

# Hans Christian Andersen's World of Fairy Tales

A Theme Park based on  
Hans Christian Andersen's Fairy Tales

July 2001



Designer: Inge-Merete Feilberg  
Tourist Project design &  
development  
(TPdd)  
Havrevej 10  
2700 Brønshøj  
Denmark

Project Manager: COWI  
Parallelsvej 2  
2800 Kongens Lyngby  
Denmark

Copyright: Inge-Merete Feilberg  
[www.hcandersenworld.com](http://www.hcandersenworld.com)

## Table of contents:

1.	Hans Christian Andersen's World of Fairy Tales	5.2	Theme Park trends
1.1	Theme Park, background	5.3	The Danish market for amusement parks
1.2	Concept and target	5.4	Amusement/Theme Parks in Europe
1.3	Planning - Design and Construction	5.5	Destination Copenhagen
2.	Geographical Placement and Infrastructure		Appendix 1
2.1	Geographical placement		The works of Hans Christian Andersen
2.2	Infrastructure		
3.	General Layout		
3.1	Vision for Theme Park		
3.2	The Theme Park at Christmas		
3.3	Development of the internal planning		
3.4	The concept of the Theme Park		
4.	Brief Description of Selected Production Areas for the Fairy Tales		
4.1	The Chinese Garden and the Chinese Emperor's Porcelain Castle (The Nightingale)		
4.2	The Fairy Tale Square		
4.3	The Mermaid Scene		
4.4	The World of Thumbelina/Thumbkin		
4.5	The Trolls' Forest		
4.6	The little Match-Girl		
4.7	Social Aspects of the Theme Park		
5.	General Market Description		
5.1	The history and development of amusement parks		





# Hans Christian Andersen's World of Fairy Tales

## 1.1 Theme Park, background

Hans Christian Andersen is the world's most famous fairy tales writer. The primary attractions in Denmark today associated with Hans Christian Andersen are:

- The Hans Christian Andersen Museum in Odense in his childhood home
- The statue of the Little Mermaid in Copenhagen, and
- The statue of Hans Christian Andersen, town hall square in Copenhagen

It is widely agreed that an extraordinary monument over Denmark's world famous writer is missing. A theme park, built over Hans Christian Andersen's many world famous fairy tales, a Hans Christian Andersen World of Fairy Tales will be an attraction of considerable potential.

Appendix A gives a short introduction to Hans Christian Andersen and his work.

This presentation describes a vision of the Theme Park, which is supported by general analyses of market and economy conditions to ensure a superior integration with the market.

This vision form the basis for the decision regarding carrying out a feasibility study for the Theme Park, which more precisely will expose the marketing possibilities for Hans Christian Andersen's World of Fairy Tales

The feasibility study will further generate the background for the decision for the next phase of the project, which will include planning and design as described in the time schedule.

## 1.2 Concept and target

The concept of the Theme Park is to give the visitor - irrespective of age - an experience of nature, culture and entertainment inspired by and based on 17 carefully chosen fairy tales by Hans Christian Andersen.

The target is to create a tourist attraction of considerable dimensions and a potential attendance in the region of 3 million/year.





## Planning - Design and Construction

### 1.3.1 General planning of the project

The first opening of the Theme Park is planned for Hans Christian Andersen's 200 years birthday 2 April 2005.

Planning of the detailed design and the construction phase is based on project start in the middle of 2001 and opening on the 200 years birthday.

Planning of the programme will include the following main items in respect of the milestones in relation to approval of the project by the authorities:

- Feasibility study
- Planning of development - from idea to detailed design
- Planning of external communication - especially in relation to the press as well as public relations in general
- Planning of external communication with future involved project parts, especially development, planning, and design of the separate areas as well as amusements in the Theme Park
- Analyses of the infrastructure in the area
- Detailed planning of layout-, design- and construction phase
- Political approval, e.g. region planning, local planning, VVM-statement and approval by the building authorities.
- Construction phase
- Opening of Hans Christian Andersen's World of Fairy Tales

### 1.3.2 Seasons

Every year, Hans Christian Andersen's World of Fairy Tales will start the season 2 April, Hans Christian Andersen's birthday.

The major part of the Theme Park will be open until end of December - except for the period from mid-October to mid-November, thus capitalising on the autumn holidays and the Christmas season.

During the Christmas season (mid-November to New Year) the Theme Park is turned into a Christmas landscape. The transformation takes place when the park is closed (mid-October to mid-November).

The park will be closed from January to April. In this period it will be possible to build new attractions and perform necessary repairs, etc.





## Geographical Placement and Infrastructure

### 2.1 Geographical placement

The Hans Christian Andersen World of Fairy Tales is planned to be located in Scandinavia, in Denmark just outside Copenhagen but still centrally in relation to the infrastructure of Copenhagen and Denmark, see figure 1 & 2.

Geographically the Hans Christian Andersen World of Fairy Tales will be situated north-west of the town of Høje Taastrup, just outside the main area of Copenhagen, about 25 km from the city centre of Copenhagen, and only about 20 minutes by train. The site is situated between the E 21 (Holbæk motorway) and road 156 (Roskilde road), see figure 3.



Fig. 1

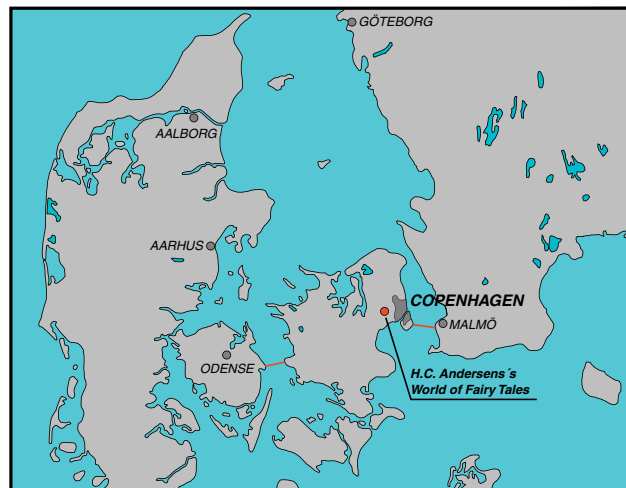


Fig. 2

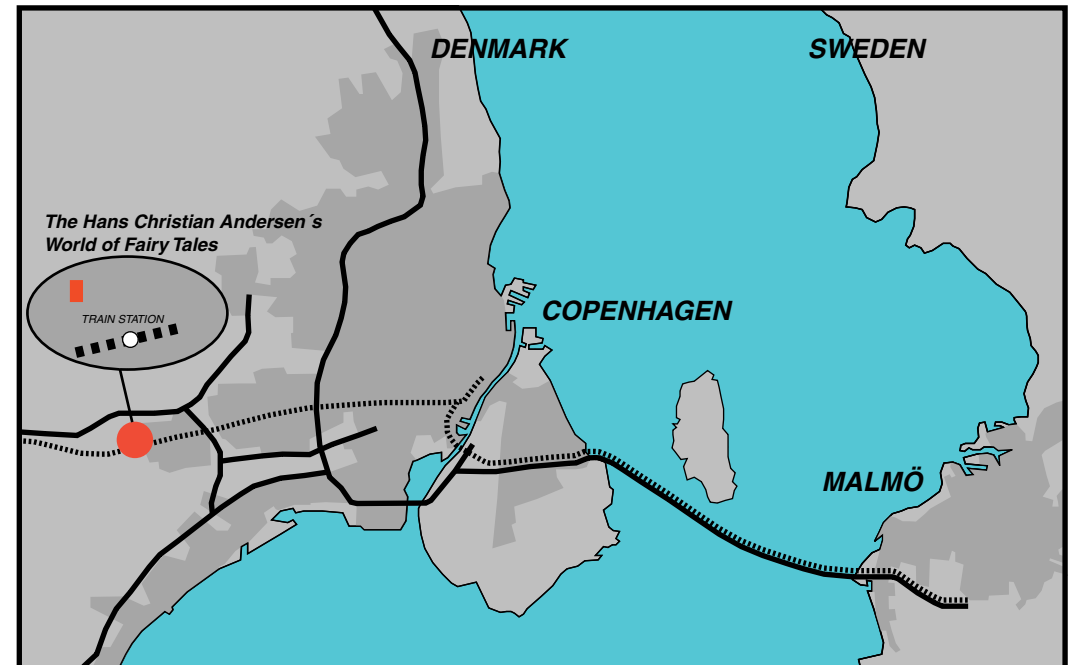
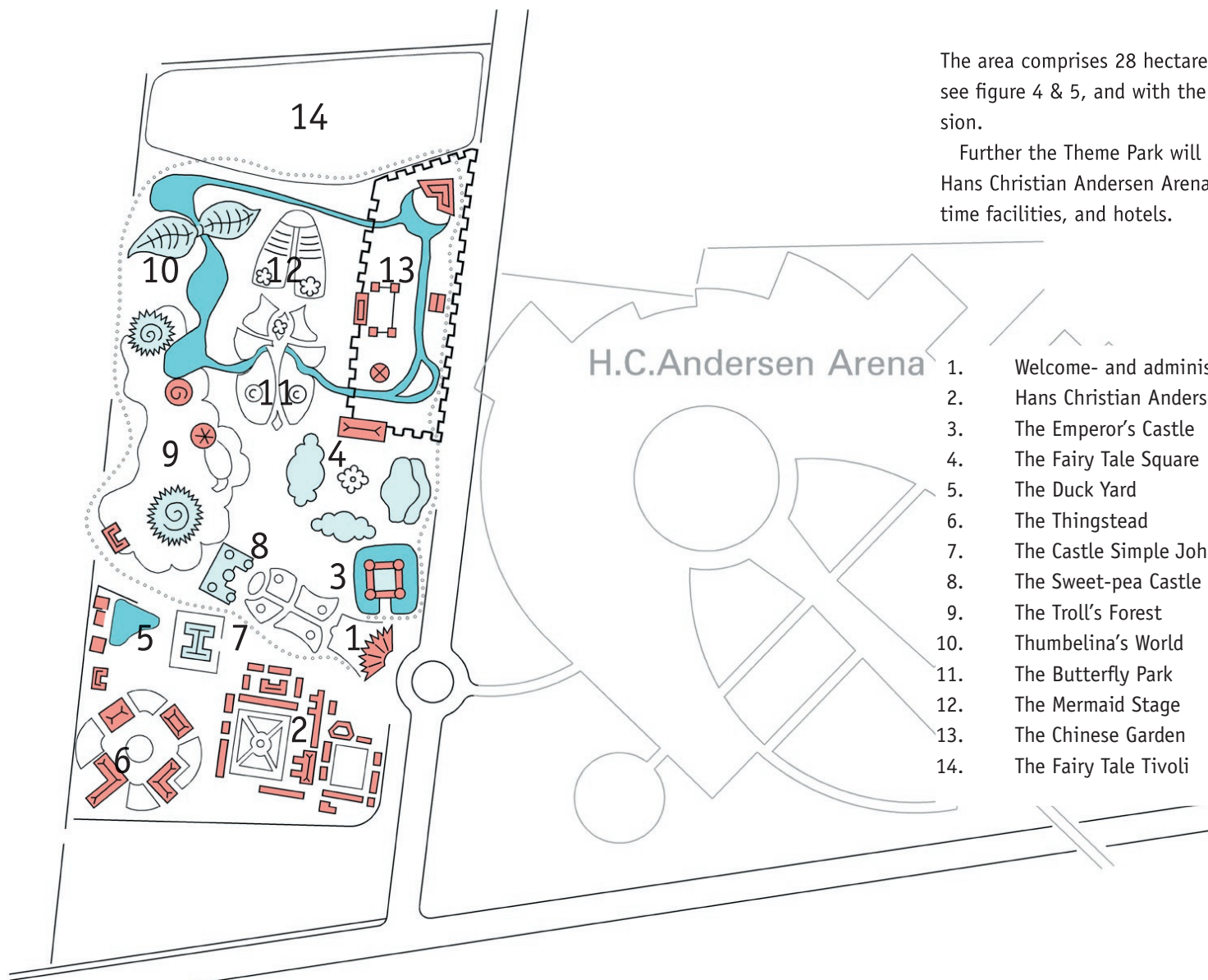


Fig. 3





The area comprises 28 hectares (approximately 70 acres), see figure 4 & 5, and with the prospect of a 50% expansion.

Further the Theme Park will be situated next to the Hans Christian Andersen Arena with retailing, leisure-time facilities, and hotels.

1. Welcome- and administration Castle
2. Hans Christian Andersen's Old Odense Town
3. The Emperor's Castle
4. The Fairy Tale Square
5. The Duck Yard
6. The Thingstead
7. The Castle Simple Johnnie
8. The Sweet-pea Castle
9. The Troll's Forest
10. Thumbelina's World
11. The Butterfly Park
12. The Mermaid Stage
13. The Chinese Garden
14. The Fairy Tale Tivoli

Fig. 4





## 2.2 Infrastructure

As mentioned above the Hans Christian Andersen World of Fairy Tales is planned to be situated in Denmark just outside Copenhagen and close to several key roads and the main airport of Denmark, Kastrup airport.

Further, there are good connections both to the local and the national rail systems as well as the remaining public transportation system, see figure 3 & 5.

For connection to the local roads and main road systems traffic analyses will be carried out and the overall infrastructure will be planned in respect to this.

The traffic analyses will be carried out when the planned Feasibility Study is finished and will be based on the estimated number of visitors.

The Feasibility Study will further form the basis for a detailed layout for the Theme Park.

At this conceptual stage the general layout is planned as indicated in figure 4.

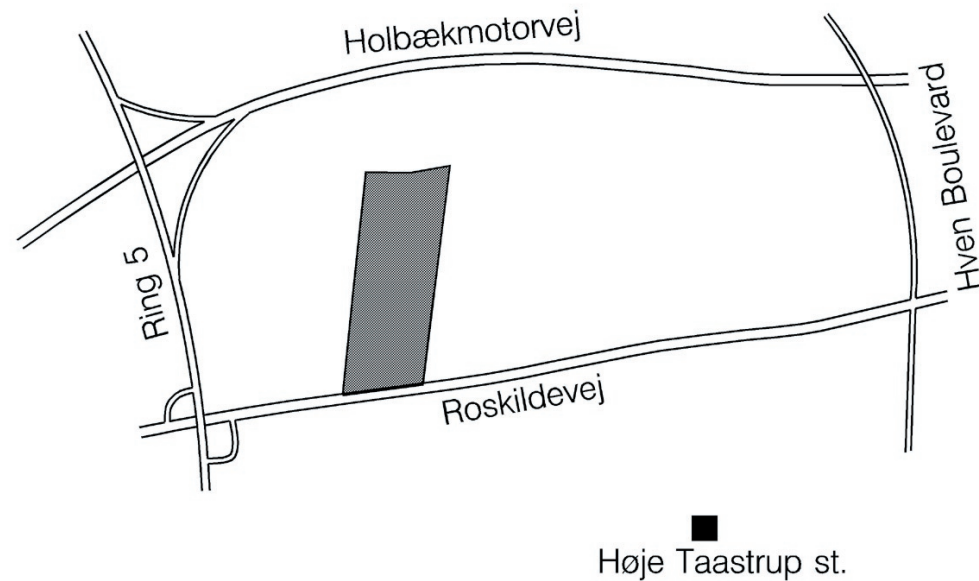


Fig. 5



## General Layout

### 3.1 Vision for Theme Park

The intention is to create adventures for every single guest, to give the guest the possibility of entering the fairy tale so to speak, experience it and feel as being part of the fairy tale itself with the tickling feeling of actually being a part of the adventure:

- visual (lights, movements, scenery, sound)
- physical (moving in the fairy tale world by participating in various activities)
- auditory sense (sounds)
- through the sense of smell

Enter the Chinese garden, experience the magnificence of it, the ringing bells in the flowers placed by the Chinese Emperor and hear the nightingale, for example.

When entering the theme buildings, the visitor should experience the fairy tale through various activities, e.g. from differently shaped carriages carrying the visitors directly through the various scenes of the fairy tale - slowly/quickly/stopping/up/down through the activity in step with the story. Visitors may thus find themselves in the pigsty in the fairy tale about the Swineherd or among the guests in the great hall of the elf king in the fairy tale about Elf Hill.

Hans Christian Andersen's World of Fairy Tales should create adventures and at the same time give space to the experiences of the senses in surroundings, which

further invites to relaxation and be the background for a good day together with the family or good friends.

The intention is both to give insight into the historical fairy tales and knowledge of how the life was in the old Odense Town, at the market place and at the thingstead 200 years, ago.

Further it will be possible to buy the fairy tales in form of books, compact discs, toys, etc.

### 3.2 The Theme Park at Christmas

Most of the Theme Park can be enjoyed in all kinds of weather as the majority of the activities in the Theme Park - apart from the tivoli - are indoors in large theme buildings. This means that visitors can enjoy these activities all the year round. From mid-November, The Old Odense Town will be converted into a Christmas town, where a number of Christmas activities will take place, e.g. story telling and the dance around the christmas tree. Only exceptions are the Fairy Tale tivoli, the Chinese Garden and the Little Mermaid scene, which will not be open in the winter season (November-December).

In addition to the Christmas Town, the Snow Queen's Winter World will be a very special winter attraction with ice rinks, skating performances, and winter games facilities.

### 3.3 Development of the internal planning

A further detailing of the park area and the local infrastructure in the Theme Park will be based on the planned



feasibility study. Especially the estimated number of participants with respect to the internal path systems in combination with internal transportation by water roads and train.

The internal planning will make sure that each visitor will get a good experience visiting the individual areas in the theme park and have easy access to all service facilities such as information, telephones, toilets, etc.

In addition the Theme Park will include kiosks, cafés, and restaurants as well as picnic areas, recreation areas and playgrounds.

In the southern area of the park focus will be on the old town of Odense (based on original maps) and the thingstead.

The central part will focus on the Troll Forest, the Fairy Tale Square, Thumbelina's World, a number of fairy tales castles, the Chinese Garden and the Butterfly Park with the Mermaid Stage - all based on selected fairy tales.

In the northern part the fairy tale tivoli is situated. The tivoli is, as well as all other events, based on the H. C. Andersen fairy tales.

It will be possible to spend the night at hotels in form of e.g. fairy tale castles, and there will be hotels for both tourists and for business people. The Theme Park will thus be designed with the possibility to hold conferences and meetings and use the latest innovations within presentation such as 3-D presentations.

For major conferences or other events it may be necessary to co-ordinate the event with the

Hans Christian Andersen Arena.

### **3.4 The concept of the Theme Park**

#### **The Theme Park in general**

The central element - the common denominator throughout the Hans Andersen's Fairy Tale Park, consists of 17 carefully chosen fairy tales.

These fairy tales are the source of inspiration for the attractions in the tivoli, the fairy tale houses on Fairy Tale Square, the Chinese Garden, the Duck Yard, the Water Lily boats and the Wishing Well in Hans Christian Andersen's old Odense town, etc.

The fairy tales have been selected from few, but significant criteria:

1. The fairy tale must be widely known
2. It must, where possible, have a happy ending (bear in mind that in several of Hans Christian Andersen's fairy







tales death could be preferable to life itself, ex. the little mermaid).

The 17 fairy tales chosen are:

- The Little Match Girl
- Simple Johnnie
- The Snow Queen
- The Wild Swans
- The Nightingale
- The Little Mermaid
- The Ugly Duckling
- Thumbkin/Thumbelina
- The Emperor's New Clothes
- The Travelling Companion
- Elf Hill
- The Tinderbox
- The Real Princess
- The Sandman
- The Steadfast Soldier
- The Swineherd
- The Shepherdess and the Chimney-Sweep.

All scenes for the fairy tales must wherever possible be in concert with the atmosphere and description of the fairy tale in question. The illustrations approved by Hans Christian Andersen himself should be used as a means to make the scenes work as a peephole/window to the world of fairy tales seen through the eyes of Hans Christian Andersen.

Where Hans Christian Andersen's descriptions end, it has been sought to keep the atmosphere and continue the descriptions of the fairy tale scenes in his spirit, allowing you to visually experience, feel and be part of the fairy tale. There may be as many as 12 scenes - the num-





ber of highlights of the fairy tale in question decides the number of scenes necessary to experience the fairy tale.

Based on the 17 fairy tales, 14 main sectors will be created in the Theme Park.

#### **The Theme Park's 14 main sectors**

All fairy tales are presented in large theme buildings - castles, grottoes, town houses, hollow trees, etc., each placed in its special sector. The 14 main sectors are:

- **Welcome Castle, Main Entrance & Welcome Square,**  
All 17 fairy tales
- **Hans Christian Andersen's Old Odense Town,**  
The Little Match Girl
- **The Emperor's Castle**  
The Emperor's New Clothes
- **The Fairy Tale Square**  
The Nightingale, The Snow Queen, The Wild Swans, and the Little Mermaid
- **The Duck-yard**  
The Ugly Duckling
- **The Village Open Court**  
The Swineherd, The Shepherdess and the Chimney-Sweep, The Sandman and The Steadfast Soldier
- **The Castle Simple Johnnie,**  
Simple Johnnie
- **The Sweet-pea Castle**  
The Real Princess

- **The Troll's Forest,**  
The Travelling Companion, Elf Hill, and The Tinderbox
- **Thumbelina's World,**  
Thumbelina
- **The Butterfly Park**  
with fairy tale playgrounds for toddlers. All animal fairy tales
- **The Mermaid Stage,**  
The Little Mermaid
- **The Chinese Garden,**  
The Nightingale
- **The Fairy Tale Tivoli,**  
All fairy tales except for The Little Match-Girl

Some of the fairy tales are placed in the same area - each in a building of its own - because these fairy tales contain matching elements to form a coherent area. For instance the fairy tales of the Troll's Forest all convey a sensation of an uncanny area with trolls, witches and elf maidens, etc.





## Brief Description of Selected Production Areas for the Fairy Tales

### 4.1 The Chinese Garden and the Chinese Emperor's Porcelain Castle (The Nightingale)

The Nightingale is displayed in the production building; the Chinese Emperor's Porcelain Castle, which is a porcelain-like building ad-joining the Chinese Wall.

#### 4.1.1 The activity

The scenes from the fairy tale can be experienced both from walking through a miniature landscape of the Chinese emperor's real castle and from dragonshaped carriages. Part of the castle is fitted up as a Chinese ghost area/cemetery where the visitor will meet Death and other scary creatures. The palace also functions as the entrance to the Fairy Tale Square.

A copy of the Chinese Wall is surrounding the traditional Chinese Garden with bridges, pavilions and gazebos situated on navigable channels, streams, and lakes. On the Chinese Wall it will be possible to take a stroll or sit enjoying the view of the park.

The Emperor's Porcelain Castle is built in the Chinese style in a shining glossy material. It adjoins the Chinese Wall by one of the great Entrance Gateways. In front of the Wall, by the other gateway is the Red Square displaying Chinese artistic performances. Far back in the Chinese Garden is a Chinese Restaurant. The Emperor's Castle ad-joins the Wall with an Entrance Gateway to the Fairy Tale Square.

### 4.2 The Fairy Tale Square

(The Nightingale, the Ice Queen, the Wild Swans, the Little Mermaid)

The Fairy Tale Square is a large, airy, tessellated square with 4 large fairy tale castles.

#### 4.2.1 The Fairy Tale Water Fountain

In the middle of the Fairy Tale Square is a large water fountain. On the edge of the water fountain stands the main characters of the fairy tales represented on Fairy Tale Square on arches towards the 4 fairy tale castles.

#### 4.2.2 Gateway to the Chinese Garden

In connection with the Chinese Emperor's Porcelain Castle, on the other side of the Chinese Wall (see above), there is a magnificent Gateway to the Chinese Garden through which the visitors can enter the Chinese Garden or - coming from the other side - the Fairy Tale Square. The Gateway is the entrance building to the fairy tale of the Nightingale. The Gateway is built in a glossy porcelain-like material with typical Chinese porcelain colours - blue, green, red, and gold.

#### 4.2.3 The Snow Queen's Ice Castle

The Ice Castle is built in a shiny material and formed as ice flakes/icicles/ice mountains. The Ice Castle contains all the settings for the fairy tale about the Snow Queen.



#### **4.2.4 The activity**

This fairy tale is experienced from a long roller coaster which at different speeds and occasional loops takes the visitor through the scenes of the fairy tale. This way the visitor is taken through small, impoverished rooms up along a river to a cottage in the wood surrounded by flowers and fruit. You are taken through the scenes, from the dreams of the flowers, a castle and a vast, barren Nordic landscape, through vast ice fields and tunnels, the Snow Queen's Ice Castle, a robbers' village and finally ends up where you started in the small impoverished rooms.

Part of the Ice Castle holds a large and exiting skating area, staging ice-skating shows similar to Holiday on Ice. In summer, the area is turned into a roller skating area. In another part of the castle there is a huge playroom with iceberg switchbacks and caves, igloos, jumping cushions, which look like snow and other activity rooms, including e.g. floor jig-saw, floor chess and jumping games on cracked ice flakes. Furthermore, the castle holds a restaurant and eating-place for the children as well as hotel accommodation. Finally, there is an outdoor winter playground with bobsleighs, toboggan runs, igloos and skating areas. In summer, the winter playground is converted into a special park area with white/silver coloured planting to suggest a snow-covered landscape. Part of the park area will be designated for roller-skating/skateboarding.

#### **4.2.5 Fata Morgana's Castle in the Sky**

The scenes for this fairy tale can be found in Fata Morgana's vast and airy castle - the Castle in the Sky. The castle is built from a soft, roundly formed white material suggesting clouds. Silver-shimmering palms and large silver-shimmering flowers of all sizes surround the castle.

#### **4.2.6 The activity**

Fata Morgana's Castle in the Sky stages the scenes from the tale of the Wild Swans. You will be securely seated in small seats on a rush carpet held by eleven swans. On the carpet you "fly" over the fairy tale's castles, farm cottages, parks, across a roaring sea, a grotto, a huge castle, an eerie cemetery, a fireplace and finally you stop at the final scene.

#### **4.2.7 The Merking's Coral Castle**

The scenes for the Little Mermaid are found inside a huge fairy tale building, the Merking's Coral Castle, which appears to be built from corals and seashells, ornamented with gaudy seaplants.

#### **4.2.8 The activity**

The visitors are seated in a seahorse/conk tub course which, at varying speeds, takes you from the bottom of the sea to the prince's ship, down again to the Sea





Witch and up again to end up in a water area with large foam bubbles where the little Mermaid is helped out of the water by angels.

#### **4.3 The Mermaid Scene**

(The Little Mermaid)

Apart from the Merking's Coral Castle, the fairy tale of the Little Mermaid also features a beautiful stage formed as an open cockleshell where the lower half of the white shell provides the stage floor and the upper part the stage roof. The stage is bordered by mermaids, mussels, corals, and various sea animals. In connection to the scene there is a somewhat larger area for other activities such as circus, juggling, and plays.

#### **4.4 The World of Thumbelina/Thumbykin**

The fairy tale world of Thumbelina is to be found in Thumbelina's house - 2 huge concrete/glass greenhouses lying end to end with a lake in the middle. Thumbelina's house contains life-like scenes from the fairy tale. Here you see the good people visit the wise woman/witch, the mouse's and the mole's underground passages, caves and parlours, a lake with large toads and the tiny girl on a water lily leaf. Furthermore, there is a large tropical garden with huge (artificial) flowers holding elves.

#### **4.4.1 The activity**

Suspension bridges take you through this glasshouse world in the underground passages of the mouse and the mole, a tropical house. Outside the house you may take the water lily boats and sail a large lake and almost through the entire Theme Park area.

#### **4.5 The Trolls' Forest**

(the travelling Companion, Elf Hill and the Tinderbox)

##### **4.5.1 The Trolls' Forest**

The Trolls' Forest is a very sinister mountain and forest area where you may encounter trolls, witches, goblins, dancing elf maidens, ghosts, snakes, spiders, etc. among the trees, in caves, across the footpaths and the like.

##### **4.5.2 The Troll's Mountain Castle**

The Troll in the fairy tale about the Travelling Companion lives in the fabulous and sinister castle, the Mountain Castle, which lies in the equally sinister Trolls' Forest. Here you also find the Forests Inn where you can eat and hear folk music, etc. The Mountain Castle is a large, sinister castle shaped from mountain peaks. The entrance is shaped like the mouth of a large troll.



#### **4.5.3 The activity**

Inside the castle “mouth” visitors mount a wide ghost-wagon drawn by black swans, which takes you to a hall where the first part of the fairy tale is shown on a three-dimensional film. The second the film stops the ghost-wagon takes you through an opening in the wall of the hall and into the sinister garden of the princess. Part of the fairy tale is experienced from an elevated railway from which the scenes are seen from above.

#### **4.5.4 Elf Hill**

Elf Hill is a green/grey/white hill surrounded by mist, boulders, elderberry bushes and elf maidens.

#### **4.5.5 The activity**

Inside Elf Hill visitors board a ghost-train which takes them through Elf Hill’s chambers and corridors. Not least the big, eerie banquet is an exiting experience. Here the visitors meet close up all sorts of scary creatures which the Elf King has invited to the banquet. Furthermore, the setting has an Elf Inn, which is a hill more or less similar to Elf Hill itself. In the Elf Inn which is connected to Elf Hill by the ghost-train, the ghost tour ends in the banquet hall of the Elf King. Elf Inn lies in a glade in the Trolls’ Forrest. Elf Inn serves various soups with “strange” things on spears to the tones of elfish music. There is also an eerie troll playground for children.

#### **4.5.6 The Hollow Oak Tree**

The tale of the Tinderbox takes place in the Hollow Oak Tree which consists of a broad green hill on which stands a very thick, artificial, old, gnarled oak tree. On the back of the hill a spiral staircase takes you to the Tinderbox Restaurant.

#### **4.5.7 The activity**

In front of the oak tree is an old witch talking to an old-fashioned soldier. Stairs lead to the opening in the oak tree and the visitors seat themselves in a chest, carried on the backs of huge dogs which then takes you inside the tree where the fairy tale is experienced at varying speeds in a tunnel course through the scenes of the fairy tale. The tour starts, for instance, in a long torch-lit cavernous corridor with 3 large doors in the cavern wall. When the carriage stops in front of a door, it springs open and you see the soldier and the huge dogs from the fairy tale.

#### **4.6 The little Match-Girl**

The little Match-Girl is situated in the old Odense town which will be reconstructed after old 1800-century maps of Odense.

Albani Square stages here the tale of the Little Match-Girl, comprising a Wishing-Well with the Angel and the Little Match-Girl and the house where the family is seated around the table and the Christmas tree.



#### **4.7 Social Aspects of the Theme Park**

As the fairy tale of the Little Match-Girl is represented in the Theme Park and as Hans Christian Andersen is often depicted surrounded by children to whom he reads stories, it is important to maintain social consideration as part of the Park's image. The income from the Wishing Well and sales from the Workhouse must - probably through Save the Children Denmark - be designated to children's relief work.





# General Market Description

## 5 Market evaluation

If we disregard the Danish Dyrehavsbakken, the organised amusement park industry throughout the world actually originated in Copenhagen's Summer Tivoli which was founded in 1843. This unique garden set the standard for the development in the next century.

Tivoli offered and still offers a variety which is unique. Cultural elements, the spectacular planting with trees, bushes, flower beds, small lakes, water fountains and the grandiose light settings combined with the attractions of every conceivable nature. It is this combination which gives the resort exactly what the customer wants.

After the foundation of Tivoli, a number of entertainment parks appeared in quick succession such as Prater in Vienna and Gröna Lund in Stockholm, and across the Atlantic in the USA, the first amusement park was built in 1870 in Cedar Point, Ohio.

As the years went by and people had more leisure time, the creation of amusement parks boomed - some more successful than others, but the turning point came with the creation of the first actual theme park conceived by a certain Walt Disney in USA. In 1955 Disney built the first Disneyland in California and this was the start of a new era for the amusement business.

Walt Disney had found much of his inspiration when he visited the Danish Tivoli but gave the attractions a higher priority and based them on one theme, namely Dis-

ney's popular cartoon characters - and the Theme Park concept was born.

In the 1960'ies there was a great development of such theme parks but many saw the light of day - only to disappear again.

In Europe, Disneyland Paris and the rapid technological development has contributed to increasing visitors' demand for more contemporary, challenging, limit testing, and exiting attractions and at the same time focus has been on the concept of quality and service, which will be two very important parameters in the future.

Also, in latter years, primarily in the 1980'ies and particularly in the USA and to some extent in Europe, there has been a development away from the pure amusement parks towards amusement parks combined with one or more forms of active participation and involvement - often with aspects of education (edutainment). An example of the latter is Legoland's traffic school.





## 5.2 Theme Park trends

The general trend in the European amusement and theme park industry is to incorporate new technology in order to activate all senses. The visitor must actively participate in the experience. There must be more and faster entertainment all the time and it is OK to push limits.

It is no longer enough to turn and swing. All five senses: taste, smell, feeling, hearing and sight, must be activated - preferably all at the same time. Swings and Merry-go-rounds belong to the old generation, and although swings and merry-go-rounds are still the basis of the attractions, it takes much more than that to satisfy the quality-conscious customers.

Attractions develop in step with technology. Higher and larger roller coasters, 3-D visual effects, speed and limit pushing attractions and good entertainment.

The theme is the foundation on which the parks are built. Disneyland is the trend-setter in Europe and is actually the leading entertainment institution in the world. The others follow as they may.

In a not too distant past, visitors spent between 3 and 5 hours in an amusement park. This covered their needs for a time. Today, you can spend several days in such a park and the challenges have increased. People no longer look only for quantity - today they want both quantity and quality and they are willing to pay for the experience and, if it is good, they gladly come back for more.

Another trend in the entertainment business is to cater to all target groups and this makes culture, enter-

tainment, and nature part and parcel of the modern theme park.

Tivoli in Copenhagen was one of the first pioneers to discover this and today almost all amusement parks throughout the world are founded on a combination of culture/entertainment/nature.

Amusement and theme parks are now deliberately placed close to one another. In this connection close does not mean that they are placed next to one another but that they are located in the same area in order to work as a magnet. The old "honeypot theory", meaning that the more tourist attractions an area has, the more tourists will visit the area until the saturation point is reached. The tourist centre will act as a magnet because there are many things to do without having to travel far between the attractions.

The effect of the "honeypot theory" is clearly seen in the Paris area. Disneyland Paris, Parc Asterix and the Jacque Costeau Centre are all available within a 2-3 hour drive. Overnight accommodation facilities are optimal and spending a holiday in this area will offer 3 unique entertainment areas.

The same happens in the USA, in Florida, only on a much larger scale with Disneyworld, Universal Studios' Movieworld, Seaworld and more near the city of Orlando - and more are coming.

In Denmark, we have magnets such as Legoland in Billund and Tivoli in the heart of Copenhagen as well as Bon Bon Land in Næstved. The honeypot theory may also



work here by building Hans Christian Andersen's World of Fairy Tales - right between the above parks. All these parks could then be reached within a 1 - 3 hours' drive depending on your choice.

Another trend is that an amusement park - apart from attractions and restaurants - must also have overnight accommodation and shopping facilities. - A city within a city.

Disney was first with this concept - also called the total concept - and it is being successfully copied by the competitors. Disney World's advanced booking systems are also used as a model by some of the major parks.

### 5.3 The Danish market for amusement parks

Also Denmark has seen several parks with varying success over the years. Some of the best known are Legoland in Billund and Bon Bon Land in Næstved. These also function as a sort of window/promotion display for the companies sponsoring them.

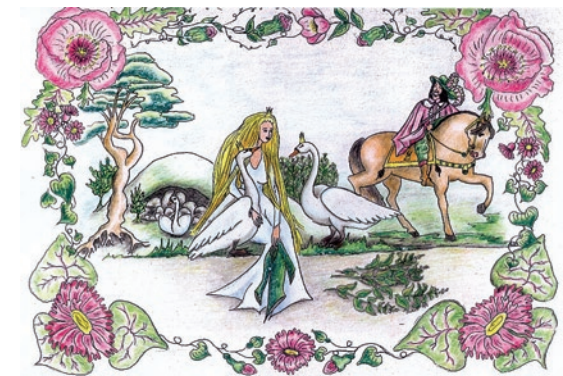
A number of Summer-lands such as Faarup Sommerland have emerged recently and are primarily placed outside densely populated areas, primarily for environmental reasons but also because the possibilities for expansion are better outside built-up areas.

The Danish Ministry for Trade and Industry and Denmark's Tourist Board have made a report entitled "Discussion Introduction on Entrance Fee based Attractions 1997", showing that there is room for one more tourist magnet.

It would be natural if this magnet would be Hans Christian Andersen's World of Fairy Tales.

Based on their most recent statement over attendance, the Association of Danish Amusement Parks has demonstrated that the increase in attendance holds true. In step with product development in the parks, more and more tourists take a favourable attitude towards including a visit to one or more amusement parks in their holiday plans.

The market for amusement parks in Denmark is expected to rise. This expectation is based on two things. Firstly, because it has been decided politically to introduce an extra week's vacation, and the Danish tourist organisations expect much from this extra week in the years to come.





The second factor is based on an investigation from the research institute NIPO in Amsterdam. It shows that the Danes are the most pleasure-loving people in Europe. We visit more attractions during our vacations than people from other European countries do and it is primarily the amusement parks and Zoos which attract us. 72% of the Danes asked answered that they had visited an attraction in the past 12 months.

This was 11% above average for the 11 countries which were covered by the research. The Dutch came in second (70%), followed by Sweden (66%) and England (65%), whereas the Norwegians came in last with 48%.

The result of new investments and more target oriented promotion is that Denmark can show some reasonable attendance when compared to e.g. Sweden which is experiencing stagnation, except for the Liseberg Park.

As an example Tivoli has annually invested between DKK 27 and 90 million over the last 3 years in innovation and renewal of its attractions, buildings, landscapes, scenography, environment and not least in IT. And in the same period, the attendance increased by 300,000 visitors.

In 1999 LEGOLAND had the best season so far with 1.43 million visitors, which is 30,000 more than the previous record year 1997. Half of LEGOLAND's visitors this year were Danes and the rest came from abroad. Just like Tivoli, LEGOLAND has extended the season and both places this has resulted in a marked increase in attendance and earnings.

Amusement Park	Visitors		
	1997	1998	1999
Tivoli A/S	3,400,000	3,100,000	3,700,000
Dyrehavsbakken	2,200,000	2,200,000	2,500,000
Legoland	1,400,000	1,380,000	1,430,000
Fårup Sommerland	392,000	339,900	384,000
Djurs Sommerland	357,000	340,000	386,539
Tivoli Friheden, Århus	276,629	248,528	251,154
Brændegårdshaven	112,000	110,000	122,000
Varde Sommerland	80,800	76,800	90,500
Jesperhus Blomsterpark	280,000	260,000	236,000
Bon Bon Land	422,000	452,000	539,000
Sommerland Sjælland	140,000	112,000	136,000

#### 5.4 Amusement/Theme Parks in Europe

The same tendency is seen in the rest of Europe. The attendance increases in spite of a rise in the number of amusement/theme parks. There is still no signs of saturation.

Amusement Park	Visitors	
	1997	1998
Disneyland Paris	12,600,000	12,500,000
Port Aventura, Spain	3,000,000	2,700,000
Liseberg Park, Sweden	2,550,000	2,600,000
Warner Bros Movieworld	2,100,000	1,800,000
Europa Park, Germany	2,700,000	2,700,000
De Efteling, Holland	3,000,000	2,700,000
Alton Towers, England	2,700,000	2,500,000
Parc Asterix, France	1,800,000	1,700,000
Futuroscope, France	2,600,000	2,600,000





In every case, we are dealing with theme parks, operated on the basis of a total concept - as opposed to regular amusement/tivoli parks. The figures for 1999 were unavailable, but the industry reckons that 1999 saw an overall increase of a couple of percent in the major amusement parks.

### 5.5 Destination Copenhagen

As the capital of Denmark and the largest city in the country with about 1 million inhabitants, Copenhagen holds an advantageous position in the future Oresound region and in addition the impending opening of the Oresound Crossing is expected to boost tourism in Copenhagen.

WOCO states that they expect 3-4 times as many one-day tourists and double the number of one bed-night tourists than at present primarily in the Greater Copenhagen Area.

Cruise tourism, from which Copenhagen benefits these years, is expected to increase markedly. In 1999 136 cruisers called at Copenhagen carrying 148,000 passengers. In 2000 the figures are expected to rise to 185 calls and approximately 170,000 passengers. Experience has shown that these passengers go ashore primarily for sightseeing in Copenhagen but there is also time for a visit to an amusement park.

As these passengers also spend a good deal of money in Copenhagen during their stay, this form of tourism is popular in Copenhagen and they would be obvious po-

tential customers for the planned Hans Christian Andersen's World of Fairy Tales.

The number of tourists on Zealand has risen over the years and in 1999 approx. 2-3% more tourists were registered on bed-nights and entrance fees. However, this increase primarily applies to the Greater Copenhagen Area.

The nature of the attractions in Copenhagen that charge entrance fees varies considerably and the attractions are visited both by the local population as well as by tourists.

Of Copenhagen's world famous entrance charging attractions, the following may be mentioned: Louisiana (The Museum for Modern Arts), The Ark (modern art museum), the Karen Blixen Museum, The New Carlsberg Glyptothek, Kronborg Castle and Tivoli. Other attractions comprise the Copenhagen Zoo, the Round Tower, the National Museum, the Experimentarium, and others.





The 10 best earning attractions in the Greater Copenhagen Area in 1998 (round figures) are:

Tivoli	3.4 million
The Copenhagen Zoo	1.2 million
Louisiana	425,000
The National Museum	409,000
The Round Tower	396,000
The Tycho Brahe Planetarium	396,000
The Experimentarium	394,000
New Carlsberg Glyptothek	373,000
The Frederiksborg Museum	242,000
The Louis Tussard Museum	212,000

(All amounts are in DKK)

Dyrehavsbakken is not included, as the above is based on entrance fees.

In the next few years, several large tourist oriented projects are initiated in the Greater Copenhagen Area. The extension of the Bella Centre has been started and this will attract large congresses to Copenhagen and make the city more attractive to business tourism.

The Danish Aquarium, situated to the north of the city, is designing the "Blue Planet" in the Orestad - this project runs into DKK 0.5 billion. Also the hotel capacity in the Copenhagen area and more and better hotels are under construction again enhancing the city's attraction for business tourists.

Although Copenhagen has several large amusement parks a Hans Christian Andersen's World of Fairy Tales will contribute towards increased growth - possibly at the expense of the western part of Zealand and Funen, as the majority of attractions are located in the Copenhagen area.

A Hans Christian Andersen's World of Fairy Tales would rub off on all parts of Copenhagen's business life, and all attractions and bed-night providers will quickly feel the effects of a Hans Christian Andersen's World of Fairy Tales.

To place 3 major adventure parks in the metropolitan area will not cause earnings to fall. On the contrary, it is expected to enhance the region (the honeypot theory) and furthermore, Bon Bon Land at Holme Olstrup is far enough away not to affect the earnings of a Hans Christian Andersen's World of Fairy Tales negatively.





## Appendix 1

### **The works of Hans Christian Andersen - the foundation of the theme park**

Hans Christian Andersen was born April 2nd 1805 in Odense, Denmark.

In his own day and age Andersen was recognised as one of the most original poets and writers and his novels, travel books, poems, fairy tales and autobiographies were read throughout the world. Since then, his works have been translated into more than 125 languages. New stage productions are still made and many of his fairy tales are successfully adapted for the screen and even for cartoons.

Today, Hans Christian Andersen is a household name throughout the world, but his fame is greatest in countries such as China, Eastern Europe, Japan and not least in the USA.

The son of poor parents, his childhood in Odense was to form the basis of his work - not least the fairy tales - for it was here Andersen heard the folktales on which his fairy tales were based. But also his years in Copenhagen, Slagelse and Elsinore showed him a world, quite unknown to his fellow writers, which he incorporated in his many works.

In the autumn of 1819, Andersen went to Copenhagen to try his luck at the theatre, hoping to become a dancer or a singer. In the next three years he scrambled through without much success at the theatre. In 1822, he submitted two plays to the Royal Theatre. One of these plays made theatre manager Jonas Collin take an active

hand in Andersen's life and he saw to it that his talent was developed under regular tuition. The education and training he received gave the poet the conflicts which would influence him and his psyche for the rest of his life and which also fuelled his urge to write.

Among his extensive work, his fairy tales and many stories stand out - not only as the by far most original creation, but also as a creation in which his entire rich and problem filled experience found its strongest expression.

Actually, Andersen's fairy tales were from the beginning mostly the tales of real life - a mix where fantasy and cruel poetry are at play and transforms animals, flowers and dead things into creatures that speak and act on the small stage, which is at the same time the great stage of real life and the universe.

In 1840, the fairy tales were already a great success in Germany and Sweden and from the mid-1840's also in the English speaking part of the world. But in fact, this world famous and most original creation of Hans Christian Andersen's is fundamentally untranslatable.

Andersen was himself well aware that the essence of his fairy tales and stories was inseparable from the language and style. Humour, irony, satire, puns, all the undertones in his fairy tale language, the concise expression in accurate idiomatic sentences is the unmistakable and original characteristics of his style which nevertheless covers many registers.



Some of his poems were set to music by Robert Schuman and Edvard Grieg, his lyrics, however, remain a Danish matter.

The central nerve in Andersen's writings and creative urge is dramatic poetry although it is secondary in today's interpretation of his work. It is his flair for staging a scene, which is behind his dramatic and clear style in the fairy tales. He also wrote vaudevilles, dramas, comedies, librettos and singspiels for the Royal Theatre.

As a novelist, Andersen, broke new ground on the Danish literary scene because he ostensibly was the first to write contemporary novels and he was one of few who in the 1830'es took the novel as a literary genre seriously.

His international fame was founded in the 1830'es when 3 novels were published. These novels were translated into several languages and his lyric prose sketches "Picture book without pictures" was a huge success in Germany. This book was instrumental in spreading the name of Hans Christian Andersen because the short pieces of the book were perfectly suited for publishing in numerous family and other popular magazines.

Hans Christian Andersen was well travelled. He was deeply fascinated by the technical and scientific advances of the time. He had an almost journalistic urge to describe the world around him - always travelling Europe - and became an excellent travel book writer.

Hans Christian Andersen wrote all of 3 autobiographies. The first manuscript, "The Life Book" was written as early as 1832 but was not discovered until 1926. This

is the most lively and interesting of his autobiographies - the young progressive author's attempt to draw deep, colourful and vivacious pictures of the experience and background that made him a great author.

The first official autobiography, and the most well known abroad, was written in 1846. It was published in 1847. Eight years later the extended Danish version came - the third and final autobiography "The fairy tale of my life". It was launched as a foreword to the Danish version of "Complete Works".

From his early years as a writer, both Andersen and his contemporaries had a fairly good notion that his rich life was just as good a story as the ones he "invented". The fairy tales which seems quite naive in their form, have subtle overtones. They may be poetic and genuinely touching, but are often witty and stinging ironic psychological studies.

Hans Christian Andersen died single and childless in 1875 but left an abundance of memories. Children throughout the world know one or more of these fairy tales.

Source: Lademanns Multimedia Encyclopaedia and The Encyclopaedia Danica, Volume 1.

