

China and
International
Relations

Danish Culture - a way of branding Denmark in China



Maria Blok Jakobsen

Strokes: 92.017

Supervisor: Huo Haitao & Ane Bislev

Abstract

This thesis is based on the fact that more and more governments are focussing on getting the right branding strategy. This thesis' focus has been on the branding strategy of Denmark and how the Danish culture is being used to brand Denmark in China. The culture of a nation is important for the national feeling of a country and can therefore be seen as a sensitive area to brand. Some voices are nervous that it can harm the national feeling and identity of a country. A country will often stand out because of its culture and can therefore be a unique way of branding a country. In this thesis the aim has been to look into how the Danish government is using the Danish culture to brand Denmark in China. To get an answer on this question the inductive approach as well as text analysis has been used. The data material used has been the sum of the different kind of governmental material such as rappers, new articles, and etc. but has also included news articles from different kind of news papers as well as material from companies. These materials have made the foundation for the analysis. The analysis has been divided into three parts. The knowledge service, content based and manufacture and whole sale trade. Each of these contains different part of the Danish culture, like literature, design, fashion, movies etc.

Three different approaches of the national brand theory have been used to see how the difficult elements of the Danish culture have been branded. These three approaches have been called the absolutes, the royalists and the moderates.

This has lead to the conclusion that the way the Danish government uses the Danish culture of Denmark does not follow one of the approaches completely but instead uses elements of all three approaches to brand different aspects of the Danish culture. However, many of the elements being described follow the approaches of the moderates which include that the government should take actions to brand Denmark. There are still elements of the Danish culture that is being branded according to the approach of the royalists and absolutes. It shows that Denmark is not being branded according to just one approach but uses elements from all three approaches.

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1. Introduction

In the last decades branding has been a field of interest for many people. In the beginning it were products that should be branded to get the best possible reputation so that as many people as possible would buy the product. However, the development in branding did not stop at branding products but began to be extended to be compatible with humans. If one want wants the good job, high salary or the right life companion one needs to brand oneself to achieve those goals. Not only themselves but their house, their children, and their pets are all part of this branding. Furthermore branding developed to include nations. Rapidly governments consider branding their countries and develop a strategy to brand the nation in the best suitable way, according to the image of the country.

Every country has some characteristics which come to mind, both in foreigner and native, when thinking of a particular country. However, it is different from country to country how these characteristics are used. During the last couple of years countries and governments have been focussing on using their characteristics to brand the country to foreigners in the hope of attracting foreigners, getting them to buy their products, inspiring to more visits and heighten their influence.

A feature that makes a nation stand out is its culture and language. Therefore an increasing number countries use their culture to promote themselves globally. Now, it is not exclusively the government who promote the country but also in corporation with companies.

When companies and government work together it creates the potential to be beneficial for both parties. A strong and positive national brand can be an effective launch pad for a company wanting to sell products to foreigners or expand to new markets. While a strong and positive product brand can reflect well on a nation and related products, it can make people want to visit the country and thereby make other products, and the national values or characteristics more known.

In the last decades the focus of Danish branding has been on the BRIC countries in such a way that Denmark and Danish companies and products would be able to benefit from their development. One of the countries which has experienced high amount of growth is China. The amount of growth combined with a large population and a curiosity towards western countries have made it beneficial for both countries to make different kind of relations. Since the middle class of China began to rise, Danish products as well as Denmark as tourist destination began to be more attractive and within range. Within the last couple of years, Denmark is becoming more aware of the importance of building relations with China. Both China and Denmark see the benefits of these relations. The

Danish prime minister, several different ministers and the Queen have all been to China and different members of the standing committee of China have visited Denmark.

In China, Danish products can be found without going to special shops and many Chinese know of Denmark and the fairytales of H.C. Andersen. All of these various observations made the foundation for the investigation into how Denmark is using its culture to brand itself in China. But is it even possible to brand a nation? A nation has a long history, culture, language, and citizens etc. which all provide the nation with a sense of national identity. Can this be compressed to be a brand without compromising the citizens' sense of identity feeling or the culture, language and history of the nation? Different people would argue for and against this proclamation and these statements have made the foundation of this problem statement

How does the Danish government use the culture of Denmark to brand Denmark in China?

The aim is to use different statements and theories to explain and describe how Denmark's culture is used to brand Denmark and how the branding strategy fits with the theories of the field.

1.1 The development of a Danish branding strategy

In 2007 the Danish government decided to map the branding strategy of Denmark. The government assembled a cross-disciplinary group with the purpose to figure out to how to make Denmark more internationally known.

This group included the ministry of culture, the ministry of economy, the ministry of foreign relations, and the national tourist organisation. All these authorities worked together on their specific field to brand Denmark. The topics were: Denmark as a tourist destination, Denmark as a creative nation, Denmark as a place for investments, Denmark as an education nation and modernization to make it easier to make export to other countries (Regeringen 2007, 10). It involved different initiative which took place in the different authorities and included different amounts of money in total the budget was on 412 million DKK (Regeringen 2007, 8). These initiatives were mainly scheduled between 2007 and 2012 and afterward some of the efforts should continue by the different ministries and organisations (Erhvervs- og vækstministeriet 2013, 4-6). Among others was one of the initiatives to make *International Design Week Denmark* which purpose was to make Denmark more known as a creative country.

The plan also included being better to communicate to the press, a combined culture and trading journey to promote both Danish culture and Danish trade in important markets and to make

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it easier for educated people from developing country to come and work in Denmark (Regeringen 2007, 46-50). The purpose of this effort was to make a clearer image of Denmark and put Denmark in the top 10 of the OECD and the new rising counties in 2015 (Regeringen 2007, 5). This whole effort made the foundation for making a proper branding strategy.

FutureBrand, a consultant company, made in 2010 a report stating the ranking of 110 national brands. In this rapport Denmark was ranked number 19 out of 110 countries while in 2015 Denmark was ranked number 9 out of 75 countries showing that Danish influence has increased (FutureBrand 2010) (FutureBrand 2015). Even when taking in mind that there are more countries to be compared with in the rapport from 2010 then the rapport in 2015 it still shows that Denmark is beginning to be more influent.

In 2008 Denmark and China made an agreement which should improve the cooperation between the two countries in China. The agreement included among other things the establishment of Sino-Danish Centre for education and research (SDC) and the Renewable Energy Development Program. The purpose of the Renewable Energy Development Program was to use Danish knowledge and know-how in the field of sustainability and to include that knowledge in the beginning of the Central government's plan for getting more sustainable (Erhvervs- og vækstministeriet 2012, 3).

The students of SDC would get a double degree from China and Denmark. The purpose of establishing SDC was to promote Danish research, companies and researcher, and to make it easier for Danish companies in China to work together with the researchers (Erhvervs- og vækstministeriet 2012, 6).

Denmark also has the innovations centre in Shanghai and Hong Kong with the purpose to help Danish companies and to promote Denmark as a knowledge society (Erhvervs- og vækstministeriet 2012, 3). This is being done by providing counselling but also to provide companies with the relations or knowledge they may need.

Some of the focus areas of the branding of Denmark in China is: 1) water; 2) infrastructure, The Blue Denmark and shipping 3) Energy and environmental technology 4) Food, agriculture and fisheries 5) health and welfare technology 6) research, innovation and education, and 7) urbanisation (Erhvervs- og vækstministeriet 2012, 4). These are all areas that Denmark is believed to have good skills or successful companies in these fields and are areas in which China has challenges or problems they want to deal with in the next couple of years.

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The strategy of Danish branding in China will also include a culture cooperation with China and a cultural season where Danish culture will be presented in different ways for the Chinese (Erhvervs- og vækstministeriet 2012, 8). The purpose is to promote Danish culture but also to improve relations between Danish and Chinese culture partners and to get a better understanding of which aspect of Danish Culture they want to see.

2. The methodological considerations

In this chapter the methodological choices of this thesis will be explained. The inductive approach will be presented and there will be given an account for the pro and cons with the qualitative methods and linked to the point of choices that is relevant for this thesis. In addition, the text analysis will be explained and criticism of the chosen data material as well as thoughts for choosing the data material will be presented.

2.1 The inductive approach

In this thesis the approach to the field has been predominately inductive. It can be hard to use a complete inductive approach because a researcher will normally have some kind of theoretical knowledge that will determine the approach the field or/and the material.

The basic thoughts of induction are that empirical data in the form of for example observations should be the foundation for research instead of theoretical assumptions (Brewer 2003, 155). The inductive approach takes its starting point in an observation and tries to find a pattern which can end up with a hypothesis and finally a conclusion or theory based on the observations.

The benefit of using the inductive approach is that it makes it possible to focus on the empirical data without implementing any theoretical assumptions or ideas (Brewer 2003, 155). In this thesis the empirical data has been in focus and the theories have been included to support the patterns found and to give an explanation of the observations found. The fact that it is not the theories' ideas and assumptions which have been the focus make it more difficult to give an exact explanation of the patterns and observations found. Since it is the theories which should fit the empirical data and not the other way around which is typically used in the deductive approach there can be some elements in the observation which the theories are not able to explain.

Often when using the inductive approach the aim is to form a new theory or to make a conclusion which can explain the observations. The aim of this thesis is not to construct new theory but instead find patterns and eventually conclusions to explain the observations by using the theories.

Another problem with induction is the question of generalization because it can be difficult to validate that the patterns which are found always is valid. Due to the fact that the inductive approach is based on observations and not theory, it can be argued that it is an extreme case, and not necessarily the representative observations. To prove my point, one observes a lake and finds a black swan one will believe all swans are black or simply there only exist one swan at the lake.

It has to be taken into consideration that even though the purpose is to investigate in the average case of branding Denmark by limiting the field to only includes how Danish culture is used in branding. This does not mean that the techniques and tools used are the same when it comes to branding Denmark political or economical. It has to be taken in mind that the economical and political aspect will affect how Danish culture is being used to brand Denmark and the context of the branding. This is not the focus of this thesis. In this thesis there will be focussing on cultural aspects of Denmark's branding in China. There can and will be more ways Denmark is branding itself in China. Due to limitations it has been decided to only include some of the aspects based on an attempt to give as diverse picture of the ways Denmark is using its culture to brand itself in China.

2.2 Qualitative methods

The chosen method to investigate the problem statement is the qualitative method. The qualitative method is known for giving more detailed and clarifying data and to be more focussing on words than on numbers. It searches for meaning rather than behaviour and is more focussing on a process instead of a static picture of the situation (Bryman 2012, 408). Often the researcher of qualitative research is close to the researched objects or participant. The researcher would be able to take part of some kind of relation with the participant and through this relation the researcher will often get a better understanding of the context of the field.

Even though this method has its good sides it has also been criticised for being too subjective. The reason for this is that much qualitative research is based upon the researcher opinion about which elements that is important and which is not (Bryman 2012, 405). Another argument against the qualitative method is that because it is often used in interview or field work it can be very hard to replicate and get the same result as the original study (Bryman 2012, *ibid*). The reason for this is that different people give different answers and act differently based on their surroundings, their pre-understanding etc. Not only do people react differently but the researcher would also act and reflect differently based upon their own experience or ideas.

The qualitative method is focusing on a detailed investigation with the material rather than to generalize. Therefore it does also have problems when it comes to generalizing. When working with qualitative material the cases are often limited due to the need for depth in the cases. On the other hand, the quantitative method focuses more on getting as many answers as possible, that way makes it possible to develop a generalization to show a true image of the situation, according to this method (Bryman 2012, 406). It is highly unlikely to have a quantitative research with only 20

samples, while considered an average in a qualitative research with the same amount of samples, depending on the researched subject of course.

Qualitative method has also been criticised for not explaining and arguing enough for the choices made. For example why person A was being included in the interview and not person B. It could also be the lack of explanations to how the data is being used analytically and therefore not explaining how the process was (Bryman 2012, *ibid*). To avoid this there will be a short text in the beginning of every chapter to describe the following chapter

2.2.1 Text analysis

Text analysis is a way to use different written materials to analysis on. By using different kind of written materials it is possible to give a more diverse foundation to the analysis. It also has some soft spots. The fact that it is not material specifically made to answer the problem statement or with the problem in mind makes it possible that it cannot answer the problem statement as intended or that some of the elements found in the material can look like it is forced. When using these materials it is important to have this in mind. Another thing to take in mind is that it is the researcher's interpretation of the materials which takes some of the objectivity out of the thesis. The aim will still be to be as objective as possible.

The materials used in this thesis are mainly official reports and materials published by the Danish government and the Danish embassy. As a supplement there will also be materials from companies as well as blogs, news articles etc.

When using materials from the governmental institutions and the government itself it has to be taken in mind that it can be biased by different political agendas. On the other hand it is seen as authentic and is normally comprehensive and clear in message (Bryman 2012, 550). Governmental materials can have a purpose to inform from their point of view and to celebrate some of the decisions made. However, the rapports and materials are often made by the workers of the ministries or institution which will try to be as political neutral as possible. In the case of national branding the strategy has not change even though the government has changed.

Materials from companies will as starting point be authentic and is seen as being clear it is message (Bryman 2012, 551). A company will often present itself as positive as possible but without too much exaggeration. This can harm the credibility of this document and it has to be taken in mind when analysing these documents. The documents of the company can also include some exclusive knowledge/information that is not being presented anywhere because the press department hold these documents.

As a supplement to the material from the governmental institution and companies different kind of newspaper materials have been used. The news articles used in this thesis include news article from Denmark, China, and United Kingdom. The news articles from China and United Kingdom is written in English and has as purpose to give short news which give basic information without going to much in depth with the material. As a consequence of my lack of Chinese skills it has not been possible to use the Chinese material but had to rely on the English versions of the Chinese online news. The Danish news articles can be divided into two categories. The first category does the same as the Chinese and English articles; they provide information without going to much in depth or require any form of special knowledge and have as target group the average reader.

The other group is mainly articles from the business section of some of the big news paper houses in Denmark such as *Børsen* or *Berlingske Erhverv*. They provide information with a more business oriented angle. Their target group is the business or economy oriented reader. To be able to write these articles it requires of the author to have some specific business knowledge. Some of these articles include analysis of the market or a company's prospect of the future. Some of the articles are just news articles target the business reader. In general can the question of the credibility be questioned. Their purpose of the news papers is to sell papers and will in some cases be more eager to bring the news than to check the fact properly. This is taken in mind when analysing the materials and is also some of the reason for choosing different kind of articles.

By choosing materials mainly from the governmental institutions there can be political aspects on the agenda and in the attempt to avoid this sources which are not directly governmental organisations have been chosen. It has been supplemented with material from companies, NGO's as well as newspapers to make sure that the problem is not only seen from one sight but from multiple actors which have different aims. This is done in an attempt to keep the objectivity at as high a level as possible in this thesis. Even though that my view as author always will to some extent be biased as a result of my nationality. It could have added some credibility to this thesis to see and hear the Chinese reaction to the Danish culture cooperation as well as the general branding of Denmark and to minimize the bias of my nationality.

2.3 Delimitation

In this thesis there have been taken certain choices to make sure that the field was not too big to investigate. In an attempt to delimitate the area the focus will be on the culture aspects of the Danish branding and how the culture is a way of branding Denmark. It will include some aspect of

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political as well as economic branding but only regarding when culture is being used as branding Denmark.

Culture can be very hard to define and to actually measure. It has therefore been chosen to use the way that the Danish government have operationalized the term. They have divided the culture into 3; the knowledge service, the content based and the manufactured and wholesale trade. In the knowledge service it is advertisement, architecture and design which are being in focus. While the content based is related to arts and crafts, books, movies, music and press material. The manufacturing and wholesale trade are more oriented towards computer and digital solutions, fashion, furniture, radio, and TV (The Danish Government 2013, 8). The reason why it has been chosen to use the governmental definition instead of more academic definitions is that much of the material used is based on governmental documents and reports and therefore it will be expected that there will some consistency when using the governmental definition. Another reason for using the governmental definition has been to maintain the inductive approach. In this approach it is important to let the empirical data be in focus and not the theory or the theoretical definitions.

The way that the government have made the distinguish between the different kind of culture it was not made specific for China but more in general terms. There will therefore be some aspects or elements that are either irrelevant or difficult to measure do to a lack of materials. For example because of limitation of materials it has been decided not to look on advertisement under the knowledge services.

In case of using the manufacture and whole trade some of the companies which have been chosen is based on local observations different places in Beijing like for example the metro, the airport or on the street. Under these observations brands like ECCO and brands under the Bestseller group has been found. The reason for including Kopenhagen Fur was to show that Danish fashion is not only high street brands but also high end brands. Much of the materials in the content based section is based on the Danish culture cooperation in 2014 and 2015 supplemented with actions from governmental as well as non-governmental institutions and organisations.

3. Denmark's branding in China

Denmark has a large amount of different creative businesses which is recognized all over the world. The design of the Sydney Opera House, Danish furniture classics, Søren Kierkegaard as well as some of the academy awarding winning movies and in the last years especially TV-shows like Borgen and The Killing.

This chapter will describe some of the actions which have taken place and some which will happen in the nearest future to promote Denmark inside China in these three fields, the knowledge service, the content based and the manufacture and wholesale trade.

3.1 Knowledge service

Denmark has architecture and designer such as Arne Jacobsen, Finn Juhl, Henning Larsen, and Jørn Utzon who is recognized in different part of the world. They have all made their contribution to make Danish architecture or design more known in the world. In the wake of their success it is therefore naturally to present the new generation of designers and architecture as well as the classics to China.

In 2004 the Danish government decided to focus on make Danish design better known in countries such as China. The government had set aside 10 million every year over a four year period for a design fund which should give the economical foundation to make it possible. Danish Architecture Centre, Danish Design Centre and Danish Craft used some of the money to join forces to make a more coordinated action in China. The joint force was to provide counselling for the people working in the industry who wanted to get into the Chinese market but also to be a jumping-off point for young architects, designers and craft artists (Kulturministeriet 2005, 4, 5, 23-25). Aside from this the design fund was also made to make travel grants and to make exhibitions. One of the exhibitions which took place was "DANISH" which promoted Danish design now and how it will look in the future. The purpose was to debate Danish design (Kulturministeriet 2005, 13).

In the 10 years after the establishment of the design fond, the Danish Architecture Centre has being a part of different exhibition like the Green Building EXPO in 2013 in Beijing where the Embassy had a pavilion where different companies and the Danish Architecture Centre showed different ways of sustainable urban building. The purpose was to promote Danish competences regarding sustainability and urban house building to the Chinese market (Danish Architectue Centre 2013). In 2006 Danish architects and Chinese professors collaborated to make four suggestion on how sustainable urban development would look like when Danish ideas about sustainability, architecture and planning gets united with Chinese knowledge and technical skills (Danish

Architecture Centre 2014). These projects were shown under the name CO-EVOLUTION under the 10th international architecture exhibition and manage to win the first price at the exhibition (Danish Architecture Centre 2014). In 2010 Denmark was represented at EXPO 2010 in Shanghai where the statue of the Little Mermaid was being displayed in the middle of the Danish pavilion which was made by a Danish Architecture firm (Berlingske 2008).

3.2 Content based

Denmark is being well known in China. One of the reasons is the writer H.C. Andersen and his fairy tales. He is even a part of the syllabus of the Chinese middle schools and is therefore widely known in China (Young 2011). He is even so popular that there has been talk about building an amusement park with his fairytales as inspiration (BBC News 2006). Therefore he and his fairytales are often used when branding Denmark in China. Based on his popularity in China an exhibition about his fairytales was a part of the Danish Culture cooperation. The museum of Odense made together with museums in China an exhibition about him, his fairytales and also his paper cuts. The exhibition started in Beijing and then moved onto other cities in China such as Hangzhou, Xi'an, Nanjing and Dalian (Ministry of Foreign Affairs of Denmark 2014). When the Danish queen visited China in the spring 2014 she read with the Chinese president's wife Peng Liyuan the fairytale of the ugly duckling (Xinhua 2014). Thereby showing how the fairytales of H.C. Andersen is appreciated in both countries. This was also one of the reasons why the statue of the Little Mermaid was a part of the Danish pavilion at the EXPO in Shanghai in 2010.

Another way of using H.C. Andersen in branding has been done by the Danish cookie company Kelsen which used H.C. Andersen in the branding on their products. They did that in cooperation with the museum of Odense with the purpose not only to brand the cookies but to brand the city of Odense and thereby Denmark (Jensen 2013).

The fairytales of H.C Andersen are not the only Danish literature that the Chinese can experience. In 2014 as a part of the culture corporation 13 Danish publisher and literature agents took part of Beijing International Book Fair (Statens Kunstfund 2014).

In 2012 the focus was on a better exchange of culture between China and Denmark and therefore when Hu Jintao visited Denmark in 2012 there were signed an agreement between the two countries regarding cultural exchange. In the agreement it was decided to have a greater exchange between the museums in the two countries and a culture centre in both countries. It was also agreed to make the world's first music Confucius institute in Denmark (The Danish Culture institute 2012).

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In 2014 Denmark launched an intensive culture corporation between the Danish ministry of culture and several different artists under the name “Little fairytale –big future”. From September 2014 until July 2015 there will be various Danish cultural events taking place. It will not only be exhibitions but also contributions at film festivals, literature workshops, art performances, and different kinds of concerts as well as special events with focus on Danish culture and design. The goal from the government was to make business and culture work together to promote each other and thereby brands Denmark as a creative nation (Regeringen 2007, 31). An example of this is the Danish Viking exhibition in Suzhou. The exhibition is made in cooperation with the Danish national museum, the University of Aarhus, museums of South Jutland, and the Viking ship museum (Christensen 2014). Not only does the exhibition promote Danish culture and the story of Vikings but it also includes jewellery from that historical time period. The reason for taking the jewellery was to show that the Danish design has a long history and to show its potential even today.

As a part of the culture corporation different artist are coming to China to live and work in two different locations in Beijing; Three Shadows Centre for Photography and Institute for Provocation. In total will 5 artists be sponsored by the ministry of culture to be in Beijing for three to six months (Danish Culture Season in China 2015). Another artist who is being presented at the culture corporation is the Danish sculptor and artist Bjørn Nørgaard. His exhibition re-modelling the world is being financed by the ministry of culture (Søndergaard 2014).

Under this culture cooperation Danish performance art is also being promoted and different kind of theatre, performances and movies have been shown all over China. The reason is to show the variation of performance art that is happening in Denmark. It is various kinds of dance performances as well as experimental theatre and classic theatre (Danish Culture Season in China 2015). Cities like Beijing, Shanghai and Guangzhou have experienced different forms of Danish films and documentaries at various film festivals to show other kinds of performances (Danish Culture Season in China 2015).

The movie industry of Denmark has also begun to realise the importance of making movies to the Chinese market. In 2013 did the distribution company Zentropa established a sister company in China. The purpose is to produce movies to the Chinese market. The first movie is a H.C. Andersen inspired romantic comedy which will take place in Beijing as well as Odense (Karner 2013).

Not only Danish performances art but also Danish music is being promoted in China. Different kind of Danish music artists from classical music as well as jazz, pop and rock will give concert in 2014 and 2015 to show the diversity of Danish music to the Chinese population (Danish Culture

Season in China 2015). Danish music does also do well without being a part of the culture cooperation. For example the pop artist Christopher has been giving concerts in China but has also been rewarded with an award as “the most promising artist of the year” in the American/Europe category. The award is given based on streams, a jury and a vote (Stilgren 2015).

3.3 Manufacturing and wholesale trade

Danish fashion has made its way to China. For example the Bestseller group has more than 6,300 stores all over China (Bestseller Fashion Group China 2015a). It is been seen as one of the leading international fashion brands in China. The first of the stores opened in 1996 and in 2009 the company managed to make the same profit as the stores in Denmark (Olesen and Andersen 2009). ECCO shoe is also one of the Danish fashion brands which are having success in China. ECCO have more than 700 stores all over China and with revenue in China in around 1 billion DKK they show some of the success and potential the fashion industry has in China. As a high end product Copenhagen Fur has made themselves a name among the more wealthy Chinese. In 2011 mink fur worth more than 7 billion DKK was sold to China and accounted for around 40 % of the total export to China (Vorre 2012). After some great years with increasing prices on mink fur Copenhagen Fur experienced price to drop with 30 and 40 % in 2014 but in 2015 the price began to rise again with 10 % (Karner and Hall 2015).

Denmark does have different kind of companies which provides digital solution to solve the problems which not only exist in China or Denmark but is universal. Denmark is beginning to have more and more companies which are focussing on providing digital teaching and learning tools. For example Lego made an agreement with the Chinese government to help the Chinese students being more innovative through solving problems with Lego (Zhao 2014). There is also beginning to be more and more companies which are focussing on creating apps to help and motivate to learn languages especially English.

A feature Denmark is being known for in the last few years is the TV-shows and there is talking about Nordic Noir as a new genre. It is therefore natural to want to show TV-shows which are made in Denmark or by Danes. A way of promoting Denmark happened when Denmark was a theme of two TV- shows on Hunan Satellite TV which was seen by more than 200 million viewers and which showed different kind of Danish music, performance art and Danish products and the Danish crown prince, ambassador and prime minister were a part of these shows as well. The first programme was sent in June 2014 and became so popular that a second show was made and shown

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in December 2014 (Ministry of Foreign Affairs of Denmark 2015, Ministry of Foreign Affairs of Denmark 2014).

4. Theory

In this chapter three views on “national brand” will be presented based on the classification made by Hlynur Gudjonsson. The different views will shortly be presented and will be discussed in the end of the chapter. The chosen aspects of the theory have been chosen to give as diverse view on the problem about if a nation can be branded. The three aspects show some of the different views that exist in the discussing of “national brand”.

4.1 National Brand Theory

“National brands” have existed for various years. Countries have had their characteristics which disguised them from the other countries. For example USA is known as being the country of opportunities, freedom and liberty and has been known for that for more than 50 years. This shows that “national brands” are not a new phenomenon but the new focus on it and the fact that numerous country wants to have a national branding strategy is new. This new focus is very likely a consequence of the globalization and the fact that countries need to stand out internationally to be able to compete both political as well as economical.

In the field of national brand and national branding there is multiple definition of what a national brand is. In this thesis the definition used is from the book by Keith Dinnie. “[a nation brand is defined] *as the unique, multi-dimensional blend of elements that provide the nation with culturally grounded differentiation and relevance for all of its target audiences*” (Dinnie 2008, 15). A national brand include elements from various levels and can be explained to be a umbrella definition which include for example tourism, politics, culture, export etc.

Simon Anholt began writing about Nation Brands in 1996 (Dinnie 2008, 22). He made the connection that nation does have a brand that is very similar to the brands that exist in businesses. Just as well as a product has a brand, nation does too. However, it can be argued that there are still some differences between a national brand and a product brand. Ying Fan explains that there are many differences between a national brand and a product brand. A national brand does not have something to offer on its own while a product brand normally has. The national brand is focusing on emotional benefits while a product brand is both emotional and functional. The purpose of a product brand is to promote sales and to develop relationships while the purpose of national brand is to promote a national image. Another difference is that it is unclear who “owns” the national brand because it is not own by a organisation or the government but many players who have the responsibility for it while a product brand is owned by a company which have the power and the sole responsibility of it (Ying 2010, 99).

Since Simon Anholt came with his theory about “national brands” countries have begun to focus on prioritizing their national brand and got a national branding strategy. The reasons for countries to focussing on their brand are to attract tourists, increase exports and investments in the country but also to attract work talent so that there will be a positive development in the country and to avoid a lack of skilled workers for the companies (Dinnie 2008, 17). It has also been seen as a way to gain political influence, strengthen the national identity feeling and to build confidence for investors as well as international credibility (Dinnie 2008, *ibid*).

Since the ideas about “national brands” were published it has been discussed and developed. It can be argued that there are three approaches to national brands and national branding Hlynur Gudjonsson calls the groups; the absolutes, the royalists and the moderates. All of the approaches argue that nations do have a brand but there are different approaches to the question if a national brand can and should be branded.

4.1.1 The point of view of the absolutes

The absolutes believe that a nation can be branded as a product and should be branded in that way. Just as well as a product can change over time so will a nation change over time, which is one of the arguments to why a nation can be branded as a product because it has many similarities with a product. Therefore it is only natural to use the same way of branding a nation as one will use for branding a product. A company will normally from time to time try to reinvent a brand to be sure it follows the time and the currents of time. A government will do the same to make sure that the country still has international influence or in the hope of getting more and nations have already done this for many centuries (Gudjonsson 2005, 283-284). If a nation and the image of the nation shall survive in time of big changes it is important that the identity of the nation can contain these changes and still be true to the actions and elements of the past. The nation needs to reinvent itself so to say (Gudjonsson 2005, 284).

Wallis Olin argues that many countries have reinvented themselves over and over again. He uses the example of France to explain how a country can develop from a kingdom, to a dictatorship and then to the democracy it is today. He explain that nations sometimes need to rebrand or rediscover themselves as a result of the fact that their reality changes and they need to communicate the change to the population and to others which the nation relates to (Olins 2002, 243). Thereby arguing that he does not understand the argument that nation cannot change and that they are immutable because he can see so many examples in history where a nation changes itself (Olins 2002, 241-242).

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Olins argues that a business leader and the political leaders have a lot in common both of them have to make some kind of loyalty to the brand. The business leaders use the same tools as a political leader; they use special language, create myth and symbols which strengthen the image of the brand and thereby create loyalty to the brand. It is according to Olin the same tools the political leaders use to create loyalty to the country. A nation and a random product cannot be compared but the tools which are used to brand them are very similar (Olins 2002, 247). "Many brands help to create a sense of identity, of belonging just like the nation (Olins 2002, 247-248)". Thereby arguing that a nation can be branded and should be branded using many of the tools and techniques as a company would use to brand a product.

4.1.2 The perspective of the royalists

The royalists do not agree that a nation can be branded as a product. They see a nation as something above regular products. They argue that a nation has a nature and therefore cannot be reduced to a simple product. A nation is more complex than a product and to reduce a nation to the same as a product would be seen as wrong for many people (Gudjonsson 2005, 284). They argue that a product can change its name and its branding and therefore look new but a nation cannot. The royalist means that the changes a nation go through are based on more philosophical grounds and can therefore not be compared with the same changes a company or product will meet.

Another aspect they include is that a nation cannot be owned or controlled the same way a company and a product can. A product is being owned by a company while a nation is not own by anybody but can be influent by different stakeholders. The same tools which are being used to change a product cannot be used to change a nation (Gudjonsson 2005, *ibid*).

One of the voices who promote this view is Simon Anholt. He argues that a nation can be seen as a brand but that it is not possible to brand it. People's view of a country is harder to change than the perception of a brand. Anholt argues that a "National reputation cannot be constructed; it can only be earned" (Anholt 2009). He also argues that if it was possible to change a nation's brands then more countries would have done so. In the last fifteen years he had not seen that the branding campaigns have changed that much of a nation's brand (Anholt 2009). He explain that a government cannot hope to change the reputation of the country but they can monitor and understand their image in other countries in a scientific way, corporate with NGO's and businesses to make a national strategy for the nation and thereby show a more structured nation, and can make sure that the country will still have innovative products, services and policies which thereby becomes evidence of the image the government want (Anholt 2009). Anholt argues that

governments need to take care of a nation's reputation otherwise it will be public opinions and public ignorance that controlled it (Anholt 2009). Government should work to inform the world that their country is more than a brand that their country has complexness, diversity and richness when it comes to the population, products, culture and the nature (Anholt 2009). Thereby showing that the nation is more diverse than a product brand.

4.1.3 The position of the moderates

From the perspective of the moderates the government and the nation cannot be separated when it comes to branding. Neither the government nor the nation can brand itself without the other but they play a different role. The government's role is to influence, make laws that can help the companies and the products to get stronger brands and to set the tone of the branding while the nation do not have an active role since it is the sum of several individuals including the government which act as representative for the nation (Gudjonsson 2005, 285). Without the government a nation cannot be branded but a government can use its institutions and branding techniques to make products more known and thereby make the nation more known (Gudjonsson 2005, *ibid*). The main goal for the government would be to take actions that would reflect positively on the nation brand. Moderates believe that a country cannot be branded as one whole country instead a country can brand different aspects or elements of the country. The tools of branding can be used to modifying a nation's image to benefit the brands and companies of the country. Another reason why a nation cannot be branded is that a nation is the sum of many individuals which do not necessarily share the same race, religion, nationalism etc and therefore do not have the same view on which way the country should go.

John O'Shaughnessy and his son Nicholas Jackson O'Shaughnessy are among those who argue that nations brand themselves through their products. They argue that foreigner's view on a country is often based on some of the products they know. An example could be a Schweitzer is precise and trustworthy based on people's experience with Swiss clocks. There is also a tendency if a country performs well in politics, sports or military that it will reflect positively on the products of the country (O'Shaughnessy 2000, 58-59). For example if German wins the Fifa world cup people would be more likely to buy German products internationally.

They also argue that a national brand is different on different levels. Different class and demography etc would have different association and opinion of a national brand (O'Shaughnessy 2000, 58). A young unskilled worker would maybe think of pizza and AC Milan when asked about

Italy while an old professor would associate Italy with opera and the Roman Empire. Thereby showing different aspect of a country and the association people have.

4.2 Discussion and comparison of the aspect of the theory

These three points of view all give some different views how nations and their government should look on their image. How, if possible, should a government change its image and which tools to use are different from these points of view. But they all agree that national brands exist; their disagreements comes when talking about if it is possible to brand them and if you should call it a brand or give it another name.

One of the critic points of national branding is that there are limitations for in which direction and how much a national brand can be changed. If a nation has an image for being undemocratic it will take more than a national branding campaign to convince others that the nation is now democratic. It will take time and a lot of information to change a national brand so radical and some will even argue that it is almost impossible to change it so much. Thus, they are arguing against the absolute's opinion that a national brand is just the same as a product. Despite this, it is not said that it is impossible to change the opinion. To change people's view on a product do also take time and effort but can be done with the right material and the right amount of time.

Another critic concerning changing a national brand is that different people have different opinions about the country based on own experience and news from family, friends, medias and the government which makes it hard to talk about one national brand instead of several. A national brand contains so many aspects and elements that it can be difficult to see it in only one way the royalists will argue. On the other hand there are several other brands which contains very different product even though it is few how contains so many as a national brand does.

Another point were the three view's are different is the role of the government. According to the royalist the government's role is to make sure that the nation is not been limited to a brand but instead will have some diversity. The absolutes would argue that the government should use the tools and technique they have to brand the nation as well as possible. The moderates on the hand argues that the government should be focussing on building the foundation by making the most beneficial laws and environment for the companies which have an image the nation want to be known for. They all agree that the government is a part of the National Brand and that the government has to be an active player but how and which areas that should be in focus can they not agree on.

5. Analysis

In these paragraphs the theoretical concepts and terms of the absolutes, the moderates and the royalists will be used on the data material, which has been presented.

5.1 Knowledge service and national brand in China

The Danish government has made different approaches to brand Denmark in China. When the Danish government decided to give money to a design fund the aim was to give economical support for Danish architecture and design; so that it was possible to get attention in China. The economic support was given to establish different kind of exhibition but also travel grants, by which young designers and architecture had the possibility to go to China and explore the opportunities. By supporting the Danish Architecture Centre, Danish Craft and Danish Design Centre there was the possibility for give rising design stars the possibility to try to break through in China and thereby showing some of the talent and creativity that Denmark want to be known for. If a new architect or designer broke through in China there is a possibility that it will reflect positively on Denmark but also make it more possible for the next rising stars of architecture and design to do the same because of good experiences with Danish architecture and design.

The way of branding a nation through economical support to companies and NGO's is very much in line with the way the moderates believe it should be done. Their argument is that the government should promote companies and NGO's which will reflect positively on Denmark. O' Shaughnessy and Jackson O' Shaughnessy argue that it is on the basic of a country's products that a country is being branded. The royalist can argue that this is a way to show the aspect of Denmark and also to make sure that Denmark is not only limited to a brand but show off some of the potential that Denmark can have. It is also to show that the design fund can be a way of working together with NGO's to make a national coordinated strategy and thereby show a more structured nation when it comes to design and architecture which can be foundation for having innovative products. Simon Anholt will argue that the fact that it is the government who gives economical support they have the possibility to control some of the aspects of the country's further development instead of giving the control to public opinions or public ignorance. By working together with the NGO's and the businesses it also gives the opportunities for the included parts to benefit from each other's action in the area. Both of these views argue that the design fund can be used as a way to show the potential of Denmark but the royalist take in mind that Denmark should still maintain its complexity and not be reduced to a brand.

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Another way of showing the skills and talent of Danish architects and designers is to not only give the financial support but also make it possible to give them a “showroom” so people can see what they can do when given a special assignment or challenge. In 2006 and 2013 Danish architects were a part of the *Green Building EXPO* and the *10th International Architecture exhibition*. In the *Green Building EXPO* the purpose was to promote the Danish competences regarding sustainability and urban house building to the Chinese market. Thereby not only show the general skills of Danish architects and companies but also to make it relevant for the Chinese market. Thus, Chinese companies would see the relevance in hiring Danish architects and design and contribute not only to the Danish economy but to the Danish image. That way of branding Denmark is exactly how the absolutes would do it. They would see this as a way of branding Denmark and would argue that Danish architects and designer provide with a service which can be sold and therefore is being branded as a product as any other service or product. This is being supported by Olins who believes that a government use the same tools and techniques as a business owner to strengthen the image of the brand.

At the *10th International Architecture exhibition* it was not only the Danish competences in architecture but just as much the cooperation between Chinese scholars and Danish architects to show how to united Danish mentality of sustainability, planning and architecture with Chinese technical skills and knowledge. Not only showing some solution to the problems in China but also to show how solutions are created in corporation. This shows not only how Danish architecture can help some of the problems China has but also to show the Danish mentality when it comes to sustainability, teamwork, and planning. The royalist would argue that by showing off some of the things that Denmark is known for is to show that Denmark is more than a brand and instead they are showing the diversity and complexity of Denmark. It is also a way of supporting the quote from Anholt that a reputation cannot be created but only earned and by showing of the complexity but also some of the values, knowledge and skills of Danish architects it adds value to the brand of Denmark. To create the opportunities and then make the company and NGO's get the most out of it is very much in line with the moderates and their point of view on the role of the government as the moderator for making the best possible foundation and then the companies and the NGO's to make the best possible outcome out of it.

The fact that not only businesses were represented at the *Green Building EXPO* but also the Danish embassy provides a signal to the world that the government supports the design but also give some credibility to the companies which took part of the exhibition because if the companies

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perform badly it would reflect negatively on the Embassy and thereby on Denmark as a nation. Thereby once again showing the moderates point of view by letting the government, NGO's and companies work together to brand Denmark. The absolutes would argue that letting these stakeholders work together is a normal business strategy that a regular company would use to brand their business and would therefore the cooperation is seen as a tool to brand not only their own product, in this case Denmark but also to brand the NGO's and other companies which work together. It will show Denmark as a creative nation but also as a nation capable of working together to find solutions.

When the government, the business and the NGO's work together on the *Green Building EXPO* it also shows the importance for the stakeholders to make actions together. Not only does it show some credibility but it also gives the possibility to reach out to a broader audience and show not only the Danish design and architecture but also to show some of the values which are fundamental for Danish design and architecture. When Danish stakeholders work together with Chinese specialist it show some awareness of the problem but also some capability to use its skill and knowhow to find a make solutions for problems all over the world. This adds some substance and value to the brand of Denmark and as the royalists would argue give China the opportunity to see Denmark as more than just a brand and is capable of add value to China. Anholt argue that actions like these can strengthen the reputation of Denmark but also argue that it is a way to make sure that the reputation of Denmark is not being controlled by the public opinion alone but that the government takes action regarding the reputation of Denmark. The absolutes would argue that it is nothing more than a branding strategy. Since Danish skills and techniques shown are not only shown in a Chinese context but it also shows awareness of the problems of China. All this together makes it easier to sell the services of Danish architecture and design and Olin would add that this is what a normal business owner would do and therefore also what a political leader should do.

When Denmark was represented at the EXPO 2010 in Shanghai it gave Denmark an opportunity to show some of the architecture and design that Denmark is known for. The pavilion was visited by more than 5.5 million people while the goal was only 3 million people. The design of the pavilion did receive a bronze award (The Danish Enterprise and Construction Authority 2010). In the pavilion was also a design shop where visitors could see and buy Danish design. This exhibition gave the possibility to show different aspect of Danish architecture and design but also gave the opportunity to see how Danish designs integrate different solutions. For example visitors were able to ride bikes in the pavilion. To make sure that pedestrians and cyclists would not collide

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a bench was designed which had the function as a barrier but also as a place where people could sit down and enjoy (The Danish Enterprise and Construction Authority 2010, 15). The EXPO in Shanghai is an example how different companies and the government work together to promote Denmark. The pavilion had as purpose to show many different angles of Denmark which is very much in line with the view of the royalist. It showed off different aspect but the government and the companies all worked together and thereby showed a structured Denmark. It also prove that the government does not take easily on the reputation of Denmark but makes sure that it is shown in a way that can only add value and which can end up strengthen the Chinese image of Denmark.

Danish architects or designers often use the fact that they are coming from Denmark or from Scandinavia as a trademark. Over the years Danish design and architecture have received the image of being of high quality and as being sustainable. This is a trademark that most companies or individuals would like to be associated with. Therefore they are very likely to use the fact that they are coming from Denmark and by showing their ideas and building they are branding Denmark once again. They are using the brand of Denmark the way that the absolutes think it should be done as a brand that have the ability to be used to promote the service of the designers and architects. The moderates would argue that it is the perfect way of promoting Denmark by making the companies get fame on behalf of their skills and thereby reflect positively on the brand of Denmark. The way that the knowledge services are branding Denmark is very much in line with the moderates. The government makes either economical support or use their influence to promote Danish architects or designers. The hope is that in the future their work reflects positively back on Denmark. This is supported by the statements from O'Shaughnessy and Jackson O'Shaughnessy which argue that a country should be branding itself through its products. The products of a country could for example be the work of Danish architects and designers. There are arguments from both the absolutes and the royalists which give another angle than the moderates or other things to take in mind but many of the elements and aspects been researched under the knowledge service shows that the government in many ways follow the approach of the moderates.

5.2 Danish content based culture and the way it is being branded in China

Danish literature is being used as a way of showing an image of Denmark. The fairytales of H.C. Andersen have presented not only Danish literature to China but also images of Denmark. Because the fairytales has been a part of the Chinese syllabus for more than 50 years a large part of the population knows the fairytales and thereby has an image of Denmark. It gives a very good foundation for promoting Denmark because many Chinese already have an image of Denmark. It

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also means that the fairytales themselves are such a strong brand or product that they do not need the name of Denmark to be known anymore. Thereby the fairytales are an example of the approach the moderates believe should be used. That it is the products that reflect positively back on Denmark. Fairytales will give different understanding depending of the age and demography. They can therefore by a gateway to give an impression of Denmark which have the possibility to appeal to different kind of age groups as well as demographics.

One way that the Danish government are using the brand of the fairytales active in their branding of Denmark happened as a part of the culture cooperation “little fairytale - big future”. The Danish government made financial and political support to create an exhibition of the fairytales of H.C. Andersen which came to several cities of China. By having the first lady of China and the Danish queen it did not only show how strong the brand of the fairytales are but also the connection between the fairytales and the royal family which is normally been seen as fairytales related and thereby showing that Denmark has some similarities with a fairytale. The royalist would have a point in their argument that because the fairytales are such a big product or brand it should be a concern that the image of Denmark would be reduced to nothing more than a fairytale.

While the absolutes would argue that using the fairytales to promote Denmark is nothing more than a branding technique to use something that people already know. They would further argue that it is not necessarily a problem for Denmark to be branded as a fairytale but it is more important that people would recognize Denmark and to be recognize Denmark with fairytales will normally give positive associations and therefore not a problem. Instead the fairytales can as Olins places it creates a feeling of identity and belonging which can be beneficial for the image of Denmark.

The H.C. Andersen exhibition was a part of the culture cooperation. The Danish government had made the foundation in 2012 to make it possible. Hu Jintao signed the agreement which made it possible for an easier culture exchange and thereby made it further possible for the museum of Odense to make this exhibition. Thus following the instructions from the moderates which argue that the role of the government is to make opportunities for the business so they have the possibility to brand their products and thereby Denmark. In this case the artwork and backdrop from H.C. Andersen’s home.

The fairytales of H.C. Andersen was also used doing the EXPO in Shanghai. The statue of the Little Mermaid which is normally placed in Copenhagen was moved to Shanghai during the exhibition. In that way the statue of the little Mermaid became an attraction. In a questionnaire made by the government 32 % visited the pavilion to see the Little Mermaid (The Danish Enterprise

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and Construction Authority 2010, 10). The statue of the little Mermaid was a way to use the fairytales of H. C. Andersen to promote other aspects of Denmark. That is very much in line with the absolute which would argue that using the statue in the exhibition is just a marketing technique to get people inside the pavilion and brand it from there.

Not only the government is using H.C. Andersen's fairytales but also the companies use them to promote their product. Kelsen cookies worked together with the museum of Odense not only to promote the cookies but also to promote the city of Odense and thereby brand Denmark as a tourist attraction (Toft-Nielsen 2013). They even offered the local government of Odense to be branded through the branding of the cookies. Due to the fact that Kelsen is such an extensive cookie provider in China it can be a great possibility to make them promote Odense and Denmark. They can reach another audience because they can reach people in their home instead of some of the other ways where Denmark is being branded where people has to go to see a performance or an exhibition. Letting the companies work together with culture institution is much in line with the moderates' point of view that a country should be promoted through the products and services of the nation's companies. Often the cookies are used at special occasions such as wedding or Chinese New Year and therefore associated with positively feelings about family. This image can according to O'Shaughnessy and Jackson O'Shaughnessy therefore reflect positively on both the product as well as Denmark. It can on the other hand be argued in this case that the purpose of this promotion is promote Denmark as a tourist destination and thereby using the same tools which are required if it was a regular product. This is in line with the approach of the absolutes.

The government also shows an interest in promoting Danish literature. When 13 publishers and literature agents took part of the *Beijing International Book Fair* they were all been invited of Danish Art Foundation (Statens Kunstfund 2014). The Danish Art Foundation is a part of the ministry of Culture which also provide the money for the foundation. Since the Danish Art Foundation invited the publishers to the fair it shows how the government is doing as the moderates would do. By providing the opportunities to show Danish products in this case books to China, and then make it up to the publishers to make the most out for it. Then it is not directly the government who brand Denmark but the sum of publisher that brand an aspect of Danish culture. When multiple publishers are showing different kind of Danish literature it also shows the variety of the literature and to show that Danish literature is more than fairytales. In that way it is very much in line with the royalists. When showing the variety it also shows that Denmark is much more than just the fairytales and thereby showing some more of the complexity of the Danish literature. Anholt states

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that it is in the interest of a government to make sure that a country is not being reduced to nothing more than a product brand. His argument regarding that a government should work together with NGO's and companies to make a more structured nation falls in line with the action of the government regarding the *Beijing International Book Fair*.

As another part of the culture cooperation Danish music was being promoted. Not only rock and pop but classical and jazz concert was on the program thereby showing the diversity of the music scene of Denmark. Due to the fact that it is in corporation with the government it is a way not only to promote Danish music but Denmark in general and by showing the diversity it also has the possibility to reach out to very different part of the population. By showing the diversity it also shows different aspects of Danish music and thereby showing that Denmark is more than one genre. This gives a foundation for making sure that Denmark would not be categorized as just a brand which the royalists would be afraid of. To do this in cooperation with both the artists and the government it makes it possible to give more publicity to the artists. The embassy can use its influence and contacts to get the best possibilities for the artists. Thereby the government is doing what the moderates believe a government should do facilitate the possibilities for the companies and the artist to promote their music.

It is not only as a part of the culture cooperation that Danish artists come to China to perform. Danish artists come to China not for the purpose of branding Denmark but more to promote themselves and for others to explore new markets where they can sell records. In China they are not using the fact that they are Danish but more the fact that they are foreigners and therefore a bit exotic. They can in the future be an asset for the Danish government to promote Denmark. If an artist becomes a star in China there is the possibility of getting recognized and by working together with the star artist it can reflect positive on Denmark if the government work together with the artist later on and the artist do not make big scandals that can reflect badly on Denmark. Thereby making the opportunity that in the future it can be used like the moderates would promote Denmark through the product and companies of Denmark. When Danish artists do not promoted themselves through the fact that they are Danish the Danish government cannot use them in the same way as they can when they use their "danishness". They are therefore an asset when they use their "danishness" and when they are great enough stars to be recognized.

Another way of promoting Denmark through music happened when the first music Confucius institute was established in Denmark. It shows the Chinese people that Denmark is interesting in Chinese music and therefore opens for the cooperation and exchange of music between Denmark

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and China. This gives the culture institutions opportunities to work together to promote both countries. That falls well in line with the moderates and their view that it is the business which should make progress and thereby reflect positively on the nation of Denmark but in this case also on China. But it can also be argued that it is a way of promoting Denmark by making good relations with China and therefore make it more likely for Chinese to have an open mind regarding Denmark. The absolutes would argue that make good relations with an institution as well known as Confucius institute is a business tool which other business use when they are promoting their products to a new market.

As a part of the culture cooperation an exhibition is being established under the theme "Dragons of the Northern Sea". Different museums as well as the University of Aarhus have lent knowledge and items to be displayed. The purpose was to show that Denmark and China have historical similarities and thereby show that the difference between the countries is not as big as some would think. The items that are being shown are among others Old Danish crafts. Thereby use an exhibition that link Denmark and China to promote some of the crafts of Denmark. The absolutes would argue that it is a way to promote Denmark to China by showing the similarities between the two countries and thereby show the potential of Denmark. It can be argue that by branding Denmark in that way it follows the word of Olins that a product and a nation have the possibility of creating sense of identity and belonging. This can create sympathy for the products and thereby the nation. By making different kind of businesses and culture institutions working together to promote each other it makes it possible for the business to reach new grounds but also for the culture institution to be seen in other contexts and thereby showing the potential of the institutions. It also shows the Danish history and some of the similarities with China but even more important it shows the mentality of making different sides work together to make the best possible solutions. The moderates would argue that by letting the business and culture institution work together it will be a good way of letting the cooperation between the two parts reflects positively on the brand of Denmark.

The Danish government sponsored different kind of artist to stay in China when they gave the artists the possibility to work with Chinese artists and in a Chinese context. This gives them the opportunity to make art which will suit the Chinese market but also to make connection and relations that may help them if they want to get back to China and make or sell art. The way that the Danish government is helping these artists is much in line with the view of the moderates. The government provides them with the financial support and the connection which makes it possible

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for them to stay and work in China. It thereby gives them the opportunity to promote themselves and their art and therefore also be able to brand Denmark. It can also be argued by the royalists that by making artists live and stay in China is a possibility to develop and show that Denmark have innovative products and the possibility for these artists to make sure that Denmark also in the future has innovative art.

In the Danish culture cooperation the exhibition of Bjørn Nørgaard was included. He has already had different kind of exhibition in China and is known in the art world of China. He has even been given the title of guest professor at the art academy of Beijing (Søndergaard 2014). His exhibition is showing some of the temporary art of Denmark and is showing that Danish art does not only have one direction but that Danish art is many things. It supports the statement of the royalists that a nation is many things. The art of a country will as a consequence of a diverse country naturally also be diverse if it should show the variation of the country. To secure that Denmark will not be associated with only one thing but that the brand of Denmark is associated with multiple aspect of for example art it is important show different aspects of the Danish art world. Due to the fact that Bjørn Nørgaard is known in some art circles in China the absolutes would argue that it is only a strategy to brand Denmark through his work and that his exhibition would show some Danish art but also some of the Danish values and through that brand Denmark.

Denmark has over the last few years been recognized for making movies and even getting international awards. It is therefore very natural that Danish movies are a part of branding Denmark in China. Performance art, theatre and movies can attract various kind of audience and thereby be able to brand Denmark to a larger part of the Chinese population. Movies as well as the performance art have the possibility of letting people know the scenery of a country as well as the values and problems. It can give an image for the viewer to see in which direction a country is developing. By letting both performance art and movies be a part of the cultural cooperation it shows some of the diversity that Denmark has. When showing so many aspects of the performance art and movie scene it shows that when it comes to these areas Denmark is not only going in one direction but is going in several. It also makes it hard to find one theme or one genre which can describe the performance art or movies in Denmark. The absolutes would argue that it is a great way of showing Denmark by showing movies that can show the scenery but also the nature of both people and landscapes and thereby giving a sense of Denmark without being there. They would argue that it is just a way of using branding tools to brand Denmark.

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Movies do also have the possibility to brand not only the values but also a certain area or brand. For example when Zentropa China is creating a movie for the Chinese audience it is not only promoting the fairytales of H. C. Andersen, but are also branding the contemporary Denmark by showing scenery of Odense. The local government of Odense gave 4 million DKK to make this movie (Odense Kommune 2014). The purpose from the government is to show more Chinese that they should come and visit Denmark and in particular Odense. The tourist organisation of Odense will work together with the local government to make movie related offers to the tourists. The way that the local government and the company of Zentropa China work together is a classic example on what the moderates believe is the right way to brand a nation. By letting the government give the money and by giving the movie company the best possible options to create as good as movies as possible. It has the potential to reflect positively back on the nation and the city of Odense.

When it comes to the content based culture the way Denmark is being branded is a bit different than the knowledge service. The way that the content based are being used is very much in line with the royalists that a country is more than a brand which is shown in the diverse amount of happenings that takes place. Another feature that is very different from the knowledge service is that there are elements of the content based culture that have a strong brand on their own for example the fairytales of H.C. Andersen. They are so powerful branded that it is Denmark that wants to be linked with them and not the other way around. It does not mean that all the aspect of content based culture is being branded like the royalists would do. The points of view of the moderates' and the absolutes' are also being used to brand some of the aspects of the content based culture.

5.3 Manufacturing and whole sale trade being branded in China

For a nation to have large companies in other countries can be a big asset especially if the companies is big enough to have a certain awareness from the population of the country. From the view of Denmark the Bestseller group and ECCO has made their way into the market of China with success. But these two companies do not use the fact that they are from Denmark as a way of branding their products. Instead they are using more the fact that even though they are foreign companies they are using universal values to establish a connection between China and Denmark. For example the Bestseller group uses the slogan "One world, One Philosophy, One Family" (Bestseller Fashion Group China 2015b). Thereby they are not showing Danish values in particular but values that everybody can agree on. It can be argued that it is a way to show that even though it is a foreign company they still have values that are compatible with the Chinese culture and values.

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Some of the values behind the slogan are values that are being praised in Denmark such as fairness and treating everybody as individuals. Many of the values cannot be seen as being particular Danish but is more a generalised value. The branding of Denmark through the Bestseller Group is not really happening in the moment but can be something that can be used in the future. The Bestseller group is beginning to be such a strong brand that it can be a way to promote Denmark through their products and thereby be in line with the thoughts of the moderates who believe that a country should be branded through the product and the businesses of the country.

ECCO has managed to make so much success in China that Denmark is getting more known through their products. The flagship store on the main shopping street of Copenhagen is seen as a tourist destination just as Tivoli or the Queen's castle. Even though that ECCO is not seen as particularly Danish, it is still some of the items people are buying when they are in Denmark. Just as well as the Bestseller group ECCO is not using the fact that they are Danish as a main focus but more the fact that their products are based on good quality and design. They are using some of the values that is characterised with Danish fashion but without connecting it to Denmark.

A fashion brand that connects the image of Denmark with their fashion is Copenhagen Fur. By using the name Copenhagen the connection to Denmark is very obvious. Not only does it reflect on the origin of the fur but it also says something about the quality and the fashion of it. As one of the world's biggest fur providers it shows that Denmark is not only a shoes or high street brand but also have high end brands which can provide the luxury some people request. By using Copenhagen as a part of the name it also reflect back on Denmark in the way that the moderates believe it should be done. The brand of the product should reflect positively and add value to the image of Denmark. Because fur is expensive and is being seen as a luxury thing that very few Chinese people can afford it also reflect some luxury as well as high quality on to the name of Denmark. Not only does Copenhagen Fur use its name to be associated with Denmark but does also make sure their products is being shown when the Prime minister of Denmark or members of the Danish royal family is in China. Thus, they are not only using the opportunity to be seen by the public but also for their costumers to see that these prominent people want to be associated with the products but also to let the brand reflect positively back on the name of Denmark.

As a consequence of the expansion of digital media new companies begins to form with a speciality in digital solutions. Some of these new companies are Danish which provide China with digital solutions. One of these is the Danish company, Mingoville, which made an app teaching English to children. In less than two weeks the app was the number 1 in the education category of

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Chinese apps (Savivo Blog 2013). Another Danish company, Mobile112, has made an app to people with dyslexia to help them read (Høy 2013). These companies are not that well known in either China or Denmark but have the potential in the future to create digital solutions which can be known in their field. Lego has worked together with the Chinese government to provide solutions that can help Chinese students and teachers to be more creative and innovative and to help them find solutions on problems.

Denmark in general is not that well known in the electronic industry as we are in the design business etc but that does not mean that it does not deserve its place. The two apps have the potential to be able to brand Denmark when or if they become more settle on the app market. Lego on the other hand has been an important player in the field of children's play and education. Lego has been a way not only to provide solutions to a problem but also to use their products to brand Denmark. The fact that they are a part of the Chinese education makes the awareness about Denmark even bigger. Lego is a classic example of the moderates approach because their products are being used to brand Denmark instead of the government taking actions to promote Denmark. O'Shaughnessy and Jackson O'Shaughnessy would argue that a country should brand itself through their products which will also include the companies of a country's products.

The absolutes would argue that it is a way to brand Denmark to show some of the solutions Denmark and Danish companies are able to make.

Denmark is on the rise of being a great TV country and is beginning to be recognized all over the world. Some of the Danish TV-shows has been sold to more than 159 countries and is not only branding their network but also the Danish mindset, product and the surroundings (Hyldgaard 2013). By showing not only documentary or entertainment programs but also showing different kind of fiction it gives a diverse image about the life of a contemporary Denmark. It can therefore be a way of showing an insight to Denmark which differs from the image of the fairytales.

To use TV- shows can be a way of showing that Denmark is much more than a brand, for example when Denmark as a nation was having a spot on the Hunan Satellite TV to show a wide range of what Denmark consists which according to the royalists' view shows the diversity so that Denmark will not be reduced to just a brand. Anholt would argue that the government is taking the reputation of Denmark serious since it is not only Danish products or art that is shown but that representatives from the government and members of the royal family are taking part in these shows and thereby makes sure that the reputation is not only based on people's opinion but as fact as well. The absolutes would argue that this TV performance was nothing more than a strategy and that it

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did not show anything that was not in line with the brand of Denmark like for example the royal family and the fairytales. The moderates would argue that this event in some aspect did brand Denmark as it was suppose to by letting the products reflect the values and identity of Denmark. TV-shows can give some new association of not only a country but also the mentality. The Nordic Noir genre has all over the world fascinated and given association of a dark country which is very much opposite to the fairytales for children that H.C. Andersen is known for. It thereby shows not only the development of a country but also the diversity of Denmark.

Manufacturing and whole sale trade has a slightly different way of branding Denmark. Some of the reason is that they are not governmental supported as the knowledge service or content based instead there are more focussed on sale and more silent cooperation between the companies and the government. The companies in general do not use Denmark as a way of branding themselves except Kopenhagen Fur. Therefore it is also a bit more difficult to analysis how they are contributing to the branding when they are not branding Denmark in the moment but it is very likely that the Danish government would use their success in the future to give a nuanced view on what Denmark can provide which can benefit China.

6. Discussion of the project and future research prospects

The strategy of Denmark is mainly based on the view of the moderates but it does not mean that there are not aspects that are in line with some of the other approaches. The government mainly tries to let the companies, different institutions and NGO's get as good as foundation as they can to be successful in China. But the government also tries to brand Denmark on their own by making cooperation among the ministries to make coordinated efforts in China which the different ministries and the companies can benefit from. For many companies it can be beneficial to work with the government or embassy to benefit from the knowledge and relations that the embassy has.

It can be argued that to analyse a country's branding strategy and action could make it hard to include the aspect of the royalist properly. Since the royalists do not believe a country can be branded and thereby contradicting the fact that more countries begin to get a branding strategy. It has even though been included to show that national branding and the discussion about it, is more complex and that there is different views on the matter. If this thesis included other nations with and without a branding strategy it would maybe show even more aspect and angles of the complexity of this field.

In addition, it will never be in the government's interest to reduce the value of the nation to be equal to a product brand. To reduce a country to just a brand would have consequences not only for the nation but also for the national identity. If a country is nothing more than a brand then the loyalty to the country will decline.

If a nation is being deduced to online be a brand it can gain influence in some areas but also have the potential to lose some of its international political influence. The question if a nation will gain or lose influence depends on many variables, such as their current influence, how they are branding themselves, and how other countries respond to this branding etc. If a nation is just a brand there can be some aspects of the multiple culture that can be lost because it can be difficult to take in mind to be able to secure all different kind of cultures under just one brand. These days a nation does not only include one population which have the same cultural in heritage instead it is the sum of many different kind of culture. Each generation has passed some of the old traditions to the next generation and has created some new traditions. This has made the culture develop over the years but has also made it changes from different areas in a country. As an example is dialects every areas of Denmark has its own dialect. A boy from Copenhagen can have difficulties when a girl from the North Jutland is talking the dialect. Even though it is the same language the dialects show how a language is developing. To reduce a country to brand could also have consequences for

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example for the dialect and the aspects of the culture which are depending on the dialect. The problem with reducing a country to a brand can be that it will lead to a more assimilated culture where other culture aspects will lose importance but it can also be more difficult to make changes in the culture.

Some of the items that can be recognized by other countries have the potential to disappear but it does also have the potential to make even better connection if the brand does harmonize with some of the brand of other countries or other ideas' of the country. Therefore if a country's brand harmonize with other countries' brand or their ideal of a brand it will be more likely that they will make business and political agreements with the country.

For further analysis of the branding of Denmark it could be interesting to compare the branding strategy of the other Nordic countries with Denmark's to see if there was any differences in the way the different countries are branding themselves and what effect the different branding have on a international scale and how they are branding themselves in China.

It can be argued that a researcher with more marketing knowledge would be able to provide some other points of view to how the Danish culture is being used and maybe give an explanation of some of the cases where the theories being used cannot give an explanation for example why some companies wants to work together with the government to promote Denmark while others do not. It can be argued that the field of culture is broad and that the knowledge based culture is in need of some other tools and techniques than the manufacture and whole sale trade.

More and more cities begin focussing on branding their own city which also makes it more difficult to reduce a nation to just a brand since every city wants to brand itself as something unique.

For further research an analysis of how the politic of Denmark influence the way that Denmark is branding itself or which kind of laws is made to benefit the companies that want to expand to China could be promoted. Another aspect which could be relevant to include is how the Chinese respond to for example the Culture cooperation or the visit of the queen. Does it benefit the Danish companies and brand that the queen comes and read fairytales or does the performances make a positive impact of the brand of Denmark?

There could have been added some reflection how the culture is been added as a part of the place branding of different cities or area of Denmark but since the focus how Denmark is being branded in China and not how Denmark does brand itself to the Chinese. This area has been included when the relevance for the analyzed field but has not been a focus area on its own.

7. Conclusion

In this thesis the aim has been to answer the problem statement “How does the Danish government use the culture of Denmark to brand Denmark in China?” Based on the analysis it can be said that the Danish government uses mainly, intentionally or unintentionally, the approach of the moderates. This includes that the government should help and facilitate the opportunities for the companies to succeed in China and thereby promote and brand the name of Denmark. It does not mean that the government does not use some of the tools and techniques of the absolutes or is having some of the concerns as the royalists but that their main focus is to help companies perform as good as possible and thereby reflect positively back on the brand of Denmark.

It has to be taken in mind that in the three types of culture, knowledge service, content based, and manufacture and wholesale trade, does requires different kind of tools to brand Denmark based not only on the companies popularity but also on the Chinese awareness of the field. The knowledge service is influent by the government support. They uses the governmental support to different projects to be able to promote themselves and thereby Denmark. The knowledge service also has the benefit of the fact that the Scandinavian countries in general has establish a brand as being a place of high quality, design and sustainability. The content based does not need as much governmental support especially because the brand of H.C. Andersen is strong that many Chinese knows him. Instead the Danish government, other institutions, and companies are using this to brand themselves, and they are thereby using the awareness to link it with their products or city and thereby promoting it. But other parts of the content based are using the foundation that the government provide them with to promote not only their products and service but also to promote Denmark. The manufacture and wholesales trade is being influent by different company and where the government does not play a big role anymore. They do not give financial support but the products are being shown when member of the royal family or politicians visit China, which creates a line between the products and Denmark.

The aim of the government is not only to make companies succeed but also to make the opportunities for new companies to succeed in the future. Using the culture of Denmark to promote the companies can be a way to stand out since every nation has its own culture.

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