H.C. Andersen i Italien

- en undersøgelse af fænomenet H.C. Andersens betydning i Italien

H.C. Andersen Centret, 2017

Fabian Negrin: *La pastorella e la Spazzocamino, Andersen*, 2010

SDU
H.C. ANDERSEN CENTRET

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Indledning: Andersen i Italien

Adskilligt er allerede skrevet om den biografiske person H.C. Andersens rejser i og forhold til Italien. Kort opsummerende kan det nævnes, at Andersen foretog syv rejser til landet. Først i 1833-34 på sponsorat fra Collin-familien i København. Her tog han den store dannelsestur til blandt andet Rom, Napoli og Venedig. I Rom havde han et længere ophold og lod sig indlemme i den danske kunstnerkoloni, der var fysisk forsamlet omkring Café Grecco og åndeligt omkring den internationalt anerkendte skulptør Bertel Thorvaldsen. Det var på baggrund af skitser, tekstfragmenter og minder om denne tur, at han året efter hjemkomsten udgav romanen *Improvisatoren*, som skulle give ham hans nationale og ikke mindst internationale gennembrud. Sidenhen tog han, for egne midler, af sted igen i 1840 på en større rejse til Italien og Rom og videre til Grækenland og Konstantinopel, før han vendte hjem igen. Det er fra denne rejse, vi har den udførlige rejsebeskrivelse *En Digters Bazar*. I 1845-1846 var Andersen endnu engang i Italien for at besøge Rom. Herfra stammer det fine lille digt han skrev, der sigende nok hedder ”Tredje Gang i Italien”:

Jeg seer igen, Vesuv, dit Kjæmpe-Fyr
Og Havet for din Fod, så blaat som Himlen,
De røde Fiskerblus og Folkevrimlen,
Hvor Livet er et Solskins-Eventyr.
Jeg seer igjen den Duft, den Farve-Glorie,
Hvori de bølgebygg'de Bjerge stige;
O, ingen Barndoms gribende Historie,
Opfylder meer, end her det Virkelige!
Jeg er et Lykkens Barn, jeg fuldt det fatter,
Og ydmyg glad, taknemlig, jeg det skatter.
Neapel, tredie Gang jeg ser Dig atter!

Fjerde gang, Andersen besøger Italien, er i 1852, hvor han besøger Venedig og flere andre italienske steder, dog ikke Rom. Femte gang er i 1854, hvor han besøger Venedig og Verona. Sjette gang, han er i Italien, er i 1861, hvor han sammen med vennen Edvard Collins søn, Jonas Collin, besøger Rom. Syvende og sidste rejse til ”Landet, hvor citronerne blomstrer”, som Goethe kaldte Italien, er i 1872, tre år før hans død, hvor han igen besøger Venedig.

Rom og Italien indtager en særlig plads i H.C. Andersens liv. Som så mange andre guldalderkunstnere så han det som Europas ubestridte centrum, når det kom til kunst og kultur og dertil kom, at klimaet og naturen passede ham særdeles godt. Her var han under mildere himmelstrøg end de nordiske og på god afstand fra det danske gråvejr, som han aldrig forsømte at brokke sig over hverken i sine værker eller i sine mere private tekster.

Ubekendt, Ponte Molle, uden årstal, Thorvaldsens Museum

På samme måde som han fejrede sin anden fødselsdag, den dag han kom til København, fejrede han, som moden var blandt kunstnerne, sin romerske fødselsdag som faldt på den dag, han ankom til Rom første gang og indgik i "Pontemolle-selskabet". Dengang ankom man gerne som rejsende til byen via Piazza del Popolo og skulle først over broen Ponte Mulvius, eller "Ponte Molle". Deraf kom navnet til den skål man bragte, når man første gang satte sin fod i byen. Flere steder omtaler Andersen ligeledes Italien som sit hjem og udtrykker i begejstrede vendinger hvordan han, når han dør, vil blive et spøgelse, der hjemsøger den napolitanske nat.

Adskillige arbejder er som sagt gjort, når det kommer til den biografiske forfatters personlige og kunstneriske forhold til Italien. Særlig vigtige at nævne i denne forbindelse er Paul V. Rubow og Helge Topsøe-Jensen: *H.C. Andersen – Romerske Dagbøger*, Gyldendal, 1947, og Helge Topsøe-Jensen: *H.C. Andersens Rom – Dagbogsnotater og tegninger*, Gyldendal, 1979. Af nyere dato bør nævnes Hans Edvard Nørregård-Nielsens fine udgivelse *Jeg saae det Land – H.C. Andersens rejseskitser fra Italien*, Gyldendal, 1990, som på fornem vis kortlægger Andersens første italiensrejse gennem elegante sammenvævninger af dagbogsnotater, breve og ikke mindst den litterære produktion.

Projektets sigte

I 2016 nedsatte H.C. Andersen Centret i Odense en projektgruppe, der havde til hensigt at undersøge fænomenet ”H.C. Andersen i Italien”. Centerleder og professor Johannes Nørregaard Frandsen var projektleder, Torsten Bøgh Thomsen var ansat som videnskabelig assistent, og adjunkt Anne Klara Bom samt centeradministrator Anya Irene Ry Aarenstrup var en del af projektgruppen og med til at udforme spørgeskemaer og holdefokusgruppeinterviews samt i det hele taget bidrage med ekspertise og assistance til projektet. Sideløbende med dette projekts udvikling, blev dets empiri anvendt i Anya Aarenstrups kandidatspeciale ”H.C. Andersen og Italien”, som blev bestået ved Syddansk Universitet i januar 2017. Dele af specialets pointer vil blive inddraget i det afsnit, der specifikt omhandler H.C. Andersen i forhold til turistoplevelser for italienere, der besøger Odense.

Udgangspunktet for projektet var at se på H.C. Andersen som kulturfænomen i Italien og italiensk kultur. Det vil sige ikke udelukkende som historisk/biografisk person eller som forfatter. Vi var med andre ord ikke interesserede i at finde frem til nye mulige forståelser af Andersen, men allerede eksisterende forestillinger og kulturelle betydninger, som han og hans forfatterskab tildeles. I dette tilfælde er fokusset på Italien og den italienske modtagelse af Andersen, men det har sideløbende været vores intention at skabe et teoretisk grundlag og et undersøgelsesdesign, der kunne danne udgangspunkt for lignende undersøgelser i andre kulturelle kontekster og dermed lette sammenligninger på tværs af projekterne. Her tænkes der specifikt på de allerede igangsatte projekter i Kina og Rusland og på eventuelle fremtidige satsninger.

Projektet var finansieret af H.C. Andersen Fonden i Odense. Det var tænkt som et afsøgende pilotprojekt, der havde to overordnede sigter. For det første at skabe et overblik over den eksisterende oversættelse af samt undervisning og forskning i Andersens forfatterskab. For det andet et overblik over de turist- og markedsføringsmæssige tiltag, der bliver foretaget i Italien med henblik på at brande Andersen, Odense og i sidste ende Danmark som turistmål for italienske turister. Projektets mål var at samle disse mennesker i et netværk af Andersen-relevante personer i Italien, der kan have indbyrdes glæde af hinanden og som der kan trækkes på i forbindelse med fremtidige forsknings- og turismeindsatser. Dette kulminerede i en workshop i Rom i januar 2017 (se bilag 1), og de foreløbige resultater af denne samt det forudgående undersøgelsesarbejde er at finde i denne rapport.

Teori og metode

Selvom projektet ikke sigtede imod at producere deciderede forskningsresultater, foregik det imidlertid på et videnskabeligt grundlag og på baggrund af forskning, der er foretaget i H.C.

Andersen Centrets regi. Og selvom dette er en rapport og ikke en akademisk afhandling, skal et par enkelte bemærkninger knyttes til undersøgelsens kulturvidenskabelige fundament.

Kulturbegreb og metode

Adjunkt ved H.C. Andersen Centret, Anne Klara Bom, har i sin PhD-afhandling *Vores allesammens H.C. Andersen – Diskursteoretiske analyser af kulturfænomenet H.C. Andersen og dets aktuelle betydninger lokalt, nationalt og globalt* (2013) gjort et stort stykke arbejde med at udvikle et teoretisk blik på Andersen, der gør det muligt at indkredse, som hun skriver: "hvad der er på spil, når H.C. Andersen tildeles betydning og værdi som kulturfænomen i forskellige kulturelle kontekster." (18).

Bom bygger i sin afhandling sine analyser op omkring en nygramsciansk tilgang til kulturstudier, som den er blevet formuleret af kulturteoretikeren Stuart Hall. Modsat mere statiske forståelser af begrebet kultur medfører dette kulturbegreb en dynamisk forståelse af kultur som en scene, hvor ideologiske strukturer og kulturelle processer hænger sammen og gensidigt konstituerer hinanden. Individet er i den forstand ikke (udelukkende) et produkt af nogle samfundsmæssige strukturer. Det er i højere grad, som Bom skriver, konteksten, der er konstituerende for individets artikulationer og handlinger. Der foregår således en vekselvirkning imellem individet og konteksten, en forhandling, hvor fænomenet H.C. Andersen kontinuerligt tildeles betydninger. (Se afhandlingens kapitel 2 for en udførlig gennemgang af det teoretiske fundament)

Præmissen er, at kulturelle processer kan sættes i forbindelse til det underliggende ideologiske grundlag, der formodes at motivere dem til at begynde med – antagelsen er, at det flygtige og prestigefyldte begreb kultur i sig selv bliver en kamplads for ideologiske strømninger, der forsøger at opnå kulturel hegemoni ved netop at definere sig selv som kultur eller kulturbærere. I tilfældet H.C. Andersen i Italien er dette interessant, fordi vi netop via de tilegnelser af Andersen, der er foregået i Italien, vil danne os et billede af de kulturelle kontekster, der på den ene eller den anden måde har haft indflydelse på integreringen af ham i italiensk kultur.

Hvad der er særligt vigtigt i denne sammenhæng er Boms opmærksomhed på, at disse kulturelle kontekster er multiple, flydende og selvmodsigende. Vi forventede følgelig ikke at finde ind til *dén* italienske Andersen, hvis man med den forventning mener en logisk, sammenhængende, overordnet forestilling eller fortælling om Andersen og hans forfatterskab. Vi forventede i højere grad at finde adskillige Andersener, der tilsammen danner et fragmentarisk, komplekst og formentlig også selvmodsigende billede af, hvordan Andersen optræder i Italiensk kultur. Det er altså interessant for os at se på samspillet imellem H.C. Andersen, hans værk og den italienske kultur, idet vi ikke betragter nogen af delene som statiske eller hegemoniske. Det er ikke givet, hvad H.C. Andersen er ligesom det ikke tages for givet, at der findes en italiensk kultur, der kan sættes i bestemt form og defineres som "kulturen i Italien". Informeret af Boms konkluderende bemærkninger i sin afhandling, må vi formode, at der findes adskillige divergerende forestillinger

om, hvad både Andersen og italiensk kultur er, og det er forhandlingsfeltet imellem disse, vi var interesserede i at kaste lys over.

Det var altså ikke blot hensigten at danne os et billede af, hvad receptionen af Andersen kan sige os om ham, men også refleksivt at se, hvad denne reception i en bredere forstand kan sige os om italienere og deres kultur. Følgende opsummering af Boms tilgang i afhandlingen kan tjene til at spidsformulere projektet og denne rapports teoretiske udgangspunkt.

”I denne afhandling introduceres et bud på, hvordan H.C. Andersen kan analyseres som kultur. I dette bud lægges der vægt på, hvordan Andersen tildeles værdi og betydning i forskellige kulturer (forstået som ’sites of struggle’), hvordan han indgår som et element i kulturelt specifikke affektive praksisser, og hvordan udvalgte artikulationer afspejler dobbeltbevægelser, hvor artikulatøren både positionerer sig selv og H.C. Andersen på forskellige skalaer.” (20)

Undersøgelsesdesign

Projektet forløb fra 1. august 2016 til og med januar 2017. I projektets begyndelse blev følgende undersøgelsesdesign formuleret på baggrund af et oplæg fra fonden:

Projektet vil undersøge H.C. Andersens kulturelle betydning i Italien med muligheder for udvikling af turismeinitiativer for øje. Dette gøres ud fra to overordnede fokusområder.

1: Den institutionaliserede Andersen. Hvordan er Andersen repræsenteret i italiensk kultur? Hvilke forskningstraditioner er der mht. Andersen? På hvilke måder har han inspireret italiensk kultur og litterære traditioner? Har han eventuelt påvirket italiensk eventyrtradition og folklore? Hvordan er hans værk til stede indenfor undervisningssystemet?

2: Den folkelige Andersen. Hvordan tager den enkelte italiener ejerskab over Andersen? Hvordan er Andersen til stede i hverdagen, og er han overhovedet det? Hvordan markedsføres han og Danmark som turistmål? Hvordan er den enkelte italieners forståelse af Danmark?

Punkt et blev undersøgt gennem studier og læsning af relevante publikationer samt interviews med italienske forskere i skandinavistik.

Punkt to blev undersøgt gennem kvantitative spørgeskemainterviews, kvalitative fokusgruppeinterviews med udvalgte personer, samtaler med turismeaktører og eventuelt essays skrevet af italienske studerende.

Projektets produkt bestod af etableringen af et netværk af videnspersoner og intellektuelle kapaciteter, indsamlet empirisk materiale, en rapport samt en workshop afholdt med dansk og italiensk deltagelse i Rom i januar 2017. Samlet skal indsigter fra disse produkter gøre os i stand til at belyse det overordnede turismebaserede emne og afkaste pointer i forhold til begrebet "reason to go" – altså en klarlægning af de potentielle motiver, italienere ville have for at være turister i Danmark og hvilke forventninger de måtte have i den forbindelse.

Det er tanken, at dette undersøgelsesdesign skal kunne fungere som skabelon til lignende projekter i andre lande og samle op på tidligere udførte, lignende projekter (Andersen i Kina og Rusland). Dette for at sikre et jævnt kvalitetsniveau og gøre komparative studier lettere at udføre. En mere generel formulering af dette undersøgelsesdesign kunne se ud som følger:

Generelt undersøgelsesdesign til brug i andre lande

Hver enkelt undersøgelse af H.C. Andersens betydning i et land vil have to fokusområder:

1: Den institutionaliserede Andersen.

- Er Andersen repræsenteret i xx kultur og hvordan?
- Hvilke forskningstraditioner er der mht. Andersen og Danmark historisk såvel som aktuelt?
- Har han inspireret xx kultur og litterære traditioner og på hvilke måder?
- Har han eventuelt påvirket xx eventyrtradition og folklore?
- Er hans værk til stede indenfor undervisningssystemet og i så fald hvordan?

Undersøges fx gennem studier og læsning af relevante publikationer og interviews med forskere i skandinavistik, samt analyser af skolemateriale.

2: Den folkelige Andersen.

- Hvordan tager den enkelte xxer ejerskab over Andersen?
- Figurerer Andersen og/eller hans værk i hverdagen, og i så fald hvordan?
- Hvordan markedsføres han og Danmark som turistmål?
- Hvordan er den enkelte xxers forståelse af Danmark?

Undersøges fx gennem kvantitative spørgeskemainterviews, kvalitative samtaler med udvalgte personer, samtaler med turismeaktører og eventuelt essays skrevet af skoleelever/studerende.

Den institutionaliserede Andersen: Oversættelse, Undervisning og Illustration

Vores undersøgelse bestod altså af to ben. Dels ville vi skabe et netværk af forskere og folk, der arbejder professionelt med Andersen – det er den institutionaliserede Andersen, vi hermed undersøger – dels ville vi udstikke nogle perspektiver for turisme – dette er i høj grad grunden til at kortlægge den folkelige Andersen. Sidstnævnte vil jeg vende tilbage til. Dette afsnit har imidlertid til hensigt at opridse, hvad vi fandt ud af om den institutionaliserede Andersen. Disse oplysninger er i høj grad baseret på egne studier og interviews med de italienske forskere Bruno Berni (Det tyske institut i Rom), Anna Wegener (Det danske institut i Rom), Giorgia Grilli (Universitetet i Bologna), Camilla Storskog (Universitetet i Milano), Julia Shore Paludan og Anna Maria Segala (begge Universitetet i Rom, La Sapienza).

Til at begynde med var vi overraskede over at finde ud af, at man ikke som sådan kan tale om en decideret forskningstradition omkring Andersen i Italien. Det havde vi ellers begyndt at forvente fra vores arbejde i Rusland og især i Kina, hvor der er omfattende traditioner for at forske i Andersens værk. Efter at have talt med en række forskere, måtte vi tidligt i processen konstatere, at forskningen i Andersen i Italien har været mere sporadisk. I 1993 blev et af de første forsøg på at kortlægge Andersen-forskningen i verden gjort i Danmark af det daværende Andersen Center ledet af Johan De Mylius. Dette resulterede i bogen *Andersen og Verden* på over 500 sider, som De Mylius ligeledes har redigeret. Udover en række danske forskere, var der også inviterede bidrag fra adskillige forskere overalt i verden. To bidrag i den udgivelse drejer sig om Andersen i Italien og er begge skrevet af Merete Kjøller, der på tidspunktet var professor på Universitetet i Firenze. I det ene bidrag skriver hun et mere løst potpourri omkring receptionen af Andersen i Italien med nedslag i nogle af de mest væsentlige oversættelser og afledte værker og kulturbegivenheder, der har fundet sted i landet. Hun fokuserer særligt på de oversættelser, der er kommet af forfatterskabet udover eventyrene og er generelt undrende overfor, at Andersen fortsat primært opfattes som børnelitteraturforfatter. Hun indleder med at skrive:

”Til trods for, at i virkeligheden slet ikke så få af hans specifikt voksenlitterære værker findes på italiensk (…) er der ingen tvivl om, at H.C. Andersen for gennemsnitsitalieneren udelukkende står som forfatter til de eventyr, alle kender og elsker fra deres barndom, og som findes i et utal af udgaver, meget ofte i omarbejdet og stærkt forkortet form, undertiden reduceret til kun at være billedtekster. Men også i de tilfælde, hvor man har bevaret teksten intakt, udkom de indtil for ikke så forfærdelig længe siden praktisk taget altid i udgaver for børn. Eventyrene bliver med andre ord normalt udelukkende betragtet som børnelekture, og meget få italienere er overhovedet klar over, at Andersen har skrevet andet end eventyr.” (353)

Efter at have opridset de forskellige væsentlige oversættelser af eventyrene, går hun videre til at nævne oversættelser af andre værker af Andersen. Det drejer sig om *Kun en Spillemand*, som oversattes allerede i 1879, *Billedbog uden Billeder* fra 1888, dernæst *Improvisatoren* fra 1931, *Mit Livs Eventyr* fra 1959, O.T. fra 1975, *Levnedsbogen* i 1977, *Christines Billedbog* fra 1984, *Fodreise* fra 1987 og *En digters Bazar* i starten af 90'erne. Siden da har oversætter Bruno Berni stået for en stor del af de nyere oversættelser af forfatterskabet. Det gælder blandt andet nyoversættelser af *En Digters Bazar*, og *De Romerske Dagbøger* foruden den nye oversættelse af samtlige eventyr, som udkom på forlaget Donzelli i 2012, illustreret af kunstner Fabian Negrin.

Fabian Negrin, illustration til "Prinsessen på Ærten", 2010

Kjøller undrer sig over, at Andersen på trods af at være blevet introduceret i Italien som andet end eventyrforfatter, fortrinsvis betragtes som skribent af børnelitteratur. Dette er for så vidt ikke den store overraskelse for os på Andersen Centret. Det er ifølge vores erfaringer temmelig repræsentativt for, hvordan Andersen bliver forstået ude i verden såvel som i hans hjemland. Hvad forskningen i Andersens forfatterskab angår, er Kjøller heller ikke særlig optimistisk. Hun indleder sin artikel om det emne således:

”Man kan ikke sige, at der er nogen særlig lang tradition for H.C. Andersen-forskning i Italien. På den anden side er der heller ikke nogen lang tradition for forskning og undervisning i dansk litteratur i det hele taget, selvom der har været en dansk lektor ansat ved universitetet i Rom siden 1938.” (486)

Dette har vi også sidenhen fået bekræftet ved at tale med de nævnte italienske forskere. Den forskning, der har været i Andersen som andet og mere end børnebogsforfatter, har været temmelig sporadisk. Kjøller nævner selv Alda Castagnoli Manghi, Bruno Bernis tidligere professor, der af flere regnes for den førende Andersen-forsker i Italien i det 20. Århundrede – ikke mindst fordi hun, sammen med Marcella Rinaldi stod for, hvad der tæller som den første virkelig vellykkede oversættelse af 107 af Andersens eventyr i 1954. Manghi har i årenes løb publiceret adskillige italiensksprogede artikler om Andersen, hvor hun sætter ham i forhold til anden europæisk litteratur. Hun har bl.a. arbejdet med ”Den lille Havfrue”, som hun har læst ift. Goethes Faust. Derudover har hun skrevet om Andersens inspiration fra den tyske forfatter E.T.A. Hoffmann, hun har behandlet hans grafiske arbejder selvstændigt og skrevet en del om Andersens opfattelse af Italien. Ved siden af hende kan også nævnes forfatter og forsker i børnelitteratur Antonio Faeti, som i en menneskealder har arbejdet med og undervist i Andersens forfatterskab.

I 2010 udkom, hvad der nok kan kaldes den første og hidtil eneste deciderede forskningspublikation om Andersen i en italiensk kontekst. Den hedder *Fiaba e modernità* og er en samling forskningsartikler skrevet af italienske og nordiske forskere. Den er kurateret af den tidligere professor i Nordisk ved Roms Universitet, La Sapienza, Anna Maria Segala, som også arrangerede et seminar i 2005 i anledning af Andersens 200-års-jubilæum. Bogen er omskrevne artikler ud fra papers præsenteret af forskerne på dette seminar. I forlængelse af titlen var seminarets hensigt at tale om Andersen som en moderne forfatter fremfor den typiske romantiker, han tit bliver fremstillet som. Dette ligger i fin tråd med mere internationale forskningsbestræbelser, heriblandt dem der har foregået på Andersen Centret i Odense. Her har det ligeledes været en prioritet og forskningssatsning at løsrive Andersen fra en typisk romantisk forståelse og synliggøre de mere moderne elementer af eventyrene såvel som forfatterskabet i det hele taget.

Derudover skal nævnes den aktuelle Andersen-forskning i Italien. Bruno Berni arbejder fortsat flittigt med nærmest alle aspekter af Andersen fra forskning til oversættelse. Giorgia Grilli fra universitetet i Bologna arbejder med ham i forhold til børnelitteratur og uddannelsen af undervisere. Julia Shore Paludan fra La Sapienza læser Andersen med sine studerende på universitetet, og det samme gør Camilla Storskog fra universitetet i Milano, der ligeledes har arbejdet med *En digters Bazar* og Andersens rejser i Italien med et bredere fokus på den romantiske rejseskildring som sådan.

Samlet set kan man altså sige, at selvom Andersen har været flittigt oversat og kommenteret i Italien nærmest lige siden han døde i 1875, har der ikke været et decideret forskningsmiljø i landet omkring ham. Forskningen er blevet varetaget af enkeltpersoner med en særlig interesse for forfatterskabet, og man oplever ofte, at i konteksten af nordiske og skandinaviske studier bliver han ofte overset til fordel for norske og især svenske forfattere. Dette er imidlertid ikke unikt for Italien. Det er tilsyneladende temmelig generelt i den vestlige verden. Danmark har trange kår i en international kontekst ved siden af sine dygtige broderlande. Groft sagt kan man sige, at skandinavister generelt prioriterer det svenske og norske, og de fleste der arbejder med Danmark i en international sammenhæng, er middelalderforskere, der vil vide mere om vikingerne. Det lader til at være et vilkår, vi ikke kan gøre noget ved.

Hvad vil til gengæld kan foretage os, er at gøre status over Andersen-forskningen og samle de relevante italienske mennesker, der arbejder med Andersen i deres forskning, oversættelse, udgivelser og illustrationer.

En af de ting, der er yderligere bemærkelsesværdigt er, at al den forskning, jeg i mit researcharbejde er stødt på omkring Andersen i Italien, har været af litteraturvidenskabelig karakter. På Andersen Centret har en del af forskningen de senere år taget form som kulturforskning. Den interesserer sig for Andersen som kulturfænomen, der iscenesættes, tilegnes og tilpasses individuelle kulturer og går ud fra, at Andersen tilpasses de forskellige lande, hvori han optræder, forskelligt. Der findes altså mange forskellige versioner af Andersen rundt omkring, og den måde han iscenesættes på, kan sige os noget om den kultur, han optræder i. Dette halvårlige projekt har været et forsøg på at tage hul på den form for forskning i en italiensk sammenhæng.

Den folkelige Andersen

Når man skal udforme turistmæssige tiltag til potentielle italienske turister med Andersen som emne, er det vigtigt at vide, hvilken forståelse af Andersen disse turister kommer med. Dette er netop højst forskelligt fra land til land. Som Aarenstrup skriver i sit speciale, så er det ”netop denne kulturelle forskel i brugen af H.C. Andersen, som er vigtig at være opmærksom på i en turismemæssig sammenhæng, fordi mening går tabt og skuffelse opstår, hvis man som gæst/turist ikke kan genkende den H.C. Andersen, man forventer at møde (…)” (49)

Vi valgte derfor at udforme et spørgeskema (Bilag 2) til at afdække disse italienske forståelser af Andersen og følge op på disse via fokusgruppeinterviews i hhv. Milano og Rom i oktober 2016. Spørgeskemaet havde to overordnede temaer og hensigter. Først var der en gruppe spørgsmål, hvor man skulle svare på sit generelle kendskab til Andersens værker. Dernæst var der en række spørgsmål, der spurgte ind til respondenternes rejsevaner. Jeg vil fremlægge resultaterne af disse

og de efterfølgende fokusgruppeinterviews og derefter komme med nogle konklusioner og betragtninger over resultaterne.

Spørgeskemaets første halvdel spurgte ind til italienernes forhold til Andersen. Spørgeskemaet var faciliteret af VisitDenmark i MIlano og blev distribueret via deres sociale medier til deres følgere i Italien. Der må derfor tages nogle forbehold. Det må formodes at være italienere, der allerede har et kendskab til Danmark eller et ønske om at få et kendskab til landet, der har svaret. Derudover forudsætter spørgeskemaet, at respondenterne har et kendskab til H.C. Andersen. Vi kan med andre ord ikke sige noget om det generelle kendskab til Andersen i Italien, men i højere grad, hvordan dette kenskab tager sig ud hos dem, der allerede kender ham.

Vi endte med et overraskende stort antal respondenter nemlig 1759. Heraf var 1236 af spørgeskemaerne komplet udfyldt. (Se bilag 3 for grafiske opstillinger af svarene) Geografisk synes fordelingen af respondenter temmelig repræsentativ. Der er besvarelser fra alle regioner i Italien med hovedvægt på Lombardiet (25%), hvor Milano er hovedby. Derudover kom størstedelen af besvarelserne fra folk i aldersgruppen 36-56 år (61%). Kønsfordelingen var 70% kvinder og 30% mænd. Da de blev spurgt, hvor de første gang stiftede bekendtskabe med Andersen, svarede størstedelen af respondenterne, at de først mødte ham i hjemmet (61%) og i grundskolen (33%). Svarmulighederne ”Gymnasiet”, ”Universitetet”, ”Andre steder” og ”Intet kendskab” tæller samlet 6%.

Derefter spurgte vi deltagerne om at fortælle os, hvilke eventyr de mente, var de mest kendte af Andersens eventyr i Italien. Ifølge dem var de seks mest kendte i denne rækkefølge: ”Den Lille Havfrue”, ”Den Grimme Ælling”, ”Prinsessen på Ærten”, ”Den Lille Pige med Svovlstikkerne”, ”Kejserens Nye Klæder”, ”Den Standhaftige Tinsoldat”. Med undtagelse af ”Prinsessen på Ærten” er det sandsynligt, at dette også er repræsentativt for det generelle kendskab til Andersens eventyr i verden i det hele taget.

”Prinsessen på Ærtens” popularitet kan dog til dels forklares ved, at eventyret er indgået i sproget på en interessant måde. Hvis man på italiensk kaldes en ”Principessa sul Pisello”, betyder det at man er en unødvendigt vanskelig person. ”Den Grimme Ælling” er på samme måde indgået i det italienske sprog, hvor man kan være en ”Brutto Anatrocollo” – en såkaldt usleben diamant. Ligeledes anvendes ”Kejserens Nye Klæder” som herhjemme til at kritisere magtudøvelse, dog under betegnelsen ”Il Re Nudo” (Kongen er nøgen), som er titlen på et politisk magasin, der låner sin titel fra Andersens eventyr. Det er dog usikkert, hvorvidt denne term har fået sit eget liv og i den almene italieners bevidsthed dermed ikke er så tæt knyttet til Andersen som forfatter.

Andre relativt kendte eventyr, ifølge vores respondenter, er: ”Sneedronningen”, ”Tommelise”, ”De Røde Sko”, ”De Vilde Svaner” og ”Fyrtøjet”. Og selvom ”Sneedronningen”, ”Tommelise” og ”Fyrtøjet” måske ikke er så overraskende, så kan ”De Vilde Svaner” og ”De Røde Sko” måske

overraske. ”De Vilde Svaner” er ikke så kendt i Danmark. Det er ret langt, smukt og lettere melankolsk, og hvad ”De Røde Sko” angår, så kan det overraske, at det er så kendt. Når vi præsenterer dette værk i vores verdensomspændende online kurser er der bred enighed i online-foraerne om, at dette eventyr er sadistisk, misogynt, overdrevent moraliserende i en forældet, kristen facon og dermed uegnet til børn. I forhold til Italien er jeg ydermere overrasket over at finde ud af, at et af de måske mest tydeligt luthersk-protestantiske eventyr er så udbredt kendt i et katolsk land. Under alle omstændigheder er det interessant at konstatere, at det i Italien, modsat Danmark, ser ud til at være de mere dramatiske, smukke og sørgelige fortællinger, der værdsættes.

Dette understøttes af besvarelserne til de fritekst-spørgsmål, der var i spørgeskemaet. Her skulle de adspurgte skrive de følelser, de associerede med H.C. Andersen, og nogle af de ord, der scorede højest, var ikke overraskende. Vi har f.eks. magi (102), fantasi (65), barndom (51) og eventyrlig (27). Hvad der måske er mere overraskende, især når man husker på, at det drejer sig om eventyr, er, at ordene tristhed (tristezza, 34) og melankoli (38) nævnes ofte. Og at de oftest associeres med noget positivt. En enkelt respondent går så vidt som til at skrive: “LA SENSAZIONE DI UNA MELANCONICA POSITIVITA”. Dette er interessant, fordi vi her lader til at være tæt på et specifikt italiensk værdisættelse af H.C. Andersens forfatterskab. I Danmark er melankoli nærmest udelukkende forstået som en negativ følelse og forestillingen om en positiv melankoli ville blive oplevet som et paradoks. Så meget, at da Annalisa Ferraresi fra VisitDenmark og jeg mødtes i København i begyndelsen af december og sad på en café og talte om disse ting, blev vi afbrudt af en mand, da vi skulle til at gå, som afkrævede os en forklaring på den her ”positive melankoli”, som han ikke kunne forstå.

Efterfølgende sendte Annalisa mig et billede af en dobbeltside fra et dansk magasin, der promoverede Skandinavien under overskriften ”Nordic Noir”, og mellem andre positive buzzwords såsom ”stil”, ”low key”, ”landskab”, ”stærke kvinder” og ”velfærdsstat” finder vi ord såsom ”forbrydelser” og ”melankoli”. Det ser ud til, at vores lille eventyrland ikke kun værdsættes for, men aktivt brandes som dysterhedens og melankoliens land.

Da vi spurgte ind til dette forhold under fokusgruppeinterviewsene, blev det melankolske blandt andet knyttet til eventyrenes opdragende funktion og til italienske værdier generelt. (Se bilag 4 for komplette transskriberinger af disse) En sagde blandt andet:

”Yes, I want to say that hca is one of the best writers for children but sometimes the end of his novels are very sad and not all mother or grandmother or - prefer to tell to the children because the ending is very sad. This is what I understood from this time I was interested in HCA but his stories is very real so I think that babies to learn not only the good end but also in a very sweet way also the other ending.” (Milano)

Dette strider imod, hvad vi for det meste hører på centret, når vi diskuterer Andersen i en international kontekst som børnelitteratur. Under vores online-undervisning kom den største afstandtagen til udtryk, når deltagerne talte om ham som børneforfatter. Efter at have genlæst eventyrene som voksne var der flere der sagde, at pga. de triste slutninger ville de aldrig præsentere dem for børn – de ville simpelthen blive for kede af det. Her har vi det modsatte

argument: At eventyrene lærer børnene en realistisk lektie om, at der findes glæde og tristhed, og at de findes side om side. Det understøttes af en anden respondent, der sagde:

“It's really this sensation of sadness but happiness because there's always hope. More so of the story of HCA, that's why it's sadness but happiness combined...” (Milano)

Tristheden er der altså, for denne respondent, for at gøre plads til håbet om at tingene kan blive bedre. Et par af respondenterne mener, at eventyret som genre er særligt egnet til at videregive den lektie. En respondent sagde:

“Yes, also I think that HCA was very careful with words because in a lot of not so happy endings we just sense the death but he never used the word.” (Milano)

Hvis vi holder det sammen med den tidligere respondents udsagn om, at Andersen fortæller de barske ting “in a sweet way”, i eventyrform, så begynder der at tegne sig et billede af eventyrets æstetiske funktion. To andre respondenter sagde, om de triste følelser i fortællingerne:

“I think because a child has sadness as well so he has to deal with it, to find a way and to understand that he has sadness, that he has joyful and everything...” (Milano)

“(…) is something that you can find yourself because it's not always that good or that easy so you can have a moment of sadness” (Milano)

Det, som respondenterne understreger, er eventyrenes funktion, når det kommer til relatérbarhed. Man kan lettere overkomme sin egen tristhed, når man kan spejle sig i karakterer, der udtrykker den. Det her kommer tæt på noget, jeg også har talt med børnelitteraturforsker Giorgia Grilli om, og som man kunne kalde børnelitteraturens æstetiske funktion. Æstetikken skaber en distance til det fortalte – man nærmer sig temaerne indirekte. I sin evne til at forskønne, ændre tone og omtale tingene indirekte, kan litteraturen og især børnelitteraturen gøre vanskelige emner lettere at kommunikere og forstå.

Grunden til, at blandingen af glæde og sorg er særligt tiltrækkende i en italiensk sammenhæng og at positivitet og melankoli ikke er et paradoks på samme måde, som det ville være i Danmark, forklares med henvisning til et særligt italiensk sindelag. Flere af respondenterne gjorde sig i den forbindelse repræsentanter for en slags nationalidentitet, hvis sandhedsværdi naturligvis kan diskuteres, men som under alle omstændigheder er interessant. En siger:

”I believe also that Italians are somehow a romantic people and those features fit very well with the romantics’ principal ideas. So happiness and sourness, even if they are one opposite to the other, but they stay together...” (Milano)

I Rom lød det således:

”I think Italy is a country full of contrasts. From the nature to the people, South and North are so different and there are so many different things and that relates also to sensations that we feel. We're not direct, straight as German people (…) I studied German so I’ve seen that difference a lot and so we also like high and lows of the stories as well. HCA can relate to that because we are like that more or less. We just don’t see that straight path and go like in that direction so it’s in ourselves to yeah to enjoy both extremes I can say. (Rom)

En tredje konstaterer nøgternt, når talen falder på melankoli:

”we are the country of melodrama so it's not necessarily something negative.” (Rom)

Som sagt kan den nationalidentitet i høj grad diskuteres. Hvad der imidlertid var yderligere interessant var, at respondenterne, uden at blive hjulpet på vej af os, knyttede denne ambivalens til Andersens biografi på en interessant måde:

”he came from a very poor family, he had to fight to get what he did and to be pragmatical, this is what I like, it's typical Danish. (Rom)

Det samme gjorde sig gældende i Milano:

“because maybe that in his life HCA was very poor and he had to fight to reach his position, no, so this is why, I think, in his novels there is some, something about his life.” (Milano)

Det pragmatiske og kampen for at opnå noget er altså noget, som respondenterne kan identificere som en værdi, der harmonerer både med italiensk kultur, men endnu mere interessant med Andersens biografi. I en anden sammenhæng kom nogle af respondenterne ind på, at Andersens eventyr kan lære én at have sympati med fattige og socialt udsatte, blandt andet fordi han inkorporerer sin egen fortælling så meget i sine værker. Så der er altså en social bevidsthed og en forestilling om social mobilitet, som både knytter an til Andersens biografi, bliver udtrykt i værkerne og vinder genklang i en italiensk kontekst. I Rom var der bred enighed om dette:

”The fairy tales of HCA in particular communicates in the life when you have a target you will reach it if you want - if you are strong minded to reach...” (Rom)

”Ah, to be ambitious definitely - to change situations from the social point of view...” (Rom)

”Yeah to work, and to have a target in the life.” (Rom)

Og samme pointe dukkede op i Milano:

”the stories of HCA give hope and also magic atmosphere, magical ideas to children. So you can do whatever you want but you have to work for everything.” (Milano)

Andersens univers er altså et univers af potentiale. Der er mulighed for forandring, især på det sociale område, hvor individet kan forbedre sin situation gennem hårdt arbejde. Dog blev den pointe, interessant nok, gradbøjet en smule både i Rom og Milano, da deltagerne fik mulighed for at summe over den her lektie om at hårdt arbejde altid betaler sig – for gør det nu også det?

”I think we, as Italians, we might be similar to what is said in stories in the sense that we don’t - I mean you have to fight, you have to try and improve yourself and hope for the best and sometimes it doesn’t happen...(…) because of external circumstances, that happens in Italy as well in terms of society for various reasons so we also tend to be similar in that part I think. So we relate to those people that struggle but sometimes don’t get what they expect.” (Rom)

Lige så meget som Andersens eventyr handler om at sætte sig mål og opnå dem, ligeså meget handler de om, at omstændighederne kan have en afgørende indflydelse på de planer og ødelægge dem. Og den ambivalens kan knyttes til ambivalensen imellem glæden og sorgen.

Som en sagde: ”The change is possible not only if you work but because it can happen independently of your work...” (Milano)

Andersens univers er altså, ifølge respondenterne, et univers af potentiale, hvor den enkelte har et element af selvbestemmelse og dermed et håb. Hvor der er mulighed for social opstigning, men også omstændigheder, der kan gribe ind og ødelægge dine planer. Det er en bittersød ambivalens, som er egnet til børn, men som netop fungerer ved at sætte temaerne i en æstetisk ramme, hvor de præsenteres for læseren indirekte og i en skøn form. Og så leverer eventyrene ikke, som så megen anden børnelitteratur, klare lektier, råd eller eksempler til efterfølgelse. De præsenterer den gode historie og lader læseren selv om at drage sine konklusioner. Som en af deltagerne så præcist sagde det:

”I think he was not a moralist and this is what Italians like.” (Rom)

Med Aarenstrups ord kan vi altså konkludere at: ”Den H.C. Andersen Italienere spejler sig i, og som de skaber mening om, er først og fremmest H.C. Andersen som eventyrforfatter for børn, (…) (de forbinder) ham med værdier og tilstande som magi, fantasi, (positiv) melankoli men også forandring, stræbsomhed og høj arbejdsmoral.” (63)

Andersen som turistmål

Når det kom til spørgsmålet om turisme, viste undersøgelsen følgende resultater. Når vi spurgte, hvilke typer af ferie, respondenterne foretrak, svarede de:

Besøge litterære steder:	51%
Besøge museer	67%
Naturoplevelser	62%
Besøge historiske/kulturelle steder	90%
Forlystelsesparker	13%
Andet	10%

Adspurgt om hvilke slags ferier, de i det hele taget foretrækker, svarede 21% af respondenterne, at de foretrak aktive ferier, 6% foretrak afslappende ferier og 73 svarede, at de foretrak en kombination af de to ferietyper.

Foreløbig kan det konkluderes at de adspurgte italienere er, hvad man ville kalde udpræget kulturturister. De er interesserede i ferier, der kombinerer naturskønne omgivelser med kulturoplevelser, men forventer ikke at blive underholdt på måder, man kunne forbinde med forlystelsesparker eller lignende.

Ud fra disse informationer samt informationer fra VisitDenmarks rapporter og markedsanalyser (Bilag 5) opsummerer Anya præcist: ”vedkommende er en velstillet, veluddannet 30-50 årig, der efterspørger byliv, natur og kulturelle oplevelser. Personaen rejser uden børn og har ofte forberedt sig, inden han/hun opsøger et sted eller en attraktion. Derudover er det en kræsen, sofistikeret oplevelsessøgende, der gerne vil have skræddersyede og avancerede oplevelser, som vedkommende selv har indflydelse på.” (51)

Da vi fulgte op på dette i fokusgrupperne blev det til dels bekræftet. De adspurgte italienere var meget klare over, hvad de foretrækker, og hvad de ikke foretrækker. Det var naturligvis ikke ensbetydende med, at de var enige. Da vi spurgte, hvad de forbandt med Danmark, svarede en:

“I immediately imagine this bucolic landscape and little town.” (Rom)

Og der var en, der blot sagde: ”Castles” (Rom

Hvorimod en anden sagde:

“I have the opposite view. I think of Copenhagen, city, design, young people, efficient modern city and yeah the opposite of what they are saying.” (Rom)

Det er interessant at to så vidt forskellige billeder dukker op, afhængig af hvem man spørger. Men det er måske repræsentativt for de meget forskellige måder, Danmark markedsføres på i verden. På den ene side som det idylliske lille eventyrland med smukke marker, et mildt klima, gamle slotte, kongehus og en lang kulturhistorie, der strækker sig tilbage til vikingerne. En slags romantisk, nationalistisk fantasi om det førmoderne Danmark. Og på den anden side Danmark som et moderne, cutting edge urbaniseret land i en globaliseret verden med en arkitektur, litteratur, kunst og gastronomi, der sætter internationale standarder.

Der er tilsyneladende meget langt imellem disse to fortællinger og det er relevant at spørge sig selv i markedsføringen af Andersen, hvilket billede af Danmark, han skal associeres med og om de to versioner af Danmark kan skabe en synergieffekt. Traditionelt har det i udpræget grad været det romantiske fremfor det moderne Danmark, der er blevet brugt, når det kommer til promovering af Andersen. Og det har bestemt også et marked og stor interesse – navnlig blandt asiatiske turister. Men selvom italienerne muligvis er et romantisk folkefærd, så lader i hvert fald vores fokusgruppedeltagere ikke til at være til fals for nogen form for tydeligt iscenesat romantik, ligesom de heller ikke viser den store interesse for traditionelle turistmål, ifølge deres udsagn. Adspurgt om, hvad de ville forvente at se i Danmark, svarer en:

”Different culture, design, different way of living cause you are very different. Your way of living is quite different from ours. And social context and this would be very interesting, not places, people and way of living.” (Milano)

Italienerne er muligvis kulturturister, men ifølge de adspurgte lige så interesseret i de mennesker, der opholder på kulturelle steder, som stederne i sig selv. En anden deltager har tidligere været i Danmark både i forbindelse med arbejde og ferie, og fortæller:

”To me it’s a mix. I have been in Aarhus for business reason and then I spent a week bicycling through Copenhagen so completely different things. For sure the Danish culture is specific, it's quite different from Swedish, Finnish, so you have your own culture as Danish people. For Italians to go and have holidays in Denmark clearly is not to go to the beach or to the mountains because we have different locations to do that.” (Milano)

Igen bekræftes det, at ren og skær afslapningsferie ikke er de adspurgtes primære formål med at komme til Danmark – der er andre steder at tage hen, hvis man leder efter strandliv eller efter de helt store naturoplevelser. Det er kulturen, der er vigtig, men ikke nødvendigvis i form af besøg i kirker, slotte eller på museer – faktisk lader der til at være en decideret afsmag ved museer blandt de adspurgte. Både i Milano og i Rom:

“Scusa, I mean I would like to go to see the parts, la natura ,the place where HCA living I think was very nice. This also around I’m not interested in museum. No! I prefer to walk around also to meet people as you said and well just to be between people.” (Milano)

I Rom lød det sådan her:

“We visit friends wherever they live, where they are from and so I like to understand what is going on. I love to go to supermarkets e.g....(…) to understand how people are or… I don’t like only to go to museums so I think it would be fantastic to make a kind of project that Odense - people who live in Odense can host and speak about how is now Odense and how it was many years ago. (…) I would love to - I do it because I have friends in Odense but I mean - I think this is what I like to know the authentic life not the tourist life.” (Rom)

Det lader altså til, at folk gerne vil så tæt på en autentisk oplevelse af, hvordan folk lever i Danmark. De vil gerne vide, hvad danskere spiser, hvordan de bor - udover traditionelle museumsoplevelser. Her må vi dog stoppe op et øjeblik og overveje, hvad de adspurgte italienere forstår ved et museum. For det er ikke nødvendigvis det samme som den danske forståelse. I Milano talte de om, at de ønskede at besøge et sted relateret til HCA, hvor man kunne opleve og lære noget, ikke bare se på noget. Og det ville være godt, hvis børnene også kunne aktiveres – hvis man kunne være kreativ. Her var der en, der fremhævede det danske museum Louisiana som et godt eksempel og sagde:

“So it's much more liveable. (…) It's not like the Uffizi 100.000 of paintings, if you but explain with place in a completely different way so you really go home and take home something, as you said before. Maybe a few things but that stays inside you.” (Milan)

Når italienere tænker museum, tænker de muligvis på en meget klassisk museumstradition tilbage fra renæssancen og 1700-tallet med ikoniske kunstsamlinger og museer såsom Uffizi i Firenze, Hermitagen i Skt. Petersborg og Louvre i Paris. Dvs. kunstsamlinger forstået som ophobninger af værdifulde genstande, som skal betragtes. Det vil i den forbindelse være vigtigt at kommunikere ud, at den danske museumstradition ikke placerer sig så tydeligt indenfor sådan en museumsforståelse. H.C. Andersen-museet i Odense har haft en tendens til at fokusere på den slags traditionelle udstillingsgenstande og anderseniana – ting relateret til Andersens person. Problemet er, at Andersen ifølge vores undersøgelser ikke er synderligt kendt blandt de adspurgte, som andet end en fattig dreng, der blev en stor forfatter – og der lader ikke til at være den store nysgerrighed omkring hans privatliv. Det er i højere grad eventyrverdenen, og via denne Andersens person, der interesserer respondenterne. Enkelte har endda været i Odense og set det gamle museum uden at være imponerede. En respondent fortæller om sin tur til Odense. Og det skal lige bemærkes, at vedkommende forveksler Andersen Centret med museet, så når der siges center, menes der museet:

“(…) when I was at the center actually I was so satisfied with all my tour in Denmark with interrail and when I went to Odense I remember - I really remember the city not big but was really interesting there was also like a festival I think and then I was willing to go to HCA center but then I was disappointed I have to say because I remember this huge place but I can’t remember really something that I read or that I discovered in the center so if there is this project of this literary tour trip then each sight should give something like but not material really but something...” (Milan)

Ligesom respondenten, der nævner Uffizi, vil denne respondent have en oplevelse, der bliver hængende. Ikke nødvendigvis en ting, man kan bære, eller en intellektuel lærdom, men en oplevelse eller følelse – gerne hvor man føler, at man har fået et indblik i dansk kultur.

Anya pointerer i forlængelse heraf: ”Hvis man skal skabe turismeprodukter baseret på H.C. Andersen, der er socialt- og økonomisk bæredygtige, er det vigtigt at tage højde for denne affektive dimension, der kommer til syne, når italienerne kobler sig selv affektivt til fænomenet H.C. Andersen.” (52)

Og hun citerer to teoretikere for følgende pointe i den sammenhæng: ”‘I denne økonomi drejer det sig derfor kort sagt om at fremstille, præsentere og sælge tilbud, der enten fremkalder positive emotioner (fx glæde, begejstring) eller dæmper og afværger negative emotioner (fx vrede, sorg, frygt)’”(52)

Dette virker særligt vigtigt i forhold til yngre generationer, der er vant til mange flere kulturtilbud og ikke i samme grad som ældre generationer vant til at stå stille og betragte genstande med henblik på at lære noget i traditionel forstand. En af fokusgruppens yngre deltagere sagde:

“Yeah as them, I think young people would prefer local experiences, not necessarily touristic parts and I don’t know churches and all that, we might skip that, but focus more on where local people hang out and HCA would have to be presented in a fun, cool way for young people to be interested in. So yeah I wouldn’t necessarily go to the museum of HCA but if there is an exhibition where it's more contemporary or a new outlook on his life and stories, that would be very interesting.” (Rom)

En anden respondent spidsformulerer:

“(…) if I should be interested in HCA, should be something related to emotion. (…) Something connected with your heart. Discovering the tales of HCA that should be more contemporary.” (Milano)

Igen fokuseres der på følelser fremfor intellekt, eventyr fremfor den biografiske forfatter og samtidighed fremfor nostalgi. Hvis man altså skal følge fokusgruppedeltagerne, så må den

traditionelle kulturformidling ændres og opdateres i en mere moderne retning, hvis den skal give mening for dem som turister. De er ikke interesseret i at se på museumsgenstande eller en kunstig iscenesættelse af en romantisk fortid, medmindre det kan knyttes til en fortælling eller andet, der på en eller anden måde vækker følelser. De vil have en samtidig levendegørelse af eventyrverdenen. Først og fremmest vil de have rejsetilbud, der lover et så omfattende og helhedsorienteret indblik i den kultur, de skal besøge. Og i den forbindelse er "kulturtilbud" i traditionel forstand kun en brik i et meget større puslespil. En fokusgruppedeltager opsummerer eksemplarisk:

"I think that - my opinion is that I used to travel to do a lot of things of culture, of course the culture is the main important thing but also the relax and the culture, the nature, the experience is the main important things I think. (…) The tourist has to check a place from a lot of different angles so the culture is just (…) it's not the whole picture. So I think that going to visit all the cultural sites of a nation is not enough to understand the different segments of the whole picture." (Rom)

Selv hvis man havde besøgt alle museer i Danmark, ville dette ikke give noget helhedsbillede af landet eller kulturen.

Konkluderende bemærkninger

I sin konklusion opsummerer Aarenstrup dette og sætter det i forhold til aktuelle og kommende kulturtilbud i Odense, der virker oplagte i forhold til, hvad vi har indkredset ift. spørgsmålet om turisme.

"(…) ønsker om at se steder, som enten havde betydning for H.C. Andersen, eller som på anden måde kan knyttes til digteren, blev ligeledes udtrykt af en del respondenter i spørgeskemabesvarelserne, og de ville, med modifikationer målrettet italienere, kunne rummes i allerede eksisterende tilbud som for eksempel at følge i *H.C. Andersens fodspor* eller *Hans Christian Andersen Trail*. (…) *Hans Christian Andersen Trail* er, som nævnt, en rute mellem fynske slotte og herregårde, Andersen har opholdt sig ved, og som turister bl.a. via en tilknyttet app kan følge og opleve, mens app'en "Andersens Odense" med tilhørende brochure tegner en gå-rute mellem udvalgte steder i Odense by med relation til eller betydning for digteren. Trail-projektet er et Region Syddanmark-finansieret projektsamarbejde mellem H.C. Andersen Centret ved SDU og Destination Fyn, som er indlejret ved og ledet af H.C. Andersen Centret, og netop disse tværgående samarbejder mellem forskellige sektorer har betydning, når der skal sikres en bæredygtig turismeudvikling under hensyntagen til såvel lokalbefolkning som infrastruktur, jf. afsnit 2.1.1 s. 10. *Hans Christian Andersen Trail* vil henover de kommende tre år blive udvidet, således at ruten kommer til også at omfatte region Sønderjylland-Schleswig, mens den fynske del af ruten udvides med tilbud om forskellige oplevelsesmæssige *add ons* i form af eksempelvis en menu fra H.C. Andersens tid, hvorunder "Svinedrengen" fortælles for at vise, hvordan Andersen i

netop det eventyr koblede mad og sanselighed sammen, eller fortællingen ”Gartneren og Herskabet” kan fortælles henover en picnic i en af herregårdenes mange haver. *Add ons'ne* vil yderligere komme til at rumme en læringsdimension i form af biografiske anekdoter og fakta knyttet til det pågældende sted, der besøges.” (53)

Dertil bør det nævnes, at Visitdenmark i samarbejde med forlaget Donzelli og magasinet for børnelitteratur i Italien *Andersen* i vinteren 2016/17 udviklede et undervisningstilbud kaldet ”Andersen a Spasso”, hvilket er et ordspil på ”at spadsere med Andersen” og ”spas med Andersen”. Konceptet går ud på, at to forfattere har besøgt Odense og steder, relateret til Andersens person. Her har de taget en række billeder og zoomet ind på fænomener, der kunne ligne noget andet, end det de er. Derefter har de fortalt nogle historier om disse detaljer inspireret af Andersens særlige materialefascination. Konceptet er derefter, at børnene skal se billederne, læse historierne, og derefter panoreres der ud, så børnene kan se, hvorfra detaljerne stammer og lære lidt om Andersens biografi. Derefter er det meningen, at de i Andersens ånd selv skal finde ting, som de kan zoome ind på og fortælle historier omkring. (Bilag 6)

Ifølge vores undersøgelser kan vi således konkludere, at de adspurgte italienere bestemt er kulturturister, men kultur skal i den forbindelse forstås meget bredt. Det indbefatter, udover museer, kunst, litteratur og traditionelle kulturtilbud, også ting såsom natur, gastronomi, design, arkitektur, modernitet, urbanitet og ikke mindst hverdagsliv, et indblik i, hvordan den almindelige dansker lever. Turisterne er typisk folk i 30 til 50-års-alderen, der rejser uden børn. De er interesseret i Andersen, men fortrinsvis som eventyrforfatter og i forbindelse med forfatterskabet, ikke for hans egen skyld som biografisk person. De er ydermere interesseret i kulturelle tilbud, der ikke følger en traditionel museums-tankegang, men forener læring og oplevelse og gerne sammentænker flere aspekter af kulturen i samme tilbud for at give en så helhedsorienteret oplevelse som muligt. I den forbindelse kan man nævne, at man i øjeblikket er i færd med at ombygge det gamle Andersen Museum til det nye House of Fairytales, der netop er formuleret og skabt ud fra den slags visioner. Det er en bevægelse væk fra den gamle, overvejende biografiske udstilling over imod et forstærket fokus på at levendegøre eventyrene og ad den vej lære mere om forfatteren.

Litteraturliste

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Liste over bilag

Bilag 1: Seminar i Rom, deltagerliste + program
Bilag 2: Spørgeskema
Bilag 3: Spørgeskemaundersøgelsens resultater
Bilag 4: Transskribering af fokusgruppeinterviews
Bilag 5: Markedsanalyser af VisitDenmark
Bilag 6: ”Andersen a Spasso”

Bilag 1: Seminar i Rom

A seminar on

Andersen and Italy

Programme

January 20, 2017

09.30 – 10.00	Registration and coffee
10.00 – 10.10	Welcome by Roberta Ascarelli, president of the German Institute.
10.10 – 10.20	Welcome by Erik Vilstrup Lorenzen, Danish ambassador in Rome
10.20 – 10.30	Presentation of the Hans Christian Andersen Centre and the Andersen Foundation in Odense by professor Johs. Nørregaard Frandsen.
10.30 – 11.00	Presentation of the project "Andersen in Italy" by Torsten Bøgh Thomsen, The Hans Christian Andersen Centre

THEME: TRANSLATION AND TEACHING

11.00 – 11.30	"Translating Andersen", by translator Bruno Berni, the German Institute.
11.30 – 12.00	Presentation by researcher Camilla Storskog, University of Milan.
12.00 – 12.30	Presentation by researcher Julia Shore Paludan, La Sapienza in Rome.
12.30 – 13.30	Lunch
13.30 – 14.00	Presentation of illustrations to the new translation of Andersen's fairy tales, by artist Fabian Negrin and researcher Giorgia Grilli, University of Bologna.
14.00 – 14.30	Presentation of the school project "Andersen a spasso", by the magazine "Andersen".
14.30 – 15.00	Coffee break

THEME: TOURISM

15.00 – 15.30	"Andersen in Italy" by translator Bruno Berni, the German Institute.
15.30 – 16.00	Presentation of tourist initiatives focusing on Andersen by Annalisa Ferraresi, VisitDenmark in Milan.
16.00 – 16.30	Andersen as "reason to go", results of survey and investigations by Torsten Bøgh Thomsen, the Andersen Centre.
16.30 – 17.00	Summary, future possibilities for cooperations and research projects by assistent professor Anne Klara Bom, the Hans Christian Andersen Centre.
17.00 – 18.00	Reception, wine and snacks/aperitivo.

SDU

THE HANS CHRISTIAN ANDERSEN CENTRE

The seminar will be held at:

Istituto Italiano di Studi Germanici
Via Calandrelli, 25
00152 Roma

Bilag 2: Spørgeskema

Vinci un pacchetto H.C. Andersen

In occasione di un ampio progetto di ricerca sul significato di H.C. Andersen in Italia, abbiamo bisogno di informazioni su H.C. Andersen da parte di un certo numero di turisti (e potenziali turisti). Perciò ti preghiamo di rispondere a questo breve schema composto da otto domande suddivise in due categorie:

1. Il tuo rapporto con H.C. Andersen
2. H.C. Andersen e il turismo

Infagine:

Parte I (Hans Christian Andersen)

1. In che contesto hai conosciuto Hans Christian Andersen per la prima volta?
   a. A casa
   b. Alle scuole elementari
   c. Alle superiori
   d. All'università
   e. Non ho mai conosciuto Hans Christian Andersen
   f. Altro (campo libero)

2. Secondo te quali fiabe di Hans Christian Andersen sono più note in Italia?
   a. 1:
   b. 2:
   c. 3:
   + campo libero e per commenti

3. Tra le fiabe di Hans Christian Andersen quali sono le tue tre preferite?
   a. 1:
   b. 2:
   c. 3:
   + campo libero e per commenti

4. Quali sensazioni colleghi con Hans Christian Andersen e il suo universo?
   a. Campo libero

Parte II (turismo)

1. Quali delle seguenti attrazioni consideri più importanti, quando viaggio per turismo fuori dall'Italia?
   - Elencane anche altre, se vuoi
   a. Visita di luoghi della letteratura
   b. Visita di musei
   c. Esperienze nella natura
   d. Visita di luoghi della cultura/storici
   e. "Parchi di divertimento"
   f. Altro (campo libero)

2. Quali attrazioni ti aspetteresti che comprendesse il turismo per Hans Christian Andersen in Danimarca?
   - Campo libero

3. Quali forme di vacanza preferisci?
   a. Vacanze attive
   b. Vacanze rilassanti
   c. Una combinazione di entrambe

   Descrivi la tua forma di vacanza ideale con tre parole chiave:
   a. 1:
   b. 2:
   c. 3:

4. A quali forme di vacanza pensi che si debba collegare Hans Christian Andersen?
   a. Campo libero

Dati generali:

1. Di che sesso sei?
   a. Donna
   b. Uomo

2. Quanti anni hai?
   a. 15-25
   b. 25-35
   c. 35-45
   d. 45-55
   e. 55-65
   f. 65-75
   g. 75-85

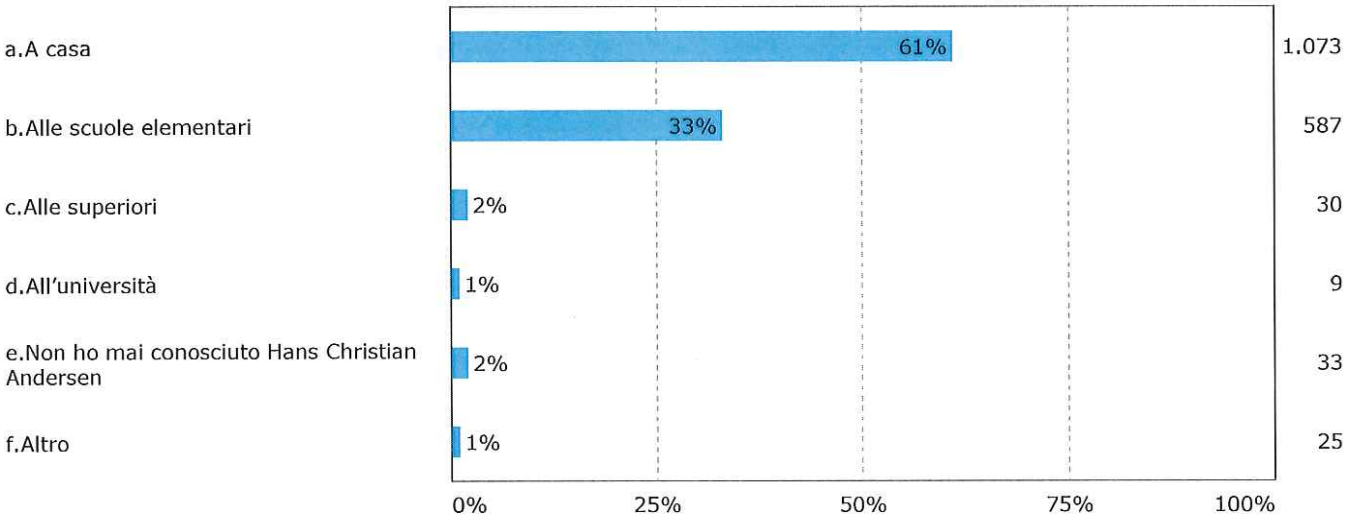
3. Di quale regione sei?
   a. Abruzzo
   b. Basilicata
   c. Calabria
   d. Campania
   e. Emilia Romagna
   f. Friuli Venezia Giulia
   g. Lazio
   h. Liguria
   i. Lombardia
   j. Marche
   k. Molise
   l. Piemonte
   m. Puglia
   n. Sardegna
   o. Sicilia
   p. Toscana
   q. Trentino – Alto Adige
   r. Umbria

s. Valle d'Aosta
t. Veneto

Bilag 3: Spørgeskemaundersøgelsens resultater

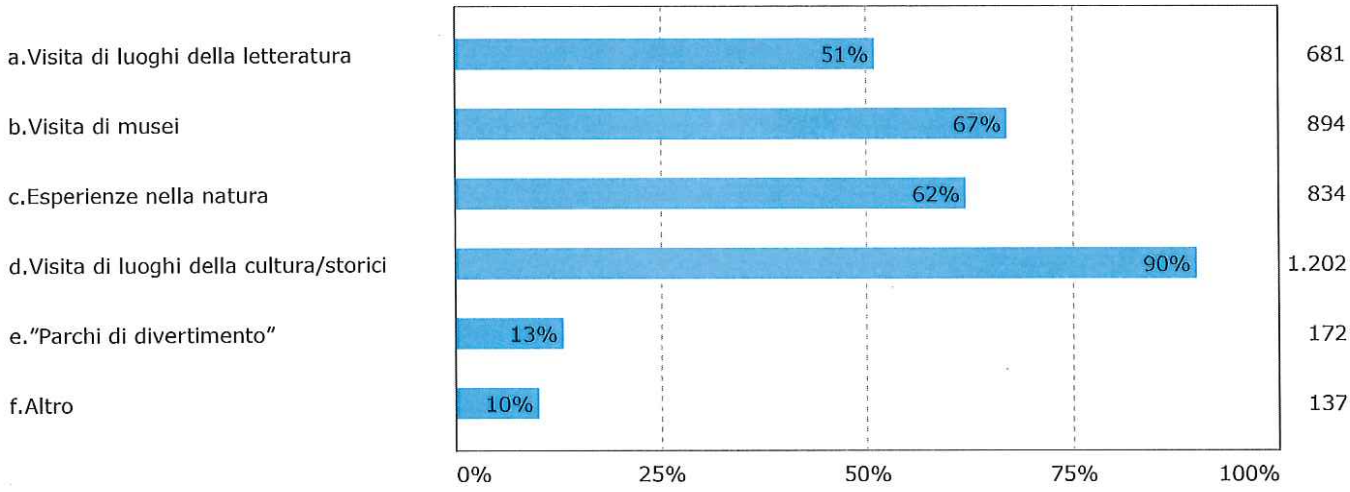
Parte I (Hans Christian Andersen)

1. In che contesto hai conosciuto Hans Christian Andersen per la prima volta?

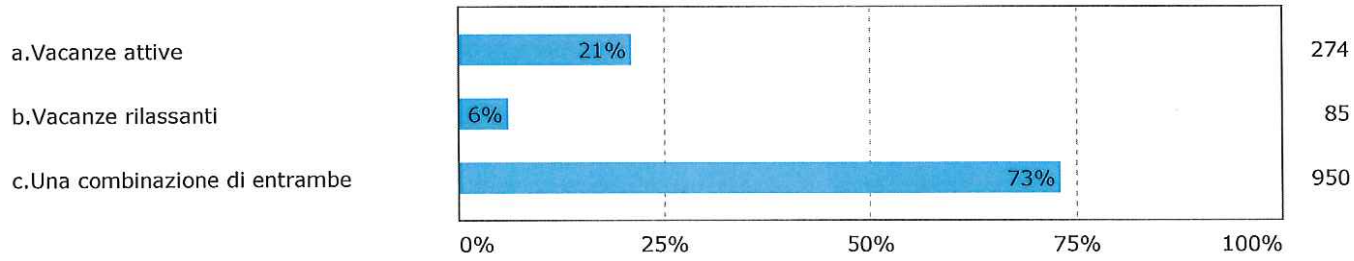


Parte II (turismo)

1. Quali delle seguenti attrazioni consideri più importanti, quando viaggio per turismo fuori dall'Italia?
- Elencane anche altre, se vuoi

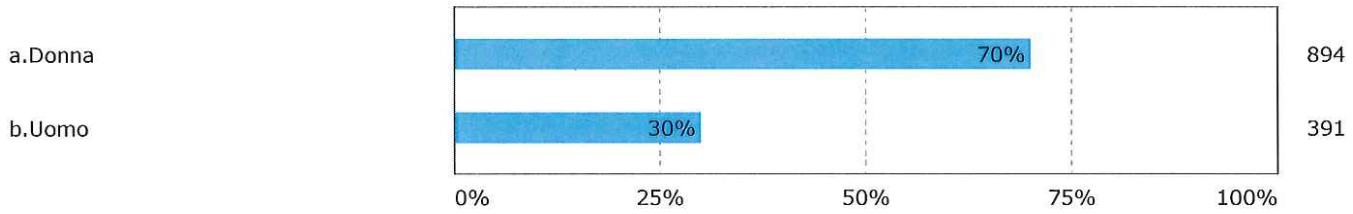


3. Quali tipologie di vacanza preferisci?

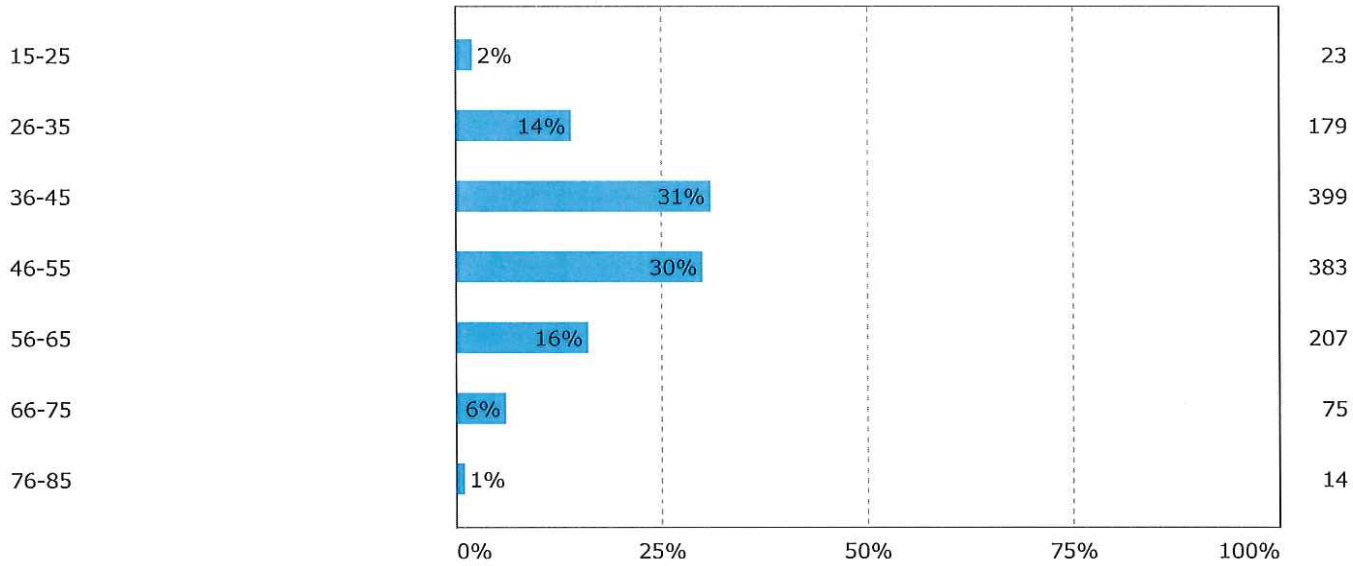


Dati generali

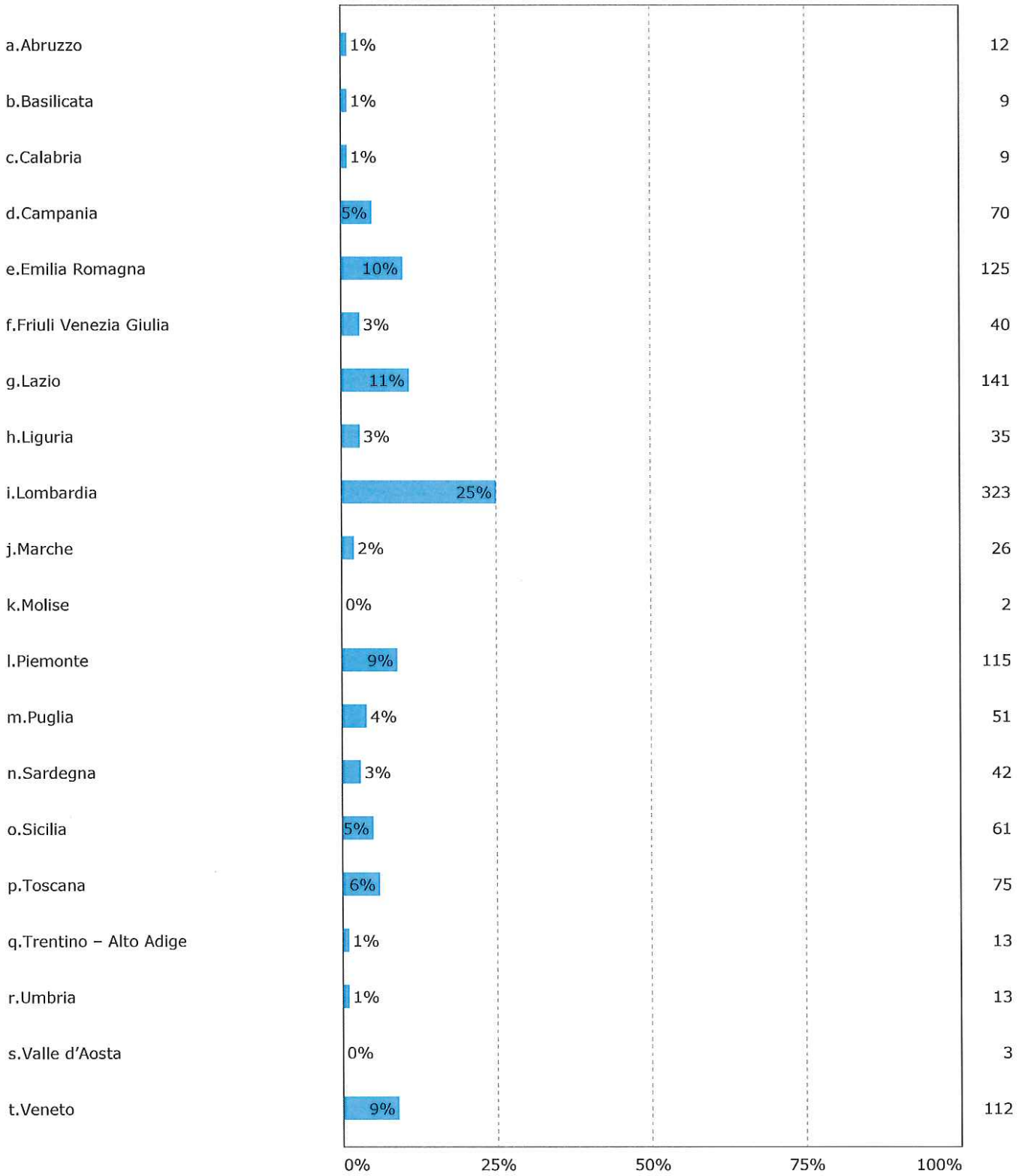
1. Di che sesso sei?



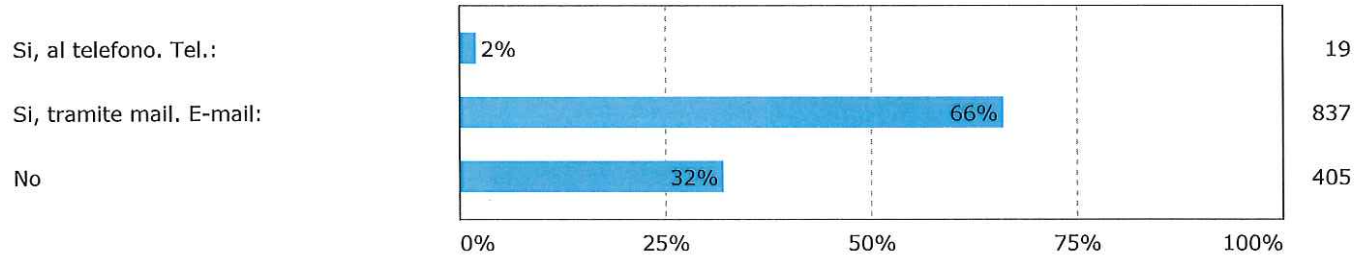
2. Quanti anni hai?



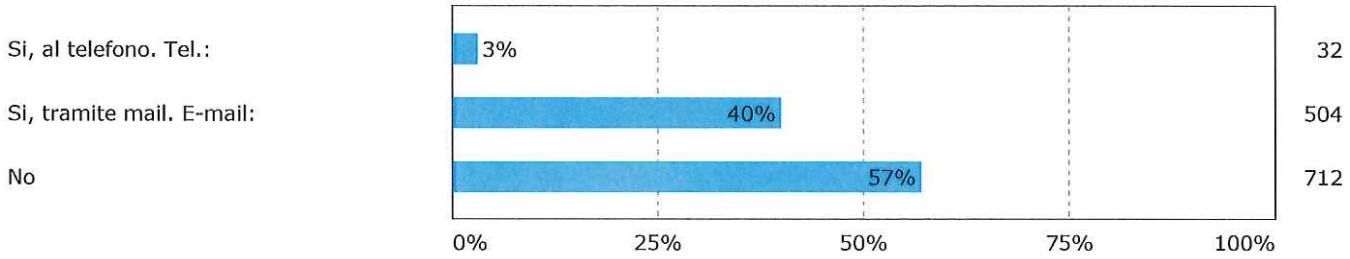
3. Di quale regione sei?



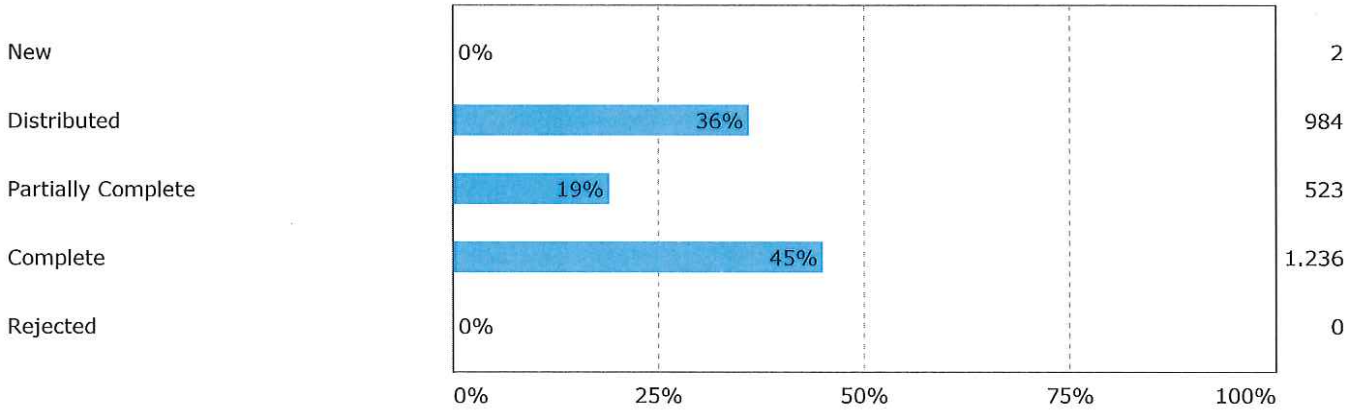
Possiamo ricontattarla per domande di approfondimento in inglese al telefono o tramite mail?



Possiamo ricontattarla in merito alla disponibilità di partecipare ad una intervista di approfondimento in Inglese che si svolgerà a Milano o a Roma?

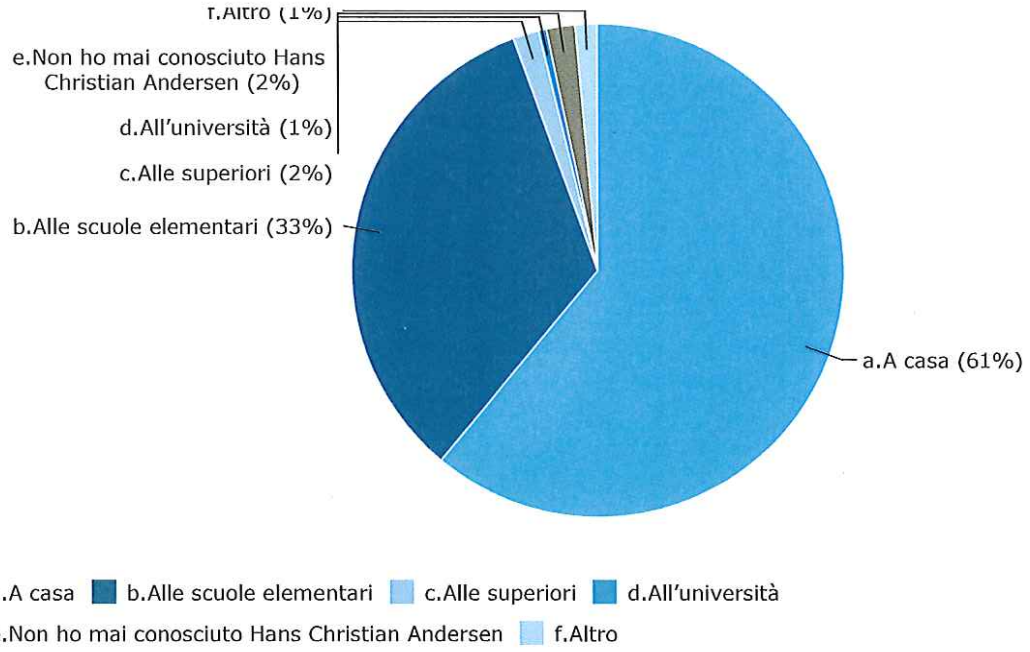


Overall Status



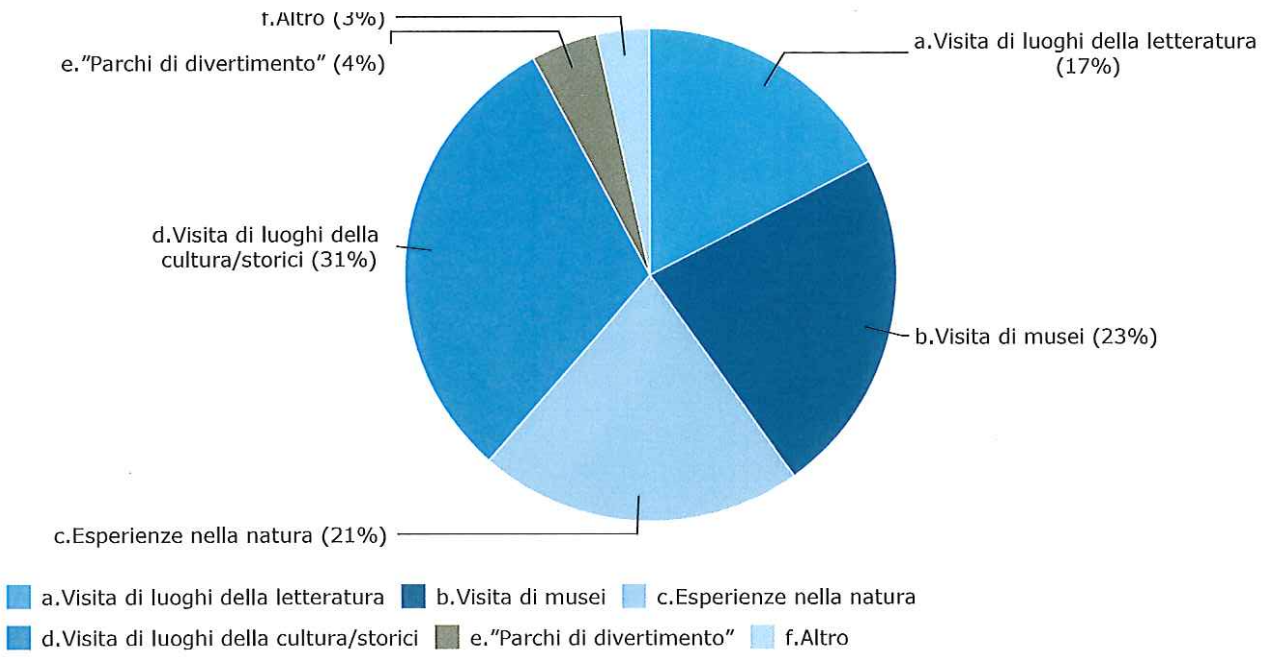
Parte I (Hans Christian Andersen)

1. In che contesto hai conosciuto Hans Christian Andersen per la prima volta?

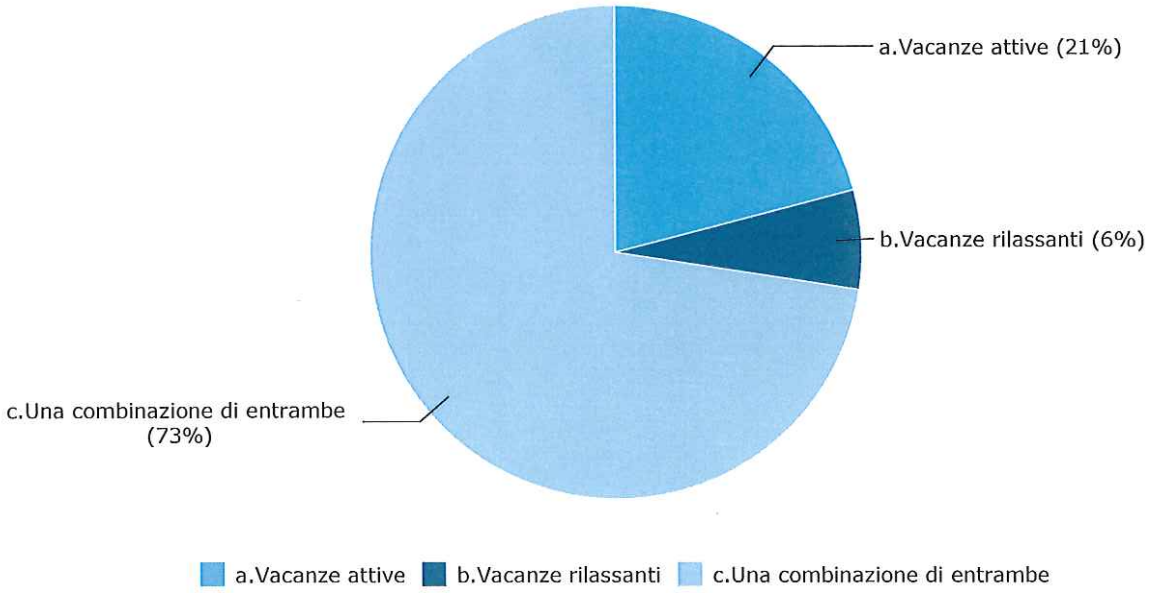


Parte II (turismo)

1. Quali delle seguenti attrazioni consideri più importanti, quando viaggio per turismo fuori dall'Italia?
- Elencane anche altre, se vuoi

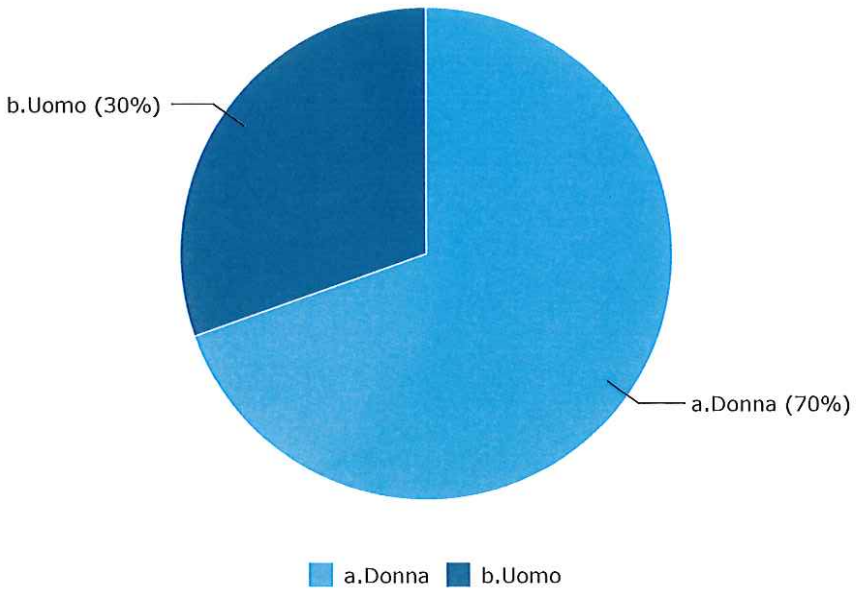


3. Quali tipologie di vacanza preferisci?

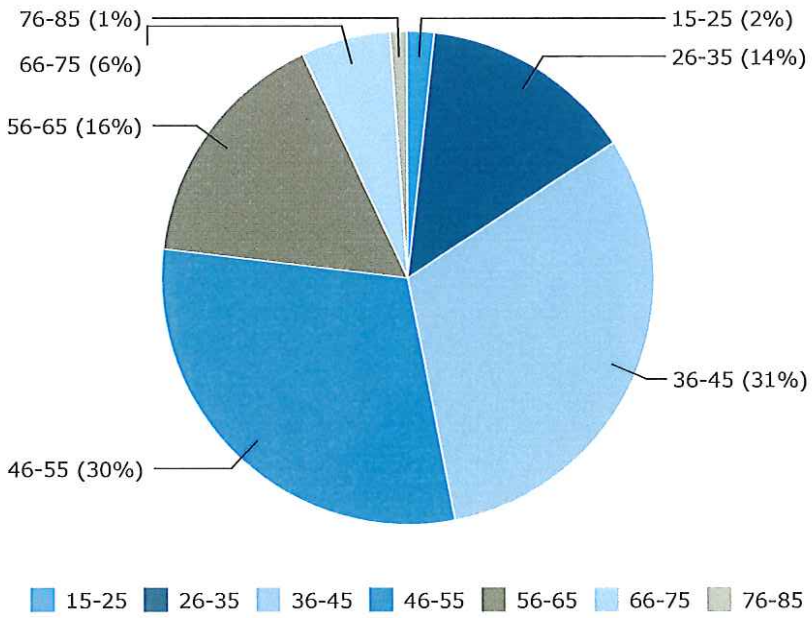


Dati generali

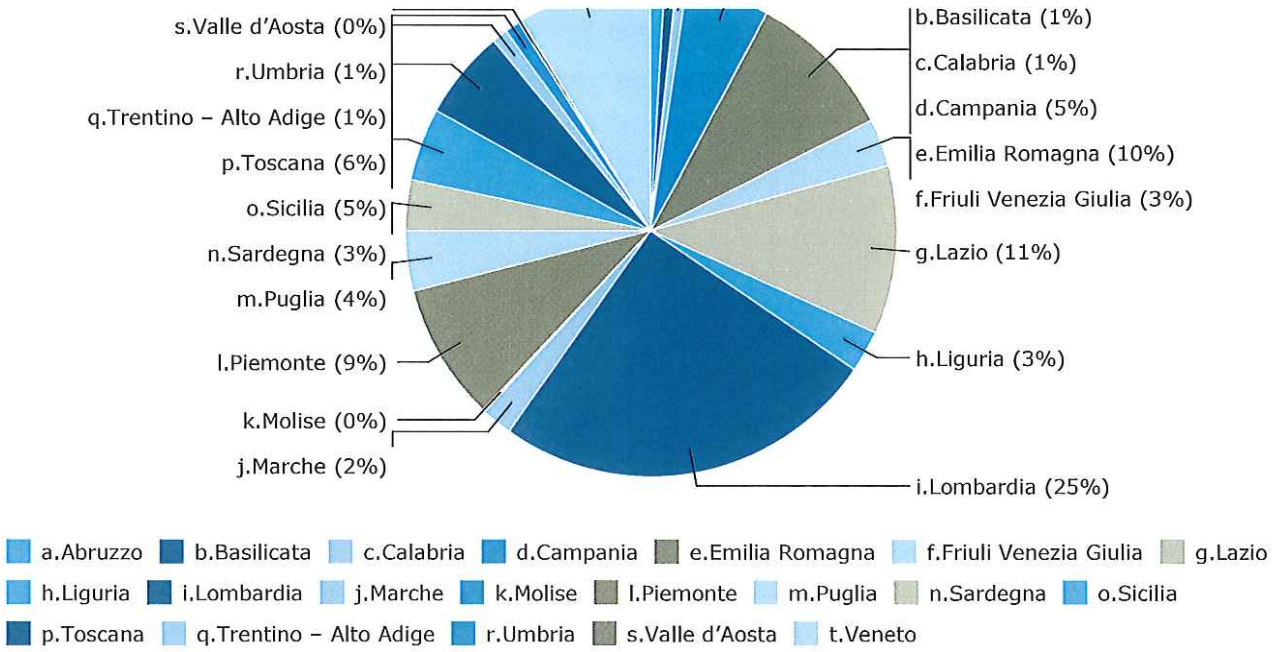
1. Di che sesso sei?



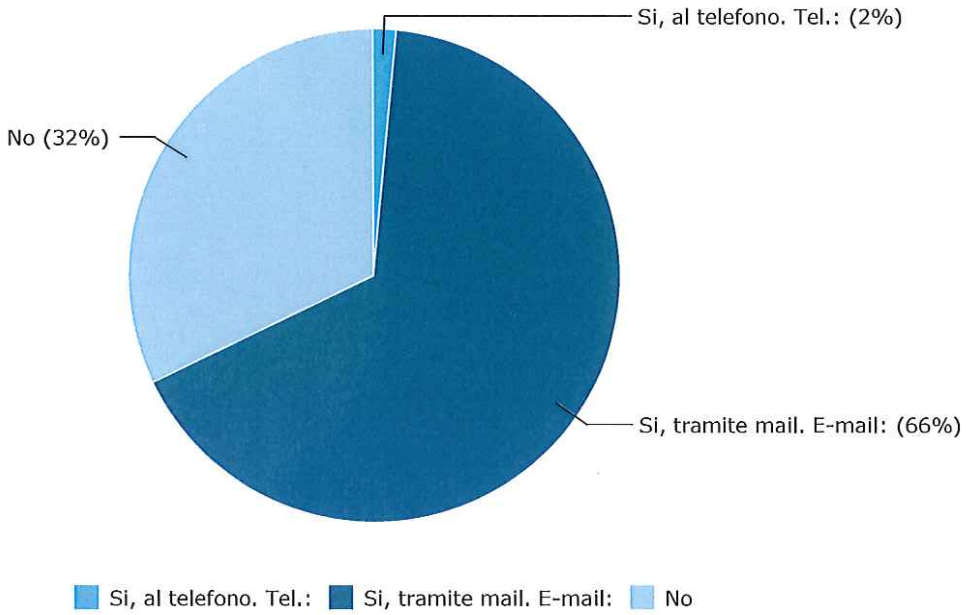
2. Quanti anni hai?



3. Di quale regione sei?



Possiamo ricontattarla per domande di approfondimento in inglese al telefono o tramite mail?



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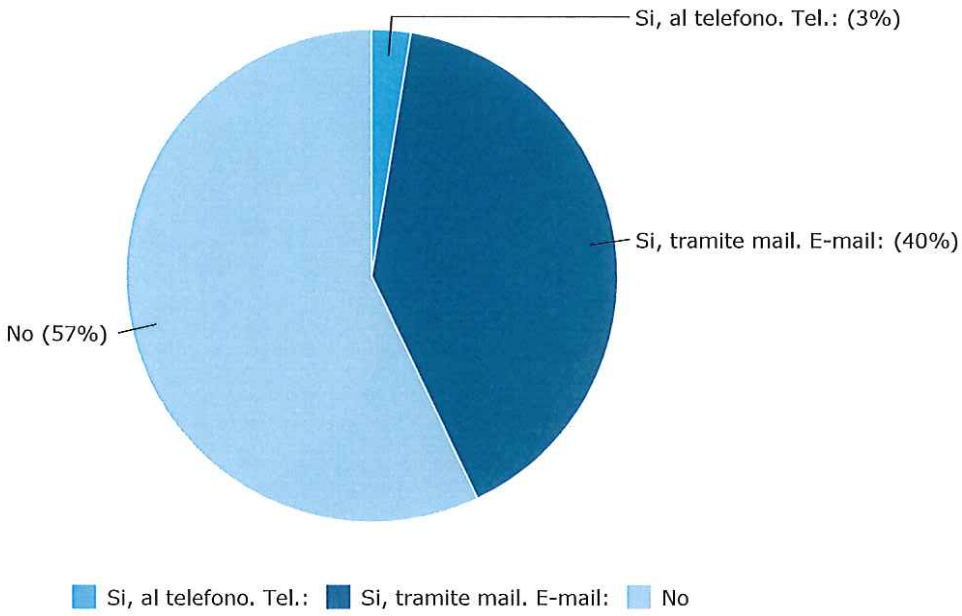
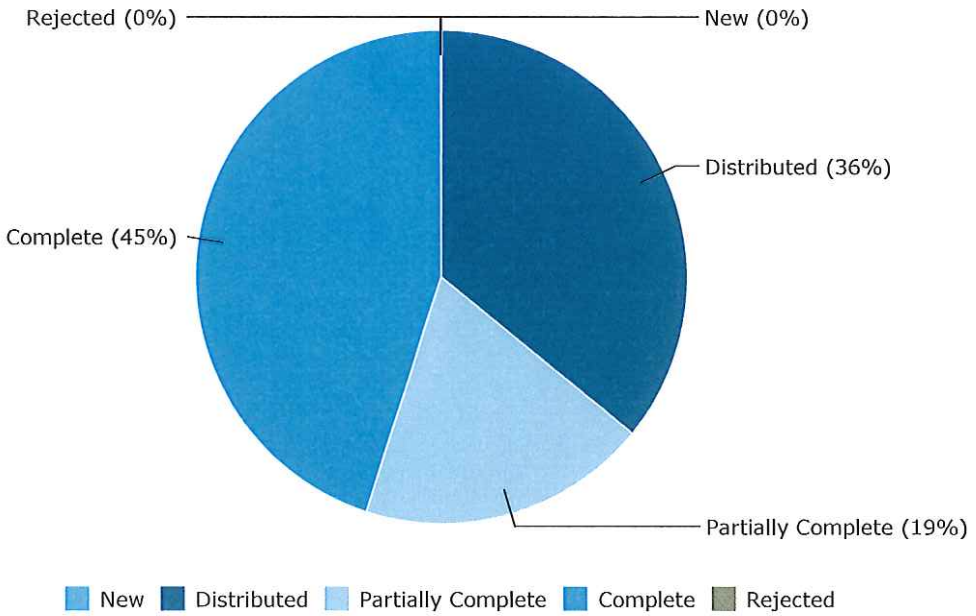
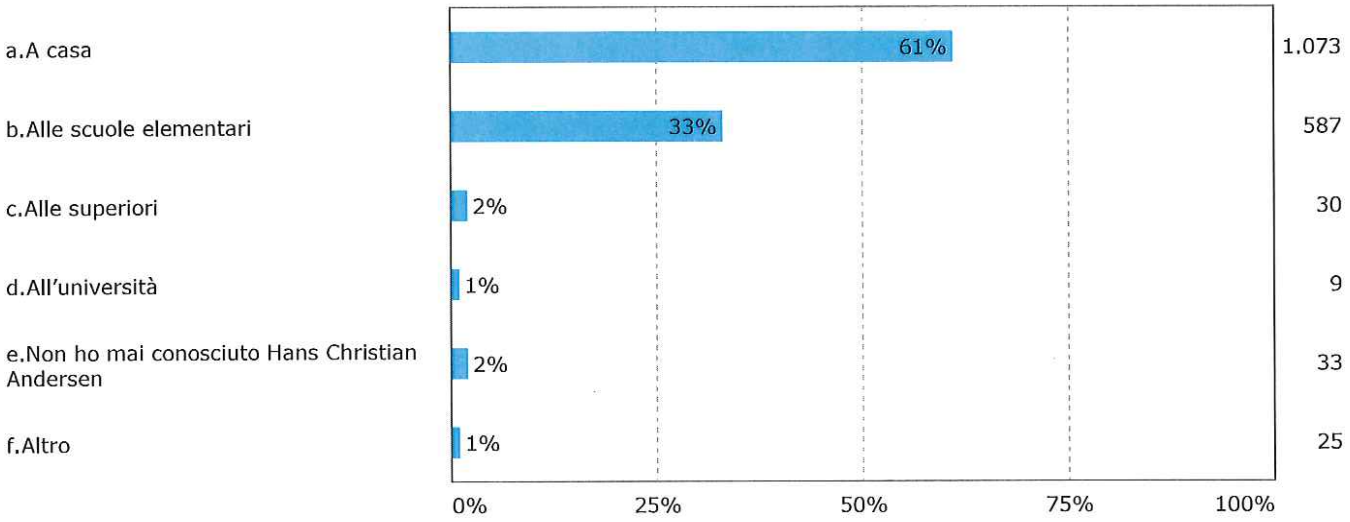


Overall Status



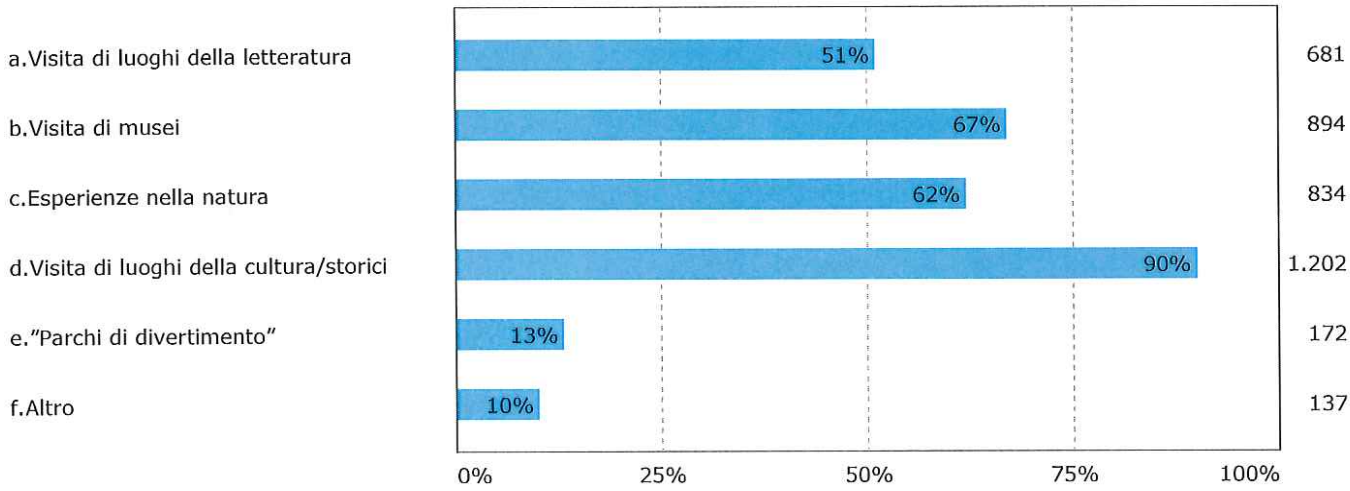
Parte I (Hans Christian Andersen)

1. In che contesto hai conosciuto Hans Christian Andersen per la prima volta?

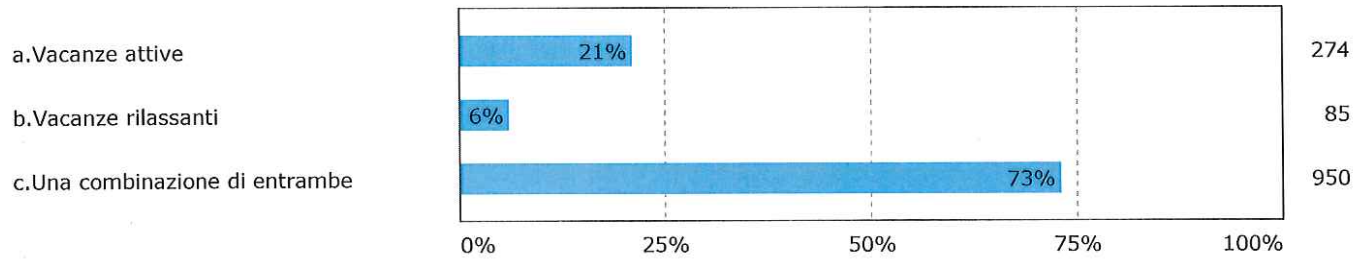


Parte II (turismo)

1. Quali delle seguenti attrazioni consideri più importanti, quando viaggio per turismo fuori dall'Italia?
- Elencane anche altre, se vuoi

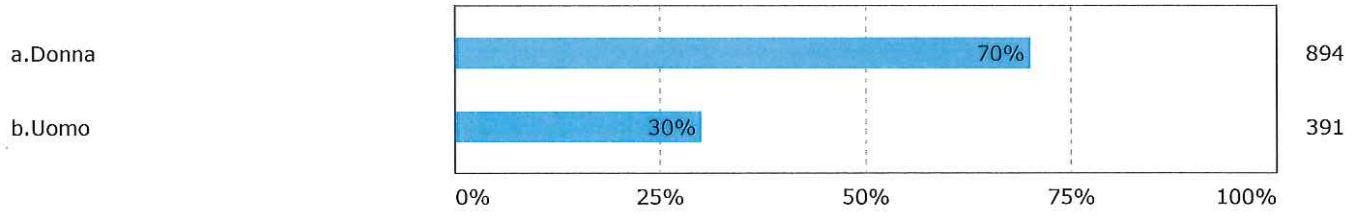


3. Quali tipologie di vacanza preferisci?

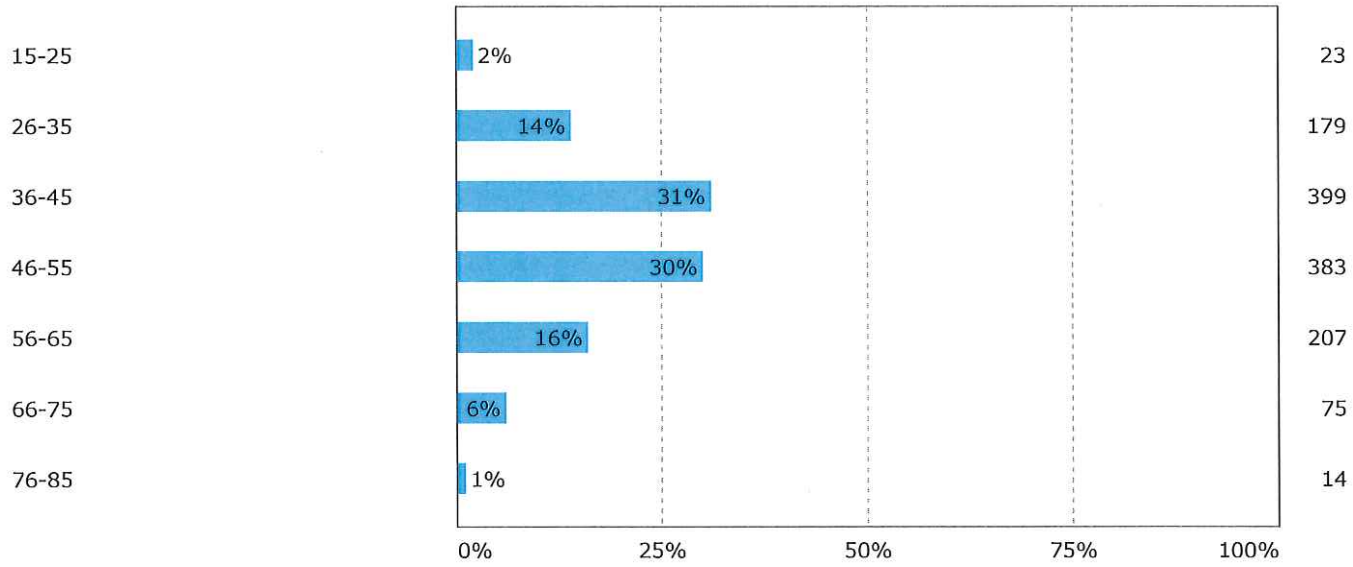


Dati generali

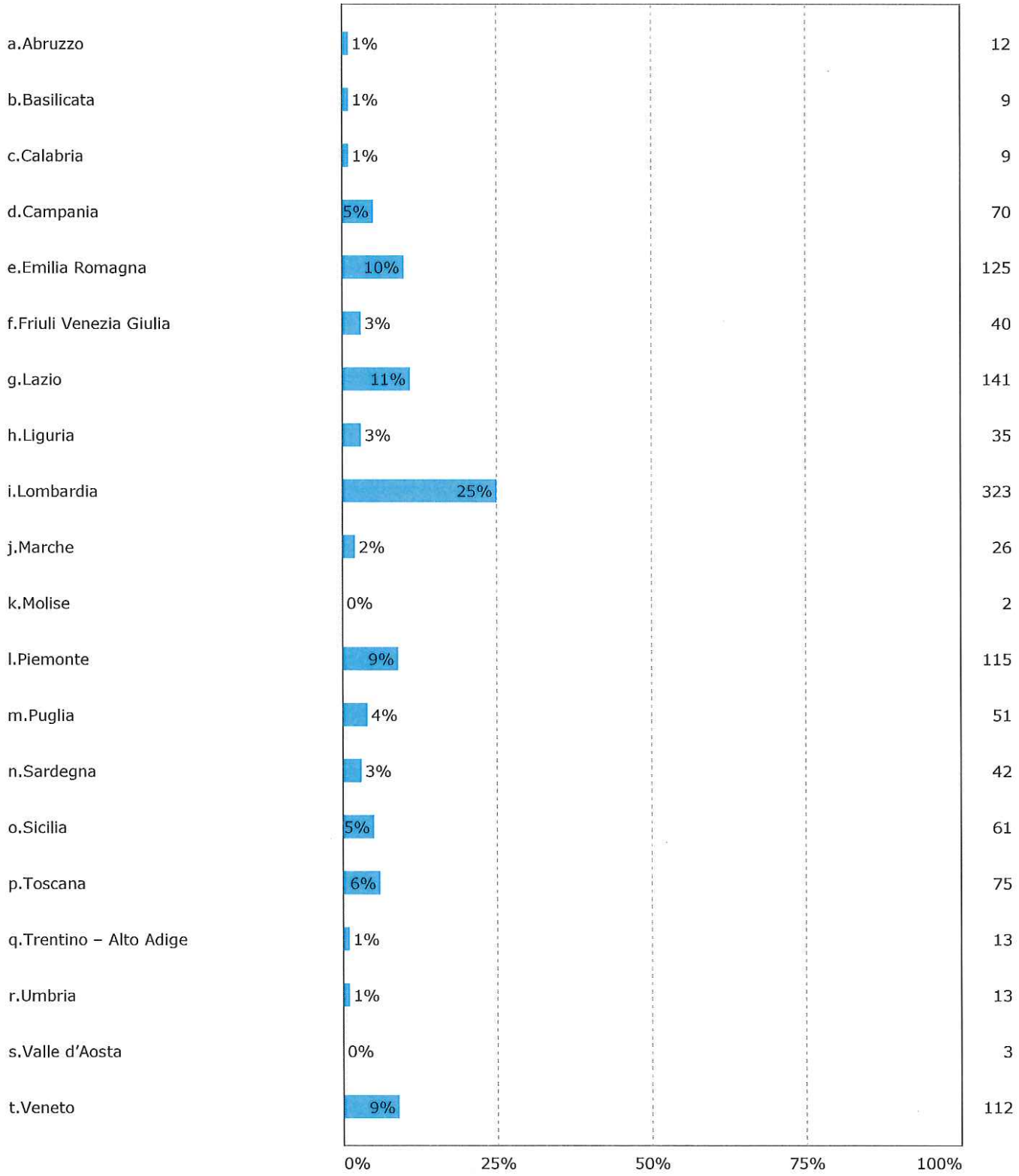
1. Di che sesso sei?



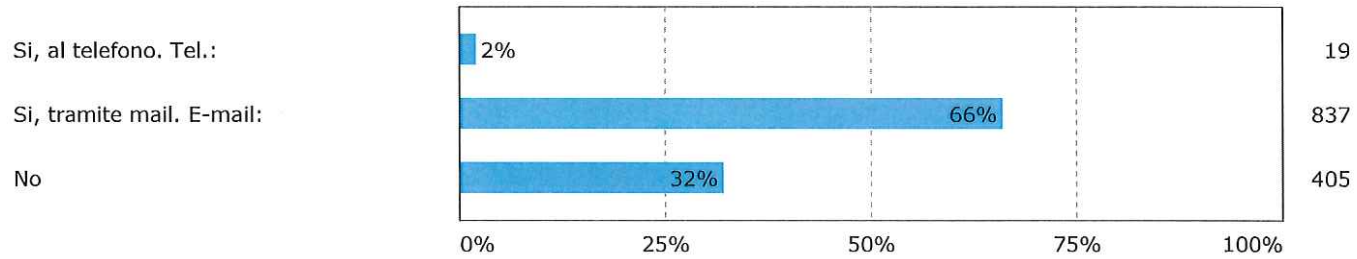
2. Quanti anni hai?



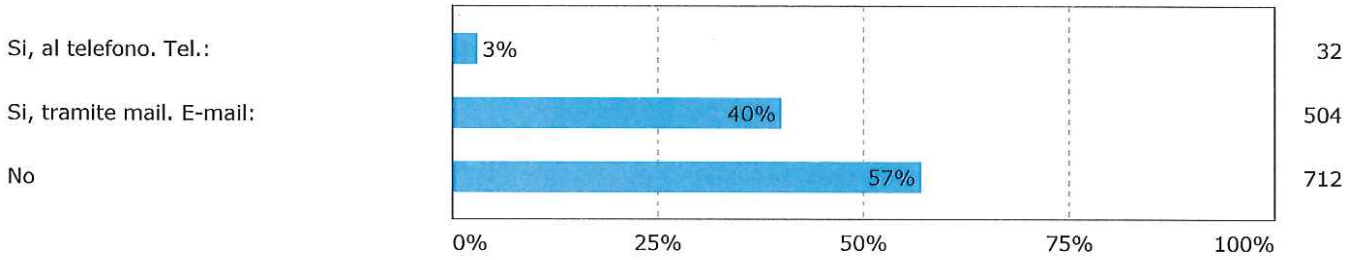
3. Di quale regione sei?



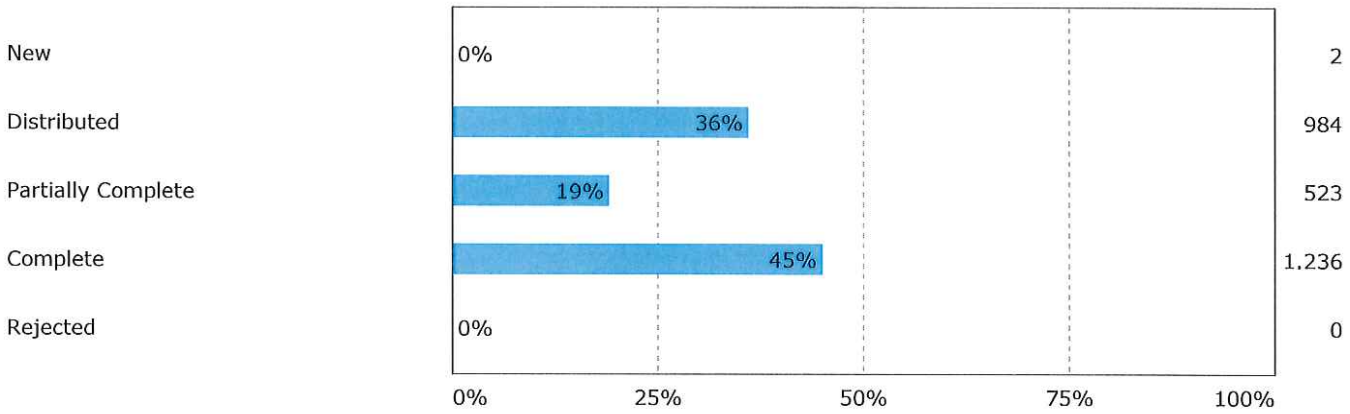
Possiamo ricontattarla per domande di approfondimento in inglese al telefono o tramite mail?



Possiamo ricontattarla in merito alla disponibilità di partecipare ad una intervista di approfondimento in Inglese che si svolgerà a Milano o a Roma?



Overall Status



Bilag 4: Transskribering af fokusgruppeinterviews

Milano transskription

AK: The part of University of Southern Denmark, one of the five universities in Denmark, where it is affiliated with the department for the study of culture. At the hca center we have - we like to say that we always examine hca as three dimensional figure and that means that we have a focus on him as a person, his biography and the way we look at that is always in close collaboration with Odense city museums and the museum called hca house. And then we have a track or a dimension of hca where we focus on works of cause. We have literary scholars at the center, Torsten e.g. and others as well. This is the center, the oldest building in Odense actually, where - so we are located in the city where hca was born, which is also a good idea. That was the literary track and then the third dimension we look at is hca as a cultural icon. That is what I do as a cultural researcher. And when we look at him as an icon we look at how he gained significance in different cultural context. What he means as a cultural phenomenal, as a political figure and yeah. So that is actually a way of looking at the cultures who take hca in. And one project where all these dimensions come together is this project where we in different countries asked the same questions, what does hca mean here. And we have this research design, this overall research design where we have two different focus points. We look at what we call the institutionalized hca, the established top down meaning hca has in particular country and then what we call the people's hca. It's not always the same thing and there is always an exciting field of tension between the two. So Torsten is responsible for this specific project in Italy so I'll hand over the word to him in a second. Oh hello.

- An Italian woman (Sanni?) enters the room (not possible to view on video) -

AK: It's so good that you are here. And he is working on the hca in Italy project and Anya our center administrator, is working on her Master thesis. So now Torsten will tell you more about hca in Italy project and then afterwards Anya will tell you more about the survey we have conducted because that is a part of her data for the Master thesis and then what we're gonna do today and how this thing called a focus group interview works so the floor is yours.

T: Thank you. Thank you so much for being here all of you and for taking the time to participate in this focus group interview. As Anne Klara said I am responsible - I am Torsten and I am a Ph.D. at hca research center and have been put - have been assigned with this project of finding out what hca means in Italy. I just brought you some artwork and this is actually just to introduce to this theme and hca visited Italy a couple of times and the first time he did that was in 1833-1834. He was on a study trip in Italy, things were going very bad for him in Denmark. He hadn't really been acknowledged as a writer so he took on this trip, which was sponsored by a very wealthy family in Copenhagen and along the way he did these sketches. So this is a sketch he did in 1833 of Villa Borghese~~(~~ in Rome where he spent Christmas and he also did a sketch of Thorvaldsen's (?) house in Rome. Thorvaldsen~~'s~~ in was a very famous Danish sculpturer at that time, he was very popular in Italy. He is the only Danish artist who has a sculpture in Skt. Peter's church in Rome. It a very huge sculpture of the pope and he was kind of the center for this artistic group of Danish people in Rome. It was believed in Denmark that if you had to be an artist you had to go where art came from and that was Rome at that point in time. They considered Rome as like the center of art and culture in Europe. So...

All: Yeah

T: So they all went there for a longer of shorter period of time to study and to experience Italian culture. So that is kind of what you can call the first connection that could be between hca and Italy, and the reason to examine hca influence in Italy and all the perception of him in Italian culture. Secondly, Italians has - hca fairy tales were very early on translated into Italian so he's been in the country for quite a long

period, quite a long period of years so we're also interested in finding out what he has developed into here in Italy and how he has been embraced by the Italian people and as Anne Klara said that includes we're both interested in the institutionalized hca, what kind of research has been into this works but even - yet even more so maybe the people's hca, how~~(~~ is he perceived and why are people interested in his works, what kinds of works are they interested in and what aspects of these works appeal to people. So that is what we try to do with this survey. We are quite a lot of participants in this project so quite a lot of people has interest in this project so we are the hca research center but we are also working very close connection with the Danish tourist organization called Visit Denmark, who are really trying to make some kind of push into Italy at the moment and trying to find out if hca would be some kind of goall~~d~~ for Italian people, some kind of tourist goall~~d~~. So that is also what we're kind of trying to find out the tourist potential of hca in Italy and that is where this questionnaire that you've answered comes into - into play. I have the results here, very neatly~~edly~~ lined up all things that can be lined up like this, there are other questions where you had to use more free writing that we are - takes a bit longer time to find that out but based on this questionnaire that you have answered we have put together a list of questions that we would like to talk or invite you to talk about today. And Anya will explain more about how we can go about doing this talk. So I don't know if I'm leaving out anything but I think I will hand over to Anya.

A: Stay seated because I'm not used to standing up in front of people talking like the two of them so I'll just stay seated but yeah as Torsten said this second part of the project is the part of - is the basis for~~of~~ my Master thesis and then to carry out these quantitative and qualitative studies on the values... ~~and~~ which values potential Italians tourists, which are you all, associate~~d~~ with hca. And the quantitative survey you have already taken part in and we're here today to conduct a quan~~l~~titative survey. And as he said this - the aim is to - this is starting with the aim to illustrate how tourism operators may develop targeted sustainable hca experiences for Italian tourists in Denmark and thus the themes we would like to cover in interview on the dialogue today are of cour~~au~~se hca and your relations to him and his work and the second theme we need to cover is tourism and Denmark as a destination. And finally we have a few questions about sustainability as well, yeah we hope that you will enter into the debate with open minds and a lot to say and for that we have laid down some ground rules we think will be interviewing for about 90 minutes and I wrote there the three of us will be moderating~~nitoring~~ the interview but mainly it will be Anne Klara who will be the moderator. And after each question we know that not all of you are comfortable speaking English so after each question we will give you a few minutes to discuss you answers in Italian if you would like to in groups of two to four persons. Yeah please say your first name before you say anything in plenum~~(~~ because we need that for transcript purposes and feel free to comment with respect on each other's statements for the best possible dialogue however please do not interrupt.

All: LOL.

A: Simply ~~re~~mind that you have something to say and as Anne Klara already said initially, confidentiality is important to us so we will anonymize all statements in everything. We will be interview - filming the interview and recording the sound yeah and the results I will use~~are used~~ - they will constitute part of the analysis base for my Master thesis as well as the survey exact. The results of the~~are for~~ survey and analysis will be used by the hca center and hca foundation for further research purposes and you will all receive a final short report containing results of both surveys that we are discussing here today. So yeah.

AK: Yes and as Anya said I will be the moderator today because I'm overall responsible for the research design so I don't have to think too much about what you actually say. Torsten and Anya are very concerned about the content because of their research so. Yes, the first thing that we will like to talk to you about is in this theme hca, let's start with that and what - I told you this where we examined hca in different countries and what is at stake here when we do that is to see how he gained different meaning in different national contexts instead of just thinking that he means the same thing anywhere. S~~s~~o an important question for u~~i~~s to understand how you think about hca in what category. S~~s~~o it's maybe a bit complex questions to start with but if you had to put him up in a line with different names, with different Italian names, what category would he fit into then? What names would you...

W1: Novelists.

AK: Novelists of and your name?

W1: I'm sorry, I'm Louisea Ella.

AK: Yes.

W1: Novelists for children.

AK: What kind of - can you mention some, we don't know much.

W1: The title you mean?

AK: Yeah or the author, names of the authors.

W1: So, I don't them in English, I know them in Italian.

AK: Please.

W1: Il Brutto Anatrocollo().

AK: And that is a name of a novel?

W1: Yeah.

T: That's spiritual (). Det er Den grimme ælling.

M1: ().

- Respondents speaking in Italian -- agrees that W1 has misunderstood the question.

AK: Or you can discuss it in Italian.

M2: I'm Paoblo I would say, even if it is completely different and there is centuries in between Gianni Rodari() in between general -() because they charism of each talesthe criticism of his tales (hca's) is been taking up by in more and moremodern way than Gianni Rodarigeneral diary (?).

W5: Adrianna speaking, I said it's right, it's a little bit different. Rodari in that it was also critic, critic about hca and they talk about him in Italian culture.

AK: Okay.

W5: It can be a bridge with this culture to us but is more contemporary and that - heit did different kind of stories and () but it was also someone who started but hca. That's why maybe we can associate with himit.

AK: Yeah because he is critical in the same way?

W5: Yeah, he also like an Italian speaker about hca.

AK: (yes).

W2: Barbara speaking, I agree with them. I think that hca is a more author for children but we, how would you say that, with a mottodel for children. At the end of each story a moral ()...

AK: Yes.

W2: the children can learn something but also olders() but actually parents can read easily a novel if it were hca and children can understand because parents can explain them and I think Rodari (), the Italian author, is quite the same because Rodari has() always a moral in the end on his stories. Or also maybe Calvino is more...

M2: in age (?).For teenagers?

W2: Yes.

AK: What is he?

W2: Calvino. Si Italo Calvino.

AK: Okay.

W2: Is another Italian author and he writes yes novels and also stories for children, not children little children, teenagers...

W5: he plays more on wars.

W2: Exactly.

W5: Always so dampy. It was a little more difficult to find the way of sentence because he was joking a lot of wars and so it's quite bit different and but it's someone who wrote in - for children, for teenagers and others() as well.

AK: So when you place him, youso place him as a critic who has this moral and as a children's author?

W2: Exactly.

AK: Okay, are there any other answers?

W5: I think that for us in Italy - I haven't studied in literature but what I learned reading round is called was () for the fairy tales. We don't have knowledge in hca about poetry, about writing that's why for us it's just fairy tales. I mean for me.

All: LOL.

W2: Italy is known for fairy tales, Brutto Anatroccolo () or also La Piccola Fiammifieraia(), La Sirenetta(). We know all these stories because above all they add also in movies for like ()...

W2: They come very often in cartoon...

M2: cartoon movies.

W4: Cartoon movies. Jenny speaking sorry.

AK: Disney movie or?

W4: Yes.

AK: of which one?

W2: ~~()...~~Sirenetta

W4: The little mermaid and the...

W2: Piccola Fiammifieraia~~()~~?~~.~~

W4: No (). I remember...

W7: La Regina della Nevi~~()~~.

W2: La Regina della Nevi~~()~~.

W4: Frozen is some kind of, I don't know how to call it, some - they took some inspiration from the queen of - the snow queen, I don't know in Danish.

AK: Frozen.

W4: Yes Frozen.

AK: That's correct.

W4: Yes.

AK: So we're actually just, oh do you wanna talk?

W1: Yes, Louisella~~a~~ speaking. So now I understand what you meant...

AK: (yes).

W1: But I not so - I don't agree.

AK: Okay.

W1: In my opinion hca has no similar~~()~~ author in Italy. It's quite different from any~~in~~ other - about Calvino, the author Calvino, I think the world of Calvino is quite different.~~,~~ H~~h~~e's modern and dreaming world. Calvino is referring to another reality as something surreal. What I know about hca is - remind of my you know early age when I was a child I read a lot of stories and of different authors and I imagine that hca is quite similar to Grimm Brothers. Is quite another world, Rodari~~()~~ is excellent author, he has invented a new way of telling stories with a very many meanings at different levels so I try - you can understand something - if you're an adult~~()~~ you can understand other things by readings his books. Hca world is past, I'm sorry I'm very - I sincere...

AK: No but it's okay.

W1: I want to be sincere, ~~k~~now I am 65 years-old, I'm a grandmother to be, luckily, and I don't know if I will read some of these~~is~~ stories~~y~~ to my little girl~~s~~ or~~f~~ boy~~s~~, I don't know.

AK: Okay.

W1: Maybe. Maybe if they change something because I imagine that my baby will - also will be 2 or 3, 4 years-old is reading in another world.

AK: Yes, so you think that he is more in the past, which actually - thank you - brings me to the next question because you're talking about this situation where a grandmother reads to its child's right, so what we would really like to hear first experiences where with hca. Where did you meet him first?

AK: Did you wanna say?

W3: No no capito, I don't understand.

- W1 explains in Italian -

W3: For me, Valeria...

AK: Yes.

W3: for me, Rodari~~()~~ is a teacher like a teacher in his write for the children. Calvino is a humourista, hca is a pure favolista[TB1]~~beautifalista~~. The different between these three~~history~~ authors...

AK: So when were you introduced to him first?

- W2 explains in Italian -

W3: Very very years ago.

All: LOL.

W3: The little mermaid...

AK: (yes).

W3: my father (Italian), ~~read~~ all the book of my grandmother.

AK: Okay. So you met him in the home?

W3: Yes.

AK: So it was from your parents?

W3: Yes.

AK: And what about you?

W4: Jenny, my first encounter with hca - I don't know the title, the fairy tale about the seven brothers that curse made into swans.

T: Ah yes. The Wild Swans.

W4: Yeah I remember very vividly ~~ally~~ that I was - I started read by myself at 5 so I think I was 4, and I remember vividly ~~ally~~ the message about the sister that used the, Oh God I don't know the name of the herbs~~()~~. The herb that stings~~( ) things~~ to do the clothes for the swans and, Oh God! ~~()~~ so bad [TB2]and I remember I really loved the fairy tale, the story, the happy ending but the first thing that comes to my mind is the sensation of the sting on the poor girl.

AK: So you remember that?

W4: Yes.

AK: The feeling, ~~of~~ the sensation?

W4: I remember that it was something that I really could imagine and I was very happy about the happy ending because the poor girl deserved it.

AK: Yes.

W4: She worked very hard to have a happy ending for her family.

AK: Yes and it is actually one of the rare happy endings.

W4: Yes. I'm traumatized by the little mermaid.

AK: Okay. LOL. A lot of people are.

W4: Yes.

AK: So what about, is there anyone else have...

W5: Adria~~a~~enna...

AK: Yes.

W5: I have some experience in my childhood because when I was with my grandmother and I didn't know what to do in the summer, I just take from the library some books and one of them was a big illustrated book on hca tales so I was really fascinated by the drawings and the ~~hi~~story and I was amazed as a child by the Travel~~tropical~~ C~~c~~ompanion I think but I didn't know that ~~was actual~~actually was hca...

AK: Oh Okay.

W5: when I was a teenager I found it and I found it little short books about just this and The Spectre~~expect~~ I think I not (), I don't know the other tale that were together in this little book and I took it and s~~o~~aw after that I knew that was hca. Because that's why maybe we associate it~~d~~ with the Grimm's because when we heard about this tale and we listen to the tales, they just give the name of the tale and the story but it's very difficult ~~-~~ it's~~he~~ said () so sometimes we don't find out which is from Grimm or from hca. That's why - it's bi~~t~~g difficult for us.

AK: Okay. Thank you. Any other, you had your hand up?

W2: Yes. My first story, the first fairy tale I read actually my dad read to me was Il Brutto Anatroccolo~~a ()~~ and I still have the book at home and this book is, is so () because I tried to design, to draw the little anatroccolo~~()~~ and everything is, is not well kept~~()~~ I must say. And it's, it's amazing because 7 years ago I was at ~~a~~ hca's center and I remember when I was there I was looking forward to see something about this story, the fairy tales, I read, I used to be read as a child but actually I didn't find really something for children about the fairy tales and...

AK: That is true.

W2: that~~s~~ is a pity because I think that children would be enjoying maybe to have playgrounds or something about the fairy tales that they know~~()~~ definitely - but maybe they do not know that they are rich and by hca and if they would go to Denmark to the center and find their fairy tales then the name hca would be more famous in Italy. I think...

AK: You're getting a bit head of the questions but definitely you are right and just to answer you shortly it has been a complaint to be people from tourists that come to Odense so there's gonna be build this huge house of fairy tales in 2020 so it's coming up.

W2: Okay.

AK: But when...

M2: Yes, well it is a common experience ~~with cultural~~to approach hca in the childhood and it's quite unusual that parents or whoever is reading to the kid's the story is speaking about the author. Usually you focus on the tale so that's the~~a~~ issue of not knowing him very well since the beginning. When you grow up then of cour~~au~~se you look at the author and then you understand. At least at my limited ~~of my~~ knowledge, I know almost nothing about all the writing of hca for theatres and plays~~()~~ and so on and I am afraid this is the situation, the everyday~~()~~ situation in Italy, we know him as a story maker for children and we limit it to that~~'ll ()~~ honestly.

AK: Yes but still it's actually quite impressive that you mention so many different fairy tales when you talk and it, it was also the case in the surveys. That a lot of fairy tales were mentioned where you could actually think that if Danes had to answer them it would be a lot fewer fairy tales th~~a~~en it was the case with Italy. And we find that interesting, so of cour~~au~~se we would like to talk this - more about this Italian context thing also with the fairy tales. So we were thinking that there is something that tells us - also when you people come here, wanna come here and wanna answer the survey that he is famous in Italy though. Even though if it's as a children's author as you say so we would like to have you maybe discuss together how you think that could be? If there are any - now you talked about this critical aspect e.g. if there are any things in hca writings that appeal particularly to Italians - to Italian values and Italian norms? But I think that the question is so complex so if you just discussed it for a couple of minutes then we can take it in English.

W1: Louisella speaking...

AK: Yes.

W1: Yes now I think that, I didn't think about these before, you suggested my, how do you say, ~~affecting~~ reflecting about this, some situation in hca stories ~~I refer the two~~are referred to the country~~ies~~ that can be Italy something universal in this - from this point of view. So I can~~'t~~ remember Il Soldatino di Stagno~~()~~...

W3: The brave soldier...

AK: The tin soldier, yes.

W1: when I read this story for the very first time I was maybe 8, 7 years-old, I thought it could be in Italy this story not something so far away from my country. But it was a different world for me nowadays.

AK: Yes, definitely. Yeah it's a very good point and if you just had a minute to talk about it then because we would really like if the people who are not saying anything would also want to say something and I think it can help if you take it in Italian first. So yeah just for a few minutes.

- Respondents speak Italian -

AK: Okay I gonna have to interrupt you cause otherwise we could sit here...

- Respondents speaks Italian again -

AK: Okay, thank you. I wished, I really wished we could understand this then...

All: LOL:

AK: but okay would you maybe mind telling us what they were talking about?

W8: No.

AK: Okay. Rosalie something yeah.

W7: For me it is very difficult to speak...

AK: Yeah but please.

W7: with so many people.

AK: And I can understand.

W7: In English so.

AK: Yes and...

W7: I'm so sorry because...

AK: It's so understandable but okay...

W7: but I try.

AK: when you were talking you actually said a lot. So are there any - is there anyone who would like to...

W7: Yes, I want to say that hca is one of the best writers for children but sometimes the end~~ing~~ of his novels are very sad and not all mother or grandmother or - prefer to tell to the children because the ending is very sad. This is what I understood from this time I was interested in hca but hi~~se~~ stories is very real so I think that babies to learn not only the good end~~ing~~ but also in a very sweet way also the other ending.

AK: Wow yeah.

W7: Okay.

AK: Thank you thank you, that was very good. What else, yes?

W2: We were saying that hca is more positive than Grimm Brothers...

AK: Yes.

W2: the stories of Grimm Brothers are more, even more dramatical even more than the ones of hca because the one of hca you can find also happy ending. It depends on the story and then we said, Jenny said also that actually in Italy we are used to hca fairy tales because actually we do not have author...

W4: proper fairy tale author.

AK: Okay.

W2: so we are used to hca because we have fairy tales then() and also interesting and not all of them are sad so there are also nice fairy tales.

AK: Okay so you on one side you appreciate that the sadness can be told to the children in gentle way and on the other side you appreciate that he is not so dramatic or sad all the time. Is that true?

W2 + M2: Yes.

M2: Another point is the fact that years ago - now-a-days is different - the novel for children were just a few authors() so if we should select, my parents should decide between hca and Grimm okay, but today there isare more crudeness() of the tales of Grimm as Italian we have more positive attitude, optimistic view of the future. We prefer approaching () hca tales and the other stories...

AK: Yes please.

M2: that come up is that sometimes the parents adapt the story to their own situation that the kid is too little and the tale is too dramatic then you stop the story earliery or change it lightly the reality.

AK: Yes.

W5: This is actually what the movies are doing as well. There are changing and updating with the needs of the kids today.

AK: That's true.

W3: Jenny, I also think that one of the motive that I don't think it's only for Italian children but children in general that the motive why children like hca fairy tales is because they have - they talk about some kind of magic that letd you think that you can do everything. The magic is not the witch on the hill that throw a curse() it's okay I'm a mermaid I have a tail, I want legs, I can have legs I have to do something in return, I have to work to have something and so on and I think it's quite easy() metaphor.

AK: Do any of you have any comments to what's she's saying here?

W2: Yes, I have () It'is what you said before at the beginning hca gives always a moral at the end of the story. This means that okay you can anything you want so the storiesy of hca give hope and also magic atmosphere, magical ideas to children. So you can do whatever you want but you have to work for everything.

W3: To work or find their way...

W2: Find atheir way. Yes. Nothing is free.

AK: And that idea, the idea that nothing is free and that you have to work for it if you want to achieve something. How does speak with Italian values?

W2: Yes that's good I think.

AK: Is it important for Italians?

W2: Yes because actually in Italy...

- M2 makes a sound, which indicates he does not completely agree with W2 -

W2: you have...

M2: I have a different opinion, I mean that this is more Calvinistic (?) culture and religion that catholic religion.

AK: Okay.

M2: So in this sense I have a different opinion.

AK: It's completely fine to disagree. Agree to disagree. What did you wanna say about it Barbara?

W2: That I think that in Italy there is this idea that we have to work to achieve something.

M2: Io non ()(). Are you sure?

W2: Yeah.

All: LOL.

W2: Yes, I mean...

M2: I agree I like the concept personally but I'm not sure this is part of the Italian culture, a trend () in Italy.

W2: Maybe nowadays is...¨

M2: I hope so.

W2: less but when I was a child, okay I was taught to work hard...

M2: Sure.

W2: to have something, to have a future. Nowadays it's a bit different but I think that it's because in school's they do not read everything (). Okay but this is another story.

W1: In particular in this point of view was of the generation before me, my mother, my grandmother work work work and after the war was over.

M23: Yes it's part of the history, I mean in the 50s, the 60s, we had the economic boom - blooming of economics in Italy and even poorold people coming from difficulties working and trying to do their best were able to get in a better situation, improve the situation so thereat was in the end a positive attitude. This I'm sure.

AK: Yeah.

W3: And I think also that as hca have point of view most like mother than like the father in his conception his conception of fairy tales.

AK: How do you mean that?

W5: Maybe from the feelings because all the characters of the feeling and is something that you can find yourself because it's not always that good or that easy so you can have a moment of sadness, a moment of

difficult but you can do something and you have to reach() something so this is why something like the feeling inside. It's not just the story and the fight and the victory but it's also the sadness, the humour...

AK: So you believe that there's this feminine...

W5: Yeah.

AK: character of fairy tales, yes?

W5, W3: Yes.

AK: But I was also thinking that it reminds me of what you said before that hca is a voice from the past but even though maybe this idea of working hard to achieve something, maybe if it doesn't correspondents with the way Italians think today,? ilsn't it still something you would want to learn you children to think in that way or?

W2: I think so.

AK: Yes.

W1: Louisella, I was reflecting more about what people said about working hard to achieve some goals in life. That's good, a good thing, a good idea but I think in hca cause there is another aspect that is something can change in your life. The changes is possible not only if you work but because it can happen independently of your work...

AK: (yes).

W1: or not. It's the world of possibility.

AK: Yeah.

W1: So I can find some vision in this, there's something very real...

AK: Yes.

W1: so I think hca is moving this highway real, reality and possibility...

AK: Yes.

W1: if you go a long this way you can reach just because you think it can happen. So the little anatroccolo, como se dice.?()...

W4: Duck.

M2: The little happy duck.

W1: he wants to change and he makes this idea to change it (), the ()...

W2+others: The little mermaid.

T: We know themn in Italian toose.

All: LOL.

W1: sthe wanted to have feet to...

AK: And just as Jenny said yeah.

W1: and everything you can reach is with pain you have to pay pain in your life to achieve something~~...~~ not work.

Other women: No no no.

T: You disagree?

W2: Yeah.

W7: No because I'm Rosalie, I think not pain, you have to believe that you will reach this goal. Yesterday ~~they~~ - I read that La Principessa della Nevi[TB3]~~()~~. And I saw the sister was looking for the brother and she had to, she had ~~shed~~ many obstacles to achieve and she went all the time and she succeeded to reach because she was thinking that she loved the brother and that she really wished that to reach him and to save him so it's love, I believe only because yes she's had pain to for many reasons but the only thing she was - she wanted was - she was looking for the brother and she reached him because she believed it.

- Other women agree -

W3: It's Valeria, there's a great destination in~~of~~ the vision - the point of vision of hca. Little mermaid nothing can stop her to reach your wish. Soldatino di Stagno go ~~so ()~~ to the dead but in the fire but with it, the principessa, the ~~()~~ ballerina. Brutto anatroccolo ~~()~~ there's is this destination that permitted to reach, ~~()~~ your goal.

W7: Because maybe, Rosaliae, because maybe that in his life hca was very poor and he had to fight to reach his position, no, so this is why, I think, in his novels there is some, something about his life.

AK: Okay, it's very very interesting, thank you, and we were - another thing because now when you're sitting here and talking, you're talking a lot about feelings and atmospheres and sensations in hca's fairy tales and that was also one of the things we could see in the surveys that of courause the fairy tales ~~()~~ are mentioned as stories that are good to tell children and that is of cause something that we are interested in, in why and so what about this stories to tell the children so, and that's what you've been talking about now, we believe. So we think that there could be an interesting thing and you are actually also talking about it Rosaliae, an interesting combination between this happy childhood we can see in the surveys, people talk~~s~~ about hca and then they are reminded, they think about their grandmother reading to them and all these happy situations in the childhood and on the other side there is a lot of people when you write about this in the free texts, there is a lot about the sadness, the melancholia, yeah. And we were just interested in this combination, how this sadness that you are also referring to can be combined with the idea of a happy childhood.

W5: After that I think because a child has sadness~~'s~~ as well so he has to deal~~bear~~ with it, to find a way and to understand that he has sadness, that he has joyful and everything...

AK: (yes).

W5: so it's a way to find this situation in something that is not him but is can find it and can find that others have and that they can cope with it.

AK: Okay, so they learn that through hca?

W5: Yeah.

AK: Does anyone have comments to what?

M2: Paoblo, I believe also that Italians are somehow a romantic people and thosedoes features fit very well with the romantics' principalals () ideas. Sso happiness and sourness, even if they are one opposite to the other, but they stay together...

AK: Okay.

M2: this is part of life and it is close in my understanding to the Italian culture.

T: Can I just, something to quote actually?

AK: Yes.

T: It's very interesting that you say that because one is actually writing "La sensazione di una melanconica positivita"() and that is really somehow seems very...

M2: ().

W2: Paradox, yeah().

AK: Yes.

W2: It's true. It's really this sensation of sadness but happiness because there's always hope. More so of the story of hca, that's why it's sadness but happiness combined...

M2: It's always how can you appreciate your status. You have been always so lucky have everything, to be always happy, lucky, if you had some difficulties to overcome then when you watch your target then you really understand what it means to be happy...

AK: Yeah.

M2: To be glad that you made it.

AK: Okay. Did you wanna say something?

W4: Yes, also I think that hca was very careful with words because in a lot of not so happy endings we just sense the death but he never used the word. I'm still thinking about the little mermaid, she clearly died but we only know that she became a foarm of waves of the sea and so on. And I think that it's some sweeter way to children or that sometimes not - there are not only happy endings and I think that it's - so I think that when I was a child I didn't think some not happy - not so happy ending as something that - okay it's something not happy but in some way not defined just something that I don't know maybe I think I was very young...

All: LOL.

W4: and then so on, on my own I read and understood what my parents didn't told me - didn't tell me.

AK: Yeah.

W4: I think that it's, I don't know, a way to teach children that sometimes people don't have everything, they just gave you some information and you have to work through the thing you know to get your own conclusion.

AK: Good.

W4: Sometimes good, sometimes not.

AK: The time is running so fast so what I was thinking now is that - I'm really sad that we have to close this hca theme down but what I was thinking was that you have to eat the cake...

All: LOL.

AK: and while you, promise me, send the plates around and take some cake maybe you could in Italian discuss what you - when you think about Denmark as a travel destination because we need to get to the tourist part now. When you think about Denmark, what do you think about? If you discuss that in Italian while you get the cake, okay?

All: Yes.

- Respondents speak Italian and cake is passed around -

AK: So now you have some cake, right? So happy with that so we're also talking about this - Denmark as a travel destination.

All: Yes.

AK: Okay you are talking about it.

- Respondents speaks Italian again -

AK: Sorry so can one person please tell me what were you talking about. In English.

W1: The Denmark destination, as destination or a travel, I told that I was never there, never been there but could be interesting. I said that thinking about the Scandinavian countries may be interesting, I don't know much about this. ().

W5: Adrianna speaking, we talked about as going there, I went when I was younger by train and heard that maybe you as well did by train and that she drove...

W4: I went by car.

W5: That's why maybe nowadays it has to be connected with () or the local's life because in Europe we have a great increase() tourism where locals company have or - so e.g. smaller city that no one used to think about them like tourism now it's on everything wall because there is the flight() it's cheap and you can reach it.

AK: Okay.

W5: That's why something like Bristol and Hamburg() and other city, in France, in Germany and Great Britain, there just different way to have tourism, you can do it in a weekend(), you can do it in shorter holiday and that's why maybe you don't tell time to go around the country and take a car and do something more expensive.

AK: (yes). Okay thank you. So what we would really like to talk about in this tourism part is that in the surveys we could see that a lot of people who answered the surveys were what you couldan call culture tourists. That they go to different countries, other countries to experience culture. Do you recognized this pattern from when you answered the survey yourself?

All: Yes.

AK: Are you that kind of tourist or you can relate to that? Okay...

W4: If I may, one other little thing. When - It's - sorry - we have to understand what we mean with cultural tourism because for someone is just to visit something related to something very big and wide world known.

AK: Yeah but it can be also...

W4: Sometimes it's something small.

AK: Yeah.

W4: I called cultural tourism just to - to see something related to the place I am visiting. I call cultural tourism just to learn from an old lady in Silkeborg to do the little s~~ightseein~~weet thing~~g~~ with the pan - in frying pan~~()~~ with æbleskiver. Very good.

AK: But yeah but it's still in a Danish context...

W4: Yes.

AK: it is - actually we mean cultural tourism in the broadest possible sense because e.g. the Germans go to Denmark to visit the beaches...

W4: Yes.

AK: so they go to relax so it's still a very interesting pattern in your survey on this. And in that yeah - in that context we would like to hear if you go to Denmark or when you went to Denmark, what would you wanna see?

W5: Castles.

AK: Castles, okay.

All: LOL.

W1: People.

AK: People?

W1: Different culture, design, different way of living cause you are very different. Your way of living is quite different from ours. And social context and this would be very interesting not places, people and way of living. (1.07)

AK: Okay.

M2: To me it's a mix. I have been in Århus for business reason and then I spent a week bicycling through~~#~~ Copenhagen so completely different things. For sure the Danish culture is specific, it's quite different from Swedish, Finish so you have your own culture as Danish people. For Italians to go and have holidays in Denmark ~~is~~ clearly is not to go to the beach or to the mountains because we have different locations to do that.

AK: Exactly.

M2: So if you go there you go with a completely different motivation. Cultural thing yes but they~~at~~ are not so known, I say something very simple the change of the guard at the Buckingham Palace in London, everybody knows about it. The same story in Copenhagen, if you maybe know it, so maybe you have to stress these things to provide more visibility, advertising whatever. The other thing is really the culture of the people. In Italy we have the bike lines along the road, quite often is a nice parking place for cars. Tried to do that in Denmark, in 5 minutes you are in huge huge trouble.

AK: Yes.

M2: Even if you go with a moped~~()~~ on this lane, which is only for bikes you are again in huge trouble.

All: LOL.

AK: Okay.

M2: So you are quite open free democratic but really strict at the same time. (10.10.07)

AK: That's - yeah because I was just gonna ask you, you said that Danish culture is very different from Swedish culture, Finish culture, Norwegian culture, which is interesting because some people tend to think of it as Scandinavian culture. So when you think about Danish culture what do you think then? You said something and it was interesting and quite precise.

W1: Louise~~a Ella~~, I think you are very different from other Scandinavian people. You are more open to the rest of Europe. It's just that Scandinavian feeling, Finish they are very sad.

All: LOL.

M1: I didn't say anything because I'm not a specialist of children literature~~()~~. I have a great Scandinavian literature and I spent a lot of time in Denmark.

AK: Okay.

- Respondents speak Italian -

M1: How do Italians know about Denmark?

AK: (yes).

M1: This is the question.

AK: Yeah.

M1: So starting from this question then you can say something because the question is what do you know about Denmark?

AK: Yes.

M1: Why do you want to go there?

AK: Yes.

M1: This is the point.

AK: Yeah. Yes.

W2: What's the point, go on.

All: LOL.

AK: What is the answer then~~re~~?

M1: What, for me it was my story but it's something ~~different~~ particular because I spent a lot of time in Denmark and () Denmark and also just talking about hca, you have to put hca in the 19th century in Denmark, which is not known...

AK: No.

M1: outside ~~than~~ and in Italy that is the point.

AK: Yeah.

M1: So what do - why do we have to talk about hca and only fairy tales? Because it was just a part of this literature p~~int~~roduction...

AK: Yes.

M1: but it was not known outside Denmark in Italy.

AK: No.

M1: No ~~I'm sorry~~not outside Denmark. This is the point so we are talking about fairy tales, I'm not a specialist on that because - but the difference between Grimm and hca fairy tales, Grimm are a collection of history from the past, hca invented and wrote his fairy tales just completely different.

AK: Yeah.

M1: And the happy ending is not in the hca way of thinking.

AK: No.

M1: It's in our culture. So it's from a different point of view and if you - someone said that adults~~others~~ wanted to change the ending of the story of hca to tell to the children, what - why don't we ask the children what they - what aspect they like to have.

AK: (yes).

M1: So hca and fairy tales are for children yes no but if we say to children we have to ask the children not the adults but I'm ().

AK: No that's () thank you. And you actually say this thing about hca and the 19th century in Denmark and then Italians don't know much about that, and that brought me to ~~()~~ think about that~~but~~ in the surveys a lot of literary attractions are mentioned, literary places that can be authors homes of cour~~au~~se but also places where the author travelled or walked or... ~~I~~ in Odense we have follow hca footsteps and we actually also had some people at the hca center has made this app where you can follow, it's called hca trail,

where~~. But~~ you can follow by car, you can go to all the castles hca visited and be told the stories through the app so we would really like to of cause talk to you more specifically about how you think - what you think about this kind of literary tourism because that could be something associated to hca and we are very interested in hearing what Italians think about that.

W5: I think you're too~~k~~ drastic - you have to connect it more with the study of the young people because you have a period in your childhood with the tales and after that if you don't have children or grandchildren you never touch it again. You don't talk about hca so you don't know it anymore. Maybe after decades you find out that it was hca that you heard when you was a child. So I think that if you want to promote also tourism but not just to see the landscape but to connect to some literature path or anything else you have to try to find a way to let people know about him. Maybe you know that's cooler in the middle school or high school where it started because we study different kind of literatures so we don't touch anything about Northern literature...

AK: Okay.

W5: and that's maybe why we have periods in the year that we~~ould~~ stop for a few days or for a week...

AK: (yes).

W5: to study something different about () can be a joint to with the course to find a sort of a study...

AK: Yeah.

W5: in this period to just let them know that hca something different from the childhood and has other w~~o~~arks you can find and touch something going there to find - to see the way.

AK: Yes, it's funny you say it because Visit Denmark has actually just initiated this initiative with Italians school so...

W5: Because it's something that youngsters do so - so maybe if you do it in high school they can learn something new about literature but have a way - a reason to go somewhere, ~~-()~~ because they are the people that go outside maybe Northern countries and that's the way maybe they can...

AK: Yeah it's very - yeah but I can see that it can be an obvious thing but the hca trail e.g. and other kinds of literary tourism in Denmark do not only have young people as a target group because hca in Denmark is not perceived as only for the children or only for young people also as a part of our national heritage but actually also the world's~~()~~ heritage...

W5: Yeah but I think that maybe Italians think that hca is connected with summer holiday with seaside and that so when your family or some you can do the big travel, the big journey to see you around or to stay in Italy to go to the seaside, mountains. It's difficult to connect this way I say that maybe something with young people you can find a way, a reason to go and to see something different as just looking around for a - to visit ?~~ Jutland~~.

AK: Okay do any other have comments on that?

W2: Yes.

AK: On the literary tourism?

W2: Barbara, I think that it should be combined also with nature sights and then each stops I think should offer really something to bring back home. I mean ~~why not,~~when I was at the center actually I was so satisfied with all my tour in Denmark with inter-rail and when I went to Odense I remember - I really

remember the city not big(,) but was really interesting there was also like a festival I think and then I was willing to go to hca center but then I was disappointed I have to say because I remember this huge place but I can't remember really(,) something that I read or that I discovered in the center so if there is this project of this literary tour trip then each sight should give something like but not material really but something...

- No more video -

W?: Experience?

W2: Exactly.

AK: Okay what do you say Rosaliae right now?

W2: An experience to remember.

- W? speaks Italian -

W2: No, yes.

W7: Excusa, I mean I would like to go to see the parts, la naturae ,the place where hca lieaving I think was very nice. This also around I'm not interested in museum. No! I prefer to walk around also to meet people as you said and well just to be between people.

AK: Okay.

W1: Louisea Ella.

AK: Yes.

W1: I think that I wouldn't spent my time seeing places where hca lived because it's not interesting for me.

AK: Why?

W1: Because it's something very faraway and I think that people don't have so many days spending there. So they have to choose and if I should be interested in hca, should be something related to emotion.

AK: (yes).

W1: So not places that are something of the past.

AK: So can you please say something, so when you say that it should be related to emotion how, can you mention an e.g.

W1: Yeah. Maybe I'm inventing now. Some performances e.g.

AK: Theatre or something?

W1: Yeah.

T: OrAnd art?

W1: Something connected with your heart. Discovering the tales of hca that should be more contemporary.

AK: (yes).

W1: That's all.

AK: Okay.

M2: It's an e.g. I remember the museum Louisiana as a fantastic experience. I'm not the type of person who like to spend the days in the Louvre but the Louisiana is a completely different approach to art, to whatever and people.

AK: (yes).

M2: So it's much more liveable. My opinion this is something that is not so well known everywhere else but it's a nice way. It's not like the Uffizi~~()~~ [TB4]100.000 of paintings, if you but explain with place in a completely different way so you really go home and take home something, as you said before. Maybe a few things but that stays inside you.

AK: Okay.

W2: Brochures~~()~~ or postcards ~~()~~ or () I don't know, big human size~~d~~e characters of fairy tales also for children. Or like workshops for children. If family goes there maybe children can have a little table where they can colour, maybe the characters of fairy~~the~~ tales of hca and then when children come back home they will tell other children at school maybe.

AK: So you actually talking about some kind of memory collecting?

W2: Yes.

AK: When you go, ~~as~~ because it's both emotions as you said but also these little tangible things ().

W2: Yes also.

W4: I think I have to disagree with her because I think that is - there is a little of little misinterpretation of the terms center because the kind of things she's describing is the typical museum outside Italy because for us museum is something like Uffizi~~()~~. In the - after the wars the museums is somewhere where you learn something, where kids can play in some areas of cause not everywhere. If you can - if you want to interact in some way with things, it's almost always possible and so on. I think that when you talk about center you, I think about something more about to - something - somewhere where I learn something.

AK: Yes.

W4: I remember my experience in your center, I was stunned because I didn't know that hca wrote something else other fairy tales. I remember that okay yes there is something missing about fairy tales and so on and something direct to the children but not because - because of my wrong knowledge of hca and so I didn't know the character and so I expected something different.

AK: Yes.

W4: that said I think that everything related to the fairy tale would be good not only for the children but also for the adults yes.

AK: Okay. We are clearly running out of time now and this for me could really have kept on but yeah...

A: I need to say if someone has been travelling from...

M2: Don't worry thank you.

AK: No but...

M2: Bye bye.

W4: You gave us cake and now we will talk for other five hours.

All: LOL.

W4: Maybe six. It's very dangerous.

AK: Thank you so much for coming and telling us these things. It's very important for us that you wanted to talk to us in this way. So are there anything you would like to add to what has already been said?

W5: Just a thing, I taking e.g. that we in Italy have some ideas about translate tales or feelings in something like sensorial experiences e.g. in - we have the cards of Rodari~~()~~ around garden () and Tuscany we have the Colodi~~()~~ park is garden with a presentation of Pinocchio ~~at the moment~~- I don't know the name in English. And it's this garden with some cultures in the path of the story that is not really like to be expected because it's not so close to the story but it's something more than just to have an idea of maybe the big whale in ~~Mario~~ () so it's not really just for children but is something that you can feel just going around the garden or... so it also ~~it~~ can be an example.

AK: Very good example thank you. And thank you so much for your time. We are really really grateful ().

T: And we will of cour~~au~~se send you out as I promised - we got all your emails so we will send you out a summary of the results.

AK: Yes.

T: It will be both the questionnaire and some points from this particular talk~~()~~.

AK: And just because Pa~~o~~blo said no to the travelling, other people can get it of cause.

A: If anyone wants their travel expenses covered.

W2: What is it?

AK: It's for your travel expenses (). Used money to get here ().

- Everybody starts talking about travelling expenses and so on -

- THE END -

Rome transcription

AK: The H.C. Andersen Center is a part of the University of Southern Denmark, one of 5 universities in Denmark, and we are affiliated with the department of the study of culture (), that is the research center and we like to say that we are () as in three dimensional figure because we look at him more as () biography. This tragical image is a very close operation with Odense city museums and museums (). And then we have the literary attractions and the literary dimension (), where we have literary scholars as e.g. Torsten, who will introduce himself in a second. And the third dimension is a culture trap where we examined H.C. Andersen as a culture item in, locally, in Odense since its located in Odense, the city where H.C. Andersen was born so of cause there is a lot at stake about H.C. Andersen there. And also actually in Denmark, that what we have started to do recently is to examine what H.C. Andersen significance in the world. So we are trying to take country by country. We started with China, that was (), then we () with Russia but first time we actually made a research design is in this project H.C. Andersen in Italy. And the research design shortly consists of two themes, one we call the institutionalized H.C. Andersen and the established H.C. Andersen, so that is the way e.g. teachers are told to teach H.C. Andersen, the fixed way H.C. Andersen received in Italy. And then the other dimension is what we call people's H.C. Andersen because that's always the same thing and there is quite often a field of tension between the two. So that is what we do. Torsten who is a Ph.D. student at the center is also a project leader of this particular project. I'm the assistant and the assistant professor that - at the center and I am responsible for the overall research assignment (), and Anya is our center administrator. She's also doing a Master's thesis on H.C. Andersen in Italy and H.C. Andersen and tourism so she'll tell you more deeply and second about what we're here to do today with the focus group interviews. Torsten will now tell you more about the H.C. Andersen in Italy project.

T: Welcome everyone, so glad to see you here. And to show some semantical remarks we are going to do this focus group interview and it will last a maximum of an hour and a half, it will all be done in English and of cause Anaya will instruct you more in particular ways we are doing this. But of cause this is all done in our center in Odense, the place where H.C. Andersen was born and lived the first 14 years of his life, and the reason we are doing this H.C. Andersen in Italy is that we are working with a lot of partners who are interested in knowing how is H.C. Andersen perceived in Italy, how has he been studied and how do people look at him and what you know of him. So that's what we're interested in to getting to know today. You have all answered this questionnaire that was online. We got a lot of answers, we got 1700 answers, 1200 responded the complete questionnaire and from that we gathered some - we have gathered some overall data that we wanted and based on that we have made some questions that we'll like you to answer today. The reason why () H.C. Andersen in Italy is partly because he visited Italy a couple of times in his lifetime. In 33-34 he stayed almost a year in Italy, ~~he travelled~~travelling around Italy and he stayed in Rome for a couple of months and he made a lot of drawings. This is Villa Borghese ~~()~~ where he spent Christmas in 1833. And underneath we have Thorvaldsen's~~(Torwahl's?)~~ house, a very very famous Danish sculpturer~~ist~~ that used to live in Rome at that time - at that period of time. Back then in the romantic age, the golden age of Danish art, it was considered compulsory that you have to live for a certain~~sudden~~ period of time in Rome to be - to study culture, the art in Rome. And so that is also why he is ~~()~~ - so he was actually really early on - he was translated into Italian so he's ~~a big~~been a part of Italian culture for over a hundred years. So that is also why we're interested in finding out what it means to be Italian people. We won't talk that much because it's very interesting to hear you talk but Anya will just present the overall design.

A: Yeah normally it's just () interview of the next slide.

T: Next slide?

A: Yes please. That's just initially before we start and AK already said the interview will last for about 90 minutes. Not the three of us will be moderating mostly and AK will be moderating and we know that not all of you are comfortable talking in English - I don't know - I don't think it's too bad here maybe...

AK: No.

All: LOL

A: You will have a few - you will be giving a few minutes to discuss you answers in Italian but not in small groups because we are such a small group, not everybody has showned up so you can just discuss in Italian and yeah please initiate all your statements by saying your first name and that's for transcript purposes because we're not going to transcript it, someone else...

AK: Can I say something?

A: Of courause.

AK: It's just because we-re taping this and recording the sound and we are also recording with a camera. It's not for public purposes. It's only for the data material.

A: All statements will be anonymized afterwards by the transcripts so it's just for research purposes. Please do not interrupt each other but feel free to comment on each other's statements, also when you don't agree. Yeah, this wethe interview will be filmed and at the same time be recorded. The results of the interview will constitute the analysis base for my Master's thesis and also will be used for further analysis and research conducted by the H.C. Andersen Center where we're from and H.C. Andersen foundation but you will all be giving a record with the results if you are interested afterwards - if it will be of interest. Now we will start.

AK: Yes.

All: LOL

AK: You think - now we - and we don't use the slides anymore so...

A: Yeah the slide show is over.

AK: And as Anya said I will be moderating and Torsten is very interested in the content and in what you say and so is Anya because they have their projects and I'm - so I'm the one with the moderating role. And we did this in Milano whereand it went very well and the people we had there where very good at talking to each other even though they didn't know each other so we really hope it's gonna be the same here even though you don't know each other. But at first what we will like to talk about, we have these two big themes as we had in the survey, one about H.C. Andersen's significance in Italy and then one about the tourism potential for Italians if they had to go to Denmark - how H.C. Andersen could be thought of as a tourist attraction. So I'm gonna start with the H.C. Andersen theme and at first I'd like to ask you: Iif you should place H.C. Andersen in some kind of category with other authors, Italian authors or foreign authors in Italian literary heritage, who would you think of then - where would you place him? And you can discuss it in Italian first if you want to or just say what you think.

W1: The Italian version you mean - the Italian version of hca?

AK: Yeah or...

W1: DidSO I understand correctly?.

AK: Yeah or just other authors you would think of him with or in a category with. Not necessarily an Italian fairy-tale...

W1: Okay.

AK: author but just the category where you place him.

W1: Okay.

AK: Because it's very different from country they think of him as a highly intellectual or a fairy-tale author for children so it's just to get a sense of where you would place him.

W1: I would say Charles Dickens.

AK: Charles Dickens?

W1: Yeah.

AK: Okay, can you elaborate on that why do you think of him...

W1: The way he used to write in ways something which reminds me, of courause we're talking about translations so we're not talking about native...

AK: No.

W1: because unfortunate I don't speak Danish.

AK: No.

All: LOL.

W1: The way of writing and they we're indeed friends so they liked each other a lot so I think it was in a way yeah...

AK: (yes).

W1: his time talking about the autobiography stuff - the way he's talking especially in Italy about what was going on here with his *Improvisatore*(), Antonio[TB1],, it reminds me some ways - the way Charles Ddickens used to describe England.

AK: Okay yeah. And have any of you other things?

M1: So Charles Dickens is, in my opinion, for the maturityjority age of hca. Also he's not in Italy, he's in London.

AK: (yes).

M1: Perhaps for the project is most important to speak about hca in Italy...

AK: (yes).

M1: in Rome and so in Naplesepols (?) e.g. I remember that he says that when he will die would be a ghost() [TB2]to which the Neapolitan (?) night with the stars...

AK: Oh LOL.

M1: in the night...

AK: (yes)

M1: is for the project a better example ~~e.g~~....

AK: (yes)

M1: so other in Rome - but in general for the Italians hca is the fantastic~~al~~ world of children. For myself too...

AK: the children's?

M1: yeah.

AK: And do you have any - if you put hca there - do you have any other authors...

W2: I think I'm not able to figure out any other or Italian writer in that period...

M1: In Italy we have Colodi~~(?)~~ e.g. for the Pinocchio...

AK: (yes)

M1: history and so others ~~()~~.

W1: Not from Italy but I could think someone I would find scenarios like the Grimm Brothers...

AK: Yes.

M1: (yes)

W1: so that I think is the size of somewhat similar...

AK: Yes.

W1: so that one e.g. in mind.

AK: Okay, okay. It's very fine thank you. But when did you first - now you told this about Naepoli and this connection to Naepoli. When did you first meet hca in your life - when was the first time you heard about him?

M1: As a child.

AK: When you were a child?

W1: Me too.

AK: Okay. By who told you the fairy tales or was it the fairy tales?

M1: The fairy tales was... the ugly duck, Il Brutto Anatroccolo ~~()~~.

AK: (yes), was it your parents or in the school or?

M1: Yes from parents.

AK: Okay.

M1: So traditionally to say this history.

AK: Okay. What about you?

W2: Yeah I don't remember like starting specifically in school but yeah maybe at home with the parents or if it wasn't in written form maybe draw something about stories or child activities related to the stories not just the stories per seay.

AK: Okay.

M2: I think that we are not used to read the real hca writing because we are very familiar with the tales of hca but not with hca original writing I mean I do remember to have watch the film movie with Danny Kaye() ...

AK: Yeah.

M2: about the when I was very young and for a lot of years I associated hca with Danny Kaye(). It's not the life of the hca or perhaps what I've seen in the movie - what Ithey watch in the movie - it's a completely another thing so I think that in Italy it may be we are not familiar with the real hca but only what we think that hca have been ()...

AK: That's very interesting where do you see the difference between the real hca and the one you have been presented hca?

M2: because we are - we think that all the tales are fantastic and happy, I mean happy tales, but there are a lot of layers that in the story. The first thing is that of courause very fantastic narration, very fantastic tale, very fantastic story but deeper in the story there are a lot of hearardt of matters, hard() subjects that we are not very able to discover. I mean all the original tales doesn't have a happy ending. All the story we have watchedone in the movie or in the Walt Disney films and so on, have a happy ending...

AK: Yeah.

M2: it's not the real message of hca, what we are used to manage I mean...

AK: That's very interesting. what do the rest of you say to this - what is your name?

M2: Lucca (?).

AK: Luccaas (?).

M1: My name is Elliot (?). I Come from Naples.

AK: Yes.

M1: And you tooMe too. Forza Napoli!

All: LOL.

M1: Your ~~strength~~ train is... ~~(?)~~

W1: I live in Rome.~~()~~

All: LOL.

M1: I have to come back to...

W1: Yeah yeah.

AK: But what do you...

M1: My interest is to finish as soon as possible.

All: LOL.

AK: Yeah you told us that but we are gonna ignore that for a moment.

W1: You are saying neapolitans~~()~~ has to shut up?

All: LOL.

AK: But what do you think about what Luccaas says that Italians are not presented for the full hca?

M1: When I was child I remember the tales from hca and at the time I didn't know the life of the writer.

AK: (yes).

M1: And his history with majority to study I read that his life and so I found the connection between the writer hca and his life for public and all the stories are strongly linked to all the novels...

AK: (yes).

M1: and tales.

AK: (yes).

M1: I agree with the movies and stories that for the better ending.

AK: Yeah.

All: LOL.

M1: For the world () ...

M2: The writing of hca is full of sexual clue that we're~~and~~ not able to understand in watching the movies of cour~~au~~se.

AK: No.

M1: (yes) Okay I agree.

AK: And what was your name?

W1: My name is Juliana.

AK: Juliana.

W1: I think the general Italians don't really know if a fairy-tale is from the Brothers Grimm or from Bill and Bush (?) or from hca or Perrault yote (?)or whatever so...

AK: (yes).

W1: what I know is that we sayee in Italian the princess and the pea to say someone() ...

AK: (yes).

W1: who is a little complicated.

AK: Yeah.

All: LOL.

W1: and this was my favourite fairy-tale because I have a sister, she's only 19 months older than I am and she was a real princess and the pea so...

All: LOL.

W1: so that's why I love this fairy-tale so, and I can - I mean we see in Italia ah this is a princess and the pea - on the pea we say in Italian.

AK: How do you say that in Italian?

W1: Principessa sul Pisello().

AK: Okay so that is an expression?

W1: It is.

AK: Okay.

W1: We also say the ugly duckling, Il Brutto Anatroccolo (). So...

AK: Okay.

W1: It's interesting that in our language I would say most particularly the fairy tales from hca came in our language...

AK: (yes).

W1: I can't remember now the about Grimm or Bush or Perraultyote but you say that in Italian, sos it's interesting that...

AK: So he is there somewhere?

W1: Yes.

W2: Maybe you() wouldn't~~e will~~ know that it is him(), you know that it's a story but you wouldn't know exactly it's hca that wroite that story.

W1: Exactly.

AK: Okay. What was your name?

W2: Martina.

AK: Martina yeah just to get it straight.

W2: It's okay.

AK: Okay, but know that we talk about - we talk about this with his significance in Italian culture we can in the surveys that actually we'~~ we~~re quite surprised that a lot of fairy tales were mentioned. Many different fairy tales were mentioned when we asked about you know there were the questions about what do you think are the most famous fairy tales in Italy and what are your favourite fairy tales and actually all in~~and~~ all 26 different fairy tales were mentioned and that's quite a lot. Because his has some very famous fairy tales and then it's more random with the rest of it so something tells us that he is relatively known in Italy when 26 titles come up. Why do you think he is known here - why do you think he has ever gained any significance in Italy?

W1: Happy ending.

AK: That isn't there or?

All: LOL.

W1: I think there is almost thea feeling of a happy ending...

AK: (yes).

W1: this is what I feel like Lucca~~s~~. You don't with Grimm I mean how Hansel and Grete or Max or Maurits ~~(?)~~, they are awful children I mean they~~ ()~~...

All: LOL.

W1: Or for me~~t~~ this is ~~history~~ the reason, I'm talking about myself...

AK: Yes.

W1: and my perception.

AK: You should definitely talk about yourself.

A: You should.

AK: Yeah. And what do the rest of you think?

M2: I dunno what's the reason, but think that it depends on the message that is inside hidden into the stories. I can figure out the meaning - why or this tales so famous but others not so much:~~.~~ I don't know - I think it depends on the, maybe, on the editors and the transformation to the movies and so on, I think maybe.

AK: Okay, what do you think...

W2: What, yeah, speaking for myself, maybe I'm younger so I really remember apart from the Walt Disney and cartoons - I remember watching all the cartoons I don't know from, they were not that style~~()~~, they were not from Disney, not from Japan, so I don't know what ~~site~~ style they were but they were about those stories...

AK: (yes).

W2: and they were more not adapted to children, yeah, age but they were the real stories so I don't remember who made them, if they are from Denmark or - they were put on national tv because I remember the ugly duckling and the little... La Piccola Fiammafiareia ~~()~~.

T: We know them in Italian. The little ~~girl with the matches~~match girl.

W2: Yeah exactly. And watching them I also got to know the stories like that. I'm from the 90s so that's also for children I guess how they started getting to know.

AK: But when you have come here today you must be here because you have some interest in hca, right? And if you think about his fairy tales just personally not what you think Italians think but just you - if you think about the fairy tales you like, what kind of values do you think he communicates in the fairy tales?

M1: The fairy tales of hca in particular~~()~~ communicates in the life when you have~~are~~ a target you will reach it if you want - if you are strong~~er~~ minded to reach...

AK: (yes).

M1: e.g. the ~~company or ().~~Thumbelina or.... Soldatino di Piombo it's called in Italian, I don't know...

W1+M2: The tin soldier.

AK: Oh yes.

M1: And it's very important for the child to acquire this value...

AK: Yeah to work hard?

M1: Yeah to work, and to have a target in the life.

AK: Yes. What do the rest of you think - do you recognize this?

W1: I recognize love and a lot about this way of being, which is typical Danish, warmness that's what I feel the concept of...

AK: (yes).

W1: being comfortable.

AK: Yeah.

W1: hygge.

AK: hygge (yes).

W1: Yeah I like it very much, this is what I feel...

AK: (yes).

W1: about his fairy tales and his personality.

AK: Okay.

W1: I can imagine himself walking in Odense and being like that I mean...

AK: LOL. So hygge is what you associate with hearing his fairy tales, right?

W1: (yes).

AK: But what about in the fairy tales, the values that are communicated in the fairy tales?

W1: Ah, to be ambitiousBe () definitely - to change situations from the social point of view...

AK: (yes).

W1: he came from a very poor family, he had to fight to get where what he did and to be pragmatically, this is what I like, it's typical Danish.

AK: Yeah.

All: (yes).

AK: So that sounds a lot like what you said-- or do you agree?

M2: Yes, I think that there are two different tracks() to be followedd. First of all is the message I think of hca is to change in order to be accepted by the society. I think that message itselfthe match seller has to die in order to find a place into the life. The duckark(?) has to change in order to be accepted by his family and the tin soldier has to be soldierved in order to...

AK: Yes.

M2: to find love, something like this, and this is I think the real hca was uncomfortable with life I think. This is the real message but the other one is that anyway there must -master..., something must change in order to be accomplished...

AK: Yes.

M2: in order to be...

AK: And what do you think about that message?

M2: My opinion about this message... there are not very - there are not really tales there are only messages I think...

AK: (yes).

M2: some message there are a lot of layers as I said...

AK: Yes.

M2: so I think that... all the~~is~~ society I think focus only on the first message that everything, everyone, has to fight in order to change ~~it~~, in order to be accepted. Bbut the other message is very hidden... ~~that~~ I think hca never find this, never reach this objective - he said you must struggle~~travel~~, you must fight but you can never reach your target because you must die in order to be accepted, you must be soldier in order to find love and so on. So I think that there are different messages.

AK: Yes, it's very...

M2: It's very sad message I think.

AK: Yeah it's sad right? Yeah and what I was thinking about now is the way and the center we work with hca as culture phenomenon~~al~~ or as a culture icon, is that we have this idea about him as a mirror and when people look in the mirror their own values and ideological convictions or what you would call it, are reflected. So what we find interesting is for us that when you enhance these values and norms in hca fairy tales, then how do they correspond with Italian values and norms? Yeah. And that is one of the questions I'd like to give you some minutes to discuss in Italian again. Please do and if you want to get something to eat or anything, and then we can talk about it in 5 minutes or something. If it's okay? Because I know it's tricky question but it's very important question for us, it's very important for us to get a sense - of cour~~au~~se in Denmark the way he communicates are very close to the way we understand life but it's still interesting why he is used and understood in so many other cultures so please do.

T: The relationship between Italian values and...

AK: Yeah and hca values, yes. So you can discuss that.

- Respondents discuss in Italian -

AK: Here's the food.

- Respondents discuss in Italian -

AK: It's okay to join in.

- Respondents discuss in Italian -

M2: My wife said that there are a lot of Italian tales, ancient Italian tales that are very similar as mechanism to the hca tales that came from very old, very very old ~~-~~, maybe in Italy we can find a lot of clues, a lot of keywords, in hca tales that we can find also in our tradition, in our - I'm not able to remin~~dember~~ any specific Italian tales but there are a lot of legends, a lot of ~~stories~~ - local stories - the changing...

M1: Very similar to...

- Respondents discuss in Italian again -

M2: As I said before that Italian ~~tell legends, Italian tell () are~~translation, Italian edition are not the original ones~~answer~~ so all I have in happy ending the story is very nice, begin with a nice incident~~()~~ then it's said a story and a happy ending is not a real, the real story. Maybe this is the reason we like in Italy all these stories so popular but if we come back in~~an ()~~ the here we can find a lot of clues in our tradition. The changing, this soldier that fight for his love e.g. that ugly duck is rejected from family, the poor girl has to fight to survive. There are a lot of legends, a lot of older answers to story that are very close to hca tales.

AK: Okay so there are keywords in hca tale that where there are links to Italian cultural~~e~~ tradition. And when you mention these situations with the soldier fighting for love and the ugly duckling being rejected, how is it then in Italian cultural tradition these...

M2: I cannot remember any specific but e.g. we have~~are~~ a lot of tradition e.g. if you visit all around Tuscany e.g. every castle has this story of a sad soldier that is in love with a princess and is not able to have his love~~()~~ and then in the end he died~~s~~ without no happy~~ing~~ solution e.g. every little town has a legend in which~~()~~ the little girl is - has to fight to survive e.g...

AK: And~~Or~~ what about the situation of the everyday Italian - the way you live your ordinary lives as we all do in Italy. How does these values then...

M2: I think that e.g. I was very happy when I was young to read hca story, now I'm not very happy to read this kind of story. I'm more interested in his life, I think he was the first Europa~~e~~ista guy~~s~~ in all Europe. He has link with England and he made ~~it to grand Tusse (?)~~the Grand Tour in Italy. He travelled in Norway and so on~~()~~. It's in relation to I think - he set a lot of link with other cultures I think this is the way he is very famous in all the countries. Not because of his stories, that are very common, but because I think he was able to find some keywords to be understand~~ed~~ in each country thanks to his wide experience, European experience, maybe...

AK: No no...

M2: ~~A lot of~~I'm not, I'm not sure about this...

AK: No no but it's your opinion that counts and what do the rest of you think, if there are these values you believe correspond well with the Italian cultural tradition, how do you then see these values in everyday mind of Italians?

W1: I think he was not a moralist and this is~~it's~~ what Italians ~~are~~ like.

AK: Okay.

All: LOL.

AK: Can you say more about that?

W1: Yeah, we Italians we are very - I work in a very international environment and so I'm everyday faced with the way of talking about our culture in different ways. And I think we can criticize ourselves a lot, we Italians, we complain about ourselves then don't do anything to change things~~e story~~...

All: LOL.

W1: that's another story, but there is a point where it's enough...

AK: (yes).

W1: so there others cultures, Northern maybe European cultures more than more Southern European cultures, which are a little more criticizing about (someone coughing)~~(~~, so these values which we can find in the dramatic encounters, especially in Germany, we don't like it. And hca is not like that.

AK: So you don't like to be told what to do?

W1: Yes, we can all~~lways~~ smile but then there is a point...

AK: Yeah.

W1: where we say - so I think this is, I'm talking about myself of cour~~au~~se or as usual, but this is the feeling I have that he was not a moralist and it's nice.

AK: Okay. What do think about what she says?

W2: Yeah yeah I do agree with that part, also I think we, as Italians, we might be similar to what is said in stories in the sense that we don't - I mean you have to fight, you have to try and improve yourself and hope for the best and sometimes it doesn't happen...

AK: (yes).

W2: because of external circumstances, that happens in Italy as well in terms~~means~~ of society for various reasons so we also tend to be similar in that part I think. So we relate to those people that struggle but sometimes don't get what they expect.

AK: Yeah, okay.

W2: I'm talking about the more sad stories, let's say, and yeah for older people and children we don't even think about that in Italy yeah.

AK: Okay. So you relate to the sad stories?

W2: Not me but some people...

All: LOL.

W2: like not the sad stories but that there's not ~~also happens~~always this happy ending, the more kind of realistic stories compared to like the fox or also the animals' stories that fables,~~(~~ the classical ones. So~~I thought~~ it's real human nature, not just the moral, as she said.

AK: Yes because what we found very obvious actually in the surveys were that all the funny tales weren't mentioned. When people where asked about their favourites and what is the most significant in Italy, they weren't mentioned. The little mermaid was mentioned and~~ then~~ the ugly duckling, the princess on the pea as you mentioned, and the little match girl and the emperor's new clothes and the stead~~p~~-fast tin soldier, were the most common fairy tales mentioned. And these fairy tales are all very sad, they're very serious and very beautiful and melancholic so why do you think that these fairy tales are the ones chosen?

W1: Here was a~~ere the~~ question~~s~~ off~~or~~ editors... Lucca's right...

M2: I think that depends on the editors...

W1: Yeah.

M2: because he wrote a lot of storiesorrows, I think there must be some stories still matching stories of thatsome tales much interesting of *that*...

AK: Yeah but still it's fairy tales that the survey respondents pick out as their favourites.

M2: I think that a lot of people, me too2, say that we prefer that one because we know that one...

AK: Yes.

M2: and I cannot remember any other famous stories in Italy but these 5 or 6 stories.

W1: What the snow queen is very popular.

M2: It's very popular yes of courause.

AK: it's also very serious by the way.

M1: What do you say it's not serious?

T: Can I just?

AK: Yeah, please say something.

T: Because it's interesting because there were in total 26 stories mentioned, there are none of the early ones from hca, big Claus and little Claus, there is also one called Klodshans in Danish...

AK: Clumsy hands.

T: clumsy hands, which is also a very funny one and...

W1: ().

T: no but - there are also a lot of ones with the things in it - are animated things are also quite funny sometimes but they weren't mentioned. Instead pPeople wereas also mentioning the wild swans, which is also very long and very dramatic story and it tends to be the more long and beautiful and kind of melancholic stories that were favouredite.

W1: Yeah melancholic it's the right word.

T: Yes.

AK: Okay, why do they like that then...

W1: What?

AK: the melancholy?

W1: I'm talking about some in Italy we're veryhere melancholic. Wwe are very melancholic people, especially Neapolitansin Nepolis. We are very funny, somebody doesn't fiaund us funny...

All: LOL.

W1: But we are very melancholic and in a way it's also that time, I mean the post national society things are changing a lot of complications, a lot of problems and everything so that's why it came out also I think.

AK: Yes because I was thinking I can see what you mean about the editors but the editors were also Italians and they chose fairy tales for the Italians and there must be a reason for that. So the melancholy thing is definitely interesting in that sense.

M1: Yeah but we have to realize~~()~~ the first translation came from I think 18th century and maybe so - I think that we began to know hca story a lot of years ago then we get stuck into that condition that hca is 5, 6, 7 stories and that's all.

AK: Okay.

M1: So there is no new improvement in translation, in your research, about~~that bows to~~ the first writing of hca in Italy. I think that always ().

T: Just to return to the melancholy because the thing is that we found out in the survey was even though people talked about melancholy, they didn't talk about it in a bad way. They didn't necessarily see it as a bad thing...

AK: No.

T: One even wrote about the feeling that the person got from these stories La sensazione di una melanconica positivita~~()~~, which is...

AK: That is very interesting for us.

T: for us because in Denmark this would be a paradox.

All: LOL.

W2: Yeah but I think Italy is a country full of contrasts. From the nature to the people, ~~in~~ South and North are so different and there are~~is~~ so many different things and that relates also to sensations that we feel. We're not direct, straight as German people as she said e.g. I studied German so I've seen that difference a lot and so we also like high and lows of the stories as well.~~I as~~ ~~H~~hca can relate to that because we are like that more or less. We just don't see that straight path and go like in that direction so it's in ourselves to yeah to enjoy both~~embark~~ extremes I can say.

AK: It is very interesting because as Torsten said we would, we would find that it was a paradox and we also - if you would like to comment more on this because what we can see in the survey as well is that many descriptive fairy tales as good fairy tales for children, good stories for children, they contain something important for ~~the~~ children on the one side and they ~~are~~ associate ~~d~~ with, as you said, hygge, they ~~are~~ associat~~ed~~ed with listening to the fairy tales with memories of happy childhood sitting with their grandmother and stuff like that. And then that is the one side, and then on the other side this sadness and melancholy is enhanced all the time, mentioned all the time, in the same sentences so we have the sadness in the fairy tales and the memory of the happy childhood. And how do you think this, these two again paradoxical sentences, how do you think they relate - that you can listen to sad fairy tales and remember it as something good.

W1: Melancholy is - we are the country of melodrama so it's not necessarily something negative.

AK: Okay.

W: It's like sitting and thinking, reminding things to-geather from your childhood so more often if you are listening to a fairy tales, in a way I think Danesthings have this feeling like Italians or South Italians.

AK: Okay. Do any other... What did you say?

- Man in the background answers in Italian -

AK: Can any of you help me with that? Thank you.

M2: He said that the, of courause, the story are sad but they are, there is a have happy target, a nice target, to travel a lot to reach our target. This is - the meaning of the positivity...

AK: Okay.

M2: Also all the sad stories.

M1: In the negativity there are positivity. Same matter, two faces of the same matter.

AK: BrilliantReally interesting.

- Man in background speaks again in Italian -

AK: So it's the contrast in the fairy tales or what did he - was that what he said or?

M2: The story has a negative beginning but it is positive message. Positive ending, positive message but I think this is not - we're not talking about all happy ending stories so...

AK: No.

M2: so I think - As you can we that the melancholy in aany way is very common feeling all around Europe. I think it's not only from Italy, also France, Frenchmen. I think that...

W1: It's from Hippocrates(), one of the[TB3], - hHow you call it - moods from the Greek philosophy(). It means the happiness to be sad.

AK: The happiness to be sad, okay. And in life is this, why do you find it important for you children to listen to these heart-breaking sad fairy tales then - why do you think they are talked about as good stories for children?

M1: Yeah, today it's a good story to the children at the moment e.g. for the new migration for...

AK: Yes.

M1: for the globalization problems and issues. To have a - to know the difficulties in the if lifeves and to reach new targets.

AK: So you think that Andersen gained significance in the context of the migration crisis and...

M1: Yeah, it's very applicable, it's very applicableexplainable.

AK: Okay, so he isn't too old.

All: LOL.

W1: But I mean I have children, the youngest is 15 and they use to listen to fairy tales but it was a~~the~~ big effort - there a not so many children who are used to listen to fairy tales from hca, Grimm and more.

AK: No.

W1: Unfortunately.

AK: You say unfortunately, why do you say unfortunately?

W1: Because there is always a kind of, a way of learning something from fairy tales.

AK: Okay. Why do you think...

W1: Even the German ones. Our children have a German background that's what I'm allowed to say that...

AK: Yeah okay.

All: LOL.

W1: So there is always something positive to learn and this way as ~~is~~ Elliot~~that you~~ ~~-~~ Elliot said, you learn that things can change and from a bad situation to a good situation. This is so important, especially for this ~~translation~~ generation because they are completely, I don't know, ~~visual oriented (?).~~ disoriented.

AK: Why do you think that - when it is so important for this generation - that the fairy tales are not read as much anymore. Why do you think that is?~~?~~

W1: Why, because I come from a generation where there was no pressure, you have to do this, and that's it. ~~(~~ T~~and t~~hese children, they are bound by everything so they cannot choose. I mean that's the biggest problem...

AK: Okay.

W1: Our first child, our eldest child, is 22 and she was bombed by "what can I do?" -~~(~~ for us no question, you have to do this.

AK: Yeah.

W1: My parents could have ~~loved~~ laughed if I had said other things, I think ~~(~~.

AK: (yes).

W1: So fairy tales teach maybe to see that there are different situations that you can change and that you have to work in that way about values to change the situations and I cannot say that these children don't have values but they are referring~~(?) to~~ more and more to ~~fail~~ families because they need something and there are many young people in my daughter's generation that decided to ~~failing~~ have a family and this is very strange because they need something, kind of values and not if you are real or... (trailing off, considering perhaps the proper age to start a family) ~~(),~~

W2: Yeah I think the information overload is very true for us. We're bombarded by things so we have to choose fast quick what is relevant for us ~~or~~, and for people that want~~s~~ to make hca known it's also a matter of ~~() to also~~ making it relevant for younger people if they - for I don't know interactive ways or something because I wouldn't see a children reading a book about fairy tales now.

AK: Okay.

W2: Maybe I'm from the last generation that did that because I remember doing it but the books and the older books now it's very complicated to... with all() the offer we have and seeing that ~~there~~ they are somewhat ancient stories. They're not that ancient but for young people they are of cour~~au~~se so it's also yeah.

AK: Okay, thank you. I think that was theme number one because the time always flies so we have to move on to something completely different now and that is the tourist thing we would like to ask you about and first we'd just like to know when you think of Denmark as a travel destination, what do you think about then, what elements are you thinking about then?

M2: Nature I think.

AK: Nature?

M2: Nature.

AK: Okay, what kind of nature.

M2: Nature e.g. the sea, the forest...

AK: (yes).

M2: the grass so on and...

All: LOL.

M2: I immediately imagine this bucolic[TB4] ~~()~~ landscape and little town. This are the message I immediately touch.

AK: What about the rest of you, what d'you?

M1: Historically I think the Vikings...

All: LOL.

AK: Yeah.

M1: So I agree...

AK: With the nature thing? And you would also expect to see some Vikings.

All: LOL.

W1: Small small towns, I mean I think of Odense so that's why I feel seeing, walking.

AK: (yes).

W1: ~~().~~ So it's small towns, small communities.

W2: I have the opposite view. I think of Copenhagen, city, design, young people ~~()~~, efficient modern city and yeah the opposite of what they are saying.

AK: So some kind of contrast?

W2: Yeah exactly.

All: LOL.

AK: But in the surveys there is a pattern where we can see that a lot of people who answered the surveys are what we would call cultural tourists but in the broadest~~n~~ sense so it can both be nature and urban culture and whatever. So do you recognize this pattern that when you travel as tourists do you travel to see culture or what kind of tourist are you?

T: Can I just~~Just~~ add?~~,~~ W~~w~~hen we say cultural tourists we basically means that not many said~~et~~ the would travel to relax that was not what people said. They they...

AK: Or to be amused.

T: Or to be amused. They were traveling to see something, to experience something.- Whereas when Danes travel sometimes we travel just to lie by the beach for a week.

W1: Sure.

T: Yeah so that's what we - that was not what Italians were saying~~()~~.

AK: No.

M2: I think that - my opinion is that I used to travel to do a lot of things of culture, of cause the culture is the main important things but also the relax and the culture, the nature, the experience is the main important things I think.

AK: Okay.

M2: The tourists has to check a place from a lot of different angles so the culture is just, is life, it's not the whole picture. So I think that going~~al is~~ to visit all the cultural sites of nation is not enough to understand the different segments of the whole picture.

AK: And that would be what you wanted to understand...

M2: ~~Pardon~~Sorry?

AK: to understand all the different segments - that would be a goal for you?

M2: I told you, the nature is one, the people is another one, the museum is~~s are~~ another one...

AK: Okay.

M2: music is another one and so on.

AK: Okay. And what do the rest of you think?

M1: Are you talking about what we want or what Italians want?

A: What you want.

AK: What you want and then yeah you don't have to talk about what~~ do~~ you think other Italians...

M1: No no no no, Okay now I understand. I like - we visit friends, we don't travel.

AK: (yes). Okay.

M1: We visit friends where~~ ever~~ they live, where they are from and so I like to understand what is going on. I love to go to supermarkets e.g....

AK: (yes).

M1: to understand how people are or... I don't like only to go to museums so I think it would be fantastic to make~~eet~~ a kind of project that Odense - people who live in Odense can host and speak about how is now Odense, and how it was many years ago.

AK: Okay.

M1: I would love to - I do it because I have friends in~~fancy~~ Odense but I mean - I think this is what I like to know the authentic life not the tourist life.

AK: The authentic life, okay.

M1: We are talking about culture?

AK: Yes we are.

M1: Yeah me two, similar.

AK: The exact same thing?

M1: I like the markets, all the types of the matter~~ ()~~, all the - and to discover the roots of the country and the people. I have to visit. And not following the traditional tourists attracts...

AK: (yes).

M1: but to discover other - to livfe as local men, local~~...~~

AK: So have you been in Denmark?

M1: Never.

AK: And if you had to go to Denmark then, where would you - what would you like to visit then in Denmark? Where would you like to go?

M1: The capitoal...

AK: Yeah Copenhagen.

M1: Copenhagen and so to follow the attracts of hca life e.g.

AK: You would like that?

M1: ~~()~~ to visit islands~~Iceland~~ ofr...

AK: Funen yes.

M1: Funen e.g. the Vikings ships.

All: LOL.

AK: And that is in Jutland so you would get to see the all actually.

M1: I come from a city of a navigator~~()~~ of - I come from Castella di Sapia(?)~~()~~. A~~That~~ manufacturer of~~s~~ ships.

AK: Okay. And what about you Martina? If you were to go to Denmark what would you look up as a tourist? Where would you like to go?

W2: Yeah as them, I think young people would prefer local experiences, not necessarily ~~and~~ touristic parts ~~other ()~~ and I don't know churches and all that we might skip that, but focus more on where local people hang out and hca would have to be presented in a fun, cool way for young people to be interested in. So yeah I wouldn't necessarily go to the museum of hca but if there is an exhibition where it's more contemporary or a new outlook on his life and stories, that would be very interesting.

AK: That was actually one of my~~the~~ next questions because within cultural research, this kind of tourism, hca tourism, it's what you would call literary tourism and you mentioned this thing about following the footsteps and you mentioned this thing about seeing him from a new angle but if you had to go to literary tourists' attractions, e.g. associated with hca, what would you expect of these attractions? You said that it is not necessarily museum and it's a bit more in that sense that I'd like to hear?

W1: A treasure hunt.

AK: Huh~~What~~?

W1: A treasure hunt I would say of Odense. This is what I love to do in Odense.

AK: A treasure hunt? Okay.

W1: Yeah, about hca.

AK: Okay.

W1: Places w~~W~~here he has been, what he did. That would be fantastic.

AK: Why do you think that would be fantastic?

W1: ~~I think~~Because it's a kind of lovely competition. You don't have to be - you don't have to know about hca because we can never expect that the people know what we are talking about. This is very important...

AK: Yes.

W1: I think, in my opinion. And then at~~in~~ the end I would know more about him.

AK: (yes).

W1: And having fun. Walking.

AK: So you would expect to learn something while you would walk and was in the competition?

W1: Exactly.

AK: Okay.

W1: It would be a ~~good~~ lovely idea.

AK: Yeah it is a good idea. What do you think about that?

M1: I agree also.

AK: Okay.

W2: Actually I've been to - one thing that is yeah cool thing to present in Spain of Garcia Lorca, and it was~~() animals~~ like a interactive theatre 3D and they would tell you about his life and show you the pictures but in a 3D theatre kind of. And also they made the poems, I don't know how they did that, but they were transformed into figures that they would dance and something like that and it was really cool and really modern and even his poems are very class - not classical, but they are not that contemporary.

AK: Was is Lorca?~~()?~~

W2: Yeah, Lorca~~()~~. It was really interesting and they mixed music with it and so a lot of impulse, not just the story that you can read. Music, sound, visuals also. Yeah, that was something really cool.

AK: Okay, so a very sensorioues ~~(?)~~...

W2: Exactly yeah.

AK: experience, okay. If you came to Denmark as literary tourists, what kind of other hca attractions would you expect to be there? What do you think there must be in Denmark?

W1: For hca?

AK: Yes. As the~~its~~ home~~own~~ country of hca.

W1: Kitchen~~Kids (?), museum~~, cuisine, flæskesteg and ~~normal used to~~what they're used to eat.

All: LOL.

W1: I can't, I don't know...

AK: All the food he liked?

W1: yeah.

AK: Yeah. So food tourism as well?

W1: Oh yeah. People want to eat the food from a country.

AK: (yes).

W1: And everybody says ahh Nordic food, no it's no true but we are Italians so, we love ~~()~~ Nordic cuisine.

AK: Yes. Okay.

W1: Even though a lot about, we love it.

AK: Okay. So in Odense there is this you can follow - you can walk in hca's material footsteps. They are marked around Odense. There are 13 locations you can follow them with an app and then recently the hca center and some of our colleagues made this app called the hca trail where you can drive around Funen following his wheel tracks where he went to all these~~his~~ castles - he would always invite himself as a guest in all these castles.

W1: So it's not only the city?

AK: No we have the footsteps in the city and now we have the wheel tracks around Funen and it's gonna be even bigger next year. So what do you think about this kind of attraction both personally and also do you think that's something Italians would wanna do?

W1: Fantastic.

M1: Very.

AK: Okay. Why?

W1: Because you can learn more about country so the most popular around him.

AK: Okay.

W1: But what about the other way around?

AK: How do think? How do you...

W1: The places from hca in Italy.

AK: Yeah.

M1: Why not?

AK: That's not a bad idea.

W1: ~~A visitore (?)~~The *Improvisatore* is a fantastic book, I mean maybe...

AK: (yes).

W1: and what he draws, this is fantastic also the other way around.

AK: Yeah. And actually not very many Italians know the Improvisatore~~(~~) any more. They mostly know the fairy tales.

W1: Exactly.

AK: Yes, so it could be a way of reviving it. Do any of you have anything to add now? Because I'm at the end of mine.

W2: Can I say something about the app?

AK: Please do.

W2: I think it's a fantastic idea but you have to do a really good marketing because, at least for me, my phone is always full. I don't want more apps. Like, ~~like.~~ You really have to convince me to download it. For me, not for young people, but for my friends as well. We have again a lot of offering for us as well so you really have to market it really well like...

AK: Yeah.

W2: explain the benefits because I wouldn't download it just because - like in the tourism from Asia~~n~~ at the airport or where ever you have to try to engage people...

AK: So that the commercials have ~~().~~...

W2: Yeah.

A: But don't you think if you were at the destination and you were a tourist then maybe you would be wanting to download the app to walk those steps?

W2: But I've seen a lot of apps in tourists' places and sometime - I mean it has to be smooth, if I see a glitch I would not open it I guarantee it, you know? It's really important for us those things I guess.

AK: Yeah and it is interesting because of cour~~au~~se it's a completely different things to catch your generation but I still think it's amazing that you are here because I don't think your generation actually represents hca tourists as much.

W2: Yeah.

All: LOL.

AK: But it is very good that you say it, so that we just don't write anything in general. So thank you. That was the end of my questionnaire. Do you have anything to add? Is there anything you don't think - you think we were too superficial with or?

W1: No.

A: ().

AK: Okay. But then thank you so much for coming.

M1: Thank you.

T: I just have - just a small question, I know it needs to be transcribed but just out of personal interest, when reading the *Improvisatore*~~()~~, do you think that the representation of Italy and Italians is off or is it correct or?

W1: Well from that time...

T: (yes).

W1: I mean, as you know the G~~g~~rand T~~t~~our was a must...

T: Yes.

W1: for many writers so I think to have a point of view of a foreign - I mean not only Goethe(), and Stendhal() and hca would be lovely and it would be lovely to meet the kind of representation. I mean also for Italians visiting Odense or Denmark to know how Danes used to think about Italians...

T: Yes.

W1: would be lovely.

T: Because it's interesting because hca himself was actually kind of a literary tourist. He was in the footsteps of Goetheöte (?) when he took the grand tour and he was quoting him all the time, "the land where the orange blossoms bloom"...

W1: Yeah.

T: that was what he called it, yeah.

AK: LOL. That is funny.

T: But that was just out of personal interest.

AK: Yeah but it's good, it's good. But thank you.

W1: Thank you very much.

T: Thank you all so much.

AK: Yes.

T: It's been very interesting.

AK: There are the cakes, we forgot the cakes.

T: Oh yes.

M2: Thank you.

T: Please do help yourself to some snacks.

AK: Yeah. You can take everything you want on the way out.

A: The travelling expenses...

M2: No I don't think so. I came from Rome().

M1: ().

A: Yes.

AK: Yeah and we will just...

T: And we have all your email addresses and in the becoming weeks I will be making a grand report, a report about the questionnaire and what we talked about and then we will send it out to you.

A: Do you have the email or?

M1: Yeah ().

A: Because yeah. Of cause it is.

AK: We'll just cover the travel expenses right?

A: Yeah we will.

AK: Yes.

A: () travel expenses as well.

W2: () is necessary?

AK: The what?

W2: It's in Euros so I don't know.

AK: No it's fine we'll convert it.

W2: Okay.

AK: Ikke også Anya? De kan godt bare skrive det i Euro?

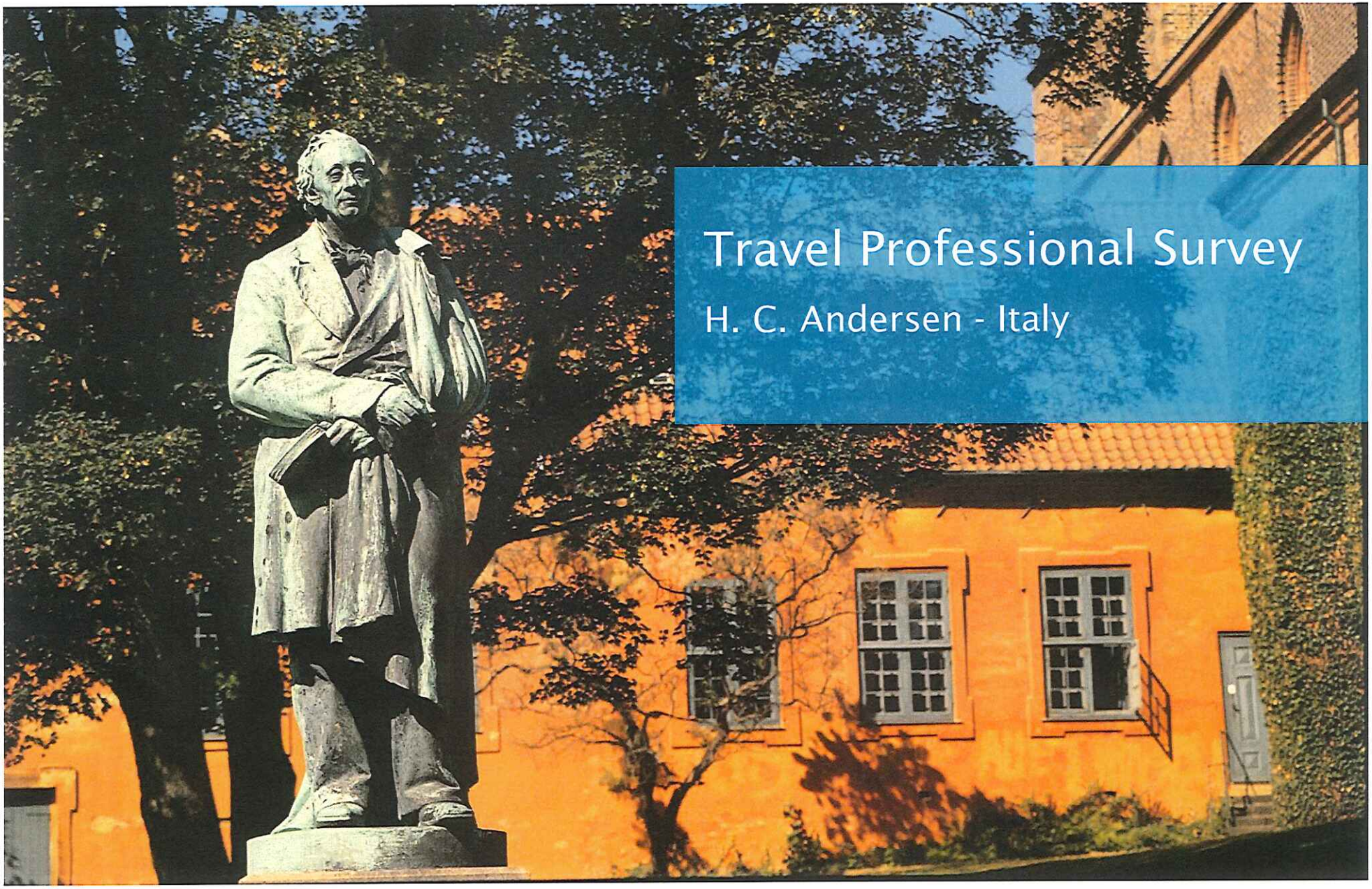
A: It's okay in Euros. () train ticket or do you need it yourself?

- Everybody are packing their things and talking in the background -

- THE END -

Bilag 5: Markedsanalyser af VisitDenmark

VisitDenmark



Travel Professional Survey

H. C. Andersen - Italy

VisitDenmark, October 2015
Viden & Analyse

About the survey

Online Survey
Survey system: Enalyzer
Selection criteria: Italian travel agents and tour operators
Time period: August – October 2015
Total number of participants: 1.263
Thereof carried out: 766
Response rate: 61%

The **purpose** was to uncover the Italian market with a specific focus on opportunities to use H.C. Andersen to attract Italian tourists to Denmark

Main conclusions

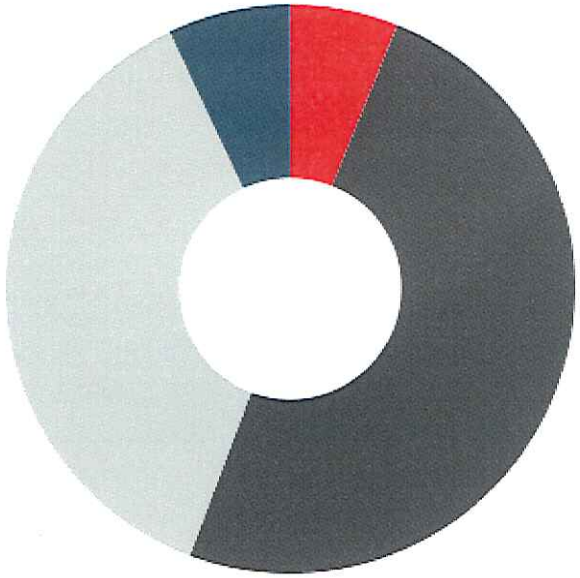
- Most tour operators sell Denmark as a holiday destination and they see a great potential in Hans Christian Andersen packages tours
- For marketing purposes, the best fairy tales to focus on would be The Little Mermaid, The Ugly Duck and the Little Match Girl
- Hans Christian Andersen is suggested to be promoted for families, also in connection with trips to natural surroundings
- Denmark is associated as being a fairy tale country
- The awareness of HC Andersen among tour operators is high (73%)
- Many of the stated examples as how to promote Andersen will be met in the activity plan for 2016 (images and videoes, famtrips, newsletters and catalogues in Italian and cultural events)

VisitDenmark

More than 60 pct. of the tour operators know Denmark as a holiday destination

17,4 pct. know a lot about Denmark and only 8,5 pct. do not know anything

How well do you know Denmark as a holiday destinations?



Total			1.207
I know a lot	6,1%	I know very little	37,3%
I know something	49,6%	I don't know anything	7,0%

Please write the first three words that come to mind when you think of Denmark as a holiday destination

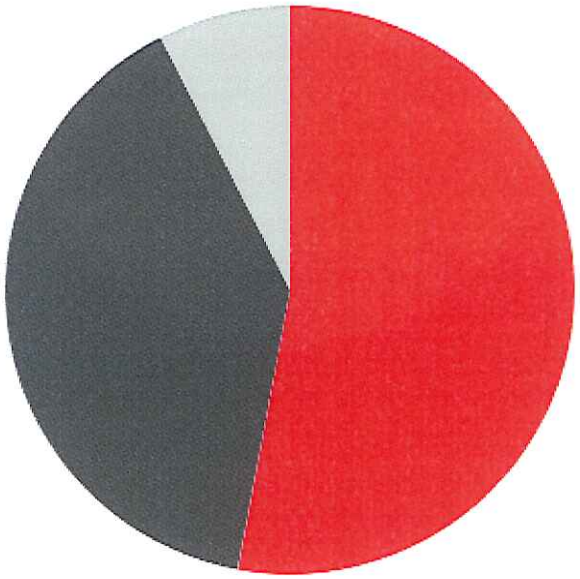
The size of the word illustrates the number of tour operators that mentioned it

Total number of words: 186 (thereof 63 times 'The Little Mermaid)

53 pct. sell Denmark as a a holiday destination

Denmark is sold by the majority of the surveyed tour operators

Does your company sell Denmark as a holiday destination?

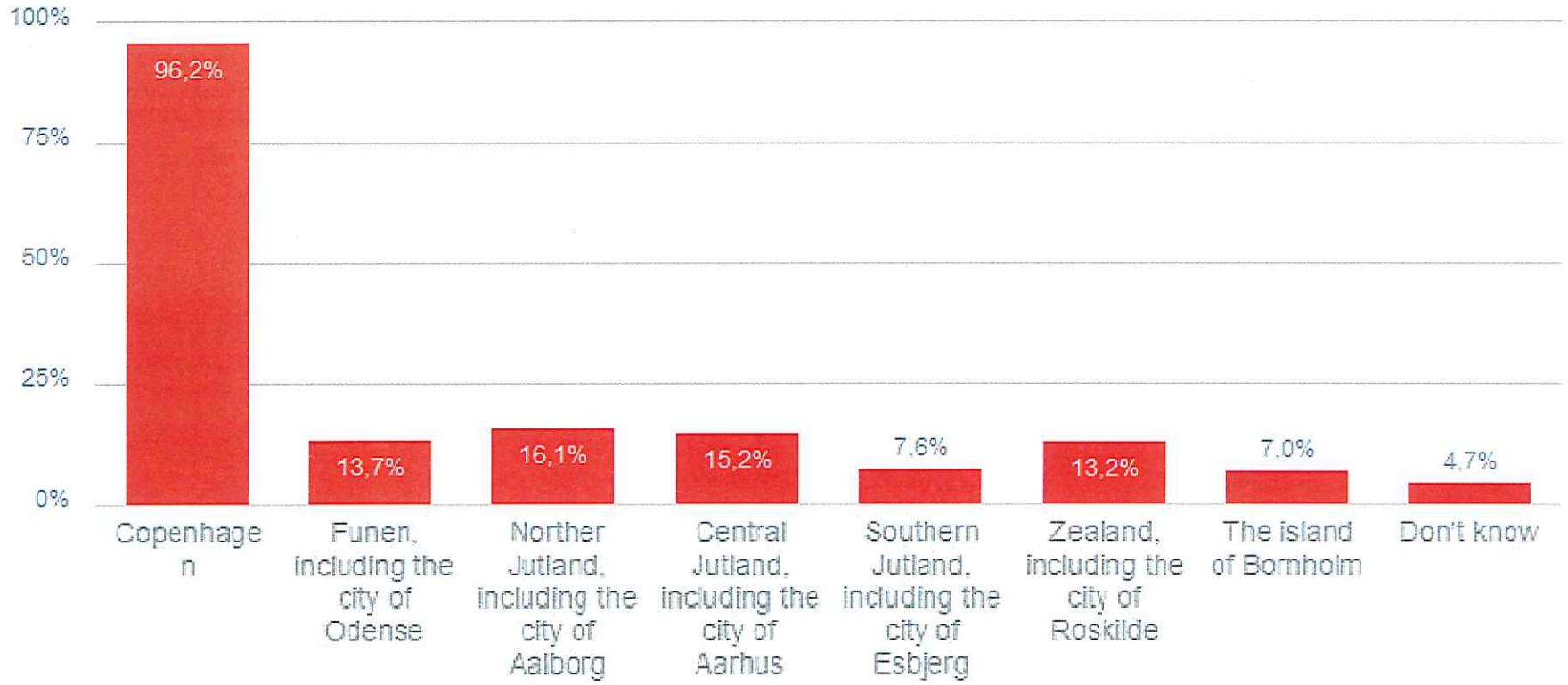


Total	**1.065**
Yes	53,0%
No	39,5%
Don't know	7,5%

Copenhagen is the most sold and promoted destination

More than 96 pct. of the promoted or sold destinations is Copenhagen, followed by the region Northern Jutland (16,1 pct.)

Which regions/destination in Denmark do you promote/sell?

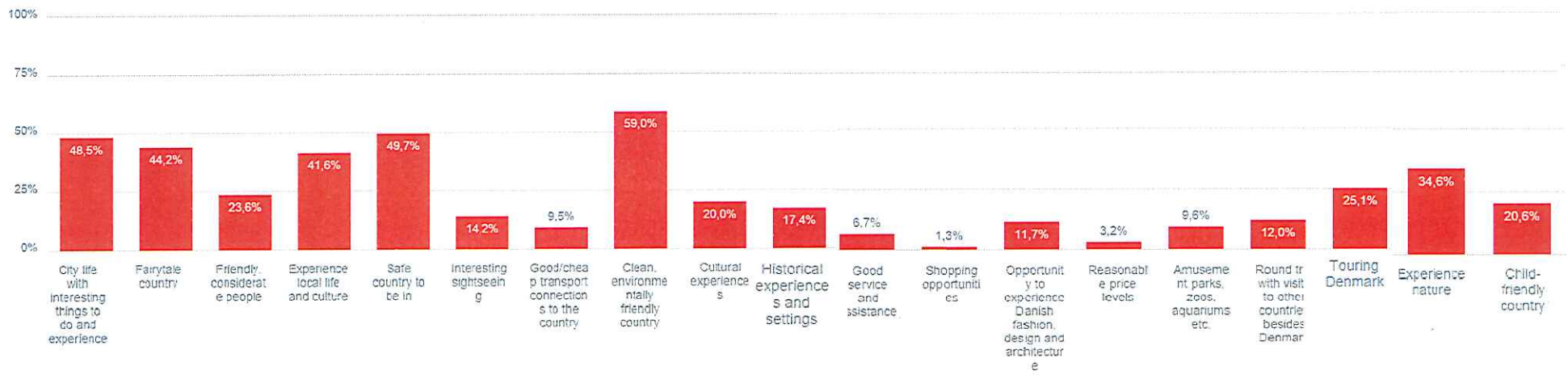


Total 554

Denmark as a clean and environmentally-friendly destination

According to the tour operators, Denmark is chosen as a holiday destination because it is clean, green and safe, and because of the city and a Denmark being a "Fairtytale country.

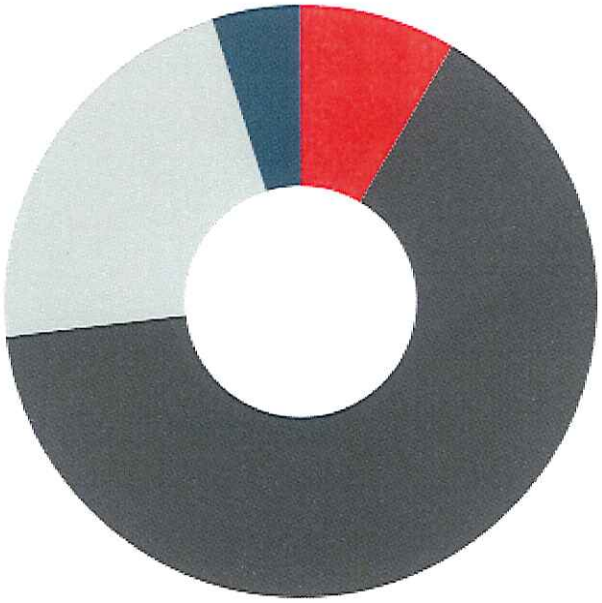
In your opinion, what are the main reasons why Italians would chose Denmark as a holiday destination? (Please choose the five most important reasons).



73 pct. of the tour operators know something about Hans Christian Andersen

8,5 pct. know a lot about H.C. Andersen, and only 4,8 pct. do not know anything.

How well do you know the Danish author Hans Christian Andersen?

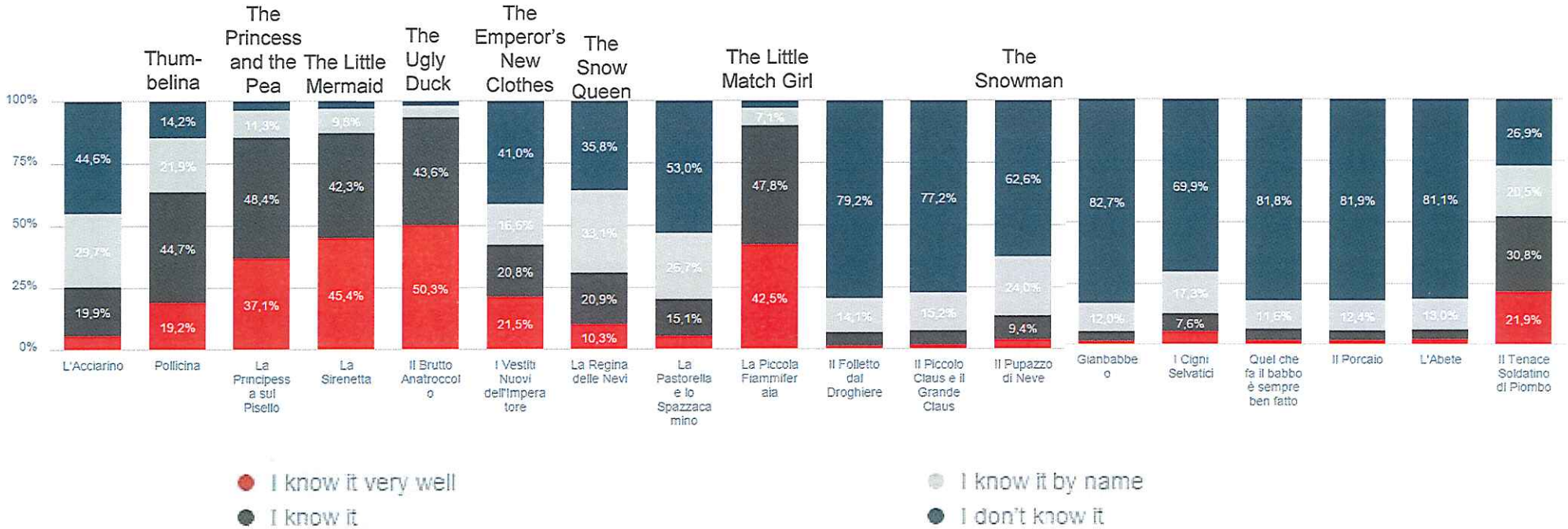


Total			**1.019**
I know a lot	8,5%	I know very little	22,0%
I know something	64,7%	I don't know anything	4,8%

Best known fairy tales:
The Little Mermaid and The Ugly Duck

The two fairy tales are known by almost half of the respondents. Other well-known fairty tales are The Little Match Girl, The Emperor's New Clothes and The Princess and the Pea

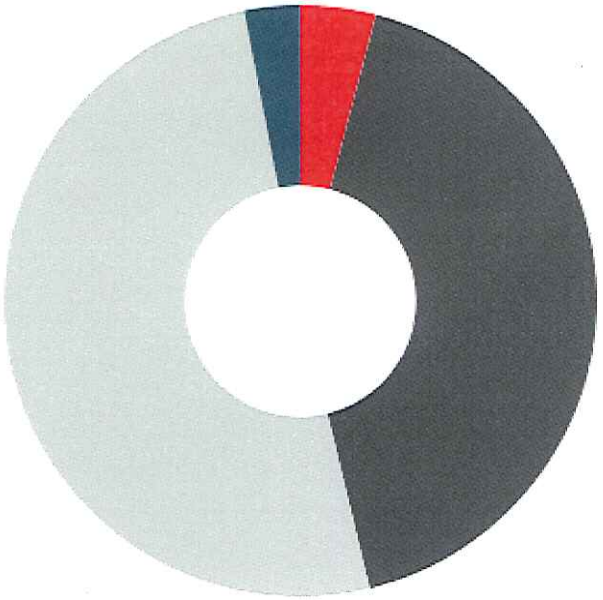
How well do you know the following fairy tales?



The tour operators claim that more than 45 pct. of the Italians know Hans Christian Andersen

4 pct. think that Italians even know a lot, and only 3 pct. think that they do not know anything.

In your opinion, who well does the average Italian international traveler know Hans Christian Andersen?

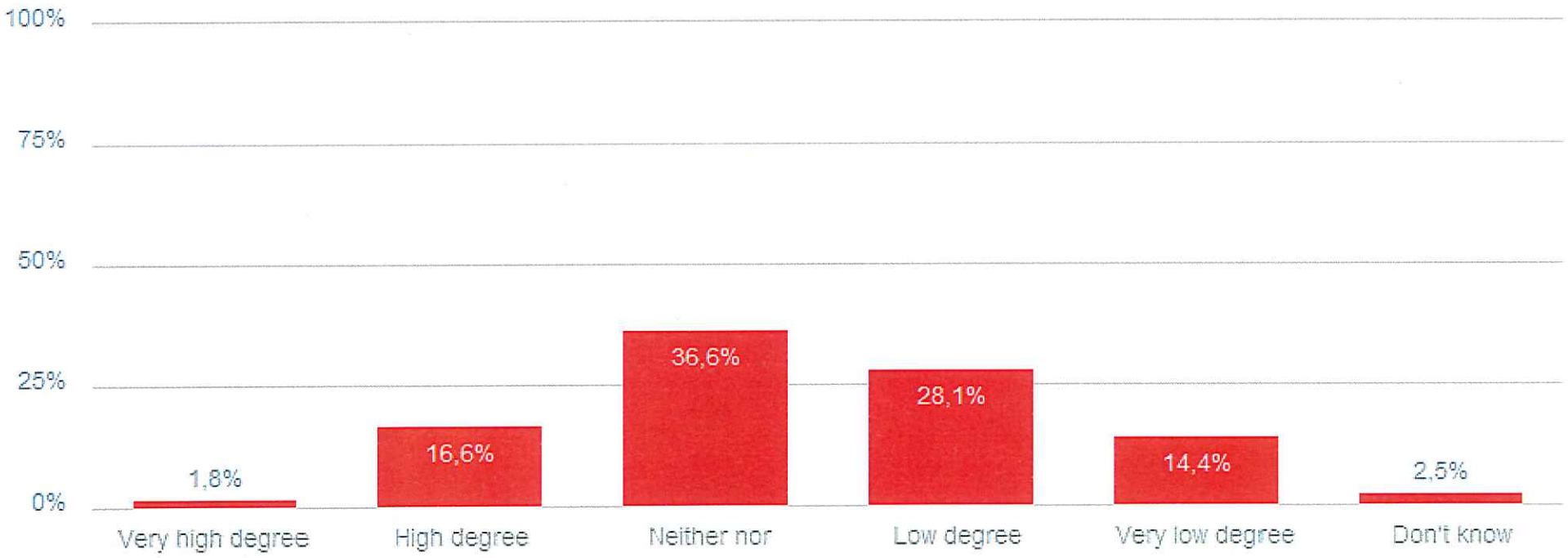


Total			951
I know a lot	4,1%	I know very little	50,7%
I know something	42,2%	I don't know anything	3,0%

18 pct. of the Italians know where Hans Christian Andersen is from according to the respondents

Only 2,5 pct. think that the Italians do not know the origin of H. C. Andersen

To what degree do you think that the average Italian international traveler know that Hans Christian Andersen is Danish?

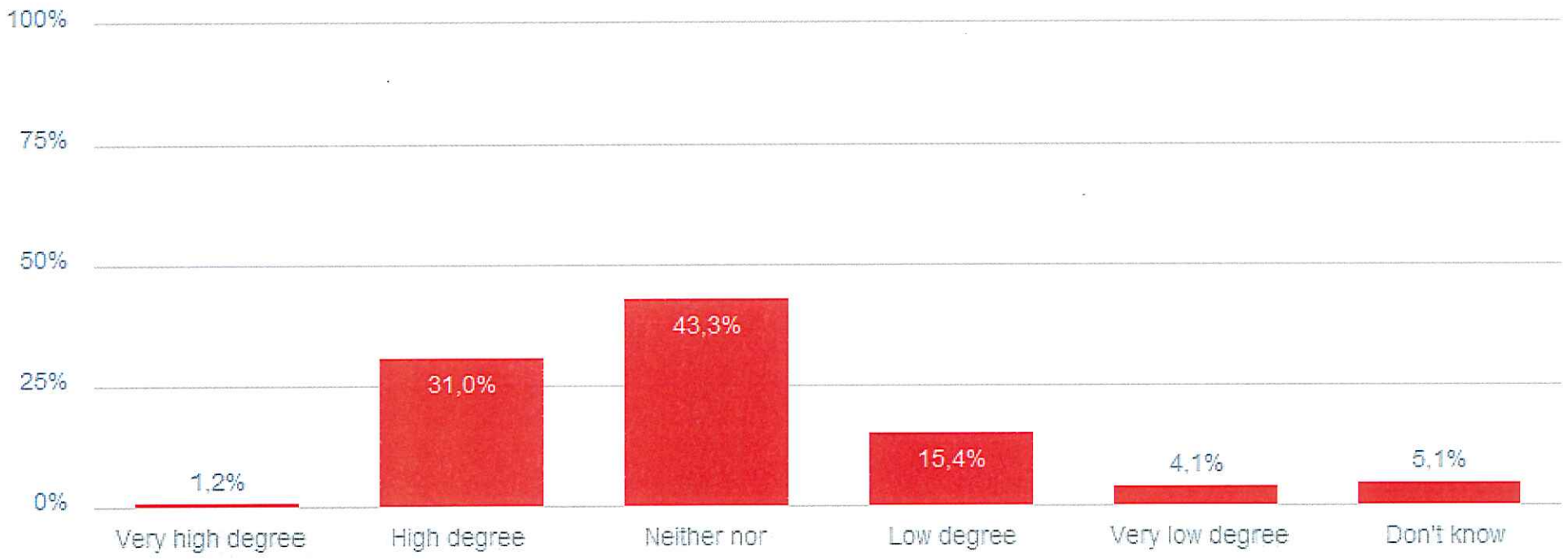


Total 951

Good opportunities to attract Italians to Odense

Around 32 pct. of the tour operators think that there is a good possibility to attract Odense as a holiday destination for Italians.

Hans Christian Andersen was born in Odense, Denmark's third largest city. To which degree do you think it is possible to attract Italians to Odense (either as a stand alone destination or as part of a round trip)?



Total 949

Possible to sell Hans Christian Andersen theme package tours

More than 25 pct. of the tour operators think that they are able to sell package tours about H. C. Andersen.

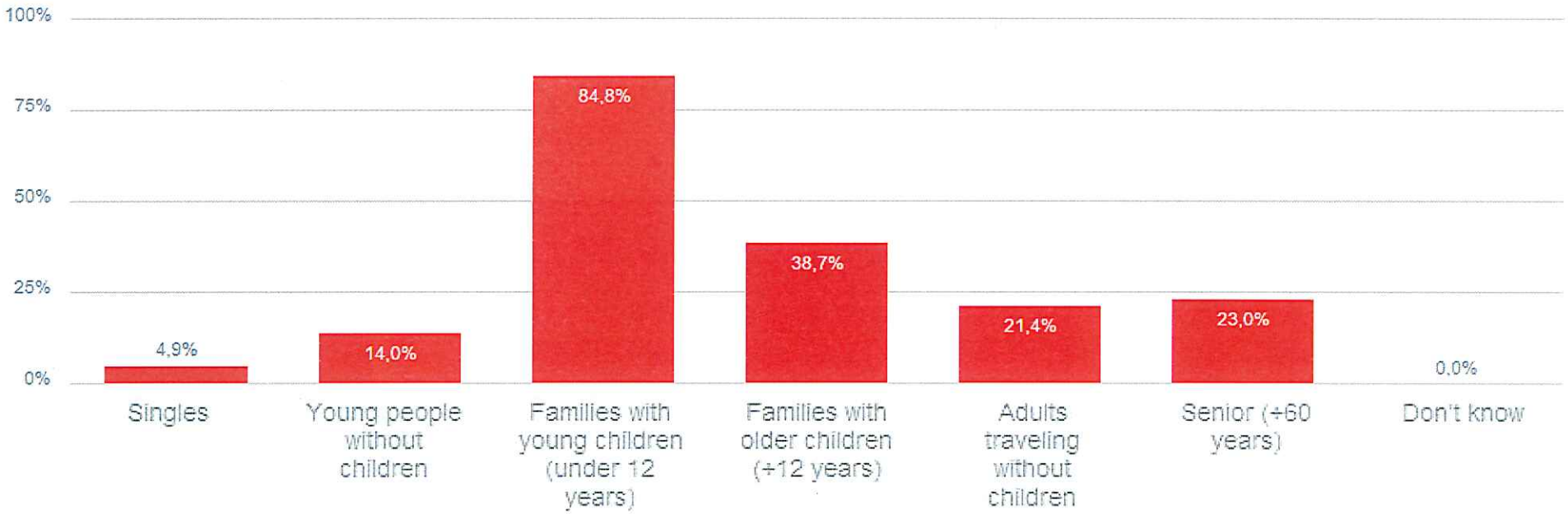
To which degree do you think that you are able to sell Hans Christian Andersen theme package tours to your clients?

Total 942

Hans Christian Andersen tours are most relevant for families

According to the respondents, the most relevant segments are families with young children (85 pct.) and with oder children (39 pct.).

Which segments do you think are the most relevant to promote Hans Christian Andersen theme package tours to?

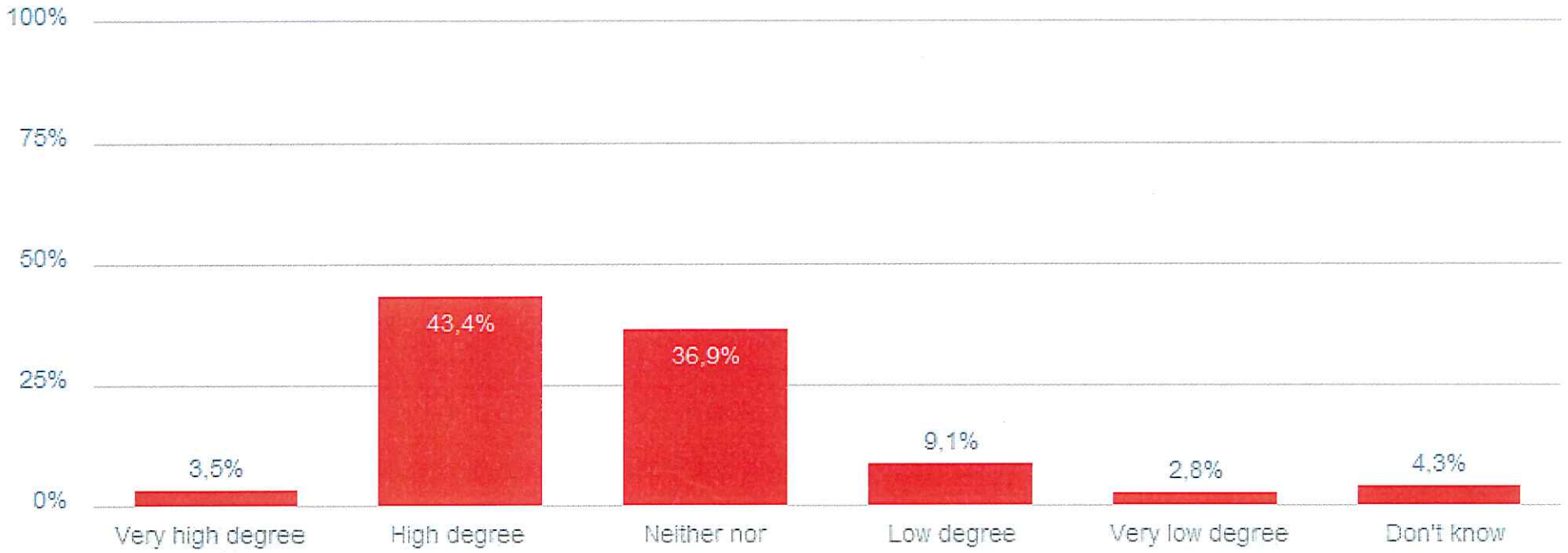


Total 243

Attractive to sell Hans Christian Andersen theme packages

47 pct. of the tour operators find it attractive to sell theme packages based on H. C. Andersen.

To which degree do you find it attractive to sell Hans Christian Andersen theme packages?



Total **935**

H. C. Andersen can be used to brand Denmark as a destination for Italians

More than half of the respondents think to a high degree that H. C. Andersen is relevant to use for promotion purposes of Denmark.

To which degree do you find it relevant to use Hans Cristian Andersen to promote Denmark as a holiday destination?

Total 931

How can VisitDenmark help to promote Denmark?

Please describe how VisitDenmark best can help you promote and sell Denmark as a holiday destination.

Examples:

Using images and captivating videos

Promotions, videos, advertising

Production of multilingual information

Talk more about Denmark as a sustainable destination (natural parks, circuit treks, etc)

Online courses and fam trips

Interesting newsletter and catalogues in Italian

Through cultural events

Pubblicare eventi e proposte a tema

Publish events and theme proposals

Send out interesting newsletter

Comments and suggestions

If you have any additional comments or suggestions regarding Denmark, holiday in Denmark or Hans Christian Andersen please write them here.

Examples:

I often hear people talk about the North on Sardinia , for them it would be very interesting, especially Denmark.

Make Denmark better known by doing agent trips

I would like to see videos on local television

Promote the popular music culture

The cost of living is high for tourists

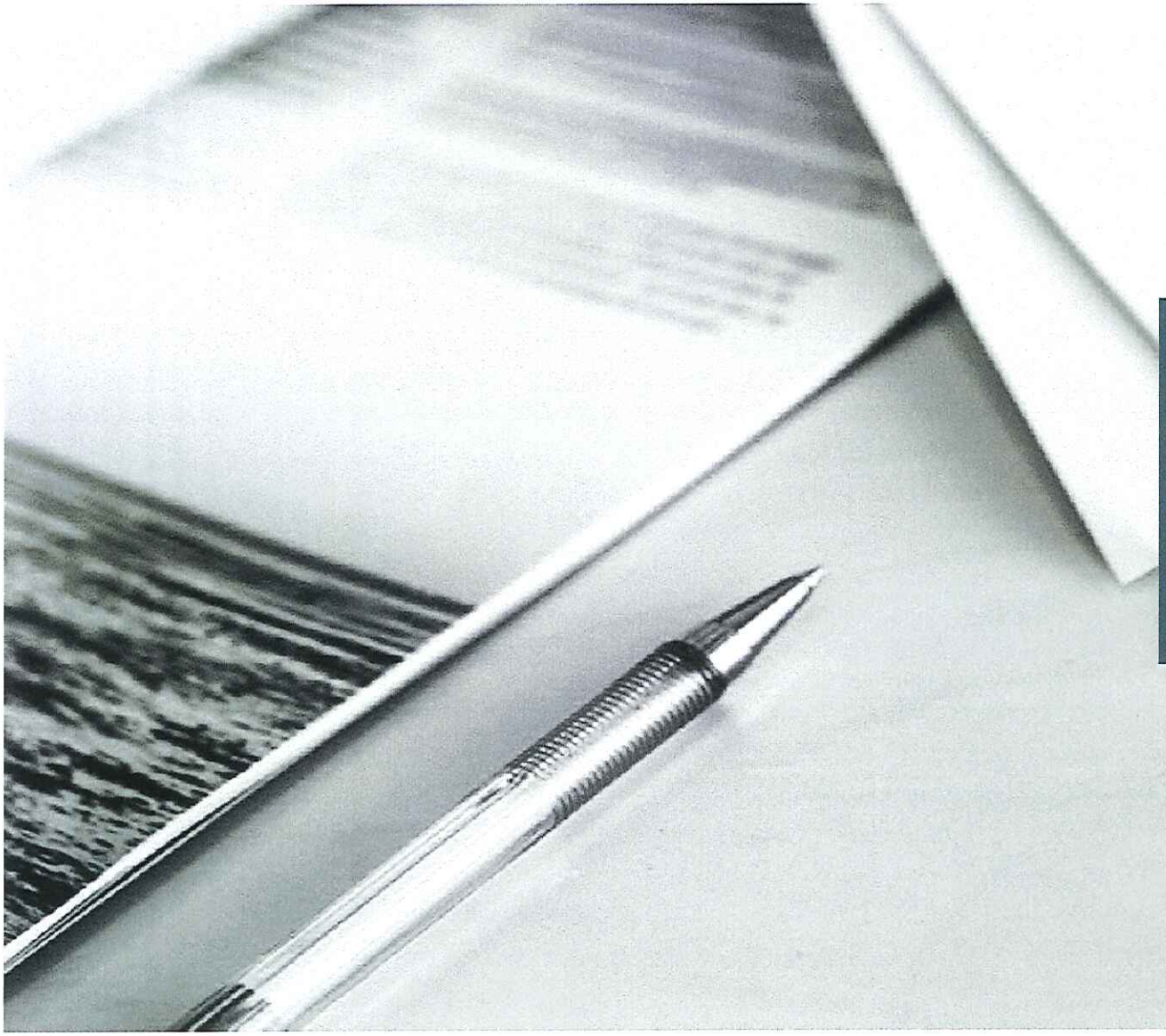
Great country

Guided tours with Italian-speaking staff

A tour dedicated only to Andersen would be very interesting for me, I would do it even without children

The environment and the respect is particuliarly good about the Danes: environmental pathways through woods, nature and sea

VisitDenmark



Italien

Markedsprofil 2016

VisitDenmark, 2016
Viden & Analyse

Indhold	Side
Nøgletal	3
Digital adfærd	4
Forventninger til det italienske rejsemarked	6
Overnatninger i hele landet	9
Turismeomsætning og markedsandele	14
Italienske turister i Kyst- og naturdanmark	19
Italienske turister i de fire danske storbyer	21

Formål

VisitDenmarks markedsprofiler præsenterer centrale nøgletal for de vigtigste markeder i dansk turisme. Formålet er at give turismeaktører og andre interessenter et billede af de enkelte markeders volumen, udvikling og betydning for dansk turisme.

Profilen dækker alt fra udviklingen i overnatninger i Danmark, turisternes døgnforbrug og samlede turismeomsætning til forventninger til markedets udvikling i Danmark og Europa samt en profil af den typiske storbyturist.

God læselyst!

Find alle markedsprofiler her: www.visitdenmark.dk/markeder

Udgivet af
VisitDenmark
Juli 2016
Kontaktperson: Analysechef Helle Damkjær
www.visitdenmark.dk/analyse

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Gengivelse af rapporten eller dele heraf tilladt med kildeangivelse

Nøgletal: Italienske turister i Danmark

Overnatninger i 2015: 282.000
Udvikling ift. 2014: +0,8 %

Top tre destinationer:
- København
- Billund
- Middelfart

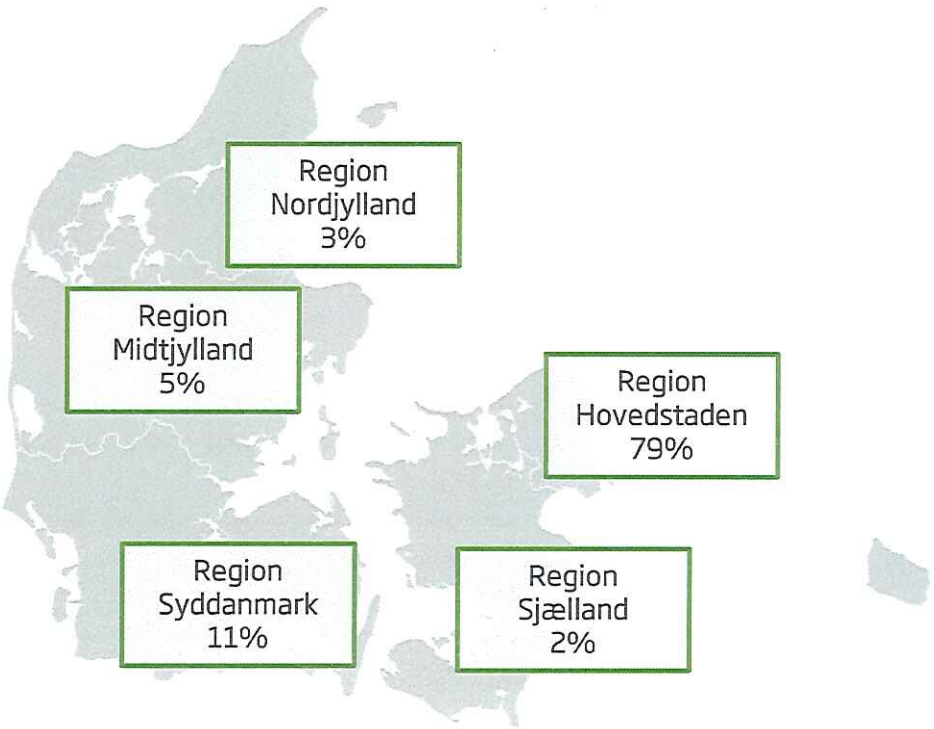
Turismeomsætning: 847,7 mio. kr.

Overnatninger i Kyst- og naturdanmark* : 49.000
- Udvikling ift. 2014: +15,5%

Overnatninger i de fire danske storbyer*: 233.000
- Udvikling ift. 2014: -1,9%
- Ferierejsegruppe: 3,5 personer
- Ferieopholdslængde: 2,8 nætter på ferien i København
- Døgnforbrug ferieturister i København: 1.900 kr.
- Andel der har besøgt Danmark inden for 5 år: 22 pct.

Antal flybilletter købt i Italien med ankomst i danske lufthavne:** 291.000
- Udvikling ift. 2014: +13,5 %

De italienske turisters overnatninger i Danmark
(Andel pr. region)



*Både ferie- og erhvervsturisme
**NB: Alle flyrejser købt fra Italien til Danmark dvs. både erhvervsturister, ferieturister, italienere som skal besøge familie og venner, turister på rundrejse med anden nationalitet end italiensk, danskere bosat i Italien m.m.
Kilder: Danmark Statistik, VisitDenmarks Turistundersøgelse 2014, Turismens økonomiske betydning 2014, Sabre Midt.

Digital adfærd

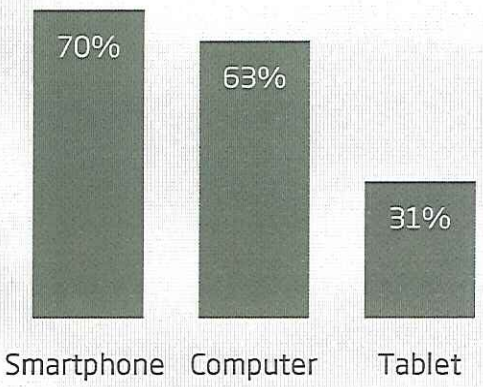
Italienernes digitale adfærd

Brug af devices

De fleste bruger en smartphone. Det betyder, at de nemt – både før, under og efter ferien – kan gå på nettet og søge information, poste indhold online mm.

Ikke overraskende anvender 95% af italienerne på 25-34 år en smartphone. Befolkningen på 55+ er mere afventende. Her anvender blot 3 ud af 10 en smartphone.

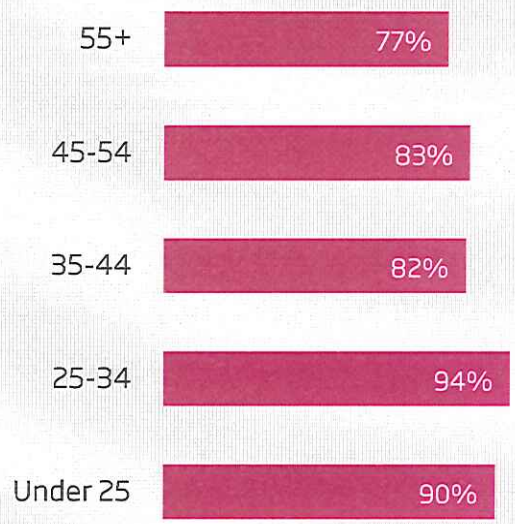
Andel der bruger:



Brug af internettet generelt

For de fleste italienere, er internettet førstevalg, når de skal søge information. Blandt de yngre italienere er det mere end 9 ud af 10, der starter informationssøgningen på internettet.

Når jeg søger information, er internettet den første kilde:



Digital rejseadfærd

På ferien i Danmark

1 ud af 4 påvirkes igennem internettet til valg af Danmark som feriemål.

25% Har brugt **visitdenmark.it** i forbindelse med inspiration og planlægning.

Facebook er den sociale platform, der anvendes mest til at få rejseinspiration.

Wifi-adgang har stor eller afgørende betydning for **57%** af de italienske turister, når de vælger overnatningssted.

Kilder: Google Consumer Barometer 2014 / 2015 og VisitDenmarks Turistundersøgelse 2014

Forventninger til det italienske marked

VisitDenmarks forventninger til udviklingen

- Der forventes vækst i de italienske turisters overnatninger i Danmark i 2016.
- Vækstforventningen bygger på, at tilgængeligheden til Danmark er øget med nye, billige flyruter.
- Danmark har et positivt image, og opfattes i modsætning til andre destinationer som et trygt og sikkert rejsemål.
- VisitDenmark har et stærkt fokus på at bearbejde turismeoperatører i samarbejde med andre nordiske turismeorganisationer.

Kilde: VisitDenmarks årsberetning 2015 og VisitDenmarks Internationale Image- og potentialeanalyse 2016
http://ffw.design/vdk-annual-report/#markeder

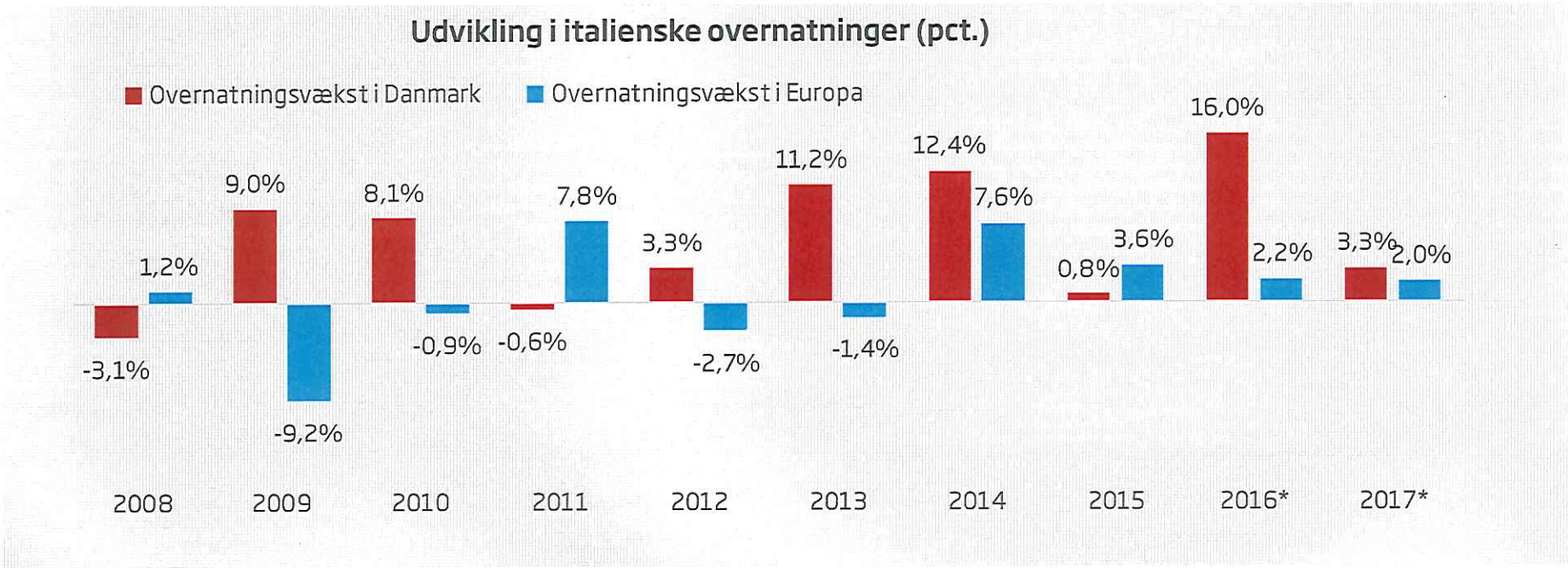
Prognose for markedet 2016-2017

VisitDenmark forventer vækst i italienske overnatninger i Danmark:

+2-4 pct. i 2016

Den italienske økonomi lider fortsat under eftervirkningerne af finanskrisen, men oplevede for første gang i mange år i 2015 positiv vækst. Væksten er dog beskeden ikke mindst, fordi Italien fortsat slås med store og en stigende mængde af misligholdte lån, der hæmmer investeringerne. Også forventningerne til udviklingen i privatforbruget er beherskede, men dog positive.

Danmark oplevede i 2013 og 2014 pæne turismevækstrater fra det italienske marked, hvilket bl.a. hænger sammen med, at de italienske storbyturister i Danmark i høj grad kommer fra områder med et større økonomisk råderum. I 2015 var væksten noget mere beskeden, men dog positiv.



Kilder: Danmarks Statistik og Tourism Economics

* Prognose: Tourism Ecomics og VisitDenmark

Overnatninger i hele landet

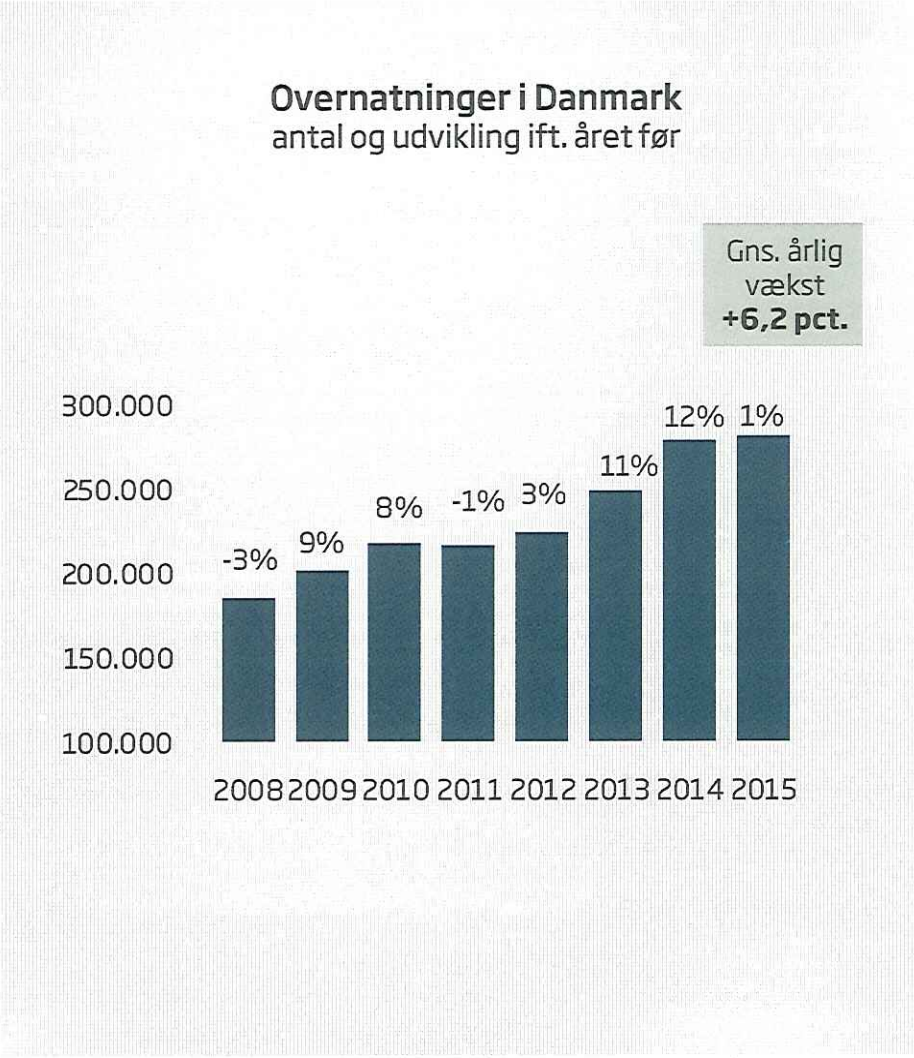
Pæn vækst i italienske overnatninger i Danmark

Antallet af italienske overnatninger i Danmark er steget støt i perioden 2008-2015

I 2015 foretog italienerne godt 280.000 overnatninger i Danmark. Det svarer stort set til niveauet i 2014.

I perioden 2008-2015 er antallet af overnatninger i gennemsnit steget med 6,2 pct. hvert år.

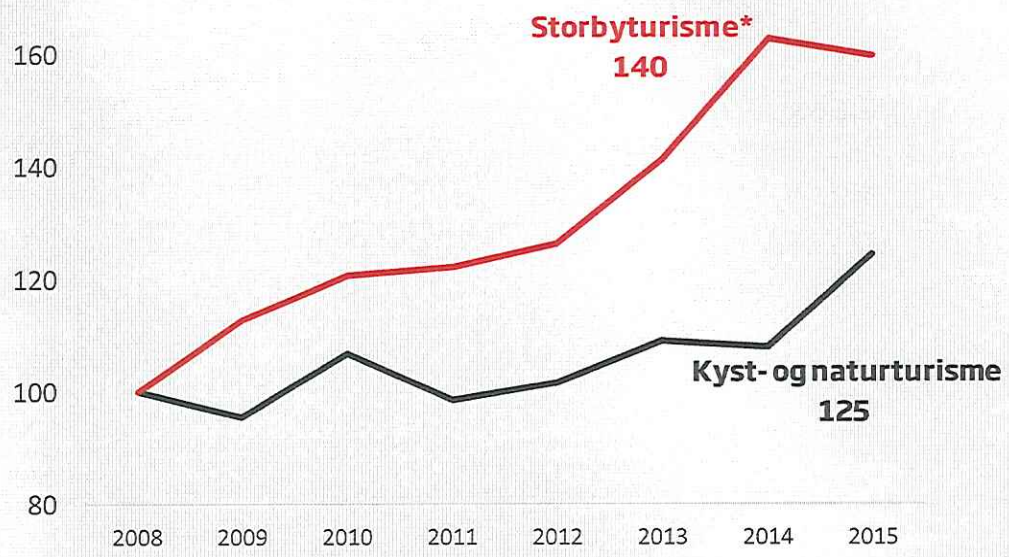
Væksten var især udtalt i 2010, 2013 og 2014.



Kilde: Danmarks Statistik

Turisternes overnatninger fordelt på geografi

Udvikling i italienske turisters overnatninger
2008 = indeks 100



Note: diagrammet indeholder både ferie- og erhvervsovernatninger.

*Overnatninger i København (4 bykommuner og 13 omegnskommuner som til sammen udgør København by og omegn), Aarhus Kommune, Aalborg Kommune og Odense Kommune.

Antal overnatninger

	2014	2015	Udv.
Kyst- og naturturisme	43.000	49.000	+16%
Storbyturisme*	237.000	233.000	-2%

Andel overnatninger

Note: indeholder både ferie- og erhvervsovernatninger.

*Overnatninger i København (4 bykommuner og 13 omegnskommuner som til sammen udgør København by og omegn), Aarhus Kommune, Aalborg Kommune og Odense Kommune.

Kilde: Danmark Statistik

Italienernes valg af overnatningsform

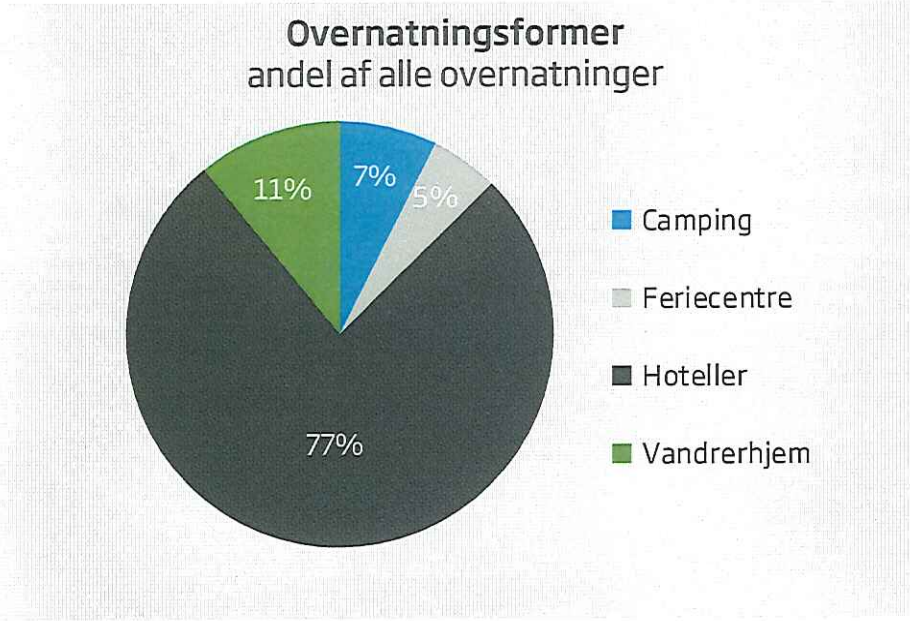
Hoteller er populære blandt italienerne

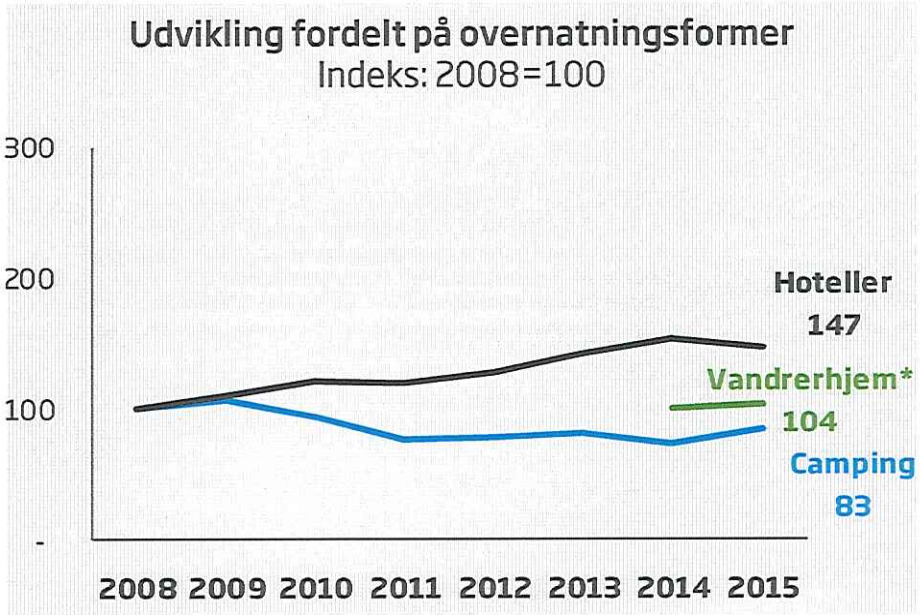
Langt størstedelen (77 pct.) af de italienske overnatninger i 2015 blev foretaget på hotel. Dette understreger tyngden af storbyturisme blandt italienerne.

Positiv udviklingen inden for en række overnatningsformer

Antallet af overnatninger på hoteller er steget fra 2008-2015. Anderledes ser det ud for camping, hvor antallet er faldet.

Antallet af overnatninger på vandrerhjem steg med 4 pct. fra 2014-2015.





Kilde: Danmarks Statistik

* Grundet ny population fra 2014 i kategorien 'vandrerhjem' forekommer der databrud. Der kan ikke sammenlignes med tal fra før 2014.

Italienske favorit-destinationer

Overnatninger fordelt på kommuner

Hovedparten af de italienske overnatninger foretages i København og omegn.

Der har i flere kommuner været en pæn vækst i de italienske overnatninger fra 2014-2015.

Nr.	Kommune	Over-natninger	Udv. ift. 2014	Andel af kommunens samlede antal overnatninger
1	København og omegn*	220.000	-3%	3%
2	Billund	7.800	9%	1%
3	Middelfart	5.500	2995%	1%
4	Aarhus	3.600	22%	0%
5	Odense	3.300	-7%	1%
6	Aalborg	2.500	13%	0%
7	Esbjerg	2.500	6%	0%
8	Frederikshavn	2.000	14%	0%
9	Kolding	1.900	15%	0%
10	Vejle	1.800	-1%	0%

Kilde: Danmarks Statistik

*København og omegn: København, Frederiksberg, Dragør, Tårnby, Albertslund, Ballerup, Brøndby, Gentofte, Gladsaxe, Glostrup, Herlev, Hvidovre, Høje-Taastrup, Ishøj, Lyngby-Taarbæk, Rødovre og Vallensbæk kommuner.

Turismeomsætning og markedsandele

Turismeomsætning

Med en turismeomsætning på knap 850 mio. kr. ligger italienske turister som nr. syv, når det gælder den udenlandske turismeomsætning i Danmark. Det svarer til 2 pct. af de udenlandske turisters forbrug i Danmark.

Turister på hotel - ferie og forretning - bidrager med langt størstedelen af den italienske turismeomsætning i Danmark.

Overnatnings-form	Italien: omsætning (mio. kr.)	Andel
Kommercielle overnatningsformer		
Hotel - ferie	340	40%
Hotel - forretning	175	26%
Camping	61	7%
Vandrerhjem	14	2%
Feriecentre	8	1%
I alt	598	
Ikke-kommercielle overnatningsformer		
Familie/Venner	220	26%
Krydstogt	30	3%
I alt	250	

Marked	Turismeomsætning (mio. kr.)	Andel af udenlandsk turismeomsætning
I alt	94.723	
Danmark	57.480	
Udland	37.243	
Tyskland	10.356	28%
Sverige	6.432	17%
Norge	6.044	16%
Storbritannien	1.922	5%
USA	1.561	4%
Holland	1.062	3%
Italien	**848**	**2%**
Frankrig	780	2%
Schweiz	533	1%
Spanien	503	1%
Belgien og Luxembourg	350	1%
Finland	339	1%
Polen	306	1%
Kina	288	1%
Canada	223	1%
Rusland	201	1%
Østrig	176	0,5%
Japan	155	0,4%
Australien	149	0,4%
Portugal	86	0,2%
Irland	76	0,2%
Brasilien	66	0,2%
Øvrige lande	4.788	13%

Kilde: Danmarks Statistik og Turismens Økonomiske betydning i Danmark 2014

Turismeomsætning fordelt på forretningsområder

Kyst- og naturturisme

Marked	Omsætning (kr.)	Andel af udl. omsætning
I alt	45.241.000.000	
Danmark	26.447.000.000	
Udland	18.795.000.000	
Tyskland	8.677.000.000	46%
Norge	3.168.000.000	17%
Sverige	3.162.000.000	17%
Holland	541.000.000	3%
Storbritannien	483.000.000	3%
USA	338.000.000	2%
Frankrig	210.000.000	1%
Italien	**200.000.000**	**1%**
Polen	166.000.000	1%
Schweiz	156.000.000	1%
Belgien & Luxembourg	107.000.000	0,6%
Spanien	101.000.000	0,5%
Canada	71.000.000	0,4%
Finland	61.000.000	0,3%
Øvrige lande	1.354.000.000	7%

Storbyturisme

Marked	Omsætning (kr.)	Andel af udl. omsætning
I alt	23.918.000.000	
Danmark	10.328.000.000	
Udland	13.590.000.000	
Sverige	2.597.000.000	19%
Norge	2.247.000.000	17%
Tyskland	1.269.000.000	9%
Storbritannien	915.000.000	7%
USA	792.000.000	6%
Italien	**472.000.000**	**3%**
Frankrig	438.000.000	3%
Holland	379.000.000	3%
Spanien	311.000.000	2%
Schweiz	258.000.000	2%
Belgien & Luxembourg	168.000.000	1%
Finland	161.000.000	1%
Kina	147.000.000	1%
Canada	103.000.000	1%
Øvrige lande	3.332.000.000	25%

Erhvervsturisme

Marked	Omsætning (kr.)	Andel af udl. omsætning
I alt	25.564.000.000	
Danmark	20.706.000.000	
Udland	4.858.000.000	
Sverige	673.000.000	14%
Norge	629.000.000	13%
Storbritannien	524.000.000	11%
USA	431.000.000	9%
Tyskland	410.000.000	8%
Italien	**175.000.000**	**4%**
Holland	142.000.000	3%
Frankrig	132.000.000	3%
Kina	118.000.000	2%
Schweiz	118.000.000	2%
Finland	117.000.000	2%
Spanien	91.000.000	2%
Rusland	82.000.000	2%
Belgien & Luxembourg	75.000.000	2%
Øvrige lande	1.140.000.000	23%

Kilde: Danmarks Statistik og Visit Denmarks Turistundersøgelse 2014. Omsætningen er en simpel omsætning baseret på døgnforbrug*overnatninger. Tabellen kan således ikke sammenlignes med Turismens økonomiske betydning i Danmark.

Døgnforbrug

Døgnforbruget er det beløb, en turist forbruger alt i alt på 24 timer på kost, logi, oplevelser m.m.

Beløbet varierer alt efter turistens formål med rejsen, ferieform og nationalitet.

Marked	Kyst- og naturferie (kr.)	Opholdslængde pr. kyst- og naturferie (antal nætter)	Storby-ferie i København* (kr.)	Opholdslængde pr. storbyferie i København* (antal nætter)	Erhvervs-turisme
Danmark	500	4,5	1.420	1,9	1.600
Udland i alt	470	6,9	1.760	2,8	1.400
Frankrig	-	5,8	1.900	2,8	-
Holland	450	5,9	-	-	1.850
Italien	**-**	**-**	**1.900**	**2,8**	
Norge	820	5,0	1.880	2,4	1.960
Sverige	720	3,3	1.970	2,1	1.940
Storbritannien	-	5,0	1.600	2,8	-
Tyskland	410	8,3	1.540	2,8	2.020
USA	-	-	1.430	2,9	-

Kilde: Danmarks Statistik og VisitDenmarks Turistundersøgelse 2014

- markerer, hvor VisitDenmarks Turistundersøgelse 2014 ikke indeholder nok respondenter til at lave datakørslen.

*Turisternes forbrug og adfærd er forskelligt i København fra de tre andre storbyer Aarhus, Aalborg og Odense. VisitDenmarks Turistundersøgelse 2014 har ikke nok respondenter til at lave en datakørsel på de fire byer separat. Dog kan det afdækkes, at det udenlandske døgnforbrug i gennemsnit er 960 kr. i de tre storbyer Aarhus, Aalborg og Odense.

Italienernes rejseadfærd

Markedsandele

Med godt 283.000 italienske overnatninger optræder Danmark som nr. 21 på listen over italienernes overnatninger i Europa.

Set i forhold til Norden har Danmark en markedsandel på 29,5% af de italienske overnatninger, hvilket er på niveau med i 2014.

	2008	2009	2010	2011	2012	2013	2014	2015	Gns. årlig vækst
Italienske overnatninger (1.000)									
I Danmark	538,8	477,5	528,1	592,2	611,9	669,8	719,0	813,1	7,9%
I Norden (excl. Island)	2.408	2.061	2.057	2.098	2.176	2.306	2.445	2.756	4,2%
I Nordeuropa[1]	27.628	24.369	28.258	27.908	27.326	29.534	31.581	33.021	4,4%
Danmarks markedsandel									
I Norden (excl. Island)	22,4%	23,2%	25,7%	28,2	28,1%	29,0%	29,4%	29,5%	
I Nordeuropa1	2,0%	2,0%	1,9%	2,1%	2,2%	2,3%	2,3%	2,5%	

[1] Danmark, Norge, Sverige, Finland, Tyskland, Holland, Irland og UK

Italienske turisters overnatninger i Europa

	Destination	Over-natninger 2015 (1.000)	Andel	Udv. ift. 2014
	Italien	195.045		
1	Frankrig	44.354	46%	4%
2	Storbritannien	12.253	13%	-1%
3	Spanien	10.049	10%	5%
4	Kroatien	4.806	5%	8%
5	Tyskland	3.884	4%	6%
6	Grækenland	3.058	3%	1%
7	Østrig	2.947	3%	6%
8	Irland	2.656	3%	9%
9	Malta	1.435	1%	-1%
10	Holland	1.118	1%	8%
11	Tjekkiet	1.103	1%	11%
12	Slovenien	1.069	1%	11%
13	Schweiz	935	1%	-8%
14	Portugal	834	1%	-7%
15	Ungarn	754	1%	17%
16	Tyrkiet	675	1%	-27%
17	Belgien	637	1%	-1%
18	Albanien	578	1%	10%
19	Rumænien	538	1%	23%

Kilder: Tourism Economics og de nordiske statistikbureauer. Der er usikkerhed knyttet til de ikke-nordiske tal for 2015.
*VisitDenmark, International image- og potentialeanalyse 2016.

Italienske turister i Kyst- og naturdanmark

Antal overnatninger i Kyst- og naturdanmark

I 2015 foretog italienerne knap 50.000 overnatninger i Kyst- og naturdanmark.

Danskerne selv tegner sig for godt halvdelen af overnatningerne i Kyst- og naturdanmark

Marked	Overnatninger	Andel af totalen	Andel af udenlandske overnatninger
Danmark	19.554.000	51%	
Udlandet i øvrigt	18.565.000	49%	
Tyskland	13.234.000	35%	71%
Norge	1.890.000	5%	10%
Sverige	1.144.000	3%	6%
Holland	881.000	3%	5%
Storbritannien	150.000	0%	1%
USA	60.000	0%	0%
Italien	49.000	0%	0%
Frankrig	44.000	0%	0%
Kina	26.000	0%	0%
Brasilien	2.000	0%	0%
Udlandet i øvrigt	1.086.000	0%	6%

Note: tabellen indeholder både ferie- og erhvervsovernatninger.

Kilde: Danmarks Statistik 2016.

Italienske turister i de fire storbyer

Antal overnatninger i de fire storbyer

Nærmarkederne dominerer storbyturismen i Danmark

Norge, Sverige, Storbritannien og Tyskland tegner sig hver for omkring en tiendedel af de udenlandske storbyovernatninger i Danmark.

Danskerne tegner sig for i alt 44 pct. af storbyovernatningerne i Danmark.

Med godt 230.000 overnatninger tegner Italien sig for 2 pct. af samtlige storbyovernatninger i Danmark svarende til 4 pct. af samtlige udenlandske storbyovernatninger i Danmark.

Marked	Overnatninger	Andel af totalen	Andel af udenlandske overnatninger
Danmark	4.823.000	44%	
Udlandet	6.157.000	56%	
Norge	732.000	7%	12%
Sverige	684.000	6%	11%
Storbritannien	663.000	6%	11%
Tyskland	599.000	5%	10%
USA	516.000	5%	8%
Italien	233.000	2%	4%
Holland	206.000	2%	3%
Kina	172.000	2%	3%
Frankrig	168.000	2%	3%
Brasilien	38.000	0%	1%
Udlandet i øvrigt	2.148.000	20%	35%

Note: tabellen indeholder både ferie- og erhvervsovernatninger.

Kilde: Danmarks Statistik 2016.
De fire storbyer er: København (4 bykommuner og 13 omegnskommuner som til sammen udgør København by og omegn), Aarhus Kommune, Aalborg Kommune og Odense Kommune.

Den typiske franske/italienske storbyturist
Bruger 1.900 kr. om dagen på ferie i København
Ser Danmark som et attraktivt kortferierejsemål
Har i snit 2,8 overnatninger*
Bor på hotel
Rejser uden børn
Er i Danmark for første gang
Efterspørger byliv og kultur
8 ud af 10 er tilfredse med ferien
Kommer pga. tilbud og anbefalinger
Ankommer med fly
Går korte ture og spiser på restaurant/café

Bilag 6: Andersen a Spasso

ANDERSEN A SPASSO

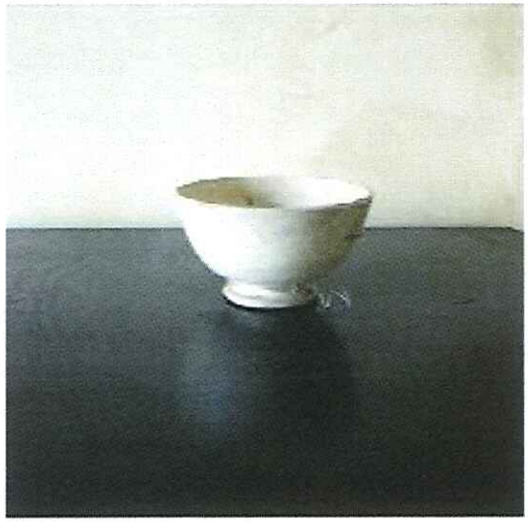
LUNA DI LATTE

C'è una notte, una sola in ogni anno, in cui compare la luna di latte. Può essere piena o solo un'unghia, ma in ogni caso emette una forte luce calda. Quando è piena lascia cadere piccole gocce di panna, che si trasformano in stelle cometa. Chi è riuscito a raggiungerla racconta che è ottima con i biscotti. Ma se quella notte in cielo c'è tempesta, la luna si trasforma in formaggio e si riempie di formiche.

Milky moon

There is a night, just once a year, where the milky moon appears. It can be full or just a slice, but in any case it releases a strong warm light. When it is full it releases small drops of cream that transforms into shooting stars. Those who have managed to reach it tells that its great with cookies. But if on this night there happens to be storm the moon transfroms into cheese and fills up with ants.

ANDERSEN A SPASSO



CIOTOLA DI CASA ANDERSEN

La famiglia Andersen era molto povera. Soprattutto dopo la morte del padre, tornato malato dalla guerra, madre e figlio facevano molta fatica a mettere insieme il pranzo con la cena. Spesso Hans Christian andava a dormire a stomaco vuoto, e si nutriva di sogni di gloria immaginando un futuro in cui sarebbe diventato ricco e famoso.

Bowl from HCA house

The Andersen family was very poor. Especially after the fathers death, who had returned sick from the war, mother and son were struggling to put food on the table. Often HCA went to bed on an empty stomach and fed himself on dreams of glory imagining a future where he would be rich and famous.

ANDERSEN A SPASSO

PORTIERE CREDULONE

Dovrebbe fare la guardia alla porta, controllando chi entra e chi esce, ma a dire il vero non c'è molto da fidarsi di lui come portiere. È sufficiente che gli raccontiate una buona storia, e vi farà entrare senza opporre resistenza. Anzi, più la storia è piena di eventi meravigliosi e incredibili, e più facilmente vi aprirà la porta. Ma se scopre che l'avete preso per il naso, non vi fa più uscire.

8

The patsy doorman

He is supposed to guard the doors, verifying who enters and exit, but to tell the truth he cannot really be trusted as a doorman. It's enough to tell him a good story and he will let you enter without resisting. Actually, the more the story is full of extraordinary events, the easier it will be to get by. But if he dicovers you have lead him by the nose *(taget ham for næsen)*, he'll never let you out again.

ANDERSEN A SPASSO

PORTA DI CASA ANDERSEN

Per stimolare la fantasia del piccolo Hans Christian una porta era sufficiente: diventato adulto, nelle sue memorie ricorda il paesaggio dipinto su una porta di casa, "che per me allora era importante quanto ora un'intera galleria di dipinti". Insieme alle stampe appese alle pareti e ai libri riposti su una mensola, faceva parte degli oggetti che ai suoi occhi rendevano la casa grande e ricca, anche se era solo una stanzetta.

8

Door at Andersen house

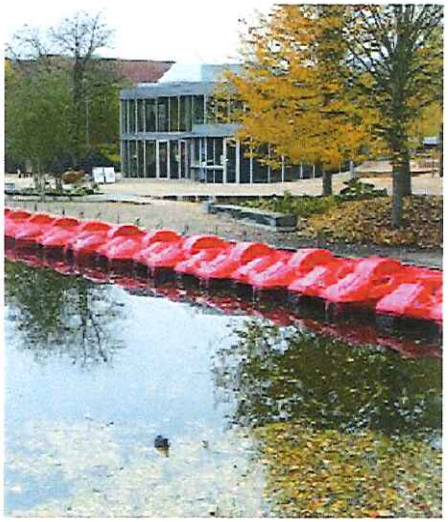
To stimultate the young HCAs fantasy a door was more than enough. Once adult, in his memories he recalls a landscape painted on a house door, that «at the time was as important to me as an entire art gallery is today». Together with prints on walls and books on shelves, it was one of the objects that in his eyes made a home big and rich, even if it was just a small room.

TAPPETO FLOTTANTE

Fa parte della grande famiglia dei tappeti magici. A differenza dei più conosciuti tappeti volanti, non viaggia in aria bensì a fior d'acqua. Garantisce un trasporto rapido e sicuro su ogni superficie liquida, anche controcorrente. È disponibile in diverse fantasie, a seconda della stagione: aghi di pino per l'inverno, fiori di pesco per la primavera, prato erboso in l'estate e questa suggestiva versione per il periodo autunnale.

The floating carpet

It belongs to the great family of flying carpets. But differently from the more famous flying carpets, it does not travel in the air, but floats on water instead. It guarantees a quick and safe transport on evry liquid surface, also against tide. It's available in various patterns, depending on the season: pine leaves in Winter, peach bllom in Spring, grass in Summer, and in this appealing version for the Fall.



FIUME ODENSE

Presso le rive del fiume che attraversa Odense e ne prende il nome, si trovava il lavatoio dove la madre di Hans Christian si recava a lavare i panni per guadagnarsi da vivere. Ma il fiume è importante anche come fonte di leggende che Andersen ascoltava da bambino: si diceva ad esempio che vi abitasse un antico e temuto spirito in grado di far rompere gli argini alle acque del fiume, provocando gravi danni.

Odense River

By the banks of the river that runs throug Odense and takes it name, was the wash house where HCAs mother came to wash clothes to earn a living. But the river is importanr also as source of legends that HCA listened to as a child: for example it was said that the river was inhabited by an ancient and dreaded spirit able to make the river banks burst inflicting great damage.