwhile, the data regarding the status and condition of movie tourism in New Zealand was collected from previous literature and government reports. On the other hand, the primary data was collected through semi-structured interviews. All interview results were transcribed and analysed by the main researcher.

The researcher has achieved the aim and the objectives of the research by using the methodology above. However, the existing limitation affected the analysis and discussion of this research. The researcher is an international student with no background or link in the tourism industry in New Zealand which had impacted the ability to collect data. Since the researcher did not have any link to the participants, approaching the participants took longer than scheduled, while the time to conduct the research was limited. The plan was to conduct interviews with eight groups of participants (see Chapter 3). However, among the eight groups of participants, only four groups participated in this research.

7.2 Summary of Key Findings

The discussion on this research began with the topic of movie tourism in New Zealand. Based on the data, it is indicated that movie tourism in New Zealand is affected from the development of the movie industry in the country. The government has been using videos as tourism promotional videos since the 1900s. New Zealand has acknowledged that videos can induce tourism (Butler, 1990). In addition, the *100% Pure New Zealand* campaign in 1999 was a success story in terms of promoting tourism through motion picture. The campaign successfully increased international tourist arrivals to the country. It also proved that the campaign was not only to attract tourists, it was also to attract movie producers. Movie producers had wanted to take advantage of the beauty of New Zealand's nature as the background for their movies. As a result, 138 movies had been shot in New Zealand between 1990 and 2014.

However, not every movie can be said to encourage tourism in New Zealand. The movie had to have several characteristics. A movie must have at least one or more of the following qualities: uniqueness, status and timely significance (R. W. Riley & Van Doren, 1992). *The Piano* and the *Lord of the Rings* are examples of movies that succeeded in attracting tourism

to New Zealand. These movies have stellar achievements which includes winning a number of Oscars and also being placed as one of the top five box office movies. A good movie will lead people to be interested visiting places that are featured in the movie (Im & Chon, 2008).

The *Lord of The Rings* is originally an adaptation of a book under the same titles written by J.R.R Tolkien. The *Lord of the Rings* is a fictional story about the alliance of hobbits, elves, dwarves, and others to defeat the evil Sauron by destroying the Ring of Power (Barker & Mathijs, 2008). The *Lord of the Rings* trilogy was shot in New Zealand in more than 170 locations throughout the country (Peaslee, 2010). Based on agreement between the New Zealand government and New Line Cinema, the latter was to demolish every movie property after filming had finished. However, the one property that remains, Hobbiton is the village of the Hobbit. The place is currently known as the Hobbiton Movie Set and it is located in Matamata, a small town in the North Island. The Hobbiton Movie Set is an example of an attraction related to movie tourism and it is the only attraction in the world which was used in a movie that remains the same until today (Barker & Mathijs, 2008).

Observation, secondary data collection, and semi-structured interviews were used to gather the information about the Hobbiton Movie Set. The results indicates that the Hobbiton Movie Set qualifies as movie tourism business. It is part of the movie business, since it was a movie property and it is a tourism business and an attraction. However, the objective of this research is to understand how the Hobbiton Movie Set is being maintained. As a business, the aim of the business is to provide a real visitor experience based on the fictional village of Hobbiton in the original location where the movie was created. The management has been changing the system to suit their business which means they are aware of the uncertainty that comes from constant changes in daily life. It is an important point to be aware as it helps the business survive (Williams et al., 2013).

In regard to movie tourism as a flagship attraction, the study found that the Hobbiton Movie Set qualifies as a flagship attraction as it has all the characteristics necessary to be considered as one. As mentioned, the Hobbiton Movie Set is a unique attraction. It is an important attraction in Matamata and it has changed the town. To qualify as a flagship attraction it must be an important attraction in a particular area (Dybedal & Forskningscenter, 1998). Before the arrival of Peter Jackson to Matamata, the town was nationally famous as one of the best producers of dairy products in New Zealand. Then, the town completely changed after it was featured in the *Lord of the Rings*. Since the movie was released, the town council and residents

agreed to rename the town Hobbiton. They added the welcome sign ‘Welcome to Hobbiton Matamata New Zealand’ on Broadway Road, the main road of the town (see Figure 22, Chapter 6) and the sign has become an icon in the town. Today the town is nationally and internationally famous as Hobbiton.

A flagship attraction has to be able to attract a particular number of visitors (Wanhill & Forskningscenter, 1996), and the Hobbiton Movie Set is able to do that. There was a huge change regarding the amount of tourist arrivals to the town. According to the interview, it was said that before 2000, there were 50,000 tourists coming to the town each year, and 90% of them were domestic tourists. In 2004 it dramatically increased to 340,000 of which 90% of them were international tourists. It was almost seven times higher in less than five years. The trend of the tourists also changed dramatically during those times. The number of tourist arrivals has been increasing slowly since then. The last characteristic is that the attraction has an impact on the locally and regionally tourism industry (Nilsson, 2007). From the interview, the participants mentioned that the existence of the Hobbiton Movie Set made the town centre more lively.

On the other hand, based on comparison with previous data regarding Matamata, it seems that the existence of the Hobbiton Movie Set and its benefit to the town could still be improved. After the site was established, there has not been any significant change in the town. Indeed, today Matamata is internationally well-known because of the Hobbiton Movie Set. A lot of domestic and international tourists visit the site and Matamata, yet, the community has not benefited directly. As Peaslee (2007) pointed out, the benefit to the community from the existence of the Hobbiton Movie Set is still far from what is ideally imagined. Additionally, based on the observation, despite the increasing tourist arrivals to Matamata during these past ten years, tourism condition in Matamata has not really changed much, except for the fluctuating number of tourist arrivals. This is especially after the management of the Hobbiton Movie Set changed the regulation regarding ticket sales. Fewer people came to Matamata centre and this affects the tourism business in Matamata. The tourism businesses in Matamata centre obtain less customers since the change.

In order to maintain the tourism business in Matamata centre and to ensure the Hobbiton Movie Set remain operational, several developments and improvement programs are necessary. Firstly, the management can cooperate and work together with the community to hold a special occasion, in order to give the real experience in term of visiting *Middle Earth*. Secondly, the

government can provide public transportation for tourists to be able to commute from one attraction to another. The improvement in the connectivity between places and towns will significantly influence tourism activities within the area (Musa & Ndawayo, 2011). Thirdly, the Hobbiton Movie Set can collaborate with the locals to create a culinary dish that is related to the *Lord of the Rings*, for example a pie named the Hobbit Pie. Matamata and the Hobbiton Movie Set have to create something different in order to attract tourist. A tourist wants to experience something new and different from their culture and it can be through the food (Kivela & Crofts, 2006). And fourthly, accommodation businesses in Matamata can decorate their facilities to be similar to the movie sets. It might requires permission from the New Line Cinema, as the producer, however it will be worthwhile since it will provide tourists a better and more memorable experience during their stay.

In conclusion, this research has indicated several points that can fill the gap in the literature. Firstly, movie tourism can be viewed as a long term business, which in this research is shown via the Hobbiton Movie Set. Secondly, as a movie tourism business, the Hobbiton Movie Set can also be seen as a flagship attraction. Thirdly, in order to maintain movie tourism business as a flagship attraction, teamwork is required between the Hobbiton Movie Set and the community of Matamata.

Hopefully those suggestions are not only capable of filling the gap in the movie tourism literature but can be useful to strengthen the relationship between the Hobbiton Movie Set and the Matamata community as well. However, due to some limitations in this research such as the ability to collect data from the tourism industry in New Zealand, future research remains necessary. This to show the development of how movie tourism is viewed as a business in the future. Not only that, it is also required to prove that movie tourism can be maintained as a business and a flagship attraction that simultaneously benefits its surrounding community.

References

- Ainslie, A., Drèze, X., & Zufryden, F. (2005). Modeling movie life cycles and market share. *Marketing Science*, 24(3), 508-517.
- Allen, D. (2014). Disneyland: Another kind of reality. *European Journal of American Culture*, 33(1), 33-47. doi: 10.1386/ejac.33.1.33_1
- Amanda. (2010). Hobbits for A day: Journey to the Shire - Part 1. Retrieved from <http://www.dangerous-business.com/2010/12/hobbits-for-a-day-a-journey-to-the-shire-part-1/>
- Amodeo, C. (2003). Eden maintains its status. *Geographical (Campion Interactive Publishing)*, 75(7), 67-67.
- Avis, M. (2003). Do we need methodological theory to do qualitative research? *Qualitative health research*, 13(7), 995-1004.
- Ballantyne, R., Packer, J., & Hughes, K. (2008). Environmental awareness, interests and motives of botanic gardens visitors: implications for interpretive practice. *Tourism Management*, 29(3), 439-444. doi: 10.1016/j.tourman.2007.05.006
- Baloglu, S., & Mangalolu, M. (2001). Tourism destination images of Turkey, Egypt, Greece, and Italy as perceived by US-based tour operators and travel agents. *Tourism Management*, 22(1), 1-9.
- Barker, M., & Mathijs, E. (2008). *Watching the Lord of the Rings: Tolkien's world audiences* (Vol. 3). New York: Peter Lang.
- Barman, D., & Chowdhury, N. (2013). Movie Business Trend Prediction using Market Basket Analysis. *International Journal of Computer Applications*, 74(9), 38-46.
- Barnes, B., & Cieply, M. (2012). New Zealand's Hobbit Trail. <http://www.nytimes.com/2012/10/07/travel/new-zealands-hobbit-trail.html?ref=travel&r=0>
- Becken, S., Frampton, C., & Simmons, D. (2001). Energy consumption patterns in the accommodation sector—the New Zealand case. *Ecological Economics*, 39(3), 371-386.
- Beeton, S. (2005a). The case study in tourism research: A multi-method case study approach. *Tourism research methods: Integrating theory with practice*, 37-48.
- Beeton, S. (2005b). *Film-induced tourism* (Vol. 25.). Clevedon: Channel View Publications.

- Beeton, S. (2005c). Perspective on Film-Induced Tourism *Film-induced Tourism* (pp. 27). Canada: Channel View Publications.
- Beeton, S. (2006). Understanding Film-induced Tourism. *Tourism analysis*, 11(3), 181-188. doi: 10.3727/108354206778689808
- Belmonte, R. W., & Murray, R. J. (1993). Getting ready for strategic change: surviving business process redesign. *Information Systems Management*, 10(3), 23-29.
- Bettig, R. V., & Hall, J. L. (2003). *Big media, big money: cultural texts and political economics*. Lanham: Rowman & Littlefield.
- Bidwill, J. C. (1841). *Rambles in New Zealand*: WS Orr.
- Bloodgood, J. M. (2007). The business planning process: maintaining strategic fit. *Strategic change*, 16(1/2), 33-41. doi: 10.1002/jsc.781
- Box Office Mojo. (2012). The Hobbit: An Unexpected Journey. Retrieved 27 January, 2015, from <http://www.boxofficemojo.com/movies/?id=hobbit.htm>
- Box Office Mojo. (2013). The Hobbit: The Desolation of Smaug. Retrieved 27 January, 2015, from <http://www.boxofficemojo.com/movies/?id=hobbit2.htm>
- Box Office Mojo. (2014). The Hobbit: The Battle of Five Armies. Retrieved 27 January, 2015, from <http://www.boxofficemojo.com/movies/?id=hobbit.htm>
- Brégent-Heald, D. (2007). Primitive Encounters: Film and Tourism in the North American West. *The Western Historical Quarterly*, 38(1), 47-67.
- Britten, N. (1995). Qualitative interviews in medical research. *BMJ: British Medical Journal*, 311(6999), 251.
- Brodie, I., & Tolkien, J. R. R. (2004). *The Lord of the rings location guidebook*. Auckland, N.Z.: HarperCollins.
- Bruce, W. (2003). 37 things about Lord of the Rings: Final Edition, *The Ottawa Citizen*, p. I.8.
- Buchmann, A. (2010). Planning and development in film tourism: insights into the experience of Lord of the Rings film guides. *Tourism and hospitality planning & development*, 7(1), 77-84. doi: 10.1080/14790530903522648

- Buchmann, A., & Moore, K. (2010). Experiencing film tourism: authenticity & fellowship. *Annals of Tourism Research*, 37(1), 229-248.
- Bull, A. (1995). *The economics of travel and tourism*. Melbourne: Longman.
- Butler, R. W. (1990). The influence of the media in shaping international tourist patterns. *Tourism Recreation Research*, 15(2), 46-53.
- Byrd, E. T. (2007). Stakeholders in sustainable tourism development and their roles: applying stakeholder theory to sustainable tourism development. *Tourism review of AIEST*, 62(2), 6-13.
- Byrd, E. T., Cárdenas, D. A., & Greenwood, J. B. (2008). Factors of stakeholder understanding of tourism: the case of Eastern North Carolina. *Tourism and Hospitality Research*, 8(3), 192-204. doi: 10.1057/thr.2008.21
- Carl, D., Kindon, S., & Smith, K. (2007). Tourists' experiences of film locations: New Zealand as 'Middle-Earth'. *Tourism Geographies*, 9(1), 49-63.
- Carter, S. M., & Little, M. (2007). Justifying knowledge, justifying method, taking action: Epistemologies, methodologies, and methods in qualitative research. *Qualitative health research*, 17(10), 1316-1328.
- Chance, J. (2001). *The lord of the rings: the mythology of power*. Lexington: University Press of Kentucky.
- Chen, L.-c., Lin, S.-p., & Kuo, C.-m. (2013). Rural tourism: marketing strategies for the bed and breakfast industry in Taiwan. *International journal of hospitality management*, 32, 278-286.
- Coetzee, J. L. (1999). A holistic approach to the maintenance "problem". *Journal of Quality in Maintenance Engineering*, 5(3), 276-281.
- Collier, A., & Brocx, B. M. (2004). *Tourism industry management*. Auckland, N.Z: Pearson Education.
- Connell, J. (2012). Film tourism: evolution, progress and prospects. *Tourism Management*, 33(5), 1007-1029.
- Cook, M. (2014a, 17 November 2014). Screen industry - Screen industry growth, 1970s to 1990s. *Te Ara - the Encyclopedia of New Zealand*. from <http://www.teara.govt.nz/en/screen-industry/page-3>

- Cook, M. (2014b, 9 December 2014). Screen industry - The early years, 1895 to 1970s. *Te Ara - the Encyclopedia of New Zealand*. from <http://www.teara.govt.nz/en/screen-industry/page-2>
- Cook, R. A., Hsu, C. H. C., & Marqua, J. J. (2014). *Tourism: the business of hospitality and travel*. Boston: Pearson.
- Cook, R. A., Yale, L. J., & Marqua, J. J. (2002). *Tourism: the business of travel*. Upper Saddle River, N.J: Prentice Hall.
- Cooper, C. (1993). *Tourism: principles and practice*. London Pitman.
- Cowton, C. J. (1998). The use of secondary data in business ethics research. *Journal of Business Ethics*, 17(4), 423-434.
- Crespo Márquez, A. (2007). *The maintenance management framework: models and methods for complex systems maintenance*. London: Springer.
- Creswell, J. W. (2013). *Qualitative inquiry & research design: choosing among five approaches*. Los Angeles: SAGE.
- Davies, M. B., & Hughes, N. (2014). *Doing a successful research project: Using qualitative or quantitative methods*: Palgrave Macmillan.
- De Vany, A., & Walls, W. D. (1999). Uncertainty in the movie industry: Does star power reduce the terror of the box office? *Journal of Cultural Economics*, 23(4), 285-318.
- De Vany, A. S., & Walls, W. D. (2004). Motion picture profit, the stable Paretian hypothesis, and the curse of the superstar. *Journal of Economic Dynamics and Control*, 28(6), 1035-1057. doi: [http://dx.doi.org/10.1016/S0165-1889\(03\)00065-4](http://dx.doi.org/10.1016/S0165-1889(03)00065-4)
- Denzin, N. K. (2008). The new paradigm dialogs and qualitative inquiry. *International Journal of Qualitative Studies in Education*, 21(4), 315-325.
- Denzin, N. K., & Lincoln, Y. S. (2005). Qualitative research. *Denzin, NK y Lincoln YS*.
- DiCicco Bloom, B., & Crabtree, B. F. (2006). The qualitative research interview. *Medical education*, 40(4), 314-321.
- Dowling, R. K. (2006). 1 The Cruising Industry. *Cruise ship tourism*, 1.
- Dusseldorp, V., & Partners. (2002). Hollywood Studios Form Digital Cinema Venture. *TV Meets the Web*.

- Duval, D. T. (2007). *Tourism and transport: Modes, networks and flows* (Vol. 1): Channel View Publications.
- Duxfield, S., Grover, M., Sharp, W., & Stanley, J. (1983). *Historic Matamata*. Tauranga, New Zealand: Don Kale Printing Company Limited.
- Dwyer, L., Gill, A., & Seetaram, N. (2012). *Handbook of research methods in tourism: Quantitative and qualitative approaches*: Edward Elgar Publishing.
- Dybedal, P., & Forskningscenter, B. (1998). *Theme parks as flagship attractions in peripheral areas*: Unit of Tourism Research at Research Centre of Bornholm.
- Echtner, C. M., & Ritchie, J. B. (1991). The meaning and measurement of destination image. *Journal of tourism studies*, 2(2), 2-12.
- Eisenhardt, K. M. (1989). Building Theories from Case Study Research. *The Academy of Management Review*, 14(4), 532-550.
- Emanuelson, U., & Egenvall, A. (2014). The data – Sources and validation. *Preventive Veterinary Medicine*, 113(3), 298-303. doi: <http://dx.doi.org/10.1016/j.prevetmed.2013.10.002>
- ETAG. (2012). *Business Opportunities: Tourism in Edinburgh - key figures* Facts and Figures 2012, Vol. 2. Retrieved from <http://www.etag.org.uk/wp-content/uploads/2013/11/facts-and-figures-2012.pdf>
- FourCorners. (n.d). New Zealand International Airports. from <http://www.fourcorners.co.nz/new-zealand/international-airports/>
- Fussing-Jensen, C. (2000). *The Innovative Behaviour in Experience-intensive Firms. A Strategic Perspective in Tourism*. PhD thesis, Roskilde University.
- Galletta, A. (2013). *Mastering the semi-structured interview and beyond: From research design to analysis and publication*: NYU Press.
- Gardner, C. (2014, 23 January). Is Hobbiton's Green Dragon Inn Waikato's busiest bar? , *Waikato Times*. Retrieved from <http://www.stuff.co.nz/waikato-times/news/9639512/Is-Hobbitons-Green-Dragon-Inn-Waikatos-busiest-bar>
- Geertz, C. (1973). *The interpretation of cultures: Selected essays* (Vol. 5019): Basic books.
- Gill, P., Stewart, K., Treasure, E., & Chadwick, B. (2008). Methods of data collection in qualitative research: interviews and focus groups. *British dental journal*, 204(6), 291-295.

- Glaser, B. G., & Strauss, A. L. (2009). *The discovery of grounded theory: Strategies for qualitative research*: Transaction Publishers.
- Go, F. (1989). International hotel industry—capitalizing on change. *Tourism Management*, 10(3), 195-200.
- Grihault, N. (2003). Film tourism - the global picture. *Travel & Tourism Analyst*(5), 1-22.
- Hall, M. C., & Page, S. J. (2014). *The geography of tourism and recreation: Environment, place and space*: Routledge.
- Hamilton & Waikato Tourism. (2015). Hamilton & Waikato New Zealand: Hamilton and Waikato Tourism.
- Han, H. J., & Lee, J. S. (2008). A study on the KBS TV drama Winter Sonata and its impact on Korea's Hallyu tourism development. *Journal of Travel & Tourism Marketing*, 24(2-3), 115-126.
- Hardy, & Beeton, R. J. S. (2001). Sustainable Tourism or Maintainable Tourism: Managing Resources for More Than Average Outcomes. *Journal of Sustainable Tourism*, 9(3), 168-192. doi: 10.1080/09669580108667397
- Helen Martin. (2014a, 31 October 2014). Documentary film - The television era. *Te Ara - the Encyclopedia of New Zealand*. from <http://www.TeAra.govt.nz/en/documentary-film/page-3>
- Helen Martin. (2014b, 9 December 2014). Educating the public – 1940 to 1960. *Te Ara - the Encyclopedia of New Zealand*. from <http://www.TeAra.govt.nz/en/documentary-film/page-2>
- Helen Martin. (2014c, 8 August 2014). Feature film - New Zealand and the movies. *Te Ara - the Encyclopedia of New Zealand*. from <http://www.teara.govt.nz/en/graph/42460/rate-of-cinema-going-1938-2010>
- Hemmington, N., & King, C. (2000). Key dimensions of outsourcing hotel food and beverage services. *International Journal of Contemporary Hospitality Management*, 12(4), 256-261. doi: 10.1108/09596110010330831
- Henderson, J. C. (2000). War as a tourist attraction: the case of Vietnam. *International Journal of Tourism Research*, 2(4), 269-280.
- Hobbiton Movie Set Tour. (2015). Product Manual 2015 - 2017. In H. M. Set (Ed.): Hobbiton Tours.

Holloway, J. C., Humphreys, C., & Davidson, R. (2009). *The business of tourism*. New York: Financial Times/Prentice Hall.

Holson, L. M. (2003). A Franchise Fantasy (pp. 28). New York: The New York Times Company.

Horak, J.-C. (1999). The Universal Studios Archives and Collections Department. *Historical Journal of Film, Radio and Television*, 19(3), 405-406. doi: 10.1080/014396899100244

Hu, W., & Wall, G. (2005). Environmental management, environmental image and the competitive tourist attraction. *Journal of Sustainable Tourism*, 13(6), 617-635.

Hudson, S., & Ritchie, J. B. (2006). Film tourism and destination marketing: The case of Captain Corelli's Mandolin. *Journal of vacation marketing*, 12(3), 256-268.

Hudson, S., & Ritchie, J. R. B. (2006). Promoting Destinations via Film Tourism: An Empirical Identification of Supporting Marketing Initiatives. *Journal of Travel Research*, 44(4), 387-396. doi: 10.1177/0047287506286720

Hunter, M. (2015). 'Walking Dead' in Georgia: Film tourism comes to life. <http://edition.cnn.com/2014/11/12/travel/atlanta-film-tourism-walking-dead/>

Im, H. H., & Chon, K. (2008). An Exploratory Study of Movie-Induced Tourism: A Case of the Movie The Sound of Music and Its Locations in Salzburg, Austria. *Journal of Travel & Tourism Marketing*, 24(2), 229. doi: 10.1080/10548400802092866

IMDB. (2014a). Box office for The Lord of the Rings: The Fellowship of the Ring. Retrieved 29 January, 2015, from http://www.imdb.com/title/tt0120737/business?ref=tt_dt_bus

IMDB. (2014b). Box office for The Lord of the Rings: The Two Towers. Retrieved 29 January, 2015, from http://www.imdb.com/title/tt0167261/business?ref=tt_dt_bus

IMDB. (2014c). Most Popular Titles With Filming Locations Matching "Hollywood". from <http://www.imdb.com/search/text?realm=title&field=locations&q=Hollywood>

IMDB. (2014d). Most Popular Titles With Filming Locations Matching "Monument Valley". from <http://www.imdb.com/search/text?realm=title&field=locations&q=monument+valley>

IMDB. (2014e). Most Popular Titles With Filming Locations Matching "Mumbai". from <http://www.imdb.com/search/text?realm=title&field=locations&q=Mumbai>

- IMDB. (2014f). Most Popular Titles With Filming Locations Matching "New York". from <http://www.imdb.com/search/text?realm=title&field=locations&q=new+york>
- IMDB. (2014g). Most Popular Titles With Filming Locations Matching "New Zealand". Retrieved 29 January, 2015, from <http://www.imdb.com/search/text?field=locations&q=new%20zealand&realm=title&start=1>
- IMDB. (2014h). Most Popular Titles With Filming Locations Matching "Tokyo". from <http://www.imdb.com/search/text?field=locations&q=tokyo&realm=title&start=1>
- IMDB. (2015). Most Popular Titles With Filming Locations Matching "south korea". from <http://www.imdb.com/search/text?realm=title&field=locations&q=south+korea>
- Ironside, R. (2014). How TV shows Game of Thrones and Breaking Bad spurred an unlikely tourism boom. <http://www.couriermail.com.au/travel/travel-news/how-tv-shows-game-of-thrones-and-breaking-bad-spurred-an-unlikely-tourism-boom/story-fnjyv9zl-1227169402086?nk=89df58fa704fbbc2b5e48c61d8ea3463>
- Jackson, N., & Pawar, S. (2013). Matamata Piako District Socio - Demographic Profile 1986 - 2031.
- Jennings, G. (2010). Qualitative methods and tourism research *Tourism research* (pp. 158-192). Milton, Qld: John Wiley & Sons.
- Jewell, B., & McKinnon, S. (2008). Movie tourism: a new form of cultural landscape? *Journal of travel and tourism marketing*, 24(2/3), 153-162. doi: 10.1080/10548400802092650
- Johns, N., & Gyimóthy, S. (2003). Postmodern family tourism at Legoland. *Scandinavian Journal of Hospitality and Tourism*, 3(1), 3-23.
- Jones, D., & Smith, K. (2005). Middle - earth Meets New Zealand: Authenticity and Location in the Making of The Lord of the Rings. *Journal of Management Studies*, 42(5), 923-945. doi: 10.1111/j.1467-6486.2005.00527.x
- Karpovich, A. I. (2010). Theoretical approaches to film-motivated tourism. *Tourism and hospitality planning & development*, 7(1), 7-20. doi: 10.1080/14790530903522580
- Kim, H., & Richardson, S. L. (2003). Motion picture impacts on destination images. *Annals of Tourism Research*, 30(1), 216-237. doi: [http://dx.doi.org/10.1016/S0160-7383\(02\)00062-2](http://dx.doi.org/10.1016/S0160-7383(02)00062-2)

- Kim, S., Long, P., & Robinson, M. (2009). Small screen, big tourism: The role of popular Korean television dramas in South Korean tourism. *Tourism Geographies*, 11(3), 308-333.
- Kim, S. S., Agrusa, J., Lee, H., & Chon, K. (2007). Effects of Korean television dramas on the flow of Japanese tourists. *Tourism Management*, 28(5), 1340-1353. doi: <http://dx.doi.org/10.1016/j.tourman.2007.01.005>
- Kivela, J., & Crofts, J. C. (2006). Tourism and Gastronomy: Gastronomy's Influence on How Tourists Experience a Destination. *Journal of Hospitality & Tourism Research*, 30(3), 354-377. doi: 10.1177/1096348006286797
- Kleeman, G. (2014). Global cruise industry. *Geography Bulletin*, 46(1), 28.
- Korea Tourism Organization. (n.d). Filming Locations. from http://english.visitkorea.or.kr/enu/SI/SI_EN_3_4_2.jsp?sets=drama
- Koszarski, R. (2007). Introduction: movie business. *Film History*, 19(5), 211.
- Kozak, M., & Rimmington, M. (1998). Benchmarking: destination attractiveness and small hospitality business performance. *International Journal of Contemporary Hospitality Management*, 10(5), 184-188.
- Kruczek, Z. (2011). Amusement Parks As Flagship Tourist Attractions. Development and Globalization. *Economic Review of Tourism. Faculty of Economics, Matej Bela Univeristy, University*(3).
- Law, C. M. (2002). *Urban tourism: the visitor economy and the growth of large cities*. New York: Continuum.
- Law, L., Bunnell, T., & Ong, C.-E. (2007). The Beach, the gaze and film tourism. *Tourist Studies*, 7(2), 141-164. doi: 10.1177/1468797607083499
- Le, J. (2014). Chinese TV show a victory for NZ tourism. <http://www.3news.co.nz/nznews/chinese-tv-show-a-victory-for-nz-tourism-2014102115#axzz3O5Orqhs9>
- Lee, C. (2012). 'Have Magic, Will Travel': Tourism and Harry Potter's United (Magical) Kingdom. *Tourist Studies*, 12(1), 52-69. doi: 10.1177/1468797612438438
- Lee, C. G. (2014). Electricity consumption and hotel industry in Singapore. *Tourism analysis*, 19(5), 625-628. doi: 10.3727/108354214x14116690097972

- Lee, S. Y., Reynolds, J. S., & Kennon, L. R. (2003). Bed and Breakfast Industries: Successful Marketing Strategies. *Journal of Travel & Tourism Marketing*, 14(1), 37-53. doi: 10.1300/J073v14n01_03
- Leotta, A. (2011). *Touring the screen: tourism and New Zealand film geographies*. Bristol: Intellect.
- Leotta, A. (2012). "100% Pure New Zealand:" the Tourist Gaze in Niki Caro's Memory and Desire. *Quarterly Review of Film and Video*, 29(5), 440-449. doi: 10.1080/10509201003719316
- Liamputtong, P. (2013). *Qualitative research methods*. South Melbourne, Vic: Oxford University Press.
- Lonely Planet. (2015). Monument Valley. from <http://www.lonelyplanet.com/usa/utah/monument-valley>
- Lonely Planet. (n.d). Things to do in Matamata. from <http://www.lonelyplanet.com/new-zealand/waikato-and-the-king-country/matamata/things-to-do>
- Lumsdon, L., & Page, S. J. (2004). *Tourism and transport: issues and agenda for the new millennium*: Elsevier Science Ltd.
- Macionis, N. (2004). *Understanding the film-induced tourist*. Paper presented at the International tourism and media conference proceedings.
- Macleod, D. (2008). 100% Pure New Zealand. from <http://theinspirationroom.com/daily/2008/100-pure-new-zealand/>
- Maintain. (2011). Boston, MA: Houghton Mifflin.
- Mak, A. H. N., Lumbers, M., Eves, A., & Chang, R. C. Y. (2012). Factors influencing tourist food consumption. *International journal of hospitality management*, 31(3), 928-936. doi: 10.1016/j.ijhm.2011.10.012
- Matamata-Piako District Council. (2014). Matamata Heritage Trail. from <https://www.mpdc.govt.nz/heritage-trails/matamata-heritage-trail?start=2>
- Matamata I-Site. (2015a). Activities To Do in Matamata. Retrieved 10 February, 2015, from <http://www.matamatanz.co.nz/Things-to-Do/Activities>

- Matamata I-Site. (2015b). *Golf courses in Matamata*. Retrieved 10 February, 2015, from <http://www.matamatanz.co.nz/Things-to-Do/Golf-Courses>
- Matamata I-Site. (2015c). *Matamata's Business Community*. Retrieved 10 February, 2015, from <http://www.matamatanz.co.nz/In-Our-Town/Business>
- Matamata I-Site. (2015d). Meeting & Special Occasions. from <http://www.matamatanz.co.nz/Things-to-Do/Meetings-Special-Occasions>
- Matamata I-Site. (2015e). Walking paths and tracks in Matamata. 2015, from <http://www.matamatanz.co.nz/Things-to-Do/Walks>
- Matamata I-Site. (n.d-a). Places to stay. 2015, from <http://www.matamatanz.co.nz/Places-to-Stay>
- Matamata I-Site. (n.d-b). Where to Eat. from <http://www.matamatanz.co.nz/Where-to-Eat>
- Mathijs, E. (2006). *Lord of the Rings: popular culture in global context*. London: Wallflower.
- Mensah-Ansah, J., Martin, E., & Egan, D. (2011). Tourism trends in Ghana: the accommodation sector. *Tourism analysis*, 16(2), 157-168.
- Merriam, S. B. (2002). *Qualitative research in practice: Examples for discussion and analysis*: Jossey-Bass Inc Pub.
- Meyer, D., & Connell, J. (2009). Balamory revisited: an evaluation of the screen tourism destination-tourist nexus. *Tourism Management*, 30(2), 194-207. doi: 10.1016/j.tourman.2008.06.001
- Middle Earth Flying School. (2015). *Middle Earth Flying School: About Us*. from <http://www.middleearthflyingschool.co.nz/about-us.html>
- Mike, M. (2003). Bus, er, motor coach travel on the rebound. 22(16), 14.
- Mill, R. C., & Morrison, A. M. (1998). *The tourism system: an introductory text*. Dubuque, Iowa: Kendall/Hunt.
- Mizutani, F. (1999). An assessment of the Japan Railway companies since privatization: Performance, local rail service and debts. *Transport Reviews*, 19(2), 117-139. doi: 10.1080/014416499295574

- Morley, D., & Robins, K. (1995). *Spaces of identity: global media, electronic landscapes, and cultural boundaries*. New York: Routledge.
- Moscardo, G., & Pearce, P. L. (2004). Life cycle, tourist motivation and transport: Some consequences for the tourist experience.
- Musa, I. J., & Ndawayo, B. A. (2011). The role of transportation in the development of tourism in Nigeria. *Tourismos: an international multidisciplinary journal of tourism*, 6(1), 297-305.
- Narayan, V. (2012). Business performance and maintenance. *Journal of Quality in Maintenance Engineering*, 18(2), 183-195. doi: 10.1108/13552511211244210
- National Geographic. (2007). Top 10 Film Footsteps. from <http://travel.nationalgeographic.com/travel/top-10/film-locations/#page=1>
- Neuman, W. L. (2005). *Social research methods: Quantitative and qualitative approaches* (Vol. 13): Allyn and Bacon Boston.
- Nichol, T. (2015). *New Zealand makes top 10 film buff destinations*. http://www.nzherald.co.nz/entertainment/news/article.cfm?c_id=1501119&objectid=11466009&ref=NZH_Tw
- Nield, K., Kozak, M., & LeGrys, G. (2000). The role of food service in tourist satisfaction. *International journal of hospitality management*, 19(4), 375-384. doi: 10.1016/S0278-4319(00)00037-2
- Nilsson, P. Å. (2007). Stakeholder theory: the need for a convenor. The case of Billund. *Scandinavian Journal of Hospitality and Tourism*, 7(2), 171-184.
- Nuntsu, N., Tassiopoulos, D., & Haydam, N. (2004). The bed and breakfast market of Buffalo City (BC), South Africa: present status, constraints and success factors. *Tourism Management*, 25(4), 515-522. doi: [http://dx.doi.org/10.1016/S0261-5177\(03\)00125-0](http://dx.doi.org/10.1016/S0261-5177(03)00125-0)
- On Location Tours. (2015). About Us. Retrieved 19 January, 2015, from <http://onlocationtours.com/about-us/>
- Palhares, G. L., & Duval, D. T. (2011). *Tourism and transport*. Woodeaton, Oxford: Goodfellow Publishers.
- Patton, M. Q. (2002). *Qualitative research and evaluation methods*. Thousand Oaks, Calif: Sage Publications.

- Peaslee, R. M. (2007). *'There and Back Again, 'But Where?: Tourism, " The Lord of the Rings", and Media Power*: ProQuest.
- Peaslee, R. M. (2008). "The Man From New Line Knocked on the Door": Hobbiton/Matamata and the Engagement With the Global Popular. *Conference Papers -- International Communication Association*, 1-34.
- Peaslee, R. M. (2010). 'The man from New Line knocked on the door': Tourism, media power, and Hobbiton/Matamata as boundaried space. *Tourist Studies*, 10(1), 57-73.
- Peaslee, R. M. (2011). One Ring, Many Circles: The Hobbiton Tour Experience and a Spatial Approach to Media Power. *Tourist Studies*, 11(1), 37-53. doi: 10.1177/1468797611412063
- Piggott, R., Morgan, N., & Pritchard, A. (2004). New Zealand and The Lord of the Rings: leveraging public and media relations. *Destination Branding* (207Á225).
- Pine, n. B. J., & Gilmore, J. H. (1998). Welcome to the experience economy (Vol. 76, pp. 97). UNITED STATES: Harvard Business Review.
- Pintelon, L. M., & Gelders, L. (1992). Maintenance management decision making. *European Journal of Operational Research*, 58(3), 301-317.
- Prag, J., & Casavant, J. (1994). An empirical study of the determinants of revenues and marketing expenditures in the motion picture industry. *Journal of Cultural Economics*, 18(3), 217-235.
- Pride, W. M., Hughes, R. J., & Kapoor, J. R. (1999). *Business*. Boston: Houghton Mifflin Co.
- Ravid, S. A. (1999). Information, Blockbusters, and Stars: A Study of the Film Industry*. *The Journal of Business*, 72(4), 463-492.
- Reinstein, D. A., & Snyder, C. M. (2005). The influence of expert reviews on consumer demand for experience goods: A case study of movie critics*. *The journal of industrial economics*, 53(1), 27-51.
- Rewtrakunphaiboon, W. (2009). Film-induced Tourism: Inventing a vacation to a location. *BU Academic Review*, 8(1), 33-42.
- Rice, G. (n.d., 23 March 2015). City public spaces - Streets, avenues and pedestrian spaces. from <http://www.TeAra.govt.nz/en/photograph/22915/matamatas-wide-streets>

- Riley, R., Baker, D., & Doren, C. S. V. (1998). Movie induced tourism. *Annals of Tourism Research*, 25(4), 919-935. doi: 10.1016/S0160-7383(98)00045-0
- Riley, R. W., & Love, L. L. (2000). The state of qualitative tourism research. *Annals of Tourism Research*, 27(1), 164-187. doi: 10.1016/S0160-7383(99)00068-7
- Riley, R. W., & Van Doren, C. S. (1992). Movies as tourism promotion. *Tourism Management*, 13(3), 267-274. doi: 10.1016/0261-5177(92)90098-R
- Rimington, M., & Yüksel, A. (1998). Tourist satisfaction and food service experience: Results and implications of an empirical investigation. *Anatolia*, 9(1), 37-57.
- Roesch, S. (2009). *The experiences of film location tourists*. Bristol: Channel View Publications.
- Santoso, D. S., Yajima, M., Sakamoto, K., & Kubota, H. (2012). Opportunities and strategies for increasing bus ridership in rural Japan: A case study of Hidaka City. *Transport Policy*, 24(0), 320-329. doi: <http://dx.doi.org/10.1016/j.tranpol.2012.09.005>
- Saunders, C. B. (1999). Guidelines come first when communities look to develop tourism. *Alaska Journal of Commerce*, 23(2), 6.
- Schofield, P. (1996). Cinematographic images of a city. *Tourism Management*, 17(5), 333-340. doi: 10.1016/0261-5177(96)00033-7
- Schwandt, T. (1994). Introduction: entering the field of qualitative research. *Handbook of Qualitative Research*, 118-137.
- Sharpley, R. (2007). Flagship attractions and sustainable rural tourism development: The case of the Alnwick Garden, England. *Journal of Sustainable Tourism*, 15(2), 125-143.
- Sparks, B., Bowen, J., & Klag, S. (2003). Restaurants and the tourist market. *International Journal of Contemporary Hospitality Management*, 15(1), 6-13. doi: 10.1108/09596110310458936
- Stake, R. E. (1995). *The art of case study research*: Sage.
- Stanley, J. (1985). *Matamata Growth of A Town 1885 - 1985*. Matamata, New Zealand: Tainui Press.
- Statistic New Zealand. (2009, 30 June 2009). *Matamata Piako District Occupied Dwelling*. from

http://www.stats.govt.nz/~media/Statistics/Census/2006%20Census%20Final%20counts/Maamata_PiakoDistrict-Occupied-Dwelling.xls

Statistic New Zealand. (2014). Age by sex, for the census usually resident population count, 1996, 2001, 2006, and 2013 Censuses. Retrieved 10 November 2014, from <http://nzdotstat.stats.govt.nz/wbos/index.aspx#>

Statistic New Zealand. (2015a). *International Visitor Survey: Place Visited (TLA)*. from <http://nzdotstat.stats.govt.nz/wbos/Index.aspx#>

Statistic New Zealand. (2015b, 30 January 2015). *Visitor arrival totals (Annual-Dec)*. from <http://www.stats.govt.nz/infoshare/ViewTable.aspx?pxID=50c68fa1-479a-4a9d-acd1-df517787ffaa>

Su, H. J., Huang, Y.-A., Brodowsky, G., & Kim, H. J. (2011). The impact of product placement on TV-induced tourism: Korean TV dramas and Taiwanese viewers. *Tourism Management*, 32(4), 805-814.

Swarbrooke, J. (2002). *The development and management of visitor attractions*. Oxford Butterworth-Heinemann.

Sylt, C. (2014). Harry Potter tour helps Leavesden studios triple 2013 profits to £32m. Retrieved from The Guardian website: <http://www.theguardian.com/film/2014/jul/24/harry-potter-tour-leavesden-studios-2013-profits-32m>

Taplin, J. (2007). 'Crouching Tigers': Emerging Challenges to US Entertainment Supremacy in The Movie Business. *Observatorio (OBS*)*, 1(2).

Tinsley, R., & Lynch, P. (2001). Small tourism business networks and destination development. *International journal of hospitality management*, 20(4), 367-378. doi: 10.1016/S0278-4319(01)00024-X

Tomala, K., & Faber, F. (2011). Film tourism: The answer to becoming part of your favourite movie? (pp. 149-158). Wiesbaden: Gabler.

Tourism New Zealand. (2014). *Pure As Celebrating 10 Years of 100% Pure New Zealand*. from <http://www.tourismnewzealand.com/media/1544/pure-as-celebrating-10-years-of-100-pure-new-zealand.pdf>

Tourism New Zealand. (n.d-a). Home of Middle Earth. from <http://www.newzealand.com/int/home-of-middle-earth/>

Tourism New Zealand. (n.d-b). Popular Middle-earth Experiences. from <http://www.newzealand.com/int/home-of-middle-earth/>

Tripadvisor. (n.d-a). *Things to do in New York City*. from https://www.tripadvisor.co.nz/Attractions-g60763-Activities-New_York_City_New_York.html#TtD

Tripadvisor. (n.d-b). *Top movie & TV tours in Los Angeles*. from http://www.tripadvisor.co.nz/Attractions-g32655-Activities-c42-t232-Los_Angeles_California.html

VanWynsberghe, R., & Khan, S. (2008). Redefining case study. *International Journal of Qualitative Methods*, 6(2), 80-94.

Vennell, C. (1951). *Centennial History of Matamata Plains [1777-1950]*: Matamata County Council.

Wanhill, S., & Forskningscenter, B. (1996). *Report: Principles of Tourist Destination Development*: Bornholms Forskningscenter.

Ward, S., & O'Regan, T. (2009). The film producer as the long-stay business tourist: rethinking film and tourism from a Gold Coast perspective. *Tourism Geographies*, 11(2), 214-232.

Weidenfeld, A. (2010). Iconicity and "flagshipness" of tourist attractions. *Annals of Tourism Research*, 37(3), 851-854. doi: 10.1016/j.annals.2010.02.007

White, M. (2002). *The life and Work of JRR Tolkien*: Alpha.

Williams, B. K., Sawyer, S. C., & Berston, S. (2013). *Business: a practical introduction*. Boston: Pearson.

Wu, J. H., & Nash, C. (2000). Railway reform in China. *Transport Reviews*, 20(1), 25-48. doi: 10.1080/014416400295329

Xiaolong, M., Xiaoyu, Z., & Ryan, C. (2013). The Sub-classification of Film Induced Tourists' Motivation and Its Mechanism: A Case Study from Hobbiton, New Zealand. *Tourism Tribune*, 28(8), 111-117.

Yale, P. (1991). *From tourist attractions to heritage tourism*: ELM publications.

Yin, R. K. (2013). *Case study research: Design and methods*: Sage publications.

Appendix A: Consent Form

15 March 2016

page 1 of 1

Consent Form



Project title: *Maintaining a Movie Tourism Business as a Flagship Attraction: A Case Study of Hobbiton Movie Set*

Project Supervisor: *Dr. Charles Johnston*

Researcher: *Anri Pristidianita*

- I have read and understood the information provided about this research project in the Information Sheet dated ___/___/___.
- I have had an opportunity to ask questions and to have them answered.
- I understand that notes will be taken during the interviews and that they will also be audio-taped and transcribed.
- I understand that I may withdraw myself or any information that I have provided for this project at any time prior to completion of data collection, without being disadvantaged in any way.
- If I withdraw, I understand that all relevant information including tapes and transcripts, or parts thereof, will be destroyed.
- I agree to take part in this research.
- The final version of the thesis can be found at this link, aut.researchgateway.ac.nz

Participant's signature:

Participant's name:

Participant's Contact Details (if appropriate):

.....
.....
.....
.....

- I would like to be sent a transcript of my interview to the address below before allowing my comments to be used in the research. I agree to approve or deny permission, through return email, within one week of receipt of the transcript.

Participant's email address :

Date:

**Approved by the Auckland University of Technology Ethics Committee on 19 December 2014
AUTEK Reference number 14/382**

Note: The Participant should retain a copy of this form.

This version was last edited on 16 December 2014

Appendix B: Participant of Information Sheet

15 March 2016

page 1 of 2

Participant Information Sheet



Date Information Sheet Produced:

17 November 2014

Project Title

Maintaining a Movie Tourism Business as a Flagship Attraction: A Case Study of Hobbiton Movie Set

An Invitation

Hi, my name is Anri Pristidianita (Anri). This is an invitation to consider participating in a study I am conducting as part of my Masters degree in the Department of Hospitality and Tourism at the Auckland University of Technology, under the supervision of Dr. Charles Johnston. Participant is a voluntary, so you have the right to remove yourself from the research at any point if you feel uncomfortable. I will send you a summary of my research if you agree to participate in this study. There will be a consent form that you need to sign in in order to maintain your confidentiality during the thesis research process.

What is the purpose of this research?

This research is being undertaken as part of the fulfilment of the Master of International Tourism Management (MITM) qualification. The purpose of this research is to understand, identify and describe how to maintaining the movie tourism business in New Zealand: Hobbiton Movie set. The Hobbiton movie set in Matamata is one the places that was featured (Peaslee, 2010). Maintaining the business can be defined as how to surviving the business for the long term (Belmonte & Murray, 1993; Bloodgood, 2007).

How was I identified and why am I being invited to participate in this research?

You are being invited to participate in this research because you have a stake in the continued success of Hobbiton movie set tourism.

What will happen in this research?

All you have to do if you agree to be a participant is just answer the interview questions. The interview will be held in a place of your choosing. All the data and the analysis of the data of the research will be stored in a specific locked cabinet, and it can only be accessed by me, as the primary researcher, and my supervisor.

What are the discomforts and risks?

I will offer a transcript of the interview before I put it into my thesis. This is to avoid any discomforts and risk about the content of the interview.

How will my privacy be protected?

All interview material will be handled in a confidential manner. Confidentiality agreements will be used to protect participants' data including your name. Aliases that are assigned to a participant during transcription and data analysis will be used in the thesis to aid with the inclusion of individual participants' comments.

This version was last edited on 8 November 2013

What are the costs of participating in this research?

It is anticipated that each interview will last for approximately 30-45 minutes.

What opportunity do I have to consider this invitation?

You have one week to consider this invitation.

How do I agree to participate in this research?

If you agree to participate in this study, I will send you the summary of my research and you will need to complete a consent form before doing the interview.

Will I receive feedback on the results of this research?

The final version of the thesis can be found at this link, aut.researchgateway.ac.nz

What do I do if I have concerns about this research?

Any concerns regarding the nature of this project should be notified in the first instance to the Project Supervisor, *Dr. Charles Johnston*, Charles.Johnston@aut.ac.nz, (09) 921-9999 ex 5120

Concerns regarding the conduct of the research should be notified to the Executive Secretary of AUTEK, *Kate O'Connor*, ethics@aut.ac.nz, 921 9999 ext 6038.

Whom do I contact for further information about this research?

Researcher Contact Details:

Anri Pristidianita, ppw5766@aut.ac.nz or pristidianita@gmail.com

Project Supervisor Contact Details:

Dr. Charles Johnston, Charles.Johnston@aut.ac.nz, (09) 921-9999 ex 5120

Approved by the Auckland University of Technology Ethics Committee on 19 December 2014, AUTEK Reference number 14/382.

Appendix C: Interview Questions

Indicative Interview Questions - Hobbiton movie set manager

1. Could you tell me about the Hobbiton movie set and tours?
2. What are the goals of this business?
3. During the tours that I joined in October, the tour guide told us that management wants to keep maintaining the site in order to look exactly the same as in the movie.
 - What is your opinion about that statement, do you agree or not?
 - If you agree, can you tell me approximately how much is being allocated to maintain the site from overall revenue?
4. Is there any change in the management system so far?
 - If yes, could you tell me, the reasons for changing the management system?
 - i. What is the difference after the management changes?
 - If no, is there any possibility that in the future the management will change?
5. What do you think are the biggest challenges for management in maintaining the business?
6. The last movie of the Hobbit trilogy was released in December 2014, what do you think about future (in the three years) tourist flows after the movie comes out?
 - Do you think the tourist flow increases or decreases?
 - What will management do in order to maintain the number of tourist visiting?
7. What do you think are the most important points / aspects / factors that need to be considered in order to keep maintaining the business in the future?

Indicative Interview Questions – Alexander families, Land owner

1. Could you tell me about the Hobbiton movie set and tours?
2. What are the goals of this business?
3. During the tours that I joined in October, the tour guide told us that management wants to keep maintaining the site in order to look exactly the same as in the movie.
 - a. What is your opinion about that statement, do you agree or not?
 - b. If you agree, can you tell me approximately how much is being allocated to maintain the site from overall revenue?
4. Is there any change in the management system so far?
 - a. If yes, could you tell me, the reasons for changing the management system?
 - i. What is the difference after the management changes?
 - b. If no, is there any possibility that in the future the management will change?

5. What do you think are the biggest challenges for management in maintaining the business?
6. The last movie of the Hobbit trilogy was released in December 2014, what do you think about future (in the three years) the existence of the tours?
7. What do you think are the most important points / aspects / factors that need to be considered in order to keep maintaining the business in the future?

Indicative Interview Questions – New Line Cinema representative

1. Could you tell me about the Hobbiton movie set and tours?
2. What are the goals of this business?
3. During the tours that I joined in October, the tour guide told us that management wants to keep maintaining the site in order to look exactly the same as in the movie.
 - What is your opinion about that statement, do you agree or not?
 - If you agree, can you tell me approximately how much is being allocated to maintain the site from overall revenue?
4. Is there any change in the management system so far?
 - If yes, could you tell me, the reasons for changing the management system?
 - i. What is the difference after the management changes?
 - If no, is there any possibility that in the future the management will change?
5. What do you think are the biggest challenges for management in maintaining the business?
6. The last movie of the Hobbit trilogy was released in December 2014, what do you think about future (in the three years) tourist flows after the movie comes out?
 - Do you think the tourist flow increases or decreases?
 - What will management do in order to maintain the number of tourist visiting?
7. What do you think are the most important points / aspects / factors that need to be considered in order to keep maintaining the business in the future?

Indicative Interview Questions - Matamata resident who employed in the tourism

1. Could you tell me about your work in Hobbiton movie set and tours?
2. Could you tell me about the management system of Hobbiton movie set?
3. Is there any change in the management system so far?
 - If yes, could you tell me, the reasons for changing the management system?
 - i. What is the difference after the management changes?
 - If no, is there any possibility that in the future the management will change?

4. The last movie of the Hobbit trilogy was released in December 2014, what do you think about future (in the three years) tourist flows after the movie comes out?
 - Do you think the tourist flow increases or decreases?
 - What do you think that management should do in order to maintain the number of tourist visiting?
5. What do you think are the most important points / aspects / factors that need to be considered in order to keep maintaining the business in the future?

Indicative Interview Questions – Matamata Council

1. Could you tell me about Hobbiton movie set and tours?
2. Is there any impacts to the city after Hobbiton movie set being established?
 - If yes, could you tell me what kind of impact is that?
3. Is there any support being given to the management of Hobbiton movie set and tour in order to maintain the business?
 - If yes, could you tell me, what is that and the reasons for giving it to the management?
 - If no, is there any possibility that in the future the government will give the support to the management?
4. The last movie of the Hobbit trilogy was released in December 2014, what do you think about future (in the three years) tourist flows after the movie comes out?
 - Do you think the tourist flow increases or decreases?
 - What do you think is going to happen to Hobbiton movie set and tour after that?
 - Do you think their decision will affect the government or not?
5. What do you think are the most important points / aspects / factors that management of Hobbiton movie set and tour needs to be considered in order to keep maintaining the business in the future?

Indicative Interview Questions – Accommodation Providers

1. How long you have been open the business?
2. Are you originally come from Matamata?
Yes / No (Where are you come from?)
3. Could you tell me, what do you know about the Hobbiton movie set and tours?
4. Is there any impacts to your business after Hobbiton movie set being established?
 - If yes, could you tell me what kind of impact is that?
 - If no, do you think there will be impact in the future?
5. Is there any support being given from the management of the Hobbiton movie set and tours or the council in order to maintain the business?

- If yes, could you tell me, what is that and the reasons for giving it to the management?
 - If no, is there any possibility that in the future the government will give the support to the management?
6. The last movie of the Hobbit trilogy came out last December 2014, what do you think about future (in the three years) tourist flows after the movie comes out?
 - Do you think the tourist flow increases or decreases?
 - What do you think is going to happen to Hobbiton movie set and tour after that?
 - Do you think their decision will affect the government or not?
 7. What do you think are the most important things that management of Hobbiton movie set and tour needs to be considered in order to keep maintaining the business in the future?

Indicative Interview Questions – Tour Company Representative

1. Could you tell me about your package, tour to Hobbiton movie set?
2. How long have you been doing the business with a Hobbiton movie set?
3. What do you think are the biggest challenges for management in maintaining the tour?
4. The last movie of the Hobbit trilogy came out in December 2014, what do you think about future (in the three years) tourist flows after the movie comes out?
 - Do you think the tourist flow increases or decreases?
 - Do you think it will impact the tour?
5. What do you think for the management of Hobbiton movie set should do in order to keep maintaining the business in the future?

Indicative Interview Questions – I-Site Employee

1. Could you tell me, what do you know about Hobbiton movie set and tours?
2. Is there any impacts to the country after Hobbiton movie set being established?
 - If yes, could you tell me what kind of impact is that?
 - If no, do you think there will be an impact in the future?
3. Is there any support being given to the management of Hobbiton movie set and tour in order to maintain the business?
 - If yes, could you tell me, what is that and the reasons for giving it to the management?
 - If no, is there any possibility that in the future the government will give the support to the management?
4. The last movie of the Hobbit trilogy was released in December 2014, what do you think about future (in the three years) tourist flows after the movie comes out?

- Do you think the tourist flow increases or decreases?
 - What do you think is going to happen to Hobbiton movie set and tour after that?
 - Do you think their decision will affect the government or not?
5. What do you think are the most important points / aspects / points that management of Hobbiton movie set and tour needs to be considered in order to keep maintaining the business in the future?

Appendix D: List of Movies Shot in New Zealand from 1990 to 2014

Year	Movie Title	Country of Origin	Location in New Zealand
1990	<i>An Angel at My Table</i>	USA	Morningside, Auckland
	<i>The Returning</i>	USA	Auckland
	<i>The Shrimp on the Barbie</i>	Australia	Auckland
1991	<i>Te Rua</i>	Germany	Hawke's Bay' Wairarapa Coast
1992	<i>Absent Without Leave</i>	USA	Wellington
	<i>Alex</i>	Australia	Cheltenham Beach, Auckland
1993	<i>The Piano</i>	Australia	Karekare Beach, Auckland
1994	<i>Heavenly Creature</i>	Germany	Canterbury
	<i>The Last Tattoo</i>	USA	Dunedin
1995	<i>Bonjour Timothy</i>	Canada	Auckland
	<i>Cinema of Unease: A Personal Journey by Sam Neill</i>	UK	New Zealand
	<i>Flight of the Albatross</i>	Germany	Great Barrier Island; Mount Eden, Auckland
1996	<i>Fly Away Home</i>	USA	Auckland
	<i>Gravity & Grace</i>	USA	Christchurch
	<i>Jude</i>	UK	New Zealand
	<i>The Frighteners</i>	USA	Miramar Studios, Wellington
1997	<i>Daud: Fun on the Run</i>	India	Christchurch
	<i>The Climb</i>	France	Auckland
	<i>The Lost World: Jurassic Park</i>	USA	Blue Lake, Rotorua
	<i>The Whole of the Moon</i>	Canada	Auckland
1998	<i>A Soldier's Sweetheart</i>	USA	Auckland
	<i>Elizabeth</i>	UK	Auckland
	<i>Heaven</i>	USA	New Zealand
	<i>Lost Valley</i>	USA	Waitekere Ranges Park, Auckland
	<i>Soldier</i>	India	Queenstown
1999	<i>Nightmare Man</i>	Canada	Auckland
	<i>Raja Kumarudu</i>	India	New Zealand
2000	<i>Kaho Naa... Pyaar Hai</i>	India	Queenstown, Otago
	<i>Kunwara</i>	India	Auckland
	<i>Vamsee</i>	India	Auckland
	<i>Vertical Limit</i>	USA	Mount Cook, Southern Alps
2001	<i>Bas Itna Sa Khwaab Hai</i>	India	New Zealand
	<i>Hum Ho Gaye Aap Ke</i>	India	New Zealand
	<i>Kids World</i>	USA	Auckland
	<i>Mujhe Kucch Kehna Hai</i>	India	New Zealand
	<i>No One Can Hear You</i>	USA	Auckland
	<i>Pyaar Ishq Aur Mohabbat</i>	India	Queenstown, Otago
	<i>The Lord of the Rings: The Fellowship of the Ring</i>	USA	New Zealand
	<i>The Other Side of Heaven</i>	USA	New Zealand

	<i>When Strangers Appear</i>	Australia	Wanganui
2002	<i>Dil Hai Tumhaara</i>	India	New Zealand
	<i>Karz: The Burden of Truth</i>	India	New Zealand
	<i>Mounam Pesiyadhe</i>	India	New Zealand
	<i>Om Jai Jagadish</i>	India	Dunedin, Otago
	<i>Santosham</i>	India	Auckland
	<i>The Lord of the Rings: The Two Towers</i>	USA	New Zealand
	<i>Whale Rider</i>	Germany	New Zealand
2003	<i>Cupid's Prey</i>	USA	New Zealand
	<i>Jaal: The Trap</i>	India	Dunedin
	<i>Main Prem Ki Diwan</i>	India	Christchurch
	<i>Nemesis Game</i>	Canada	Auckland
	<i>Old Boy</i>	South Korea	Mount Lyford, Southern Alps
	<i>Sylvia</i>	UK	Karitane, Otago
	<i>The Last Samurai</i>	USA	Mount Taranaki, Taranaki
	<i>The Lord of the Rings: The Return of the King</i>	USA	New Zealand
2004	<i>Ab Tumhare Hawale Watan Saathiyo</i>	India	New Zealand
	<i>Anacondas: The Hunt for the Blood Orchid</i>	USA	New Zealand
	<i>Glass Love</i>	Australia	New Zealand
	<i>In My Father's Den</i>	UK	Otago
	<i>Sleep-Paralysis</i>	Australia	New Zealand
	<i>White Album</i>	USA	New Zealand
	<i>Without a Paddle</i>	USA	Huka Falls, Taupo
2005	<i>Antartic Journal</i>	South Korea	New Zealand
	<i>Boogeyman</i>	USA	Auckland
	<i>King Kong</i>	USA	Auckland
	<i>Mee-Shee: The Water Giant</i>	UK	Auckland; Queenstown, Otago
	<i>River Queen</i>	UK	Manganuioteao River, Wanganui
	<i>Stealth</i>	USA	Southern Alps
	<i>The Chronicles of Narnia: The Lion, the Witch and the Wardrobe</i>	USA	Elephant Rocks, Tokarahi
	<i>The Legend of Zorro</i>	USA	Miramar Studio, Wellington
	<i>The World's Fastest Indian</i>	USA	Invercargill, Southland
2006	<i>In Her Line of Fire</i>	USA	Auckland
	<i>Naksha</i>	India	New Zealand
	<i>Ozzie</i>	Germany	Studio West, Auckland
	<i>Perfect Creature</i>	UK	Auckland CBD
	<i>Phir Hera Phera</i>	India	New Zealand
	<i>Wait Up Harriet</i>	USA	New Zealand
2007	<i>30 Days of Night</i>	USA	Auckland
	<i>Around the World in 21 Days</i>	UK	Christchurch
	<i>Bridge to Terabithia</i>	USA	Auckland Museum, Waitakere Ranges Regional Park

	<i>Dororo</i>	Japan	New Zealand
	<i>Moontan</i>	Australia	Wanganui
	<i>The Ferryman</i>	UK	Waiheke Island, Auckland
	<i>The Tattooist</i>	Netherlands	Auckland
	<i>The Water Horse</i>	UK	Lake Wakatipu, Queenstown
2008	<i>10,000 BC</i>	USA	Waiorau Snow Farm, Otago
	<i>Bheemaa</i>	India	New Zealand
	<i>Bride Flight</i>	Netherlands	New Zealand
	<i>Climbers High</i>	Japan	New Zealand
	<i>De Taali</i>	India	Auckland
	<i>Dean Spanley</i>	UK	New Zealand
	<i>Eve's New Year</i>	Switzerland	Auckland
	<i>Sisterhood</i>	UK	Christchurch
	<i>Tao of the Traveller</i>	Australia	New Zealand
	<i>The Chronicles of Narnia: Prince Caspian</i>	USA	Hereherataura Peninsula, Coromandel
2009	<i>The Vintner's Luck</i>	France	Auckland
	<i>Aliens in the Attic</i>	USA	Albany, Auckland
	<i>Avatar</i>	USA	Miramar Studio, Wellington
	<i>District 9</i>	USA	Miramar Studio, Wellington
	<i>Instante</i>	Mexico	Castle Hill
	<i>The Lovely Bones</i>	USA	Miramar Studio, Wellington
	<i>The Strength of Water</i>	Germany	Pawarenga, Northland
	<i>Underworld: Rise of the Lycans</i>	USA	Auckland
	<i>X-Men Origins: Wolverine</i>	USA	Deer Park Heights, Queenstown
2010	<i>Butterfly Crush</i>	Australia	Wanganui
	<i>I Hate Luv Storys</i>	India	New Zealand
	<i>Pump Up the Mandali</i>	India	Napier
	<i>Sura</i>	India	New Zealand
	<i>The Chronicles of Narnia: The Voyage of the Dawn Treader</i>	USA	White Island, Whakatane
	<i>The Warrior's Way</i>	South Korea	Henderson Valley Studio, Auckland
	<i>Tracker</i>	UK	Karekare Beach, Waitakere
	<i>Yogi Bear</i>	USA	Woodhill Forest, Auckland
2011	<i>Rise of the Planer of the Ape</i>	USA	Wellington
	<i>The Adventures of Tintin</i>	USA	Wellington
	<i>The Life and Death of Steriogram</i>	Canada	Auckland
	<i>The Mill and the Cross</i>	Poland	New Zealand
2012	<i>Any Questions for Ben?</i>	Australia	Queenstown
	<i>Battleship</i>	USA	Auckland
	<i>Emperor</i>	Japan	Auckland; Hamilton
	<i>Iconoclast</i>	USA	Muriwai Beach, Auckland
	<i>Life of Pi</i>	USA	Grafton (Train Station), Auckland
	<i>Mad Way South</i>	Australia	Ashburton
	<i>Martini Mom and Devil Spawn</i>	USA	Wellington

	<i>Mr. Pip</i>	Australia	New Zealand
	<i>Players</i>	India	New Zealand
	<i>The Hobbit: An Unexpected Journey</i>	USA	New Zealand
	<i>The Most Fun You Can Have Dying</i>	UK	Auckland
2013	<i>Evil Dead</i>	USA	Muriwai Beach, Auckland
	<i>The Hobbit: The Desolation of Smaug</i>	USA	New Zealand
	<i>The Weight of Elephants</i>	Denmark	Soutland
	<i>Walking with Dinosaurs 3D</i>	USA	New Zealand
	<i>e-luv</i>	UK	Wellington
2014	<i>... and the Rest is History</i>	Germany	Taranaki
	<i>Sunday</i>	Australia	Christchurch
	<i>The Cure</i>	USA	Wellington
	<i>The Dead Lands</i>	UK	New Zealand
	<i>The Hobbit: The Battle of the Five Armies</i>	USA	New Zealand
	<i>What We Do in the Shadow</i>	USA	Wellington