COVID-19 Pandemic

Coronavirus Cartoon Crisis

and the Danish-Chinese Tourism Market

Tourism Master Thesis

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Abstract

This master thesis adopts the destination branding, crisis management and social encounter concepts, focusing on the impact of the coronavirus cartoon crisis on Denmark's destination image in China market, mostly from the Chinese tourism practitioner's perspective, to explore how the COVID-19 pandemic influence tourism between Denmark and China and the relations of these two countries. Through an inductive approach, with qualitative data collected from semi-structured interviews and secondary online data, the main findings in this study is that Denmark has created a fairy tale kingdom destination image in China, unpacking the coronavirus cartoon crisis, it turns out that cooperation and conflict between China and Denmark has been a long co-existence, and the cartoon is perceived as a culture conflict to the Chinese tourism practitioners in Denmark.

Key words: destination branding, brand image, crisis management, coronavirus cartoon crisis, social encounter, culture conflict

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1. Introduction

1.1 Denmark's tourism policy towards Chinese tourists

According to Wonderful Copenhagen's analysis, in 2013, China emerged as the largest outbound travel market in the world, with approximately 97 million Chinese outbound tourists. This equates to nearly ten percent of international tourists worldwide now being Chinese. Even though only a relatively small part of these Chinese outbound tourists has visited Europe, and despite the fact that only approximately five percent of the whole Chinese population has a passport. In the near future, keep increasing Chinese disposable income and wealth, ever-growing number of middle and upper classes, longer holidays and increasing travel experience, together with China's encouraging travel policies, gives all facts to suppose that Chinese outbound tourists will continue to grow in number. As a result, Denmark is eager to develop a tourism strategy to become more attractive to Chinese travelers, and eventually be a front-runner in the worldwide competition of winning Chinese travelers (Wonderful Copenhagen, 2020).

Denmark's destination tourism organizations (DMOs), such as Wonderful Copenhagen, Visit Copenhagen, and Visit Denmark, since they value Chinese tourists in several ways, and they believe that become "China Ready" is a job which can determine the future of tourism industry in Denmark. In order to attract more Chinese tourists to visit Denmark, the DMOs in Denmark have conducted several tourism promoting strategies in the past years, and still, some strategies are carrying on. For instance, Wonderful Copenhagen has promoted the Chinavia project (China + Scandinavia = Chinavia) since 2012, which aims to make sure that Denmark win the global competition to attract Chinese visitors. According to Wonderful Copenhagen, all the promotions and researches have a positive result, that is only in Copenhagen city, the growth rate of Chinese tourists bed nights has raised double over the past years (Wonderful Copenhagen, 2020).

Therefore, in order to cope with the ever increasing Chinese tourist's demanding, now 12 Denmark visa application centers have been operated in China, which located in twelve big cities, namely: Beijing, Shanghai, Guangzhou, Chongqing, Shenyang, Jinan, Xi'an,

Chengdu, Nanjing, Hangzhou, Fuzhou, and the latest one was opened in Shenzhen in 2017 (VFS, 2020). With these twelve visa application centers, the progress of handling the Chinese tourist's visa application will be improved more effectively, and eventually making Denmark ready to welcome more Chinese tourists.

1.2 Long diplomatic relations between Denmark and China

It is not a recent phenomenon that Denmark have cooperation with China, in fact, Denmark and China have a very long history of diplomatic relations. On 11 of May in 1950, Denmark became one of the first western countries which established diplomatic relations with China, and since then, the two countries exchanged head visits, contributes to these two countries relations develop prosperously (Liu , 2014).

For instance, the Queen of Denmark Margrethe II first official visited China in September, 1979, back then she was the first Head of State from a western country to visit China since the reform and opening-up policy was adopted in China in 1978 (Liu , 2014). In 2008, the two countries established the comprehensive strategic partnership, and the head of China visited Denmark in 2012 again (Wang & Lidegaard, 2015).

Furthermore, while from the 24th to 28th of April in 2014, the Queen of Denmark Margrethe II paid her second official visit to China. She was accompanied by five government vice-ministers and over 110 representatives from private Danish industry, making this the largest state visit in Denmark's history. During this state visit, forty-three written agreements were reached, covering a wide range of issues, including energy and the environment, transport, the maritime arena, investment, health, and food products (including food product safety) and Danish design. In addition, and as a result of this successful state visit, President of China Xi Jinping made a decision to present two panda bears to Denmark, cementing the development of the bilateral relationship and friendship between the two countries (Ministry of Foreign Affairs of Denmark, 2014).

1.3 Complex relations between China and Denmark

However, not every Danish consider the two pandas as a sign of friendship between Denmark and China.

According to The New York Times, when the two pandas traveled the journey from China to Copenhagen on 4th of April, 2019, outside the Copenhagen zoo, along the exciting welcome people, there were also some Dans put on panda suits who disagreed with welcoming the new pandas. Both the politically far-left Unity party and the far-right Danish People's Party also censured this as representing a symbol of political appeasement. Eva Flyvholm, who works as a Parliament member for the Unity party, said the following words during an interview with the Danish television station DR that *"Denmark gets the pandas because we have dropped our criticism of the Chinese repression of Tibet, and because Chinese human rights violations aren't being criticized so much."(Abend, 2019).*

1.4 Disruption due to out spread of COVID-19

Most recently since December of 2019, the out spread of coronavirus disease (COVID-19) caused so many changes to tourism industry between China and Denmark.

1.4.1 Pause to tourism between China and Denmark

COVID-19 was firstly reported from Wuhan, China, on 31 December 2019 (WHO, 2020), afterwards, it quickly spread out of China in the following January, as a result, SAS airlines decided to cancel both outbound and inbound flights between Copenhagen and China mainland from 31st January 2020, due to concern about the safety of passengers and employees after evaluating the coronavirus situation in China (SAS airline, 2020).

While in Denmark, till 1st of April, 2020, 3107 citizens diagnosed with coronavirus (Sundhedsstyrelsen, 2020). The Danish Ministry of Foreign Affairs imposed controls at

all Danish borders since 14th of March 2020, and declared that this border control policy will operate at least until 13 of April 2020. According to this new border control policy, people who want to enter Denmark during this period can expecting a rejection of entry at all of the Danish borders, only if the person has a legitimate and qualifying purpose to enter, for example, living or working in Denmark (The Danish Ministry of Foreign Affairs, 2020). This newly broader block down policy means that tourism between China and Denmark has been put a pause button, Chinese tourists can't visit Denmark whenever this policy applies.

1.4.2 Coronavirus cartoon crisis

The Jyllands-Posten, a Danish newspaper, published a satire drawing on 27th of January 2020, with images of virus replacing the yellow stars of the Chinese flag, which was drawn by a cartoonist, named Niels Bo Bojesen (Gehrke , 2020). This cartoon draws widely attention and criticism from Chinese both living in and outside of Denmark, which also became a hot topic in Chinese social media, like Weibo. Spokesperson of the Chinese Embassy in Denmark gave an official statement to criticize the cartoon, the newspaper, and the cartoonist, and asked for publicly apology (Chinese Embassy in Denmark, 2020). But the Danish Prime Minister, Mette Frederiksen chose to defend the cartoon in an media interview that the cartoon is a Danish freedom of expression. Meanwhile Jacob Nybroe, as the Jyllands-Posten's chief editor, also has refused to make any apology for publishing the cartoon (Gehrke , 2020).

In other words, the development of the coronavirus cartoon issue explained why the author titled the report as "coronavirus cartoon triggers China-Denmark diplomatic spat" (Gehrke , 2020).

1.4.3 Mutual cooperation to fight against COVID-19

Besides the coronavirus cartoon issue, the Danish government, companies, and organizations have taken action to support China in fighting against the COVID-19, either by made donations or provided assistance to help China. For instance, Danish

Minister for Development Cooperation, Rasmus Prehn announced on 3 of February, 2020, that the Danish Ministry of Foreign Affairs contributed urgently needed medical supplies to China with value of 3 million DKK, roughly 3.12 million RMB (Ministry of Foreign Affairs of Denmark, 2020).

Meanwhile, according to Danish radio and TV program DR, Jack Ma Foundation, which is part of the biggest Chinese online business company, Alibaba Group, donated 500,000 masks, 50,000 test instruments and 5,000 protective suits to Denmark, all the donation facilities arrived in Denmark on 26th of March, and will be distributed to regions and hospital which needed (Yding & Lichscheidt, 2020).

1.5 Research questions

There has been always both cooperation and tension between China and Denmark at the same time, which create the complex relations between these two countries. The pandas can be interpreted into different diplomatic opinion, so as the coronavirus cartoon. By study the opposite diplomatic dialogues, the coronavirus cartoon crisis might only be the surface of the tension, as an example of the two countries' culture conflict, and the world widely spread out of coronavirus do temporarily affect tourism between Denmark and China. Therefore, this thesis aims to revolve in the current situation regarding Denmark's tourism strategy targeting Chinese tourists, and the research questions of this thesis are:

How did the coronavirus cartoon crisis effect the image of Denmark as a tourist destination to Chinese and the Danish – Chinese relationship? How did the Chinese tourism practitioners in Denmark experience the COVID-19 pandemic and the related cartoon crisis?

2. Methodology

Aiming at contribution to the discussion of how the coronavirus pandemic and the coronavirus cartoon crisis affect tourism between Denmark and China, and how Denmark's destination image has been affected. In order to find an answer to the problem formulation, necessary data needs to be collected. According to Carter & Little (2007),

the selected methodology is theory and analyses how the research has been conducted, as a result, the selected methodology gives justification to the research methods. Hence, the methodology chapter is aiming at explaining all the research methods have been employed during the progress of collecting data for this thesis, and why the researcher me considering these research methods are the best choices. As a result, the methodology chapter is divided into six different parts: philosophy of science, research approach, research method, data collection, validity and reliability, and at the last part of this chapter, I talked about the limitations of the research.

2.1 Philosophy of science

The term 'philosophy of science' concerns about the perception of the research questions, the undertaking of the research, and the substance of scientific theories (Machamer, 1998). In addition it also attempts to make a definition the approaches employed during a research to enable the researcher to assess their efficacy and expand on and obtain the desired outcomes, and also considering the impact which science has on the research and concerns of the non-scientific communities (ibid.). Furthermore, Ponterotto (2005) argues that the philosophy of science, can be perceived as the bridge between science and truth, is driven by the seeking for science. Put another way, the philosophy of science is a connection with the research structure, approaches and ramifications of science, and by the way that science is applied during a research. These above-mentioned concepts explain the reason why philosophy of science is important in a research.

And epistemology has been chosen to justify the knowledge gathered and conducted to answer the problem formulation of this research (Carter & Little, 2007). An epistemological matter covers the idea of which should considered as sufficient awareness in any particular discipline (Bryman, 2016, p.27), while Carter and Little (2007, p. 1321) describes epistemology that: "epistemology directs the relationship between the researcher and the participator" and "epistemology directs the means in which method's quality is testified". Since qualitative research methods have been adopted to collect data for this research, in the semi-structured interviews, my job as a

researcher, my interaction with the interviewees is going to find out how the interviewees understanding the current situation of tourism industry between Denmark and China after the coronavirus pandemic, to connect with the research objective's "common-sense thinking", and to understand their behaviors and social world based on their perspective (Bryman, 2016, p.30).

Constructionism (or constructivism) is an ontological point that alleges that social event and it's interpretations is constantly being carried out by social performers. It suggests that this social event is not only formed by social interaction but also in a continual position of flux. In other words, the researcher can only hand over a specific form of social reality, instead of thinking that researcher can presents an absolute version (Bryman,2016, p. 33). As a researcher adapting the constructivist approach to this study, I accept that the data conducted for this project is knowledge created as a product of the specific relationships and the resulting communication between me and the research objectors at the time the data was conducted (Carter & Little, 2007). Furthermore, I also understand that how the interview respondents making sense of the social world is in fact a social product, which means that the interviewee's career and social background influence their acknowledge, because the social world and social phenomena is through interaction (Bryman,2016, p. 34).

In conclusion, philosophy of science will not only test my position and relation with the research, but also test the way I conduct the research.

2.2 Inductive approach

Thomas (2006) defines inductive analysis as referring to:

"approaches that primarily use detailed readings of raw data to derive concepts, themes, or a model through interpretations made from the raw data by an evaluator or researcher (p. 238)".

According to Thomas (2006), induction approach provides the researcher with a strategy that can be adopted to evaluate qualitative data, which might then result in sound and

accurate conclusions. Also Flick (2013, p.10) argues that "qualitative induction is the basement of all scientific process that turn up in collected data". While Bryman (2016, p.25) believes that with an inductive approach position, "theory is the outcome of research". which also means that, through an induction approach, the research always results in conclusions from the investigations, and by induction, the final findings of the research will evoke during the progress of the research (ibid, p.24).

Since the coronavirus pandemic is a newly event, which started from December of 2019 in China, crossed the entire world so quickly in three months, caused millions of people infected, thousands of people lost their lives, countries locked down to reduce spread out of the virus, authorities ask their people to avoid any unnecessary trips, to stay at home, to keep alive. Tourism seems to suffered a lot due to the coronavirus pandemic world widely, in order to find out how the tourism industry between Denmark and China has been affected by the coronavirus pandemic, I adopted an inductive approach for data collection in this research, with the aim of leading me to find out a result to the research questions.

2.3 A qualitative research method

According to Bryman (2016, p.27), a qualitative research approach typically links data and theory via an inductive method. He also defines a qualitative research approach as "a research strategy that usually emphasizes words rather than quantification in the collection and analysis of data" (ibid, p.36). And qualitative research approach is widely considered as "inductivist, constructionist, and interpretivist (ibid, p.380)". As a result, in order to explore the research questions, I employed a qualitative research method. Bryman (2016, p. 402) emphasizes that in qualitative research, there is a propensity to consider social life as operations, to be more specific, qualitative research often mainly concerns to demonstrate how social phenomena and patterns pan out by progress. As a consequence, qualitative proof always brings a powerful means of transformation and fluctuation. In addition, theory is considered to be the result of an observation instead of something that presupposes it (ibid, p.384), furthermore, qualitative researchers take on a

responsibility to observe social phenomena through the research objective's eyes (ibid, p. 399). This explains the reason why I choose semi structured interviews to collect first hand data as resource to the research. Because through a qualitative research approach, I as the researcher, can see through the perception of the interviewees, in this way, I can probe into the surface of the social events (ibid, p. 400). Furthermore, a qualitative research method can provide me as a researcher with a considerable descriptive detail, with the significance of the knowledge of social behavior in context, is emphasized in this research method (ibid, p. 401).

2.4 Data collection

This section is focusing on explaining how I conducted collecting information for the research. In order to get the most reliable resources during the data collection progress, data collected for this research is both from primary data and secondary data from 1st of March to 25th of May. Primary data was compiled from semi-structured interviews, while secondary data was achieved mostly through reading articles from websites.

It is reported that coronavirus was first diagnosed in China in December of 2019, now it has spread out of the whole world, internationally, till 17th of April in 2020, 2,100,359 people have been infected, and 139,602 people passed away because of COVID-19 (Sundhedsstyrelsen, 2020). Denmark warned its citizen to avoid travel, ask its citizen who currently abroad to go back to Denmark and temperately closed its border, situation become difficult for international travel, as a result, tourism between China and Denmark with no exception. In this thesis, myself as the researcher, with a Chinese background and pursuing my master degree in tourism in Denmark, I am motivated by the coronavirus pandemic, aiming to find out its effect in tourism between Denmark and China.

During the data collection progress, I took advantage of my background, for instance, I use my personal connections to get interview chances with the Chinese who is doing tourism business between Denmark and China, also I speak Chinese language with all of

the interviewees during interviews, which might cause a natural close feeling between the interviewer and the interviewees, and the interviewees are more likely to share their point of view to me when both parts speaking our mother tongue. Furthermore, I can read Chinese language, which give me an opportunity to find out the tourism strategy that Danish DMOs conducting in Chinese social media and their Chinese websites. However, my background could also be a barrier to my research, for example, myself as part of the research, what I have known beforehand, my own thoughts and my Chinese background would affect the result of the research.

2.4.1 Primary data

2.4.1.1 Purposive sampling

In terms of choosing interviewees, I employed purposive sampling. Bryman (2016) argues that with purposive sampling, the researcher doesn't find research participant samples by random footing. The aim of purposive sampling is to find out research participators in a more strategical, rather than a random way, as a result, the samples are directly suited to the particular proposed research questions (p. 416). As such, I deliberately choose the sample, the interviewees who are doing tourism business between Denmark and China, or who have plans to engage their business in tourism between these two countries, this means, all of the samples have direct connection to my research questions. And the characteristic of the research questions is expected to produce a framework for what groupings of participants should be under consideration and then being sampled (ibid, p. 416).

2.4.1.2 Semi-structured interviews

The interviewees were specifically chosen by the requirement that their job or business is directly relevant with tourism between Denmark and China, hence that all the interviewees would have some knowledge about information in relation to branding, marketing activities, policy and situation of tourism between Denmark and China, and have a perspective on it, as this was necessary to answer the problem formulation. All

interviewees have agreed to share their information to this extent.

I employed a semi-structured interview as the way for interviewing. According to Bryman (2016), the term of semi-structured interview:

"typically refers to when the interviewer has a set of questions that form an interview schedule but is able to change the order of questions. The questions are often rather more general in their nature from those that would typically be found in a structured interview schedule. In addition, the interviewer usually has more scope to ask extra questions as a response to particularly significant replies that may be forthcoming (p.212)".

However, due to the circumstance of fighting COVID-19, Danish authorities advise citizens to avoid using public transportation where possible, and keep social distance between people, in order to make my practice of interview safe and convenience for both of me as the researcher and the interviewees, I conducted all the semi-structured interviews in a digital way, that is by calling interviewees through an APP, which is the most popular instant communicating APP in China, named WeChat.

2.4.1.3 Design of interview guide

Since the primary first hand data was conducted through semi-structured interviews, I have designed an interview guide, by the intention of being a guideline to focus all the interviews within the research topic, as such, aiming at with the designed interview guide, all the interviewees have the freedom to express their own opinion but at the same time, their topic will within the research questions, and the interviews can contribute to my research questions. The interview guide is in both English and Chinese language, displayed in appendix 1and 2.

The interview guide was designed based on the concept that only covering an overview of topics and questions which are in relation to the research questions, and eventually help me to find out an answer to the research questions. The interview guide is divided into different themes, the first theme is covering the interviewee's job, with the purpose of finding out their overall understanding about tourism between Denmark and China.

The second theme of the interview guide is concerning about the coronavirus cartoon, this theme was designed to get in-depth knowledge of the interviewee's perspectives on the complex relation between Denmark and China. The third theme is designed to know the interview's point of view towards how tourism industry will develop in future between these two countries. The fourth theme is about the tourism policy of these two countries, and the last part of the interview guide was meant to get more facts on their perspectives in relation to their own career experiences in tourism.

All questions contained within the interview guide were constructed to fit within the research topics, and to contribute to the collection of knowledge and enhance a good flow in the interviews. The interview guide was designed to unfold how the chosen interviewees view tourism develop and change between Denmark and China during the coronavirus pandemic, all the predesigned interview questions were used to lead the conversation towards the research questions, additionally, the interview guide was designed to shed light on how the practitioners in tourism industry between Denmark and China perceive their own position in this industry, which is according to Bryman (2016)

"questioning allows interviewers to glean the ways in which research participants view their social world and that there is flexibility in the conduct of the interviews. Create a certain amount of order on the topic areas, so that your questions about them flow reasonably well (p. 473)."

2.4.1.4 Interviewees

With the purposive sampling, all the interviewees are selected based on their career, which means that all the interviewee's job has connection within tourism between Denmark and China. Following is the introducing of the interviewees:

Hua Qian, who is a Chinese, graduated from Aalborg University with a master degree in tourism, currently working as the key account manager of Tour Partner Group – Nordic, and has worked for the same company over the last three years. This company has an UK and Denmark background, with business target market in Asian, and considering to enter China mainland market. I approached her through my personal contact, the interview

with her was on 16th of April at 14:20 for around twenty-four minutes. The interview recording is displayed in appendix 3.

San Su, who has moved to Denmark sixteen years ago from China, ever since then, she works as a freelancer tour guide, with cooperation of tour agencies in Copenhagen. I approached her during a business meeting, when a Chinese govern group had a business trip to Copenhagen in July of 2019, I was the interpreter and she was the tour guide. We had a WeChat call interview on 19th of April from 12:15 to 13:20 for around one hour. The interview recording is in appendix 4.

Hong Juan Zhu, who is now working as product manager for Arctic-adventure, with working experience in tourism industry in Denmark for around ten years. The company Arctic-adventure is focusing on tourism in Greenland, with unbeatable advantage position in domestic tour operator of Greenland. I approached her through the company's recruit advertisement in February of 2020, and we had a call interview in the afternoon of 20th of April through WeChat, for twenty-three minutes, she refused to make record for the interview, as a result, I took notes during the call, interview notes can be seen in appendix 5.

Xiang Zhang, who is cofounder of Andersen Traveller ApS, this company was found in 2017, has two branches in two capitals, Copenhagen and Beijing, their business is focusing on tourism between China and the Nordic Europe. I call interviewed him through WeChat on 25th of April for half an hour, the interview was recorded for around nineteen minutes. The interview recording is in appendix 6.

Sisi Chen, as cofounder of Nordic Travel Wellness Association, she also working as a tour guide and a professional interpreter of Chinese, English, and Danish language. we arranged an online video call on 30th of April, and the interview was made into a live webcasting show within WeChat platform. The video call interview recording is in appendix 7.

2.4.2 Secondary data

Besides the data collected from the interviews, I also collected information from NGO

website (e.g. WHO), government websites (e.g. both national health center of China and Denmark), DMO's official websites (e.g. Wonderful Copenhagen and Visit Denmark), airline's website (e.g. SAS airline), newspapers and other social media (e.g. Danish Broadcasting Corporation DR), with the purpose of understanding the situation of COVID-19 both in Denmark and China, how governments advice their citizen regarding traveling during the coronavirus pandemic, to get information about the tourism policy of DMOs in Denmark, and the airline's reaction towards the coronavirus pandemic. For example, I have collected advertising that Wonderful Copenhagen have conducted towards Chinese tourists during the past few years on their website, with these data, I can analysis to find out how DMOs in Denmark using tourism policy to attract Chinese tourists.

2.5 Validity and reliability

Validity means whether "you are observing, identifying, or measuring what you say you are" (Mason, 1996, p. 24. Sited in Bryman, 2016, p. 390). Guba and Lincoln (1994) argue that it is indispensable to define means of building and appraising the qualitative research quality which supply a substitute to this concept of reliability and validity. It presents two fundamental principle of appraising a qualitative study, namely "trustworthiness and authenticity" (sited in Bryman, 2016, p. 390).

Since data for the research is from a qualitative research method, and conclusions drawn based on solely qualitative research methods, are known for being subjective in nature (Galani-Moutafi, 2000), as a result, during the data collection progress which is displayed above, I paid special attention to the trustworthiness and authenticity of data. For instance, triangulation involves employing more than a single approach or a single source of data when studying social phenomena (Bryman, 2016, p. 392). As such, in the five semi structured interviews, to enable broader view of the interviewee's peception of how the image of Denmark changed after the Chinese national flag cartoon published on Jyllands-Posten, I asked each of the interviewee similar questions according to the interview guide. And in the secondary data collection, I got coronavirus infected statistic result from both authority of Denmark and China, just as Bryman (2016, p. 550) argues

that official documents derived from state statistic and documents, such information can generally be viewed as authentic, and as being substance in the way of as coherent and understandable to the researcher.

One of the main advantages in using data triangulation is that cross referencing data sets from two or more sources, will significantly improve the validity and reliability of the conclusive findings of my research (Blaikie , 1991). By competing and contrasting data with the same ontology and epistemology from multiple sources, I was able to significantly improve the validity and reliability of my research outcomes (Blaikie, 1991).

2.6 Limitations

Consideration that myself as a Chinese, when reading the news that Danish people are talking bad about China, like the Jyllands-Posten newspaper published the coronavirus cartoon, I have to admit that I am personal affected, which is the motivation that I want to do this research. However, as a researcher, I have to put all the personal emotion behind, and try my best to focus a neutral attitude when collecting data.

Another limitation is that the coronavirus pandemic is a new and unusual condition of the whole society, everybody have to follow the authority's advice to stay at home to keep safe, companies closed their office to avoid spreading out the coronavirus, employees started to work from home, citizens have to avoid using public transportation and keep social distance, which brough difficult to my research in term of collecting data. As a result, I have to conduct all the interviews through a digital way, according to Bryman (2016, p. 488), during telephone calls, the researcher can't observe interviewee's body language, since it is an important part of their respond to the interview questions, because body language can be seen as a physical sense from the research objective, it will reveal their feelings such as "discomfort, puzzlement, or confusion".

And internet call might have bad connection sometimes, for instance, during the call interview with San Su, our call lost connection three times for ten minutes, I have to hang off and call her back again, which cause inconvenience to the interviewee's fluency of

speaking.

Besides that, due to the situation that all employee of the DMOs in Denmark started to work from home since March, even though I have sent out ten Emails to Wonderful Copenhagen and Visit Denmark, asking for interview chances, still I did not get any reply from Wonderful Copenhagen at all, except Visit Denmark replied on 17th of April that there is nobody in a position to answer my request at this time.

3. Theory

This research is aiming at finding out How Denmark branding itself towards Chinese market, and how Denmark's destination image for Chinese tourists has been affected by the published coronavirus cartoon. According to Bryman(2016), the term 'theory' explains perceived uniformities (p.21) and is something that steers and shapes data collection and analysis. Put another way, the purpose of research is to provide answers to theoretical questions. Besides that, there is an alternative way of thinking which is to consider theory as something that is a outcome of the collection and analysis of that data linked to a particular project (ibid, p.24). Research data is significant in the field of sociology when perceived as regards to theoretical concerns, which brings up the relation between theory and research (ibid, p.20). Therefore, this chapter will discuss some previous relevant literature prior to analyzing of data, by covering the theoretical aspects that need to be discussed and explained.

As such, the theory chapter will identify three main topics, firstly is about tourism destination branding and marketing, secondly is about social encounter in tourism, and the last topic is talking about crisis management in tourism.

3.1 Development of place branding theory

Gertner (2011) examined 211 articles published from 1990 to 2009 regarding 'place marketing' and 'place branding', he argues that in advance of academics formally forming the idea of 'place marketing' and 'place branding', places and countries had been marketing themselves for centuries (ibid, p. 116). For instance, the USA used 'place

marketing' in encouraging people to migrate to the West (ibid, p. 113). Ward (1998) also agree that just like mainstream branding activities, place branding also begun primarily in the United States in the mid-to-late 1800s, back then, place branding activities focused on the creation of differentiation and preference, and largely based on marketing communications, particularly advertising.

Other researchers also suggest that place marketing should be traced back to nineteenth century, back then, the term city 'boosterism' emerged, and strong nationals are struggling to compete for economy reasons, such as for expanding international trade (Kavaratzis & Ashworth, 2008). Due to keep growing tourism industry and the desire to draw new invest for regenerating post-industrial towns and cities, this competition among countries has continued (Ward, 1998). Kotler et al. (1993) argues that in the early 1990s, marketers started to apply the concept of place branding, and Page & Hardyman (1996) suggest city administrators to adopt marketing as part of their responsibilities. While Papadopoulos and Heslop (2000) refers that countries together with certain geographic areas should be identified as commercial product brands, and their reputations should be accepted as determining factors of decision making by consumers. However, there are also some researchers have different opinion, for instance, O'Shaughnessy and O'Shaughnessy (2000, p. 64) believe that nations shouldn't just simply be recognized as brands.

Mihalis (2005) argues that researches about place branding only started to show up in mainstream branding literature until the end of the twentieth century. The most important evidence about the establishment theory of place branding was in 2004, the debut of the Place Branding Journal (Hankinson, 2010, p. 301). Gertner (2011, p. 114) refers that in 2002, a particular edition of the 'Brand Management Journal' was dedicated exclusively to the subject 'Country as Brands'. According to Hankinson (2010), the development history of place branding and place marketing theory is as following in figure 1:

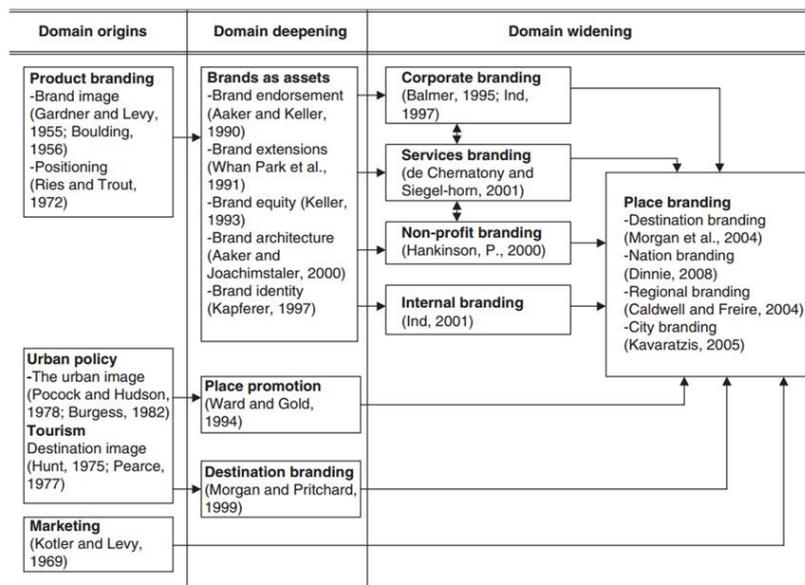| Domain origins	Domain deepening	Domain widening		
Product branding -Brand image (Gardner and Levy, 1955; Boulding, 1956) -Positioning (Ries and Trout, 1972)	**Brands as assets** -Brand endorsement (Aaker and Keller, 1990) -Brand extensions (Whan Park et al., 1991) -Brand equity (Keller, 1993) -Brand architecture (Aaker and Joachimstaler, 2000) -Brand identity (Kapferer, 1997)	**Corporate branding** (Balmer, 1995; Ind, 1997)		**Place branding** -Destination branding (Morgan et al., 2004) -Nation branding (Dinnie, 2008) -Regional branding (Caldwell and Freire, 2004) -City branding (Kavaratzis, 2005)
		Services branding (de Chernatony and Siegel-horn, 2001)		
		Non-profit branding (Hankinson, P., 2000)		
		Internal branding (Ind, 2001)		
Urban policy -The urban image (Pocock and Hudson, 1978; Burgess, 1982) **Tourism** Destination image (Hunt, 1975; Pearce, 1977)	**Place promotion** (Ward and Gold, 1994)			
	Destination branding (Morgan and Pritchard, 1999)			
Marketing (Kotler and Levy, 1969)				

Figure 1. The development of destination branding and place branding in mainstream domains. source from: (Hankinson 2010, p. 302)

In conclusion, even though the idea that places and countries should adopt marketing and branding strategies has been developed slowly and controversially, but overtime, among researchers, they have accepted the notion that places, such as countries, geographical regions, cities, nations and communities are brands in their own right and it is therefore appropriate to market and sell them to tourists (Henderson & C, 2000), as a result, the theory of place branding and place marketing has developed.

3.2 Destination branding

3.2.1 Why nations adopt destination branding

Recently, destination branding and destination marketing have gained in popularity (Ren & Blichfeldt, 2011), accordingly, marketing and branding academics use a lot of energy in coming up with standard theories about making branding and marketing contribute to convert places into popular tourist destinations, which will attract large number of tourists (Morgan, Pritchard, & Pride, 2002).

The reason that destination branding become so popular, and DMOs pay special attention to the concepts of destination branding and marketing, is that DMOs are eagerly

wanting to develop a destination brand, with hope this brand will make the destination stands out from the competition, and because DMOs perceive that only destination branding can create and convey a clear destination image with the destination's identity to tourists (Park & Petrick, 2006).

Additionally, Hansen (2010) argues that since the modern society becoming more and more globalization, which cause markets also become word widely, together with technology change the world significantly, as a result, in order to fight for more resources, such as for more tourists and invest chances, international competition among countries turn into intensely, which force nations turn to branding themselves so as to win the global competition.

3.2.2 How to develop destination branding

Place branding can be interpreted from different point of few. For example, from the tourism industry's perspective, places are equal to destinations for tourists to visit; from marketing's point of view, place branding is representing any type of location's marketing activities (Hankinson, 2010, p. 306). Depending on the specifically target market group, countries adopt different methods of place branding. For instance, in order to attract the selected target market's tourists, a country's branding normally has to deliver marketing information to the market. More target markets will bring more difficult to the goal of a nation's destination branding strategy (Hansen, 2010, p. 268).

For the difficult task of constructing a strong and coherent destination brand, the most important thing is that the place branding or nation branding should only be built up bit by bit, and needs its foundations in the underlying facts of the nation or place and its virtues (Anholt , 2008). As such, the individuality of the destination brand will be built on the foundations of the nation or place itself and its particular attractions like: vigorous towns, beautiful nature, historic buildings, artefacts, cuisine, fine wines etc. Therefore, spotting the core of a nation or a place and conveying it effectively is pivotal for a successful destination branding (Hansen, 2010, p. 269).

3.2.3 Brand image and brand identity

Destination branding theory mainly has its attention focusing on the nature of place image (Hankinson, 2010, p. 311). From a tourism perspective, destination branding has been largely focused on the destination image and image congruity (Sirgy & Su, 2000). And Morgan and Pritchard (1999) emphasized that for destination branding purpose, it is important for destinations to design a special identity so as to distinguish themselves from the global competition. Place identity is talking about the procedures in which particular characteristics, such as items, pursuits and rhetoric are contained by associating those characteristics to a particular place (Ren & Blichfeldt, 2011, p.430).

Temporal (2002) claims that brand identity is the guarantee which a destination promises to its tourists, which is to say that brand identity is the DMO's vision of how they want to be seen by tourists. Temporal (2002) further puts forward the idea that when brand identity refers to the DMO's guarantee, brand image refers to the way tourists actually view the brand; the key idea underlying most place branding theory is if the DMO is talented at conveying the brand identity, only in this way tourists will perceive the image which the DMO wants them to get. Thus, to create a clear brand identity and to effectively convey to the target market, then the target market is likely to identify with one clear image of the destination: ideally this destination image will help the brand appear unique when tourists are making decisions as to where to spend their vacation.

3.2.4 A clear destination image

Blain et al. (2005, p. 331) define destination branding as comprising a variety of marketing activities, which with the intention to create a destination image that can affect tourist's destination decision making. While Kaplanidou and Vogt (2003, p. 2) propose that destination brand leads to the first concept of a destination in the tourist's head. And a coherent destination identity is more likely to enable tourists to conjure up a clear images in their minds about the destination, which in turn is more likely to persuade tourists to make decisions about where they choose to visit (Blain, Levy, & Ritchie, 2005). Following this, identifying, and breaking down a coherent destination identity is

likely to provide potential tourists with a clear and focused image, which in turn may influence them to decide to visit this particular destination instead of another one (Ren & Blichfeldt, 2011).

In conclusion, destination branding impacts a broad range of communications and actions relating to what a destination should include and how it should be demarcated both in a geographical and moral sense (Ren & Blichfeldt, 2011, p. 430). Under this procedure, destination and place branding is essentially an instrument in defining what marketing information to deliver and who to welcome, or not to deliver or welcome (Ren, 2006), and in helping to create and shape differentiations and barriers both among places and tourists. The concept of place branding and nation branding are based on the fundamental hypothesis that places and nations, much like products, have their own reputations, as a result, these reputations needs to be cultivated and utilized. Therefore, places and nations should be branded in the same way as commercial corporations (Kavaratzis & Hatch, 2013).

3.3 How tourists perceive a destination branding

According to Hansen (2010, p. 270), between countries, tourism together with other activities, like international business, is an very important way for their people's interaction, when they interact with each other, information exchanging might contribute to building up each other nation's (also including cities, companies) stable and well acquainted branding image. This information exchanging comes from different forms, such as: DMO's marketing activities, tourism practitioners' operations, citizen's attitudes, travelling experiences, social media resources, TV programmers, words of mouth, and so on. Some of the information comes from destination branding, but some of them are not, however, a destination's brand image has been formed, as a result, destination branding should only be considered as a main method to reach the given target market.

Tourists who visit the destination for several reasons, destination branding contributes to it, but the most important reason is that the travel experience can help to create tourist's own "lifestyle and self". As to explain this phenomenon, Hansen (2010) argues that

tourists utilize tourism products, destinations, all destination branding stories and culture value, only to "construct themselves as individuals". If the values of the particular destination resonate with the requirements of a tourist group, then it will be a successful destination branding process from the destination brand to the tourist (Hansen P. H., 2010).

3.4 Social encounter: tourism's function in global community

Except growing economic contribution to nations, such as: export earner, foreign exchange and employment, tourism has other positive impacts, including a contribution to the physical and mental health of tourists by offering them the restorative therapy that comes with a holiday (UNWTO, 1999). Tourism is also credited as a power for promotion of peace and harmony among people (World Tourism Organization, 1980), nurturing cross-cultural comprehension, promoting cultural protection, championing peace and instilling a sense of global consciousness and global society (Higgins-Desbiolles, 2006, p. 1196). Tourism is a vital activity for most countries, since tourism has direct contribution to various sectors of society, including societal, cultural, educational and economic, and enhances the global community (World Tourism Organization, 1985).

Tourism's ability of contribution to vital social projects was identified at the beginning of contemporary tourism, tourism has outstanding effect in promoting equality (Turner & Ash, 1975, p. 53). Tourism can be seen as "a quest to see", to comprehend, to experience the whole world, not just an completely fun-seeking journey (MacCannell, 1976), but as an important, widely held human demand to understand others, with the added probability that we can understand more about ourselves in the process, and alienated modern tourists are motivated by a quest for authenticity (MacCannell, 1973, p. 155).

3. 5 Crisis management

3.5.1 Definition of crisis in tourism

Risk and crisis are mentioned together quite often, however, Sellnow and Seeger (2001)

emphasize that the relation among these two concepts is a compound beast, depends on which perspective of those involved. Their 'rhetorical arena' is probably the most complete frame in crisis communication theory (Rasmussen & Merkelsen , 2014, p. 234).

There are several definitions about these two concepts, for instance, Drennan, McConnell, and Stark (2014) define "risk" as:

"the chance of something happening that will have an impact on objectives; often specified as an event or set of circumstances and the consequences (both positive and negative) that will flow from this (p. 2)."

They also give "crisis" a definition as:

"a set of circumstances in which individuals, institutions or societies face threats beyond the norms of routine, day-to-day functioning, but the significance and impact of these circumstances will vary according to individual perceptions. (p. 19)"

And they believe that the idea of 'risk management' was born from manufactory industry after firms failed to bring back their business after damage happened, for example a fire. Since the 1980s, the idea of risk management as a concept, has spread out from manufacturing to business companies and in addition has been utilized by government and non-profit organizations (Drennan, McConnell, & Stark, 2014, p. 10). Furthermore, it expanded from initially focusing on the tangible risks to cover wider risks to the organization (ibid, p. 11).

Other researchers, such as Laws and Prideaux (2006) define a crisis as an incident which unexpectedly, become an unfavorable circumstance. While from a tourism management perspective, Gertner and Kotler (2004, p. 14) define place crisis as an event that 'threaten, weaken or destroy competitive advantages or goals of the destination'.

But in tourism sector, Sönmez, Backman, and Allen (1994) offered the more comprehensive definition to "tourism crisis" as:

"any occurrence which can threaten the normal operation and conduct of tourism related

businesses; damage a tourist destination's overall reputation for safety, attractiveness and comfort by negatively affecting visitors' perceptions of that destination; and, in turn, cause a downturn in the local travel and tourism economy and interrupt the continuity of business operations for the local travel and tourism industry by the reduction in tourist arrivals and expenditures." (Sönmez et al., 1994, p. 22).

In an alike context of destination management domain, Mansfeld and Pizam (2006) constructed a crisis typology that identify incidents like "natural disasters, terror, pandemics, crime" etc.

Notwithstanding the different foundation, all of the crises in this compendium are related as events which would conveying some main negative effects at the same time suggest some risk to the reputation of a destination. As such, place branding together with nation branding, will always contain some features of necessary crisis communication (Rasmussen & Merkelsen , 2014, p. 232).

3.5.2 Crisis management in tourism

Recently, some crises, like health related crises, such as Ebola spread out in Africa, and SARS virus attracted South-East Asia, have caused damage to tourism industry (Smith, 2006). This kind of epidemic crisis, normally would be fully covered by media's negative information, which making destinations difficult to manage, such as tourist's graphic imagery (Schroeder & Pennington-Gray, 2014), because media's report also can fuel tourist's imagination about destination (Kozak, Crotts, & Law, 2007). And the most severe damage to tourism is that, a heath related crisis can be influential in tourists' risk awareness, causing a decline demanding in tourism, which will eventually result in considerable social and economic reactions (Novelli, Burgess, Jones, & Ritchie, 2018, p. 85), since tourists making choice about destinations is strongly effected by their awareness of security reasons (Taylor & Toohey, 2007). In some cases, destinations didn't directly been affected by a specific crisis, but as long as it were close enough to the crisis (Henderson J. C., 2007), then this destination would suffered a 'spillover effect', which bring with harmful results (Ritchie, Crotts, Zehrer, & Volsky, 2014).

In conclusion, a destination's image is indeed a precious asset, however, this asset is always under threat, because among all the destinations of the world, they naturally have some negative characteristics, which can have impact on some groups and interrupt the destination's image (Gertner & Kotler, 2004, p. 50). Just as Santana (2004) defines crisis management as:

"an ongoing integrated and comprehensive effort that organizations effectively put into place in an attempt to first and foremost understand and prevent crisis, and to effectively manage those that occur, taking into account in each and every step of their planning and training activities, the interest of their stakeholders" (Santana, 2004, p.308).

No matter what crisis type it is, they all need to be managed appropriately, in order that both the place, and the tourism industry, can react, gain knowledge, rehabilitate, so as to make appropriate changes to or even introduce new useful branding and marketing strategies in future (Novelli, Burgess, Jones, & Ritchie, 2018, p. 78).

4. Analysis

This chapter will use the place branding, destination branding, brand image and brand identity, tourist's perception of a destination branding, social encounter, and crisis management theory which has been explained in the last chapter, to analysis data from both primary information from semi structured interviews with the five Chinese tourism practitioners in Denmark and secondary online data, grounded theory has been employed as the analysis method, and eventually answer the research questions of this thesis which was presented in the introduction chapter:

How did the coronavirus cartoon crisis effect the image of Denmark as a tourist destination to Chinese and the Danish – Chinese relationship? How did the Chinese tourism practitioners in Denmark experience the COVID-19 pandemic and the related cartoon crisis?

The analysis chapter will be divided into different themes, first, I will discuss the tourism strategies that DMOs of Denmark have conducted over the last few years to attract

Chinese tourists, and the destination image Denmark has created in China. Second, the discussion will be about the impact of the coronavirus cartoon crisis and the coronavirus pandemic on tourism between these two countries.

4.1 Denmark DMO's marketing and branding function

According to Fyall (2011, p. 341), for destination's long-term development, they need appropriate strategies. And Morrison (2018, p. 5) explains that the reason DMOs show up is to meet the need of launching branding tourist destinations. While Heath and Wall (1991) state that a DMO's main functions including strategy formulation, marketing for destination and coordination of destination activities, the most important task is to market and promote the destination (Morrison, 2013). As such, a DMO's function regarding marketing, firstly must meet the need of the destination development, secondly to achieve this function should by carrying out different type of campaigns to promote destination, and offering tourists available information.

Denmark's state level of DMOs, which are responsible for the country's tourism industry, with the function of promoting Denmark to Chinese tourists, these including VisitDenmark, VisitCopenhagen, and WonderfulCopenhagen, except their Danish and English language websites, the former two DMOs also have their Chinese language websites, while WonderfulCopenhagen only has a Chinavia page in English language. Besides these three DMOs, Scandinavian Tourist Board (STB) is "a joint initiative by the national tourist boards of Denmark and Norway, which responsible for promoting the Danish and Norwegian tourism in China (STB, 2020)". In terms of on Chinese social media, Denmark's DMOs information are on table 1:

Table 1. Denmark's DMOs on Chinese social media. Source from their Weibo and WeChat account, data collected till 8th of May, 2020

DMO	Weibo ID	WeChat ID	Chinese language website
VisitDenmark	丹麦国家旅游局	丹麦国家旅游局	http://www.visitdenmark.cn/

VisitCopenhagen/	@哥本哈根旅游局	哥本哈根旅游	www.visitcopenhagen.cn
Wonderful		VisitCopenhagen(cph-	
Copenhagen		dk)	
STB		斯堪的那维亚旅游局	http://www.beiou.org/indexCon
		(beiou_STB)	/index

Wang (2011, p. 15) argues that DMO has a special function "as the official face and voice of the destination, provide the best travel information available". Denmark's state level DMOs with a task of boosting Chinese tourists to Denmark, and offering the target market with tourism information, such as visa, transportation, tourist attractions, travel route design, food and restaurants, hotels, shopping, festivals, culture, etc., till 8th of May, 2020, the VisitDenmark WeChat account has one hundred and nineteen posts, WonderfulCopenhagen WeChat account offer not only description but also video instruction of Denmark's culture and tourism products, STB WeChat account has twenty seven posts, while on Weibo, VisitDenmark account has 531, 333 followers, with 4, 247 posts, and post on a daily basis, while Wonderful Copenhagen Weibo account has 228, 431 followers, with 1, 502 posts. The DMOs delivery Denmark's destination image through interaction with Chinese followers on these platforms.

STB also offers Scandinavian workshops in China every year, during the show, tourism practitioners from both China and Scandinavian countries, social media, journalists will be invited, to introduce tourism information and tourism products about Scandinavian countries. For instance, in 2019, the roadshow took place in three big cities, namely: Beijing, Shanghai, and Guangzhou, from 27th of October to 1st of November, two of the companies where the interviewees work, Arctic-adventure and Andersen Traveller ApS, attended this roadshow, as they commence, the 2019 STB roadshow is from a nation level to promote Denmark, the marketing effect is far beyond one single company's marketing ability, which brought huge amount of consult to their company's hotline.

In other words, a country's branding need state level's DMOs to carry out, by operating

tourism strategies, by conducting marketing activities, by offering tourism information, by projecting a clear nation image, by spreading the branding slogan to the target market. As such, the task of branding Denmark to Chinese tourists is operated through the above-mentioned Denmark's top level of DMOs.

4.2 Denmark has created "a fairy tale kingdom" destination image to the Chinese market

As Ooi (2011) refers, a progressively global economy has created intense competition among cities both in a national and an international way. Evolution in social and political arenas have instilled new stress on domestic economies, obliging local authorities to unashamedly fight for external resources. And Gertner (2011, p. 120) predicted that the fiercely competition outside surrounding, force a lot of places to realize that adopt place branding and marketing is inevitable, this tendency will make places which did not embrace this concept be fall behind. And Rainisto (2003) argues that place branding is similar to company umbrella, then from a tourism's point of view, the focus of place branding is the necessity to better comprehend place brand capability (Pike, 2009), as such, Denmark conducted several projects to brand itself to Chinese tourists these years.

4.2.1 Culturally: various strategies

For Chinese tourists who visiting Denmark, WonderfulCopenhagen has conducted Chinavia project since 2012, with the intention of winning the global competition for Chinese tourists. The Chinavia project's campaign activities, including a series of animation films and documentaries that show Danish culture and life; presented a "Happy Wall" in Beijing Design Week in 2018; invited several Chinese celebrities to visit Denmark, for example, in 2018, presented Chen Shu, a famous actress in China, with "Hygge-ambassadør" award, advertising "SHU's Lifestyle", which is a Life-Aesthetic mini documentary program explores the concept of 'Hygge' lifestyle; in 2019, Lexie, a young hip-hop Chinese singer, was invited to explore Copenhagen, collaborated with Netease Cloud Music, one of the top music APPs in China, produced a series of

videos of his tour and promoted them (WonderfulCopenhagen, 2020).

VisitDenmark engaged in launching "China-Denmark Tourism Year 2017", this tourism activity was launched in Beijing in February, with a closing ceremony in Copenhagen in December of 2017. Denmark as Europe's first country to launch a Tourism Year with China, variety of tourism marketing activities were held, including: "Lighten up Copenhagen", the Tea Road promotion, Pandas' Tour of Denmark and China-Denmark Tourism Forum, launching the APP "Danish Map" and an online Danish Shopping Guide, awarded Jackson Yee, who is one of the top new stars in China, as the Ambassador for Denmark's Tourism and invited him to visit Denmark, promoted his tour on Chinese social media. Associated Chinese authorities, tourism practitioners in both China and Denmark, airlines, travel review websites, and other organizations have engaged in the China-Denmark Tourism Year 2017 campaign (Xinhua, 2017).

During STB roadshow in China in 2019, Denmark's new updated branding image: "Denmark, more than a fairy tale", was displayed by a multi-dimensional adventure experience in Denmark in a storytelling way, introducing Denmark's childhood fun lifestyle, city and nature scenery, design aesthetics, and Nordic lifestyle, together with focus on the theme about "Hygge", Lego, and Anderson fairy tale (source from: STB WeChat account's post on 6 of November, 2019).

All these marketing activities are promoted not only on Chinese domestic social media, but also on Denmark DMO's Chinese social media platforms. WodenfulCopenhagen had their first post on Weibo on 18th of July in 2013, and VisitDenmark joined Weibo since 3rd of March in 2010, including their WeChat post, "Hygge lifestyle", "Andersen's Fairytales", "The little mermaid", "LEGO childhood fun", "one of the happiest countries in the World" are the most frequent description about Denmark. Through constructing and showing selected images of local authenticity, place branding confirm and strengthen a view of local identity for both residents and tourists (Gulsrud, Gooding, & van Den Bosch, 2013).

The conventional point of tourists in branding and marketing proved to be incorrect, since it views tourists as simply acquiescent consumers can be easily convinced to buy

into a brand from repeated branding information, but in fact the tourists don't act like this. Place branding only works when it demonstrates value with which the tourists can identify themselves (Hansen, 2010, p. 278). As such, destination branding need to think how to communicate marketing information to tourists (Ren & Blichfeldt, 2011, p. 418). Denmark DMOs branding in China takes advantage of the Chinese social media's coverage, through their follower's interaction by sharing and comments, and the celebrity fans effect, the above mentioned various marketing activities, has successfully created "a fairy tale Kingdom" destination image in China, which preparing Denmark for Chinese tourism market, and eventually branding Denmark as an appealing and welcoming destination to Chinese tourists. For instance, the celebrity Chen Shu "SHU's Lifestyle" marketing activity achieved more than 32.5 million exposure on Chinese live stream platforms, which caused "living like Danes" and 'Hygge' lifestyle have become a topic among many Chinese. And the interviewee, XiangZhang, comments the Danish national DMOs strategy, like China-Denmark Tourism Year 2017 has such a powerful effect that boost his business.

For Chinese tourists who have not chosen Denmark as a tourist destination, Innovation Fund Denmark funded UMAMI (Understanding Mindsets Across Markets, Internationally) research project, which is conducting from 2017 to 2020. The Danish tourism industry use the UMAMI project to improve and better manage Denmark image in Chinese tourist's mind, by investigating their travel motivations, goals as well as mental pictures of Denmark as a tourist destination, together with an analysis of the competitiveness and growth potential of the Danish tourism industry (Glückstad, 2017).

4.2.2 Politically: A Comprehensive Strategic Partnership

In 2008, China and Denmark established the "Comprehensive Strategic Partnership", ever since then, the relation between these two countries has been flourishing. Politically, two state leaders exchange visit and bring cooperation among approximately eighty Danish and Chinese public authorities and institutions, which further result in a "Joint Work Programme", which was launched in May 2017 by Chinese Premier Li Keqiang and the Danish Prime Minister Lars Løkke Rasmussen in Beijing. Now, the Joint Work

Programme is an important cornerstone of the cooperation between Denmark and China (Ministry Of Foreign Affairs Of Denmark, 2020). Economically, China rose from more or less nothing to be Denmark's 7th largest business partner by 2018 (Patey, 2019), and China has become Denmark's largest trading partner in Asia. Culturally, the Danish author Hans Christian Andersen, is so popular among Chinese, his fairy tales even in Chinese children's textbooks and extracurricular readings; the "Little Mermaid" debuted overseas at the Shanghai World Expo in 2010 for the first time; Chinese "Happy Spring Festival" and the Danish Cultural Season have been reciprocally welcomed by both Chinese and Danish; The Sino-Danish Center in Beijing, together with the Confucius Institutes located in Denmark work well for academic and culture communication (Wang & Lidegaard, 2015).

Place branding's role is both as a marketing slogan and a political strategy, helping to shape locals and tourists to view a destination (Ooi, 2011). Place branding is the progress of delivering the destination image from multi-channel (Pritchard & Morgan, 2001). The Comprehensive Strategic Partnership not only bring political and economic cooperation between Denmark and China, but also enhances Denmark's tourism destination image in China through cultural exchange.

4.3 A Coronavirus cartoon crisis

The cartoon crisis started from 27th of January in 2020, when Danish newspaper, Jyllands-Posten published a cartoon, with virus replacing the yellow stars on the Chinese flag. The reason why the newspaper published this cartoon is the COVID-19 virus was firstly identified in a city in China, named Wuhan, in December and afterwards spread out of China, back then, there was no infected case in Denmark.

The same day after the cartoon published, China Embassy in Denmark asked Jyllands-Posten and the cartoonist Niels Bo Bojesen to apologize, with an official statement published on their website, claims that this cartoon:

"is an insult to China and hurts the feelings of the Chinese people. Without any sympathy and empathy, it has crossed the bottom line of civilized society and the ethical boundary

of free speech and offends human conscience. We express our strong indignation and demand that Jyllands-Posten and Niels Bo Bojesen reproach themselves for their mistake and publicly apologize to the Chinese people" (Chinese Embassy in Denmark, 2020).

Afterwards, China ambassador did several interviews with Danish TV2 and broadcast company DR asking for apology. A group of Chinese who living in Denmark voluntary organized and donated a fund try to sue Jyllands-Posten and Niels Bo Bojesen for insulting Chinese flag. On social media in China mainland, like Weibo, the topic "Denmark insult Chinese flag" become the hottest one and draw millions of criticism comments to Denmark. Input the key words "Danish newspaper published a humiliating China cartoon" and "Chinese Embassy in Denmark responds to Denmark humiliating cartoon" on Weibo, search result suggests that the most popular post had 190,000,000 views. Angry Chinese netzines even show their angry through comments to social media of Danish Embassy in China. However, the Danish Prime Minister, Mette Frederiksen defended the cartoon:

"I have nothing more to say but that we have a very, very strong tradition in Denmark not only for freedom of expression, but also for satire drawings, and we will have that in the future as well, it is a well-known Danish position, and we will not change that." (Gehrke , 2020)

Neither the newspaper or the cartoonist apologized for the offence.

4.4 Culture conflict: Denmark's freedom of expression or insulting China

Denmark's respondents to the cartoon surprised Chinese, since Denmark spend such a long time and effort to create a reputation of "a fairy tale Kingdom" in China, the coronavirus cartoon crisis have a chance to damage this destination image.

From a crisis communication perspective, since crisis communication information including news reporting and respondent from related organizations (Liu, Pennington-Gray, & Krieger, 2016), ever since the cartoon published, not only Danish newspaper

reporting it with title as "coronavirus cartoon triggers China-Denmark diplomatic spat" (Gehrke , 2020), but also Chinese newspapers and social media, reporting the coronavirus cartoon using words like "Denmark insulting Chinese flag". It sounds like all a sudden, news between these two countries shift from peaceful to tense. Denmark's destination image in China has been damaged or not remains unknow, one of the interviewees, Hua Qian considered that the massive media reporting of the cartoon, triggered her Chinese relatives worrying that Denmark now is not friendly with China, so it's not safe to travel to this country. Another interviewee, Xiang Zhang, who is currently in China, worried that:

"the cartoon indeed have a negative impact of Denmark's image in china, since all I can see is that Chinese netizens are attacking Denmark in any sense, which cause the public opinion environment towards Denmark is in a negative way, it will cost time to deal with it and the image need time to recover."

In addition, crisis communication has a common goal for the linked organizations to "minimize damage to their reputation, avoid responsibility, and even shift blame" (Seeger, 2006). According to the Danish prime minister, Mette Frederiksen's defense for the cartoon conveyed a message that it is just a freedom of expression from Danish's perspective.

It also looks quite strange from a crisis management perspective, because reputation should be protected, as it is considered to be a fragile asset, which can be easily damaged by any crisis (Davies, Chun, Da Silva, & Roper, 2003). When look into recent history, Denmark has suffered several times in the similar crisis, for instance, in September of 2005, the same Danish newspaper, Jyllands-Posten presented some prophet Mohammed cartoons, which caused receiving death threats from the Islamic Society, afterwards things developed unpredictably, according to Prime Minister Fogh Rasmussen, the 2005 Cartoon Crisis was "Denmark's worst international relations incident since the Second World War "(Rasmussen & Merkelsen , 2014, p. 238). As solution to the 2005 Cartoon Crisis, in order to rebranding and marketing Denmark, Danish parliament launched

"Action Plan for the Global Marketing of Denmark" in April 2007, this action plan conducted till 2012, cost Denmark 120 million USD (Rasmussen & Merkelsen, 2014, p. 241).

However, Denmark did not conduct a similar solution in China afterwards. It is difficult to analysis the effect of the coronavirus cartoon crisis in tourism between Denmark and China, first, place crisis with international political issues is far too complex. Second, the whole world is busy fighting against coronavirus at the moment, until 25th of May, globally there are 5,371,700 confirmed infected cases, with 344,815 deaths (Sundhedsstyrelsen, 2020), and both Denmark and China are locked down to prevent spreading out of the coronavirus, with no tourism between these two countries at all. This situation gives Denmark a chance to ignore the immediate consequence of the coronavirus cartoon crisis in tourism. As such, in this subchapter, analysis focuses on the core issue of "it was a Western freedom of speech or it was an insult to Chinese".

Data collected from interviews pointed to that the cartoon is perceived as "a Danish way of expression", for instance, the interviewee Sisi, said:

"personally, I think it is just a cartoon, did not mean to insult Chinese, it will be forgot soon. Denmark and China have 70 years friendship, this long-term friendship will not be influenced by a cartoon, at the beginning, because the media coverage, people would pay attention to it, but it is just a temporarily thing. Between these two countries, all we should do is focusing on cooperation. Chinese tourists' expectation of Denmark is a fairy tale kingdom, this will not change. As a tourism practitioner, I hope I can do my job well to help people's communication between Denmark and China".

Another interviewee, Hua Qian expressed that:

"one of my Danish friends, asked about my attitudes towards the cartoon, she apologized for the cartoon only because herself is a Dane. All the Danish I have met are friendly, personally I never experienced any unfriendly attitudes from a Dane."

Furthermore, Susan, as a Chinese tour guide for thirteen years in Denmark, she comments:

"because of the media coverage is so quickly these days, as soon as Denmark published the cartoon, it reached everywhere in China. From Chinese point of view, Chinese flag is sacred should never been insult, from Danish perspective, it's just a cartoon. However, the freedom of speech needs a bottom line, it shouldn't hurt anyone else's feeling, religion beliefs, and dignity, if the freedom of speech cross the line, then there is a price to pay. The western freedom of speech has its own limitations. I would consider that the cartoon will at some point have a negative influence on the impression of the Chinese who never travelled to Denmark, but it will only happen at the beginning, people will forget fast, the hot topics online disappear soon and will be replaced by a new one. In this modern time, the interaction between countries should be focus on economic, the cartoon is such a small issue should be ignored."

Since Danish cartoonist not only make fun of other nations, but also laugh at themselves, for example, a Danish cartoonist, Jens Hage, made a cartoon for their prime minister as a witch image putting kids to a small dark room after her announcement that kindergartens and schools for children reopened on 15 April in 2020, when the COVID-19 situation is still hard in Denmark, he also described the cartoon in an irony way: "it will be the youngest to lead the way in the opening of Danish society" (Hage, 2020). From a social encounter's perspective, Krippendorf (1987) looked into the prospect of tourism acting as a social force, "which truly discovery a place of experiences and learning, a means of human enrichment, a stimulus for a better reality and a better society" (1987, p. 530), and in this global society, tourism has a potential function that is to encourage a "cosmopolitan awareness" which encourages mutual respect and reliance (Higgins-Desbiolles, 2006, p. 1205).

In conclusion, even though all interviewees know exactly how Chinese netizens now expressing their angry online towards coronavirus cartoon, but according to their life experience in Denmark and their own acknowledge, they have a positive attitude that the cartoon is just a Danish way of expression, by time, Chinese will travel to Denmark again to explore the fairy tale kingdom. They believe that tourism is the only solution to understand each other, to combat bias, to decrease culture conflict, since tourism depends on "human relationships, hospitality, sharing and cross-cultural communication", as such,

tourism by nature is widely perceived by different cultures (Higgins-Desbiolles, 2006, p. 1203), and tourism commonly involves encounters between different cultures (Cohen & Cohen, 2019, p. 157). Cohen and Kennedy (2012, p. 212) argue that tourism is a contributary factor in the rise of globalism, through exposing people straightly to a multicultural society in which the distinctions among nations and between residents and tourists are being increasingly obscure (Cohen & Kennedy, 2012).

4.5 Cooperation and conflict between China and Denmark

During the coronavirus pandemic, except the cartoon crisis, there are a lot cooperation both in state level and business level between Denmark and China:

Table 2. Cooperation key events between China and Denmark during the COVID-19 pandemic (Source from: Denmark Embassy in China, Ministry of Foreign Affairs of Denmark, Chinese Embassy in Denmark, Ministry of Foreign Affairs of China, Danish TV2).

Date	Country	Events
2020/02/27	China	The Chinese Embassy in Denmark express thanks to Danish companies, which by 25 February, have donated money and supplies worth 22 million RMB to support China's prevention and control of the COVID-19 epidemic.
2020/03/14	China	State Councilor and Foreign Minister Wang Yi sent a message to Mr. Jeppe Kofod, Minister for Foreign Affairs of Denmark, conveying his sympathy to Danes who have unfortunately caught COVID-19, and appreciated support from the Danish government and Danish enterprises to fight against COVID-19.
2020/03/26	China	Jack Ma Foundation donated fighting COVID-19 facilities, including 500,000 masks, 50,000 test instruments and 5,000 protective suits arrived in Denmark.
2020/03/27	Denmark	Reported by TV2, thanks for the Chinese company's donation.
2020/04/04	Denmark	Denmark Embassy in China flew the flag at half-mast to commemorate

On 11 of May in 2020, it's the 70th anniversary of the establishment of diplomatic relations between Denmark and China, both countries published official statements to review the friendship between the two countries among the past seven decades. In her letter to Chinese Premier Li Keqiang for the anniversary, Danish Prime Minister Mette Frederiksen said:

"The bilateral relationship between our countries and our Governments remains strong, multi-facetted, and dynamic. My Government is seeking to strengthen these ties even further, including through agreement on a new phase of the Sino-Danish Joint Work Programme as a cornerstone of our bilateral relations" (Ministry Of Foreign Affairs Of Denmark, 2020).

Comparing the Danish Prime Minister's defense for the coronavirus cartoon with her letter for the 70th anniversary, the welcome and criticism after the two panda gift from China arrived in Denmark which introduced in the introduction chapter, the coronavirus Chinese flag cartoon and Danish companies donation to China in fighting against COVID-19, and Chinese netizens angry with coronavirus cartoon and Chinese company's donation to Denmark with facilities, it suggests that cooperation and conflict between these two countries has been a long co-existence. Whatever the conflict is, it cannot conceal the long collaboration and friendship achievement between Denmark and China. Huntington (1996) refers that even though between capitalism and communism, the war of ideological has stopped, but international politics has simply become more in cultural conflicts. As discussed in previous subchapter, the coronavirus cartoon crisis would be considered as a cultural conflict.

4.6 Impact of COVID-19 in tourism between Denmark and China

According to UNWTO, the COVID-19 pandemic has resulted in a 22% decline in international tourist arrivals over 2020's first season, and the United Nations claimed that

comparing with 2019, the crisis may cause an annual fall around 60% to 80%. And the situation still depends on how quickly the pandemic can be contained, how long travelling restrictions are put in place and borders are closed, losing international travel demanding can result in a loss of approximately 1 billion international tourists, making the COVID-19 pandemic the worst crisis in international tourism since 1950 (UNWTO, 2020).

Table 3. WHO's declaration of the progress of coronavirus pandemic (Source from: WHO, 2020).

Date	Events
2020/01/30	Declared the outbreak of coronavirus constituted a Public Health Emergency of International Concern (PHEIC).
2020/02/11	Announced official name for the disease as: coronavirus disease (COVID-19)
2020/01/30	Declared the outbreak of coronavirus as a Public Health Emergency of International Concern (PHEIC).
2020/03/11	Characterized COVID-19 as a pandemic.

Since 13 March 2020, the Ministry of Foreign Affairs of Denmark, advising Danish citizens to "against all non-essential travel worldwide" at least until the end of May. In their travel guide to China, they marking China as orange zone, which means suggest avoiding any unnecessary international travels to this destination, marking Hubei province as red zone, which means this destination is in high risk, should avoid any travel to this destination, this policy is part of the Danish government's overall efforts to limit the spread of COVID-19 (Ministry of Foreign Affairs of Denmark, 2020). From all the interviewees point of view, in short term, there will be no chance for tourism between China and Denmark this year, because tourist's consumer habit and the economic situation have a negative influence on their choice of travel. But they believe in long term, tourism demanding will recover, since travelling is the basic need for our life, and as long as the pandemic is over, Chinese tourists will travel to Denmark again.

4.6.1 Cancellation of flights

In terms of contribution to tourism, there is always a place for airlines. Tourism and air transportation are two heavily connected industries. There is an important correlation between the number of air journeys and the number of inbound international tourists. Typically, the flights rate, together with the destination airport's network, have a substantial influence on the tourist number (Bieger & Wittmer, 2006). Before the spread out of COVID-19, SAS airline offers a total of 12 regular weekly connections from Copenhagen to Shanghai and Beijing, however, since February, all these 12 flights have been canceled.

Table 4. SAS airline cancel flights between Denmark and China during coronavirus pandemic. Source from: SAS airlines websites newsroom information regarding SAS flights to and from China and SAS WeChat account post, data collected till 9th of May.

Date	Flights information between China and Denmark
2020/01/31	suspend all flights between Copenhagen and China mainland from 1st of February to 10th of February, close sales for all flights to and from Shanghai and Beijing until February 29th. Hong Kong will be serviced as scheduled.
2020/02/04	cancel all flights between Copenhagen and Beijing/Shanghai from 31st of January to 29th of February, stop to sell any flight tickets between Copenhagen to Beijing and Shanghai till 15th of March.
2020/02/14	extend suspending flights to and from Shanghai and Beijing until March 29. Hong Kong will be serviced as scheduled.
2020/03/03	extend the cancelation of airlines between Copenhagen to Beijing and Shanghai to 30th of April, cancel all flights from Copenhagen to HK from 5th of March to 30th of April, cancel all flights from HK to Copenhagen from 5th of March to 2nd of May.

SAS and Air China are the only two airlines offer direct flights between Denmark and China, while no flight come from SAS airline between these two countries, on 26 of March, 2020, Air China announced that flight between China and Denmark can be only one flight per week, the seat occupancy rate should not higher than 75%, because Civil Aviation Administration of China announced on the same day about the regulation: each Chinese airline is only permitted to operate one route to any particular country with a maximum of one route weekly; each foreign airline is only permitted to operate one flight to China with a maximum of one flight per week and the passenger capacity mustn't over 75% (CAAC, 2020), this policy will apply according to the worldwide situation of COVID-19. Because of COVID-19, people's international travel needs have been temporarily suspended, this situation suggests that airline's contribution to tourism need a demanding outside environment.

4.6.2 Border control and travel restrictions

Table 5. China and Denmark's border control and travel restrictions during the COVID-19 pandemic (Source from: VFS, Denmark Embassy in China, Ministry of Foreign Affairs of Denmark, Chinese Embassy in Denmark, Ministry of Foreign Affairs of China).

Date	Country	Events
2020/01/29	Denmark	Denmark visa application centers in China close to 3rd of February.
2010/02/01	Denmark	Extend closing Denmark visa application centers in China to 10th of February.
2010/02/08	Denmark	Extend closing Denmark visa application center in China to 16th of February, centers in Beijing, Shanghai, Guangzhou, and Shenzhen will open since 17, other centers will open since 24.
2020/03/12	Denmark	the Ministry of Foreign Affairs of Denmark announced border control since 14 March 2020 at 12:00, and suggests cancel non-essential travel worldwidely, at

		least until 13 April 2020. all the visa application centers in China close again.
2020/03/26	China	Ministry of Foreign Affairs of the China National Immigration Administration temporarily suspended foreigners to entry China by who holds visas or residence permits since 28 march 2020.
2020/4/6	China	Suspending the China Embassy in Denmark office since 7th of April due to the spread out of COVID-19 in Denmark.
2020/4/6	Denmark	Border lock down extend to 10th of May.
2020/05/07	Denmark	Border control continues.

During the coronavirus pandemic, all the state's level DMOs in Denmark, offering information about the authority guideline, border control, social distance, etc. on their website front page. From the tourism practitioners perspective, all the interviewees respect Denmark's border control policy, which don't allow any tourists visiting Denmark, for instance, Hua Qian believes that the Danish prime minister did a great job in fighting against the virus, all the policy is taken on time and seriously, which is a great success in controlling the spread out of COVID-19. On 25 of May, there are only 860 infected cases in Denmark, which give them confidence that if the coronavirus spread is under control, then tourism will recover soon. Destination image is not entirely molded or framed by branding activities (Ren & Blichfeldt, 2011, p.420), a country's brand is a compilation of faiths and impressions that tourists perceived (Kotler & Gertner, 2002). The success of fighting against COVID-19 will not only cheer up the Chinese tourism practitioners, but also give confidence to Chinese tourists that travel in Denmark will be safe.

4.6.3 Suspending marketing activities

WonderfulCopenhagen has suspended all short-term marketing activities aiming at attracting travelers in 2020. The long-term efforts is still carry on, such as, to bid for international congresses, to establish new air routes, to promote Danish cruise destinations to international shipping companies and to bid for international sporting and

cultural events (Wonderful Copenhagen, 2020).

VisitDenmark offering a "Visit Denmark from home" page, with slogan "You can't come to us, so we're coming to you", offering TV shows, livestreams of Danish spring nature , and hygge lifestyle videos", by virtue touring to get through this difficult time (Visit Denmark, 2020).

As for tourism practitioners in Denmark, normally, the peak season is from April to September, but all the companies that five interviewees work for, started to get order cancellation from February this year, because back then tourists started to lose confidence in international travelling, they cancel their trips to avoid getting infected by COVID-19. After the Denmark border control policy applies in March, all order till June has been cancelled, and the cancellation continues, in April, when I interviewed them, all the orders till July have been cancelled.

The cofounder of Andersen Traveller ApS stopped any campaign since March, because he believes that there will be no business at all this year. Two companies, Tour Partner Group – Nordic and Arctic-adventure, was recruiting in February because the business was boosting, however, since March, all employees started to work at home to deal with order cancellation. According to Tour Partner Group – Nordic's expanding strategy, Hua Qian submitted a research report to the company in February of 2020, about the potential business chance in China mainland market, but now the expanding to China has no choice but to postpone. In February of 2020, Arctic-adventure company firstly put their tour products on Xie Cheng, one of the biggest tourism products platforms in China, but get no deal till April, and they don't think there will be any deal this year. Other two tour guides were in the same situation; all job opportunity had been cancelled.

As both the interview and online information suggest, in short term, tourism between Denmark and China has been totally suspended, even though none of the five complies started to layoff till April, but that is because the government offered financial help for companies which has been infected by the COVID-19, with up to 30,000 DKK per

month salary for any full time and part time employee from March to July. All of them worried that companies will have no choice but to dismiss employee after the financial help stop, since private company cannot afford paying salary without business. However, in long term, all of the five interviewees have confidence that tourism between Denmark and China will recover after the pandemic, which is not only because they working in this industry for a living, but also because they understand that the Denmark's destination image hold by Chinese tourists in the long history is a fairy tale kingdom, they will go to explore it.

5. Conclusion

Worldwide spread out of the COVID-19 became a health crisis from the beginning of 2020, which has brought the worst disaster in international tourism industry (UNWTO, 2020), so as tourism between Denmark and China, and the coronavirus cartoon crisis makes things even more complicated. In order to find out an answer to the problem formulation of this thesis: how did the coronavirus cartoon crisis effect the image of Denmark as a tourist destination and the Danish – Chinese relationship? How did the Chinese tourism practitioners in Denmark experience the COVID-19 pandemic and the related cartoon crisis? I adopted an inductive research approach, data collection was conducted through a qualitative research method, with primary data collected from semi-structured interviews, five Chinese tourism practitioner interviewees were chosen by purposive sampling, with career in tourism industry between Denmark and China. Secondary data is collected from online, including WHO website, both China and Denmark's national health center website, Denmark national level DMO's official websites, SAS and Air China airline's website, etc. Previous literature about place branding, destination branding, tourist's perception of a destination branding, and crisis management was adopted. Based on a grounded theory analysis method, I summarized the following concepts:

Firstly, I need to find out in order to attract Chinese tourists, what destination branding strategies that Denmark has conducted during the past few years, these strategies were carried out by Denmark's state DMOs, then what destination image has Denmark created

in China market. VisitDenmark, VisitCopenhagen, WonderfulCopenhagen, and STB are Denmark's national level DMOs, through various marketing activities, such as Chinavia project, China-Denmark Tourism Year 2017, and UMAMI project, together with the culture, economic, and political contribution of Comprehensive Strategic Partnership which these two countries developed since 2008, Denmark has spreading out their brand identity as "Hygge lifestyle", "Andersen's Fairytales", "the little mermaid", "LEGO childhood fun", "one of the happiest countries in the World", and has successfully created "a fairy tale kingdom" destination image to the Chinese market.

Secondly, the focus turns to how the coronavirus cartoon crisis developed, how Denmark and China respond to the cartoon and what is Chinese tourism practitioner's perspective of it. China Embassy in Denmark asked the newspaper and the cartoonist to apology because the cartoon is an insult to China, when the prime minister of Denmark defended the cartoon as a Danish freedom of expression, and interviewees believe that the cartoon would have a negative impact of Denmark's image in China at the beginning because of the massive media coverage, but over time, Chinese tourists will realize that it is just a Danish way of expression, and they will travel to Denmark to explore the fairy tale kingdom. As such, from a social encounter's perspective, the coronavirus cartoon crisis is perceived as a culture conflict.

Lastly, discussion is about the impact of the coronavirus cartoon crisis and the coronavirus pandemic on tourism between China and Denmark. These two countries have 70 years of friendship, cooperation and conflict is a long co-existence in the past seven decades, and the conflict cannot conceal the long collaboration and friendship achievement between Denmark and China. The coronavirus pandemic bring disaster to tourism industry world widely, and tourism between Denmark and China with no exception, cancellation of flights, border control and travel restrictions because of the health crisis cause tourists suspending their international travelling demanding. Data from interview suggests that they believe tourism between Denmark and China will recover soon after the pandemic is over, it is just a question of time.

However, the coronavirus pandemic is also an obstacle in my research, keep social distance and work from home policy resulted in I didn't get perspective from the DMOs in Denmark, I only find out their branding strategies in China before the coronavirus pandemic and the coronavirus cartoon crisis, research contribution within this thesis on the topic of future develop of tourism between these two countries mostly concentrates on Chinese tourism practitioner's perspective, hence it limits the generalizability of the findings. I would suggest future research to expand in a comparison between Denmark's destination branding strategy in China before and after the coronavirus pandemic. And WodenfulCopenhagen is suspending all marketing activities this year, how will the Danish state DMOs branding Denmark in China afterwards? Furthermore, the coronavirus was firstly identified in China, it was the beginning of the coronavirus cartoon crisis, then Danish authority mark Hubei as red zone and China as orange zone, does it affect the Chinese tourist's image in Denmark? What the difference of Danish's attitude towards Chinese tourist before and after the coronavirus pandemic? I hope my research shed some light for future research on these issues.

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