A Walk in a Fairy Tale World

A comparative analysis on constructed narrative brands and touristic fairy tale routes

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Abstract

This thesis focusses on three different literary routes and their contribution to narrative branding on a national, regional, and local level. The three case studies are Die Deutsche Märchenstraβe in Germany, The Sagenlandroute in Twente, the Netherlands, and the Fairy Tale Sculpture Route in Odense, Denmark. The three routes use the literary genre fairy and magic tales as their framework to attract visitors from all over the world. Through narrative branding, the organisations try to convince their visitors they are in a magical world by localising tales to physical sites. A practice that started in nineteenth-century western Europe for Romantic Nationalist reasons. In contemporary times, the associations Deutsche Märchenstraβe, VisitTwente, and VisitOdense use narrative branding to enhance tourism, create financial income, and create a unique image. Literary tourism attracts visitors because their imagination, and the physical places come together in one site: lieux d'imagination. These organisations are not the only ones who participate in this practice. Local initiatives, societies, businesses, heritage institutes, municipalities, and national governments participate. Showing that narrative branding is not a top-down activity but involves various sectors of society.

Since the three literary routes are trails, they pass several romantic regions, picturesque villages, cultural and natural landscape, medieval half-timbered houses, and other heritage sites; the three routes present more than one narrative brand. The involvement of national and provincial heritage laws and protection policies, the narrative brands constructed by these routes sometimes extend outside the geographical spheres in which they are situated.

Illustrations on the cover page:
'Image English Flyer Deutsche Märchenstraβe', Website of Deutsche Märchenstraβe
https://www.deutsche-maerchenstrasse.com/service/prospekte (15 March 2021).
Ad van de Wiel e.a. 'Sagenland – Route', Website of Motor, 10 September 2018
https://www.motor.nl/motorroutes/nederland/overijssel/sagenlandroute/ (29 January 2021).
VisitOdense, 'Welcome to Odense. Hometown of Hans Christian Andersen 2021', *VisitOdense Magasin* (Janurary 2021).

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Introduction

"Once upon a time, there was a prince who was overcome by a desire to travel about the world [...]."[1] This is the opening line of the fairy tale *The Riddle* published by the Brothers Grimm in their *Kinder- und Hausmärchen* dating from the early nineteenth century. When people think about fairy tales, they usually refer to the dictionary definition: "A story for children involving magical events and imaginary creatures" or "a situation so wonderful that you can hardly believe that it is real."[2] The stories seem to occur in an unindicated time and place. *The Riddle* starts like most fairy tales, with a protagonist who goes on a life-changing adventure. Voyages are a critical aspect of fairy tales.[3] After the main characters journey, they will never be the same.

The character's change refers to the protagonist and reader. Hans Christian Andersen wrote stories that left the reader thinking about its moral dilemmas.[4] Therefore, it is a physical and mental journey that the protagonist and reader need to go through to overcome their inner battles. This narrative structure isn't limited to written literature. Indeed, for a long-time, people believed that the Brothers Grimm themselves travelled through Germany and collected 'authentic' German tales told by peasants for their fairy tale book. However, this is a myth that the Brothers tried to keep alive themselves. Nowadays, most scholars agree that the Brothers invited storytellers into their home and wrote down their tales after a couple of hearings.[5]

Most people grow up with the fairy tales by the Brothers Grimm and Hans Christian Andersen, who lived two centuries ago. Today, readers celebrate their stories as much as they criticise them. Disney adaptations face critique for their bias and stereotypical gender roles.[6] However, it doesn't affect their popularity. Many tourists visit the statue of *The Little Mermaid* taken from Hans Christian Andersen story in Copenhagen annually. It became so popular that it is now the official symbol of Denmark.[7] The same goes for Hamelin that is known for the tale *The Pied Piper of Hamelin*. In 2014, the fairy tale made its way onto the intangible heritage list of Germany. Now,

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[1] Jack Zipes, *The Brothers Grimm. From enchanted Forests to the Modern World* (New York 2002) 65. Quote from the fairy tale: *The Riddle*.
[2] 'Definition of Fairy Tale', Website of Collins Dictionary https://www.collinsdictionary.com/dictionary/english/fairy-tale (17 June 2020).
[3] Järv Risto, 'Fairy Tales and Tourist Trips', *Fabula* 51 ¾ (2010) 281.
[4] Henrik Lübker, 'Performing Fairy Tales. Possibilities of Practicing Difference in the Museum' in: Anne Klara Bom e.a. ed., *Hans Christian Andersen and Community* (Odense 2019) 378.
[5] Zipes, *The Brothers Grimm*, 1-28.
[6] Julia C. Golden and Jennifer Wallace Jacoby, 'Playing Princess. Preschool Girls' Interpretations of Gender Stereotypes in Disney Princess Media', *Sex Roles* 79 5 (2018) 299-302.
[7] Finn Hauberg Mortensen, 'The little Mermaid. Icon and Disneyfication', *Scandinavian Studies* 80 4 (Winter 2008) 437.

Hamelin's authorities want the tale to become UNESCO World Heritage.[8] This phenomenon of, literary sites appealing to visitors and tourists, hasn't gone unnoticed by academics.[9]

Literary tourism started to flourish in the nineteenth and twentieth century in Western-Europe. It began with visits to graves, birthplaces, and houses of writers. Eventually, the list of places visited by tourists became more extensive. First, to places that writers visited while writing their stories, then to sites described in their literature.[10] The British literary scholar Nicola Watson illustrates in her book that visitors came to the settings described in books such as Walter Scott's *Loch Katrine*.[11] These places are entirely fictional. Readers were touched and moved by fictional stories. Watson calls this sentimental tourism. Through this kind of tourism, literature and places come together, which results in the ascribing of geographical to fictional places. Over the years, this phenomenon has expanded to television and other media.[12] It is what the Dutch heritage experts Stijn Reijnders calls: 'places of the imagination.' He bases himself on the theoretical framework of Pierre Nora's *Lieux de Mémoire*. Only here, Reijnders doesn't focus on collective memory but imagination.

> "Lieux d'imagination are physical points of reference, such as objects or places, which, for specific groups in the society, provide the opportunity to construct and subsequently cross the symbolic boundary between an 'imagined' and a 'real' world."[13]

An illustration of this concept is *The Little Mermaid*. Visitors come from all over the world to see the sculpture in Copenhagen. Edward Eriksen created the monument to visualise the similarly named tale written by Hans Christian Andersen in the nineteenth century. The increasing literary sites' popularity caught the attention of tourists and marketing organisations and so they started to produce tours and routes for tourism. For example, in 1975, the Deutsche Märchenstraβe, or German Fairy Tale Route, was founded in Germany. This route is mostly based on the *Kinder- und Hausmärchen*, *Deutsche Sagen*, Brothers Grimm's lives, and other magic tales. [14] Tourists can walk "auf den Spuren der Brüder Grimm" in six hundred kilometres long *Märchenstraβe*.[15] "The visitors follow in the

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[8] 'Immaterielles Kulturerbe. Die Rattenfängersage: Eine gelebte Tradition', Website of Municipality Hamelin https://www.hameln.de/de/der-rattenfaenger/rattenfaenger-goes-unesco/auf-dem-weg-zum-welterbe/ (19 June 2020).
[9] Stijn Reijnders, 'Stories that Move. Fiction, Imagination, Tourism', *European Journal of Cultural Studies* 19 6 (2016) 672.
[10] Madeleine Braakman, Authenticiteit van Lieux d'Imagination. Een Onderzoek naar de Literaire Erfgoedsites in Verona die verbonden zijn aan de Legende van Romeo en Julia (Master Thesis Heritage Studies, University of Amsterdam, 2014) 18.
[11] Nicola Watson, *The Literary Tourist. Readers and Places in Romantic & Victorian Britain* (London 2006) 132.
[12] Braakman, Authenticiteit van Lieux d'Imagination, 18.
[13] Stijn Reijnders, 'Places of the Imagination. An Ethnography of the TV Detective Tour', *Cultural Geographies* 17 1 (2009) 4.
[14] Wilhelm Grimm and Jacob Grimm, *Kinder- und Hausmärchen* (1815) and Wilhelm Grimm and Jacob Grimm, *Deutsche Sagen* (1818).
[15] 'Deutsche Märchenstraβe … wo Märchen erlebbar werden', Website of Deutsche Märchenstraβe

footsteps of the famous brothers from Hanau, the birthplace of Jacob and Wilhelm Grimm, to Bremen the city of the Town Musicians."[16]

Interestingly, the cities or villages connected to the route present or brand themselves as places where visitors can experience fairy tales, legends or milestones from the Brothers Grimm lives. Businesspeople, city councils and other partner organisations usurp the stories and adapt the tales to their geographical place and in their specific vested interests. City councils, tourist offices, local historical societies, local bank branches, and small businesses are also involved. The involvement can increase tourism and bind a story to a specific place, making it hard for other cities to claim the same story.[17] Sometimes, places use legal support to legitimise their declaration through copyright and brand protection. However, not all local authorities do this, and when they fail to do so, the brand becomes open to grasps and rivalry. Places that have a great marketing team and financial resources are most likely to win this competition.

To come back to *The Little Mermaid* statue, Copenhagen relates itself to this story. There is no relationship between the fairy tale itself and Copenhagen since it is a fictional story. This phenomenon is what ethnological researcher Theo Meder calls: place branding.[18] It is a very local process where places distinguish themselves from others through cultural phenomena, folk tales or fairy tales and create their "brand."[19] However, what happens when multiple town councils or tourist organisations join forces and create routes that connect several brands and or lieux d'imagination?

Therefore, the central question of this thesis is: **To what extent do literary routes, such as Deutsche Märchenstraße, Sagenlandroute, and Fairy Tale Sculpture Route, contribute to narrative branding on a national (Germany), regional (Twente, the Netherlands), and local (Odense, Denmark) level?** This question asks for some clarifications. Firstly, literary routes are tracks created by tourist and marketing organisations for visitors, inspired by existing literature. For the Märchenstraße and Fairy Tale Sculpture Route, this sounds logical. They refer to the fairy tales by Brothers Grimm and H.C. Andersen. The Sagenlandroute differs since it represents oral folk tales such as sagas and legends in and around Twente. However, over the years, these stories were gradually written down. Some folklorist published magic tales from the beginning of the twentieth century. To illustrate, the *Overijsselsche Sagen* from 1914, and *Overijsselsch Sagenboek* from 1936.[20] For this thesis, I chose three routes that take shape in three different environments. Furthermore, all three

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https://www.deutsche-maerchenstrasse.com/assets/prospekte/imagebroschuere_de.pdf (11 April 2020).
[16] 'Image English Flyer Deutsche Märchenstraße', Website of Deutsche Märchenstraße', 2020. https://www.deutsche-maerchenstrasse.com/service/prospekte (15 March 2021).
[17] Theo Meder e.a., *Verhalen van Stad en Streek. Sagen en Legenden in Nederland* (Amsterdam 2010) 12.
[18] Theo Meder, 'Volkscultuur en Identiteit. Het Volksverhaal als Icoon van de Lokale Gemeenschap', *Levend Erfgoed* (February 2010) 14.
[19] Meder, 'Volkscultuur en Identiteit', 14.
[20] Josef Cohen, *Overijsselsche Sagen* (Amsterdam 1914) J.R.W. Sinnighe, *Overijselsch Sagenboek* (Zutphen 1936). T. Meder and C. Hendriks, *Vertelcultuur in Nederland. Volksverhalen uit de Collectie Boekenoogen ca. 1900* (Amsterdam 2005). Ted Timmerman, *Sagen uit Noordoost Twente* (Enschede 2008). Wiebe Hoekstra e.a., *Twentse Sagenroutes* (Enschede 1997).

narrate a brand on different geographical levels, making them interesting subjects for comparative analysis; hence, the choice for these three literary routes.

Secondly, the concept of narrative branding needs explaining. For clarification's sake, we turn to the Scottish social geographer and heritage planner Gregory Ashworth. He agrees with Meder that place branding creates uniqueness, "[…] which differentiates one place from others in order to gain a competitive brand value."[21] However, place branding doesn't suffice since these routes connect multiple places with different brands. In the volume 'The Need to Rethink Place Branding', Ashworth urges academics to think critically about place branding, especially since this concerns associations with placemaking elements.[22] Furthermore, the narrative branding takes place through "story-telling organisations, people, objects, and devices (going well beyond tourism offices).[23]

As will become apparent in chapter one, the fairy tale genre differs from other literary genres since it claims to have its roots in a traditional past: the authentic folk's history. Besides, most written fairy tales have their origins in the nineteenth-century romanticism. It has artistic elements that are deeply rooted in this period's romantic ambience which also tends to put a veil on nationalistic tendencies. 'Romantic Nationalism' is inherently connected to the creation and preservation of these tales.[24] Before we dive into the analysis of the three routes, it would be interesting to explore the following question: *What is the cultural-historical background of folk tales in Germany, The Netherlands, and Denmark? Did they fulfil any functions of Romantic Nationalism?*

The sub-question emerged out of the observation that the fairy tales adopted in the three routes originate from an era that saw the rise of romanticism, nationalism, and nation-states. The American professor of German literature, Jack Zipes, researches this topic particularly in regard to the Brothers Grimm. The Hans Andersen Centre in Odense and the Meertens Institute in the Netherlands have also done outstanding research on the subject.

It is essential to emphasise that contemporary narrative branding isn't the same as nineteenth-century Romantic Nationalism. Indeed, it has different purposes, goals, and results. To compare the two without caution would be anachronistic. Therefore, the second sub-question is: *How is literary heritage used for narrative branding purposes, and how are the three routes designed?* Here, the three routes will be analysed and compared. Firstly, I shall do this by looking into brochures, websites, marketing strategies, oral narratives, and visuals like pictures and videos. This step is important since

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[21] Gregory J. Ashworth, 'The Instrument of Place Branding. How is it done?', *European Spatial Research and Policy* 16 1 (2009) 9.

[22] Gregory J. Ashworth and Mihalis Kavaratzis, 'The Need to Rethink Place Branding' in: Gregory Ashworth e.a. ed., *Rethinking Place Branding* (2015) 1-3.

[23] Ashworth and Kavaratzis, 'The Need to Rethink Place Branding', 3.

[24] According to Joep Leerssen, Romantic Nationalism is "the celebration of the nation (defined in its language, history, and cultural character) as an inspiring ideal for artistic and intellectual expression; and the instrumentalization of that expression in political consciousness-raising." We will discuss this concept in the theoretical framework.
'Definition of the Term', Website of ERNiE Uva
https://ernie.uva.nl/viewer.p/21/56 (15 March 2021).

all these elements form the basis for the self-presentation of places, regions, and even nations. Moreover, visitors encounter this global image and take it home with them. The branding shapes the expectations and experiences of the tourist.[25] In return, depending on the extent which the expectations are met, they strengthen the narrative brand that is given to a place. Further, the three route organisations incorporate heritage institutions such as museums and UNESCO World Heritage into their route. Their presence enhances the narrative given by the tourist activity. Therefore, the last sub-question shall be: *to what extent are heritage institutions and organisations on a national, regional, and local scale involved in the fairy tale routes? And what are the effects of their involvement?*

      I chose three contrasting routes as case studies for my thesis. The Märchenstraβe is a popular and lengthy route.[26] In contrast, the regional route in Twente is not that popular nor as extensive as the former. The last route is the Fairy Tale Sculpture Route in Odense, Denmark. The tour uses a map and online web app. Tourists can experience the three routes differently, they can travel by car, bike, or foot. By analysing these three routes I aim to show how fairy tales are appropriated and used for commercial gain, while at the same time contribute to the representation or branding of a nation, region, or city. By giving a broad cultural historical perspective on magic tales in three different environments and hold them to scrutiny, I aim to add a new perspective to the heritage debate concerning literary tourism.

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[25] Ashworth and Kavaratzis, 'The Need to Rethink Place Branding', 4.
[26] Dorothee Hemme, 'Landscape, Fairies and Identity. Experience on the Backstage of the Fairy Tale Route', *Journal of Tourism and Cultural Change* 3 2 (2005) 71.

1 Theoretical framework

Over the years, many interdisciplinary academics have debated around the theme literary tourism. From literary scholars to heritage specialists, numerous dip their toes into this topic. The multidisciplinary nature of the discussions is not surprising because literary tourism and the heritage industry are connected. [27] To further complicate things, this thesis focusses on fairy tales which have a different origin than other literary genres. Therefore, it is important to highlight various aspects of the literary tourism phenomenon. Firstly, I will explore where fairy tales come from, and how they are related to Romantic Nationalism. Secondly, the origin of literary tourism and the concept of lieux d'imagination will be delved into. The last aspect will surround the fabrication of literary heritage today. These elements are essential in this theoretical framework since they will highlight the underlying processes taking place at what seems like innocent tourist attractions. In order to understand these problematic and highly debated concepts, it is important to ask the questions: *What is the cultural-historical background of folk tales in Germany, The Netherlands, and Denmark. Did they fulfil any functions of Romantic Nationalism?*

1.1.1 The making of a fairy tale

The Cambridge Dictionary defines fairy tale as: "a traditional story written for children that usually involves imaginary creatures and magic."[28] Even though it seems like a clear-cut definition, it is still problematic. Are all magical stories about creatures, fairy tales? Moreover, are the tales only meant for children? Defining a fairy tale is a difficult task, states Zipes. Firstly, its meaning and purposes have changed over time. Secondly, the audience has shifted. To illustrate, the first known fairy tale, written by the French author Catherine d'Aulnoy was *Contes de Fées*, meaning tales of fairies, from 1697. She read her stories to her salon members. In D'Aulnoy's stories, the fairies supported the protagonist. However, their hidden meaning was in fact to defy the catholic state ruled by absolute monarch Louis XIV.[29]

In line with the definition given above, the original fairy tale took place in a magical world with imaginary creatures. Having said that, the stories nevertheless contained d'Aulnoy's social and political environment. Furthermore, d'Aulnoy wrote her fairy tales for adults. She was inspired by mythical medieval figures such as Mélusine and Morgan le Fay, pointing to the fact that there were already fairy figures in French folklore before d'Aulnoy's fairies.[30] The American literary scholar

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[27] Catherine Palmer and Jacqueline Trivers, 'Introduction' in: Catherine Palmer e.a. ed., *Creating Heritage for Tourism* (London 2019) i.

[28] 'Meaning of Fairy Tale in English', Website of the Cambridge Dictionary https://dictionary.cambridge.org/dictionary/english/fairy-tale (7 August 2020).

[29] Jack Zipes, 'The Meaning of Fairy Tale within the Evolution of Culture', *Marvels & Tales* 25 2 (2011) 222-229.

[30] Zipes, 'The Meaning of Fairy Tale within the Evolution of Culture', 229-239. Mélusine and Morgan le Fay were the proto fairies in medieval France.

Ruth Bottigheimer explains a distinction concerning the fairy tale genre in her book *Fairy Tales. A New History*. "[…] Fairy tales were created within an oral ("pure" or "genuine") culture and were transmitted through oral cultures as "folk fairy tales" until they were written down by later authors, who collected them from the folk (but "contaminated" them in so doing)."[31]

For a long time, many academics agreed with this statement. In the nineteenth-century, linguists concerned themselves with and were interested in pure folk fairy tales. The idea that these tales descended from the traditional inhabitants gave rise to collecting folk tales, including fairy tales.[32] Folklorist believed that these stories would tell the folk's and their ancestors' real story. It wasn't just a matter of personal interest, but also the concern of an entire nation. Zipes names the nineteenth-century German linguists Wilhelm and Jacob Grimm as a prime example.[33] According to the Brothers, it was possible to establish a direct connection to their Germanic forefathers, seeing as the stories had not changed. Indeed, the same fairy tales were told by grandparents which their children then retold. Through oral transmission, stories could last for generations without alterations and descended almost untouched from their ancestors. It was therefore believed that these stories held traditional and authentic German values due to their age and constancy.

The Brothers weren't the only ones who believed in the continuity of fairy tales. The Dutch linguist Gerrit Jacob Boekenoogen believed that Germanic traces existed in 'Dutch' folk and fairy tales. He saw it as his folklorist duty to collect and preserve oral folk tales before they were lost.[34] The same goes for the Dane Mathias Winther. He thought that fairy tales offered proof that there was a national folk, whose original character could be found in the oral peasant tradition.[35] All three collectors and linguists wanted to collect, preserve, and distribute their national fairy tales. In 1812, the Brothers Grimm published their first edition of *Kinder- und Hausmärchen*. In 1823, Winther distributed twenty Danish tales he collected from oral sources.[36] Only Boekenoogen's work remained unpublished, as he died prematurely.

To this day, this continuity attracts scholars. In 2013, the English anthropologist Jamie Tehrani argued in his article 'The Phylogeny of Little Red Riding Hood' that some fairy tales do have a long cross-border history.[37] Through genealogical research, Tehrani shows that fairy tales are older

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[31] Ruth Bottigheimer, *Fairy Tales. A New History* (New York 2009) 6.
[32] According to Bottigheimer folk tales are stories that describe the familiar world of a village society with contemporary social morals. On top of this, the stories usually don't end well since they represent real-life struggles.
Ibidem, 4.
[33] Jack Zipes, *The Brothers Grimm*, 25-26.
[34] Theo Meder, 'Bio- en Bibliografisch Lexicon van de Neerlandistiek', Website DBNL, 30 July 2003 https://www.dbnl.org/tekst/anro001bioe01_01/boek004.php (21 September 2020).
[35] Mads Sohl Jessen, 'The Grimms as the Elephant in the Danish Fairy Tale Room. An interpretation of Hans Christian Andersen's Concept of a Future Community of Fairy Tale Readers' in: Anne Klara Bom e.a. ed., *Hans Christian Andersen and Community* (Odense 2019) 150-162.
[36] Cay Dollerup, 'Translation as a Creative Force in Literature. The Birth of the European Bourgeois Fairy-Tale', *The Modern Language Review* 90 1 (January 1995) 97.
[37] Jamshid J. Tehrani, 'The Phylogeny of Little Red Riding Hood', *pLoS ONE* 8 11 (November 2013) 611-636.

and more international than we would like to believe. According to him, *Little Red Riding Hood* has connections to Asia.[38] However, Bottigheimer refutes his methods. A broad perspective that promotes grand narratives results in the apparent elusiveness of the genre; she states. She even goes so far as saying that "folk invention and transmission of fairy tales has no basis in verifiable fact."[39] Hereby undermining Tehrani's research completely. Meder agrees, in his article, 'Sprookjes (R)Evolutie', he adds that Tehrani's perspective is a repetition of the nineteenth-century literary scholars. The notion that fairy tales survived uninterruptedly over centuries is outdated, in his eyes.[40] Furthermore, in another article, Meder states that the survival of oral tales is not likely. For fairy tales to survive over time, they cannot rely solely on oral tradition; they need to be interchanged with written sources. Otherwise, they won't stand the test of time.[41]

As has become clear, fairy tales differ from other genres because they have a sense of (be)longing to a long-lost past dating back to the original folk. However, fairy tales are not as traditional as the Cambridge Dictionary describes they are in fact relatively young. All in all, it is not easy to define the genre. Therefore, Bottigheimer prefers to categorise fairy tales as magic tales. However, it is a category that resembles legends, urban legends, religious tales, wisdom tales, and exotic oriental tales.[42] Docsvolksverhalen, a project from the Meertens Institute, offers a practical framework for fairy tales.[43] For them, it is traditional folklore that takes place in an unknown place at an unknown time. The narrative structure begins with a protagonist facing a problem that he or she needs to solve. The main characters face challenges during this quest overcome the dangers thrown at them. However, they can receive help from animals, magical creatures, and humans. Through the virtue of the protagonist, they can succeed. The stories commonly have a happy ending.[44]

1.1.2 Fairy tales as self-representation in the nineteenth century

The belief that fairy tales contained and preserved traditional and authentic stories dating from ancestral times, was widely accepted among scholars of the nineteenth century. Folklorist looked back on their folk's past through fairy tales and folklore. The idea of a traditional folk connected to a nation with geographical borders was a phenomenon that was closely related to nineteenth-century

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[38] Tehrani, 'The Phylogeny of Little Red Riding Hood', 611.
[39] Bottigheimer, *Fairy Tales*, 1.
[40] Theo Meder, 'Sprookjes (R)Evolutie', *Karakter. Tijdschrift van Wetenschap* 1 2 (14 December 2016) 20.
[41] Theo Meder, 'Nederlandse Sprookjes in de Negentiende en Twintigste Eeuw. Verteld, Verzameld, Gedrukt' in: B. Dongelmans e.a. ed., *Tot Volle Waschdom. Bijdragen aan de Geschiedenis van de Kinder- en Jeugdliteratuur* (Den Haag 2000) 32.
[42] Bottigheimer, *Fairy Tales*, 5-6.
[43] The Meertens Institute is a research institute of the Netherlands Royal Academy of Arts and Science. Here they study the diversity in language and culture in the Netherlands.
'Research and Documentation of Dutch Language and Culture', Website of Meertens Institute https://www.meertens.knaw.nl/cms/en/ (15 March 2021).
[44] 'Wat is een Sprookje?', Website of Docsvolksverhaal, 2020 http://www.docvolksverhaal.nl/index.php?option=com_content&view=article&id=19:wat-is-een-sprookje&catid=57:faq&Itemid=28 (7 August 2020).

nationalism. Nowadays, most scholars would agree that the nineteenth-century investigations into folklore were vehicles for nationalism in Western Europe.[45]

Before, historians gave much attention to nationalism and its influence on political dynamics. Now, academics agree that nationalism also had an essential effect on culture. The British professor of Politics, John Hutchinson, has given the use of culture for nationalistic purposes the name of 'cultural nationalism.' In his article 'Cultural Nationalism', he argues that culture was an extension of political nationalism and used to form a national collective identity, with the ultimate goal of creating a moral and patriotic community.[46] Here, he is in line with the British historian Benedict Anderson. In his book, *Imagined Communities*, Anderson argued that nations are created communities that are limited and sovereign. Imagined "because the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion."[47] Hutchinson uses this concept to argue that cultural nationalism concerns itself with meaning and identity. Here, he relies on the notion that nations aren't natural entities but that they are created through culture.[48]

The concept of cultural nationalism is attractive because it explains how culture can be a vehicle for political nationalism. However, this concept doesn't do enough justice to the artistic individuality of painters, scholars, authors, and folklorists. Secondly, it doesn't explain the interest in 'traditional' culture. Lastly, the argumentation follows a top-down model, however the Dutch historian Joep Leerssen offers a solution to this problem. Focussing on the romantic aspect of nineteenth-century nationalism, allows for a greater emphasis on the notion of interaction, rather than on its top-down dynamic. The term 'Romantic Nationalism' is more inclusive regarding our nineteenth-century folklorist than cultural nationalism. In the context of this thesis, Romantic Nationalism helps to understand why fairy tales relate to specific nationalities or regionalities. Besides, it explains also how this genre became so popular.

The sudden interest in folk culture and history in the romantic era was called the 'search of history', by the Dutch historian Marita Mathijsen.[49] She states that the search was an obsession with

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[45] Joep Leerssen, *De Bronnen van het Vaderland. Taal, Literatuur en de Afbakening van Nederland 1806-1890* (Nijmegen 2006) 7.
[46] John Hutchinson, 'Cultural Nationalism', Website of Oxford Handbook of the History of Nationalism, 1 March 2013
https://www-oxfordhandbooks-com.proxy.uba.uva.nl:2443/view/10.1093/oxfordhb/9780199209194.001.0001/oxfordhb-9780199209194-e-5#oxfordhb-9780199209194-div1-43 (12 May 2020).
[47] Benedict Anderson, *Imagined Communities. Reflections on the Origin and Spread of Nationalism* (London 2016) 4-5.
[48] Hutchinson, 'Cultural Nationalism', Website of the Oxford Handbook of the History of Nationalism, 1 March 2013
https://www-oxfordhandbooks-com.proxy.uba.uva.nl:2443/view/10.1093/oxfordhb/9780199209194.001.0001/oxfordhb-9780199209194-e-5#oxfordhb-9780199209194-div1-43 (12 May 2020).
[49] Maria Mathijsen, *Historiezucht. De Obsessie met het Verleden in de Negentiende Eeuw* (Nijmegen 2013).

the past. In that way, the nineteenth century thus differed from other historical periods. The awaking of historical awareness relates to romanticism. Academics describe romanticism as an artistic movement which values mysticality, history, nature, and the sublime. Romantic thinking was applied to every section of nineteenth-century society.[50] Leerssen sees Romantic Nationalism as the simultaneous fulfilment of art's creative and political potentials. He defines it as follows: "The celebration of the nation (defined by its language, history, and cultural character) as an inspiring ideal for the artistic expression; and the instrumentalization of that expression in ways of political conscience-raising."[51] In this perspective, nineteenth-century folklorists are perfect examples of Romantic Nationalist. Their search for national sources and interest in the traditional past was the inspiration behind their works. In Leerssen's article 'Notes towards a Definition of Romantic Nationalism', he advocates for romantic culture to act as an agent in the socio-political and institutional process of the nineteenth century.[52]

To support his argument, Leerssen refers to the Brothers Grimm and their works as true Romantic Nationalists. According to Leerssen, the Brothers believed in the "[…] reliance on a national psyche to identify cultural traditions and specificities […]" in their search for their Germanic forefathers.[53] Leerssen called this the belief in a *Volksgeist*. It can be retraced in the past, a unique *Geist*, with its own identity and traditions. Romantic Nationalism shows how a nation represented itself in the era of political nationalism. Leerssen states:

> "This national essence can be understood or intuited from its expressions in the collective history, the subsisting vernacular culture (always seen as a remnant from the primordial past), or its language. And from those abstractions, a very specific, concrete agenda, is derived concerning the empowerment of the 'nation' in the state's constitution and, more importantly, the geographical outlines of that state. Nationalism typically will try to align the borders of the state with the cultural footprint of the nation."[54]

Here, Leerssen turns the agency around: instead of following geography, the national borders followed cultural footprint. Literature and literacy were central agents in nation-states; in other words, they were not a result of, but were necessary in nation and identity building processes. It made citizens *feel* like they were part of that nation-state. Belonging is a historical product, cultivated to guide citizens through political uncertainties, says Leerssen. Folklore and magic tales were used and

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[50] Leon Rosenthal, *Romanticism* (New York 2008) 7.
[51] Toos Streng, 'Historische Roman en Nationale Romantiek in Nederland 1790-1899', *Tijdschrift voor Geschiedenis* 128 4 (December 2015) 600.
[52] Joep Leerssen, 'Notes towards a Definition of Romantic Nationalism', *Romantik* 2 (January 2013) 10-11.
[53] Leerssen, 'Notes towards a Definition of Romantic Nationalism', 19.
[54] Ibidem, 27.

appropriated to make inhabitants feel as if they were part of a community.[55] The influence of Romantic Nationalism is still visible today. For example, Hans Christian Andersen plays a vital role in the integration course in Denmark. Andersen and his works symbolise Denmark and Danish literature. For immigrants, if they want to become Danish citizens, it is crucial to know his existence and literature. It teaches them what it means to be a Danish citizen. Further, Andersen and his literature became a symbol of Denmark to international visitors.[56] Tourists who come to Denmark to experience Andersen and his works are literary tourists.

1.1.3 literary tourism and lieux d'imagination

The literary tourist industry has been growing over the last decades. Tourists from all over the world visit the former homes, places, and graves of their favourite authors. An example is the grave of Hans Christian Andersen in Assistens Kirkegård in Copenhagen. Every year, visitors pay their respects to this famous fairy tale writer and as time moved on, literary tourism expanded to other aspects of Andersen's life, books, and places.[57]

Madeleine Braakman discusses the development of literary tourism in her master thesis about the authenticity of lieux d'imagination in Verona, focussing on the tragedy of *Romeo and Juliet* written by Shakespeare in the sixteenth century. In her thesis, she showed that visiting a literary site is not a 'modern' phenomenon. Furthermore, she argued that historical authenticity wasn't a precondition for the tourists. By investigating travel journeys from the nineteenth century, she argues that elite travellers came to Verona for the sole purpose of visiting the house of Juliet and her tomb. The visitors weren't concerned with the historical authenticity of the story. Braakman relates this phenomenon to the *Invention of Tradition* theory of Eric Hobsbawm and Terence Ranger. By visiting these 'fictional' places, a continuity between the past and the present takes place. It was a site created to forget the turbulent contemporary times and escape to a timeless place.[58]

For fictional stories such as *Romeo and Juliet*, this fits perfectly. Even though it's a fictional story, readers can imagine them playing out in a previous historical time and place that exists or existed. This statement is in line with Watson's argumentation. Readers tend to connect literature to certain places or countries. When the number of visitors and popularity of literature increases, this can lead to the existence of, what Watson calls, literary countries: "The literary country represents a diffusion of characters and events drawn from the author's entire oeuvre across the whole range of

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[55] Leerssen, *De Bronnen van het Vaderland*, 14-16.
[56] Anne Klara Bom and Jacob Bøggild, 'Hans Christian Andersen and Community an Introduction' in: Anne Klara Bom e.a. ed., *Hans Christian Andersen and Community* (Odense 2019) 18.
[57] 'Hans Christian Andersen', Website of Assistens Kirkegard
http://assistens.dk/hans-christian-andersen-2/ (17 August 2020).
'The Historic Assistens Cemetery', Website of Assistens Kirkegard
http://assistens.dk/the-historic-assistens-cemetery/ (17 August 2020).
[58] Braakman, *Authenticiteit van Lieux d'Imagination*, 16-19.

realist settings that the author has exploited."[59] This way, fiction became connected to geographical locations and made it feel like a natural process. Not only for outsiders but inhabitants as well, explains Watson. To illustrate her arguments, she mentions the erection of Walter Scott's statue.[60] This monument, or lieux de mémoire, was created to connect the author to Scotland. The creation of literary countries took place in a time and environment where countries were geographically definable. This form of literary tourism and literary heritage creation could take place in the romantic nineteenth century.

Eventually, literary tourism developed itself into multiple sectors. With the decline of illiteracy, literature became cheaper. It was resulting in the fact that more literature became accessible to the masses. In the second half of the nineteenth century, in the Netherlands, Charles Perrault's fairy tales were distributed through cent prints.[61] However, as literacy grew, the lower classes weren't necessarily up and running to visit literary sites. In the twentieth century, a shift in tourists and tourism started to take place. The elite tourist had to make room for the working and middle-class visitors. For the industry itself, this meant providing experiences for the mass instead of the upper-class. Secondly, the literary tourism framework changed. It didn't involve just literary texts anymore, but illustrations, pictures, and later, films. This medium yielded another tourism that is focussing on the attraction of these tourists: media tourism. In this phenomenon, tourists interest themselves in fictional characters based on popular culture. Like tourism based on fictional literature, media tourism focusses on popular cultures such as fictional tv shows and movies and geographically defines them, states Reijnders.[62]

Media and literary tourism are popular because of its dichotomy between imagination and reality. At home, people appropriate media, and they create an imaginative picture. The image doesn't represent reality but their own imagination. Only a small part of the consumers decides to visit the physical places. When they arrive at these sites, they try to find references from their imagination in the real world. Here, the lieux d'imagination takes place. For tv-series and films this is relatively easy; however, literature leaves the imagination open. Local initiatives try to play into that elusive imagination and therefore involve themselves with the localisation process of popular stories.[63]

1.1.4 The fabrication of literary heritage tourism

Not many people shall disagree with the idea that magic tales are cultural heritage.[64] Firstly, the creation of a healthy community was already at the core of their existence. It gave an idea for what it

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[59] Watson, *The Literary Tourist*, 169-170.
[60] Sir Walter Scott (1771-1832) was a famous author born in Edinburgh.
'Scott Monument', Website of Edinburgh Museum
https://www.edinburghmuseums.org.uk/venue/scott-monument (18 August 2020).
[61] Tahlitha Verheij, 'Sadistische Stiefmoeders en Menseneters. De verassende Voorkeur voor Perrault' in: Jeroen Salman e.a. ed., *Sterke Verhalen. Vijf eeuwen en Vertelcultuur* (Utrecht) 137-141.
[62] Stijn Reijnders, *Plaatsen van Verbeelding, Media, Toerisme & Fancultuur* (Nijmegen 2011) 10-11.
[63] Reijnders, *Plaatsen van Verbeelding*, 24-27.
[64] Theo Meder, 'Nederlandse Sprookjes in de Negentiende en Twintigste Eeuw', 30-46.

meant to belong to a certain folk: how one should act. Secondly, it represented a folk lineage. "It contrives genealogies to satisfy mystique of lineages", as the American historian David Lowenthal expressed in 'Fabricating Heritage.'[65] Lastly, magic tales were deemed necessary enough to be preserved and remembered for future generations.[66] Therefore, fairy tales became canonised. Following the German archaeologist Aleida Assman, the canon stands for an active memory that defines and preserves the cultural identity. This memory, however, is selective and exclusive.[67] As it becomes clear by these statements, someone in power made these decisions.[68]

Cultural heritage entails both tangible-, the movable and underwater, and intangible heritage, oral traditions, performing arts, and rituals.[69] Intangible heritage plays a part in the construction of national, regional, and local identities. When people identify with such heritage, it results in an emotional relationship between them. Visitors want to experience and connect to it.[70] Over the years, magic tales have become both intangible and tangible at the same time. To illustrate, in 2004, the first edition of the *Kinder- und Hausmärchen* was appointed by UNESCO World Heritage.[71] The World Heritage organisation safeguards and carries a responsibility for the continuation of cultural heritage and their values. The downfall of this noble goal is the weight given to western European standards by the organisation. The nomination for cultural heritage has come together with a moral code and ideals that UNESCO World Heritage wants to spread worldwide. Through conventions, recommendations, and statements, they put moral and rhetorical pressure on countries. It is what the Icelandic linguist Valdimar Hafstein calls a patrimonial regime.[72]

Cultural heritage exists on different geographical scales, but before something becomes heritage, someone must claim it. Spectators can admire heritage when it is owned.[73] According to Lowenthal, heritage is the chief focus of patriotism and the prime lure of tourism.[74] When literary heritage is artificially linked to cultural identities, authorities can claim it. Communities regard

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[65] David Lowenthal, 'Fabricating Heritage', *History and Memory* 10 1 (Spring 1998) 12.
[66] Anne Klara Bom, 'Hans Christian Andersen between Community and Commons. The Ugly Duckling and the Fir Tree revisited' in: Anne Klara Bom e.a. ed., *Hans Christian Andersen and Community* (Odense 2019) 223.
[67] Marianne T. Stecher, 'Underground Andersen. Political Allegory and the Fairy Tale' in: Anne Klara Bom e.a. ed., *Hans Christian Andersen and Community* (Odense 2019) 259-260.
[68] Bom and Bøggild, 'Hans Christian Andersen and Community an Introduction', 10.
[69] 'What is meant by 'Cultural Heritage?', Website of UNESCO World Heritage, 2017 http://www.unesco.org/new/en/culture/themes/illicit-trafficking-of-cultural-property/unesco-database-of-national-cultural-heritage-laws/frequently-asked-questions/definition-of-the-cultural-heritage/ (7 September 2020).
[70] Hester Dibbets e.a., *Immaterieel Erfgoed en Volkscultuur. Almanak bij een Actueel Debat* (Amsterdam 2011) 21.
[71] 'Es war Einmal … Faszination Märchen', Website of Museum GRIMMWELT https://www.grimmwelt.de/programm/zusammenkuenftchen/es-war-einmal-faszination-maerchen/ (6 October 2020).
[72] Valdimar Tr. Hastein, *Making Intangible Heritage. El Condor Pasa and Other Stories from UNESCO* (Indiana 2018) 1-12.
[73] David Lowenthal, 'Fabricating Heritage', 18-19.
[74] David Lowenthal, *The Heritage Crusade and the Spoils of History* (New York 1996) ix.

'literary countries' as a possession over which they can define themselves.[75] When communities lay their claim, it is possible to commodify literary heritage.

Currently, the phenomenon of localisation and commercialisation of magic tales is called place branding. From a commercial and authority point of view, place branding practices is beneficial for several reasons. Firstly, for competition purposes, places become relevant and significant compared to others when they have a distinctive brand. It can bring financial, humane, and cultural resources. Secondly, the brand can practice as guidance for place development for it can represent the imaginative future. Thirdly, the brand binds organisations and businesses together and work as a collective framework. Lastly, it can offer a solution to place related problems. For example, it can enhance income by generating more tourism. As discussed in the introduction, the idea of place branding solely as a promotional strategy and identity claims cut too short in this thesis. Since the routes legitimise themselves through the fairy and magic tale framework. Furthermore, brand creators are multiple organisations and tourists who consume and determine the brand.[76] Therefore, narrative branding fits for it brings marketing, story, and tourism together in one concept.

Thus, the making of a fairy tale in the nineteenth century was closely related to Romantic Nationalism. Besides, the emergence of literary tourism in the nineteenth century was discussed. The development of literary tourism and what it entails grew over time in media tourism. Not only literature, but movies and tv series attract tourists as well. Lastly, in contemporary times authorities, businesses and local societies can use literary heritage for different purposes, such as to increase social cohesion and to enhance marketing. However, they can do this when they claim and appropriate cultural heritage. Thus, we have seen that the fairy tale developed from a political instrument (maybe even a weapon) into a more harmless tool to attract people to their country, region, or city.

1.2 Methodology

This thesis aimed to understand literary routes and their link to narrative branding on different geographical scales. In this thesis, three contrasting routes were investigated and compared through qualitative research. To answer the central question: *To what extent do literary routes, such as the Deutsche Märchenstraße, Sagenlandroute, and Fairy Tale Sculpture Route, contribute to narrative branding on a national, regional, and local level?* Theoretical and cultural-historical research was necessary to gain knowledge of the phenomenon literary tourism, magic tales' origin, and its effect on contemporary narrative branding in different environments. Here, I relied heavily on secondary sources. They helped to define concepts, adding depth, and enriching my understanding of these notions before starting my route analysis.

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[75] David Mclaughlin, 'Holmes as Heritage. Readers, Tourism and the making of Sherlock Holmes's England' in: Catherine Palmer e.a. ed., *Creating Heritage for Tourism* (London 2019) 91.
[76] Ashworth and Kavaratzis, 'The Need to Rethink Place Branding', 4-6.

During the comparative analysis, I relied on different approaches to collect my primary sources. First online archival work and discourse analysis were necessary to understand the three associations' purposes, marketing strategies and history. Unfortunately, not all their information was available online; therefore, email contact was necessary to answer my questions. Secondly, I conducted a visual route analysis. How were the routes designed, what do visitors see along the way, and what narrative do visitors consume through visual images and experiences? Since this thesis was written during the COVID-19 pandemic, the Märchenstraße and Fairy Tale Sculpture Route analysis was conducted online. The other route, the Sagenlandroute, I was able to conduct myself. For it was a good thing since the Sagenlandroute is differently promoted and marketed than the other two. Furthermore,the route is a work in progress, which resulted in less online information. Therefore, fieldwork was essential. Moreover, a survey was executed to gain more insight into the visitors' type and their experience.

Additionally, the fieldwork gave information about the narrative of the Sagenlandroute. The anonymous survey was in Dutch and had three parts: general information, imagination, and identity. In total, the survey asked 20 questions, consisting of 5 multiple-choice questions. In total, there were eight participants. All the participants conducted the Sagenlandroute. The contributor's number is low since the route isn't popular, and the global pandemic made it challenging to find participants. Therefore, I found most participants through social media. The survey took ten minutes of their time.

The analysis' methods were based on recurring narratives, images, and interpretation. To get a complete image of how narrative branding takes place through literary tourism, marketing objects and visual inquiries were essential. First, what is the narrative that attracts visitors to conduct this route, what is the narrative associations such as VisitOdense and VisitTwente want to sell? Brochures, promotional YouTube video's, websites, and travel booklets played a vital part in the analysis. Secondly, how the route supported this narrative was researched. Here, the analysis of lieux d'imagination, fairy tale experiences, cultural-historical and natural landscapes took place. Lastly, the involvement of heritage institutions was investigated. What is their involvement, and what do they present? What are the grand narratives visitors consume, beside the route narratives?

Using different approaches gave the inquiry into narrative branding the interdisciplinarity it needs. The topic asks for multiple angles and perspectives since it plays a part in multiple aspects of society. By investigating narratives brands on different geographical scales, it breaks the barriers of place branding. This way, the stories behind the visual can be analysed. Investigating different routes on different scales comes with some difficulty. The Märchenstraße is long, has an excellent marketing team, and financial resources. Furthermore, the route involves many businesses and people. In comparison the Fairy Tale Sculpture Route is walking distance, and has a great marketing team with many funds. However, the Sagenlandroute has minimal marketing and online information. The scales and the influences of the three routes differ from each other. However, through multiple approaches, the problem could be avoided.

2 Die Märchenstraβe where fairy tales come alive

"Es war einmal …" reads Jacob Grimm' impersonator in front of an audience.[77] This is the opening scene from Die Deutsche Märchenstraβe marketing video. The Grimm's lookalikes retell the *Kinder- und Hausmärchen* in a modern and yet old fashion. The actor's wear nineteenth-century male German fashion. The surrounding and actors create the illusion that the storytellers are the Brothers Grimm. However, the electrical lamps, microphones, modern langue, and the contemporary audience disrupt the image and reminds the viewer that it is a modern performance.[78] The duality between the imagination and reality is part of the route experience. In this chapter, the Deutsche Märchenstraβe is under investigation. Sources such as the Deutsche Märchenstraβe's online archive, marketing strategies, brochures, website www.deutsche-maerchenstrasse.com, logos, the route's narrative, and email contact with the association shall be examined. The route's analysis shall focus on lieux d'imagination, touristic activities, heritage institutions, UNESCO World Heritage, and German heritage management. By looking into the representation of fairy tales, I aim to answer the question: *How is literary heritage used for narrative branding purposes and how is the route designed?* And *to what extent are heritage institutions and organisations on a national, regional, and local scale involved in the route and what is the effect of their involvement?* Before we dive into the route analysis the association's history is given.

2.1 From Arbeitsgemeinschaft to Verein

On 4 April 1975, politicians, journalists, and people from the German tourist industry met in Steinau. During this meeting, they founded the consortium *Arbeitsgemeinschaft Deutsche Märchenstraße*. The initiative came from the former Minister of Foreign Affairs Herbert Günther. During his visit to Leningrad in 1973, he met a colleague who showed him a worn-out Russian translation of *Kinder- und Hausmärchen*. Thereafter, Günther realised the fairy tales' international value and fame. From then on, he pursued the tales and Brothers Grimm's promotion. However, his marketing effort wasn't for Germany but the for federal state of Hesse, the Brothers' birth state. During the founding years of the working group, other municipalities, businesses, tourist organisations, and individuals wanted to join. On 11 April 1975, the working group came into existence.[79]

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[77] Grafodesign, 'Die Deutsche Märchenstrasse – Eine Fabelhafte Reiseroute', Website of YouTube, uploaded 5 July 2016.
https://www.youtube.com/watch?v=_HRIcnRqqzc 0:00-0:06
[78] Ibidem.
[79] 'Einige (nützliche) Informationen zu Idee, Geschichte und Perspektiven der Deutschen Märchenstraβe', Website of Deutsche Märchenstraβe, 14 January 2014
https://www.archiv.deutsche-maerchenstrasse.de/assets/PressKit/Presse-Basis-Info+Presseinfo-Sagenhaft-Jubilum14.01.2014+04.05.2017.pdf (5 November 2020).
Heinrich Fischer was a politician from Kassel.

From the start, the route had competition. Sixty other tourist routes existed in West-Germany. To compete, the working group thought of four components to make the route more attractive. Firstly, the theme is the Brothers Grimm's legacy. The Brothers' immaterial cultural heritage is more challenging than culinary, material, or scenic topics since it lacks tangibility. Nevertheless, its elusive character makes room for the exploitation and extension. Businesses, societies, and city councils can pick a magic tale, or milestone in the Brothers lives and become a partner. Many places adopted a fairy tale sponsorship/godparenthood, or Märchen-Patenschaft, says the online marketing and communication manager, Sonja Henselmann. Cities or villages are responsible for their chosen tale and decide the representation's intensity. The working group doesn't interfere, except when asked.[80] Considering that the route offers several magic tales, the working group allowed for the inclusion of sagas, songs, and 'truthful' events. Hence, the name: Deutsche Märchenstraβe. Märchen, Sagen, Legenden.[81] Nonetheless, the German cultural anthropologist Dorothee Hemme argues that many plausible partners saw the working group's potential and wanted to join forces. Not all places had a direct connection to the Brothers' legacy. Therefore, an extension of the theme was necessary.[82]

Secondly, the street enhances the localisation of magic tales. "Obwohl sich Märchen nicht lokalisieren lassen, wies ihnen das Volk in der Blütezeit der Romantik, Schauplätze zu."[83] As discussed in the theoretical framework, localising magic tales and literature was a practice in the nineteenth century. To illustrate, some of Grimm's magic tales were geographically defined. *Frau Holle* fluffed her pillows in Werraland, and the *Bremer Town Musicians* travelled to Bremen.[84] The working group incorporated existing literary countries and promoted the creation of fairy tale brands for marketing purposes.

Thirdly, representing Frankfurt am Main to Sea as romantic and magical. The route passes half-timbered towns in Hesse and the Weser Uplands. Cities and villages known for their medieval buildings, Weser Renaissance architecture or neo-gothic houses are included such as Alsfeld, Hannoversch Münden, and Nienburg. The route passes historical and architectural highlights in Bad Oeynhausen Baths, Buxtehude, and Gudensberg to complement the fairytale-like ambience.[85]

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[80] Email Contact with Sonja Henselmann Online Marketing and Communication Manager of the Deutsche Märchenstraβe, *Master Thesis – Märchenstraße* (18 November 2020).
[81] Eberhard Michael Iba, *Die Deutsche Märchenstraße. Eine Sagenhafte Reise vom Main zum Meer* (Hamelin 2011) 12.
Jacob Grimm and Wilhelm Grimm, *Deutsche Sagen. Herausgegeben von den Brüdern Grimm* (Berlin 1816)
Jacob Grimm and Wilhelm Grimm, *Deutsche Sagen. Herausgegeben von den Brüdern Grimm. Zweiter Teil* (Berlin 1818).
[82] Dorothee Hemme, *Märchenstraße - Lebenswelten. Zur kulturellen Konstruktion einer Touristischen Themenstraße* (Göttingen 2007) 36-38.
[83] 'Einige (nützliche) informationen',
https://www.archiv.deutsche-maerchenstrasse.de/assets/PressKit/Presse-Basis-Info+Presseinfo-Sagenhaft-Jubilum14.01.2014+04.05.2017.pdf (5 November 2020).
[84] Ibidem.
[85] Ibidem.

Lastly, the working group saw tourism potential in northwest Germany. Most travellers visited the Rhine region and southwest Germany. The route was an opportunity to open northern Germany to tourism. It would enhance tourism in villages and places practically unknown to tourists.[86] The German National Bureau for Tourism supported the idea. The board saw the route as an addition to the existing tourist route: 'Romantischen Straβe.' The bureau is still a partner of the Deutsche Märchenstraβe.[87]

Since 2007, the working group reorganised to an eingetragener Verein or registered association "[..] whose object is commercial business operations acquires legal personality, for lack of special provisions under federal law, by a state grant. The grant is in the power of the Land in whose territory has its seat."[88] According to the association's press releases from 2014, the shift enhanced its tourism potential. The association is flexible to the tourist industry's changing environment and can adjust the route's theme more accordingly. [89] According to Henselmann, the reason for the reorganisation was to act as an independent legal entity.[90] Nevertheless, reorganisation was necessary since the working group was almost bankrupt. Now, the association benefits from volunteers. The local inhabitants' engagement plays a prominent role in its existence.[91] They provide activities as storytellers, theatre plays, re-enactors, and visual staging. To illustrate, in 1996, Mr Uffelman, a citizen from Hofgeismar, created the character Dietrich the seven-hundred-year-old knight, that provides tours in Reinhardswald. Nowadays, Uffelman works for Hofgeismar's tourist bureau.[92]

After reorganising, the Deutsche Märchenstraβe grew. The association has seventy-one partners, reached a global reputation, organises workshops, events, guided tours, cooperates with camper companies, and has a unique relationship with Asian travel agents.[93] Unfortunately, the association doesn't have a valid guest count of trips motivated by magic tales, says Henselmann.[94] However, this statement is debatable since the association knows the downloaded brochures' amount and types of guests. The categories are traditional civilians, middle-class families, and liberal intellectuals.

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[86] Hemme, 'Landscape, Fairies, and Identity', 71.
[87] 'Einige (nützliche) Informationen',
https://www.archiv.deutsche-maerchenstrasse.de/assets/PressKit/Presse-Basis-Info+Presseinfo-Sagenhaft-Jubilum14.01.2014+04.05.2017.pdf (9 November 2020).
[88] 'German Civil Code BGB. Title 2. Subtitle 1 Associations. Section 22 Commercial Association', Website of Bundesministerium der Justiz und für Verbraucherschutz
https://www.gesetze-im-internet.de/englisch_bgb/englisch_bgb.html#p0063 (10 November 2020).
[89] 'Einige (nützliche) Informationen'
https://www.archiv.deutsche-maerchenstrasse.de/assets/PressKit/Presse-Basis-Info+Presseinfo-Sagenhaft-Jubilum14.01.2014+04.05.2017.pdf (12 November 2020).
[90] Email Contact, *Master Thesis – Deutsche Märchenstraβe* (18 November 2020).
[91] Hemme, *Märchenstraβe - Lebenswelten*, 32-35.
[92] Regina F. Bendix and Dorothee Hemme, 'Fairy Tale Activists. Narrative Imaginaries along a German Tourist Route', *Folkloristika Svetur* XXI XXVIII (2004) 188-190.
[93] Deutsche Märchentraβe, Geschäftsbericht 2019. Eckdaten gegliedert nach Arbeitsbereichen, 2019, 1-5.
[94] Email Contact, *Master Thesis – Deutsche Märchenstraβe* (18 November 2020).

The first group are married couples between the ages of sixty and seventy-five. They want to relive childhood memories and experience them with their grandchildren. The second group are parents, between thirty and forty years old, with young children. Their motive is to escape their daily lives and experience fun activities with their children. The last, are unmarried couples between the ages of thirty and forty-five. Their reasons vary from personal education, authentic experience, and inspiration. They usually visit natural parks.[95] The most popular places are Kassel, Hamelin, and Sababurg. In the podcast *(R)auszeit*, the press spokeswoman Brigitte Buchholz-Blödow claims that there is something to do for everyone.[96]

Tourists tend to reconduct the route, states Buchholz-Blödow. The route's narrative is multi-layered, and it offers multiple activities and sights. Therefore, after conducting the route, visitors didn't see everything.[97] Deutsche Märchenstraβe is a popular tourist attraction. In 2016, the street won the European Chinese Tourists welcoming award. Moreover, the German Tourist Board mentions the fairy tale route in their unsupported survey of the top 100 sights in Germany. Currently, the route's placement is forty-four.[98]

2.2 The narrative of the German Brothers Grimm and the Fairy Tale Route.

The Brothers' representation as important German historical figures is essential for the Deutsche Märchenstraβe since "it was through the sites where the famed collectors and editors of 'folk literature' [Brothers Grimm] had lived and worked the route receives its real legitimation."[99] It is their milestones that is the route's framework. As mentioned in the previous chapter, the Grimm's wanted to "trace and grasp the essence of cultural evolution and to demonstrate how natural language, stemming from the needs, customs, and rituals of the common people, created authentic bonds and helped forge civilized communities."[100]

In Germany, the Brothers are a symbol of German identity. They were the founders of German antiquity studies, linguistic, and philology. Today, their efforts created Germany's image as a place where traditions and history are preserved. In 2004, the application for UNESCO Immaterial Heritage List, Hesse and the German federal government gave many reasons why the *Kinder- und Hausmärchen* deserved this nomination. The Brothers ideal was to politically unify Germany and to

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[95] Deutsche Marchenstraβe, Marketingplan 2020-2025. Beschluss der Mitgliederversammlung vom 24.10.2019-, 24 October 2019, 30-35.

[96] Holger and Marc, 'Podcast (R)auszeit. Der Hin und Weg Podcast, Episode 24 Deutsche Märchenstraβe', 2 October 2020, 13:00-14:05 and 19:10-19:51

[97] Hemme, *Märchenstraßen – Lebenswelten*, 32.

[98] The Deutsche Zentrale für Tourismus conducts the annual survey. The data used here dates from 2019/2020. Over 13 000 people filled out the survey.
'Die beliebtesten Reiseziele 2019/2020', Website of German Travel Attractions, 2020 https://www.germany.travel/de/microsite/top-100/germany-travel-attractions.html (1 December 2020).

[99] Hemme, 'Landscape', 72.

[100] Jack Zipes, 'Two Hundred Years after Once Upon a Time. The Legacy of the Brothers Grimm and their Tales in Germany', *Marvels & Tales* 28 1 (2014) 65.

create the "[…] the principle of liberty founded upon law and history."[101] Here, the Grimm's symbolic meaning becomes more than two romantic fairy tale collectors. They represent German nationality and democracy.

The association narrates the Brothers as outstanding romantic German authors and academics. Visitors follow their footsteps by visiting the Grimm's milestones during the route. The route incorporates birthplace, childhood home, studies, careers, and achievements. These milestones take place in picturesque villages and grand cities where romanticism and the Weser Renaissance prevail. This way, the street invites global visitors to immerse themselves into the Brothers Grimm's world, German fairy tales, sagas, legends, and authentic German life.[102]

However, it's a framework. The Deutsche Märchenstraβe's promises visitors they will experience real-life fairy tales and magical places. The brochure's cover page states that through this route, fairy tales come alive. The route guarantees: "The gateway to a world where fairy tales can be personally experienced."[103] The possibility of meeting real-life magical characters, sleep in the castle of princes and princesses, dine with storytellers, and gaze at monuments, addresses the visitors' imagination.[104] The confrontation between visitors and magic tales leads back to the Grimm's footsteps since they encountered and hunted fairy tales only two hundred years prior. For visitors, to repeat the same experience seems to break the barrier between the past and the present, and visitors find themselves in a magical world. However, travellers break the spell when they move to different places by car, public transports, or bikes. Moreover, Deutsche Märchenstraβe's history plays a role in the route's narrative. The brochures, travel booklet, and website mention the association's history. The accentuation of their forty-five years of existence gives legitimacy to its existence. For half a century, the association is the only one who offers these fairy-tale-like experiences to travellers, which makes it unique.[105] Furthermore, it is the longest car route in Germany.

2.3 Eine fabelhafte Reiseroute

The Deutsche Märchenstraβe passes five states: Hesse, Niedersachsen, Nordrhein-Westfalen, Thüringen, and Bremen.[106] Since 2001, Hesse created a private and public partnership named: GrimmheimatNordHessen. The GrimmHeimat is a brand that promotes and market the region of north

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[101] 'Memory of the World. Kinder- und Hausmärchen (Children's and Household Tales) (Germany) REF N° revised version of July 2011', Website of UNESCO, 2011 http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CI/CI/pdf/mow/nomination_forms/Germany_Grimm_rev.pdf (5 January 2021).
[102] Deutsche Märchenstraβe, Hintergrund-Informationen zur Deutschen Märchenstraβe als Ferienstraβe, Netzwerk und Marke, 20 August 2018, 1-4.
[103] 'Image English Flyer Deutsche Märchenstraβe', Website of Deutsche Märchenstraβe', 2020. https://www.deutsche-maerchenstrasse.com/service/prospekte (15 March 2021).
[104] 'At a Glance. The Brothers Grimm', the English Website of Deutsche Märchenstraβe https://www.archiv.deutsche-maerchenstrasse.de/en/brothers-grimm/at-a-glance/ (17 December 2020).
[105] Iba, *Die Deutsche Märchenstraβe*, 12-19.
[106] See appendices figure 2.

Hesse. Furthermore, it is a cooperation between five counties, municipalities, local businesses, and tourist marketing.[107] They work together to create economic opportunities and identification.[108] The brand lays a legal claim to Grimm's symbol and meaning. The Deutsche Märchenstraβe is a partner of the GrimmHeimat. Most of the milestones and magic tales take place in and around Hesse.

In total, the route consists of sixty-five places and sites.[109] To represent all places, the Deutsche Märchenstraβe created a unifying logo. Since 2008, they use a fairy's emblem. The character wears a crown and has a heart-shaped body; wears a neckless with five dots, possibly referring to the five states. The fairy is a natural identifier that symbolises all the real places and the magical dream world.[110] The association stresses the importance of magic tales through the subtitle: Märchen, Sagen, Legenden. Besides the fairy's impartiality, it represents another aspect: travelling. Journeys are part of fairy tales, therefore also of this thematic route. It is a personal voyage through a fairy-tale-like world through Germany. Moreover, the route is a one-way expedition, with a beginning and an end. Therefore, the Märchenstraβe is a 'street' because it gives the impression of a one-way movement in the landscape. Besides, it's a motion in the minds of the travellers.[111] The beginning and an end to a fairy tale.

During the route, visitors pass villages, cities, natural parks, and attractions. The travel booklet categorises them into three subgroups: Brothers Grimm's milestones, places from *Kinder- und Hausmärchen*, and sagas, legends, and songs.[112] The analysis adds two additional categories: cultural- (castles and half-timbered houses) and natural landscapes. Both add value since they express romanticism, imagination and nostalgia.[113] The association explains that the fairy tale route's character is in the magic tales' diversity and the cultural and natural landscape. The route passes UNESCO World Heritage Kellerwald-Edersee national park and Wilhelmshöhe in Kassel. Furthermore, seven castles are stopping points in Weserbergland. This area contains the mountains and hilly regions on both sides of the river Weser. "Without palaces, castles, and monasteries, the world of fairy tales and legends would be incomplete, as would the German Fairy Tale Route."[114]

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[107] 'Regionalmanagement Nordhessen GmbH', Website of Region North Hesse
https://www.regionnordhessen.de/regionalmanagement/ueber-uns/?L=636 (18 January 2021).
[108] 'GrimmHeimat NordHessen. Eine starke Marke für eine starke Region', Website of Region North Hesse, 2016
https://www.regionnordhessen.de/regionalmanagement/dachmarke-grimmheimat-nordhessen/?L=416 (12 January 2021).
[109] Figure 4 in the appendices mentions all the 65 places.
[110] Hemme, *Märchenstraße – Lebenswelten*, 78-79.
See appendices figure 1.
[111] Ibidem, 28.
[112] Iba, *Die Deutsche Märchenstraße*, 5-7.
[113] Märchenstraβe, Marketingplan 2020-2025, 1.
[114] The quote is translated into English. The German quote is: "Ohne Schlösser, Burgen und auch Klöster wäre die Welt der Märchen und Sagen unvollständig – und die Deutsche Märchenstraße auch."
'Burgen & Schlösser', Website of Deutsche Märchenstraβe
https://www.deutsche-maerchenstrasse.com/erleben/maerchenhafte-ausflugsziele/burgen-schloesser#c1059 (11 January 2021).

The categories described are guidelines for the route's analysis. Often, sites cross these categories. Besides, the route doesn't offer a hierarchical order. It is geographically defined because it is a one-way street from Hanau to Bremer Haven. The brochure illustrates the alternation between these subgroups: a pink thread leads the way from Kassel to Hanau, to *Red Riding Hood* in Alsfeld, straight to Urwald Sababurg. Back to Steinau, showing the evil queen.[115] The analysis below breaks down the subgroups.

2.3.1 The Brothers Grimm's milestones

The Deutsche Märchenstraβe starts in Grimmheimat's Hesse in Hanau, the Brothers' birthplace. The route begins at the Grimm's national monument at the Neustädt Marktplatz from 1869.[116] The statue stands in front of the Baroque town hall, which shows the importance and political power the city dedicates to the Brothers. The city's connection to the authors is unmistakable. Hanau trade marketed the name 'Brüder-Grimm-Stadt' Hanau in 2006. The European Union Harmonization Office Alicante approved and allocated the trademark.[117] The trademark is EU protected and managed. For this reason, no other village or place can brand itself as a 'Brüder-Grimm-Stadt', except for Steinau an der Straβe who has the same rights since 2007. Both municipalities present their towns as the Brothers' hometown. Hanau and Steinau live up to their brand. The towns organise a Brothers Grimm festival and fairy tale tours. Museums such as Philipspsruhe and Brothers Grimm House offer expositions about their lives and works.[118] The booklet informs that the towns date back to the High Medieval Period. Half-timbered houses, palaces with weir systems, and city walls present their long lineage. [119]

The next stop is Marburg. Here, the Brothers studied with Professor Carl von Savigny between 1802 and 1806.[120] The travel booklet dates Marburg's history back to the ninth and tenth century. In 2012, the municipality placed *Cinderella's* slipper in front of the Marburg castle for the Brothers

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[115] See appendices figure 5.

[116] See appendices figure 6.

[117] 'Hanau und die Grimms. Die Brüder Grimm – Universalgelehrte und Sprachforscher', Website of Municipality Hanau
https://www.hanau.de/sehenswert/die-brueder-grimm/hanauunddiegrimms/index.html (17 December 2020).
The EU Harmonisation office Alicante is now known as the European Union Intellectual property office.
See appendices figure 7.

[118] 'Historisches Museum Hanau Schloss Philippsruhe/GrimmsMärchenReich', Website of Deutsche Märchenstraβe
https://www.deutsche-maerchenstrasse.com/poi/historisches-museum-hanau-schloss-philippsruhe-grimmsmaerchenreich (17 December 2020).

[119] 'Bruder-Grimm-Stadt Steinau an der Straβe – Märchen werden Wirklichtkeit', Website of Deutsche Märchenstraβe
https://www.deutsche-maerchenstrasse.com/orte/steinau-an-der-strasse (17 December 2020).

[120] Professor Carl von Savigny (1779-1861) was a historian and jurist.
Iba, *Die Deutsche Märchenstraβe*, 50-59.

Grimm's two-hundredth anniversary.[121] Other reminders of the Brothers' presence in Marburg are the Grimm-Dich-Pfad and Haus der Romantik's exhibition.[122]

After their studies, the Brothers moved to Kassel, which is Deutsche Märchenstraβe's capital. The brochure shows that Kassel is a critical stop by illustrating the neogothic Löwenburg castle on the flyer's cover page. On the castle's stairs, *Cinderella* rushes down, and she loses her slipper.[123] The museum, GRIMMWELT exhibits the first and second edition of *Kinder- und Hausmärchen*. Moreover, there is an annual Brothers Grimm summer festival, a fairy tale Christmas market, and shops that sell Grimm pralines and souvenirs.[124] Furthermore, Kassel offers several neogothic and Baroque buildings. Moreover, Kassel's municipality and the state Hesse own two UNESCO World Heritage objects. The first is the *Kinder- und Hausmärchen*; the second is Bergpark Wilhelmshöhe. In the park, visitors find art, architecture, and culture that inspired Jacob and Wilhelm Grimm during their thirty years in Kassel, states the association.[125]

The last milestone is in Göttingen. Here, the Brothers worked as librarians and wrote *Deutsche Grammatik, Reinhart (Reineke) Fuchs*, *Deutsche Mythologie*, and the third edition of *Kinder- und Hausmärchen*. Furthermore, in 1837 the Brothers signed a petition with five other professors (Göttinger Sieben) to protest King Ernst August I of Hannover, who breached the constitution according to the Seven. It resulted in their resignation. However, the Brothers' tide turned in 1848 when they were part of the Frankfurter Nationalversammlung.[126] There is a memorial plaque in Goetheallee No. 6 and the historical library honours their presence. Additionally, there are fairy tale experiences such as the Göttinger Puppet Theatre Days perform Grimm's fairy tales.[127] Besides, there is the *Goose Girl's* fountain. She plays a vital role for students; after passing an exam, it is customary to kiss her cheek.[128]

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[121] 'Marburg and Kassel. A Tale of the Brothers Grimm', Website of Discover Germany, 8 December 2012 https://www.dw.com/en/marburg-and-kassel-a-tale-of-the-brothers-grimm/a-16424331 (21 December 2020). See appendices figure 8.

[122] 'Marbuger Froschkönig', Website of Municipality Marburg https://www.marburg.de/portal/seiten/marburger-froschkoenig-900001774-23001.html?rubrik=900000059 (11 January 2021).

[123] 'Image English Flyer Deutsche Märchenstraβe', Website of Deutsche Märchenstraβe', 2020. https://www.deutsche-maerchenstrasse.com/service/prospekte (15 March 2021). See appendices figure 3.

[124] 'Kassel – Stadt der Brüder Grimm und Hauptstadt der Deutschen Märchenstraβe', Website of Deutsche Märchenstraβe https://www.deutsche-maerchenstrasse.com/orte/kassel (21 December 2020).

[125] 'UNESCO-Welterbe Bergprak Wilhelmshöhe', Website of Deutsche Märchenstraβe https://www.deutsche-maerchenstrasse.com/poi/bergpark-wilhelmshoehe (21 December 2020).

[126] 'Märchenhaftes Göttingen', Website of Göttingen Tourismus https://www.goettingen-tourismus.de/erleben/ausfluege-und-region/maerchenhaft (21 December 2020).

[127] 'Göttingen – Stadt, die Wissenschaft', Website of Deutsche Märchenstraβe https://www.deutsche-maerchenstrasse.com/orte/goettingen (21 December 2020).

[128] 'Das Gänseliesel auf dem Marktbrunnen ist seit 1901 das Wahrzeichen der Universitätsstadt Göttingen', Website of Deutsche Märchenstraβe https://www.deutsche-maerchenstrasse.com/poi/gaenselieselbrunnen (21 December 2020).

2.3.2 Places from the *Kinder- und Hausmärchen*

Some stops represent tales from *Kinder- und Hausmärchen*. These places are a lieux d'imagination for *Little Red Riding Hood, Cinderella, Rapunzel, The Bremer Town Musicians*, *Snow White and the Seven Dwarfs*. The cities and villages authorities that assume parenthood of these tales are: Trendelburg, Polle, Alsfeld, Schwalmstadt, Bad Wildungen, Hessische Lichtenau/Bad Sooden-Allendorf, Buxtehode, Hofgeismar, and Bremen. At these places, the visitors' imagination comes together with physical sites where fairy tales occur. Besides tales, villages, regions, and cities offer half-timbered houses, Baroque and Weser Renaissance architecture.

The booklet describes small villages and cities as influential towns dating from the High Medieval Period. Its remnants are the half-timbered houses, castles, and ruins. One place renowned for its preservation management is Alsfeld. Visitors see half-timbered houses dating from the fourteenth to the nineteenth century.[129] Alsfeld represents the tale *Little Red Riding Hood*. The annual herb and fairy tale day organisation accentuate the link between the tale and the city.[130] Further, the Schwalm region claims the story on historical grounds. The traditional regional costume inspired the Brothers; they named the protagonist after the attire.[131] The dress plays a role in the fairy tale's transmission onto visitors. Other places around the Schwalm region, that claim *Red Riding Hood* use the same attire. The repetition confirms that this region is the tales' birthplace. Close to Alsfeld is Rotkäppchenland. In this natural landscape, visitors encounter Red Riding Hood on her way to her grandmother's house.[132] The cultural landscape, half-timbered houses, and historical places come add to the visitors' imagination. The fairy-tale-like landscape and forest enhance the magical experience.[133] Other picturesque villages that use Red Riding Hood's image are Schwalmstadt, Homberg (Efze), and Neukirchen.[134] In the Schwalm region in Hesse, there is no competition between these places for the fairy tale.[135]

Close to Rotkäppchenland lies Bad Wildungen. The medieval Spa resort appropriates *Snow White and the Seven Dwarfs*.[136] The local tourist information offers guided tours to persuade the visitors that *Snow White* grew up chateau Friedrichstein. The historical *Snow White* was Margaretha von Frederick Stone, a count's daughter, who was poisoned by her stepmother. Additionally, the

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[129] Iba, *Die Deutsche Märchenstraße*, 44-45.

[130] 'Alsfeld – Historisch Märchenhaft. Lebendig!', Website of Deutsche Märchenstraße
https://www.deutsche-maerchenstrasse.com/stationen/alsfeld (22 December 2020).

[131] See appendices figure 9.

[132] 'Grimm Heimat Nordhessen. Rotkäppchenland', Website of Rotkäppchenland
https://www.rotkaeppchenland.de/ (23 December 2020).

[133] 'Konfirmationsstadt Schwalmstadt – Märchenhaftes Fackwerk mit Märchenfiguren mitten im Rotkäppchenland', Website of Deutsche Märchenstraße
https://www.deutsche-maerchenstrasse.com/orte/schwalmstadt (23 December 2020).

[134] 'Märchenhaft. In der Heimat der Brüder Grimm', Website of Municipality Alsfeld
https://www.alsfeld.de/tourismus/ (23 December 2020).

[135] 'Grimm Heimat Nordhessen. Rotkäppchenland',
https://www.rotkaeppchenland.de/ (23 December 2020).

[136] Iba, *Die Deutsche Märchenstraße*, 95-97.

dwarves come from a miner village close to the city, Bergfreiheit. Here, young children, who wore pointed caps as protection, mined for gold.[137] The Baroque and medieval architecture determines Bad Wildungen's street view.

Not every place can claim a fairy tale on historical grounds, they use a different tactic. These places use monumental buildings for their creation of a lieux d'imagination. Hofgeismar does this with the Sababurg castle. The renovated medieval Sababurg castle represents the tale *Sleeping Beauty*. The castle offers fairy tale experiences such as theatre plays, a restaurant, and a hotel. The rose garden adds to the magical environment. Around the castle, visitors experience more fairy-tale-like activities. In Reinhardswald, Dietrich the Knight offers magic tale tours in the forest.[138] Another place of imagination is medieval Trendelburg. The picturesque country region represents *Rapunzel*. The story plays out in the Rapunzel Tower of Hotel Burg Trendelburg. Every Sunday, Rapunzel lets down her hair from this tower. Visitors can eat and sleep in the fortification, and it offers romantic scenery with dreamy nooks, crannies, half-timbered houses, and historical monuments. They add to the fairy tale ambience. Moreover, the village centre offers an annual fairy tale light festival, and visitors can follow a fairy tale lantern path.[139] The last monumental lieux d'imagination is Polle's ruined fortress that refers to *Cinderella*. In the fortress lies a golden slipper to remind visitors of the tale. Yearly, the local theatre group performs the story in the fort's ruins. Polle's authorities created a *Cinderella* room to strengthen the relationship between Polle and the fairy tale. The room shows the stove and pigeon house from the tale. Here, the original Grimm's text is available for visitors. Polle is a picturesque city with historic houses and other monuments referring to the town's long lineage influences the fairy tale feeling.[140]

Another tactic to create a lieux d'imagination is through statues. For example, Hessische Lichtenau, *Frau Holle*'s city, fabricated the Frau Holle-Park. In this park, visitors experience the fairy tale by walking through the gate and encounter several statues from the story.[141] Close to the park is the Frau Holle's museum.[142] Additionally, the half-timbered houses remind visitors of the town's seven-hundred-year history. Besides, Lichtenau, Bremen started their fairy tale tourist adventure in

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[137] 'Besucherbergwerk Bergfreiheit', Website of Deutsche Märchenstraße
https://www.deutsche-maerchenstrasse.com/poi/besucherbergwerk-bergfreiheit (28 December 2020).
[138] 'Hofgeismar – Überraschend, Lebendig, Vielfaltig', Website of Deutsche Märchenstraße
https://www.deutsche-maerchenstrasse.com/orte/hofgeismar (21 January 2021).
See appendices figure 10.
[139] 'Trendelburg-Märchenhafte Natur im Diemeltal erleben', Website of Deutsche Märchenstraße
http://www.deutsche-maerchenstrasse.com/orte/trendelburg (21 January 2021).
See appendices figure 10.
[140] 'Polle – Märchenhaft historisch mitten im Weserbergland', Website of Deutsche Märchenstraße
http://www.deutsche-maerchenstrasse.com/orte/polle (21 January 2021).
See appendices figure 10.
[141] 'Die Deutsche Märchenstraße – Eine fabelhafte Reiseroute'
https://www.youtube.com/watch?v=_HRIcnRqqzc (21 January 2021). 2:20-2:23.
[142] 'Hessische Lichtenau – Tor zum Frau Holle-Land', Website of Deutsche Märchenstraße
https://www.deutsche-maerchenstrasse.com/orte/hessisch-lichtenau (21 January 2021).

1953. Gerhard Marcks erected *The Bremer Town Musicians* sculpture on the market square in front of the city hall. The statue became the fairy tales' symbol in Bremen. From then on, fairy tale references extended in the city. The Bremer Loch plays the town musician's song, and an annual festival celebrates the tale. Aside from the fairy tale, the Hanseatic city offers two UNESCO World Heritage sites: The Weser Renaissance Town Hall and the Roland Statue. They are both popular touristic attractions. Moreover, the Dom Saint Petri, Böttcherstraβe, Schnoorviertel express the richness and the Hanseatic history of the city.[143]

The last approach is performance. In Buxtehude, the last stop in the *Kinder- und Hausmärchen* subgroup, the fairy tale transmission of *The Hare and the Hedgehog* occurs through performance. The municipality and Buxtehude's fairy tale society present the tale through plays, ballet performances and guided tours. In hedgehogs' costumes, the guides lead visitors through the town.[144] These performances link tourists' imagination to specific places.[145]

2.3.3 Sagas, Legends and Songs

The third subgroup is magic tales and songs. Villages and cities not directly related to the milestones or *Kinder- und Hausmärchen* fall into this category. The marketing attempts put into magic tales' branding varies. Places such as Hamelin, Bodenwerder, Nienburg, and Hannover Münden put energy into the marketing of magic tales. Other communities accentuate other magical facets.[146] Medieval half-timbered houses, Baroque and Weser Renaissance architecture, and natural landscape refer to northern Germany's romantic character.

Bodenwerder presents the historical character, Baron von Münchhausen. The Baron's narrative comes from the book *Münchhausens Abenteuer*.[147] The municipality and local tourist bureau go all out concerning Münchhausen representation in Bodenwerder. The 'lying Baron' lives on through re-enactment, museums, several statues, and wall paintings.[148] The provincial capital Nienburg goes to the same extent for *Ich bin die kleine Nienburgerin* folksong.[149] The Nienburgerin's statue stands in front of the post office, where they play the song three times a day. Besides the monument, the city offers other magic tours to visitors who want to immerse themselves in an enchanted past.[150] In Hannover Münden. the travelling *Doctor Eisenbart* is present and very active

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[143] Iba, *Die Deutsche Märcehnstraβe*, 247-255.
See appendices figure 11.
[144] See appendices figure 12.
[145] Bendix and Hemme, 'Fairy Tale Activists', 188.
[146] Ibidem, 186.
[147] Rudolph Erich Raspe, *Münchhausens Abenteuer. Die fantastischen Erzählungen vollständig aus dem Englischen übersetz* (Berlin 1774).
[148] 'Bodenwerder – Fantasie, Abenteuer und Unglaubliches', Website of Deutsche Märchenstraβe https://www.deutsche-maerchenstrasse.com/orte/bodenwerder (22 January 2021).
See appendices figure 13.
[149] Folksong from Niedersachsen. H. Ziegler, *Ich bin die kleine Nienburgerin*.
[150] 'Nienburg/Weser – die Liebens und Lebenswerte Weserstadt', Website of Deutsche Märchenstraβe https://www.deutsche-maerchenstrasse.com/orte/nienburg/weser (22 January 2021).

through reenactors. Visitors can come to his weekly consultation. Furthermore, they can conduct several fairy tale hiking trails. Picturesque half-timbered houses and Weser Renaissance's buildings, the Weser river make it a charming city, states the Deutsche Märchenstraβe.[151]

Another famous magic tale location is Hamelin, the city of *The Pied Piper*. Every Sunday, the city organises an open-air play where eighty actors in historical costumes perform the magic tale. Every day, *The Pied Piper* chime plays thrice from the renaissance Hochzeitshaus. Moreover, the story is the city's symbol. Further, Hamelin has other magical features. The restored picturesque sandstone and half-timbered houses date from the sixteenth and eighteenth century. Small side streets and the historical surroundings enhance the fairy tale feeling. Furthermore, the Weser Renaissance's architecture dating from the sixteenth and seventeenth century determines Hamelin's street view.[152]

Other places and small villages barely touch upon magic tales. Their assets are other aspects that the route also promotes, such as on half-timbered houses, Weser renaissance, romantic and sublime nature, castles, or other fortified buildings. For example, Bad Karlshafen, Bad Oeynhausen and Bad Sooden-Allendorf. The landscape offers tourists a magical and fairy tale environment.[153]

2.3.4 Natural landscape

The route passes several national parks. The natural travel destinations contribute to the route's diversity and its romantic feel. The alternation between cities, picturesque villages, and nature enhances this ambiance: natural park Hessischer Spessart, Naturpark Lahn-Dill-Bergland and UNESCO World Heritage natural park Kellerwald-Edersee and Wilhelmshöhe. In natural environments the magic tale experience differs from the other places. Here, imagination and senses play a critical role. Fields, meadows, forests, and streams are settings where magic tales could take place. Here, hikers can daydream, imagine princesses walking through the woods, and magical creatures luring behind the trees. Nature offers a peaceful experience compared to the cities. Fairy tale activities in the natural park are guided tours and fairy tale performances.[154]

2.3.5 Cultural landscape

Cultural landscapes can enhance the imagination and magical ambiances. Medieval castles, palaces,

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See appendices figure 14.

[151] 'Hann. Münden – Fachwerkstadt an den drei Flüssen & Heimat des märchenhaften Dokter Eisenbart', Website of Deutsche Märchenstraβe
https://www.deutsche-maerchenstrasse.com/orte/hann-muenden (22 January 2021).
[152] 'Hamelin. City of the Legendary Pied Piper', Website of Sieben Schloesser
https://www.sieben-schloesser.de/en/hamelin-city-legendary-pied-piper/ (23 January 2021).
See appendices figure 15.
[153] 'Herbstein – Vulkanisch, Geschichtsträchtig, Märchenhaft', Website of Deutsche Märchenstraβe
https://www.deutsche-maerchenstrasse.com/orte/herbstein (22 January 2021).
[154] 'Freiensteinau', Website of Deutsche Märchenstraβe
http://www.deutsche-maerchenstrasse.com/orte/freiensteinau (21 January 2021).
See appendices figure 16.

and ruins speak to visitors. The medieval half-timbered houses and impressive Baroque or Weser Renaissance buildings add to the romantic feelings that this route promotes. During the Märchenstraβe visitors encounter thirty-two cultural landscapes.[155] The route highlights seven castles that enhance this feeling. Since 2019, the cooperation The Seven Castles in the Weser Hills are an official partner to the association. These chateaus are Bevern castle, Bückeburg palace, UNESCO Heritage Corvey Abbey, Fürstenberg castle, Hämelschenburg palace, Caste Pyrmont, and Schlosshotel Münchhausen. In the Weser Region, these palaces transfer concepts as timelessness and mysticality. Some castles are a hotel; visitors can experience how princess and princesses slept.[156] The enchantment of royal palaces in Weser Renaissance style, close to the Weser, enhances the fairy tale imagination. Besides palaces, almost all destinations have half-timbered houses. Places such as Frankenberg, Grebenstein, Wolfhagen, Schieder-Schwalenberg, and Schwalmstadt offer these renovated characteristic houses and small cobbled streets. These elements give the impression that time stands still.[157]

2.4 Die Deutsche Märchenstraβe and the heritage industry

Hemme states in her book *Märchenstraβe* that the Deutsche Märchenstraβe became part of the heritage industry in 2004. The year *Kinder- und Hausmärchen* became UNESCO World Heritage.[158] However, the association commodified the Brothers' legacy way earlier. Moreover, the Märchenstraβe passes several heritage institutes, UNESCO World Heritage, and other cultural heritage sites. The association uses the Brothers' literature to attract visitors and promote other German cultural heritage. However, not for preservation reasons but for financial gain; heritage becomes an industry. Comparable to other literary tourism, the association relates to nostalgia and history. The British anthropologists Catherine Palmer and Jacqueline Trivers call this retrochic: "Aesthetic use of the past to persuade people in the present to purchase or experience a range of commercial products and cultural experiences."[159] Deutsche Märchenstraβe sells the German nineteenth-century and medieval past on top of Grimm's literary heritage. Literary tourism relates to reviving the imagined and remembered past. In this sense, it appropriates literary heritage and defines specific communities; it can claim and define a particular place, region, and nation.[160]

The association incorporates heritage institutions and objects into their fairy tale routes narrative. The Deutsche Märchenstraβe doesn't guard it. The federal law concerns itself with the

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[155] 'Burgen & Schlösser der Grimmheimat Nordhessen', Website of GrimmHeimat
https://www.grimmheimat.de/kultur-entdecken/burgenundschloesser (22 January 2021).
See appendices figure 17.
[156] Brochure Sieben Schlösser im Weserbergland, January 2020.
[157] 'Frankenberg – Fachwerkstadt mit 10 Türmen', Website of Deutsche Märchenstraβe
http://www.deutsche-maerchenstrasse.com/orte/frankenberg-eder (21 January 2021).
See appendices figure 18.
[158] Hemme, *Märchenstraβe – Lebenswelten*, 51-53.
[159] Palmer and Trivers, 'Heritage for Tourism', 6.
[160] Mclaughlin, 'Holmes as Heritage', 90-91.

protection of tangible cultural heritage. "If it is particularly significant for the cultural heritage of Germany, its Länder or one of its historical regions and thus formative for Germany's cultural identity and if its removal would be a significant loss for Germany's cultural heritage so that keeping in the federal territory is of outstanding cultural public interest" it becomes cultural propriety.[161] The states are responsible for the registration procedure.

In Germany, states' authorities and the national government take responsibility for protecting and preserving German national heritage. The Federal Commission for Culture and Media (BKM) concerns itself nationally with cultural institutes and essential sites for Germany. The BKM, states, and municipalities work together as partners; promotes and offers financial aid to cultural institutes and projects. Cultural heritage is vital since art and culture make people feel significant, according to the prime minister.[162] Therefore, the federal and national government invest in the state's cultural institutions.

As discusses, the route passes several World Heritage sites. Firstly, the Bremen Town Hall and Roland monument became UNESCO World Heritage in 2004. Both stand for civic autonomy and market rights; they represent independence and freedom. In 2011, Kellerwald-Edersee became UNESCO World Natural Heritage for its "Beech Forests of the Carpathians and Ancient Beech Forests of Germany."[163] Besides the natural park, the Bergpark Wilhelmshöhe in Kassel got a World Heritage title in 2013. In their nomination, not the prosperity of democracy but the absolute monarchic power in Europe in the seventeenth century is celebrated. Moreover, it's a unique monumental water structure, and its colossal architectural setting makes it a masterpiece of the Baroque and romantic period, states the application.[164] A year later, Civitas Corvey in Höxter received a UNESCO World Heritage nomination. The Westwork shows ecclesiastical architecture from the Romanesque and Gothic period, reinterpreted in the Baroque narrative. Moreover, the monastery was a religious expression and an instrument to secure sovereignty; the development of the country.[165]

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[161] 'Chapter Two, Part One, Section 7. Entry in a Register of Cultural Property of National Significance', Website of Bundesministerium der Justiz und Verbraucherschutz' http://www.gesetze-im-internet.de/englisch_kgsg/englisch_kgsg.html#p0013 (10 November 2020).
[162] 'Im Bund mit der Kultur. Kultur- un Medienpolitiek der Bundesregierung', Website of Bundesregierung, 2020 https://www.bundesregierung.de/resource/blob/992814/1794438/9c3d28605ea14193e6bb63f899d54b47/im-bund-mit-der-kultur-2020-download-bkm-data.pdf?download=1 (16 November 2020) Page 12.
Full quote from Angela Merkel: "Kunst und Kultur sind es, die den Menschen ganz wesentlich ausmachen. Sie geben uns ein Gefühl dafür, wo wir herkommen, wo wir zu Hause sind und wie sich unsere Identität zusammensetzt."
[163] 'UNESCO World Natural Heritage', Website of Waldecker-Land https://www.waldecker-land.com/waldecker-land/nature/kellerwald-edersee-national-park-with-unesco-world-natural-heritage.html (7 December 2020).
[164] 'Bergpark Wilhelmshöhe', Website of UNESCO International, 2013 https://whc.unesco.org/en/list/1413/ (21 December 2020).
[165] 'Carolingian Westwork and Civitas Corvey', Website of UNESCO International, 2014 https://www.whc.unesco.org/en/list/1447 (23 January 2021).

The Deutsche Märchenstraβe passes these World Heritage sites. Interestingly, these places were part of the route before their nomination. Besides tangible cultural heritage, the association engages in intangible cultural heritage protection and distribution. From the national perspective, literature is valuable and an important cultural phenomenon. The federal government finances most literary museums, libraries, and archives. Securing, preservation, and safekeeping for the future generation is the main goal for the Bund. Here, the government realises the importance of cultural heritage in the creation of the German identity. Therefore, they want to protect German cultural heritage. Manuscripts, archives and books are cultural heritage and part of their cultural memory. They hold information about German ancestors, the right and wrongs in past German society, and give an impulse for the future.[166]

The association agrees with the federal government. In their statute, they want to preserve and valorise German magic tales and the Brothers Grimm's cultural heritage.[167] Over the years, the association initiated projects such as organising the *Kinder- und Hausmärchen* anniversary in 2012-2015 and the German Sagas' anniversary between 2016 and 2018. Further, they produced the travel booklet and various narrative hikes. However, currently, the association isn't processing preservation tasks as systematically.[168]

Thus, it leaves no doubt that the association is part of the heritage industry. Heritage sells; it goes beyond the visible tourist attractions. Heritage does something with visitors. "Heritage is not only something to be visited it can also be part of everyday life; it can be bought and installed in your own home."[169] The route advertise the German fairy tales and magic tales to visitors. Through narrative branding, the association can sell the cultural heritage to its visitors. The Deutsche Märchenstraβe actively localises folklore, and make them accessible to visitors. Tourists can experience them in contemporary times. Hemme calls this a romantic thrust that is inherently connected to the foundation of the fairy tale route. In an unpublished manuscript, Heinrich Fischer explained that "Märchen [Fairy Tales] was meant to stand for a romanticism that had nearly faded away […]"[170] Here, we can conclude that besides the enhancement of tourism, there was another goal for preserving these magic tales.

The localisation of the magic tales was step one. In cooperation with local authorities, societies, and individual initiatives, the association can enhance the fairy tale narrative. They need to work together. Otherwise, the German cultural heritage cannot be sold convincingly. Through guided

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[166] 'Im Bund mit der Kultur', Website of Bundesregierung https://www.bundesregierung.de/resource/blob/992814/1794438/9c3d28605ea14193e6bb63f899d54b47/im-bund-mit-der-kultur-2020-download-bkm-data.pdf?download=1 (17 November 2020).
[167] Deutsche Märchenstraβe, Deutsche Märchenstraβe e.V.: Satzung, 21 October 2019, 1.
[168] Email Contact, *Master thesis – Märchenstraβe* (18 November 2020).
[169] Palmer and Trivers, 'Heritage for tourism', 20.
[170] Hemme, 'Landscape', 72.

tours, theatre plays, monuments, heritage institutions magical experiences are sold to travellers. Further, the cultural and natural landscapes show a romantic landscape. The route meanders through hilly landscapes and river valleys, passing picturesque half-timbered towns, castles, and palaces. The route binds places and landscapes together in which magic tales are rooted. Throughout this route visitors, can experience these tales. The image of a romantic Germany arises in the visitors' imagination through the castles, fortresses, half-timbered houses, and forests. The marketing essence and value for further development lie with the fairy tales' reception and its meaning. The Deutsche Märchenstraβe offers dreams, literature, fantasy, and enjoyment.

3 Twenteland - Sagenland?

In 1937 a promotional article in the *Leeuwarder Nieuwsblad* described the region of Twente as a Sagenland. A place with many folklore, hospitality and culture, a true "Eldorado for tourists, because of its wonderful nature", stated the Federative Society for Tourist Traffic Oost-Twente.[171] Over the years, local tourist bureaus tried to brand Twente as a Sagenland through magic tale routes. An example was the Sagensafari made by the tourist office Overijssel.[172] The notion that Twente is a region where old traditions and folklore are better preserved comes from preservation strategies in the nineteenth century. The regional authorities and societies preserved folklore and 'authentic' custom and saw them as a way to recognise their language, culture, and identity. Other provinces such as Limburg and Friesland did the same. According to Meder, these provinces felt the need to protect them from other dominating cultures such as Holland.[173]

Twente's representation as to the opposite of grand cities such as Rotterdam and Amsterdam, the marketing team VisitTwente uses still. Big cities stand for fast industry and rapid change, while Twente seems to restrict development purposefully. The Dutch countryside promotes peace, nature, leisure, and a connection to the past. Twente offers residents and visitors time to reflect and wind down. This timelessness results in the preservation of folklore.[174] The combination of picturesque villages, natural and cultural landscape support this statement, states VisitTwente. Visitors can experience this timelessness through the one-hundred-twenty kilometres Sagenlandroute through northeast Twente.

In this chapter, the Sagenlandroute will be analysed through the route's narrative, the websites https://www.visittwente.nl/, https://www.visitoost.nl, and https://www.anwb.nl, travel booklets such as *Twentse Sagenroutes* and *Sagen uit Noordoost Twente*, and tourist information. Secondly, the route's narrative through lieux d'imagination, statues, cultural and national landscapes, and visitors' experience will be discussed. Lastly, the involvement of national monuments, Natuurmonumenten,

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[171] 'Een Nieuwe Toeristenkaart van Friesland', *Leeuwarder Nieuwsblad. Goedkoop Advertentieblad* (26 April 1937). https://www.delpher.nl/nl/kranten/view?query=Toeristenkaart+van+Friesland&coll=ddd&sortfield=date&page=1&facets%5Bperiode%5D%5B%5D=2%7C20e_eeuw%7C1930-1939%7C1937%7C&identifier=ddd:010743881:mpeg21:p013&resultsidentifier=ddd:010743881:mpeg21:a0177&rowid=2 (15 March 2021).
English translation: "Aan de Oostelijke grenzen. Trotsch op Hollands oud verband. Ligt in Overijssels dreven 't Onvolprezen Twenteland. Sagenland met veel folklore, centrum van industrie, land van een geweldig streven met Tubanters poëzie poëzie. Gastvrij Twente, zoo eenvoudig Maar toch trotsch op zijn cultuur. Eldorado voor toeristen, door de heerlijke natuur."
[172] 'Ongehoord. Sagensafari Willem de Ridder', Website of VPRO, 28 February 1995 https://www.vpro.nl/speel~POMS_VPRO_631488~sagensafari-willem-de-ridder-ongehoord~.html (2 July 2020).
[173] Meder, 'Nederlandse Sprookjes in de Negentiende en Twintigste Eeuw', 34.
In this chapter the category magic tales is more suitable since the Sagenland presents sagas, legends, and ghost stories.
[174] Hoekstra, *Twentse Sagenroutes*, 4-5.

Landschap Overijssel, and other heritage institutes shall be mentioned. By investigating these sources, the questions: *How is literary heritage used for narrative branding purposes, and how is the Sagenlandroute designed?* And *to what extent are heritage institutions and organisations on a national, regional, and local scale involved in the route and what is the effect of their involvement?* Shall be answered.

3.1 From ANWB to Autonetwerken Twente and VisitTwente

In the early nineteen-sixties, the Dutch government requested the ANWB to create touristic motor routes utilising hexagonal signposts. The aim was to divert recreational motorists from the highways to provincial roads to guarantee normal passaging. The routes offered motorist regional information safely, without asking for pre-informative knowledge. The routes have stops at touristic highlights, resorts, and natural landscapes.[175] In a cooperation between the ANWB and the Overijssel's provincial authorities, they created the Twenteroute. The route passed through the region and presented touristic highlights and nature. In 1971, after the provincial authorities' insistence, the ANWB decided that the Twenteroute needed revision. Following the minutes of the provincial council meeting in Overijssel, the route was too long. Therefore, the route was cut in two, in a northeast part: the Noord Twenteroute, and a southern part: the Zuid Twenteroute.[176]

The Noord Twenteroute was the predecessor of the Sagenlandroute. The signposts actively stimulated the motorist to stop multiple times and endorse in other activities. Stopping points offered hiking trails and the possibility to visit valuable landscapes and other regional highlights. For this reason, Overijssel's authorities created picnic places, parking spots, and day-trip camping spaces. The State Secretary for Culture, Recreation and Social Work offered a government grant to finance these needs.[177]

In the nineteen-nineties, the name changed from Noord Twenteroute to Sagenlandroute. From then on, the consummation of magic tales became part of the route.[178] The ANWB mentions that Twenteland is a Sagenland because Twente's residents' collective imagination contains tales about Witte Wieven, Hell Hounds, Ghost Hares, and many more. These creatures haunted the beautiful forests and gently sloping hills in Twente. However, the Sagenlandroute wasn't the only one with a magic tale theme. In the nineteen-nineties, the tourist office Overijssel offered ghost tours and bicycle

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[175] 'ANWB behoudt Toeristische Autoroutes', Website of ANWB, 3 November 2015
 https://www.anwb.nl/over-anwb/anwb-actueel/persinformatie/persberichten/2015/151103-anwb-behoudt-toeristische-autoroutes (29 January 2021).
[176] ANWB B.V., 'Noord-Twenteroute en Zuid-Twenteroute', *De Kampioen* (March 1971) 189.
Twente is a region in the province of Overijssel.
[177] Provinciale Staten van Overijssel, 'Notulen van de Vergadering Provinciale Staten van Overijssel van 14 juni 1972', Nr. 74 – 2.
https://www.delpher.nl/nl/boeken1/gview?query=Notulen+van+de+Vergadering+Provinciale+Staten+van+Overijssel+van+14+juni+1972&coll=boeken1&identifier=AKNMVVmtgogC&rowid=1 (29 January 2021).
[178] 'Toeristische Autoroutes vernieuwd', *De Kampioen* 113 12 (December 1998) 67.

routes in northeast Twente.[179] As well as the Sagensafari, which was very popular. Here motorist conducted a magic tale route and received information from his or her GPS or cd. The latter offered Legend Tripping: visiting places for their connection to folk tales by car.[180] A few years later, the ANWB adopted a new logo for its touristic route's signposts, the Sagenlandroute included, that is still visible today.[181]

Due to significant budget cuts in the management and maintenance costs of the ANWB, many signs disappeared. However, the Overijssel's provincial authorities stepped in and shared the responsibility for the Sagenlandroute with the ANWB.[182] The authorities delegated tasks such as touristic routes' preservation, recreation, and creation to Routenetwerken Twente. The Routenetwork oversees hiking trails, cycling, and car routes in Twente. It is a small marketing team with three hundred volunteers. Their three goals are creating experiences for tourist and recreationists, stimulating the (leisure) economy, and motivating Twente's inhabitants to exercise.[183]

The Routenetwork is part of a grander marketing team named VisitTwente, deputised from MarketingOost. First VisitTwente is a marketing organisation from Twente. They invest in regional marketing to give the regional economy a sustainable impulse. MarketingOost, on the other hand, is an association that offers marketing expertise and knowledge to sustain and strengthen Overijssel's regional economy through destination marketing.[184] For Sagenlandroute's analysis, the first marketing organisation is essential.

VisitTwente created the project '*Landgoed van Twente*', or estate of Twente, to promote Twente's inhabitants' lifestyle and mentality. The project has six principles: promoting one regional brand, collaboration, development by entrepreneurs, touristic brand marketing, lower implementation costs. And lastly, the creation of stability, efficiency, and quality on a local level. VisitTwente complements Twente's economic reinforcement through binding, branding, and securing. They mostly fulfil an intermediary role between governmental authorities and small businesses. VisitTwente specialises in leisure economic activities. Leisure is the time not occupied by work, sleep, and other basic needs. Free time spend on excursions, visits, or holidays is leisure. These facets are vital for the Overijssels' authorities. They want to attract businesses and visitors while spreading a positive attitude to their inhabitants. The authorities want to realise an irresistible Overijssel with a healthy sector and

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[179] ANWB BV., 'Twenteland, Sagenland', *De Kampioen* (May 1996) 74-75.
[180] Meder e.a., *Verhalen van Stad en Streek*, 16.
[181] 'Toeristische Autoroutes Vernieuwd', 67.
[182] 'Bewegwijzeringsborden Toeristische ANWB-Routes in Twente blijven', Website of RTV Oost, 3 november 2015
https://www.rtvoost.nl/nieuws/230187/Bewegwijzeringsborden-toeristische-ANWB-routes-in-Twente-blijven (29 June 2020).
[183] 'Over Ons. Routenetwerken Twente', Website of VisitTwente
https://www.visittwente.nl/routes-Twente/Over-ons/ (29 January 2021).
[184] 'Neem de Tijd in Twente. We hebben toch Zat', Website of VisitTwente
https://marketing.visittwente.nl/ (29 January 2021).

enough employment opportunities.[185] The provincial authority is an essential client to the organisation. The region Twente and province Overijssel provide seventy-five per cent of their income. The other twenty-five per cent comes from entrepreneurs that become a partner.[186]

Twente's leisure economy attracts mostly Dutch, German, and Belgian visitors.[187] To define their guests, VisitTwente uses age segmentation. Three types of Dutch visitors are the most common: the style finder, the insight finder, and the connection finder. The first group visits Twente most often. They are confident and goal-oriented recreationists. The style finder wants to escape their busy daily schedules, and relax during their spare time in luxury.[188] For the second group, free time is precious and spent wisely. They visit cultural heritage institutes such as museums. Furthermore, this group enjoys the natural landscape and its hiking possibilities. They sleep in chain hotels and Bed & Breakfasts.[189] The last group is active. The connection finder appreciates hikes and cycling through nature. They don't stay in one place; they sleep at a campsite or hotel.[190]

However, Sagenlandroute attracts another tourist's type: day-trippers. Since is short, visitors conduct the route in three hours. They don't bring much financial income to the leisure industry. With luck, visitors stay for lunch or dinner and stay the night. These visitors come from in and around Twente or the urban agglomeration. Day-trippers are couples or families. Sagenlandroute offers them guidance through forests, meadows, and fields. These day-trippers want to enjoy a relaxing drive through the cultural and natural landscape of northeast Twente. The route offers them a purpose and Twente's cultural heritage at the same time.[191]

3.2 Magic tales around every corner in northeast Twente?
Routenetwerk Twente manages the Sagenlandroute. However, the organisation refers to the ANWB website for further information. The ANWB explains that northeast Twente is a valuable cultural landscape that preserves old customs and traditions. Therefore, Twenteland is a Sagenland. These magical stories live on in the varied landscape, its historical objects, and elements. Forests, meadows, and fields intersected by small rivers and streams enhance Twente's mythical ambience, according to

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[185] Marloes J.A. Kolenbrander, 'Leisure Kans Regio Twente. Leven Erfgoed in Twente', *Saxion Kenniscentrum Hispitality* (29 January 2010) 2.S
[186] 'Twente', Website of MarketingOost
https://www.marketingoost.nl/nl/regio-en-stadsmarketing-2/twente/ (29 January 2021).
See appendices figure 19.
[187] Anneke van Mispelaar and Lesly Walet, 'Wij zijn Twente. Update Visie Vrijetijdseconomie Twente', Website of Regio Twente, October 2015
https://www.regiotwente.nl/images/website/over_regio_twente/Visie_VTE-1dec2015_definitief.pdf (29 January 2021).
[188] 'Stijlzoekers', Website of Leefstijlvinder
https://leefstijlvinder.nl/leefstijl/stijlzoekers/ (29 January 2021)
[189] 'Inzichtzoekers', Website of Leefstijlvinder
https://leefstijlvinder.nl/leefstijl/inzichtzoekers/ (29 January 2021).
[190] 'Verbindingszoekers', Website of Leefstijlvinder
https://leefstijlvinder.nl/leefstijl/verbindingszoekers/ (29 January 2021).
[191] See appendices for survey. Part one question two, page 107.

the ANWB. There are several highlights along the route, according to the ANWB. From watermills, hall house farms, and chapels to the picturesque textile village Borne and Ootmarsum's open-air museum.[192] The website displays two photographs that symbolise Twente and its mysticality. The first illustration portrays an old hall house or *hallenhuis*. In these buildings, families lived with their animals in one living space. Visitors find hall houses scattered around northeast Twente. In Ootmarsum open-air museum, visitors can admire the insight of these characteristic houses.[193] The second image shows the sixteenth-century Singraven Watermill. The mill is a Dutch national monument and knows world fame through the paintings of Jacob van Ruisdael and Meindert Hobbema dating from the seventeenth century.[194] Even though the mill symbolised a typical Twente's watermill, its regionality portrayed in the paintings represent the Dutch Golden Age. The ANWB monument sign and the national monument emblem decorate the mill and remind visitors of its national importance. Moreover, it makes the monument part of Dutch heritage instead of the regional.

Furthermore, the ANWB website refers to two other websites for information about the route: www.vvvborne.nl and www.ootmarsum-dinkelland.nl. Interestingly, only the latter gives more information about the Sagenlandroute. The Ootmarsum website informs readers by referring to a blog from Maudgeniet. Maud and her partner rented an old-timer and drove through northeast Twente. Maud describes, they saw meadows, farms, watermills and enjoyed small villages.[195] Here, Ootmarsum's website accentuates experiencing Twente's landscape while at the same time promoting a partner company nostalgischrijden.nl. For Ootmarsum's tourist office, magic tales do not play an essential role in their narrative of the Sagenlandroute.

Besides the local tourist bureaus in Borne and Ootmarsum, VisitTwente offers little more information. They state that the Sagenland area is over 40 000 hectares and is a vital cultural landscape in northeast Twente. This region preserves traditions and customs better than anywhere else. For example, the tale Devil in the cowhide and many other magic tales live on in Twente's villages.[196] Lastly, the Routenetwerk Twente gives some information on the physical map. Visitors can purchase it in the local tourist offices in Twente. The back of the map adds that Twente's landscape offers an enjoyable experience. Forests, weeding, and fields intersected by streams alternate continuously. Further, Twente's sloping north-eastern part created by the penultimate ice age charms, states Routenetwerk Twente. Besides the natural environment, Twente's residents influence the landscape

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[192] 'Sagenlandroute', Website of ANWB
https://www.anwb.nl/eropuit/dagje-uit/autoroute/sagenlandroute (30 January 2021).
[193] 'De Bommelas', Website of NatuurMonumenten
https://www.natuurmonumenten.nl/natuurgebieden/buurserzand/monument/de-bommelas (30 January 2021).
[194] Mirjam Enzerink, 'Met de Kracht van Water', *SeasonsLandgoederen* 162-171.
See appendices figure 20.
[195] Maudgeniet, 'Touren door Twente met een toffe Oldtimer!', Website of Ootmarsum-Dinkelland, July 2017
https://www.ootmarsum-dinkelland.nl/30982/810/Ootmarsum-Dinkelland-ontdekken/ (30 January 2021).
[196] '3 Vernieuwde Autoroutes', Website of VisitTwente, 13 February 2019
https://www.visittwenterand.nl/Nieuws-0/4038/3-Vernieuwde-autoroutes/ (30 January 2021).

elements and create an alluring climate. Old stately farms and impressive watermills are naturally part of this creation.[197]

The characteristics described above are northeast Twente's stereotypes, states VisitTwente. The national landscape status maintains a distinctive regional identity. While describing Twente, the website doesn't mention regional magic tales. However, in another part on their website, they mention some magic tales. Visitors need to delve more in-depth and read Dutch, for the information is only available on the Dutch website. According to VisitTwente marketing advisor Geertje Oolbekkink-Kuipers, magic tales are to inspire and give Twente a profile. It is in line with the positioning of Twente in which they highlight Twente's resident's mentality. Traditions and magic tales are part of this image.[198]

Two travel booklets that are out of production present Twente as a Sagenland. The booklet's authors introduce northeast Twente as a rich landscape with many magic tales and traditions; these stories make Twente attractive. Several municipalities create the Sagenland, here magic tales live on, with or without lieux d'imagination.[199] The slogan Twenteland is a Sagenland offers a theme for the ANWB autoroute. However, it offers merely a framework. Even though the notion of Twenteland Sagenland isn't as present in VisitTwente's marketing nowadays, the concept Sagenland left its mark on northeast Twente. The narrative brand is indebted to previous marketing teams and their efforts.

3.3 The Sagenlandroute

The Sagenlandroute goes through fourteen villages and five municipalities. Visitors buy the physical map for 1 euro 50 in the local tourist office. The Sagenlandroute is a circle route. Therefore, not everyone starts and ends in the same places. Furthermore, the route has several points of departure. The Routenetwerk Twente calls these sites: Tourist Information Points (TIP) and Tourist Transfer Points (TOP). Here, participants find information about multiple routes. These signs describe background stories, how many hours the physical activity will take, visible sites, and the routes' lengths. These routes can overlap, cross each other at some point or pass the same sites.

These TIP and TOP are close to the catering industries, village information centres, and parking spots. They have an essential orientational value. It is from these spots tourists and visitors decide how they want to explore northeast Twente. The map indicates TIPS & TOPS by blue icons with the letter 'P'. The Sagenlandroute offers six TIP & TOP as points of departure. There is a TOP in Vasse, near a hotel and restaurant, a TOP in Ootmarsum's parking spot, TOP close to Museum Natura Docet in Denekamp. A TOP in Oldenzaal and a TIP in Tubbergen. Lastly, the tourist information

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[197] Autonetwerk Twente Map, *Sagenlandroute* (2018).
See appendices figure 21.
[198] Email Contact with Geertje Kuipers-Oolbekking the Marketing Advisor of VisitTwente, *Contactformulier* (3 February 2021).
[199] J.M.J. Verbeeten, 'Voorwoord' in: Girbe Buist e.a. ed., *Twentse Sagenroutes* (Enschede 1997) 5-6.

bureau in De Lutte is a starting point.[200] Strikingly, the Sagenlandroute doesn't have its own TIP. Further, the points of departure don't mention the route. However, following the promises of the Routenetwerk Twente, they are in progress. Currently, the network produces new panels that describe the magic tales from in and around Twente.[201] The result of not having TIP/TOP is that there are no clear stopping points. Drivers ride past picturesque villages and miss localised magic tales without realising. A survey participants states: "Nevertheless, stories and signages for those preserved places are missing."[202] Four out of the eight survey participants comment on the missing signposts.

Because the route is a circle, it doesn't matter at what TIP or TOP visitors begin. However, the route is a one-way direction. Visitors need the direction since the route uses signposts. If a motorist goes the wrong way, it is not easy to get back to the route since it doesn't have a GPS and the map is not too clear.[203] The road sign of the Sagenlandroute is hexagonal; this means that the route is a touristic route. On the sign, arrows point to the direction the driver needs to go. Furthermore, the sign depicts a typical image from Twente. The sign illustrates the natural landscape by portraying trees, sloping grounds, and empty lands. Moreover, a small winding road leads to a hall house's archetype. Therefore, the sign illustrates northeast Twente's cultural landscape. Furthermore, the route's name stands on the forefront; this way, drivers can see if they are on the right route. Lastly, the sign mentions the two organisations who preserve and create the route: ANWB and 'Twente Landgoed van Nederland.' The last is a project from VisitTwente.

3.3.1 Follow the signs

The analysis starts at the TOP Hulsbeek in Oldenzaal.[204] The estate Hulsbeek is a natural recreation park funded by Twente's regional authorities. The propriety is open until sunset and invites visitors and residents for recreational purposes. Besides, there are two hiking trails: the nature path and the tree route. Furthermore, TOP Hulsbeek doesn't narrate a magic tale. However, the village Oldenzaal does and even has a lieux d'imagination: Tanfana's offer stone on the old marketplace.[205] The stone holds magical energy, and believers still feel its power. Unfortunately, the stone doesn't have an information sign. In the High Medieval Period, Oldenzaal was a trade city, and their Hanseatic businesses left an architectural impression. The city centre offers the national monument St. Plechelmus tower and

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[200] 'Sagenlandroute', Website of ANWB
https://www.anwb.nl/eropuit/dagje-uit/autoroute/sagenlandroute (30 January 2021).
See appendices figure 22.
[201] Autonetwerk Twente Map, *Sagenlandroute*, the back of map.
See appendices figure 21.
[202] See appendices for survey. Part two question eight, page 110.
I translated the English quote. "Daarvoor ontbreekt echter het verhaal en bewegwijzering bij die plekken die bewaard zijn gebleven"
[203] See appendices figure 23.
[204] The analysis starts at the TOP Het Hulsbeek in Oldenzaal. The reason is that I started the Sagenlandroute from this TOP. By following my own direction, I can give a precise analysis.
[205] See appendices figure 24.

basilic. Another national monument is the Palthe patrician house.[206] Further, many houses and other buildings are municipal monuments.

Following the one-directional route, the next stop is Borne, Twente's textile town. According to the ANWB, the town has two highlights. First, the Bussemakerhuis former linen trading house, now a museum. It is a national monument, and the ANWB placed an information sign on the façade of the propriety. Not far from the museum are the so-called *Klopjeswoningen*. These were houses for catholic spinsters in the eighteenth century. Besides, national monuments Borne doesn't present a magic tale. Nevertheless, nature and open fields surround Borne. Visitors who prefer cycling through the natural landscape can start the bike route: De Groene Poort.[207]

The route continues on a provincial road to Hertme, a small village with an open-air theatre. The theatre has a Medieval décor, and the local theatre society performs passion plays. Nonetheless, the haunted house behind the theatre is interesting for the Sagenlandroute. The tale goes that catholic souls are trapped in this renovated ghost house.[208] Not far from Hertme lies the rural village Saasvelder. The route passes the national monument Saasvelder flour mill. This site is part of Natura Docet Museum in Denekamp in the nature conservancy area Molenven. The ANWB heritage sign explains the value of the mill. Moreover, the sign shows the Sagenlandroute symbol. The state of information sign shows the mill has been part of the route for a long time. Besides, the mill is a transfer point for hikers; they can follow the 'Dolinghe van den Maerschalck' hiking trail. The natural landscape enhances the quiet and relaxing atmosphere at this site.[209]

Further lies '*t Stift*', a former religious institution for unwedded noblewomen who wanted to live according to catholic rules. The institution is close to Weersolo, and it's a small community surrounded by nature. Nowadays, '*t Stift*' consists of a small church, houses, and the *Stiftsjuffer's* barn where visitors enjoy a cup of coffee and home-made cake. There is a parking space in front of the community. Here, travellers find information about institutes' history and heritage. '*T Stift*' is a national monument and open to visitors. Additionally, the Dutch government appointed the surrounding area and the institute as 'protected national city and village views.' These are real estate that are of public interest because of their aesthetics, spatial and structural cohesion, or scientific and cultural-historical value.[210] The organisation National Landscape northeast Twente is a partner to the

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[206] 'Sagenlandroute', Website of ANWB
 https://www.anwb.nl/eropuit/dagje-uit/autoroute/sagenlandroute (30 January 2021).
[207] 'Sagenlandroute', website of ANWB
 https://www.anwb.nl/eropuit/dagje-uit/autoroute/sagenlandroute (30 January 2021).
See appendices figure 25.
[208] See appendices figure 26.
[209] 'Soaseler Möl', Website of VisitTwente
https://www.visittwente.nl/wat-te-doen/kunst-cultuur/1498-Soaseler-M%C3%B6l/ (30 January 2021).
See appendices figure 27.
[210] 'Kaart van Beschermde Stads- en Dropsgezichten', Website of Cultureel Erfgoed
https://www.cultureelerfgoed.nl/onderwerpen/bronnen-en-kaarten/overzicht/kaart-van-beschermde-stads--en-dorpsgezichten (6 February 2021).

institute. The organisation promotes and preserves aesthetic, historical and valuable Dutch natural landscapes.[211] Here, the national and provincial government both treasure the estate. Furthermore, the small community doesn't represent a magic tale.

The route continuous through agrarian landscape to small village Reutum is next. In this town, there is no information board in sight. Visitors drive through the town, pass several national monumental houses, and the church. Following the Sagenlandroute signs, the next stop is Fleringen. Surrounding the Fleringer Es stands a five-hundred-year-old oak tree named the *Kroezeboom*, or Crosstree. The tree signified a border and a pilgrimage place. Moreover, the tree functioned as a secret meeting place for Catholics during the reformation, and it was a place of justice. In 1945, the Tubbergen's municipality erected a chapel next to the tree. Inside lies the songbook *Liedboek Voor Kerken*, that displays the song 'Met de Boom des Levens.' Furthermore, a cross, candles, and flowers are present. Annually, there is a three-day-long festivity, the *Kroezeboom* festival.[212] Close to the tree, a TIP offers historical information about the sacral site and other hiking and cycling trails.

Not far from the *Kroezeboom* is the village Tubbergen. The Sagenlandroute goes straight to the old city centre. Along the way, there are several picturesque houses and national monuments. The neogothic St. Pancratius basilic, dating from the nineteenth century, is Tubbergen's highlight.[213] Close to the town lies Vasse. However, this village is known as the pearl of Twente. It lies in between sloping landscape, hedgerow, forest, and heath. Especially the two watermills Bel and Frans, are a popular attraction site. The association Overijssels Landschap owns both mills and the surrounding landscape. The organisation cooperates with volunteers and Supervisory Board Landscape Overijssel to protect, develop, and regulate the province's landscape.[214] Close to mill *Bels* is the unattended Landscape Overijssel's visitor centre. The centre explains valley Mosbeek's origin through visual objects. Down the stream, Mosbeek stands watermill *Bels*. Nowadays, it's a restaurant that offers Twente's specialities. Next to the building, visitors find a small exposition that explains the mill's mechanics and history. A five-minute walk from *Bels* stands watermill *Frans*. Every third Sunday, there is a demonstration. Once more, the sites don't' represented a magic tale.[215] Even though there is

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[211] 'Nationale Landschappen', Website of Nationale Landschappen
https://nationalelandschappen.nl/ (31 January 2021).
'Het Stift', Website of VisitTwente
https://www.visittwente.nl/trouwen/16243-het-stift/ (31 January 2021).
See appendices figure 28.
[212] 'De Kroezeboom', Website of VisitTubbergen
 https://www.visittubbergen.nl/wat-te-doen.-/activiteiten/kunst---cultuur/bezienswaardigheden/29029-de-kroezeboom/ (31 January 2021).
See appendices figure 29.
[213] 'RK. St. Pancratiusbasiliek', Website of VisitTubbergen
https://www.visittubbergen.nl/wat-te-doen.-/activiteiten/kunst---cultuur/bezienswaardigheden/2360-rk-st.-pancratiusbasiliek/ (31 January 2021).
[214] 'Organisatie', Website of Landschap Overijssel
https://www.landschapoverijssel.nl/organisatie (31 January 2021).
[215] 'Mander. Langs Watermolens & Es', Website of Landschap Overijssel
https://www.landschapoverijssel.nl/routes/mander-langs-watermolens-es (31 January 2021).

a local magic tale about Héémennekes, dwarves, near the stream. Nonetheless, no magic tales are present, it doesn't mean the place isn't mystical. The centuries-old moraine intersected by the valley stream Mosbeek has a unique ecosystem. The surrounding trees create a fairy-tale-like environment, where visitors come to relax and be one with nature. The valley and its area Manderheide are EU protected with the Natura 2000 project.

The next stop is Springendal. The unique nature reserve is famous for its picturesque ponds, waterfalls, and narrow streams in the middle of the forest. The ANWB mentions the monumental country house Meerbekke with a half-timbered façade dating from the seventeenth century.[216] A few kilometres further, a small hill named Kuiperberg offers a fantastic view over several towns such as Oldenzaal. Here, visitors orientate themselves through ANWB information.[217] Further down lies Ootmarsum. VisitTwente presents this town as a romantic fairy-tale-like place with half-timbered houses and a hilly landscape. The open-air museum Ootmarsum presents the traditional lifestyle in Twente. The survey's participants mention the museum as a place that appealed the most to their imagination.[218]

In the museum, visitors walk through hall houses under the guidance of an audio tour. The guide tells visitors about *Witte Wieven* or White Women. These spirits lived close to burial mounds and in attics. According to the guide, the Women like sausages and wine; they could be friendly and dangerous at times.[219] Several other villages localise the spirits as well.[220] Besides Witte Wieven, Ootmarsum has many seventeenth-century houses that are national and municipal monuments, and half-timbered houses determine the street view of Ootmarsum. This village is a protected national city and village views since the nineteen-nineties. According to the ANWB website, the roman gothic pseudo-basilic H.H. Simon and Judas are worth visiting.[221]

According to the ANWB website, the next stop is Lattrop. The website encourages travellers to visit the observatory, half-timbered houses, and *klopjeswoningen*. However, the map misses the village. Through slipping provincial roads visitors arrive at a significant magic tale site: Singraven in Denekamp. Visitors can park next to the restaurant: *De Watermolen*, where they can have drinks

See appendices figure 30.
[216] 'Natuurgebied Springendal', Website of VisitTwente
https://www.visittwente.nl/wat-te-doen/natuurgebieden/9438-natuurgebied-springendal/ (31 January 2021).
See appendices figure 31.
[217] 'Kuiperberg. Beklim de Kuiperberg en een Fantastisch Uitzicht op Oldenzaal, Hengelo, Schloss Bentheim en Nordhorn is je Beloning', Website of Landschap Overijssel
https://www.landschapoverijssel.nl/gebieden/kuiperberg (31 January 2021).
[218] See appendices for survey. Part one, question eight, page 108.
[219] Meder e.a., *Verhalen van Stad en Streek*, 180-182.
[220] Vincent Croce, 'De Witte Wieven. De Bekendste Mythologische Wezens die ons Land Rijk is', Website of VisitTwente
https://www.visittwente.nl/typisch-twente/2058-de-twentse-sagen-de-witte-wieven/ (31 January 2021).
[221] 'Sagenlandroute', Website of ANWB
https://www.anwb.nl/eropuit/dagje-uit/autoroute/sagenlandroute (31 January 2021).
See appendices figure 32.

before they endeavour in a ghost story: The Nun of Singraven. The ANWB doesn't mention this magic tale. Luckily for visitors, VisitTwente does.[222] For five hundred years, a nun haunts Singraven's manor, a former monastery. The magic tale is about a nun who was punished for her sinful behaviour and immured alive in the cloister.[223] Since then, strange deaths and unexplainable activities happen inside the manor. Even a Dutch TV program *Willem Wever* dedicated an episode to the magic tale. Visitors experience the magic tale through guided tours, walking and cycling trails around the estate. The propriety, the forest, and the Dinkel stream enhance the ghostly ambience.

The Sagenlandroute's penultimate stop is De Lutte. Immediately, when visitors drive through the town, they are immersed in the magic tale Hell Hound of De Lutte. A greeting stone and billboard welcome newcomers with a small Hell Hound image. In the village, the same Hell Hound stands in front of the local church. The monument's description states its Kardos or the Hell Hound. It's a mythological creature that announces an impending death. The magic tale lives on in De Lutte through the festivity Hell Hound Days, souvenirs, the namesake restaurant, tennis club, and an ice cream shop that sells kardos cones.[224] All these elements contribute to lieux d'imagination of the Hell Hound.[225]

The last stop is the Tankenberg, a sacral place for nearby villages. On the hill stands Tanfana's chapel. She was a Germanic goddess; others claim that she was also the White Women's leader. The natural monument sign informs that the goddess surrounded herself with demonic creatures, which caused trouble for the residents, but she brings prosperity to her followers. Initially, a stone stood in the chapel. However, in the seventeenth century, the mayor of Oldenzaal translocated the stone to Oldenzaal's marketplace.[226] Inside the shrine, visitors see a quote by the Roman historian Tacitus and a poem by J. Weeling. In this chapel, magic tales, literature, and a physical site come together which makes it an impressive literary tourist site. On the ground, a stone depicts eight arrows that resemble some ley lines. Further, the chapel overlooks the estate. All these aspects add to the magical ambience of this site. Besides its link to Tanfana, it is a meeting point of thirty-five ley lines, making this site magical for believers. The energetic power supposedly attracted nymphs and fairies around the site. The hill is in the natural monument reserve Egheria, with many hiking trails. When visitors can rest in the renovated barn Erve Middelkamp, close to the estate.[227]

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[222] Vincent Croce, 'De Non van Singraven. Sommige horen Haar nog steeds in dit Kasteel', Website of VisitTwente
https://www.visittwente.nl/typisch-twente/2073/de-twentse-sagen-de-non-van-singraven/ (31 January 2021).
[223] Meder e.a., *Verhalen van Stad en Streek*, 162.
See appendices figure 33.
[224] Meder e.a., *Verhalen van Stad en Streek*, 184.
See appendices figure 34.
[225] See appendices for survey. Part one question eight, page 108.
[226] Vincent Croce, 'De Germaanse Godin Tanfana. Ontdek de Magie van de Tankenberg', Website of VisitTwente
https://www.visittwente.nl/typisch-twente/2077/de-twentse-sagen-tanfana/ (31 January).
[227] 'Landgoed Egheria', Website of Natuurmonumenten'
https://www.natuurmonumenten.nl/natuurgebieden/landgoed-egheria (31 January 2021).
See appendices figure 35.

3.4 The Sagenlandroute and the heritage industry

The Sagenlandroute passes several heritage sites: museums, national and regional monuments, cultural-historical landscapes, and natural parks protected by the Dutch government and regional organisations *Landschap Overijssel* and *Behoud Twents Landschap* to protect the culture and landscape in Twente. Again, magic tales offer merely a framework for the Sagenlandroute. Some villages claim the tales, and others barely. VisitTwente puts little effort into the Sagenlandroute and the branding of magic tales. This results in less lieux d'imagination. Visitors who conducted the route feel like "the idea of sagas is dragged along" and "explanation fell short when you would like to have a reference point."[228]

Surprisingly, reviewers do describe Twente as a Sagenland. So, if the tales aren't commodified, then what does the visitor consume during the route? The answer, according to the participants, is bocage landscape and history.[229] Twente's characteristic landscape elements, its cultural and natural heritage is up for sale. Northeast Twente is one of the twenty national landscapes in the Netherlands and is provincially governed.[230] The Ministry of Agriculture, Nature, and Food Quality provides a manual on managing the cultural-historical landscape in the Netherlands. With the cultural-historical landscape, the Ministry means the combination between the natural landscape and its cultural history: all sources related to human activity, up and underground, in the city or countryside, made with biotic or abiotic material. The management offers many attentions to traditional regulation systems.[231]

Some parts of Twente's historical landscape dates to the Ice Age, Roman and Medieval period, and the nineteenth century. The landscape preserved historical traces and human interaction. Protection is vital since it is unique and a knowledgeable source. Cultural-historical landscape management focusses on four aspects: the material, form, place, and meaning. Form and meaning are essential in the management. A place can give information such as the wood embankment in Twente used in agriculture. There are many reasons why the Dutch government wants to preserve cultural-historical landscape elements. Firstly, for ethical reasons since the elements represent the roots and heritage of our culture. Secondly, for educational and ecological value. Thirdly, it represents diversity, which attracts many visitors and residents. Therefore, they are of economic significance. Lastly, they offer aesthetics.

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[228] See appendices for survey. Part two question one and two, page 109. The full quotes: "Het idee van sagen wordt er met de haren bijgesleept. Er zijn mooie verhalen, maar de plekken die daarover gaan zijn praktisch niet te vinden. De plekken die je wel kunt vinden zijn niet overtuigend sagen gerelateerd. Dat moet je er dan zelf bij bedenken. Ook ontbreekt hiervoor een bewegwijzering of bord met toelichting." "Niet per se, de uitleg schoot vaak tekort op de momenten dat je een herkenningspunt zou willen hebben."

[229] See appendices for the survey, page 106-110.

[230] See appendices figure 36.

[231] Paul Minken e.a., 'Handboek Cultuurhistorisch Beheer. Landschapsbeheer Nederland', Website of Landschap in Nederland, Meppel January 2010 https://landschapinnederland.nl/sites/default/files/attachments/handboek_deel_1_en_2_ch_beheer.pdf (3 February 2021) Page 7.

The latter is crucial for it expresses appreciation, experience, and interest in historical elements by residents, users, and visitors. The gratitude becomes evident by the number of tourists and rising popularity of hiking and cycling routes through the cultural-historical landscape. Further, the landscape's history is essential for it gives a timeless impression. Historical elements offer stories and link to ancestors and predecessors; it produces a form of nostalgia.[232] A pre-condition for nostalgia is knowledge. Information points, travel booklets, and ANWB monument sings can offer visitors this knowledge.

The cultural-historical landscape management shows the intrinsic value of the historical landscape in northeast Twente. The national government offers this manual, but the province is responsible for protection. Therefore, the small municipalities Tubbergen, Oldenzaal, Dinkelland, and Losser cooperate with *Waterschap Vechstromen*, *NOT*, *LTO North*, association *Behoud Twents Landschap* and *Landschap Overijssel* created the landscape deal. They aim to preserve the landscape's quality and its unique character. Features as hedgerows, ponds, streams, meadows, sloping hills, ancient oaks are typical; they offer the region an identity.[233] The Sagelandroute passes this area.

Two organisations are involved in the development and preservation of the cultural-historical landscape: *Landschap Overijssel* and *Natuurmonumenten*. The organisations buy and sell proprieties to protect and maintain them. Further, they manage a couple of stopping points from the Sagenlandroute. The differences are *Landschap Overijssel* concerns itself with the province and cooperates with volunteers and supervisory Board Landscape Overijssel. The association protects, develops, and manages the Overijssel landscape with its nature and regional history. While maintaining its living quality for people, plants, and animals.[234] *Natuurmonumenten* works on a national level.

Besides Twente's cultural-historical landscape, other features are essential not only for the region. The ANWB website mentions several monumental highlights. National monuments and other cultural heritage protected by the Ministry of Education, Culture, and Science show the Dutch national story. Its preservation for the future generation is vital.[235] Sites such as Singraven's watermill and '*t Stift*' say something about the Netherlands and northeast Twente. The Sagenlandroute passes three 'national protected city and village views': '*t Stift*', Borne, and Ootmarsum. Additionally, the municipalities have their monumental buildings and statues. For example, the *Kroezeboom* isn't a

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[232] Minken e.a., 'Handboek Cultuurhistorisch Beheer. Landschapsbeheer Nederland', https://landschapinnederland.nl/sites/default/files/attachments/handboek_deel_1_en_2_ch_beheer.pdf (3 February 2021) Page 21-28.

[233] 'Landschapsdeal Noordoost Twente. Samenwerken aan het Streek Eigen Twentse Landschap', Website of Landschap Overijssel, 2020 https://www.landschapoverijssel.nl/landschapsdeal-noordoost-twente (6 February 2021).

[234] 'Missie en Visie Landschap Overijssel', Website of Landschap Overijssel, 2016 file:///C:/Users/Emma/AppData/Local/Temp/missie-visie-2016-extern-def-klein.pdf (3 February 2021).

[235] 'Missie, Visie, Strategie 2020', Website of Cultureel Erfgoed, 1 January 2020 https://www.cultureelerfgoed.nl/over-ons/publicaties/publicaties/2020/01/01/missie-visie-strategie-2020 (3 February 2021).

national but a municipal monument.[236] Municipalities have the authority to appoint monuments and sights that they deem of regional and local importance. An example is the Fantana's chapel at Tankenberg. Losser's authorities nominated it as regional heritage because of its architectural and cultural history and urban development. These three aspects reflect its original function, typology, a historical and related to the surrounding landscape. The tea dome shows the development of Twente country estates, lastly its location.[237]

Thus, in Twente, the collection of magic tales and folk traditions was a necessity to separate the region from other dominating cultures in the Netherlands. In the nineteenth century, it offered an opportunity to define a regional identity against other provinces. Therefore, collecting and preserving magic tales became essential in this region. Eventually, Overijssel's authorities claimed them as their own.

The legacy of these nineteenth-century folklorists we see in the Sagenlandroute and the reviewers' responses. Twenteland is Sagenland since it is the opposite of urban regions in the Netherlands. The Sagenlandroute narrates a long lineage that goes back the Roman times. Catholicism, legends, and ghost stories present in the route show Twente's religious history. Archetypical hall houses, *klopjeswoningen*, half-timbered medieval houses, and other typical northeast Twente's cultural-historical elements tell Sagenlandroute's narrative. Some convincing lieux d'imagination such as *Kroezeboom*, Hell Hound in De Lutte, and the Ootmarsum open-air museum refer to their literary heritage and speak to its visitors. However, these are municipal efforts and not from VisitTwente. Their priority isn't to brand Twente a Sagenland but to present it as the opposite through the resident's lifestyle. It's a region where time stands still, VisitTwente states.

Magic tales are again a framework for the literary route. The cultural-historical landscape, national and municipal monuments, natural parks, and museums sell the brand. The national government involvement contradicts with the regionality that VisitTwente wants to address. Historical elements enhance visitors' nostalgic feelings: retrochic aesthetics bridges the visitors' imagination and physical space. However, visitors and residents need stories for this nostalgia to occur. Otherwise, visitors perceive the Sagenlandroute as a simple marketing trick.[238]

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[236] 'Landelijke Register. Monumentale Bomen', Website of Bomen Stichting https://bomen.meetnetportaal.nl/source/index.php?c=portal&mm=claim&m=custom&options=monumentale_bo men/claimformulier.xml (3 February 2021).

[237] 'Gemeentelijke Monumentenlijst Losser 2008', Website of Municipality Losser, 2008 Gemeentelijke Monumentenlijst Losser 2008.pdf (6 February 2021) Page 80.

[238] See appendices for survey. Part two question 7, page 110.

4 Odense: Hometown of Hans Christian Andersen

Hans Christian Andersen once said: "The whole world is a series of miracles, but we're so used to them we call them ordinary things."[239] Andersen chose general objects as protagonists and made them magical in his fairy tales. Andersen's stories differ from the previously discussed authors since he created his fairy tale, sometimes inspired by existing Danish folklore and his time, sometimes by his imagination.[240] The H.C. Andersen Centre debates if the author wrote with nationalistic intent.[241] However, the Centre agrees that his work aimed to educate his readers on Christian morality.[242] Even though scholars discuss Andersen's nationalism, eventually the author became a Danish national symbol. Odense appropriates Andersen on historical grounds since it was his hometown until he was fourteen years old. Besides historical legitimisation, the city localises his fairy tales through fairy tale sculptures.

In the city, visitors encounter fairy tale statues. In the nineteen-nineties, the local tourist office created a fairy tale route around some fairy tale sculptures. Over the years, a new marketing team VisitOdense took over its responsibility and created: The Fairy Tale Sculpture Route. In this chapter, the trail shall be analysed. Firstly, by investigating brochures, websites https://www.visitodense.com/ and https://www.visitdenmark.com, and online marketing documents. Thereafter, the route analysis shall take place using the web app, map, and Historik Atlas Online Archive. The heritage institutes involved the Odense City Museum, Odense's Art Council, H.C. Andersen Centre, and Fonden shall be discussed. I aim to answer the question *How literary heritage is used for narrative branding purposes, and how is the route designed*. And *to what extent are heritage institutions and organisations on a national, regional, and local scale involved in the route and what is the effect of their involvement?* Before the analysis, a description shall be given about VisitOdense and VisitDenmark.

4.1 VisitDenmark and VisitOdense

Since 2018, VisitOdense is the marketing team and only local tourist office in Odense. As a result, the organisation had two purposes. They offer tourists information and create international growth in

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[239] 'Hans Christian Andersen's Hometown', Website of VisitOdense https://www.visitodense.com/tourist/what-do/hans-christian-andersen/hans-christian-andersens-hometown (6 January 2021).
Hans Christian Andersen (1805 – 1875) was a Danish author and poet.
[240] Johs Nørregaard Frandsen, 'Introductory Lecture. The Age of Fairy Tales' in: Anne Klara Bom e.a. ed., *Hans Christian Andersen and Community* (Odense 2019) 23.
[241] Trevor G. Elkington, 'Holger Danske as Literary Danish Identity in the Work of H.C. Andersen and B.C. Ingemann' in: Johan de Mylius e.a. ed., *Hans Christian Andersen a Poet in Time. Papers from the Second International Hans Christian Andersen Conference 29 July to 2 August 1996* (Odense 1999) 243-253.
[242] Jordan Fkirska, 'Andersen, Moral Values and the Children's Ideas for Good' in: Johan de Mylius e.a. ed., *Hans Christian Andersen a Poet in Time. Papers from the Second International Hans Christian Andersen Conference 29 July to 2 August 1996* (Odense 1999) 256.

Odense's tourism industry, from overnight stays to visitors' attractions.[243] They aim to make Odense an attractive global destination and create a market for events, recreation, and business tourism. The narrative branding of Hans Christian Andersen is one of their tactics. Moreover, the organisation acts on behalf of cultural and city's businesses. According to the municipality, Odense's marketing is more than attracting tourists; it is developing the cultural and business sector in Odense.[244]

VisitOdense is a delegate from VisitDenmark, which is the national marketing association co-funded by the Danish government. It promotes Denmark as a travel destination, persuades international holiday and business travellers to come to Denmark. The association does this by offering information, sharing highlights, and creating an attractive business climate for potential companies. VisitDenmark does this for several reasons: they want to create income, growth, and more job opportunities in Denmark's tourist industry.

To achieve these goals, the marketing organisation cooperates with national and international businesses. To promote international relationships, VisitDenmark created the *VisitDenmark Act*. The act approved by the Danish Ministry of Trade and Industry ensures the association's freedom to actively search for international businesses to initiate international marketing and branding activities. Therefore, they have offices in the Netherlands, France, Italy, United Kingdom, United States, and China. The organisation coordinates international marketing activities for Danish tourism and experience. VisitDenmark's international efforts result in the branding of Denmark as a global touristic destination. The organisation's other goal is to preserve and collect tourism data and distribute their knowledge, results, and insights to the tourist, public, and municipalities.[245]

The last activity is part of their aim to promote collaboration between destination companies in Denmark to enhance tourism. VisitOdense is one of these destination companies. They create strategic cooperation ties for the long term; this way, the Danish tourist industry can compete internationally. In 2019, seventy-eight tourist partners connected to VisitDenmark. Besides, destination companies' other commercial businesses, Danish societies, and Scandinavian organisations who want to commercialise Denmark can become a partner.[246] The result is a collaboration with three-hundred companies that distribute and create an international tourist image.[247]

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[243] Email Contact with Sofia Schäfler Tourism Consultant from VisitOdense, *Master Thesis. Fairy Tale Sculpture Route: Hans Christian Andersen* (9 February 2021).
[244] 'Turismestrategi 2018-2022 Odense Kommune. Udarbejdet af Borgmesterforvaltningen', Website of Municipality Odense
https://investinodense.dk/wp-content/uploads/2018/03/Turismestrategi-2018-22-Odense.pdf (18 February 2021) Page 7-18.
[245] 'Bekendtgørelse af lov om Visitdenmark', Website of Rets Information, 18 December 2018
https://www.retsinformation.dk/eli/lta/2019/243 (8 February 2021).
[246] 'Årsberetning 2019', Website of Aarsberetning VisitDenmark, 2019
https://aarsberetning.visitdenmark.dk/#branding-6 (8 February 2021).
[247] 'Om Os', Website of VisitDenmark
https://www.visitdenmark.dk/corporate/om-os (8 February 2021).

VisitDenmark researches the tourist's type and characteristics. The destination businesses use their data and incorporate it into their local marketing plans. For Odense, most tourists are domestic visitors; only fifteen per cent are foreign tourists.[248] There are two main categories: couples and families. The latter prefers a safe and child-friendly environment, a mixture of relaxation and activities, but short distances.[249] Odense offers cultural activities such as city life, architecture, design, art, historical sights, shopping, nightlife, and entertainment. Visitors want to experience unique, authentic, and educational activities. Odense offers cultural monuments, educational institutes, and natural environments. Furthermore, the city gives visitors a fairy tale experience through the Andersen Museum and the Fairy Tale Sculpture Route.

According to VisitOdense's tourist consultant Sofia Schäfler, visitors are mostly families, schools, and cultural tourists. Families mostly visit Odense for one or several days and use the route to get around the city in a fun but organised way. Families interest themselves in Andersen's fairy tales and not in the sculptures as art. The other group are Danish's students of all ages. Many schools use the route as part of their curriculum, combined with assignments and oral presentations. Lastly, the cultural tourist, mostly older tourists, visit Odense for a couple of days. They conduct the route to learn more about Andersen, art, and culture.[250] The marketing offices create opportunities for visitors who interest themselves in Danish cultural personalities and history. In Odense, these visitors' interest comes together in the brand: Hometown of Hans Christian Andersen. VisitDenmark and the Danish government recognise the brand since both localise the author in Odense.[251]

4.2 The Land of Everyday wonder

In 2019, VisitDenmark adopted a new narrative brand for Denmark: "The Land of Everyday Wonder." The brand binds small and significant experiences, places, and sentiments together in one fitting story about Denmark, the Danish, and their lives. The theme offers a framework that brings local magic tales together in one strong brand.[252] The fairy tale author and his magical stories suit this brand. His famous quote: "the whole world is a series of miracles, but we're so used to them we call them ordinary things", fits in this image since, according to Andersen, even general objects are unique.[253] In Odense, the 'Wonder' brand promotes general aspects of Andersen's life. Visitors can come to his

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[248] 'Destination Fyn', Website of Destinations Monitor, January 2021
file:///C:/Users/Emma/AppData/Local/Temp/Destinationsmonitor_jan_2021_v2-1.pdf (9 February 2021).
[249] 'Danmark. Markedsprofil 2020', Website of VisitDenmark, 21 July 2020
https://www.visitdenmark.dk/sites/visitdenmark.com/files/2020-08/Danmark_2020.pdf (9 February 2021) Page 8.
[250] Email Contact, *Master Thesis* (9 February 2021).
[251] 'Den Nationale Strategi for Dansk Turisme', Website of Denmark, 2015
https://em.dk/media/9655/den_nationale_strategi_for_dansk_turisme.pdf (9 February 2021) Page 47-49.
[252] 'Årsberetning', Website of Aarsberetning VisitDenmark
https://aarsberetning.visitdenmark.dk/#branding-6 (8 February 2021).
[253] 'Hans Christian Andersen's Hometown', Website of VisitOdense
https://www.visitodense.com/tourist/what-do/hans-christian-andersen/hans-christian-andersens-hometown (6 January 2021).

childhood home, follow in his footsteps, conduct the Fairy Tale Sculpture Route, and from July 2021, tourists can visit the brand-new H.C. Andersen Museum.[254]

VisitDenmark presents Odense as a place where visitors go back in time at Andersen's home. It "is a place of literary wonder", the website states.[255] Through cobbled streets, half-timbered houses, the Hans Christian Andersen house, visitors travel back in time to the nineteenth century. This feeling is Odense's selling point, following the website of VisitDenmark. The house where Andersen grew up is still there. It is now a museum that displays objects from Andersen's life. The commodities represent the economic struggles in his younger years while at the same time displaying how he became one of the most famous fairy tale authors in the world.[256]

Secondly, they mention an Andersen tour through the prettiest and oldest parts of the town. Visitors walk past many of Andersen's monuments in the old city centre. On Bangs Border, his face is spray-painted on the façade. In short, Andersen is everywhere in the city. Further, the city annually organises the Hans Christian Andersen Festival. Here, "fairy tales, imagination, adventure, and wonder" come together.[257] During this festival, visitors can experience cabaret, concerts, parades, and artistic endeavours. Storytellers and performances nurse the magical Odense. These activities and experiences are in line with the brand: wonders.[258]

VisitOdense follows similar marketing slogans. On their website, they welcome visitors to the hometown of Hans Christian Andersen. They claim that visitors can sense his lively imagination, which keeps inspiring the city. Visitors can feel his presence in the old city centre; this way, they can experience what life was like two hundred years ago.[259] It becomes clear that Andersen is their promotional figure in their brochure dating from 2021. The cover page refers to Odense as Andersen's hometown. VisitOdense depicts a romantic picture of an embracing couple in Odense during the autumn.[260] In their brochure, they introduce all the Andersen related activities.

First, VisitOdense introduces monuments, the Andersen's parade, old wrought signs, and the upcoming museum. All these elements make Odense Andersen's hometown. VisitOdense remembers Andersen for two extraordinary accomplishments: his fairy tale books and his in his social-economic

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[254] 'The Home of Hans Christian Andersen Signature Route', Website of VisitDenmark, 1 November 2019 https://api.www.visitdenmark.com/sites/visitdenmark.com/files/2019-11/Signature%20Route%20-%20H.C%20Andersen%27s%20footsteps_English_2019.pdf (8 February 2021).
[255] 'Odense. Step back in Time at Hans Christian Andersen's Home', Website of VisitDenmark https://www.visitdenmark.com/denmark/destinations/fyn/odense (9 February 2021).
[256] 'H.C. Andersen Museum', Website of H. C. Andersen Museum https://hcandersensodense.dk/h-c-andersen-museum/?lang=en (9 February 2021).
[257] 'Hans Christian Andersen Festival in Odense', Website of VisitDenmark https://www.visitdenmark.com/denmark/explore/hans-christian-andersen-festivals-odense-gdk789322 (9 February 2021).
[258] 'Odense', Website of VisitDenmark https://www.visitdenmark.com/denmark/destinations/fyn/odense (9 February 2021).
[259] 'Welcome to Odense. Hometown of Hans Christian Andersen', Website of VisitOdense https://www.visitodense.com/ (10 February 2021).
[260] See appendices figure 38.

position. He was the son of a shoemaker who became a famous author. In Odense, Andersen's story starts, travellers become acquainted with his birthplace, childhood home, school, streets, and life. In the future, besides experiencing Andersen's life, visitors can experience his fairy tales in the upcoming museum Andersen's house.[261]

However, the brochure mentions another fairy tale experience: The Fairy Tale Sculpture Route. Through the online web app and map, visitors can follow the art pieces all around the city. While conducting the route, visitors pass several highlights. As an illustration, the brochure shows a monument dedicated to Andersen and *The Paper Boat* statute. Furthermore, the brochure mentions the Andersen parade that takes place in the H.C. Andersen Garden. Visitors experience many fairy tales in a short time: twenty-four fairy tales in twenty-four minutes.

Additionally, the brochure refers to Andersen's *The Ugly Duckling*. In the re-enactment country village Funen, visitors experience the nineteenth-century Danish country lifestyle, a lifestyle familiar to Andersen. Visitors can envision the duckling swimming in the pond, states the brochure. After *The Ugly Duckling*'s publication in 1844, readers interpreted it biographically. "[…] The story about the misunderstanding duckling that turns out to be a beautiful swan is the quintessence of its authors being."[262] However, scholars debate this statement. VisitOdense incorporated this view and applied it to Odense. Now, the story represents the author and the city. The marketing team argues that Odense's origin was turbulent. However, through financial growth and tourism, Odense developed into a beautiful swan. Through the incorporation of the fairy tale into their own city's history, it localises the story.[263]

4.3 Fairy Tale Sculpture Route

Visitors can conduct the tour in two different ways. Firstly, by following the map created by the marketing team VisitOdense.[264] Secondly, by web app *motes* digital guided tours through GPS. The web app offers local content, including information about the Sculpture Route, to enhance knowledge about Odense. The app directs visitors from one *mote*, place, to another. VisitOdense's website offers almost the same background information as the app. Visitors can experience the fairy tales through the fairy tale sculptures scattered around the city. Most of them are in the historic quarter, Fairy Tale Garden, Munke Mose Park, and the Latin quarter. Following the three-and-a-half kilometre's walking

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[261] VisitOdense, Welcome to Odense. Hometown of Hans Christian Andersen 2021', *VisitOdense Magasin* (January 2021) 15.
https://api.www.visitodense.dk/sites/visitodense.com/files/2020-12/VisitOdenseMagasin2021.pdf (10 February 2021).
[262] Anne Klara Bom and Caroline Schaffalitzky, 'Is the Ugly Duckling a Hero? Philosophical Inquiry as an Approach to Hans Christian Andersens Fairy Tales in Danish Primary School Teaching', *Forum for World Literature Studies* 11 2 (June 2019) 230.
[263] VisitOdense, *Welcome to Odense. Hometown of Hans Christian Andersen 2021* (January 2021) Page 48.
https://api.www.visitodense.dk/sites/visitodense.com/files/2020-12/VisitOdenseMagasin2021.pdf (10 February 2021).
[264] See appendices figure 37.

route, visitors see and experience everything the city has to offer. The route has sixteen statues. There are three subgroups: three H.C. Andersen monuments, nine fairy tale sculptures from the fairy tale sculpture initiative from circa nineteen-eighties/ninety. Lastly, four statues in the Fairy Tale Garden and Munke Mose Park.

In the nineteen-eighties and nineties, Odense's local tourist bureau created the route during the fairy tale sculpture initiative. VisitOdense incorporated the route in their marketing campaigns after their replacement. Some statues predate the route. Odense's municipality owns the sculptures in the city. Odense's art council oversees art in public spaces and decides the statues' location. As a result, the route changes frequently. It explains why VisitOdense's website offers fifteen statues, while the map and the web app provide sixteen. They added a statue of *The Little Mermaid*. The route shifts when the council decides statues need cleaning, repairing, or removing.[265] Therefore, VisitOdense depends on the art council.

Furthermore, the route offers a selection of sculptures in Odense. There are many other fairy tale sculptures in the city that are not included in the Sculpture Route. Some of them aren't near the city centre or the municipality's archive, and therefore not part of the route, states Schäfler. Nevertheless, visitors will encounter some of them since they are close to the route. Hence, Schäfler's argument doesn't completely suffice. Over the years, many artists and protagonists gave sculptures to Odense as a gift. The oldest monument in the route is the H.C. Andersen monument by Louis Hasselriis, from 1888. In 1867, the authorities nominated Andersen as Odense's first honorary citizen. After he died in 1875, the city wanted a monument in his memory. Due to the city's financial issues, the tribute came thirteen years after his death. The monument shows a kind author with a book and pen in his hand, ready to entertain the public with his fairy tales.[266]

The web app states that the inhabitants are proud of Andersen, who took his first steps in the city. Schäfler supports this statement by saying: "Odense have always, and will always be, the Hometown of Hans Christian Andersen, which have attracted tourist to our city for many, many years."[267] Even though the inhabitants might feel pride towards the author, it expresses itself through top-down activities. The city authorities promote symbols or large sculptures resembling characters or scenes from his fairy tales or poems, even in traffic lights.[268]

4.3.1 Andersen's monuments

The route begins with *A Trinity Portrait – The Shadow, The Traveling Companion, and The Improvisatore*. The sculpture resembles Andersen's personalities and his literatures. Bjørn Nørgaard

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[265] Email Contact, *Master Thesis* (9 February 2021).
[266] 'H.C. Andersen', Website of Historisk Atlas
https://historiskatlas.dk/@55.3951220,10.3898340,24z?t!-A9-ApCA_wEAI-AEB8-AN (19 February 2021).
[267] Email Contact, *Master Thesis* (9 February 2021).
[268] 'Fairy Tale Sculptures', Website of Web App Motes, 2020
https://app.motes.world/tour/fairy_tale_sculptures (22 February 2021).

made three identical, almost surrealistic faces that tangle around each other. Further, around the monument stand small bronzes based on his stories. The sculpture represents the author and his intertwinement with his literature. For the two-hundred anniversary of the birth of H.C. Andersen, Odense's Art Council commissioned the statue in 2005. The council located the monument close to the train station. When visitors enter the city by public transportation, this is the first statue they encounter.[269] Immediately, visitors acquaint themselves with the citizen from Odense. Even though the author lived two-hundred years ago, the monument's modern style shows that Andersen belongs in contemporary Odense.

When visitors walk away from the monument, they go into the medieval historic quarter. Half-timbered houses, cobbled streets, and small neighbourhoods determine the street view. Visitors pass the St. Hans Church, the Møntegården Museum, Andersen's birth house, and the Tinderbox a Cultural Centre for Children before they arrive at another Andersen's monument: *To Travel is to Live*. It stands in front of the Comwell Odense H.C. Andersen Hotel. Jens Galschiøt depicts Andersen sitting on a bench. According to the app, many visitors sit next to him and take a selfie. The three pillars next to the hotel's entrance are part of the sculpture. They represent *Clumsy Hans*, *The Steadfast Tin Soldier*, and *The Little Mermaid*.[270] *To Travel is to Live* reminds visitors that they are in Andersen's hometown. Furthermore, the title of the sculpture and its location speaks to the travelling tourist.

The last monument is number five on the map. It's the monument made by Hasselriis. The municipality changed its location three times. In 1888, the authorities revealed it in Kings Garden. In 1905, it moved to Graabroedre Plads, and finally in 1949 to the Fairy Tale Garden. Up to 1942, the Garden was private and owned by Odense's book club. After 1942, the members donated the grounds to the city. Later the municipality relocated the statue to the Garden.[271] The placement is fitting since Andersen was an author who wrote for the general reading public. The relocation makes a statement: stories are for everyone to read and enjoy just as the Garden.

4.3.2 Fairy tale sculptures in Odense

In the nineteen-eighties, Odense's Trade Union initiated the fairy tale sculpture project. Many businesses and organisations gave financial support for the initiative. In the end, the project created the route, according to Schäfler.[272] In total, there are eight fairy tale sculptures: *The Emperor's New*

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[269] 'Skyggen, Resjekammeraten og Improvisatoren', Website of Historisk Atlas
https://historiskatlas.dk/@55.4008100,10.3869260,22z?t!-A9-ApCA_wEAI-AEB8-AN (19 February 2021).
See appendices figure 39.
[270] 'To Travel is to Live', Website of Web App Motes, 2020
https://app.motes.world/story/to_travel_is_to_live (22 February 2021).
See appendices figure 40.
[271] 'The Fairy Tale Garden', Website of VisitOdense
https://www.visitodense.com/tourist/plan-your-trip/fairy-tale-garden-gdk1076982 (22 February 2021).
See appendices figure 41.
[272] Email Contact, *Master Thesis* (9 February 20210).

Clothes (1988), *The Darning Needle* (1988), *The Toad* (1990), *Thumbelina* (1994), *The Flying Trunk* (1995), *The Shepherdess and the Chimney Sweeper* (1995), *The Steadfast Tin Soldier* (1996), and *The Women with the Eggs* (1997). In 2020, VisitOdense added one more fairy tale sculpture to the route: *The Little Mermaid*. However, this statue wasn't part of the initial initiative. The analysis below follows the order of the map.

The first fairy tale sculpture on the map is *Thumbelina*. Visitors can admire the statue when they sit next to *To Travel is to Live*. Both the web app and website offer a summary of the tale. Lotte Olsen depicts Thumbelina, who waits in her flowerpot for the swallow to take her to warmer countries. *Thumbelina* represents the theme of travelling. At three meters high, the statue is the opposite of the small girl in Andersen's story.[273] Close to *Thumbelina* and *To Travel is to Live*, there are two other sculptures: *The Galoshes of Fortune* based on Andersen's fairy tale and *Water Spiral Sculpture*. Even though the first is a fairy tale sculpture, it is not part of the route. However, because of its closeness to the other sculptures, visitors will see it. The boots refer to transportation. The story tells whoever wears the overshoes can wish themselves to any place and time. In the fairy tale, nobody seems to find happiness while wearing them. The artwork is again by Jens Galschiøt. *The Galoshes of Fortune* is a critical art piece that questions if complete individual freedom will bring happiness.[274]

Number four is *The Steadfast Tin Soldier* by Eiler Madsen. The statue gifted by the charity association *Aslaug and Carl Friis Legat*. The sculpture resembles the one-legged tin soldier from the similarly named fairy tale. In the story, the soldier is a toy. However, Madsen humanised him but placed the art piece on a pushcart to emphasise its origin. Here the artist resembles Andersen, giving general objects a human essence. The statue is the promotional figure for the Fairy Tale Sculpture Route on VisitOdense's website, for it doesn't have a logo. Both the app and website don't give a summary of the tale.[275]

After the *Tin Soldier*, visitors follow the route into the Fairy Tale Garden and pass the H.C. Andersen and *The Paper Boat* sculpture. Tourists walk further into the Garden, passing ponds, trees, and playgrounds. The Garden offers a serene ambience combined with the fairy tale statues that make visitors feel like they entered another world. Then they walk into Munke Mose Park. Here, visitors find sculpture number seven: *The Little Mermaid* from the artist Hans Pauli Olsen. In Danish folklore, mermaids are mythical sea creatures who lure innocent humans into their drowning deaths. The mermaid stands on a large pillar and has a distorted body. It's like visitors view her from below the

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[273] 'Thumbelina', Website of Web App Motes, 2020
https://app.motes.world/story/thumbelina (23 February 2021).
See appendices figure 42.
[274] 'Lykkens Galocher', Website of Historisk Atlas
https://historiskatlas.dk/@55.3982518,10.3926051,17z?th!skulpturguideodense+m!51 (23 February 2021).
See appendices figure 43.
[275] 'Den Standhaftige Tinsoldat', Website of Historisk Atlas
https://historiskatlas.dk/@55.3967835,10.3911030,17z?t!-A9-ApCA_wEAI-AEB8-AN (19 February 2021).
See appendices figure 44.

sea. The artist made this mermaid sensual and dangerous, which is the opposite of Andersen's *Little Mermaid*.[276] Both website and app don't refer to the fairy tale.

For sculpture number eleven, visitors enter the Latin quarter. Here, cultural activities take place. Visitors and residents come here for the cafes, eateries, shops, and amphitheatre. Besides, statues of John Lennon and *Elverdans* are here. Not far from this area is the Brandts Museum for art and visual culture.[277] In the middle of a shopping street stands *The Emperor's New Clothes*. This statue was one of the first sculptures erected for the fairy tale initiative. Keld Moseholm made the sculpture about the similarly named tale. Visitors see three figures, the deceiving tailor, one court employee, and the emperor. The king poses naked in front of a mirror. Here, he faces his vanity and fraudulent activities.[278] Perhaps it reminds the audience to rethink their purchases.

Two streets further, visitors find sculpture number twelve: *The Woman with the Eggs* from Hanne Warming. According to the app and website, the story described a greedy and proud woman who desired more, which resulted in her losing everything. The statue's height is average, and it stands in the middle of a pedestrian street.[279] The sculpture blends in and almost goes unnoticed. Therefore, anyone could be this woman. Two-hundred metres away stands sculpture thirteen: *The Toad*. The story is about a frog who dreams of seeing and travelling the world. The toad, placed in the middle of a small fountain, is smiling at a stork's family, states the website.[280] Here, the travel element reoccurs. Nineteenth-century renovated buildings, half-timbered houses, and industrial constructions surround the statue.[281]

Around the corner stands sculpture number fourteen: *The Shepherdess and the Chimney Sweep*. The story is about two china objects, a shepherdess and a chimney sweep, who fall in love. Their romance is threatened, but the lovers escape through the chimney. Bengt Pontus Kjerman depicts the flight on a five-metres high pillar as if they are off into the world.[282] Kjerman highlights

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[276] 'The Mermaid', Website of Web App Motes, 2020
https://app.motes.world/story/the_little_mermaid (23 February 2021).
See appendices figure 45.
[277] 'The Latin Quarter', Website of VisitOdense
https://www.visitodense.com/tourist/plan-your-trip/latin-quarter-gdk1116213 (23 February 2021).
[278] 'Kejserens nye Klaeder', Website of Historisk Atlas
https://historiskatlas.dk/@55.3936273,10.3802776,16z?t!-A9-AnFQCA_wEAI-AEB8-AN (19 February 2021).
See appendices figure 46.
[279] 'The Woman with the Eggs', Website of VisitOdense
https://www.visitodense.com/tourist/plan-your-trip/woman-eggs-gdk733291 (23 February 2021).
See appendices figure 47.
[280] 'The Toad – Sculpture in Vintapperstraede', Website of VisitOdense
https://www.visitodense.com/tourist/plan-your-trip/toad-sculpture-vintapperstraede-gdk638994 (23 February 2021).
See appendices figure 48.
[281] 'The Latin Quarter', Website of VisitOdense
https://www.visitodense.com/tourist/plan-your-trip/latin-quarter-gdk1116213 (23 February 2021).
[282] 'The Shepherdess and the Chimney Sweep', Website of VisitOdense
https://www.visitodense.com/tourist/plan-your-trip/shepherdess-and-chimney-sweep-gdk633921 (23 February 2021).
See appendices figure 49.

the escape, which relates to the travelling theme. However, in the tale, the lovers never leave their home.

Two-hundred meters further stands sculpture fifteen: *The Darning Needle*. The story is about a darning needle who believes she is as fragile as a sewing needle. Frede Troelsen, made of two statues, a darning needle and a pin. He uses the figures to express the dynamic between masculinity and femineity. Troelsen's meaning behind the statues doesn't resemble Andersen's tale. However, visitors will not realise this through the app or the website since they don't mention summary.[283]

The route ends with *The Flying Trunk* from Jens Flemming Sørensen. The tale is about a merchant's son, who spends all his inheritance and disappoints a Turkish princess. Sørensen depicts the scene where the trunk is flying to heaven while taking a break on three towers. The sculpture's shape represents the formless landscape below and refers to an adventure's world, where anything can happen. This way, the sculpture shape recreates Andersen's tale, according to the app.[284] Moreover, children can climb onto the sculpture. *The Flying Trunk* is close to the historic quarter. Visitors are almost back to the route's beginning and can start to explore the author's life now that they're familiar with his stories.

4.3.3 Sculptures in the Garden and Park

The route shows four other statues *Agnete and the Merman* (1939), *The Wild Swans* (1955), *The Paper Boat Sculpture* (1984), and *The Butterflies in the Lake*. *The Paper Boat* is the first sculpture that visitors encounter in the Fairy Tale Garden. It is number six on the map. Odense's Art Council bought the art piece after an exposition in the Garden in 1984. Initially, the statue isn't a fairy tale sculpture. However, it reminded visitors of a scene from *The Steadfast Tin Soldier*. Therefore, VisitOdense incorporated it in the route. The sculpture floats in the stream as if it's on its way to the other side. The Council placed the statue close to the Garden's entrance. The Garden offers trees, ponds and a view of the Cathedral, St. Knuds, a Gothic architectural building.[285] Surrounding *The Paper Boat*, visitors can find more art pieces. Three busts from a boxer, a lady with a veil, and a mother cuckoo are there.

On their way to the other sculptures, visitors walk alongside the river. When they arrive at Munke Mose, they find number seven *The Butterflies*. In 2008, the municipality gave Munke Mose a new recreational make-over. A couple of fairy tales sculptures are the result of this.[286] One of them is

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[283] 'Stoppenålen', Website of Historisk Atlas
https://historiskatlas.dk/@55.3951757,10.3827587,18z?th!skulpturguideodense+m!51 (24 February 2021).
See appendices figure 50.
[284] 'Den Flyvende Kuffert', Website of Historisk Atlas
https://historiskatlas.dk/@55.3970942,10.3853309,17z?t!-A9-ApCA_wEAI-AEB8-AN (19 February 2021).
See appendices figure 51.
[285] 'The Paper Boat Sculpture', Website of VisitOdense
https://www.visitodense.com/tourist/plan-your-trip/paper-boat-sculpture-gdk638996 (25 February 2021).
See appendices figure 52.
[286] 'Munke Moses Historie', Website of Municipality Odense
file:///C:/Users/10740694/Downloads/1Munke%20Moses%20Historie.pdf (26 February 2021).

The Butterflies; surrounding the scenic atmosphere is a playground inspired by the tale *Thumbelina*. Here children "can balance on water lilies, slide down a cliff, hide under large dock leaves and play at the watercourse, your imagination is all it takes."[287] *The Butterflies* add to the playfulness of the area.[288] The decoration stands in the pond. From all the sculptures, this one has the least information. The artist and date are unknown; Odense's Online Archive has no recollection of this sculpture.

Close to the playground is number nine *The Wild Swans* by Carl Hugo Liisberg. The sculpture shows eleven swans who carry a naked woman. The statue symbolises Andersen's tale *The Wild Swans*. The web app and website give a summary. "The tale of 'The Wild Swans' tells the story about a king, who remarries a wicked queen, who out of spite cast a spell and banishes her 12 stepchildren. The 11 brothers are turned into swans, but the good-hearted Elisa, the only girl is too good to be bewitched […]."[289] Liisberg recreated the scene where the brothers bring their sister to safety. The swans' outstretched necks and wings bring dynamic to the statue. The Danish accumulator and Electrical factory gifted it to the city as a celebration of its fiftieth anniversary. Coincidentally, it was also the one hundred fiftieth anniversary of the author's birthday. The Art Council placed the sculpture in H.C. Andersen Haven but relocated it to Munke Mose in 1988.[290] If visitors stand in front of *The Wild Swans*, they can see the final sculpture in the Park.

The last sculpture is number ten: *The Sea Horse* by Liisberg. The Council located the statue near Munke Mose's entrance. It stands in the middle of Odense's stream. To admire the sculpture, visitors can sit on the fish ladder. Nearby, visitors can engage in a tour, rowing, and pedal boats, and get coffee.[291] The statue depicts Andersen's play *Agnete and the Merman* from 1833. It's a play based on a Danish folk song. Andersen's play talks about Agnete, who falls in love with a merman and follows him into the sea. After hearing church bells, Agnete returns to land and leaves the sea behind.[292] The app and website don't clarify if Liisberg depicted Andersen's play or the folk song. They state Liisberg recreated a scene depicting "a sea horse with a mermaid on its back, who rears energetically in the water, just like in the poem."[293] Furthermore, the app and website don't explain the play's story.

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[287] 'The Playground in Munkemose Park', Website of VisitOdense
https://www.visitodense.com/tourist/what-do/family-holiday/best-playgrounds-odense (26 February 2021).
[288] 'The Butterflies in the Lake', Website of VisitOdense
https://www.visitodense.com/tourist/plan-your-trip/butterflies-lake-gdk922083 (26 February 2021).
See appendices figure 53.
[289] 'The Wild Swans – Sculpture', Website of VisitOdense
https://www.visitodense.com/tourist/plan-your-trip/wild-swans-sculpture-gdk1077442 (27 February 2021).
See appendices figure 54.
[290] Jørgen Thomsen and Johnny Wøllekær, 'De Vilde Svaner', Website of Odense Leksikon
https://odenseleksikon.wordpress.com/genstande/de-vilde-svaner/ (27 February 2021).
[291] 'Fish Ladder in Munkemose', Website of VisitOdense
https://www.visitodense.com/tourist/plan-your-trip/fish-ladder-munkemose-gdk739492 (27 February 2021).
[292] Peter Meisling, 'Agnete og Havmanden', Website of Den Store Danske, 19 October 2010
https://denstoredanske.lex.dk/Agnete_og_Havmanden (27 February 2021).
[293] 'The Sea Horse – Sculpture', Website of VisitOdense
https://www.visitodense.com/tourist/plan-your-trip/sea-horse-sculpture-gdk1077446 (27 February 2021).

4.4 VisitOdense and the heritage industry

Following the route analysis, VisitOdense commodifies the historical figure H.C. Andersen and his legacy. Through the Fairy Tale Sculpture Route, VisitOdense reminds visitors of the author's works. The lieux d'imagination that occur links not only Andersen but his tales to Odense. It creates the notion that Andersen got his inspiration from his hometown. The fairy tale author is Odense's wonder. However, VisitOdense and VisitDenmark aren't the only ones who support this statement. Odense's Art Council and the marketing office collaborate closely. The Council concerns itself with the tangible cultural heritage. The Board purchases sculptures and other art pieces for public spaces. Simultaneously, it provides registration, maintenance, and promotion of art in Odense.[294] The Council offers the municipality diverse artistic developments and distribution advise, concerning art. Decisions by the Art Council correspond to the cultural policy of Odense's municipality. Since 2011, the government has a one per cent regulation, meaning one per cent of the value-added taxes goes to stimulating art decorations in the city.[295] It proves that the Danish government values heritage on a national level for its cultural and national importance.[296]

As a result, Odense invests significantly in its cultural heritage. The municipality takes responsibility for the protection of buildings cultural-historical value, monuments, and areas, for these are Odense's identifiers. The city quarters with industrial, medieval, and village historical context create an attractive and vibrant Odense; therefore, it needs protection.[297] One of the cultural-historic valued buildings is H.C. Andersen's childhood home. It doesn't only tell the story of the author's upbringing but also Odense's history.[298] The municipality recognises that Andersen relates to Odense's brand and identity. They're currently working on a manual on how to use Andersen as an icon. The authorities realise that marketing Andersen can impact practice-models, design manuals, guidelines, tour guides, and H.C. Andersen heritage management. According to the municipality, the

See appendices figure 55.

[294] 'Odense Bys Kunstfond', Website Atles Ellebye, 2021
https://atlas-ellebye.dk/index.php/arbejdsomrader/erhverv/12-fonde/58-odense-bys-kunstfond (28 February 2021).

[295] '1%-Ordning til Kunstnerisk Udsmykning', Website of Municipality Odense, 27 March 2017
https://www.odense.dk/brug-byen/puljer-og-stoette/tilskud-til-musik-og-kultur/odense-kunstraad/1-procent-ordningen (28 February 2021).

[296] 'Den Nationale Strategi for Dansk Turisme', Website of Denmark
https://em.dk/media/9655/den_nationale_strategi_for_dansk_turisme.pdf (9 February 2021) 47-49.

[297] 'Kommuneplan 2020-2032. Kulturmiljøer og Bevaringsinteresser', Website of Odense Municipality, 25 September 2019
https://www.odense.dk/politik/dagsordner-og-referater/by-og-kulturudvalget?agendauid=20e93f96-9657-4a81-bd26-b205b10a663b&presentationuid=8373065e-a8ae-4abd-ba4f-9dbdbb1c372b (28 February 2021).

[298] 'Forslag fra Rådmand Jane Jegind – Vi Skal passe på vores Kulturarv', Website of Municipality Odense, 16 May 2018
https://www.odense.dk/politik/dagsordner-og-referater/by-og-kulturudvalget?agendauid=dc4b1c23-b89e-4cb1-8072-d9e79d5b4a6e&presentationuid=51aabc33-32fa-4521-af0c-8f78fd123800 (28 February 2021).

action is necessary to relate Andersen's narrative to Odense's, focusing on its development and transformation.[299]

Besides the municipality, VisitOdense collaborates with other heritage institutions to promote Andersen as a brand and transfer his intangible legacy. These institutions are Odense City Museum, H.C. Andersen Fonden, and H.C. Andersen Centre. The H.C. Andersen's House, -Museum, and childhood home are part of the independent museum organisation Odense City Museum. It's an organisation that occupies itself with archaeology, history, H.C. Andersen, and Carl Nielsen. The organisation is responsible for the protection and management of these museums. Their vision is to support Odense's city brand on a national and international level through Odense's historical identity and heritage.[300]

The H.C. Andersen Fonden is a foundation created to ensure H.C. Andersen literary heritage and its distribution on a national and international level. It's a collaboration between the Danish government, VisitDenmark, Odense City Museum, and Odense's municipality. The organisation combines inquiry, tourism, and events to enhance the knowledge concerning H.C. Andersen and Odense. "The foundation is responsible for cooperating and coordinating the work involved in exploiting the Hans Christian brand at local, national and international levels."[301] Both VisitOdense and the foundation see potential in H.C. Andersen as a brand to attract visitors. The foundation helps with selecting areas that highlight H.C. Andersen and instrument projects on existing Andersen's activities.[302]

Lastly, the H.C. Andersen Centre is an international research and knowledge centre under the University of Southern Denmark, which contributes to projects such as mapping H.C. Andersen's literary heritage around the world and creating curriculums for schools, share data, and more.[303] Comparable with the H.C. Andersen Fonden, the research institute develops and researches culture, cultural economy, tourism, and branding through cultural studies and dissemination approaches. Moreover, the centre wants to contribute to the distribution of Andersen's literary legacy by collaborating with Odense and the university to enhance cultural investment.[304] One investment is the new H.C. Andersen House that will strengthen Andersen as a city icon. A new icon-city-strategy will

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[299] 'Turismestrategi 2018-2022 Odense Kommune. Udarbejdet af Borgmesterforvaltningen', Website of Municipality Odense
https://investinodense.dk/wp-content/uploads/2018/03/Turismestrategi-2018-22-Odense.pdf (18 February 2021) Page 17.
[300] 'Organisation', Website of Odense Bys Museer
https://odensebysmuseer.dk/om-os/organisation/ (28 February 2021).
Carl Nielsen was a Danish composer (1865 – 1931).
[301] 'Hans Christian Andersen Foundation', Website of H.C. Andersen foundation
http://hcandersen.org/en/hans-christian-andersen-foundation/ (28 February 2021).
[302] Ibidem.
[303] Email Contact, *Master Thesis* (9 February 2021).
[304] 'Kontakt', Website of H.C. Andersen Centre
https://andersen.sdu.dk/centret/ (28 February 2021).

strengthen Andersen's general narrative and enhancing the inhabitants' pride concerning Andersen, states the municipality.[305]

Thus, H.C Andersen has a different background than other folklorists from the nineteenth century. However, his tales and fame made him a national symbol for Denmark and especially Odense. Shortly after his death, the city's authorities erected a monument in his memory to lay a claim on his character and legacy. Odense wasn't the only one who did this. Copenhagen's authorities erected a monument during Andersen's lifetime.

Besides, historical legitimisation VisitOdense uses his literary heritage for their narrative brand: The Land of Everyday Wonder. Through the Fairy Tale Sculpture Route, the visitors acquaint themselves with Odense. A timeless city with picturesque houses, streets, and streams enhance visitors' nostalgic feelings. Through historical elements, visitors can imagine where Andersen got his inspiration. The sculptures that travellers encounter confirms this. They walk into the fairy tale mind of Andersen. The sculptures are almost life-like, which makes them blend in and part of Odense's everyday life. Furthermore, the author's fairy tale timelessness is accentuated by artists artistic interpretation. Additionally, the theme of travelling speaks to visitors.

Strikingly, not all fairy tale sculptures have a summary of the tale they symbolise. It insinuates that VisitOdense expects visitors to know the tales by heart, for it's necessary to create a lieux d'imagination. Even though the statues come from personal initiatives, it is the municipality and heritage institutions that protect them. They collaborate with VisitOdense to maintain Odense's narrative brand: Hometown of H.C Andersen and a place of wonders to keep the city "known as the fairy tale capital of the world."[306]

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[305] 'Turismestrategi 2018-2022 Odense Kommune', Website of Municipality Odense https://investinodense.dk/wp-content/uploads/2018/03/Turismestrategi-2018-22-Odense.pdf (18 February 2021) Page 4.
[306] 'About Odense. A City in Transformation', Website of Municipality Odense, 21 September 2020 https://ico.odense.dk/life-in-odense/living/about-odense (8 February 2021).

Conclusion

In this study I examined three distinct literary routes, the Deutsche Märchenstraβe, the Sagenlandroute, and the Fairy Tale Sculpture Route. My central question is, *to what extent do literary routes such as the Deutsche Märchenstraβe, Sagenlandroute, and the Fairy Tale Sculpture Route contribute to narrative branding on a national (Germany), regional (Twente, The Netherlands), and local (Odense, Denmark) level?* This thesis aimed to answer how narrative branding occurs, what narratives these routes tried to tell (or sell), and if they tell a story about Germany, Twente, and Odense. Through visual and discourse analysis, survey, fieldwork, online archival research, and email contact with the three associations, the marketing and organisational efforts behind narrative branding became clear. Furthermore, the inquiry shows individuals, municipalities, businesses, and national governments' participation in constructing and maintaining narrative brands. Their involvement was grander than I initially anticipated. After analysing each route individually, it is time to compare them.

Organisations

The three associations use nineteenth-century literary heritage as a framework to attract visitors. They base themselves on fairy and magic tales that have an identifying character. The Märchenstraβe commodifies the works and milestones of the Brothers Grimm and other German magic tales. VisitOdense does the same solely for H.C. Andersen. The Brothers and Andersen are national symbols and part of Germany's and Denmark's canonised history. The difference between them is, the Brothers collected what they believed authentic German folk tales, while Andersen's stories became Danish national tales. In consequence, the Märchenstraβe and Sculpture Route have a distinct national hint. The tone is different for the Sagenlandroute because the framework is regional and the magic tales are from unknown authors. The tales' regional aspect dates back to the nineteenth century when Twente wanted to defend and protect their local culture against other dominating cultures. The foundation of the routes has its origin in literary countries dating from the Romantic Nationalist period.

Furthermore, the organisations contrast in the promotion of new narrative brands. The Märchenstraβe encourages it by an easy partnership application process and offering promotional services. VistitTwente does not, and promotes existing local magic tales. VisitOdense continuous with the maintenance of the brand Odense the hometown of H.C. Andersen. The three associations promote their nation, region, or city for touristic and financial purposes. Additionally, to bind and create social cohesion. To achieve these goals, they use literary routes to attract literary tourism.

The literature from the Brothers Grimm and H.C. Andersen attracts visitors from all over the world. Literary tourists want to experience and connect to the stories through real places. In these sites, the readers' imagination and reality come together. Local businesses, individuals, societies, heritage institutes, and authorities create and protect this lieux d'imagination. The Märchenstraβe, VisitTwente, and VisitOdense encourage their construction and the organisations market these sites.

Consequently, good collaboration results in a convincing framework. It is no wonder the Deutsche Märchenstraβe, VisitTwente, and VisitOdense promote alliances.

The three routes appeal to families and the elderly. The Fairy Tale Sculpture Route passes through playgrounds, kids museums, and sculptures that are childproof. Furthermore, many students conduct the route as part of their curriculum. The Märchenstraβe offers festivals, museums, tours and many more child-friendly experiences, while the Sagenlandroute offers a relaxing car ride through Twente's landscape. Further, the routes interest the elderly for it reminds them of their childhood, it allows them to retell fairy and other magic tales they heard from their parents to their grandchildren (a form of transmission inherently related to the fairy tale genre). Moreover, the routes offer them more information about the stories and their authors. Both Deutsche Märchenstraβe and VisitOdense attract national and international tourists. They anticipate their visit by offering information in several languages. Meanwhile, the Sagenlandroute focusses on Dutch day-trippers.

The three routes contrast in the number of visitors they attract. This is a result of the difference in allure, but also internal organisation. The Märchenstraβe is a registered association devoted to commercial business operations. It's a massive thematic route that goes through five German states and passes cities and villages. The association dedicates itself to the route's marketing and commodification. Therefore, it has a substantial marketing team that produces brochures, maps, booklets in several languages. Besides, they offer visitors information about the association's origin, and they explain their framework. In their travel booklet, they explain the stopping points history and replicate the fairy tales to the readers. Moreover, they offer information about the magic tales, cultural and natural landscape. In short, everything there is to see and experience following the route the Märchenstraβe promotes. It integrates multiple aspects of German culture in a single route. This way, visitors are well informed, and places appeal to their imagination.

In comparison, VisitTwente is a delegate from MarketingOost. The association's priority is the promotion of the Twente lifestyle and mentality. VisitTwente highlights traditions. Sagenlandroute is one of their projects. Furthermore, the ANWB created the Sagenlandroute. Recently, VisitTwente took over their responsibility to maintain the route. The small circular route offers some ANWB information signs, a physical map, and hexagonal signs. The route doesn't explain the existing magic tales, making it hard for visitors to relate their imagination to sites. If visitors want to learn more about Twente's magic tales, they need to do research beforehand. The narrative brand Twenteland Sagenland owes its existence to former marketing companies.

The VisitOdense is also a delegate from VisitDenmark. The Fairy Tale Sculpture Route is a project to bind Andersen to Odense. However, they market the Sculpture Route extensively. They offer information on their website, provide a Web App, a physical map, and a brochure. Strikingly, VisitOdense doesn't offer systematically a summary of the fairy tales the sculptures represent. The organisation assumes that visitors know the stories by heart. The Sculpture Route is the shortest and takes place in Odense's city centre. The route isn't a complete circle; the start and the finish are close.

The three routes have in common that they represent travelling, which relates to the fairy tale genre. In the Märchenstraβe, visitors travel from Hanau to Bremen by car or other transportation. They immerse themselves in magical places where they experience fairy tales, follow in the Brothers' footsteps, and other magic tales. The Sagenlandroute is a one-way journey where visitors end where they began. The Sculpture Route gives visitors the chance to follow Andersen's footsteps and experience his fairy tales through statues. Some of the sculptures symbolise the travelling theme.

Magical elements

The three routes individually convince the visitors that they are in a fairy tale land, Sagenland, and Andersen's hometown. The Märchenstraβe, VisitTwente, and VisitOdense inform that all places have a long history, dating to the Middle Ages and nineteenth century. The Sagenlandroute even dates to Roman times. The accentuation of long lineages offers visitors a continuation between the present and the past. Through the three routes, they get familiar with Odense, Twente, and Germany's history and ancestors. Especially with the Brothers and Andersen. The fairy tale framework adds to this picture since readers imagine these stories taking place in an unspecified time and location. A continuation between the past and the present is the result and allows for some form of nostalgia.

Furthermore, the amount of fairy tale experiences persuades visitors of the narrative brand. Small businesses, municipalities, societies, and heritage institutions, commenced establishing lieux d'imagination, hotels, restaurants, fairy tale plays, tour guides, re-enactors, festivals, and walking tours. These elements contribute to the visitors' fairy tale experience since they can actively participate in a fairy or magic tale. Märchenstraβe is the most extensive. The Sagenlandroute passes lieux d'imagination, and some municipalities initiate festivals and tours. The Sculpture Route offers multiple statues that create lieux d'imagination shortly after another. The other two routes have a distance between their lieux d'imagination, which gives visitors time to contemplate.

Additionally, the surrounding environments enhance nostalgia and magical feeling. Since the Sagenlandroute, the Sculpture Route, and Märchenstraβe are routes, they pass multiple sites. Visitors drive-by castles, picturesque villages, cultural-historical landscape, and natural parks. The Märchenstraβe passes half-timbered towns, Baroque and Weser-Renaissance architecture, ruins, Kellerwald-Edersee and Wilhelmshöhe park. Their retrochic aesthetics persuade visitors of the fairy tale product and experience. Similar is the Sagenlandroute; motorists pass the Twente's cultural-historical landscape and recreational parks. With streams, forests, and typical Twente's archetypes, this landscape convinces travellers they are in a Sagenland. Even though the Sculpture Route is in modern day Odense, visitors can admire the historic quarter with half-timbered houses and cottages, the Fairy Tale Garden, Munke Mose Park, and the Latin quarter.

National, regional, and local narratives

The three routes represent their fairy and magic tale narrative brand and link them to their

geographical boundaries: Germany, Twente, and Odense. However, since they are routes and pass varied landscapes, they tell more than just their marketing story. The Märchenstraβe links towns, cities, heritage, and UNESCO World Heritage together that express German Romanticism, Baroque, autonomy, freedom, and democracy. In short, the route passes highlights in northwest Germany. These cultural heritage institutes are protected by the Federal government and states, expressing their importance to the German nation. When visitors finish the route, they leave with a particular image of Germany. Therefore, the Märchenstraβe contributes to a romantic and democratic narrative brand of Germany. However, the route only shows the highlights from northwest Germany and represents a particular German cultural history to its visitors. Therefore, a small part of Germany contributes to the national narrative brand and so it is a limited narrative.

The Sagenlandroute resembles the Märchenstraβe in the way that it encompasses national protected estates, national and municipal monuments, cultural-historical landscape, and typical Twente's archetypes. These sites represent Twente's history, lifestyle, and mentality, which is the opposite of other Dutch cities. Through the Sagenlandroute, Twente defines itself by what it's not. However, national and provincial heritage policies undermine the regional identity these sites symbolise. The national policies protect them, for they are essential Dutch heritage. Hence, the Sagenlandroute contributes to constructed narrative branding on a regional level, which is also part of the national narrative.

In Odense, the municipality, the Danish government, heritage institutions, and VisitOdense work together to brand Odense as the hometown of Andersen. All of them cooperate to create and maintain the image. Localising the author and his fairy tales to one specific place, shows Andersen has its roots in Denmark. Perhaps visitors can familiarise themselves with the writer in Odense, but in the end, he is a national figure. The Sculpture Route constructs the narrative brand on a local level but is part of a bigger national narrative brand: Land of Everyday Wonder.

This thesis's visual and discourse analysis shows the intertwinement between heritage laws, institutes, businesses, municipalities, and local initiatives. The different layers of narrative branding are laid bare. It confirms the Ashworth theory about place branding; nevertheless, it asks questions about its competitional value. Some cities or towns claim ownership through legal actions, and some places share the same narrative brand without any conflict. To better understand the implications, future studies could address the competitional aspect of narrative branding. What has become clear is that the three routes individually contribute to narrative branding on a national, regional, and local scale. The narratives travel outside their communities' boundaries but stay in their national context. A precondition for a successful narrative brand is a cooperation between authorities, companies, and bottom-up initiatives. Like fairy tales, the narrative brand faces challenges, but it can live happily ever after with the help of others.

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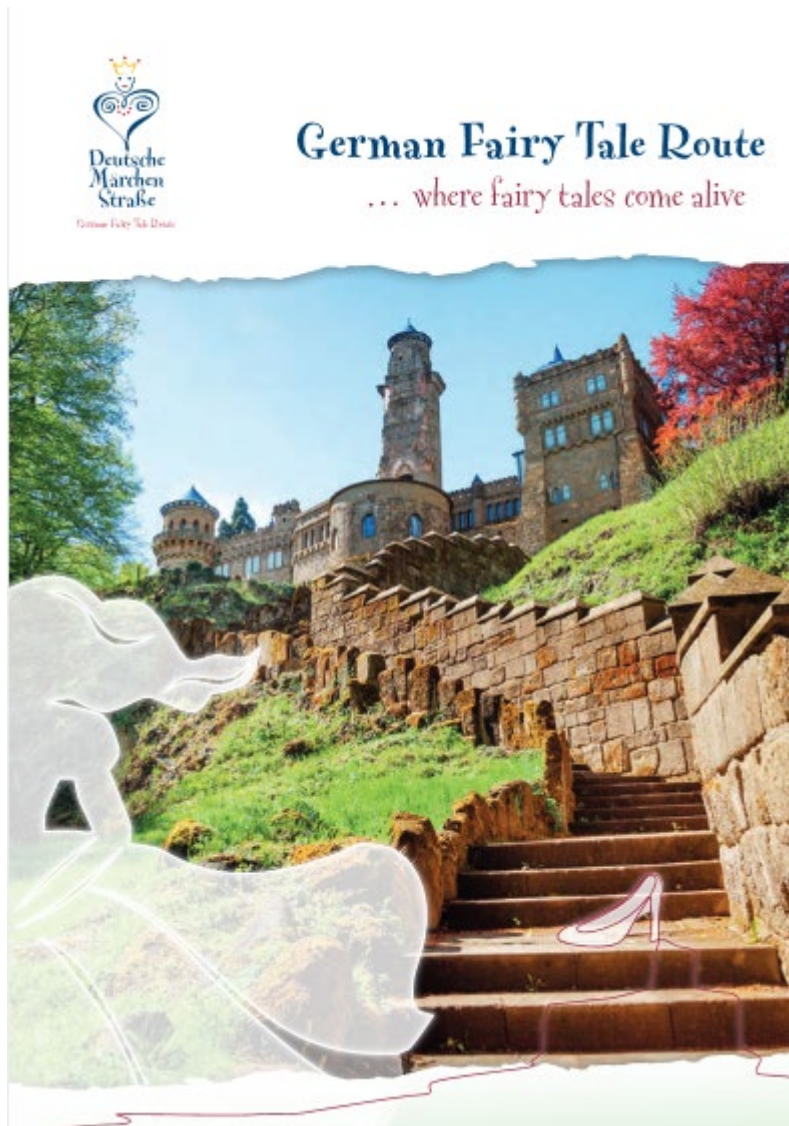https://www.deutsche-maerchenstrasse.com/route (15 March 2021).

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1	1	Alsfeld	21	Göttingen	41	Marburg	61	Wesertal
2	2	Bad Karlshafen	22	Hameln	42	Melsungen	62	Wiedensahl
3	3	Bad Oeynhausen	23	Hanau	43	Morschen	63	Willingshausen
4	4	Bad Sooden-Allendorf	24	Hann. Münden	44	Neukirchen	64	Witzenhausen
5	5	Bad Wildungen	25	Heilbad Heiligenstadt	45	Niedenstein	65	Wolfhagen
6	6	Baunatal	26	Helsa	46	Nienburg (Weser)		
7	7	Bodenwerder	27	Herbstein	47	Nieste		
8	8	Bovenden	28	Hessische Lichtenau	48	Polle		
9	9	Bremen	29	Hessische Oldendorf	49	Rauschenberg		
10	10	Buxtehude	30	Hofgeismar	50	Rehburg-Loccum		
11	11	Ebergötzen	31	Holzminden	51	Rotenburg an der Fulda		
12	12	Frankenberg (eder)	32	Homberg (Efze)	52	Rotkäppchenland		
13	13	Frau-Holle-Land	33	Hoya/Weser	53	Schauenburg		
14	14	Freiensteinau	34	Kassel	54	Schieder-Schwalenberg		
15	15	Fritzlar	35	Kaufungen	55	Schwalm-Eder-Kreis		
16	16	Fürstenberg (Weser)	36	Knüllwald	56	Schwalmstadt		
17	17	Gelnhausen	37	Lahntal	57	Steinau an der Straße		
18	18	Grebenhain	38	Landkreis Kassel	58	Trendelburg		
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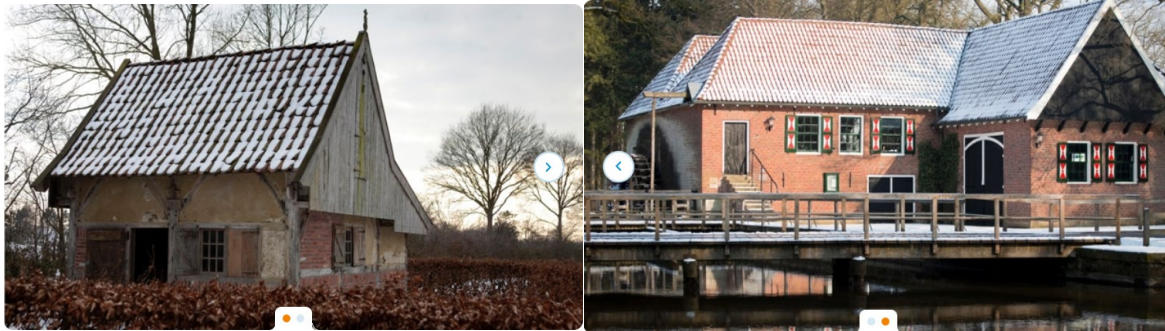https://marketing.visittwente.nl/ondernemers/toolkit/twente-logo/ (15 March 2021).

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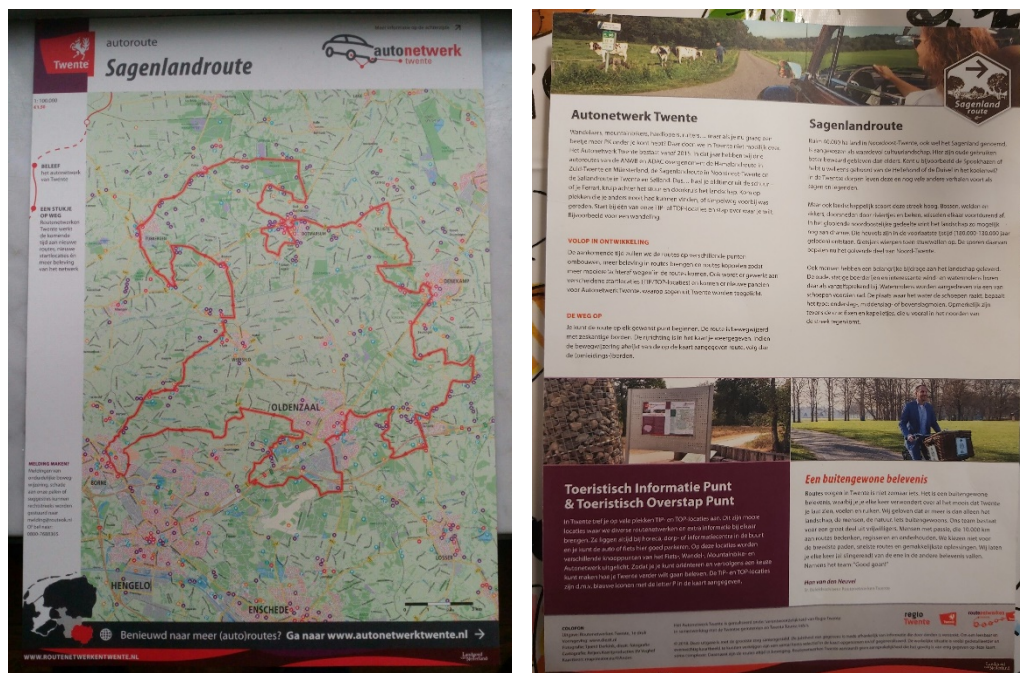https://www.anwb.nl/eropuit/dagje-uit/autoroute/sagenlandroute (30 January 2021).

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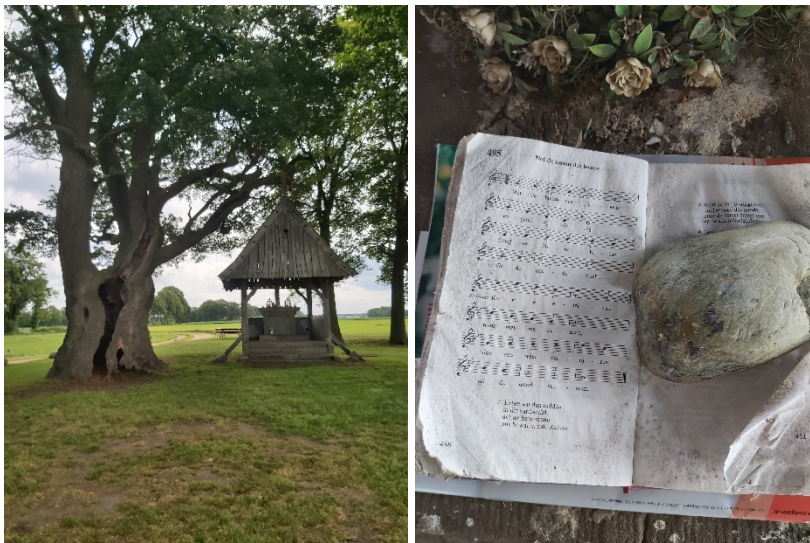*Figure 29: The Kroezeboom and the Songbook inside the Chapel*
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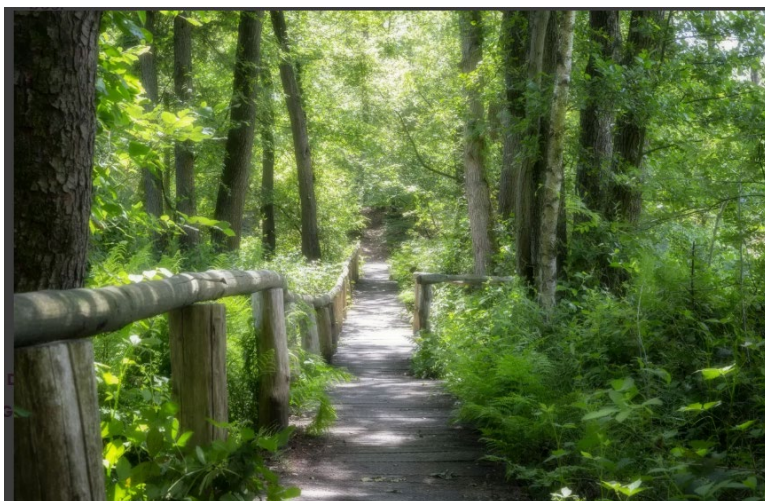'Natuurgebied Springendal', Website of Ootmarsum-Dinkelland
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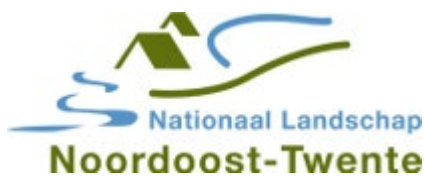Emma Anker, *Estate Egheria* (27 June 2020).

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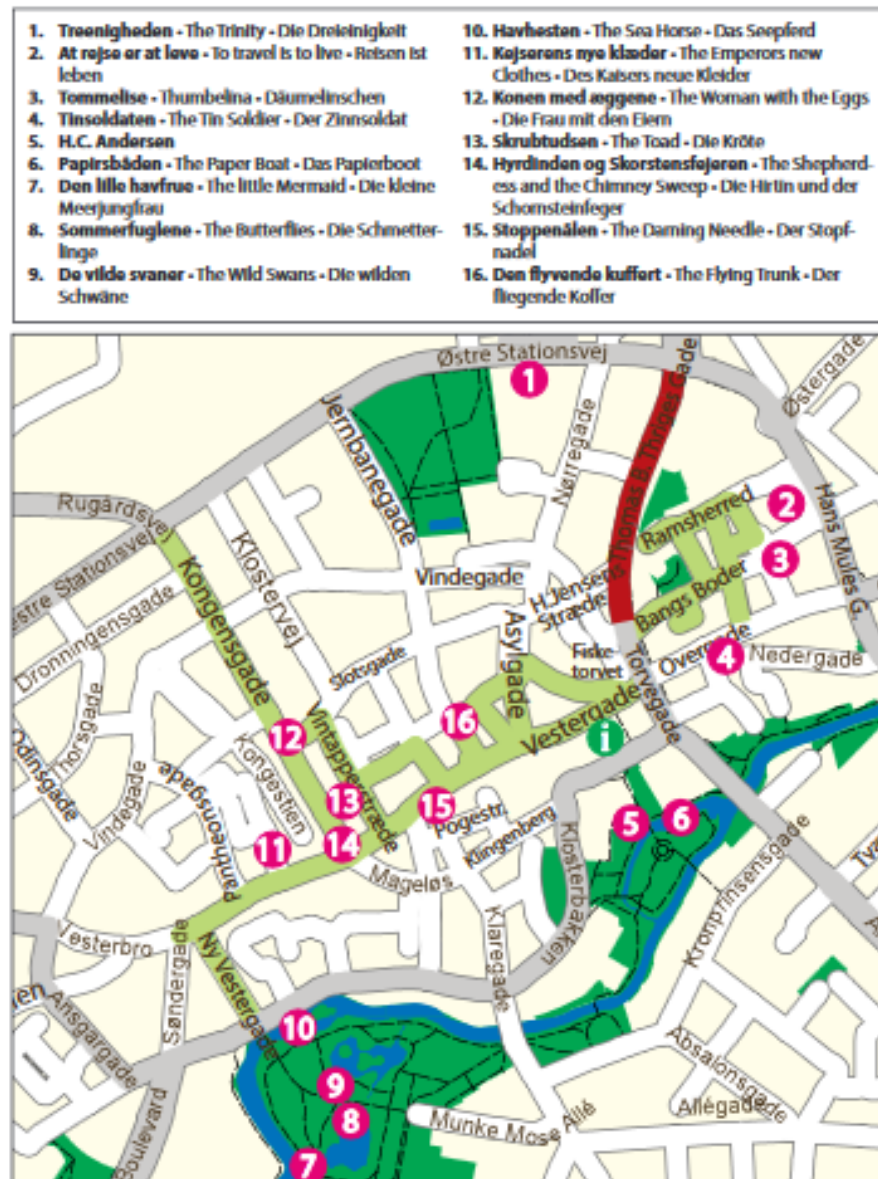Fairy tale sculptures in Odense · Märchenskulpturen in Odense

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2. **At rejse er at leve** - To travel is to live - Reisen ist leben
3. **Tommelise** - Thumbelina - Däumelinschen
4. **Tinsoldaten** - The Tin Soldier - Der Zinnsoldat
5. **H.C. Andersen**
6. **Papirsbåden** - The Paper Boat - Das Papierboot
7. **Den lille havfrue** - The little Mermaid - Die kleine Meerjungfrau
8. **Sommerfuglene** - The Butterflies - Die Schmetterlinge
9. **De vilde svaner** - The Wild Swans - Die wilden Schwäne
10. **Havhesten** - The Sea Horse - Das Seepferd
11. **Kejserens nye klæder** - The Emperors new Clothes - Des Kaisers neue Kleider
12. **Konen med æggene** - The Woman with the Eggs - Die Frau mit den Eiern
13. **Skrubtudsen** - The Toad - Die Kröte
14. **Hyrdinden og Skorstensfejeren** - The Shepherdess and the Chimney Sweep - Die Hirtin und der Schornsteinfeger
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https://www.visitodense.com/tourist/plan-your-trip/hans-christian-andersen-statue-fairy-tale-garden-gdk633901 (22 February 2021).
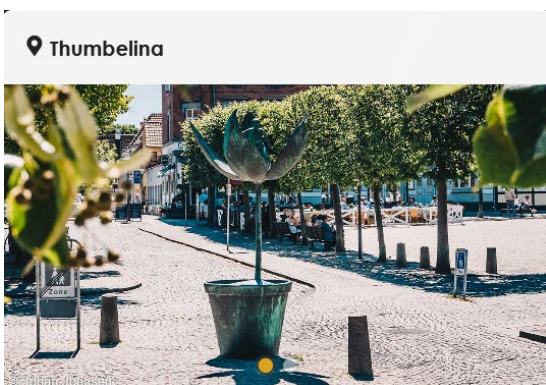

Figure 42: Thumbelina
Lotte Olsen, *Tommelise* (Odense 1994).
'Thumbelina', Website of Web App Motes
https://app.motes.world/story/thumbelina (23 February 2021).

Figure 43: The Water Spiral Sculpture and the Overshoes from The Galoshes of Fortune
Niels Guttormsen, *Vandspiralskulptur* (Odense 1987) and Jens Galschiøt, *Lykkens Galocher* (Odense).
'Vandspiralskulptur', Website of Historisk Atlas
https://historiskatlas.dk/@55.3982518,10.3926051,17z?th!skulpturguideodense+m!51 (23 February 2021).
'Lykkens Galocher, Website of Historisk Atlas
https://historiskatlas.dk/@55.3982518,10.3926051,17z?th!skulpturguideodense+m!51 (23 February 2021).

Figure 44: The Steadfast Tin Soldier
Eiler Madsen, *Tinsoldaten* (Odense 1996).
'Steadfast Tinsoldier', Website of VisitOdense
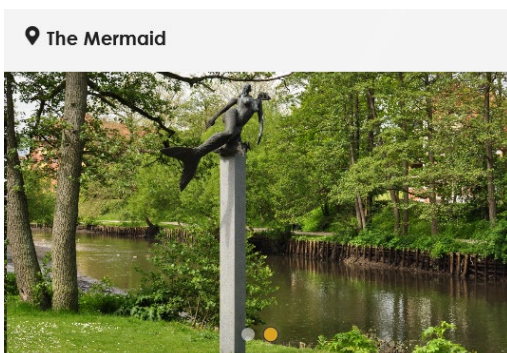https://www.visitodense.com/tourist/plan-your-trip/steadfast-tinsoldier-gdk633857 (23 February 2021).

Figure 45: The Mermaid
Hans Pauli Olsen, *Den Lille Havfrue* (Odense 1998).
'The Mermaid', Website of Web App Motes, 2020
https://app.motes.world/story/the_little_mermaid (23 February 2021).

Figure 46: Statue of the Emperor's New Clothes
Keld Moseholm, *Kejserens Nye Klæder* (Odense 1988).
'The Emperor's New Clothes', Website of VisitOdense
https://www.visitodense.com/tourist/plan-your-trip/emperors-new-clothes-gdk633933 (23 February 2021).

Figure 47: The Women With the Eggs Statue
Hanne Varming, *Konen med æggene* (Odense 1997).
'Konen med æggene', Website of Historisk Atlas
https://historiskatlas.dk/@55.3961255,10.3819004,19z?th!skulpturguideodense+m!51 (23 February 2021).

Figure 48: The Toad
Ejgil Westergaard, *Skrubtudsen* (Odense 1990).
'Skrubtudsen', Website of Historisk Atlas
https://historiskatlas.dk/@55.3957081,10.3823322,19z?th!skulpturguideodense+m!51 (23 February 2021).

Figure 49: The Shepherdess and the Chimney Sweep
Bengt Pontus Kjerrman, *Hyrdinden og Skorstensfejeren* (Odense 1995).
'Hyrdinden og Skorstensfejeren', Website of Historisk Atlas
https://historiskatlas.dk/@55.3951757,10.3827587,18z?th!skulpturguideodense+m!51 (23 February 2021).

Figure 50: The Darning Needle
Frede Troelsen, *Stoppenålen* (Odense 1988).
'The Darning Needle', Website of VisitOdense
https://www.visitodense.com/tourist/plan-your-trip/darning-needle-gdk638990 (25 February 2021).

Figure 51: The Flying Trunk
Jens Flemming *Sørensen*, *Den Flyvende Kuffert* (Odense 1991).
'Den Flyvende Kuffert', Website of Historisk Atlas
https://historiskatlas.dk/@55.3964377,10.3855616,19z?th!skulpturguideodense+m!51 (25 February 2021).

Figure 52: The Paper Boat
Erik Heide, *The Boat in Memory of the Ferry Service to and from Mors* (Odense 1984).
'The Paper Boat, Sculpture', Website of VisitOdense
https://www.visitodense.com/tourist/plan-your-trip/paper-boat-sculpture-gdk638996 (25 February 2021).

Figure 53: The Butterflies in the Lake
'The Butterflies in the Lake', Website of VisitOdense
https://www.visitodense.com/tourist/plan-your-trip/butterflies-lake-gdk922083 (26 February 2021).

Figure 54: The Wild Swans
Carl Hugo Liisberg, *De Vilde Svaner* (Odense 1955).
'The Wild Swans – Sculputure', Website VisitOdense
https://www.visitodense.com/tourist/plan-your-trip/wild-swans-sculpture-gdk1077442 (27 February 2021).

Figure 55: The Sea Horse
Carl Hugo Liisberg, *Havhesten* (Odense 1939).
'The Sea Horse – Sculpture', Website of VisitOdense
https://www.visitodense.com/tourist/plan-your-trip/sea-horse-sculpture-gdk1077446 (27 February 2021).

Survey participants' information

Timestamp	Leeftijd	Geboorteplaats:	Huidige Woonplaats:	Geslacht
8-24-2020 9:56:31	51	Bergen op Zoom	Wouw	V
8-24-2020 22:34:14	62	Rotterdam	Utrecht	vrouw
8-25-2020 9:08:51	43	Noord-Scharwoude	Noord-Scharwoude	vrouw
9-10-2020 17:32:47	55	Borne	Hengelo	M
9-14-2020 17:13:46	33	Enschede	Rijssen	Vrouw
12-9-2020 13:01:13	26	Utrecht	Amsterdam	Vrouw
12-13-2020 12:46:19	24	Soest	Amsterdam	Vrouw
1-30-2021 20:20:38	28	Amsterdam	Amsterdam	Vrouw

Survey part one

1. Waar heeft u over de Sagenlandroute gehoord?	2. Waarom heeft u gekozen om de route te ondernemen?	3. Was u bekend met de Twentse sagen voordat u de route ondernam? Zo ja, waar had u de sagen eerder vernomen? Zo nee, wat sprak u dan aan om de route te doen?	4. Heeft u de Sagenlandroute eerder ondernomen? (Als u 'Nee' antwoord mag u vraag 5 overslaan)
Vakantiepark	Leek leuk, en je ziet iets van de omgeving	Nee, aardig tijdverdrijf	Nee
Familieleden	Uit nieuwsgierigheid. Om te bekijken wat er te zien en te vinden is op het gebied van sagen en legenden in Twente. Ik hou sowieso van sprookjes en legendes.	Ja, ik had erover gelezen. Op internet was het e.e.a. te vinden over de sagen- safari en de sagen app en er bleek een boekje over te zijn in de bibliotheek in Amsterdam dat mijn dochter had gevonden.	Nee
google	Kinderen waren moe, wij hadden nog zin om iets te doen in de omgeving waar wij op vakantie waren	Niet bekend mee. Sprak aan om een toeristische route te rijden, het onderwerp was van ondergeschikt belang	Nee
Ken de bordjes al erg lang	Leuke tocht met de oldtimer op binnendoorweggetjes	Als Tukker ken ik de sagen zeker. Dr route rijden leek mij wel leuk om te rijden. Gewoon spontaan	Ja
Vrienden	Als verjaardagsverrassing op de motor gereden met mijn man.	Nee, ik koos voor een anwb-route in een gebied waar we niet heel vaak komen. De anwb-routes zijn in het algemeen mooi om te rijden.	Nee
ANWB	Ik was een weekendje in Twente en het leek mij een uitgelegen kans om zo het landschap van Twente te ontdekken.	Nee, ik had alleen weleens iets over de Witte Wieven gehoord. Ik wilde graag met een doel door het Twentse landschap rijden.	Nee
Familieleden	We ontdekken graag nieuwe plekken in Nederland.	Nee, zie antwoord vraag 2.	Nee
Vrienden	Ik wilde graag het Twentse landschap op een creatieve manier ontdekken	Nee. Een nieuwe manier om de omgeving te zien	Nee

5. Waarom koos u ervoor om de route nog een keer te ondernemen?	6. Voordat u de route ondernam, wat voor beeld had u bij de route?	7. Is dit beeld uitgekomen?	8. Welk onderdeel (plaats, standbeeld, verhaal etc.) van de route sprak uw verbeelding het meest aan?
	Geen idee meer, daarvoor i het te lang geleden	Misschien	
	Ik verwachtte dat er plekken zouden zijn waar de sagen min of meer tot leven zouden zijn gebracht. Bijvoorbeeld in een beeld of aangewezen plek in het landschap of huis.	Misschien	Het standbeeld van de hellehond, het verhaal over de witte wieven in het open lucht museum in Ootmarsum, de mysterieuze plek van de kroezeboom en de watermolens, waar ook een klein museum was.
	Kleine dorpjes, coulisselandschap	Ja	Ootmarsum, slingerweggetjes die we anders niet gevonden hadden
Leuke route, anders rijdt ik ook maar doelloos rond	Ik ken het Twentse land erg goed, dus geen verrassingen voor mij	Ja	Restaurant Tante Sien in Vasse, centrum Ootmarsum
	Niet te drukke wegen, het platteland, bijzondere dorpjes.	Ja	Ootmarsum
	Ik had gedacht dat we langs plekken zouden rijden waar we de sagen konden beleven.	Misschien	Het standbeeld van de Hellehond in de Lutte sprak mij erg aan. Ook was ik onder de indruk van de Hellehondsdagen. Met corona was het minder uitgebreid, maar toch grappig dat de legende daar zo leeft.
	Dat je als bezoeker je in een andere wereld waant.	Nee	Ootmarsum en het openluchtmuseum.
	Ik had verwacht dat er informatiebordjes met uitleg zou zijn over de sagen	Nee	Ootmarsum en het openluchtmuseum

Survey part two

1. Noordoost-Twente wordt volgens de ANWB Twenteland Sagenland genoemd. Bent u het eens met de uitspraak?	2. Heeft u het idee dat u zich in een Sagenland bevindt/bevond? Licht dit antwoord toe.	3. Hoe wordt volgens u het verhaal Sagenland overgebracht?	4. Voelt dit verhaal authentiek aan of juist gemaakt? Licht uw antwoord in toe in vraag 5
Ja	Nee dat niet	25 geleden moest je de route rijden aan de hand van een cassettebandje. Dat alleen was al komisch.	Midden
Het idee van sagen wordt er met de haren bij gesleept. Er zijn mooie verhalen, maar de plekken die daarover gaan zijn praktisch niet te vinden. De plekken die je wel kunt vinden zijn niet overtuigend sagen gerelateerd. Dat moet je er dan zelf bij bedenken. Ook ontbreekt hiervoor een bewegwijzering of bord met toelichting.	Zie bovenstaande. Je bevindt je in het landschap en dan zou een boom of karrenspoor of huisje toegeschreven kunnen worden aan een sagen. Dat is wat dunnetjes als er verder niks herkenbaars aan toegevoegd is.	Zie ook weer bovenstaande. Ik vind de verhalen mager geïllustreerd door de omgeving waar zij plaats gevonden moet hebben. Het zijn schriftelijk leuke verhalen.	Midden
Misschien	Nee, niet per se	Niet via de route of de beschrijving	Geen mening
Nee	Nee, ik ken de omgeving te goed	Duidelijke omschrijvingen	Midden
Ja	Ja, het past bij de omschrijving die gedaan wordt van een sagenland.	Door oude historie te koesteren.	Authentiek
Misschien	Ja en nee. Bij de plekken waar sagen werden uitgelegd had ik het idee dat ik de sagen kon beleven. Maar er waren niet zoveel plekken die dit goed deden.	Door het natuurlijke landschap.	Midden
Misschien	Niet per se, de uitleg schoot vaak tekort op de momenten dat je een herkenningsputn zou willen hebben.	Niet goed: Je zou eigenlijk vooraf de plekken en sagen moeten opzoeken.	Midden
Misschien	Nee, er waren weinig stoppunten en informatiepunten om over de sagen te lezen	Vooral door het landschap, niet door route of beschrijvingen	Midden

5. Licht hier uw antwoord op vraag 4 toe.	6. Komt uw eigen verbeelding overeen met het verhaal (dat Twente een regio is waarin sagen voortleven) dat wordt opgeroepen door de route?	7. Op wat voor manier ondersteunt de Sagenlandroute de stelling: Twente is een regio waar sagen tot leven komen?	8. Nu u de route heeft ondernomen, zou u Twente als een sagenland omschrijven?
	Ja	Interessante uitleg	Ja hoor
Er zijn oude overblijfselen van de sagen te vinden. Maar het verwordt tot horeca of tot vrijwel niets (een oude huisje, een landschap) of tot een modern standbeeld (de hellehond)	Ik had mij er meer van voorgesteld. Het wordt allemaal wat opgeklopt in de aankondiging. Op papier dus. In werkelijkheid blijft er weinig van over.	Geenszins. Tot leven komen de sagen niet. Je zult die er zelf in moeten zien. Een werkbare app is er ook niet die de verhalen kan toevoegen. Er is een route waarbij terrassen worden aangedaan of lekker eten als mogelijkheid wordt aangegeven. Deze zijn duidelijk veel beter vindbaar.	Nee. Er is wel veel afwisselend cultuurlandschap dat zich leent voor diverse volksverhalen. Daarvoor ontbreekt echter het verhaal en bewegwijzering bij die plekken die bewaard zijn gebleven.Waarbij trouwens de fietser voorrang krijgt op de auto. Als automobilist wordt je daar met de neus op gedrukt. Fietsers gaan ternauwernood voor een auto aan de kant. En de fietsroutes zijn uitstekend te volgen. Waarbij de verhalen over sagen alleen genoemd worden, maar niet verteld.
-	nee	Niet	Niet per se.
Het moet geloofwaardig blijven	Ja hoor, daar kan ik mij in vinden	Als vreemdeling in Twente zeker waar	Niet de meeste plekken op deze route, er zijn mooiere plekjes met een geschiedenis
	Ja.	Er is veel te zien onderweg. Maar bij een route als deze is het wel zo dat je je als rijder die de bordjes volgt niet altijd bewust bent van mogelijke stopplekken waar je over de geschiedenis kunt leren.	Ja.
De plekken waar de sagen worden uitgelegd voelt natuurlijk aan	Ja, maar ik had meer verwachtingen.	De sagen komen tot leven door het landschap en door standbeelden. Hierdoor kun je je inbeelden dat hier sagen aanwezig zijn. Maar de plekken zijn slecht aangegeven, waardoor je er makkelijk langs kunt rijden.	Ja
Ik had verwacht dat er meer sagen te vinden zouden zijn waar uitleg over gegeven zou worden, maar dat was niet zo.	Ja, toch had ik mij er helaas meer van voorgested.	Als een slimme marketingtruc.	Ja
Plekken waar de sagen worden uitgelicht voelen authentiek. Maar deze zijn er heel weinig	Ja maar ik had me meer van de route voorgesteld	De route laat je langs natuurlijk landschap en bospaden rijden, waardoor je kunt inbeelden dat hier eventueel magische wezens aanwezig zijn. Verder heeft de route weinig aandacht voor de sagen. Als rijder kun je gemakkelijk langs bepaalde stopplekken rijden.	Ja

Emails

Emma Anker
Do 12-11-2020 14:45

Dear Sir/Madam,

My name is Emma Anker and I am a heritage and memory master student at the university of Amsterdam. Currently, I am writing my master thesis about Fairy tale routes and their influence on constructed identities, and one of my case studies is the Märchenstraβe. A great deal of your archive is available online which is very helpful but I still have a couple of questions. Would it be possible to ask a couple of questions? I put them down below:

1. In your press report dating from 2014 a general history of the DMS is given. The report states that Bremen had to ask permission to appropriate the Bremen Towns musicians before it could join the straβe. Is this a process that every villages or city has to do before it can join the DMS? And by doing this does Bremen represent the fairy tale or does the city own it?

2. I was also wondering about the switch to a e.V. in 2007. I am a bit confused about the legal aspect of a Verein. Does this mean the organisation has more responsibility concerning the protection of cultural heritage? Or does it mean that is has more freedom? What made it so attractive for the organisation to switch to an e.V.?

3. Besides, I was also wondering about the tourist marketing and perspective. Who are the tourist, where do they come from, and how many tourist conduct this route? Would it be possible for me to have a look into the marketing archive?

4. Lastly, in the press archive from 2020 you say that one of your goals is: "zur Bewahrung und Inwertsetzung der deutschen Märchen, Sagen, und Legenden und des kulturellen Erbes des Brüder Grimm beizutragen" I was wondering how the DMS does this? Do they see a difference between the material and intangible heritage concerning the Brothers Grimm? Or is the policy more focused on the tangible aspect?

Thank you in advance and I am looking forward to your email!

Kind regards,

Emma Anker
Amsterdam
00316 1825 7650

Dear Ms Anker,

Please excuse my late reply.

In the appendix you will find a few useful documents that you are welcome to use in your master thesis.

Thank you for your very specific questions. I would like to consult with my colleagues internally on some aspects and will get in touch with you again tomorrow.

If you have any questions, please feel free to contact me by email or Monday - Thursday 8:30 a.m. - 11:30 a.m. on 05 61/92 04 79 - 14.

With kind Regards

Sonja Henselmann
Online-Marketing / Kommunikation
Deutsche Märchenstraße e.V.
Kurfürstenstraße 9

34117 Kassel

E-Mail: sonja.henselmann@deutsche-maerchenstrasse.de

Internet: www.deutsche-maerchenstrasse.de

Dear Sonja Henselmann,

Thank you for your reply and your kind cooperation! I am looking forward to your other email tomorrow!

The appendix that you send me, is it correct that it contains TOP 100 sights of the Fairy Tale Route, and images? I was wondering if you could send me the link to the TOP 100 sights again? For some reason, I get 'page not found.'

Thank you in advance.

Kind regards,

Emma Anker

Dear Ms Anker,

I am so sorry, it seems that the documents I wanted to send you, haven't been enclosed to my last email.

The correct link to the Germany Top 100 is: https://www.germany.travel/de/microsite/top-100/germany-travel-attractions.html

As I have an appointment in a few minutes I'll send you the answers to your questions later on.

If you have any questions, please feel free to contact me by email or Monday - Thursday 8:30 a.m. - 11:30 a.m. on 05 61/92 04 79 - 14.

With kind Regards

Sonja Henselmann
Online-Marketing / Kommunikation
Deutsche Märchenstraße e.V.
Kurfürstenstraße 9
34117 Kassel
E-Mail: sonja.henselmann@deutsche-maerchenstrasse.de
Internet: www.deutsche-maerchenstrasse.de

Dear Ms Anker,

now I am sending you the answers to your questions. The information you find in the appendix might also be useful for your master thesis.

1.   It seems, that the newspaper article you mentioned, caused a misunderstanding. On the one hand, there are member locations that have a concrete connection to a fairy tale or legend such as Bremen or Hameln. Other places have a strong connection to the Brothers Grimm as a station in their life (example Hanau as their place of birth, Kassel is the place where they collected the fairy tales for the "Children and Household Tales"). Many places have adopted a kind of "fairy tale sponsorship/godparenthood" (Märchen-Patenschaft) for a fairy tale. However, these places take responsibility for their own how the intensity of the relationship to this fairy tale takes places. We do not interfere except when we are asked for ideas.
2.   You can find answers to these questions in the document Presse-Hintergrundinformationen_20-08-18.pdf (sent in my last email). A main reason for changing to a status as an e.V. (registered association) is that we are able to act as an independent legal entity.
3.   Unfortunately we do not have a valid guest count of trips along the German Fairy Tale Route or day trips that are motivated by our topics. But you will find an explanation of our target groups and foreign

markets that we work with in the marketing plan (part of the appendix). Our worldwide reputation is also evident in the surveys conducted by the DZT (German National Tourist Board). In recent years, we have always been one of the few tourist routes that was named in the unsupported survey of the top 100 sights in Germany. https://www.germany.travel/de/microsite/top-100/germany-travel-attractions.html

4. Unfortunately, we are currently not processing these tasks as systematically as we would like. We strive to intensify our efforts. In recent years we have initiated many projects in this context or in some cases even carried out them ourselves, such as the marketing campaigns around the anniversary of children and house fairy tales 2012-2015, the anniversary of the German Sagas 2016-2018, our travel and reading book "German Fairy Tale Route" and various narrative hikes. Both the material and the intangible heritage concerning the Brothers Grimm and the fairy tale are important here.

I hope these answers and the documents I sent you will help you to complete your master thesis.

If you have any questions, please feel free to contact me by email or Monday - Thursday 8:30 a.m. - 11:30 a.m. on 05 61/92 04 79 - 14.

With kind Regards

Sonja Henselmann
Online-Marketing / Kommunikation
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Kurfürstenstraße 9
34117 Kassel
E-Mail: sonja.henselmann@deutsche-maerchenstrasse.de
Internet: www.deutsche-maerchenstrasse.de

Hallo Frau Anker,

hier noch unseren aktuelleren Geschäftsbericht von 2019. Sie hatten den von 2018 erhalten.

Mit freundlichen Grüßen

Brigitte Buchholz-Blödow
Marketingleitung
Deutsche Märchenstraße e.V.
Kurfürstenstraße 9
34117 Kassel
Tel.: 05 61/92 04 79 – 11
Fax: 05 61/92 04 79 – 30
E-Mail: brigitte.buchholz@deutsche-maerchenstrasse.de
Internet: www.deutsche-maerchenstrasse.de

Email contact with VisitTwente, *Contactformulier* (3 February 2021).

Van: Twente <no-reply@visittwente.nl>
Verzonden: dinsdag 2 februari 2021 16:13
Aan: info visit Twente <info@visittwente.nl>

Geachte lezer,

Mijn naam is Emma Anker en ik ben een erfgoedstudent aan de universiteit van Amsterdam.
Voor de laatste fase van mijn studie schrijf ik een scriptie over de sagenlandroute en zijn invloed op de branding van Twente als een sagenland.

Ik zag op jullie website dat jullie actief bezig zijn met het vertellen van sagen uit Twente. Ik vroeg mij af of jullie in de toekomst meer met de Sagenlandroute gaan doen?
Daarnaast vroeg ik mij af wat jullie doelstellingen zijn met deze sagen? Is het vooral marketing gericht of willen jullie de verhalen ook beschermen en ze doorgeven aan de toekomstige generatie?

Alvast bedankt en ik kijk uit naar jullie reactie!

Hartelijke groet,

Emma Anker

Geertje Kuipers <goolbekkink@marketingoost.nl>
Wo 3-2-2021 12:32

Dag Emma,

Dank voor het bericht. Wij zijn wel bezig om de Sagenlandroute ook als autoroute in ons systeem te zetten, zodat men deze kan downloaden en mee kan nemen onderweg. Onze doelstelling met de sagen zijn voornamelijk marketing gedreven; beleving geven aan een bepaalde route. Via ons platformen heeft het tot doel te inspireren en Twente een profiel te geven. Bij potentiële bezoekers (maar bewoners sluiten we niet uit). Het sluit namelijk aan bij de positionering van Twente waarin we de mentaliteit en leefwijzen van Tukkers in de spotlight zetten. Tradities is daar 1 onderdeel van en daarmee ook de sagen-verhalen.

Met vriendelijke groet,

Geertje Oolbekkink-Kuipers
Marketingadviseur content
Aanwezig op ma | di | wo

Hanzelaan 351 - 8017 JM Zwolle

Email Contact VisitOdense, *Master Thesis. Fairy Tale Sculpture Route: Hans Christian Andersen* (9 February 2021).

Emma Anker
Zo 7-2-2021 16:28

Aan: obt@visitodense.com
Dear reader,

I hope this email finds you well.
My name is Emma Anker and I am a heritage and memory master student from the University of Amsterdam. For my master thesis I am researching how literary heritage can construct place branding.
A couple of months ago I reached out to you, but unfortunately due to the virus I wasn't able to continue my research.

I was wondering if I could still ask you a couple of questions about VisitOdense as an organisation and the Fairy tale sculpture route? Is there an online archive I could consult?

Firstly, some sculptures date back to the nineteen-nineties. Who requested the statues, was it in cooperation with VisitOdense? Or did the statues exists before the fairy tale route was made and was there already some form of fairy tale tourism in Odense that VisitOdense knows of?

Secondly, I was wondering about the tourist profile. Who are the tourists or visitors that ask to conduct the fairy tale route and is it a popular route? Would it be possible to have a look into the marketing archive?

Thirdly, does VisitOdense do anything else to transfer H.C. Andersen's fairy tales to others. Are your strategies solely focussed on marketing strategies or is part of a higher aim, for example the preservation of the literary heritage and to distribute them?

Lastly, do you have any local partners that invested in the creation of this route?

Thank you in advance,

Emma Anker
003618257650

Sofie Schäfler <sofsc@odense.dk>
Di 9-2-2021 15:17

Dear Emma

I do remember your last email, and I will do what I can to help you with your research and answer any questions you may have.

I've found a few places you can find some information about the statues.
https://www.visitodense.com/tourist/what-do/hans-christian-andersen/find-fairy-tale-sculptures-odense
https://app.motes.world/motes/fairy_tale_sculptures

You can also try to contact our local historic archive, Historiens Hus, at historienshus@odense.dk
They would probably have much more information to contribute with, than I have regarding the history of the sculptures.

Now, your initial questions:
Many of the sculptures have been gifted to Odense Municipality through the years, which also dates several years back. One of the oldest was published a few years after Hans Christian Andersens death, and through the years several of them have been replaced and moved around through the years. Some did exists before the Fairy tale route and others came as a way to create the route.
Odense have always, and will always, be the Hometown of Hans Christian Andersen, which have attracted tourist to our city for many, many years. I wouldn't put it as fairy tale tourism, but as tourist interested in either Hans Christian Andersen and his works or cultural tourist.

There aren't any specific profile. We do have a lot of families doing the route as a fun way to see the city – kinda like a treasure hunt where they can talk about the tales. Also a lot of schools do the route as a part of their curriculum.
Lastly, In Odense we do have a lot of tourist who have an interest in culture and art.
So the three profiles would be:
1. Family with smaller children, visiting Odense for one or several days.
   Use the route as a way to get around the city in a fun, but organized way. Not really interested in art as such, but more with the references to the fairy tales they are based on.
2. Schools, all ages (pre-school to folk school, and all inbetween)
   Used the route as a part of they curriculum, combined with assignments, short oral presentations and such.
3. Cultural tourist, often elder couples visiting for one or several days
   Interested in Andersen, art and culture. Walk the route to see the works of famous artists and their take on the tales.
The most popular route in Odense is, without a doubt, the "H.C. Andersen Footstep route" as it will take you around to several attractions and mayor sights in Odense. The Fairy Tale route is more like a hidden gem, which is beginning to catch interest from other than teaching purposes.
Sorry, I, we, do not have any marketing archive – but try the local historical archive I mentioned in the beginning of my mail – perhaps they can contribute with something.

We do quite a lot, but not everything. VisitOdense aim is to showcase everything you can do and visit in Odense, not only H.C. Andersen related. VisitOdense purpose is to create growth in the tourism industry in Odense, from

bednights to visit at attractions, H.C. Andersen is one of our aims to do so, but the level of Andersen differs from target group.

Regarding H.C. Andersen, some of our biggest collaborations are with:

- VisitDenmark
  The national tourism office, in charge of local offices around the world. We often collaborate with them in larger national campaigns.
- VisitFyn
  Handles most of our international marketing, in close collaboration with us.
- Odense Bys Museer / Odense City Museum
  The organization behind the H.C. Andersen Museum in Odense, who also have their own marketing strategies regarding Andersen. They often collaborate with VisitOdense and/or VisitFyn about marketing campaigns.
- H.C. Andersen Fonden / http://hcandersen.org/en/
  A Foundation created to ensure H.C. Andersen literary heritage and distribution.
- The Hans Christian Andersen Center
  International research and knowledge center under the University of Southern Denmark, which contribute with projects such as mapping H.C. Andersens literary heritage around the world, create curriculums for schools, share data and much more.

With the opening of the new H.C. Andersen museum this summer, there is a possibility that the route will become more popular as a additional Andersen-experience while visiting Odense, but again we have both this and the Footstep-route, which is more visible in the city and used more in marketing campaigns.

The route is of cause created, but the sculptures location is decided by the Odense municipality's art council, which is in charge of art in the public space. For example some fairy tale sculptures are not near the city center or at the municipality's archive, and therefore not a part of the route – so the route can change, if and when it has to. This is also why the Footstep route is more popular, as it stays the same and are not affected by such as repairs, cleaning or when the art council decides in a different direction.

So, in short – the route is kind of a happy coincidence, that we use in our marketing campaigns and recommend tourist when they visit, however the sculptures placement is decided by another department in Odense municipality and they are the only once.

Hope this helps, and you are more than welcome to reach out if you have more questions.

Mange hilsner | Best Regards | Mit freundlichen Grüßen

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