2021/22 ENG

Enlarged Partial Agreement on Cultural Routes
of the Council of Europe
Certification cycle 2021-2022

Candidate route:
EUROPEAN FAIRY TALE ROUTE
Independent expert report

Cultural route
of the Council of Europe
Itinéraire culturel
du Conseil de l'Europe

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Cultural Routes of the Council of Europe
Certification Cycle 2021-2022

Independent Expert report

European Fairy Tale Route

prof. Lorenzo Cantoni
USI – Università della Svizzera italiana
lorenzo.cantoni@usi.ch
+41 78 9226896

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1. Executive Summary

The proposed route appears to be a very powerful way of embodying European heritage and values, able to present at the same time rich differences and striking cultural similarities. It provides, furthermore, a unique opportunity to involve different generations: children and adults, becoming a cross generational platform to learn and enjoy. In a word: to grow. Educating new generations in the values of the European Council is in fact a major added value of the proposed cultural route.

It gathers together ten members from eight countries, well representing different stakeholders and approaches to the topic. However, its federating theme can support many further additions, up to including members from all European countries. The theme itself is also particularly suitable to promote research, sustainable tourism (cultural and family tourism in particular), as well as to inspire creative industry activities (e.g.: movies, documentaries, graphical arts, poetry, etc.).

Its development has been and is still led by the Fondazione Nazionale Carlo Collodi (Italy), a major international player in the field – Pinocchio is among the most translated books worldwide – whose experience and structure are able to support the association and its route in their first steps.

For the above reasons, its approval is recommended.

At the same time, the following recommendations are provided, in order to further ensure the development of the route.

Structure and management: it is recommended to scale it up, so to reach soon a situation in which members do represent more countries and tales, at the same time being fully involved in terms of management and contribution to its funding.

Research: further research is needed, leveraging more on collaboration among members, ideally benefiting also from public funding (e.g.: European projects) or private donors.

Activities and tourism offers: so far, members have acted mainly as individual bodies, collaborative offers should be designed, developed and promoted, so that visitors to one partner do know more about the others, and are invited to visit them.

Communication: especially when it comes to digital media, a leapfrog improvement is needed to provide an effective and professional communication, able to attract, inspire, educate and entertain the intended publics.

Expert summary conclusions		
	Yes	**No**
The theme complies with the eligibility criteria for themes listed in Resolution CM/Res(2013)67, **I. List of eligibility criteria for themes.**	**YES**	
The Cultural Route complies with the criteria for actions listed in Resolution CM/Res(2013)67, **II. List of priority fields of action.**	**YES**	
The Cultural Route complies with the criteria for networks listed in Resolution CM/Res (2013)67, **III. List of criteria for networks.**	**YES**	

2. Introduction

The *European Fairy Tale Route* – proposed by the European Fairy Tale Route Association – leverages on the tradition of all (European) countries to have one or more children tales being extensively used within a country. Fairy Tales are, in fact, an important part of a child's growth as a human being, helping to open-up to the world and to build up one's own ethical approach to life, oneself, the others…

The proposed Route is aimed at all children, their families and the public at large, promoting common values shared by tales, many of which date back centuries if not millennia ago, and have been translated into many languages, hence creating a cultural network among and between countries.

The ten current partners include museums, Cultural institutions / NGOs, Tourism stakeholders, creative industry players; they are spread over seven countries: Croatia, Cyprus, Germany, Greece, Lithuania, Italy, Switzerland. Also Ireland is involved, when it comes to the network members.

The creation process has been led by the Carlo Collodi National Foundation – a major player at the Italian and international level, with an extensive experience in promoting Pinocchio's character at the global level. In fact, *Le avventure di Pinocchio* is one of the most translated books in history, contributing to create a common ground, both in terms of phantasy world as well as in terms of referenced ethical themes, e.g.: listening to parents and wise adults, being responsible, studying, helping others, not telling lies…

The headquarter is based at the Carlo Collodi National Foundation (in Collodi, Italy), while Roberto Vezzani is the contact person.

The very nature of the proposed Cultural Route makes it suitable to integrate many other members, potentially encompassing all countries of the Council of Europe. As of now, fourteen further organizations are in the process of entering the network and/or potentially interested in a future participation, while many more have been contacted and are considering it.

3. Main Body Evaluation

Hereafter, the proposal will be examined along the main chapters and criteria established in Resolution CM/Res (2013)67.

3.1 Cultural Route Theme

In the following lines, the theme itself of the route, its historical and cultural context, as well as the Council of Europe' values represented by the theme will be presented, discussed and evaluated.

3.1.1 Definition of the theme of the route

According to the application document, "The European Fairy Tale Route (EFTR) thematic priority are literature and children education related to the Fairy tale tradition development in Europe from the ancient origin till nowadays. Therefore the EFTR shall contribute to the promotion of European identity and citizenship through knowledge and awareness of Europe's common heritage. The European Cultural Route also intends to act a prominent role in developing an inclusive approach to education and for the development of linguistic and intercultural competences, underlining the importance of cultural routes as tangible illustration, creating concrete trans-border cultural and tourism itineraries, of the pluralism and diversity of European culture based on shared values, and as means for intercultural dialogue and mutual understanding" (p. 23).

A story reported in the Chronicle by Salimbene da Parma (1221-1288) about the emperor Federico II (1194-1250) portrays the relevance of inter-generational communication, which takes oftentimes the form of storytelling and of (fairy) tales. "The emperor wanted to know which was the first original language of humanity, so ordered that a group of newborn babies be raised without speaking to them, not even smiling or singing songs. But he was working in vain, notes Salimbene, because no one was able to survive under those conditions" (Cantoni, 2006, p. 64)[1].

The role of storytelling and of (fairy) tales within the development of one's own identity and approach to the world cannot be overestimated. While this appears to be a universal characteristic of human communities, the forms of such stories is closely linked with individual cultures, even if some elements / stories appear across several cultures and traditions, constituting kinds of cultural archetypes (Walker & Lunz, 1976).

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[1] Hereafter the Latin original: "Secunda eius superstitio fuit quia voluit experiri cuiusmodi linguam et loquelam haberent pueri, cum adolevissent, si cum nemine loquerentur. Et ideo precepit baiulis et nutricibus ut lac infantibus darent, ut mammas sugerent, et balnearent et mundificarent eos, sed nullo modo blandirentur eis nec loquerentur. Volebat enim cognoscere utrum Hebream linguam haberent, que prima fuerat, an Grecam vel Latinam vel Arabicam aut certe linguam parentum suorum ex quibus nati fuissent. Sed laborabat incassum, quia pueri sive infantes moriebant omnes. Non enim vivere possent sine applausu et gestu et letitia faciei et blanditiis baiularum et nutricum suarum", Salimbene de Adam da Parma, *Cronica*, par. 1664, MUP Editore, Parma 2007, p. 980.

3.1.2 Historical and cultural context

Creating a cultural route devoted to European Fairy Tales could provide a major opportunity for all involved stakeholders to get a better knowledge of others' cultural elements, while at the same time retracing common and overarching themes, hence promoting intercultural understanding and respect.

In the European aging society, such a route could also promote better and deeper inter-generational exchanges, helping to understand themes and values that last under the fast acceleration of technological innovations, living conditions and practices.

Fairy tales are, furthermore, particularly able to nourish both traditional and innovative communication strategies and practices, providing a common ground where oral communication, books, comics, theatre, movies, musicals, and new media can converge for the benefit of everyone, including all generations and different (dis)abilities.

Inter-cultural communication with migrants and their socio-cultural integration – among the main current challenges in Europe – might benefit from fairy tales and their deep common traits. Fairy tales could promote mutual interest and respect, and act as cultural bridges.

In a context in which superficial messages or a void "politically correct" language and culture risk to detach persons from their own cultures and experiences, fairy tales can help regaining a fresh and vivid contact with reality and past generations, at the same time cultivating our critical thinking and ethical values.

3.1.3 Council of Europe values represented by the theme

Council of Europe values are very well represented by the theme of Fairy Tales.

The proposal makes explicit reference to the European Cultural Convention of Paris (1954) and stresses that this Route wants to "to develop mutual understanding among the peoples of Europe and to encourage reciprocal appreciation of their cultural diversity. Furthermore thanks to different European fairy tale Characters, the Route safeguard[s] the existence of European languages and local traditions, promoting to people of all generations the spiritual and cultural values of the CoE" (p. 25). Further reference is made to the European Human Rights Convention, the European Social Charter, the White Paper on intercultural dialogue and other main cultural conventions.

A particular reference is made to the *Council of Europe Framework Convention on the Value of Cultural Heritage for Society*, better known as the *Faro Convention* (2005). The proposal convincingly argues that: "fairy tales are an integrated part of our European cultural heritage as indicated in Art 2. of the Faro Convention: 'cultural heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time'" (p. 25). A similar reference could be done to the concept of Intangible Cultural Heritage as defined by UNESCO in its 2003 Convention.

Considering the *Council of Europe Charter on education for democratic citizenship and human rights*, the proposed route could definitely contribute when it comes to the field of non-formal education: "Through the fairy tales characters it is possible to transfer to children (and adults) knowledge, skills and understanding to defend the democratic rights and responsibilities in society and developing [sic] attitudes and behaviour. As it is suggested by the CoE Charter, member states of the CoE should recognise non-governmental organisations and youth organisations in education as a valued part of the educational system, provide them where possible with the support they need and make full use of the expertise they can contribute to all forms of education" (p. 26).

3.2 Fields of Action

In this paragraph, the following dimensions will be addressed and evaluated: (i) co-operation in research and development; (ii) enhancement of the memory, history and European heritage; (iii) cultural and educational exchanges for young Europeans; (iv) contemporary cultural and artistic practice; (v) cultural tourism and sustainable cultural development.

3.2.1 Co-operation in research and development

As requested, the proposed route has established a dedicated Scientific Committee of the network. It includes eight researchers, to whom one should add the President, professor Marina D'Amato, a highly recognized scholar in the field, who has been searching on the topic for several years.

The proposed framework and research agenda are well designed and of interest. I would here just mention the focus on children education: "From the point of view of the pedagogical and formative path (Research Group n. 3), the novel and the fairy tale take on a role that can be central in the formation of the individual character and personality and for his growth and living in society as an adult. The notion of identity occupies a fundamental position in the life of every human being and forms a basis on which it rests until its death. Every human being has his own identity and thanks to it he recognizes himself in a specific group. Identity is therefore perceived as an essence that the individual acquires individually and gradually from the set of behaviours and his feelings. The research group is studying how fairy tales may give their support to the development of the personal identity of each individual transmitting good principles and values" (p. 27).

While the Scientific Committee already covers many relevant areas, it is recommended to integrate it with further colleagues from additional countries (currently, Cyprus, Germany and Italy are represented, plus the United Kingdom). The universities and research centres involved in scientific works on the Route are headquartered in Italy – the vast majority of them: six –, Canada, France, and Morocco (one each).

The presented list of scientific publications directly linked to the network counts three scientific publications (par. 6.1.a) and a book (par. 6.1.c). In fact, the role of the network and of the collaboration among its members is not fully clear. The first edited conference proceedings, for instance, have been co-edited by Marina D'Amato (President) and Lorenzo Franchini. L. Franchini is not part of the scientific committee. Furthermore, the Conference itself has taken place at the Università Europea di Roma, which is not mentioned among the universities and research centres involved in scientific works on the route.

It is definitely recommended that more collaborative research and publication works are done, leveraging on the current scientific network and expanding it. I would also recommend that publications are released as open content (e.g.: under Creative Commons licences) as much as possible. On this note, due to the very theme of the proposed cultural route, an initiative aimed at collecting and making available European fairy tales in different languages as open content, so that they can be used and reused extensively, would be of particular interest.

3.2.2 Enhancement of the memory, history and European heritage

The proposed cultural route could definitely help enhancing the memory, history and European heritage: "Among the many signs of European cultural and anthropological identity, the fairy tale certainly constitutes one of the most vital documents" (p. 27).

Many tales have become also classical literary texts, bridging the gap between popular and high culture, and offering endless opportunities to explore and better understand cultural roots and common traits. In fact, they cover all the way from material culture and everyday life up to religion.

The route "is inextricably linked to places of great historical and symbolic significance all around Europe. Place of birth of authors, or cultural heritage as ancient villages, castles, villas or simply landscapes which has been represented in fairy tales are today part of our European heritage and constitute an emotional tourism attraction related to our reading, from the imaginary to the real" (p. 28).

The provided examples document how far the route can enlarge its boundaries and horizons, to include all European countries.

3.2.3 Cultural and educational exchanges for young Europeans

The very topic of the proposed route as well as the types of its partners are clearly aimed at caring for new generations. Fairy tales are a great opportunity for children (and adults) to learn about themselves, their and others' cultures, to understand national heritages and the European one. According to the proposal: "The objective of teaching future generations the meaning of heritage, favouring its full and democratic access to citizenship, as well as the importance of fairy tales tradition for contemporary life and the value of intercultural dialogue, is shared by all partners of the network. The contact of the youth of various nations, working also on different social background, is at the base of the European 'new cohabitation'. As for 'Erasmus', the aim of the Fairy Tale Route is to bring together young people who can build the new European Citizenship. Specific educational projects and products and exchange of students between the partners are under study" (p. 28).

As a way of example, the application document adds: "Giving rise to co-operation activities which involve educational institutions at various levels, some interesting and concrete actions dedicated to young people were organised by the Fairy Tale Museum in Nicosia, Cyprus. In 2019 the Fairy Tale Museum produced two interesting initiatives: 'Fairy tales over the phone?' with a narration of farytales [sic] over the phone to children in Cyprus and abroad. A

second initiative devoted to young generation was the initiative 'Creatures Dragons and other beings', engaging stude[n]ts in creating short videos about folklore narrations of their culture. Primary schools children from Cyprus, England and Luxembourg were involved, willing to participate in a film festival at the University of Goldsmiths" (p. 28).

While future projects are not yet defined, and could not be, under the great uncertainty due to Covid19 pandemic, they are very promising and for sure in line with CoE's mission.

3.2.4   Contemporary cultural and artistic practice

While *creative industry* is mentioned only once by the proposal (p. 53), the European Fairy Tale Route is likely to promote several activities / products within it.

Fairy tales have been constantly at the centre of movie and film production, inspiring new interpretations and localizations of them. A recent example being the movie Cinderella produced by Sony and distributed – under Covid19 times – by Amazon Prime videos. Pinocchio, the Puss in Boots and many others are clear examples of how traditional fairy tales still inspire popular culture, and are able to become blockbusters.

Book illustrations, design, fashion, as well as other multimedia representations – including virtual and augmented reality – of tales can be particularly promoted by the proposed cultural route, offering to the European cultural scenario fresh ideas, still rooted in its tradition and heritage.

A further opportunity for this cultural route is to promote initiatives aimed at disabled persons: tales can be represented through texts, images, voices, sounds… no one should be excluded from accessing them.

3.2.5   Cultural tourism and sustainable cultural development

Cultural tourism and touristic products/services combining family and children tourism with the cultural one are likely to be supported by the proposed route. According to its proposal: "Cultural tourism for children with adults on the tracks of children's narratives is part of the mission of the EFTR and all partners of the network. The attractiveness of certain locations and tourist destinations linked to European fairy tales are often connected with the direct experience and life of the most important European fairy tale authors. This reinforces the attractiveness and the magic of these location[s] that are often peripheral and less famous territorial areas but are certainly tourist destinations of excellence" (p. 29).

As suggested, following this route's attractions, travellers might explore unbeaten paths, and be attracted by destinations that are not among the most visited ones, hence contributing to a better distribution of travellers and to a more sustainable tourism development, which is able to include also rural destinations.

While Parco di Pinocchio has already an extensive experience in this, encompassing both family and cultural tourism, as well as school/study trips, also other members of the association have some experience in this: "The Leprechaum museum also developed Storytelling Tours, entering the world of Leprechauns, Faeries and other world creatures.

Discovering the fascinating history of an Irish tradition thousands of years old, that continues to influence mythology the world over. Another attraction[…] is "Dark land" at the Leprechaum museum, to explore the dark side of Irish story-telling. In Croazia, within the programme of the Rijeka European Capital of Culture 2020, the Association Professor Balthazar organised the exhibition *51000 Balthazargrad* with numerous installations at the exhibition with the scope, beyond the exposition, to facilitate interaction of visitors. The European society for Fairy Tales in Germany (Europaische Marchengesellschaft) has developed specific touristic tools and products for small groups of people (10-15) as 'Marchen und Wandern' (Fairy Tales and walking), a week where walking tours are combined with fairy tales. […] The Lithuanian Section of International Board on Books for young People (IBBY) organised some study and visiting tour to discover literature, one titled 'British Arcipelago: old literary England and the cultural landscape of Wales' and a second titled 'The Alpine and Danube countries – just Austria' with the participation of around 60 people each and travelling in many European countries" (p. 30).

So far, the members have taken tourism-related initiatives mostly individually. It is recommended that they leverage on the positive network externalities afforded by the route itself: presenting other members in every member's place, offering cumulative tickets, exploring subscription models that offer benefits to visitors to every member of the network… In a word, there are many opportunities in being a network of attractions and destinations, opportunities to be further explored and afforded.

3.3 Cultural Route Network

In the following lines, the network itself is presented and discussed, in particular, (i) its institutional and legal structure; (ii) its current composition by country and type of member; and (iii) its strategy for extension.

3.3.1 *Overview of institutional/legal structure of the network*

The *Associazione Via Europea della Fiaba – European Fairy Tale Route Association* has been formally registered in April 27, 2021. It is headquartered in Collodi (Italy), hosted by the Fondazione Collodi.

Despite its very recent establishment, a few months before this Route's application, the idea of launching an European Fairy Tale Route dates back several years earlier, as clearly detailed in the application document: "In 2014 the Collodi Foundation presented in Bruxelles – under the patronage of the European Commission's Directorate-General for Interpretation (SCIC) and with the collaboration of TAO-AFI Association of Independent Officials – the exhibition and the conference *A Dream for Europe*, by promoting for the first time the concept of the European Fairy Tale Route. In 2016, a delegation of the Collodi Foundation visit[ed] the European Institute of Cultural Routes (EICR) in Luxembourg to discuss about the process to have the European Fairy Tale Route recognized as a Cultural Route of the Council of Europe; finally, the Collodi Foundation has presented again the concept of the European Fairy Tale Route at the 6° Cultural Routes Annual Advisory Forum in Vilnius, Lithuania (26-27 October 2016) […] and at the 7° Cultural Routes Annual Advisory Forum in Lucca, Italy (27-29 September 2017). During the Advisory Forum in Lucca, a visit to the Pinocchio cultural park was included in the official programme under request of the Tuscany

Region and the national and CRs delegations of the Forum were hosted by the Carlo Collodi National Foundation in the historical garden of Villa Garzoni in Collodi, today part of the European Route of Historic Gardens" (p. 24).

The association is a no profit one, and its statute is fully in line with the requests by the CoE. In particular, it has a democratic governance, and has convened regular meetings. Its statute, as provided in the application dossier, was printed using the letterhead of the Fondazione Nazionale Carlo Collodi, a fact that caught the attention of the reviewer. As clarified during the visit and further confirmed in a letter by its President (dated November 27, 2021), that was due to "an unintentional and material mistake", which "has already been appropriately removed" (see the letter in annex).

In the annexes to the application, two meetings before the legal establishment are documented (through their minutes) and two meetings after it (all of them run online). Most of its management, as of now, is directly linked to the Fondazione Nazionale Carlo Collodi (only the vice-president isn't), stressing the major role of such foundation in establishing the Association and in designing the route itself.

This major role has been extensively discussed during the site visit, and it has been clarified that there is no intention at all to perpetuate it: such role has been conducive to develop all needed activities leading to the application, especially under Covid19 pandemic, where all meetings had to take place online; in the future there is a clear interest and willingness to ensure that all members are fully involved and take leadership positions. This has been further stressed in the above-cited letter.

3.3.2 Current composition of the network by country and type of member

In the following table, the list of members of the European Fairy Tale Route Association is available.

Denomination	Type	Address	City	Region	Country	Website
Association Professor Balthazar (Udruga Profesor Baltazar)	Cultural Institution / NGO	Bolnička cesta 54	Zagreb	Grad Zagreb	Croatia	www.profesor-baltazar.hr
Fairytale Museum (Μουσείο Παραμυθιού)	Museum	32-34 Granikou Street	Nicosia	Nicosia	Cyprus	www.fairytalemuseum.org.cy
European Society for Fairy Tales (Europäische Märchengesellscha ft e.V.)	Cultural Institution / NGO	Bentlager Weg 130	48432 Rheine	North Rhine-Westphalia	Germany	www.maerchen-emg.de
Struwwelpeter Museum	Museum	Hinter dem Lämmchen 2-4	60311 Frankfurt am Main	Hesse	Germany	https://struwwelpeter-museum.de

Dream Workers	Creative Team	Babi Anninou 17	54646 Thessaloniki	Central Macedonia	Greece	https://dream-workers.gr/
National Leprechaun Museum	Museum, Tourism stakeholder	Street Upper Dublin 1	Dublin	Leinster	Ireland	www.nlm.ie
National Carlo Collodi Foundation (Fondazione Nazionale Carlo Collodi)	Cultural Institution / NGO	Via B. Pasquinelli 6	Collodi	Tuscany	Italy	www.fondazionecollodi.it
The Lithuanian Section of International Board on Books for Young People (IBBY) (Tarptautinės vaikų ir jaunimo literatūros asociacijos (IBBY) Lietuvos skyrius)	Cultural Institution / NGO	Gedimino ave.51	Vilnius	Vilnius county	Lithuania	http://www.ibbylietuva.lt/
Museum of Verzasca Valley (Museo di Val Verzasca)	Cultural institution NGO) / Tourism	Er Piazza 4	6637 Sonogno	Ticino, Verzasca	Switzerland	https://www.museovalverzasca.ch/
The Swiss Fairy Tale Society (Die Schweizerische Märchengesellschaft SMG)	Cultural Institution / NGO	Conchi Vega Oerlikoners trasse 54a	8057 Zürich	Zurich	Switzerland	http://www.maerchengesellschaft.ch

Altogether, there are ten members: three museums, cultural institutions / NGOs, tourism attractions, and a creative team. They cover seven countries: Croatia, Cyprus, Germany, Greece, Lithuania, Italy, Switzerland, plus Ireland.

Collectively, the members represent different facets of the wide world of fairy tales, hence ensuring a comprehensive approach to the topic, and a great richness in terms of experiences and practices.

However, the composition of the network presents also some limitations. In particular, when it comes to geographical distribution and representation of major tales, one could notice the absence of France (and the related Charles Perrault tradition), of Denmark (Andersen), and of the Grimm Brothers (Germany is however represented by two partners). Pinocchio, the most translated fairy tale is present, and represented by the Collodi Foundation, which appears by far the biggest and most established partner – the only one to have economically invested in the association so far (in 2021, the membership fee has been just a symbolic one euro).

It is strongly recommended to operate to attract further members, so to enlarge the geographical representation as well as that of popular European tales. Moreover, so far, most of the reported activities have been done individually by the association partners: more

bilateral or multilateral initiatives are to be organized in order to fully leverage on the opportunities offered by the association and by the cultural route.

3.3.3   Strategy for the network extension in the three years to come

According to the application form, the network envisages to include fifteen more members. Among them four more national sections of IBBY – The International Board on Books for Young People (headquartered in Basel, Switzerland), which might be directly involved.

During the site visit, it has emerged that many more institutions have been contacted, and that some of them communicated that they would start a process to decide whether to enter the association only after the Cultural Route has been established. In annex, please find the list of those that have been invited (as sent after the site visit), which is much longer and wider than the ones listed in the application.

While Covid19 pandemic has been a major obstacle to travels and in-person meetings, it might become an opportunity to further extend the network, and to plan collaborative activities online and – as soon as possible – offline. The envisaged projects and activities include submitting a proposal to an European call: this is highly recommended. Working in a common project would strengthen the links among the members and help them feel as a single body / actor. It is also recommended to explore further funding opportunities, both from national / regional public bodies, as well as from private donors. All funded activities should involve more than one partner, hence contributing to the establishment of the route.

3.4   Communication tools

Hereafter the communication tools set up by the network are presented and discussed.

3.4.1   Current state of communication tools developed by the network (graphic charter, communication materials, logo, communication channels, signposting, maps, etc.)

The network has prepared a logo, a description, a flyer and two videos, one of them has been presented at the 10th Cultural Routes Annual Advisory Forum and available on its website[2], while the other – a larger version of the first one – has been made available to the reviewer[3]. All such materials appear to be of good / high quality, and fully in line with the mission of the proposed route.

A signpost is very visible at the headquarters, as in the picture above, taken by the reviewer.

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[2] https://www.coe.int/en/web/cultural-routes/2021-kutaisi-forum
[3] https://www.dropbox.com/s/kkqhkmiw6w6aagw/Via%20della%20Fiaba.mp4?dl=0

The flyer is available in English and Italian. Hereafter a scan of it, in four A4 parts.

A dedicated reflection needs to be done on the digital communication, which is particularly important also due to the intended target publics of the proposed route.

As of now, a dedicated domain name has been registered – https://www.europeanfairytaleroute.eu – which hosts the website, and *ad hoc* Facebook and Instagram accounts have been registered.

The website is very limited in terms of contents and layout, and requires for sure a full redesign. First of all, it should be fully accessible from mobile phones, which are becoming the most used way to access online contents. Contents should be added to encompass all dimensions covered by the route. The redesign should also take into account search engine optimization issues (as of now, it consists mainly of texts represented through screenshots/images).

The map provided on the website (hereafter represented) should be further developed and made interactive: it should become a major tool to visualize Europe and its traditional fairy tales. Additionally, more languages should be offered: considering the main public of it – who are children – one cannot expect an extensive knowledge of languages beyond their native ones. Few links from member bodies have been found. In particular, only Fondazione

Nazionale Carlo Collodi has a clear link to it, while another mention has been found on the Facebook page of Dream Workers[4].

The social media accounts of the association are just in their initial steps: Instagram[5] has just two posts and two followers (one being the reviewer); Facebook[6] is in a similar situation.

It is recommended that the website becomes the hub of the association and of the cultural route, linking all partners, presenting a map of European fairy tales, and offering substantial contents both in terms of national traditions and texts, as well as in terms of events, activities, and research.

Social media should be clearly connected to/from the website, should accompany the life of the route and attract more interested stakeholders and users. In order to play such an important role, a clear social media strategy has to be designed and executed, defining ad-

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[4] https://www.facebook.com/dreamworkers.gr/posts/4257079641035654
[5] https://www.instagram.com/european_fairytale/
[6] https://www.facebook.com/europeanfairytaleroute

hoc hashtags and ensuring a consistent and constant feed of contents from all partners. A route focused on fairy tales has to be excellent in storytelling and in engaging its audiences trough rich multimedia contents.

Major online promotional activities are to be done in order to reach the intended audiences all around Europe, and to ensure that the new cultural route is known and young generations start dreaming of it as an attractive destination / cluster of destinations.

4. Conclusions and recommendations

The European Fairy Tale Route – in its own words – focuses "on our common tangible and intangible heritage based on Fairy tales books and their recognised authors but also the research of vernacular stories and oral traditions from the past. In a journey suspended between space and time, the visitor can find the characters of his favourite fairy tales in enchanted places but also deepen the literary culture of fairy tales or enjoy the experience of an amusement park in the tourist destinations of European fairy tales connected by the itinerary" (p. 53). It is "a Cultural Route on which children and adults can be accompanied from their specific culture to a wide European personal perspective and identity. Fairy tales are a significant segment of European Culture as they are stories shared between European people from the past till modern times, very often with a common background, stories that have now entered the collective imagination and local culture of European populations" (p. 53).

It appears to be a very powerful way of embodying European heritage and values, able to present at the same time rich differences and striking cultural similarities. It provides, furthermore, a unique opportunity to involve different generations: children and adults, offering a cross generational platform to learn and enjoy. In a word: to grow. Educating new generation in the values of the European Council is in fact a major added value of the proposed cultural route.

It gathers together ten members from eight countries, well representing different stakeholders and approaches to the topic. However, its federating theme can support many further additions, up to including members from all European countries. The theme itself is also particularly suitable to promote research, sustainable tourism (cultural and family tourism in particular), as well as to inspire creative industry activities (e.g.: movies, documentaries, graphical arts, poetry, etc.).

Its development has been and is still led by the Fondazione Nazionale Carlo Collodi (Italy), a major international player in the field – Pinocchio is among the most translated books worldwide – whose experience and structure are able to support the association and its route in their first steps.

For the above reasons, it is recommended to approve the proposed route.

At the same time, some recommendations are provided, in order to further ensure the development of the route.

First: when it comes to its *structure and management*, it is recommended to scale it up, so to reach soon a situation in which members do represent more countries and tales, at the same time being fully involved in terms of management and contribution to the funding of the association / route.
Second: when it comes to research, further research will be needed, leveraging more on collaboration among members, ideally benefiting also from external funding (e.g.: European projects and / or private donors).
Third: when it comes to activities and tourism offers, so far, members have acted mainly as individual bodies, collaborative offers should be designed, developed and promoted, so that visitors to one partner do know more about the others, and are invited to visit them.

Fourth: when it comes to *communication*, especially to digital media, a leapfrog improvement is needed to provide an effective and professional communication, able to attract, inspire, educate and entertain the intended publics.

Hereafter a table summarizing the evaluation.

CRITERIA		Fulfilment of certification criteria by the candidate network
I. Cultural route theme		The theme is fully relevant and particularly able to federate all European countries.
II. Priority fields of action	*Cooperation in research and development*	Research activities have started, leading to relevant publications. More collaborative initiatives are advisable.
	Enhancement of memory, history and European heritage	The proposed route is particularly capable of providing a view on European heritage that highlights both differences and similarities. It leverages on fairy tales that are well known, so to remind European people of their common roots, while at the same time being proud of their national traditions.
	Cultural and educational exchanges for young Europeans	The very theme of the proposed Route makes it a perfect tool to communicate with young generations, and to support inter-cultural and inter-generational communication.
	Contemporary cultural and artistic practice	This route offers endless opportunities for cultural initiatives and artistic practices. It can find in the creative industry a natural ally and a powerful companion.
	Cultural Tourism and Sustainable Cultural development	Sustainable cultural and family tourism can be designed and developed through the proposed route. While the current pandemic situation has blocked tourism, the route might benefit from its relaunch in the coming years.
III. Cultural Route Network		The network is relevant, includes different stakeholders and several countries. The establishment of the route could become a great trigger to invite others on board, and to ensure that all members take full managerial and financial responsibility for the association and the route.
Communication Tools		A first set of communication tools has been prepared. Especially when it comes to digital media, the available channels are to be fully developed: such improvement will be of the utmost importance for the success of the route.

5. List of references

The application dossier is complete. Hereafter a list of the provided documents:

- Certification form
- Self-assessment grid
- Updated legal statutes of the network
- Updated list of members of the network
- Ordinary and extraordinary General Assembly meeting reports
- Financial information
- 3-year program of activities forecast

Hereafter the two references cited in the evaluation (references without further indications are to the application document itself).

Cantoni, L. (2006). Communication and Common Good. *Philosophical News*, 6, pp. 62-66
Walker, V. & Lunz, M.E. (1976). Symbols, Fairy Tales, and School-Age Children. *The Elementary School Journal*, 77:2, 94-100. https://doi.org/10.1086/461034

6. Annex 1: Expert field visit and/or online interviews with the network management and members

The expert has visited the headquarter of the Association in the following days: November 4-5, 2021.

He has had meetings and conversations with:
- Marina D'Amato, President
- Alberto D'Alessandro, Manager
- Roberto Vezzani, Treasurer
- Pier Francesco Bernacchi, president of the Fondazione Nazionale Carlo Collodi

Furthermore, as a follow-up to the meeting, Mr. Bernacchi has sent a letter to the expert (Annex 4) and an updated list of institutions contacted and invited to become members of the Association (Annex 5).

7. Annex 2: Expert assessment checklist

			EXPERT ASSESSMENT CHECK-LIST			
			QUESTIONS	**Yes**	**No**	**Comments (if any)**
3.1 THEME		**1**	**Does the theme of the Route represent a common value (historical, cultural, or heritage) to several European countries?**	1		
		2	**Does the theme of the route offer a solid basis for youth cultural and educational exchanges?**	1		
		3	**Does the theme of the route offer a solid basis for innovative activities?**	1		
		4	**Does the theme of the route offer a solid basis for cultural tourism products development?**	1		**To be designed, implemented and launched as soon as possible.**
		5	**Has the theme been researched/developed by academics/experts from different regions of Europe?**	1		
3.2 FIELDS OF ACTION	**3.2.1 Co-operation in research and development**	**6**	**Does the Route offer a platform for co-operation in research and development of European cultural themes/values?**	1		
		7	**Does the Route play a unifying role around major European themes, enabling dispersed knowledge to be brought together?**	1		
		8	**Does the Route show how these themes are representative of European values shared by several European countries?**	1		
		9	**Does the Route illustrate the development of these values and the variety of forms they may take in Europe?**	1		
		10	**Does the Route have a network of universities and research center working on its theme at the European level?**	1		**To be expanded.**
		11	**Does the Route have a multidisciplinary Scientific Committee?**	1		
		12	**Does the Scientific Committee work on its theme at the European level?**	1		
		13	**Does the Scientific Committee carry out research and analysis of the issues relevant to its theme and/or activities on the theoretical level?**	1		
		14	**Does the Scientific Committee carry out research and analysis of the issues relevant to its theme and/or activities on the practical level?**	1		

3.2.2 Enhancement of the memory, history and European heritage		15	Do the Route activities take into account and explain the historical significance of tangible and intangible European heritage ?	1		
		16	Do the Route activities promote the values of the Council of Europe?	1		
		17	Do the Route activities promote the brand of the Cultural Routes of the Council of Europe?	1		
		18	Does the route work in conformity with international charters and conventions on cultural heritage preservation?	1		
		19	Do the Route activities identify, preserve and develop European heritage sites in rural destinations?	1		
		20	Do the Route activities identify, preserve and develop European heritage sites in industrial areas in the process of economic restructuring?	N.A.		Not applicable.
		21	Do the Route activities valorize the heritage of ethnic or social minorities in Europe?	1		
		22	Do the Route activities contribute to a better understanding of the concept of cultural heritage, the importance of its preservation and sustainable development?	1		
		23	Do the Route activities enhance physical and intangible heritage, explain its historical significance and highlight its similarities in the different regions of Europe?	1		
		24	Do the Route activities take account of and promote the charters, conventions, recommendations and work of the Council of Europe, UNESCO and ICOMOS relating to heritage restoration, protection and enhancement, landscape and spatial planning (European Cultural Convention, Faro convention, European Landscape Convention, World Heritage Convention, ...)?	1		
3.2.3 Cultural and educational exchanges of young Europeans		25	Are the youth exchanges (cultural and educational) planned to develop a better understanding of the concept of European citizenship?	1		Due to the pandemic situation, actual exchanges could not be done yet.
		26	Are the youth exchanges (cultural and educational) planned to emphasize the value of new personal experience through visiting diverse places?	1		
		27	Are the youth exchanges (cultural and educational) planned to encourage social integration and exchanges of young people	1		

			from different social backgrounds and regions of Europe?			
		28	Are the youth exchanges (cultural and educational) planned to offer collaborative opportunities for educational institutions at various levels?	1		
		29	Are the youth exchanges (cultural and educational) planned to place the emphasis on personal and real experiences through the use of places and contacts?	1		
		30	Are the youth exchanges (cultural and educational) planned to set up pilot schemes with several participating countries?	1		To be further developed
		31	Are the youth exchanges (cultural and educational) planned to give rise to co-operation activities which involve educational institutions at various levels?	1		
	3.2.4 Contemporary cultural and artistic practice	32	Do the Route's cultural activities promote intercultural dialogue and multidisciplinary exchange between various artistic expressions in European countries?	1		
		33	Do the Route's cultural activities encourage artistic projects that establish links between cultural heritage and contemporary culture?	1		
		34	Do the Route's cultural activities encourage innovative cultural and contemporary art practices* connecting them with the history of skills development?	1		
		35	Do the Route's cultural activities encourage collaboration between culture amateurs and professionals via relevant activities and networks creation?**	1		
		36	Do the Route's cultural activities encourage debate and exchange - in a multidisciplinary and intercultural perspective - between various cultural and artistic expressions in different countries of Europe?	1		
		37	Do the Route's cultural activities encourage activities and artistic projects which explore the links between heritage and contemporary culture?	1		
		38	Do the Route's cultural activities highlight the most innovative and creative practices?	1		
		39	Do the Route's cultural activities link these innovative and creative practices with the history of skills development?***	1		

		40	Do the Route's activities (relevant to sustainable cultural tourism development) assist in local, regional, national and/ or European identity formation?	1		Due to its estabishment during Covid19 pandemic, tourism activities have been developed mainly at the domestic level. This applies to all items within this tourism-related section.
		41	Do the Route's activities (relevant to sustainable cultural tourism development) actively involve 3 major means to raise awareness of their cultural projects: print, broadcast and social media?		1	Broadcast media are apparently not being used as of now. Social media are used in a suboptimal way
	3.2.5 Cultural tourism and sustainable cultural development	42	Do the Route's activities promote dialogue between urban and rural communities and cultures?	1		
		43	Do the Route's activities promote dialogue between developed and disadvantaged regions?	1		
		44	Do the Route's activities promote dialogue between different regions (south, north, east, west) of Europe?	1		
		45	Do the Route's activities promote dialogue between majority and minority (or native and immigrant) cultures?	1		
		46	Do the Route's activities open possibilities for co-operation between Europe and other continents?	1		
		47	Do the Route's activities draw decision makers' attention to the necessity of protecting heritage as part of the sustainable development of the territory?	1		
		48	Do the Route's activities aim to diversify cultural product, service and activities offers?	1		
		49	Do the Route's activities develop and offer quality cultural tourism products, services or activities transnationally?	1		
		50	Do the Route's activities develop partnerships with public and private organisations active in the field of tourism?	1		
		51	Did the network prepare and use tools along the route to raise the number of visitors and the economic impacts of the route on the	N.A.		

			territories crossed?			
		52	**Does the Route represent a network involving at least three Council of Europe's member states?**	1		
		53	**Was the theme of the route chosen and accepted by the network members?**	1		
		54	**Was the conceptual framework of the route founded on a scientific basis?**	1		
		55	**Does the network involve several Council of Europe member states in all or part of its projects?**	1		
		56	**Is the network financially sustainable?**	1		
3.3 NETWORK		57	**Does the network have a legal status (association, federation of associations, EEIG,…)?**	1		
		58	**Does the network operate democratically?**	1		
		59	**Does the network specify its objectives and working methods?**	1		
		60	**Does the network specify the regions concerned by the project?**	1		
		61	**Does the network specify its partners and participating countries?**	1		
		62	**Does the network specify the fields of action involved?**	1		
		63	**Does the network specify its overall strategy in the short and long term?**	1		
		64	**Does the network identify potential participants and partners in Council of Europe member states and/or other world countries?**	1		
		65	**Does the network provide details of its financing (financial reports and/or activity budgets)?**	1		
		66	**Does the network provide details of its operational plan?**	1		
		67	**Does the network append the basic text(s) confirming its legal status?**	1		
3.4 COMMUNICATION TOOLS		68	**Does the Route have its own logo?**	1		
		69	**Do all partners of the network use the logo on their communication tools?**		1	
		70	**Does the Route have its own dedicated website ?**	1		
		71	**Is it the website available in English and French?**		1	**It is available in English and Italian.**
		72	**Is it the website available in other languages?**	1		
		73	**Does the network use effectively social**		1	

			networks and web 2.0?		
		74	Does the network publish brochures on the Route?	1	
		75	If yes, are the brochures available in English?	1	
		76	If yes, are the brochures available in French?		1
For certified Cultural Routes of the Council of Europe only		77	Is the title of "Cultural Route of the Council of Europe" present on all communication materials (including press releases, webpages, publications, etc.)?		
		78	Is the certification logo present on all communication materials?		
		79	Is the certification logo used in accordance to the guidelines for its use (size and position,…)?		
		80	Are the logos (Cultural Route + certification logo) provided to all the members of the Route?		
		81	Does the Council of Europe certification logo appear on road signs/ boards indicating the cultural route?		
			SCORE	69	5

8. Annex 3: List of acronyms, list of figures, tables and additional documents.

- Acronym
    - EFTR: European Fairy Tale Route
- Figures
    - Logo as present at the headquarters, p. 15
    - Map, p. 17
- Video
    - Long video, made available during the site visit[7]
- Flyer
    - P. 16

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[7] https://www.dropbox.com/s/kkqhkmiw6w6aagw/Via%20della%20Fiaba.mp4?dl=0

9. Annex 4: Letter from President Bernacchi.

FONDAZIONE NAZIONALE
CARLO COLLODI

Collodi, 27 novembre 2021

Gent.mo Prof.
Lorenzo Cantoni
Director of the Master in International Tourism
Università della Svizzera Italia
Lugano

lorenzo.cantoni@usi.ch

Oggetto: European Fairy Tale Route - Informazioni aggiuntive.

Gentile Prof. Lorenzo Cantoni,

si fa seguito all'incontro del 5 novembre scorso e si forniscono ulteriori elementi per la valutazione della candidatura della European Fairy Tale Route a Itinerario Culturale del Consiglio d'Europa.

La candidatura è stata presentata al Consiglio d'Europa nell'ambito del Ciclo di certificazione 2021-2022.

1) In linea generale, informiamo che l'idea progettuale della Via Europea della Fiaba è stata presentata:

- nel 2014 a Bruxelles, in una riunione appositamente convocata dall'On. Silvia Costa e rivolta ai delegati nazionali del Consiglio d'Europa;
- nel 2016 al Forum Annuale degli Itinerari Culturali di Vilnius;
- nel Forum Annuale degli Itinerari Culturali del 2017, tenutosi a Lucca.

La proposta di tenere il Forum del 2017 in Italia fu avanzata dalla Fondazione Collodi, a cui fu anche affidata l'intera organizzazione dell'evento.

In quella occasione siamo stati fortemente incoraggiati a sviluppare l'iniziativa, in quanto il progetto può rappresentare tutti e 47 i paesi del Consiglio d'Europa, pur nella consapevolezza delle difformità che avremmo incontrato per un progetto di così grande respiro.

Nel percorso di questi anni, abbiamo preso contatti con diverse organizzazioni, non solo di carattere privato ma perlopiù di carattere pubblico; queste ultime hanno lasciato intendere la volontà di far parte della Via Europea della Fiaba e confidiamo possano associarsi fin dal 2022, ma le loro procedure pubbliche richiedono che l'Associazione sia già costituita per potervi aderire.

In conseguenza di ciò, il partenariato si è molto appoggiato sulla nostra Fondazione, sia per il lavoro che fino a qui ha svolto sia perché è l'ente più strutturato. Abbiamo operato nella certezza che avremmo con il tempo ricevuto sostanziali adesioni anche da parte di enti pubblici che gestiscono luoghi di fiaba.

Con l'aggiunta di nuovi partner, sarà automatico suddividere i vari incarichi alla guida dell'Associazione, a partire da quelli di presidente, manager e tesoriere, che questa Fondazione mette sin da ora a disposizione.

Siamo dispiaciuti che per un involontario e materiale errore nello statuto è stato inserito il logo della Fondazione, ma esso è stato già opportunamente rimosso.

2) Siamo consapevoli della necessità di rafforzare la visibilità multimediale (sito internet, social, ecc.) della Via, in quanto nella lunga fase di progettazione ci siamo appoggiati al sito della Fondazione. Solo da quando si è costituita l'Associazione abbiamo realizzato lo specifico sito internet e gli account nei social. L'aspetto digitale è per noi prioritario nella realizzazione di prodotti telematici transnazionali che mettano in risalto la lunga storia delle fiabe europee e permettano di conseguire come soci anche le strutture pubbliche che in questi anni hanno manifestato il loro interesse. Da questo punto di vista, la finalità resta quella di **coinvolgere nel progetto tutti i paesi presenti nel Consiglio d'Europa**.

3) Certamente, fino ad oggi la Fondazione, in qualità di soggetto proponente, si è fatta carico di tutti gli oneri connessi al lancio dell'idea, alla ricerca del partenariato e ai successivi adempimenti e continuerà a farlo per quanto necessario anche in questa fase, nella prospettiva che dal 2022 i costi necessari saranno ripartiti fra gli attuali e i successivi soci.

4) Riteniamo che le prospettive turistiche della Via siano importanti e molto elevate. Le diverse località e nazioni che includono siti culturali e turistici connessi alle fiabe, e che saranno attraversati dalla Via, aumenteranno la loro attrattiva turistica in quanto si realizzerà un itinerario fruibile anche in più anni, specialmente dalle famiglie con i bambini.

L'itinerario così sviluppato avrà anche carattere formativo in quanto intende coordinare i siti dell'immaginario infantile presenti i tutti i Paesi dell'Europa geografica. Si concretizzerà così un percorso utile all'integrazione europea a partire dai giovanissimi, dando loro modo di comprendere la molteplicità delle narrazioni fiabesche che non li divide ma li accomuna in una storia e un futuro condiviso.

La potenzialità turistica della Via della Fiaba si colloca a pieno titolo nel quadro del turismo sostenibile, di natura culturale e ambientale, ispirato ai canoni che l'UNTWO ha presentato alla COP-26 ricevendone l'approvazione.

5) Ricordiamo, infine, che l'Associazione Via Europea della Fiaba, in quanto iscritta in Italia, adotta le norme della contabilità finanziaria secondo i principi della contabilità pubblica, rispondendo così ai criteri di vigilanza che viene esercitata dalle istituzioni nazionali preposte, ed in quanto non esercita né prevede di esercitare attività commerciale diretta.

Come da lei richiesto, alleghiamo alla presente comunicazione la versione lunga del video di presentazione della Via Europea della Fiaba e la lista delle istituzioni invitare a far parte della Via.

Ci auguriamo che queste informazioni aggiuntive possano essere utili per lei.

Cordiali saluti,

Vir condivida

Il Presidente
Dott. Pier Francesco Bernacchi

Pier Francesco Bernacchi

10. Annex 5: Updated list of contacted institutions.

FONDAZIONE NAZIONALE
CARLO COLLODI

EUROPEAN FAIRY TALE ROUTE Children's Way to Europe

Institutions invited to be partners of the European Fairy Tale Route

COUNTRY	CHARACTERS	ORGANIZATION
Albania	The donkey and the wolf, Gerzheta, Serpent`s leather, Kacel Mici, Half-cock, The mace, Three cows and the wolf, The Beauty on the land.	*Albanian Section of IBBY*
Armenia	The characters of Hovhannes Tumanyan's fairytales	*Toumanian Museum*
Austria	The characters of Brothers Grimm's fairytales (Cinderella, Frog Prince, Hansel and Gretel, Beauty and the Beast, Little Red Riding Hood, Sleeping Beauty, etc.)	*Fairy Tale Express Graz* *FRida & freD - The Graz Children's Museum* *Fantasiana Erlebnispark Adventure Park* *Institute für Jugendliteratur* *Austrian Book Club of Youth*

Azerbaijan		*Republican Children's Library named after Firidun bey Kocharli*

Belgium	Tin Tin	*Musée Hergé* *Belgian Section of IBBY - French Branch*
Belgium	Maiden-Killer / Bluebeard, The Juniper Tree, Snow White, The Maiden Without Hands, The Animal as Bridegroom	*Bokrijk* *Belgian Section of IBBY - Flemish Branch*
Bulgaria	Hitar Petar / Itar Pejo	*Bulgarian Book Association*
Croatia	Professor Balthazar	*Professor Balthazar Association* *Croatian Centre for Children's Book*
Cyprus	The elves, the characters of Aesop's fables	*Fairytale Museum* *Cyprus Association on Books for Young People*
Czech Republic	Krtek	*Centrum pro rodinu a sociální péči z. s. (Center for Family and Social Care)* *Ceská sekce IBBY*
Denmark	The Little Mermaid, The Princess and the Pea, The Ugly Duckling, The Snow Queen, The Nightingale, Thumbelina, The Little Match Girl	*Hans Ch. Andersen Museum – Odense* *Society for Children's Books*
Estonia	The characters of A.H. Tammsare's children stories and fairytales	*Tammsaare Museum*
Estonia	The characters of children books (especially, Astrid Lindgren's ones) illustrated	*Ilon's Wonderland*

	by Ilon Wikland	
Estonia	Lotte	*Lottemaa Teemapark*
Finland	Moomins	*Moomin Museum* *Moomin World*
Finland	Santa Claus, the elves	*Santa Claus Village* *SantaPark - The Home Cavern of Santa Claus*
Finland		*IBBY Finland* *The Finnish Institute for Children's Literature*
Finland	The characters associated to Finnish toys	*Suomelinna Toy Museum*
France	Little Red Riding Hood, Cinderella, Puss in Boots, The Sleeping Beauty, Bluebeard	*Château de Breteuil – Le Château des contes de Perrault* *Institut International Charles Perrault*
France	The Little Prince	*Le Parc du Petit Prince* *Fondation Antoine de SaintExupéry*
France	The characters of Jean de La Fontaine's fairytales	*Musee Jean De La Fontaine*
France		*IBBY France – Bibliothèque nationale de France*

Germany	The characters of Brothers Grimm's fairytales (Cinderella, Frog Prince, Hansel and Gretel, Beauty and the Beast, Little Red Riding Hood, Sleeping Beauty, etc.) and of other German fairytales	*Deutsche Märchenstraße* *Freizeitpark Märchenwald* *Freizeitpark Ruhpolding* *Europa-Park*

Germany	The characters of Heinrich Hoffmann's book *Struwwelpeter*	*Struwwelpeter Museum*
Germany	The characters of Wilhelm Hauff's fairytales: "Dwarf Nose", "Caliph the Stork", "The Little Muck", "The Cold Heart", and other.	*Wilhelm Hauff Museum*
Germany		*IRSCL - The International Research Society for Children's Literature* *The European Fairy Tale Society* *The Association for Children's and Youth Literature (IBBY section)*
Greece	Characters from Greek folklore and ancient Greek literature	*Dream Workers*
Greece	Karagiozis	*Spathario Museum*
Greece		*Circle of the Greek Children's Book (IBBY Grecia)*
Hungary	The Paul Street Boys	*Petőfi Irodalmi Múzeum*
Hungary	Characters from Hungarian fairytales	*MeseMúzeum (Hungarian Fairy Tale Museum)*

Hungary		*Magyar Gyerekkönyv Fórum Hungarian Board on Books for Young People (IBBY Hungary)*
Ireland	Leprechaun	*National Leprechaun Museum*
Ireland	Finn McCool	*IBBY Ireland*
Iceland	Nonni	*Nonni´s House*

Iceland		*IBBY Iceland*
Italy	Pinocchio	*Fondazione Nazionale Carlo Collodi*
Latvia	Baron Munchausen	*Munchausen's World*
Latvia	Characters from Viks' fairytales	*Viks Fairytale Park*
Latvia	Sprīdītis	*Memorial Museum "Sprīdīši"*
Latvia	"Brassbeard", "The iron boy", "The golden ship", "The Bulbul-bird", "Fearless and the devils", "Kurbads, the mare's son", "The weakling", "The kokle player", "Krišus, the bear's son", "The princess on the glass mountain", "The adder's bride", "The fool and the three giants"	*Children's Literature Centre of National Library of Latvia (IBBY Latvia)*
Lithuania	The characters associated to Lithuanian toys	*Toys' Museum*
Lithuania	Kakė Makė	*Department of Children's and Youth Literature Martynas Mazvydas National Library of Lithuania (IBBY Lithuania)*
Luxembourg	Little Red Lion	*Parc Merveilleux*

Luxembourg	D'Maus Ketti, Melusina, Renert	*Centre National pour la Litterature du Luxembourg*
Netherlands	Dreamflight Evil Witch Visculamia Fairytale Tree Flying Dutchman Gnome Village Hollow Bulging Gijs The People of Laaf Musical Mushroom Naughty Little Princess Ravelin Symbolica The Bibelebontse Mountain	*Efteling*

	The Dragon The Fire Prince and Snow Princess The Gardener and the Fakir The Golden Tuning Fork The Indian Waterlilies The Magic Clock The Old Peddler Troll King Weewalter Messenger The Buckriders (also known as Villa Volta) White Wives	
Netherlands	The Herring and the Flounder, the Cheese Thief, the Ox Who Became Mayor, and many other folk characters	*SagenJager (Legend Hunter)*
Netherlands	Dik Trom	*Dutch IBBY Section*
Netherlands		*Children Book Museum*
Netherlands	The characters from the books *De kameleon*	*Kameleondorp*
Netherlands		*Sprookjesbos (Fairytale Forest)*
North Macedonia	Hitar Petar / Itar Pejo	*Vermillion Books*

Norway	Trolls and other characters from Norwegian fairy tales and legends	*Hunderfossen Family Park*
Norway		*The Norwegian Institute for Children's Books (NBI)* *IBBY Norway*
Poland	The characters of the fairy tales "Silent Frogs", "Curse of St. Wojciech ',' Dorotka 'and 'Król i Maciuś'.	*Center of Fairy Tales and Legends of Kalisz*
Poland	Characters from Polish oral tradition	*MUBABAO, Storyteller Museum - Museum of Fairy*

		Tales, Tales and Stories
Poland	The characters of Janusz Korczak's children books	*Korczakianum - Muzeum Warszawy*
Poland	The characters of Polish legends like "Wars and Sawa" and " The legend about the Wawel Dragon"	*Mega Park Zdzisława Kolasińska*
Poland	The Wawel Dragon, the Basilisk, the Fern Flower, Szewczyk Dratewka	*Polish Section of IBBY*
Republic of Moldova		*Biblioteca Națională pentru Copii "Ion Creangă" (IBBY Moldova)*
Romania	The characters from Ion Creanga's fairy tales: "The Story of the Pig", "The Goat and Her Three Kids", "The Mother with Three Daughters-in-Law", "The Old Man's Daughter and the Old Woman's Daughter"	*"Ion Creangă" Memorial Museum*

Russia	Baba Yaga, Koschei, Karabas-Barabas, and others	*Skazkin House*
Russia	Gorynych, Baba Yaga, Swan Princess, and others	*House of Fairy Tales "Once Upon a Time"*
Russia	Baba Yaga	*Manor of Baba Yaga in Kalyazin*
Russia		*Board on Books for Young People of Russia (IBBY Russia)*
Slovakia	Janko Hraško	*BIBIANA (International House of the Arts for Children) (IBBY Slovakia)*
Slovenia	Kekec; gnomes; the characters from Mirko	*Fairy Tale Land, composed of: Kekec Land Park, Land of*

	Kunčič's fairytales	*Dwarfs, Travelling along the trails of the Triglav fairytales*
Slovenia		*Slovenian Book Agency Slovenian Section of IBBY*
Spain	Don Quixote	*Museo del Quijote y biblioteca cervantina*
Spain	Don Quixote	*El Museo Casa Natal de Cervantes*
Spain	Celia; the characters from Fernan Caballero's volume Cuentos, adivinanzas y refranes populares	*Organización Española para el Libro Infantil y Juvenil (OEPLI) (IBBY Spain)*
Sweden	Gnomes and trolls	*Jönköping Läns Museum*
Sweden	Pippi Longstocking and other characters from Astrid Lindgren's novels	*The Astrid Lindgren Company Junibacken*

Sweden		*The Swedish Institute for Children's Books (Sbi)* *IBBY Sverige* *Literature Department in Kalmar Region/Villerby Municipality*
Switzerland	Heidi	*Heidiland*
Switzerland	Talking animals, witches *Crüsc*, devils and saints	*Sentiero delle leggende della Verzasca*
Switzerland	The characters associated to everyday children's culture	*The Museum of Childhood*
Switzerland		*The Swiss Fairy Tale-Society* *Schweizerisches Institut für Kinder- und Jugendmedie (Swiss Section of IBBY)*
Turkey	Nasreddin Hodja, Keloğlan, Dede Korkut, Tepegöz and other Turkish legends	*Sazova Park (Sazova Science, Culture and Art Park)*
Turkey	The characters associated to Turkish toys	*Istanbul Toy Museum*
Turkey		*Çocuk ve Gençlik Yayınları Derneği (IBBY Turkey)*
Ukraine	Baba Yaga, Svyatogor, and other	*Polyana Skazok Museum (Glade of Fairy Tales)*
Ukraine		*National Library of Ukraine for Children (IBBY Ukraine)*
United Kingdom	Alice	*The Lewis Carroll Society*

United Kingdom	Peter Pan	*Great Ormond Street Hospital Charity*
		J. M. Barrie's Birthplace
		Moat Brae
United Kingdom	Harry Potter	*The Making of Harry Potter*
United Kingdom	King Arthur and His Knights of the Round Table	*Tintagel Castle*
United Kingdom	Alice, the characters from The Chronicles of Narnia, and others	*The Story Museum*
United Kingdom	The characters from Roald Dahl's fairytales and children's books	*The Roald Dahl Museum and Story Centre*
United Kingdom		*IBBY UK Section*