Considering Nation Branding as a Way to
Build International Cultural Relations:
The Case Study of the Korean Cultural Centers in
the United States

Dissertation

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy
in the Graduate School of The Ohio State University

By

Jung Eun Song, M.A.
Graduate Program in Art Education

The Ohio State University
2010

Dissertation Committee:
Professor Margaret J. Wyszomirski, Advisor
Professor Anand Desai
Professor Wayne P. Lawson
Professor Patricia Stuhr
Abstract

This dissertation aims to examine the impact of cultural activities of a national cultural center abroad with respects to national reputation management and nation image building. More specifically, my research focuses on how Korea promotes its national image through the Korean Cultural Centers’ activities in New York and Los Angeles. Through both pilot study in person and online surveys, this dissertation investigates the cultural policy issues as following: 1) the outreach activities of a national cultural center abroad, 2) the ways to increase level of understanding about foreign culture and to encourage cultural participation in a process of learning culture, 3) the impact of nation branding and cultural diplomacy activities through a national cultural center abroad, and 4) the way of understanding ‘international cultural relations’. My findings also have implications for cultural policy makers on an important issue: how to increase the familiarity and favorability of foreign cultures and arts in the U.S. I articulate the importance of arts activities and artists for improving a society and how cultural activities aim to foster understanding and tolerance of differences. In addition, direct interaction with local people can likewise help the KCS-NY and the KCC-LA to learn about the characteristics of the local cultural environment, including the cultural interests of local people. This possibility can open a window to improve cultural promotion and engagement between South Korea and the U.S., and thereby to build reciprocity between
two different cultures. Thus, a national cultural center’s activities, ranging from presentation and offering information to participation-based events, are significant to achieve the common purpose of nation branding and cultural diplomacy—building cultural relation with local people.
Dedication

Dedicated to my parents and sister
Acknowledgement

I would like to acknowledge guidance and support that I have received from my committee members. I would like to thank my advisor, Dr. Margaret Wyszomirski. I would not have completed this dissertation without Dr. Wyszomirski’s insight, enthusiasm, and endless support. I would like also to thank Dr. Anand Desai. His invaluable feedback and encouragement have guided me to develop ideas. I wish to express appreciation to Dr. Wayne Lawson. His rich experience and knowledge about international cultural relations were really valuable resource for understanding international cultural relation. Also, I wish to thank Dr. Patricia Stuhr. Her feedback on my methodology was so supportive that I could open my eyes to the significance of qualitative research.

I would like to thank Mr. and Mrs. Barnett, and their financial support enabled me to concentrate on my study. I am grateful to the encouragement of Dr. Robert Goler, who recommended me to study doctoral program. Also, I wish to thank the support of both the Korean Cultural Service in New York and the Korean Cultural Center in Los Angeles as well as all of survey participants in this study. Many thanks to Ms. Kirsten Thomas, Ms. Toni Smith, Minha, InSul, Yi-Lin Chen, and my colleagues. Finally, I would like to express gratitude to my parents and my sister.
Vita

February 1994 ........................................... Kujung High School, Seoul, Korea

1994-1998 ........................................... B.A. Dance, Kyunghee University, Seoul, Korea

1998-2000 ........................................... M.A. Dance, Kyunghee University, Seoul, Korea

2001-2003 ........................................... M.A. Arts Management, American University

2005-2007 ........................................... Barnett Fellow, Department of Art Education, The Ohio State University

2007-2009 ........................................... Graduate Teaching Associate, Department of Physics, The Ohio State University

Publications

Fields of Study

Major Field: Art Education
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Chapter 1

Introduction

1.1 Introduction

A national reputation has a direct impact on international relations of a nation and its national policies, ranging from political, economic to cultural. A nation image is a part of national reputation, and both nation branding and public diplomacy improves a national image as a resource of communication and soft power. According to Oxford Dictionary online, an image is defined as “a visible impression obtained by a camera, telescope, microscope, or other device…a mental representation or idea…a simile or metaphor, the general impression that a person, organization, or product presents to the public…” In other words, an image can be both a visual representation and a mental impression by members of a group based on idea/understanding in agreement. Differences in understanding an image result from people’s diverse experiences, impressions, and mental reactions, etc.

Research projects for national image have been mostly related to international relations, product marketing, country-origin effect, and tourism destination image. Each discipline interprets a meaning of national image based on its own purposes and different theories. Also, each discipline discusses “culture” in relation to national image, and the range of cultures is diverse, encompassing concepts that range from one nation’s tradition
to its modernity, preference for everyday people’s lifestyles, values, etc. In general, national image is delivered through a variety of channels, and presents a statement on national identity and characteristics, as well as a nation’s sympathy toward and engagement in global issues, such as security and environmental concerns. The components to project a national image can be as follows: (a) information about national history, traditions, and resources; (b) national characteristics, pride, and assets; (c) language and arts; (d) political, social, and economic news; (e) projected icons, slogans, and images; and (f) attitudes and responses toward changes in the world, which include global values such as human rights, diversity, and cooperation. In other words, a nation’s image consists of both an inside look at the state and its projected image to the outside world.

As a response to self-projected image through the various communicators above, the subsequent elements are commonly asked to evaluate a national image: 1) visiting experience, 2) overall opinion or impression of a country, 3) economic power, 4) modernity and tradition, 5) science, 6) technology, 7) strength and weakness, 8) arts, 9) channels(sources of information about a nation), 10) international relations(ally or friend), 11) level of international support, 12) national security, 13) image of cities or a nation, 14) positive and negative characteristics of people, 15) recognition about celebrity, 16) language, and etc.

Anholt explains the four points that allow one to “understand how people’s perceptions of a nation are formed in the first place: (a) by the things that are done in the nation, and the way they’re done; (b) by the things that are made in the country, and the way they’re made; (c) by the way other people talk about the country; and (d) by the way
the country talks about itself (2007, p. 30). Kahle and Kim (2006) in marketing claim that image\(^1\) can be interpreted in various ways; “although image has been studied extensively, and no consensus on the definition of image has emerged” (p. 4). Kahle and Kim support the importance of an organic image based on an individual’s experiences, interactions, and differences, as well as the larger concept of image beyond a representation. Among various definitive meanings of a national image, according to Hall (1986), the image of a nation is the combined result of psychological, social, and historical relationships among nations (cited by Moffitt, 1994, p. 46). Hall’s definition of a nation image is related to the image theory of Boulding, and the definitions of a nation image by both Hall and Boulding are fundamental to this dissertation.

Boulding (1966) in the profession of International Relations, claims the difference between self-image and others’ image to a nation, and he first defined image theory in 1953 and revised it in 1966. He discusses the process of image formation and the impact of images on individual-, societal- and national levels. He consistently emphasizes the following basic facts: (a) distinction between images and messages; (b) images with values; (c) the flexibility of images through changes (such as social changes); and (d) differences between self-image and images interpreted by others.

Like the scholars claims, a nation’s image may be defined in two different ways: as an induced or branded image by the nation and as an organic image by others’ image readings as viewers. The induced image is used to meet purposes, like advertisement and

\(^1\) According to Oxford Dictionary online, an image is “a visible impression obtained by a camera, telescope, microscope, or other device…a mental representation or idea…a simile or metaphor, the general impression that a person, organization, or product presents to the public…”
tourism promotion. Price explains an induced image made by a nation as follows:

“national identity …becomes…the often elegant collection of images that the government (or a series of interest groups) manufactures or encourages to keep itself in power” (as cited in Baoill, 2007, p. 2). The activities of type of public diplomacy, message-driven and one-way communication, can be called as an induced image of a nation. Herman and Chomsky make use of this definition in their development of a propaganda model of the media (as cited in Baoill, 2007, p. 2). According to Melissen (2005), propaganda is “the communication of information and ideas to foreign publics with a view to changing their attitudes towards the originating country or reinforcing existing beliefs” (p. 16).

Moreover, Melissen compares propaganda to a marketing strategy or rhetoric with a nation-branding purpose because it intends to change foreigners’ (others’) perception and attitudes beyond persuading them. Melissen claims that if a nation’s image is made by the government or media to entice or even force foreigners to change their perception and opinion, that image becomes one that is induced to present a manufactured national identity. In fact, with greater demand for the media and with more complicated and spectacular images of media production, propaganda remains an important debatable issue. Melissen (2005) also warns of the potential that the government diplomacy campaigns may be propaganda. She writes:

Even many of today’s official information campaigns aimed at other countries’ societies are basically a form of one-way messaging, and a number of countries that pay lip-service to public diplomacy actually have a better track record in the field of manipulating public opinion. (p. 18)

On the other hand, an organic image is constructed through a process of what viewers feel and understand about a nation and its people and how they come to believe
that image to be a truth through education, experiences, and so on. Like image-makers, readers are dealing with subjectivity to interpret images; depending on that subjectivity, images can be read in various ways. For interpreting images, applied to both induced and organic image, this makes the factors that influence viewers’ ability to embrace and reject certain images powerful and important. Thus, reading images can be different depending on readers’ perspectives, such as cultural knowledge, first hand experiences, social historical factors, and so on. In turn, as the scholars like Kahle and Kim, Boulding, and Hall state, a nation’s image can arise or be reproduced by outsiders’ national and cultural identities, and the positive or negative results of outsiders’ image of a nation strongly influence the relationship of the nation to outsiders.

With the rising of importance of national image, nations seek to promote their national identity by emphasizing their cultural assets, including intangible cultural characteristics. Through cultural activities, a nation expects to earn recognition for its national image as culturally mature and rich and to raise self-pride. For example, Japan and South Korea set up the motto of a “cultural nation” (Bunka kokka in Japanese, Munhwa-han’guk in Korean). (Park, 2007, p.1) In this case, Japan and South Korea’s “cultural image” can be subjective to express the degree of the nation’s enlightenment, intellectual life, and historical maturity. Although these countries do not use the term “a nation’s cultural image” officially, image formation through cultural activities can be one of example of the symbolic resources with national identities. This constructed identity of a cultural nation vests the nation’s self-confidence, image, and reputation in the world.

Culture is a crucial factor to communicate a national image, but the dimension of culture is diverse. Williams, in The politics of culture, briefly defines culture in the three
ways: 1) culture as civilization, a general process of achieving intellectual, spiritual, and social development, 2) culture as a way of life, and 3) culture as arts and learning like music and literature in daily life (p.17-p.19). Similarly, culture is defined the three ways: 1) culture emphasizing a collective spirit and a sense of unity, 2) high culture and low culture or pop culture, and 3) social perspective as “the organization and nature of family, of home life, of interpersonal relations, material conditions, work and leisure, customs and institutions” (Kramsch, 1991, p. 3, as cited in Kim, J., 2005). Kramsch (1991) adds food, fairs and folklore to this list. Kramsch (1991) makes a distinction between culture with a capital C and culture with a small c (p. 3). In general, culture with a capital C refers to “high culture,” which includes literary classics and other works of art (Kramsch, p. 218). The first definition of culture emphasizes ones’ characteristics and shared values and behaviors. According to Krober and Kluchhohn (1952), culture consists of “patterns, explicit and implicit, of and for behavior acquired and transmitted by symbols, constituting the distinctive achievements of human groups, including their embodiments in artifacts” (as cited in Kim, J, 2005) Moreover, as cited by Kim, J. (2005), Adaskou and Britten (1990) identify high culture in the aesthetic sense, yet also includes what is referred to by academics as “low culture or popular culture,” such as “the media, the cinema, and music” (p. 3). Also, Adaskou and Britten agree with the definition of small c by Kramsh (p. 3). The definition of culture with a small c is broadened to include ways of living in a society, which is a characteristic of the collective identity of a group.

In fact, communicating through cultural perspective is important for both image building efforts and interpreting others’ images based on an individual’s cultural knowledge, senses, value, and attitudes. The degree of individual’s understanding to
another’s culture, as well as cultural communication, can either improve relations with others or build negative stereotypes to others. Therefore, this dissertation focuses on discovering the values of cultural identities in order to project a self-image and to communicate with other’s image. Cultural identities include nation branded identity of arts, the way of life, and people’ characteristics.

In this dissertation, I posit that building a nation image is an ongoing process of improving a national reputation in efforts of nation branding, economic and public diplomacy. National image is considered as a perception and opinion of others (foreigners) about a country based on familiarity and favorability through direct and indirect experiences, as well as a projection of a nation’s internal self-perception of its national identity. I also posit that a nation’s image is a projection of the nation’s perception of its own identity, in particular, of its culture and arts – heritage, landscape, and the arts, which Dinnie (2009) calls the “cultural expressiveness” of a nation (p. 147). Also, a nation’s image includes feedback on how others’ interpret the projected national image. In particular, I posit that a nation’s image through culture is a projection of the nation’s perception of its own cultural identity, of its culture and arts—heritage, landscape, and the arts, which Dinnie (2009) calls the “cultural expressiveness” of a nation (p. 147). The term of cultural identity of a nation is not concisely definitive term; in general, the cultural identity of a nation is discussed based on cultural heritages, shared values and collective behaviors of people in the nation. The first position defines 'cultural identity' in terms of one, shared culture, ...more superficial or artificially imposed 'selves'...reflect the common historical experiences and shared cultural codes, which provide us, as 'one people'..."(Hall, 1990, p.223) At the same time, the second meaning of
cultural identity considers "difference which constitute 'what we really are'; or, rather - since history has intervened- 'what we have become'. (Hall, p.225) The external and internal processes are interactive, rather than separate. That is, how others regard a nation (national image) may prompt that nation’s cultural policy to try to effect its image in ways that either highlight aspects of its national identity that are not broadly recognized or change internal policies and practices to encourage the development of new national characteristics.

For example, a nation like Canada seeks to project a more up-to-date image that highlights diversity, creativity, and cooperation rather than its “old” image of Mounties, maple leaves, and hockey. Similarly, a country like Austria may want to update its image from Strauss, the Sound of Music, and the former glory of the Hapsburg Empire to contemporary design and artistic creativity and a ‘natural bridge between Western and Eastern Europe’. Note that in both examples, the role of the arts and culture in projecting national image and in expressing national identity is obvious.

With an emphasis on a nation’s culture as an asset, this dissertation shows how South Korea projects its cultural resources to others, in particular to the U.S. through two Korean cultural institutions: The Korean Cultural Service in New York and The Korean Cultural Center in Los Angeles.

1.2 Statement of the Problem

National image is an amalgam of political, social, cultural, and economic conditions as well as the nature of a state. A nation promotes a national image to increase visibility through foreign exposure and branding, to improve economic development
based on familiarity, to build trust with other nations, to make alliances with other nations to support one’s foreign policy (which impacts national security and benefits), and to develop or change an “old” or “negative” image in order to improve the nation’s relationships. The image of a nation, including its national brand, can facilitate or impede relationships between nations and same as a communication tool among nations.

South Korea is an interesting case to consider because its national image is relatively weak and negative compared to its position of economic competitiveness in the world. The South Korean national image has been underestimated and even distorted. Examples for the underestimated image: (a) its political situation as a divided country and its relationship with North Korea; (b) outsiders’ distorted image of South Korea being a part of China due to inaccurate educational materials; (c) South Korea’s innovative growth of an economic power without emphasis on its rich history and culture; and (d) South Korea’s outdated image, which is not competitive and is insufficient to represent the nation’s characteristics. Thus, the South Korean government has been trying to change and re-establish its national image by taking the following actions:

- Highlighting passion, potential, and energy of South Koreans through the logo of a “Dynamic Korea”, and planning to change the logo of “Miracle Korea”
- Demonstrating the differentiation and interrelation of South Korea’s cultural heritage and assets in relation to those of Japan and China;
- Cultural assets, richness, and power based on cultural heritage, excellence, self-pride, and the rising of Korean Wave and cultural relations;
- Promoting innovative technology and science
- Emphasizing social changes to diversity and developments due to political, social, and economic changes since the 1980s based on the results of democracy, economic development, and higher competitiveness in the world, input of foreign labor and migrants;
- Contribution to global issues and cultural/educational/personal exchanges
- Pursuing diversity in the global environment

This dissertation begins by exploring two concepts: national identity and national image. It then discusses the relevance among national image, nation branding and public diplomacy and introduces the diverse methods of national reputation building. In doing so, this dissertation suggests to consider a way of understanding international cultural relations, which is foundation of nation branding, public diplomacy, and national image building through culture. Finally, based on the findings of a pilot study and online survey focusing on the national image of South Korea, this study highlights cultural communications through various methods like nation branding and proposes the way of promoting cultural identity and mutual understanding.

1.3 Research Questions

This dissertation starts regarding all activities of the Korean cultural centers in the U.S.- New York, NY and Los Angeles, CA- to achieve their relim of cultural promotion and cultural exchange. The programs and activities of the centers are designed to promote the nation’s cultural characteristics and to increase cultural exchange activities with local culture. By examining information of the Korean Cultural Centers’ functions in New York, NY and Los Angeles, CA, this study then considers how the centers communicate
with the local public in order to accomplish the centers’ mission of increasing the understanding about Korean culture. Next, this study explores the concepts of cultural communication, nation branding, and public diplomacy, and focuses on the efforts of promoting a nation’s cultural resources to improve the nation’s image. Further, it will be examined how the cultural resources can be contributed to develop communications between people in different culture.

With regard to the promotion of Korean cultural centers in the U.S., this study identifies several activities of the centers. First Korean cultural centers abroad express a variety of cultural content ranging from traditional to modern culture and hybrid culture, which is re-created and has evolved from the mixed presentation between Korean cultural heritage and other cultural flow inputs. The hybrid culture is regarded as characteristic of contemporary South Korean culture. Second, cultural centers abroad seem to be of particular interest because they communicate directly with local publics and networks in New York, NY, and Los Angeles, CA. Third, this interaction with local public is designed to help local public increase the knowledge about South Korea and even to counter negative stereotypical effects. And finally, the benefits of the interaction will create conditions under which a South Korea’s domestic and foreign policies will be perceived with a level of understanding.

Based on these assumptions, this dissertation discusses the following questions:
1. What are the activities/programs of the Korean cultural centers in the U.S. and what impact do these activities/programs have on increasing the local public’s familiarity with and favorability toward South Korea (i.e., cognition and attitude toward South Korea)?
2. What could be the image of a nation? How is that image constructed by others in
different national identity? How do local public in New York and Los Angeles participate and engage in an immigrant culture, South Korean culture?

3. How are the promotional images of South Korea represented and recognized in local communities? Are there differences between the Korean Cultural Center service users and non-service users? What might be the effects among the local public’s familiarity with South Korea depending on the existence and activities of the centers in local areas in the U.S.?

1.4 Significance of the Study

This dissertation concerns how artistic capital can be used by a foreign nation to build cultural capital in the U.S. which, in turn, can be used as social capital to foster international understanding, mutuality and trust to endorse diplomatic relations between the U.S. and South Korea. This dissertation aims to ultimately examine the impact of cultural activities such as cultural presentation and cultural promotion to promote a nation’s image, with the added goal of cultivating the capacity for building a friendly relationship. Note that artforms based on the creativity of a nation can “operate at the level of both national identity and nationalistic universalism by contributing to the speciality of national identity while also appealing across nations with universal values” (Wyszomirski, personal communication, November, 2006). This dissertation mainly discusses the cultural promotion activities of the KCS-NY and the KCC-LA in terms of nation branding, cultural diplomacy, and cultural exchange. The organizations are devoted to introducing and increasing the level of understanding about Korean culture in NY and LA. To do so, the organizations perform interrelated functions to promote
Korean culture as information hub for cultural activities between South Korea and the U.S., cultural promotion, cultural networking, and cultural relation building with local people and cultural groups. This study also highlights the power of those people who spread Korean culture to others within or beyond the local levels. These people can be anyone who is interested in participating in Korean cultural activities and who invites others to those activities. They can develop methods to broaden the group of advocates of South Korean culture beyond physical place; they can begin by gathering at local events and then network on the Internet to exchange knowledge and resources. Such people can be called “ambassadors” of South Korean culture and play powerful roles to promote South Korean culture. This study further claims that the efforts by the cultural centers abroad go beyond promotion to build international cultural relationships.

This research explores the underlying concepts of a nation’s image-building through nation branding and cultural diplomacy. The discussion will ultimately identify the following impact of national image building through cultural activities: 1) to increase familiarity with and favorability toward South Korean culture and to encourage participation in the activities, 2) to strengthen the international cultural channels, and 3) to understand diversity and respect others without prejudice and to form friendships with them. In brief, national image-building through cultural identities cannot be just regarded as a marketing tool; rather, it is a method for opening a door and engaging in conversation with others. In addition, while this dissertation mainly focuses on the case of South Korea’s national image-building, it can also contribute to considering issues between the local public and foreign immigrant communities. Understanding foreign people within the U.S. can be a starting point of understanding diversity and others.
outside of the U.S. The growth of immigrant people in local areas in the U.S., like South Korean, cannot be ignored. Also, the different perception and attitudes, between who visit foreign countries and who does not, can be caused to keep stereotypes and misunderstanding in the U.S. In case of South Korea, the pilot study survey results of this dissertation show the large gap of understanding about South Korea depending on direct and indirect experience about South Korean culture. This dissertation will analyze the voices of the local public near the KCS-NY and the KCC-LA. These people’s opinions, were collected through surveys of two groups: (a) members who take and respond to the centers’ programs and events, and (b) the general local public who visit programs and events outside of the centers to experience Korean culture.

By “general local public” I refer to people who are willing to participate in learning about South Korea, not necessarily for their profession or major, but as a leisure activity. I am interested in the general public in the local areas for the following reasons: (a) a number of people among the local public are interested in foreign culture due to personal reasons like family cohesion or children’s education, rather than special interest in the arts; (b) they are the local public who various stakeholders of foreign country want to reach; and (c) they would be willing to communicate with the local immigrant groups and to build friendship in their daily lives.

Through the surveys, this dissertation investigates the cultural policy issues as following; 1) the outreach activities of a national cultural center abroad, 2) the ways to increase level of understanding about foreign culture and to encourage cultural participation in a process of learning culture, 3) representative elements of cognitive/affective/behavioral dimension in cultural communication, 4) the impact of
nation branding and cultural diplomacy activities through a national cultural center abroad, and 5) the way of understanding ‘international cultural relations’.

1.5 Methodology

This study is based on ground theory and interpretive research, so it progresses gradually through diverse research methods—observation, pilot survey, online survey, email interviews. This dissertation can contribute a deeper layer of information by using qualitative research to explore the insights of local public interviewees. It will include what perspectives the local public has about South Korea, South Koreans and their culture and why. It will also consider how they believe differences between the local culture and South Korean culture and misunderstandings about South Korea, and its people Koreans can be improved or overcome. To do so, this dissertation conducted an IRB-approved pilot study, and the study consisted of both research methods of observation study and in-person survey. The observation study is not only to describe the facilities and programs of the KCS-NY and KCC-LA but also to discuss how people receive, respond, and react to those of the KCS-NY and KCC-LA.

The ‘in-person survey’ is conducted to find why people visit or do not visit foreign cultural centers abroad including the KCS-NY and KCC-LA; what people in America know about South Koreans and their culture; and how Americans learn about South Koreans. For this pilot study, the several groups of people participate in the survey: (1) the groups of the service-users at the KCS-NY and the KCC-LA in New York and Los Angeles, (2) the groups of people who do not neither visited nor used those organizations’ services, and (3) a group of people who attend at the Columbus Asian
Festival in Columbus, OH. The group of Columbus local residents is included because it would be interesting to study the behaviors of people who want to experience South Korean culture in an area with no official Korean cultural center.

1.6 Limitations

There are several limitations in this study. First, this dissertation discusses an emerging concept of national image-building through culture, based on the case of Korean cultural services/centers only in the United States – namely, in New York and Los Angeles. The understanding of national image is only focused on exploring cultural identities and images of a nation other than economic development purpose, diplomatic relation development. In order to discuss a nation’s image building through cultural elements, this research considers South Korean identities based on cultural perspectives, its self image, cultural heritage, arts and cultural characteristics, and others’ image: familiarity and favorability to South Korea and others’ cultural behavior for participation/engagement. Among various activities of cultural promotion of South Korea, this study illustrates the Korean Cultural Centers abroad (KCCs including the KCS-NY and the KCC-LA) in the U.S. because it can function as a place to meet local publics including South Korean immigrants and build relationships with local publics/to provide information and variety of Korean cultural resources. Also, the existence of a national cultural center abroad can symbolize and project the image of the nation’s culture. Second, the number of survey participants in both pilot study and online survey is quite small to generalize data. The purpose of this research is not to generalize others’ cultural behaviors and image interpretation process through survey. Rather, this study
concentrates on understanding diverse aspects of cognition and affects in process of interpreting image based on individuals’ values and the importance of the process to reduce cultural gaps and stereotypes. Also, the research focuses on positioning of the Korean cultural centers to further interact with the process in order to build international cultural relation, not on assessing behaviors of survey participants who use the Korean cultural center services.

1.7 Organization of the Study

In chapter 1, this dissertation introduces the meaning of national image and its importance in general. Chapter 2 reviews the literatures about the concept of national identity, national image, and soft power in order to further understand the relationship between the two concepts of public diplomacy and nation branding. In Chapter 3, this dissertation discusses the theories of nation branding, public diplomacy (cultural diplomacy) and national reputation management based on their relevance to nation image-building. Then, it builds the first conceptual framework based on the discussion. Chapter 4 provides the information about the Korean Cultural Centers abroad to explain the Korean cultural promotion activities through the centers. Chapter 5 in process explains the research methods for this study-pilot study and online survey. Chapter 6 reports the findings from the pilot study in SU09 quarter. The analysis on the findings will be added.

Chapter 7 will expand data collection process for the online survey and explore the findings. Chapter 8 then will analyze the results of the online survey in New York, NY, Los Angeles, CA and Columbus, OH. Then, the two of analytical models about the
KCS-NY/ the KCC-LA with respect to organizational outreach methods and about local residents in the three cities in terms of cultural participation. Last, Chapter 9 will discuss implications and consider the way to develop international cultural relation through cultural promotion, such as nation image-building activities, and cultural exchange activities.
Chapter 2

Literature Review

This chapter discusses the concepts of national identity and national image, based on a variety of scholars’ definitions and analyses. It begins by considering the components of national identity and how it responds to changes in general. Next, it states the importance of building a national image, which is inherited from one’s umbrella concept of national identity. National image is a combination of self-projection and others’ cognitive and emotional responses, and is a part of national reputation. In general, others’ responses are divided into positive or negative expressions and consist of basic information and associated characteristics about a given aspect of a nation. National image is, thus, related to perceptions about a nation, like stereotypes, and it influences communications with other nations in the world. Culture is a crucial element for building a nation’s image, and is used to enhance both the image and communication with others though nation branding, cultural diplomacy, and exchange. Therefore, this chapter conveys the concepts of national identity and national image, in order to understand national image as an asset to promote national identity within a nation’s culture, and ultimately to improve national reputation.
2.1 National Identity

National identity is defined by both internal and external views on the political, socio-economic, and cultural conditions of a nation. National identity has been influenced by the process of a changing global society and world. Historically, it was presumed that national identity was a stable configuration, whereas one of the impacts of rapid globalization seems to be that national identity is more flexible and is reshaped relatively quickly. Likewise, in earlier times, the relevant influences were essentially local forces, while now they are increasingly a combination of local and global forces that interact in new, and sometimes unexpected, ways. Figure 2.1 <Conceptual model of national identity and image> demonstrates a flow of national identities to be a national image.
National identity is not, however, accidental; rather, it is established based on ten elements of a nation: policy, history, tradition, arts, cultural heritage, race, ethnicity, language, community values, beliefs, and power resources. Additionally, political, economic and diplomatic elements, like national distinctiveness and international public interests in a nation and economic development, help construct a national image. The following table introduces the diverse determinants of national identity that various authors in different fields have identified. These determinants show that national identity markers are based on the cultural roots, collective ideas, characteristics, and behaviors of people in a nation. While such determinants are likely to be distinguishable and representative characteristics derived from local daily life, this dissertation emphasizes their broad scope and the importance of their harmony together—an approach neglected by previous scholars.
### Table 2.1: Identity markers

<table>
<thead>
<tr>
<th>Author</th>
<th>Determinants of national identity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Herder (in Ergang, 1931)</td>
<td>Language/culture/political identity</td>
</tr>
<tr>
<td>Cobban (1969)</td>
<td>Inherited traditions/ values of communal life</td>
</tr>
<tr>
<td>Anderson (1991)</td>
<td>Language</td>
</tr>
<tr>
<td>Earley and Singh (1995)</td>
<td>Economic systems / legal systems/ cultural systems/ political systems</td>
</tr>
<tr>
<td>Cameron (1999)</td>
<td>Cultural symbols/ passport/ residence/ language</td>
</tr>
<tr>
<td>Williams (1999)</td>
<td>Cultural symbols/ language</td>
</tr>
<tr>
<td>Zielonka and Mair (2002)</td>
<td>Political culture/ language/ religious beliefs/ popular culture</td>
</tr>
<tr>
<td>Fuchs and Klingemann (2002)</td>
<td>Clearly defined territory</td>
</tr>
</tbody>
</table>

(Kubacki, K.& Skinner, H. 2007, p.309)

Among the identity markers above, both Cameron and Williams include cultural symbols, which are highly visible and representative features. For example, a national flag or representative traditional features are cultural symbols. Similarly, Bloom (1993) describes national identity as “that condition in which a mass of people have made the same identification with national symbols – have internalized the symbols of the nation – so that they may act as one psychological group when there is a threat to, or the possibility of enhancement of, these symbols” (p. 52). Based on identification theory, Bloom claims that people who share the same national identity are likely to respond to
circumstances similarly as a mass group through the psychological process of attaching their identities to the nation, beyond tangible environmental factors such as geography.

Dinnie (2009) also reviewed the tangible and intangible aspects of national identity in multiple dimensions by scholars representing nine academic fields, including political geography, international relations, political science, cultural anthropology, social psychology, political philosophy, international law, sociology, and history.
<table>
<thead>
<tr>
<th>Author</th>
<th>Dimensions of National Identity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Smith [2]</td>
<td>A historic territory, or homeland; common myths and historical memories; a common, mass public culture; common legal rights and duties for all members; a common economy with territorial mobility for members.</td>
</tr>
<tr>
<td>Kearney [4]</td>
<td>To speak of a single ‘national past’ or a single ‘national image’ would be to distort the complexity of the history of multinational states such as the UK.</td>
</tr>
<tr>
<td>Tolz [5]</td>
<td>The main problem of nation-branding is how to reconcile civic identities based on inclusive citizenship and exclusive ethnic identities based on such common characteristics as culture, religion and language.</td>
</tr>
<tr>
<td>Parekh [6]</td>
<td>Identity is neither fixed and unalterable nor wholly fluid and amenable to unlimited reconstruction. It can be altered, but only within the constraints imposed by inherited constitution and necessarily inadequate self-knowledge.</td>
</tr>
<tr>
<td>Thompson [7]</td>
<td>Contrary to nationalist discourses and commonly held assumptions, the nation is not a unitary entity in which all members think, feel, and act as one. Rather, each individual engages in many different ways in making sense of nations and national identities in the course of interactions with others.</td>
</tr>
<tr>
<td>Kiely et al. [8]</td>
<td>‘Markers’ of national identity can include: place of birth, ancestry, place of residence, length of residence, upbringing and education, name, accent, physical appearance, dress, commitment to place.</td>
</tr>
<tr>
<td>Bond et al. [9]</td>
<td>Attempt to move beyond assumptions that nationalism is essentially cultural and/or narrowly political, primarily past-oriented and defensive. Examine evidence relating to the creative (re)construction of the nation from a contemporary economic perspective.</td>
</tr>
</tbody>
</table>

(Dinnie, 2009, p. 113)

"Table 2.2: Dimensions of National Identity"
The scholars listed in the table above define national identity based on their specialized perspectives, and Dinnie claims the importance of understanding the core features of national identity to brand a nation and improve the nation’s image (p. 111). Among the perspectives above, Dinnie (2009) highlights Anderson’s concept of a nation as a socially constructed, imagined community because the nation is “conceived of as a deep, horizontal comradeship” although people don’t know others within the nation (p. 116). Dinnie also quotes Pittock’s disagreement with Anderson’s view, because a nation’s image can be created far from the reality of the nation by the endowing power of “creative writers and created narratives” without interrogating reality or “lived experience and shared traditions of national communities.” (p. 117) Anderson’s concept of an imagined community emphasizes a collective identity based on the development of print, enabling diverse people to communicate with one another in their local languages. The criticism of this concept is that the unity of a nation is impossible beyond using the same language, because none of the people in the nation know or agree with all their fellow citizens. Similarly, Paschalidis disagrees with the imagined community framework for nation branding and nation image building activities through culture because a national identity cannot be homogeneous and stable. Thus, a nation’s image based on a collective national identity is a purposeful projection of certain aspects of its culture and characteristics. Paschalidis says:

“At a time when national identities become increasingly hard to sustain as unified, homogeneous entities, the way they are represented and projected in the field of external cultural policy makes it one of the last privileged instances where these identities retain their unity and solidity. It seems as if the idea of the imagined community of the nation survives best when twice removed from its everyday reality, as an image constructed for the sake of others” (p. 288).
The above debate on national identity is related to the diverse views on national identity outlined in the following paragraphs. In my view, national identity is stable; but it is also influenced by both external and internal forces in times of globalization. Parts of national identity, in particular cultural identity, can be challenged and re-shaped. Still, the re-shaped national identity can reflect and interact with the diverse national identity markers and intellectual, spiritual, and social identity of the country. Also, even if national identity cannot be homogenous and unified in times of globalization, as Paschalidis (2009) says, it might not mean that there are not any representative characteristics that nations regard. Rather, whether heritage or history, there may be some elements of national identity that can be shared with and represented to others. Thus, with respect to national image within national cultural identity elements, this dissertation claims that national identity is fundamental for creating a national image because national identity reflects the shared culture, values, beliefs, and characteristics of members of a nation. While Pittock claims that a national image can be biased and manipulated far from reality in the process of nation branding, I disagree, and would argue that cultural expression and cultural identity markers are in fact foundational to establish a nation’s image.

Along with the national identity markers in Table 2.1, scholars’ views on constructing and communicating national identity are diverse, and their views are largely divided into two camps: 1) national identity is stable; and 2) national identity is reshaped by various influences. National identity based on shared values, beliefs, and commonness is highlighted by scholars with regard to a stable and collective nation identity. According to Anthony Smith, national identity is defined as “the cultural and social psychological
aspects of the nation and especially a presumed stability in the relations between the members of a culturally defined population” (cited in Sakaki, 2004, p. 75). Also, the relevant features of national identity as defined by Smith resemble those discussed by Samalavicious (2005), as follows: “historical territory or homeland, common myths and historical memories, common mass culture, common legal rights and obligations, common economy with territorial mobility of its members” (p. 6). As Smith concludes, “Today, national identity is the main form of collective identification” (cited in Sakaki, 2004, p. 75). This statement derives from the definition of collective identity by Munch (2001), that national identity is “the core of attitudes which all members of a collective have in common in their thoughts and behavior and which differentiates them from other collectives” (cited in Sakaki, 2004, p 75). Thus, it is reasonable for some experts to claim that national identity should be achieved through commonality and should be stable and preserved.

National identity is also considered as an interactive and changing form, based on environments and conditions like globalization. The continuing importance of globalization raises the issue of how it is changing national identity. According to Sakaki (2004), Edensor (2002) emphasizes the possibilities and openness of identity to be changed by these interactions with new circumstances: “identity is a process, not an essence. . . . In a globalizing world, national identity continually reconstitutes itself, becomes re-embedded, re-territorializes spaces, cultural forms, and practices” (cited in Sakaki, 2004, p. 74).
Robertson and Chirico (1985) explain how the identity of individuals was decided in pre-modern times, and how networks among people, communities, and nations are all interrelated within a nation and among nations:

the individual’s identity was shaped merely by local forces, but with globalization, there comes the influence of one’s immediate social network being part of a much larger network of national identity: because of globalization, a given national identity must now be considered relative to all other national identities with which the given identity interacts and relates.” (cited in Sakaki, 2004, p. 74)

In turn, Robertson and Chirico illustrate how pre-modern and modern identities react to cultural, social, and environmental changes around them, based on the fact that identity is influenced by networks and connections of all actors. Likewise, Woodward (2002) also discusses the relationship between national identity and globalization:

Discussion of identity in relation to globalization has often focused on the demise of the importance of the nation state or of local cultures in shaping identities…At the basis of this issue are questions about the extent to which it can be possible for people to rethink their identities and exercise any control over defining themselves, in the context of the all-encompassing forces of globalization. (cited in Sakaki, 2004, p. 70)

As scholars and critics of globalization and national identity state, these two views on national identity are debatable. It is also assumed that each state’s national identity is affected differently based on several factors: progress toward globality, the level of development, and the diversity of cultures in terms of religion, ethnicity, tradition, and so on (Tomlinson, 2007, p. 278). The former view of national identity as a fixed and stable form is developed and related to the issue of nationalism, and scholars assert that nationalism is found in nation-states, such as Japan, China, Italy, or Russia. However, a greater number of scholars argue that national identity can be changed and re-shaped, and scholars use examples of differences over generations as well as
ideologies within a nation-state. For example, Sakaki (2004) shows survey results of Japanese citizens’ (of diverse ages) opinions about and attitudes toward Japanese identity and society. The survey questions are about feelings of attachment to Japan and the growing population of foreigners in Japanese society – changes in the local society. The results showed that the younger the members of the public are, the more positive and open-minded attitudes they show.

As Sakaki (2004) also claims, the difference between generations does not mean that the identity of the Japanese people has been eroded by the impact of globalization. Rather, he emphasizes the diversity of Japanese identity in both the local society and the “global village” by stating that “our data imply that the Japanese do not see themselves as part of a larger homogeneous “global village” (Sakaki, 2004, p. 84). Furthermore, in order to support his claim, Sakaki cites Smith’s (2002) idea of plurality in national identity: “a plural pattern may become the model of future national identities” (Sakaki, 2004, p. 84).

To conclude, globalization has challenged identities on both the individual and national levels by dealing with nationality/locality, as well as with globality and new forces of power and relationships. National identity has been regarded as a collective national character; however, it is divided into either collective or fragmented forms, such as nationalism and/or ethnocentrism or cosmopolitanism. Some scholars criticize a nation’s image-building efforts or nation branding because they believe that a national image can be created, polished, and propagandized to achieve national purposes without a careful consideration of the expression of national identity. In fact, the increasing level of competition among nations causes each nation to intensify its national image for visibility.
and economic development, especially as a strategy of place branding or national branding. Other scholars highlight that national image building or public and cultural diplomacy are influenced by the perceptions of foreign nations, particularly with regards to national reputation management and building relations with other nations. As part of national identity, cultural identity has stable elements but is partly reshaped by diverse inputs and changes on a nation, such as generational differences in preferences and values.

Both nation branding and public diplomacy methods emphasize a country’s cultural identity of a nation because it is a crucial communicative resource and expresses characteristics of a nation. The term “national cultural identity” is not concisely defined, though in general it is discussed based on the cultural heritages, shared values, and collective behaviors of people in the nation: “the character of a people, the common cultural heritage, the language, the way of life of a people, in short the cultural identity supposedly shared by the members of the nation state” (Scott, 360 in Kelman, H, 1965). Also, the arts, which can be mentioned as a part of culture or can be discussed separately, should be a key identity marker of national identity, as artists reflect and express both their collective and individual identities in the country. As part of national identity, cultural identity has stable elements but is partly reshaped by diverse inputs and changes on a nation, such as generational differences in preferences and values.

Dinnie reviews the cultural perspective of national identity by seven authors, perspectives rooted in a sense of unity, inherited heritage, and shared values and actions in the daily life of people in a nation. The perspectives are as following: 1) high-context and low-context cultures (non-verbal behaviors); 2) individualism and collectivism; 3)
ethnocentrism; 4) language; 5) literature; 6) music; 7) food and drink; 8) sport; and 9) architecture. In addition, Anholt (2007) chooses cultural elements with respect to nation branding, focusing more on cultural products, patterns, heritage, and behaviors than on other scholars’ national identity markers or cultural identity perspectives, such as nationalism, in the fields of Political Science or International Relations. Anholt’s elements are popular arts, fine art, performing arts, place (city), landmarks, heritage, people, sports, ritual, poetry, ceremony, and education. Anholt proposes that a nation’s identity, cultural values, and forms can be spread and popularized over many countries through nation branding with cultural resources, like trades, cultural exchanges, etc. For example, many people in different countries enjoy American rock and jazz music and because of this, feel familiar with or favorable to U.S. culture. Also, people may view freedom as a key value of democracy, which they see expressed through rock and jazz music, and as a result, they can build a positive image of the U.S.

2.2 National Image

Measures of national image assess the familiarity and favorability of foreigners or others with a nation, in order to reflect the others’ views in the process of nation image building and nation branding. The function and impact of national image has been investigated in a “variety of disciplines including history, international relations, diplomacy, literature, social psychology, sociology, communication studies, marketing, and public relations” (Szondi, 2008, p. 297).

The research elements of a nation’s image range from the nation’s own characteristics, such as those associated with Americans, to each part of a state (including
education, history, science and technology, business, the arts, society, media, and politics), as well as sources of information (The British Council, 2000, p. 1).

The images that nations promote of themselves are mostly designed to show national characteristics and to appeal to outsiders. From this perspective, national image may be regarded essentially as a marketing tool – something like a brand name that helps a nation in terms of its international economic and political relations. Economically, a “positive” national image is seen as helping to attract tourism, foreign investment, and international trade. Politically, national image may help identify elements of common or shared interests among nations. As discussed in the fields of international economics and international relations studies, national images are often interpreted differently by those who send and those who receive them. For example, within marketing a state’s image can produce a “country-of-origin effect” in which a country easily attracts others with its label power, such “Made in [Country]”. In turn, the label effect of a country is persistently (negative). It can hamper audiences from changing their perceptions, such as the ‘cheap’ and/or ‘unsafe’ image of Chinese products or Canada’s image as a country whose strength lies in ‘natural’ rather than in ‘innovative’ and ‘high technology’ products.

Some scholars in the field of International Relations regard a nation’s image as an influencing factor in the foreign policy decision-making process. Schafer (1997) states that “images may serve the useful function of helping policy-makers organize their cognitions about the world, but at the same time may distort reality and negatively affect their decision-making” (p. 814). Schafer also compares theories by both Cottam and Herrmann that focus on motivational factors and perceptions in relation to a state’s image.
and relationship with others: “Cottam does not often use the term ‘image’ in his work but instead focuses on motivations, motivational systems, worldviews, and the ‘perceptual milieu’ of Foreign-policy-making” (Schafer, 1997, p. 814).

For Hermann, however, images do not originate in response to specific situations (although they may be modified by situational variables); rather, they grow out of the ongoing relationship between countries” (Schafer, 1997, p. 815). Moreover, based on his research on whether images do matter to foreign policy decision-making, Schafer finds that “the interaction term (relationship by culture) is significant…While culture did not show a main effect, it made a difference in policies depending on the subjects’ image of the Relationship. The effect of culture within the conflictual relationship condition is significant” (Schafer, 1997, p. 823).

The impact of positive national image has been noted in economic development and foreign diplomacy, consequently, national image has become an attractive and competitive resource of national reputation with the growth of soft power in era of globalization. Soft power is a term used in international relations, communications, and public diplomacy, and was popularized by Joseph Nye in 1990:

“Political leaders have long understood the power that comes from attraction…Soft power is a staple of daily democratic politics. The ability to establish preferences tends to be associated with intangible assets such as an attractive personality, culture, political values and institutions, and policies that are seen as legitimate or having moral authority…And soft power is more than just persuasion or the ability to move people by argument, through that is an important part of it.” (Nye, J. S., 2004, p.6)

Put another way, soft power refers to “a country’s ability to attract and influence other countries’ attitudes and behaviors with resources of ideas, values, images, and cultures,
which are against coercive and physical pressures” (Noya, 2008; Fan, 2008). While hard power consists of military and political forces, soft power stresses powerful yet non-coercive resources, such as human capital and cultural assets, in order to influence the attitudes of others indirectly in terms of international relations. In the U.S., cultural diplomacy efforts with the Soviet Union during the Cold War era attempted to send political messages of freedom and democracy, and illustrate what we now would call “soft power.”

Fan (2008) lists Nye’s examples of soft power resources, ranging from cultural products to human beings’ ability: “foreign immigrants/ asylum applications/ international students/ tourists/ book sales and music sales/ popular sports/ Nobel prize winners/ life expectancy/ overseas aids/ number of Internet hosts/ spending on public diplomacy” (p. 149). Many of the resources of soft power are based on cultural resources and attraction. However, in order to deliver or “sell” these resources, a country should build a wide range of communication channels, which are the means of hard power (Fan, p. 152). The theory of soft power is increasingly advocated as an essential diplomacy approach that should accompany a nation’s policies in order to maximize and compliment its hard power resources. Together, these combined approaches have been called “smart power.”

However, scholars debate whether the concept of soft power is occasional or ideal, and some even characterize it as an alternate method of dominating force, similar to propagandizing ideas. Fan questions the level of agreement on attractiveness among different nations and the degree of soft power influence on the policy making process of a nation’s received attractive messages, whether others follow the message or not (Fan, p.
If nation A’s attractive resources and messages are not persuasive or agreeable enough to nation B, then nation A’s soft power cannot impact its policy making even though the nation A gets attention. In other words, for nation A, the values and attitudes of nation B are crucial to consider in order to persuade and further build ‘friendship’ relations, above and beyond any attractive resources. Thus, Nye even admits that “what soft power can influence is not the policy making itself but only the ‘environment for policy’” (Fan, 2008, p.153).

In spite of the criticism that soft power’s capacity to attract others with intangible and cultural resources is not independently effective, the positive impact of soft power cannot be disregarded. Rather, soft power based on attractive cultural resources that can reach and attract a diverse population will increase a nation’s familiarity and favorability - a nation’s image. At the same time, the previously established positive or attractive image of a nation can be a soft power resource when that nation wields a soft power approach. Moreover, the strength of soft power to open communication without coercive or manipulated resources will support what hard power cannot perform. The cultural expression activities and the cultural promotion of nation branding and cultural diplomacy are examples of what soft power utilizes and influences in order to improve a nation’s image and reputation, economy, and foreign diplomacy. To do so, harmonized objectives and strategies between the soft power and hard power of a nation should be established.

It is important to construct a national image that communicates effectively between makers/senders and readers. The processes of building and/or maintaining the image of a nation are carried out today through many channels and activities, including
mass media, international trade, political relationships, and cultural exchange. As Thompson (1994) notes,

global media cultures currently subject the world’s nation-states to a form of global scrutiny. By this he means that the exercise of political power increasingly takes place upon a visible world stage. The medium of mass communication makes the actions of despotic states, ever visible to the globe’s citizens. This process can also be coupled to the global re-mooring of images and perspectives that give individuals some idea of forms of life different from their own. (Stevenson, 1997, p. 46)

Boulding (1966) begins by explaining that an “image is built up as a result of all past experience of the possessor of the image” (p. 6). In turn, images are produced based on the past history of the object to be depicted. An image may have relative elements that cause the viewer to recognize its past to some degree, even if the image is intended to show a whole new aspect. Otherwise, receivers cannot change their old views and accept the new one. Boulding (1966) also argues that we must carefully consider the differences of images and messages because messages embedded in an image are built with regard to an image maker’s certain view and/or purposes: “messages consist of information in the sense that they are structured experiences” (p. 6).

At the same time, these images of value must be interpreted by receivers’ own values and experiences as well as through a “value system which people have placed on the affections and emotions” (p. 52). Boulding points out the need for flexibility to understand images that are affected by various changes. These changes occur in the receivers’ environment and are influenced by the receivers’ value system through direct and indirect experiences. In terms of changes, Boulding (1966) states the importance of the “communication process of the society and the turnover of individuals through birth and death and the succession of the generations” (p. 56). Boulding (1966) explains the
differences between images and messages created by an image maker and those created by others. Here, “others” refers to a receiver who has different characteristics and cultural background than the image maker, resulting in images that are largely affected by the value system and circumstances, such as one’s own interests and purposes. Similarly, Petkova (2006) states that the concrete social and cultural context of a nation determines its national image, and the diverse contexts and the subsequent changes are projected as a national image (p. 140).

In his study of the organization image formation process, Moffitt (1994) follows Boulding’s emphasis on others’ image interpretation, distinguishing it from the concept of image in marketing where the “image is primarily determined and controlled by the organization” (p. 43). Moffitt suggests a notion of image as an ongoing communicative process of creating both an organization’s self-image and a consumer’s image, as a “product of multiple social and personal factors, and as locus in the audience,” which functions “as a complex and multifaceted process and product of organizational, social, and personal factors.” (p. 44) Moffitt also reviews the concept of image in Cultural Studies, and discusses the constructive process of image reading of others by following Hall’s *argument*: “that meaning is the result of the intersection, or articulation, of multiple factors: the receiver’s lived experiences, the features of the text, and cultural and historical factors that make up the social context “ (p. 45). Thus, Moffitt argues that an organization’s image is the combined result of the organization’s meaning and the image receivers’ social, cultural, and personal context.

Following Boulding’s image theory, Namgung (2002), a professor of International Politics in South Korea, discusses the roles of national image in national
foreign politics, and claims the existence of three dimensions to analyze the receivers’ interpretation of others’ national image. To define these three dimensions, Namgung (2002) starts with the premise that the three dimensions (cognitive, affective and behavioral) are simplified but mutually related to each other (p. 110). Namgung also stresses that these three dimensions should be understood together in order to clearly verify the components of national image (2002, p. 110).

The first dimension, according to Namgung (2002), is the cognitive dimension of national image. It means that an individual understands the nation and the relative elements of foreign policy and attitudes of the country through a series of cognitive characteristics (p. 110-112). These characteristics are received through given ideas built up as stereotypes, and/or through elements related to the receiver’s own interest, more than through information about the other’s national image. Although the analysis of three dimensions has not yet been applied to the concept of nation branding, this dissertation attempts to apply the three dimensions to local peoples’ perceptions, emotional responses, attitudes and participation in South Korean cultural activities in Los Angeles, New York, and Columbus.

Cognitive characteristics in nation branding and cultural diplomacy can include several things: interests about a nation; basic cultural knowledge in a basic level, such as cultural genres and recognition of cultural assets; perception of a nation’s political, social, economic, and cultural issues; and images of the people of the nation.

The second dimension of national image is the affective dimension, which indexes the favorability of an individual to certain nations/countries (p. 112). This affective dimension is frequently seen in the various kinds of national image surveys that
ask respondents about the presence of positive or negative images, favorability, and the degree of tolerance and trustworthiness of a certain country/nation (p. 112). Affective characteristics can include willingness to participate further in other cultures (based on deep interests), favorable cultural genres, opinions related to positive or negative images of a nation and its culture (but not its people). Namgung (2002) also points out that both the cognitive and affective dimensions are highly related to each other. For example, an individual’s favorability to a certain nation/country is proportional to the amount of information, opinion, and interest of that individual to that nation/country (p. 112). Evans and Newnham, (1998), in the field of international relations, explain the reciprocity of image and ‘mirror image’: “Images are affective as well as cognitive; they can therefore arouse feelings of amity or enmity. …Indeed, a number of studies have shown the tendency for images to be reciprocated; hostility begets hostility, friendliness begets friendliness” (p. 240).

The third dimension is the behavior dimension, which is used to evaluate the attitudes and behaviors of an individual in terms of whether the individual appropriately views and/or reacts to a certain nation/country. For example, Namgung says that a foreign policy research institute may examine Country A’s foreign diplomacy execution plan to country B in order to evaluate Country A’s behavior dimension (p. 113). Youm and Oh (2003) support Namgung’s analysis of the three-dimension model:

The image is affected by both cognitive and affective dimensions; in other words, the image is interpreted not only by given information and ideas, but also affective values, such as positive or negative, and good or bad. This fact is also applied to evaluate national image, and this is why many nations/countries try to influence receivers’ value system in order to build a positive image. (p. 17)
In the surveys analyzed here, this behavioral dimension is revised to assess the respondents’ resources and types of cultural participation and their difficulties in learning about a foreign culture. The questions about cultural participation help consider strategies and implications for promoting a nation’s culture to others through nation branding and cultural diplomacy.

It can be argued that cultural diplomacy is aimed at the cognitive and affective dimensions, but most foreign policy analysts have focused on the behavioral dimension. Cultural diplomacy activities contribute on reaching, attracting, and bridging gaps with others by sharing cultural elements with them. In doing so, various types of cultural diplomacy activities encourage long-term relationships with others and further inspire values in others’ daily lives. Depending on others’ responses, the cultural diplomacy activities of Country A can be revised to improve interactive cultural relationship building with others, not to evaluate and correspond to others’ responses. However, cultural diplomacy activities should not be underestimated because the activities cannot be evaluative and produce certain results, like foreign diplomacy does, because the cultural diplomacy activities can increase the cognitive and affective responses of others. If these responses are positive based on cognitive and affective elements, the attendant behavioral responses would be engaged and friendly to Country A, aimed toward building long term relations and increasing the level of mutual understanding.

In Figure 2.2, Stephan, C. and Stephan, W. (2002) shows a process of the cognitive, affective and behavioral dimensions in his model as follows. They premises that both cultural and contextual factors in the society to which an individual belongs are grounded to translate information into cognitive and affective dimensions. According to
Stephan, C. and Stephan, W. (2002), contextual factors differ in situation and context. Contextual influences can directly impact the affective dimension, raising certain types of emotional responses based on previous emotional reactions or stereotypes of people. The information is construed through an individual’s cognitive and affective aspects. One’s cognitions include values, beliefs, knowledge, and experiences in his/her society, such as “language, socialization practices, norms, roles, [and] laws” (p. 128). These cognitive aspects involve the process of analyzing and interpreting information. The affective dimension is about emotional response and attitude, and one’s affective reactions sometimes dominate the cognitive dimension in terms of dealing with information. Cognitive and affective dimensions actually have a “reciprocal influence on one other” (p. 128), and it is impossible to distinguish which dimension is activated and influences the other. Finally, both the cognitive and affective dimensions result in the behavior dimension, and also the combined response from both cognition and affect causes a resulting behavior.

<Figure 2.2: The Role of Cognitions and Affect in Intercultural Relations>
In short, a nation’s image can have an impact on a range of levels, from its economy to international relations, and the image of a nation is more importantly an indicator of a relationship and a communication tool among nations. A nation projects its self image based on its political, social, and cultural identities as well as its vision and purposes. Then, a nation’s commonly perceived image can be constructed by the cognitive, affective, and behavioral response of others based on social, cultural, and personal values. Thus, a nation’s image is a combination of both the nation’s self-image and others’ image of it, and cultural factors between the nation and others are crucial for them to communicate with each other. Culture is embedded in one’s image. Thus culture is a resource for reaching others because of common values and interests as well as a source of negative stereotypes and emotional responses.

The next chapter examines the relevant relationships between public diplomacy and national image building, and identifies channels and communicators that a nation uses to project its national image. Focusing on functions and activities of the Korean cultural centers abroad, it builds an outline of the key issues from public diplomacy and nation branding that apply to South Korea’s national image-building efforts.
Chapter 3

Conceptual Framework

The concept of nation branding has recently popularized in the fields of international relations and marketing, in order to create attractive and positive images of a nation as a communicator and to impact others’ attitudes and behaviors towards it. (Fan, 2008; Szondi, 2008) Some scholars further claim that nation branding is “an important tool in the development of a nation’s soft power” (Fan, 2008). Nation branding not only promotes a nation’s branded identities and resources but also enhances the familiarity and favorability of the nation in the world, a common goal of a nation’s public diplomacy. Both nation branding and public diplomacy activities promote the cultural identities of a nation as a communicative element. Cultural and arts elements are not limited to the cultural diplomacy specialization, but also appear in the specializations of public diplomacy, nation branding, and destination branding. It can be claimed that communicators such as the media and other individuals reach out to form these identities, which in turn interact with and are challenged by others’ responses. After passing through others’ personal, social, and cultural factors, a nation’s cultural identities are evaluated--as positive or negative, attractive or offensive--and result in a certain behavioral response. In order to establish a conceptual framework for this study, the following
sections will discuss the theories of public diplomacy (focusing on cultural diplomacy) and nation branding, based on their relevance to national image-building through culture.

3.1 Background – Reputation Management

According to the Oxford dictionary, reputation is defined as 1) “beliefs or opinions that are generally held about someone or something” and 2) “a widespread belief that someone or something has a particular habit or characteristic”. Likewise, the Merriam-Webster dictionary defines reputation as an “overall quality or character as seen or judged by people in general,” “recognition by other people of some characteristic or ability,” or “a place in public esteem or regard: good name.” Thus, reputation can be an evaluated condition, character, or a favorable or honorable name; more simply, national reputation is the favorable or honorable name of a nation. Wang (2004) introduces Mercer's (1996) definition of national reputation: the ”collective judgments of [the] other nation’s character that are then used to predict or explain that nation’s future behavior” (3). Wang quotes Nye’s claim that national reputation is a part of a nation’s soft power (3), and stresses the competitiveness of national reputation in terms of the international relations policy making process in the global world.

For the purposes of this dissertation, a national image is a perception and opinion of others (foreigners) about a country, based on familiarity and favorability through direct and indirect experiences, as well as a projection of a nation’s internal self-perception of its national identity. Still, national reputation is distinguished from a national image as defined above, because while a national reputation implies a good name about a nation a national image may carry either a positive or negative meaning.
National reputation management is an umbrella concept for the international public relations of a nation. National reputation management is to “identify [a] positive reputation as the overall goal of international public relations for countries” (Szondi, 2009, p. 298). This reputation is established based upon a more comprehensive process than national image building, which is specific to nation branding: “Reputation must be earned while images can be created, manipulated, and they do not always reflect or represent reality” (Szondi, 2008, p. 298).

National reputation management embraces the five specializations of destination branding, country (nation) branding, cultural diplomacy, public diplomacy, and perception management, all of which “interact, influence and reinforce each other” (Szondi, p. 297). The main method is mass media, ranging from print publication to the Internet. Depending on a nation’s main concern and resources, a nation may concentrate on a certain specialization. Still, Szondi emphasizes the synergistic impact between nation branding and public diplomacy, “the strategic approach to and the coordination of branding, cultural and public diplomacy to achieve synergy” (p. 298).

The author concisely demonstrates the goals and actors of the five specializations of reputation management thus:
<table>
<thead>
<tr>
<th>Subject</th>
<th>Specialization</th>
<th>Aim</th>
<th>Actors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tourism</td>
<td>Destination branding</td>
<td>Attract visitors; boost tourism</td>
<td>National and regional tourist boards, travel agencies, marketing and branding agencies</td>
</tr>
<tr>
<td>Economic policy</td>
<td>Country (nation) branding</td>
<td>Create a “country-brand” which will sell products abroad as well as advance commercial interests abroad; attract investors; gain competitive advantage; export development; advance ‘country-of-origin’ effect</td>
<td>Ministry of Economics, investment promotion and export agencies, trade boards, chambers of commerce, multinational organizations</td>
</tr>
<tr>
<td>Culture (heritage, language, arts, films, etc.)</td>
<td>Cultural relations (cultural diplomacy)</td>
<td>Promote culture, language learning; educational exchange, create a favorable opinion about a country; change negative or false stereotypes; create mutual understanding between cultures</td>
<td>Ministry of Culture; Ministry of Foreign Affairs, Cultural Institutions, embassies’ cultural attachés, cultural and media organizations</td>
</tr>
</tbody>
</table>

<Table 3.1: The specializations of reputation management>
### Table 3.1 Continued

<table>
<thead>
<tr>
<th>Foreign policy and external relations</th>
<th>Public diplomacy</th>
<th>Create a receptive environment for foreign policy goals; advance these goals; get countries to change their policies towards others; raising international profile of countries, their politicians, &amp; governments</th>
<th>Government, Ministry of Foreign Affairs, NGOs, media outlets broadcasting abroad</th>
</tr>
</thead>
<tbody>
<tr>
<td>Domestic and foreign unethical policies, and actions; images</td>
<td>Perception management</td>
<td>Create images that are not aligned with reality; create and promote negative images; discredit regimes, countries, governments; create crisis situations</td>
<td>Ministries of Defense, government, foreign governments, secret agencies</td>
</tr>
</tbody>
</table>

(Szondi, p. 299)

Each specialization, except perception management, contributes to increasing a nation’s familiarity and favorability in purposes of economic development, promoting one’s positive aspects of culture, stereotype management, and international relationship building.

Szondi categorizes nation branding mostly for economic purposes, aimed at selling products, attracting visitors, and advancing commercial interests, whereas Anholt (2007) and Dinnie (2009) extend the impact of nation branding to highlighting national identity and characteristics. According to Szondi (2009), cultural relations (cultural diplomacy) play several roles: building a favorable opinion, reducing negative
stereotypes of a nation, and creating mutual understanding through cultural presentation and exchange. However, this can be debated because Szondi seems to overlook the difference between cultural diplomacy and cultural relations pointed out by other scholars. Like Fisher (2009), some scholars claim that cultural diplomacy is used to accomplish one’s political objectives, like one-way communication, whereas cultural relations increase cultural exchanges and engagement using the universal values of culture to cultivate mutual understanding. Szondi warns against nation branding designed as a marketing-oriented approach to foreign policy and public diplomacy in order to build a long-term beneficial international relationship with other countries by criticizing branding as “image-driven” and “one-way communication” (p. 301). Still, Szondi acknowledges the outcome of both nation-branding and public diplomacy in order to improve national reputation from others, and emphasizes the coordination among the five specializations, as well as a balanced collaboration between nation branding and public diplomacy, to form the best synergy impact for reputation (p. 310).

In the article *Public diplomacy and nation branding: Conceptual similarities and differences*,Szondi (2008) focuses on discussing the relationship between nation branding and public diplomacy based upon diverse views of several scholars in the fields of public diplomacy, international relations, and nation branding. According to Szondi, there are five different main views about the relationship between nation branding and public diplomacy. The first view explains that branding is very much image-driven, as in the case of a marketing image, with the aim of creating a positive country image and of emphasizing one’s characteristics (Szondi, p. 16). On the other hand, public diplomacy
creates ‘two-way communication’ by sharing both one’s own characteristics and one’s similarity with others.

Second, the view that public diplomacy is part of nation branding argues “that public diplomacy constructs a fully integrated part of nation branding, which is a much broader concept” (Szondi, p. 19). Similarly, Fan (2008) compared the subjects of nation branding and public diplomacy by applying both subjects to soft power theory. Fan claims that public diplomacy is a “subset of nation branding that focuses on the political brand of nation” while nation branding presents various aspects of a nation to other nation and “provides a more focused, culturally unbiased and more useful approach to creating international influence in the world” (Fan, p. 156).

The third view takes the perspective that nation branding is part of public diplomacy, focuses more on the communications between governments, and regards nation branding as a tool to increase visibility. Also, in some cases, nation branding is expected to “serve as a panacea for poor images abroad” (Szondi, p. 23). The forth view is that both public diplomacy and nation branding are distinct but overlapped. (Szondi, p. 25) Szondi quotes Melissen’s definition of public diplomacy and agrees with his idea about the similarity between nation branding and public diplomacy: “they are distinct approaches but ‘they both come down to clearly similar activities’ and they best work in tandem (Melissen, 2005) regarding that the two concepts are ‘sisters under the skin’” (p. 25). The common outcome of both nation branding and public diplomacy is a positive image of a nation. Also, representing identity as content in communication with other nation is similar in both activities.
Szondi reviews Dinnie’s book chapters about the role of national identity, which can be branded to improve a nation’s image and reputation. Although Szondi does not clarify the scope of identity, he lists four common segments between nation branding and public diplomacy: culture, identity, image and values. Of the four, Szondi highlights culture as “the common segment” of nation branding and public diplomacy, in particular cultural diplomacy because culture is an area in which people invest similarity and sympathy as well as express differences (p. 27). Figure 3.1 is Szondi’s figure presenting the overlapped functions between public diplomacy and nation branding- promoting the culture, identity, image, and value of a nation to interact with outsiders (others).

![Figure 3.1: The overlapped activity between nation branding and public diplomacy](image_url)

Next, Szondi points out the two major issues of communication and relationship building with respect to the role and purpose of nation branding and public diplomacy. He considers that the central concept of both is to build and keep a relationship between a nation and its audiences (other nations), and disagrees with the existing idea that relationship building is a means to “achieve two-way communication or as an element of
public diplomacy or nation branding” (Szondi, p. 27). Rather, he maintains that relationship building is an “ultimate goal” of both specializations while communication is a “means-albeit very vital-to build and maintain relationships” (Szondi, p. 27). Finally, Szondi introduces the fifth view of that nation branding and public diplomacy are the same concepts, but he disagrees with this view because it ignores the strengths of each concept and the synergy impacts between them. (p. 29)

This dissertation agrees with the fourth view— that nation branding and public diplomacy are distinct but promote overlapping objects: culture, identity, image, and value. In order to study the specialization of both public diplomacy and nation branding within cultural activities, this dissertation focuses on discussing cultural diplomacy as part of public diplomacy, and nation branding through culture. By separating cultural diplomacy from public diplomacy, this dissertation emphasizes the characteristics of cultural diplomacy (see next section). Public diplomacy and nation branding are each considered as specialized activities with respect to political and economic purposes.

Both nation branding and cultural diplomacy use the four elements in order to express the cultural characteristics of a country and to reach target audiences with similar interests. However, the contents and outcome of nation branding and cultural diplomacy activities differ significantly. Nation branding through cultural assets promotes tourism, famous and/or talented people, the arts, cultural forms, nature, and so on. The basic nation branding activities through culture are designed to promote cultural and arts content, to provide information about a country, and to encourage tourism. In doing so, nation branding through culture makes efforts to attract others and to build a positive image about a country. Nation branding activities are designed to reach a great number of
people regardless of social status, and to invite their involvement: traveling, purchasing cultural products, experiencing arts, and so on. The ultimate purpose of nation branding is to increase others’ involvement based on favorable feelings. Depending on their interests, others may consistently participate in nation branding activities with culture and build relations between a country and themselves. However, this relationship can be vulnerable and/or broken when others lose their interest or feel disappointed.

Cultural diplomacy also promotes cultural forms, arts, and heritage in order to express the attractiveness of a country and to develop a positive image of it. However, cultural diplomacy aims to share culture toward mutual understanding and to build long-term relationships—not just to attract others. The common cultural diplomacy activities are: 1) language education, 2) increased visibility of arts through constant presentation, 3) information distribution, 4) network building with local people and partners, 5) offering educational programs, 6) fostering cultural exchanges, and 7) building a national cultural center abroad to encourage others’ participation. These seven activities not only reach others but also build relations with them through sharing similarity and difference between different cultures, and through direct and indirect contacts.

In brief, both nation branding through culture and cultural diplomacy reach others, increase awareness and positive responses, and build relations with others by promoting attractive cultural resources. Also, both specializations attempt to meet the general public more than political leaders, government officials, and elites. Due to the duplicated function of cultural promotion between nation branding and cultural diplomacy, it can be argued that nation branding through cultural resources is included in cultural diplomacy, or vice versa. At a glance, nation branding through culture can be a
means to the end of cultural diplomacy because cultural diplomacy pursues a comparatively larger objective of long term relation building.

However, the differences of contents, desired outcomes, and promotional approaches and activities can distinguish the two specializations. For example, nation branding through culture can more easily reach more people with contents found in everyday life compared to cultural diplomacy. The goals of both nation branding and public diplomacy are different: both public and cultural diplomacy pursues attracting others, long-term relation building, and mutual understanding with others, while nation branding focuses on increasing attractiveness, favorability, and economic development.

Thus, nation branding and public diplomacy are distinct except for in cultural promotion activities. Nation branding is not the primary tool of public diplomacy, and public diplomacy is not just dedicated to attracting others. Still, in order to increase the synergy impacts of the two specializations, all stakeholders, including the public, should create an environment to nurture cultural assets and give freedom to artists, and to encourage others’ cultural participation.

3.2 Nation Branding

With the rising concept of nation branding, both developed and developing countries advertise their resources with symbolic images for economic development. Anholt (2007) theoretically applies the concept of brand management to a nation and discusses how a nation’s reputation has a direct and measurable impact on nearly every aspect of its engagement with other nations, as well as on its critical role in that nation’s economic, social, political, and cultural progress. In his book *Competitive Identity*,
Anholt (2007) introduces the concept of competitive identity, which consists of six national identity resources as ways to build the reputation of a nation. The meaning of competitive identity is based on the combination of “brand management with public diplomacy and with trade, investment, tourism, and export promotion.” (3) Anholt defines branding as “the process of designing, planning and communicating the name and the identity, in order to build or manage the reputation” (4), and stresses the interpretation of an image by image—receivers. He continues applying the concept to nation branding via the six competitive identity elements: tourism, brands, people, policy, culture, and investment. These six elements are foundational to various methods of developing national image and reputation: destination branding, the country-of-origin effect (made-in power), word of mouth effects, people to people diplomacy, and cultural (arts) promotion. Anholt claims that competitive identity benefits a nation by increasing its visibility, earning reputation, economic development, network/relation building, and identity building beyond the traditional marketing method. Also, to be effective, the branding national identities should consider the following six standards: 1) creative (memorable), 2) ownable (uniquely and unarguably about the place and not anywhere else), 3) sharp (highly focused, and telling a very specific and definite story about the place), 4) motivating (clearly points people toward new and different behaviors within government, the private sector and civil society that will lead to a changed image, 5) relevant, and 6) elemental (simple and useable). (Anholt, p. 76)

Fan (2008) defines nation branding as “a cross-cultural communication process that very much resembles the advertising process: awareness-attraction-preference” (p. 155), and underlines its role as soft power and a national reputation resource more than
advertising a place or goods: “a nation’s brand consists of three sub-brands: political brand, economic brand and cultural brand” (p. 155). Like Boulding, Moffitt, and Stephan, Fan stresses a kind of message and the possibility of multiple responses depending on diverse image receivers’ interpretations. Furthermore, Fan distinguishes a nation’s brand, which has a commercial power, from nation branding, which is a combined result of individuals’ cognitions and affective responses to a nation’s resources: “people, place, culture/heritage, history, food, fashion, famous faces, global brands, etc” (p. 155). Fan regards these resources of nation branding as “sources of potential soft power” and emphasizes the competitive power of those resources, the cultural industry system, and media infrastructure to diffuse the resources in the world in order to achieve soft power. (p. 155)

Dinnie (2009) defines a nation-brand as representing a mix of multiple aspects of a nation to induce the interests of the nation-brand’s target audiences, such that the nation-brand displays the nation’s distinctive political, economic, social and cultural resources. The nation brand should be established from national identity dimensions (p. 15) and appeal to the target audiences’ preferences and acceptance. Accordingly, it should agree with all stake-holders’ visions and plans, even those of the nation’s citizens. (p. 15) In Dinnie’s book, the nation-brand is defined as the unique, multi-dimensional blend of elements that provide the nation with culturally grounded differentiation and relevance for all of its target audiences. This definition acknowledges the multi-faceted nature of the nation-brand, together with the need to integrate national identity dimensions. The definition incorporates reference to perceptual attributes and target markets.
Later, Dinnie introduces the nation-brand architecture (NBAR) model, transported from Dooley and Bowie’s concept of brand architecture in South American nation branding, in order to discuss the relationship between nation brands via a mother brand and sub-brands. However, as seen in the dominant popularity of sub-brands which can stand alone in the market, Dinnie says that none of the brands in the NBAR model are limited by any rule. The NBAR model describes the combinations of the national identity dimension, such as economy, culture, and people. The purpose of distinguishing brands in the architecture model is to “fully leverage the overarching, umbrella nation-brand and all the ‘sub-brands’ of the nation in order to achieve maximum synergy on a long-term basis” (p. 199). However, Dinnie emphasizes developing creative efforts to build cross-functional collaborations between brands and bodies in different structures, in order to increase synergy impacts. (p. 199)

As seen in <Figure 3.2>, the NBAR model consists of three brands: 1) the umbrella brand, 2) endorsed brands, and 3) standalone brands (p. 200). First, the umbrella brand means a nation-brand itself. Second, the endorsed brands consist of five sub-brands: tourism, exports, inward investment, talent attraction, and sports. Then, the standalone brands mean the brands identified by their own brand names: 1) regions, cities, and landmarks; 2) products and services; 3) spectator-specific, 4) skilled workers and university students; 5) national teams and clubs; and 6) cultural and political figures.
In this model, the cultural resources of nation branding are the brands of tourism, exports (cultural products), talent attraction, and cultural figures. These brands can be measured by factor analysis: for example, the brand of talent attraction is analyzed by the success factors of favorable residency criteria, attractive lifestyle, opportunity for career progression, and reputation for higher education (p. 223). As Dinnie stresses, these cultural resources can bring synergy impacts through collaboration with other brand resources, in order to maximize the nation brand: to increase the familiarity and favorability of the nation.

In addition to cultural elements that can be advertised as a brand, cultural resources like language, arts, and foods can also contribute to improving the image and

(Dinnie, 2009, p. 200)

<Figure 3.2: The NBAR (nation-brand architecture) model>
reputation of a nation. Dinnie claims that “nation-brand development is firmly rooted in the reality and essence of the nation, rather than being merely a creation of advertising, marketing, and branding agencies,” by applying the relevance of national identity concepts to the field of nation branding” (p. 112). In the conceptual model of nation-brand identity and image seen below in Figure 5, Dinnie demonstrates a flow of nation-brand image building such that nation-brand identity is projected to and reaches both domestic and external audiences (other nations) by communicators.

(Dinnie, 2009, p. 49)

<Figure 3.3: Conceptual model of nation-branded identity and image>

First, nation-brand identity is a selective group of components of national identity that can represent the whole aspect of a nation (p. 46). The elements of nation-brand identity are designed to express national characteristics, to receive attention and interest
from external audiences, and to associate with nation-branding objectives. Compared to Anholt’s and Fan’s respective dimensions of national identity, 〈Table 5〉 in this dissertation, the key components of nation-brand identity in the Table 8 below are similar.

<table>
<thead>
<tr>
<th>Author</th>
<th>Nation-brand identity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anholt (2005)</td>
<td>Culture/ Arts/ Popular arts/ Sports/ Cities, public accommodations, leisure places, and landmarks/ Language/ People/ Education/ Poetry, ceremony, and ritual/ Nation’s corporate brands (Country-of-origin effects)</td>
</tr>
<tr>
<td>Fan (2008)</td>
<td>People, Place, Culture/heritage, History, Food, Fashion, Famous faces, Global brands, etc.</td>
</tr>
</tbody>
</table>

〈Table 3.2: Nation-brand identity〉

This dissertation includes all of the nation-brand identity markers in its surveys, in order to explore the familiarity and favorability of the nation-brand identity of South Korea. The selections of nation-brand identity by the three scholars above demonstrate the focus on national cultural identity: traditions, heritages, arts, language, cultural and political figures, places, sports, and life styles. Compared to the dimensions of national identity on p.24, the nation-brand identity above focuses narrowly on culture and arts that can be symbolized, visible, distinguished, and shared. The nation-brand identity focused
on culture and arts consists of attractive cultural elements that can induce target audiences’ interests and involvement.

These nation-brand identities are conveyed to all audiences by both internal and external communicators: “1) branded exports, 2) sporting achievements, 3) the diaspora, 4) marketing communications, 5) brand ambassadors, 6) cultural artifacts, 7) government, 8) foreign policy, 9) tourism experience, and 10) prominent personalities” (p. 49). Another communicator is also the nation-brand identity itself. In that case, both domestic and external audiences—“domestic consumers, external consumers, domestic firms, external firms, inward investors, governments, and media” (p. 49)—build an image of the nation-brand identities based on their cognitions and affective attitudes. Dinnie stresses the whole process of nation-brand image building in order to argue that while “the nation-brand may aspire to a certain brand image,” the “uncontrollability of external agents limits the precision with which the nation-brand image can be managed” (p. 50).

Dinnie develops a discussion of the conceptualization of nation branding in her flow model of nation branding.
She integrates a collection of antecedents, properties, and their consequences for nation branding based on the “category of flow model of nation branding” (p. 142). First, anticipation about a nation, such as “stereotypes and personal experience,” should be considered as a starting point to create an effective and appropriate nation brand able to communicate with image receivers, not manipulate them. Because complexity and cultural expressiveness can reflect multiple aspects of national identities, they must be integrated into a representative identity or image. Complexity means the ‘diversity, uncontrollable conditions, and rural/urban dichotomy’ of a nation, such as diverse cultural behaviors and characteristics of regions, uncontrollable conditions and situations in a nation, like a war, and so on. Cultural expressiveness includes cultural resources,
such as heritage, art, language, places and landscape. As part of asset-based nation-brand equity, Dinnie emphasizes culture as innate assets, and support for the arts as nurtured assets, in order to preserve and also create cultural assets to improve the nation-brand. Thus, cultural resources should be highly regarded both as nation-branded resources and as economic and political power resources.

These cultural resources are embedded national identity in the political, economic and social aspects of a nation, and are naturally expressed. Such culturally expressive elements can highly influence others’ cognitions and emotions. After anticipation, both complexity and cultural expressiveness move into the stage of “encapsulation,” to redefine multiple identities with a high volume of diversity and degree of cultural assets, so they may be branded and communicated. Then, the nation branding stakeholders highlight national identity, which are commonly relative and most representative, in coordination with the prevailing “zeitgeist” of a nation. Finally, these branded identities are delivered and communicated by engagement of the stakeholders. Dinnie claims that the nation branded identity encapsulated from complexity and cultural expressiveness should be reflective of the national zeitgeist and culture to achieve the maximal impact of nation branding.

3.3 Public Diplomacy (Cultural Diplomacy)

Public diplomacy is defined as “government-sponsored programs intended to inform or influence public opinion in other countries” (Wolf, Jr. & Rosen, 2004, p.3). Other scholars’ research adds to the definition; Szondi (2008) notes that “Batora (2005) for example defined public diplomacy as the promotion of soft power, while for Melissen
public diplomacy is only one of the key instruments of soft power” (p. 8). Public
diplomacy is understood first to promote a nation’s values to the mass public in other
countries in order to improve the nation’s positive image and reputation. Public
diplomacy also serves as a national marketing device, and as a mechanism for cultivating
and applying “soft power” with regard to social, cultural, economical, and political
affairs. Most scholars propose that the ultimate purpose of public diplomacy is to give
impacts and voices through interactions among participants beyond the political intention
of outright propaganda. However, with regards to its objectives of national image
building and earning reputation, which will influence other countries’ perceptions and
reactions to a nation, public diplomacy is often underestimated or misunderstood as
propaganda. This is an ongoing debate.

The specific messages and applications of public diplomacy will, of course, vary
from one time period to another. For instance, according to Melissen, “Both public
diplomacy and public affairs are directly affected by the forces of globalization and the
recent revolution in communication technology” (2005, p. 13). Technological
development made it possible for different nations both to send and receive messages and
to tell and listen: in other words, to achieve two-way communication. Along with the
diverse transitional changes above, the old public diplomacy (or traditional diplomacy) of
the Cold War era was developed from one-way communication, particularly among
elites, to new public diplomacy aiming to build a relationship. Due to the rise of soft
power and enlarged globalization impact, the actors and messages have diversified in the
new public diplomacy. For example, in the new public diplomacy, the main actors were
decentralized, and a greater number of NGOs and individuals acted in two-way communication.

In the public diplomacy field in the new era, cultural diplomacy, which is cultural exchange-based activity, has been used as a communication approach that can overcome the limits and negative impacts of propaganda. Melissen also suggests “cultural diplomacy” to represent what the new public diplomacy based on soft power ultimately pursues:

[C]ultural diplomacy, ‘the exchange of ideas, information, art and other aspects of culture among nations and their peoples to foster mutual understanding’ forms an important component of the broader endeavour of public diplomacy, which basically comprises all that a nation does to explain to the world. Sharing forms of their creative expression, the one of the most effective tools in any diplomatic toolbox. ‘Cultural diplomacy is a prime example of ‘soft power’ or the ability to persuade through culture, values and ideas, as opposed to ‘hard power’, which conquers or coerces through military might’ (Melissen, 2005, p.147-148).

The term cultural diplomacy is used to include cultural exchange, cultural promotion, cultural relations, arts and culture education, and so on. Based on cultural promotion and visibility to others, scholars stress the significance of cultural diplomacy in cultural exchange-based diplomacy (Ayers, 2010; Schneider 2009) toward mutual understanding, and a means of international cultural engagement to achieve the power of sociocultural resources to enrich human lives (Pwono, 2009).

The strategies of public diplomacy using cultural activities/arts forms can be heavily influenced by their psychological impacts and the role they play in an analysis of their potential capabilities for the best outcomes. (Schneider, 2009) At the same time, the strategies of public diplomacy via culture have implications beyond those of cultural exchange events in terms of their mutual impacts upon various foreign contact
interactions. However, it should be noted that mere distribution and/or sales of cultural products may not guarantee the desired outcome of public diplomacy; For example, according to the Pew survey about America’s image in Muslim countries (2003), many survey participants responded that they enjoy the presence of American cultural products, such as films or TV programs; however, these products did not help the participants to change their previous images and attitudes towards America. Although this is a big dilemma for soft power advocates and cultural diplomacy supporters, the issue of cultural diplomacy should be examined to improve communication.

Cultural diplomacy is defined as both cultural promotion for national image building and the general exchange of culture for mutual understanding. Szondi (2009) views culture as a means of “achieving foreign policy goals” and defines cultural diplomacy as one-way communication to present cultural attractiveness and excellence: “Cultural diplomacy is closely related to the government of a country and to achieving foreign policy goals as it seeks “to present a favourable image so that diplomatic operations, as a whole, are facilitated.” (p. 302) Moreover, Szondi elaborates, cultural relations are an effective way of “promoting cultural ‘products’, such as literature, films, TV and radio programs, arts, science, music as well as languages abroad” in order to increase a favorable image of a nation through cultural promotion and cultural exchange (p. 302). Szondi considers cultural relations in terms of national image management to “change negative or false stereotypes” and to produce “mutual benefits” (p. 303) rather than the mutual understanding which other scholars highlight.

As Schneider points out, Cunningham described cultural diplomacy as “the exchange of ideas, information, art and other aspects of culture among nations and their
peoples to foster mutual understanding” (Schneider 2003, p. 1). Based on this, Schneider states that U.S. cultural diplomacy in all its variety “provides a critical, maybe even the best, tool to communicate the intangibles that make America great: individual freedoms; justice and opportunity for all; diversity and tolerance” (Schneider, 2003, p. 2).

Schneider (2009) points out the differences of cultural activities in public diplomacy with regards to using two way communication and exchanges. She distinguishes cultural diplomacy from public diplomacy in terms of outcomes that cultural diplomacy is less related to changes on policy than public diplomacy. Rather, Schneider stresses the cultural exchange-based diplomacy activities that can encourage people’ interaction and understanding to other cultures. Schneider introduces the meaning of cultural diplomacy differed from public diplomacy in her article:

Cultural diplomacy differs from its larger relative public diplomacyin that it is less closely aligned with policy (or promoting the acceptance of policies), and operates best as a two-way street. Cultural exchanges constitute a key element in cultural diplomacy… (Schneider, 2009, p. 260)

Schneider suggests these initiatives in cultural diplomacy are based on the following characteristics:

1) communicate some aspect of America’s values, i.e. diversity and opportunity;
2) cater to the interests of the host country or region, i.e., music in Russia;
3) offer pleasure, information or expertise in the spirit of exchange and mutual respect;
4) open doors between American diplomats and their host country;..
5) form part of a long-term relationship and the cultivation of ties.”
(Schneider, 2003, p. 3)

In fact, the successful use of cultural diplomacy and cultural exchange in the Cold War period illustrates the ability of cultural relations to persuade others to reconsider their ideology and reinterpret or change values without force. Whether to share either
similarity or difference among diverse cultures, Schneider (2003) stresses the power of cultural exchanges to persuade and/or move others’ minds using examples from this period. For example, performances that reached the Soviet Union, such as those of Porgy and Bess (1952) and touring ballet performances (1950s-60s), showed democracy and equality of diverse people as a vital concept to life. Likewise, they provided a model of the governmental value of art: “Equally significantly, they demonstrated the power of free speech by showing it in action—in a government-subsidized performance” (Schneider, p.2). However, the cultural exchange during the Cold War is also referred to as cultural propaganda because the exchange was to display one’s artistic excellence with a political message rather than to achieve mutual understanding.

Schneider develops her views of cultural exchange and cultural outreach activities as the best practice of cultural diplomacy, and presents examples of the activities in government, non-profit, and private sectors (Schneider, 2009, p. 2). Although she does not describe the example of a national cultural center abroad, due to the absence of United State cultural centers abroad, she expresses a symbolic value of the centers and the roles of the centers presenting U.S. arts to others (p. 267). Her examples are drawn from various genres, such as reality television programs and performing arts, and highlight participation-based activities of cultural outreach and the exchanges and changes brought about by those activities. Schneider claims that Americans need to increase cultural exchange opportunities to learn about both themselves and others—increasing their cultural knowledge—because “cultural knowledge and understanding lie at the heart of every foreign policy challenge” (p. 262). In turn, she emphasizes the basic perception and attitude to meet and share culture with others, in order to achieve mutual
understanding through two way communication instead of just presenting each culture (one way communication).

Schneider emphasizes U.S. cultural diplomacy’s impacts by saying that “self-criticism and experience in artistic expression are among the most powerful weapons in the arsenal of a superpower” (Schneider, 2003, p. 3). By doing so, Schneider, as a novelist and an ambassador, proposes that American artists should create their works to share freedom and diversity based on criticism of their society. With regard to this opinion, it can be understood that Schneider may more carefully consider the critical roles of American artists based on the U.S. cultural characteristics—diversity, freedom, the power of the US popular culture in the world, and even the negative view of cultural imperialism or unilateralism.

Similarly, Melissen explains that the public diplomacy policies based on cultural exchange are intended to engage with foreign audiences and establish stable and mutual relationships (2005, p.21). Melissen stresses cultural exchanges which make it possible to convey what we want to tell to foreigners/others to build trust, ultimately ‘winning ‘hearts and minds’ (p.21). The importance of these for Melissen is crucial because cultural activities ultimately promote the broader and universal issues of human beings, such as human rights, freedom, and mutual respect. Similarly, Pwono (2009) advocates for cultural diplomacy as “a tool for international cultural engagement” by dealing with sociocultural issues in human lives through reflecting differences, sharing, and interacting with others (p. 297). Pwono claims that culture and arts can by their nature bridge with others by sharing interest and exchanges. Cultural and public diplomacy can improve negative relationships in conflicts and differences among countries by connecting people
with their interests, “bringing people together in particular places where diplomatic relations are strained or absent, creating opportunities for people-to-people exchanges, and stimulating cross-border creativity and collaborations.” (p. 302)

Wyszomirski, Burgess, and Peila (2003) consider that cultural and educational diplomacy is one of the main components of public diplomacy (p.1). They emphasize the outcome of cultural and educational diplomacy in order to “promote long-term mutual understanding between peoples” with the example of Fulbright Exchange programs. Then, Wyszomirski points out the significance-- and confusion-- of the term cultural exchange, which has also been a complimentary term or used as a synonym of cultural diplomacy. She claims that the activities of cultural diplomacy in the old era were often characterized by one-way communication to promote one’s values and to further a nation’s international power (Wyszomirski, 2000, p. 77-78). For comparison, she presents cultural exchange as a two-way communication by citing the remarks on cultural exchange by Charles Frankel, former Assistant Secretary of State for Educational and Cultural Affairs:

“Cultural exchanges can create a better impression of the United States in other nations, as well as provide valuable insights for America about others, and contribute to U.S. foreign policymaking.” (Deway, 2003, p.4; Wyszomirski, Burgess and Peila, 2003, p.1)

In other words, Wyszomirski emphasizes the impact of cultural exchange to improve cultural contacts, participation, and relation building with others by means of culture and arts that “have [the] capacity to communicate at both a rational and emotional level.” (Wyszomirski, 2010). Through cultural exchanges, a nation not only presents its culture but also appreciates others’ culture, which transforms communication from telling ‘who I
am’ to listening ‘who you are’ and even sharing ‘who we are.’ Thus, cultural exchange expands the scope of cultural diplomacy, from focusing on projecting a self-image and cultural promotion to listening and responding to others. Cultural exchange activities also influence a nation’s image by sharing each one’s characteristics with others. Doing so, each nation recognizes differences and shows emotional responses to them. Or, each nation may find similarities with each other and react to them. Sharing one’s responses with each other would result in views of others, like feedback, and these views can improve a perception and understanding to others. Thus cultural diplomacy activities based on cultural exchange contribute to relationship building.

Wyszomirski proposes that “international cultural relations” means all kinds of cultural activities among nations, including both cultural exchange and cultural diplomacy:

[1]International cultural relations or interactions are in a way closer to the aims of public diplomacy in the new era, which is more about transnational culture and global relations. Comparative research indicates that many countries (such as Canada…) are moving from using the term “cultural diplomacy” to talking about international cultural relations/policy/affairs (p. 12).

In the current era of increasing globalization, international cultural relations have become ubiquitous as part of the content that flows through communications and media channels. Thus, a large part of international cultural relations occurs as a matter of commerce, trade, and communications that are largely undirected by formal diplomatic considerations.

In addition to Wyszomirski’s attempt to distinguish the meaning of cultural exchange from that of cultural diplomacy, Fisher (2009) elaborates the spectrum of public diplomacy activities based on international cultural activities in the United
Kingdom. The spectrum consists of seven activities, ranging from direct messaging (telling) to listening; in other words, from one-way to two-way communication (p. 252).

Revised on the figure from Fisher’s Figure, 21.1.(2009)

Listening (“you & I” - collaborative)
Facilitating(engagement)
Building networks and long-term relationship(partnership)

Cultural Exchange (participation)
Cultural Diplomacy (involvement)
Broadcasting (presentation)

Direct messaging (“ I tell” -Telling)

Korean Cultural Centers Abroad
New public diplomacy
Traditional public diplomacy & nation branding

Figure 3.5 <A Range of International Cultural Relations>

Of the activities above, the difference between cultural exchange and cultural diplomacy is the existence of relationship or “power dynamic: reciprocity and a symmetrical relationship characterize exchange, presentation and one-way communication are a greater part of cultural diplomacy” (p. 253). Fisher positions cultural exchange as being “between listening and telling” (p. 253), and regards nation branding as “telling” (p. 252) by focusing on presentation rather than including a response from image receivers.
<Figure 3.6. Conceptual Framework 1>
3.4 Conceptual Framework

The following paragraphs will show the conceptual framework of this dissertation based on the theories discussed above. Overall, following Boulding (1953; 1966), Moffitt (1994), and Hall (1986), this dissertation considers that the national image of country A is built by others’ perception and attitudes based on their cognitive and affective relations—previously experiences, conceptual and contextual factors—with the country. As mentioned in Chapter 1, this study concentrates on understanding diverse aspects of cognition and affects in process of interpreting image based on individuals’ values. Individual cognitive, affective and value elements are interrelated to messages and expression of national and cultural identities by a foreign country’s channels and communicators.

The conceptual framework starts with the concept of national image as a part of national reputation management by Szondi. This dissertation revises Szondi’s fourth view, which posits that both public diplomacy and nation branding promote a nation’s culture, identity, image, and value. The outreach efforts of nation branding and cultural diplomacy of country A (Self) seek to contact various groups of others to present its culture. In this framework, the strategies of nation branding and cultural diplomacy do not focus on reaching targeted groups for each strategy because both nation branding and cultural diplomacy initially aim to reach the publics. In addition, two subsequent ideas are implied: 1) the impact of nation branding to foster soft power, as in Fan (2009), and 2) the concept of a national image as a means of expressing national cultural identity and also of a perceived idea through direct and indirect experiences (Anholt, 2005; Dinnie, 2009; Fan, 2009).
Specifically, this dissertation applies the three dimensions of national image discussed in the theory of International Relations to explore how others’ personal experiences influence building a nation image for foreign countries. The role of cognition and affect in intercultural relations by Stephan, C and Stephan, W (2002), which is also related to the three dimensions, is included in order to inform the cultural and contextual factors influencing the cognitive and affective dimensions. However, because of its different perspective, the behavioral dimension in IR theory is revised to explore cultural participation types. Thus as mentioned above, the exploratory framework of this dissertation is built by applying parts of theories from different disciplines, and attempts to understand how culture and arts can contribute to improving national image, national reputation, and contribute to building international cultural relations. The exploratory framework focuses on the significance of using cultural and arts elements balanced between nation branding and public diplomacy activities.

Szondi (2008) suggests that both public diplomacy and nation branding are distinct but overlapped. Szondi states that national identity building and promotion are also common public diplomacy goals, and both areas use culture to communicate with others because culture is an area in which people invest similarity and sympathy as well as express their differences. By doing so, Szondi emphasizes the power of relationship building. The framework demonstrates the importance of projecting the cultural contents of a nation as national image, in order to more reach the number of people outside easily. Then, this dissertation will discuss how the contents and characteristics of a foreign country’s culture are delivered and how they are accepted/consumed by others (self vs. other). Depending on the others’ responses to a given nation’s image through cultural
contents, that nation can possibly foster favorability and further build an international cultural relationship with others.

At times, the various cultural contents can represent a nation’s history and society in how they show it dealing with inputs, pressures and internal changes. In other words, both internal and external factors of country A, such as inputs from foreign cultures, technology developments, trends, and differences of value and belief systems among generations, result in changes in nation A’s cultural contents called traditional culture in the past. By doing so, a nation’s culture in terms of its ways of life, intellects, ideas, values, beliefs, expression and personality has been protected and transformed by influences on the identities of the nation-- both preserved (traditional) and transformed and revived with changes (hybrid). Those changes can result at times in both traditional and hybrid cultures. Still, the common characteristics and shared values, called collective identity, can at different times be a root to protect a nation’s uniqueness.

A nation’s cultural forms and its self-projected image are delivered through a variety of channels, which are constructed by a variety of units and their collaborations. The units are as follows: embassies, governments, governmental organizations, nonprofit organizations, a nation’s cultural centers abroad, news media (national TV news, books, Internet, both international and local press), academic and cultural institutions, market (or business) institutions, entertainment media, professional artists, and people from the general public (tourists and travelers).

Once others receive the cultural contents of nation A through outreach channels, others will start taking the contents based on their recognition, the relationship between nation A and the other nation, first-hand experiences, preferences, values, and stereotypes
about nation A’s culture, and social status. This is the first stage for others to read the cultural contents of nation A. Thus, others’ cultural and social identities and their responses make differences in considering nation branding through culture and cultural diplomacy different from a purpose of cultural propaganda.

Then, the image established through the first stage, outlined above, considers applying both cognitive and affective dimension factors as a filter/mental process toward action. The cognitive and affective dimensions are actually interrelated to each other and it is impossible to distinguish which dimension is activated and influences the other. Last, each dimension results in a behavior dimension, and also the combined response from both cognition and affect causes a consequent behavior. The three behaviors would be being friendly, being distant (dislike), or remaining ignorant.
Chapter 4

Background of the Study

Chapter 3 Conceptual framework discusses cultural promotion as a dual means for nation branding and cultural diplomacy. A national cultural center abroad is both a cultural diplomacy tool and also as one means of cultural expressiveness in nation branding. Primarily, these centers concentrate on improving cultural promotion activities to reach people in their respective locations. In this chapter, I will discuss two Korean cultural centers in the United States: the KCS-NY and the KCC-LA. This discussion will explain South Korea’s main cultural promotion efforts through the centers; and indicate how are part of South Korean cultural policy. The centers’ cultural promotion activities focus on the following goals: 1) promote the understanding and attractiveness of South Korean culture; 2) increase the level of familiarity and favor with South Korean culture; 3) decrease negative stereotypes about South Korea and its people; and 4) earn South Korea an international reputation as a culturally rich country.

Also, it will consider the functions of the organizations with regards to the concepts of cultural diplomacy and nation branding. To comprehend the role of the organizations’ cultural promotion activities, this chapter starts by introducing the general activities of a national foreign cultural center, then discusses the Korean Cultural Center’s specific activities in the U.S.
4.1 Cultural Centers Abroad

A national cultural institution abroad is an appropriate unit to examine, because cultural institutions are mostly dedicated to promoting national cultural elements, interacting with foreign visitors, collaborating with a variety of other events/opportunities to extend the level of understanding, and building cultural relations with other countries. Cultural centers can directly communicate with visitors in person, exchange cultural experiences with them, and receive their feedback through cultural programs.

In spite of the long history of national cultural centers abroad and expatriate national cultural centers, the functions of these centers have not fully discussed outside their self-evaluation reports. Each country operates its own cultural centers in various locations to reach the countries’ target audiences, for purposes of public and cultural diplomacy activities. The activities of national cultural centers abroad are generally divided into cultural promotion and building local relationships, and are related to the nation’s cultural policy, and both tasks involve nation branding and cultural diplomacy. Because these centers are managed by many stakeholders working to advance their country’s goals and objectives, discussing the centers further can help us understand the characteristics of that country’s international cultural policy and the flow of international cultural relations among countries.

Paschalidis (2009) analyzes the various objectives of national cultural centers and institutions over the years, and shows the interrelations among the flow of the objectives, national reputation, and international relations. The objectives of these centers can be divided into four periods, each with a central issue: 1) cultural nationalism (1870s-1914), 2) cultural propaganda (1914-1945), 3) cultural diplomacy (1945-1989), and 4) cultural
capitalism (1989-present). Paschalidis’s discussion distinguishes the general purposes of national cultural centers in each time period, though his examples are limited to big countries such as the U.S., Germany, England, and France. First, he notes, under cultural nationalism national cultural centers abroad supported the people who belonged to national ethnic identities but lived outside of the nation-state’s territory. The centers used the language to unite the collective identity of the people outside their native country, and considered the people as the country’s foreign policy resources, “maintain[ing] them as potential foreign policy instruments, either in relation to territorial claims or to the procurement of economic and political advantages” (p. 278).

Even outside the expatriate cultural centers, communities from the country such as churches, clubs, and associations were also involved in spreading the country’s language to extend nationalism outside its borders (p. 279). Likewise, though for purposes distinct from cultural nationalism, Korean cultural centers like the KCS-NY and the KCC-LA support the Korean immigrants in the U.S., by providing information about South Korea and also about local workshops (e.g. English programs) to meet the needs of the Korean immigrants. Such centers also present the arts and offer cultural events for the people with the ethnic identity of the nation, so the people can appreciate their ethnic and cultural heritage.

Next, Paschalidis views the centers’ activities between 1914 and 1945 as cultural propaganda, especially the cultural projection of large European countries like German and France. These countries, he argues, mainly sought to projecting cultural resources to display their excellence and to integrate others to the nation, particularly in adversarial relations: “[t]he intense political antagonisms of the 1930s decisively shaped the field of
external cultural policy by fostering a process of strategic syncretism, of the deliberate adoption of the features of one’s adversaries” (p. 281). Paschalidis considers the strategy of deciding where to establish a national cultural center abroad as a type of cultural propaganda. After this period, Paschaldis argues, the centers moved from cultural propaganda to cultural diplomacy, though he does not clearly distinguish the two terms. He considers cultural diplomacy activities in various situations: West vs. East, North vs. South, and USA vs. Europe (p. 282). He describes the cultural diplomacy activities of national cultural centers abroad as efforts at cultural promotion and national reputation management.

Paschalidis claims the increasing national cultural centers abroad, such as the USSR centers and libraries, are meant to present one’s own culture as dominant over others, here in terms of West vs. East. Also, he points out that the cultural promotion and expression of national cultural centers abroad was narrowly focused on the high arts, so that the centers could not really reach people other than the elites in the local areas. He says that the cultural expression of the centers became gradually varied and included science and technology (p. 282). Still, Paschalidis criticizes the increase of such centers during the Cold War period, and seems to disagree with the idea of cultural diplomacy intended to win others’ hearts and minds.

Paschalidis’ attempt to discuss the activities of national cultural centers in terms of cultural propaganda and cultural diplomacy is sometimes less than clear; however, the debate about cultural propaganda is an ongoing issue. Presently, however, strategic decisions about the locations of national cultural centers abroad should not be regarded as cultural propaganda because the outcomes of the cultural activities of the centers, such as
cultural exchange and increased understanding, overcome one-way communication to change others’ opinions. During the final period (1989-present), Paschalidis finds that countries operate their national cultural centers abroad to achieve cultural capitalism, influenced by the growth of nation branding and international cultural industries (p. 287). He considers that cultural projection and the promotion of national cultural centers abroad started to develop nation branding and national reputation effects rather than to bridge different cultures and share culture with others. Paschalidis warns against the emphasis on the economic values of cultural promotion and on image-building activities of national cultural centers abroad, even saying that “the era of cultural capitalism seems indeed to be a new age of cultural propaganda” (p. 287).

As discussed above, the functions of national cultural centers abroad have been changed by both the international (cultural) relations and by national (cultural) policies. Today, national cultural centers abroad play a combined role of cultural diplomacy and nation branding in order to achieve a greater mission and meet the centers’ goals. Depending on the conditions, national cultural centers abroad facilitate either or both roles; their cultural projection and promotion have developed not only to present excellence but also to attract target audiences’ interests and responses.

In general, national cultural institutions, as is the case with the Korean cultural centers, are financially supported by governments either fully or partly. They can also receive income from foundations, sponsors, public organizations related to assorted programs, etc. National cultural centers operate programs to introduce others to and educate others about a nation’s culture, facilitating a flow of communication with other non-governmental actors. Sometimes, the administration and programming of the centers
are partly restricted by international agreements, depending on the center’s purpose and mission as a governmental or quasi governmental foreign organization. National cultural centers in foreign locations, like the Korean cultural center in New York, NY, are dedicated to promoting national cultural assets and resources and to increasing the level of understanding about their respective national cultures.

In many countries, such centers expand their capacity and seek to maximize their operations in order to build and strengthen cultural relations with the local public through various activities. Today, national cultural centers use Internet technologies to extend their promotion to many more people using information services and online library services. Actually, cultural centers have become more dependent on Internet technology for promotion activities. Although this technology has overcome many geographic obstacles of communication, the importance of a ‘place’ like a cultural center abroad is still valuable because a ‘place’ can create an environment where human beings can experience and interact directly with a culture. This is why many countries have established a cultural center abroad to promote their culture. Among these are The British Council and the Goethe Institute.

The British Council (BC) was first established in 1934 under the name of “The British Council for Relationship with Others” in the Foreign and Commonwealth Office (FCO). Although the BC was founded to achieve cultural diplomacy, it was not placed under government control. In 1940, the BC was given its operational independence by Royal Charter, which appoints a Board of Trustees representing both government and non-government areas. The BC not only receives grants from the FCO; but also acquires financial resources by itself, and monthly their service fees – from English lessons and
collaboration with universities.

The BC is dedicated to offering the following services: (1) teaching English; (2) increasing cultural exchange with the UK and cultivating art and artists; (3) attracting foreign students to study in the UK; and (4) supporting cultural education and industry in developing countries. These services are designed to meet the BC’s goals to promote a wider knowledge of the UK, to promote the English language, and to expand and/or strengthen international cultural relationships with other countries. Also, the BC encourages various kinds of culture and arts in the UK, which promote the richness of British culture and increase economic benefits through creative industries (British Council USA website, September 2008). To do so, the BC tries to provide services that are as diverse as possible, and to use the organizational networks and archives to meet others’ needs and to strengthen international cultural relations through partnership. The increase of partnerships via the British Council resembles the UK’s public diplomacy objectives and activities for relationship building. For example, the BC rents its physical facilities to other organizations and individuals in partnership, and also gives them access to BC networks of expertise.

Michael Bird (2007), a director of the British Council in Germany, makes clear that the accessibility of the British Council in different regions is not to present but to build a relation, and Bird implies that mutual relations will help to build a positive image of the UK:

“We are no longer seeking directly to influence perceptions of the UK in Germany. Budget airlines are doing that, day in, day out, and the World Cup did more for perceptions of Germany in the UK in a single month than cultural relations organizations have achieved in many years. We are moving from our building in Berlin, conceived in the 1990s
as a “showcase” for the contemporary UK, because budget airlines and the Internet have made this model obsolete” (p. 94-95).

Still, the increase of perception and understanding of the UK culture is crucial for the British Councils in the world as part of nation branding and cultural diplomacy. National surveys about the familiarity with the UK ask about the visibility and activities of the British Council in survey participants’ local areas in order to contribute to promoting the UK.

The Goethe Institute (GI) was founded as an intermediary organization in 1952. Its main activities were to carry out the international cultural relation/cooperation activities that the German Federal Foreign Office commissioned. Like the BC, the GI is a non-governmental organization based on operational independence. Also, it can be claimed that the GI’s level of operational independence to make decisions affecting cultural exchange policy issues is higher because of commissioning despite the Federal Foreign Office funds (Goethe Institute website, September 2008).

In 2001, the GI was merged with the Institut fuer Auslandsbeziehungen (IFA), which formerly was in charge of public information and publicity. For example, the main services of the IFA were to distribute general information about German society, politics, culture, and economy through language translation. The IFA took over small parts of cultural policy, mostly in relation to cultural promotion. The merging of the GI and the IFA served to intensify the international cultural exchange and relation-building based on the combination of cultural policy and promotion/publicity activities.

The GI’s headquarters is in Berlin, with regional offices located in 83 countries. The Board of Trustees governs the GI and the directors of regional offices, which belong
to the Executive Committee under its Board of Trustees and President. In terms of organizational goals, the GI promotes the German language in the world and develops international cultural exchanges with countries in transatlantic networks. Interestingly, the GI specifies its tasks as developing the national image of Germany to highlight its contemporary cultural image. In fact, in my interview with Ms. Gabrielle Becker, the former GI regional director in New York, she stressed the mission of German image development through language education, arts, and science that show the current and advanced culture that exists in Germany today.

The most important program of the GI is German language education in the world, including language education for teachers, because language is a powerful resource of national identity. With regard to cultural exchange, the GI focuses on collaborating with artists to promote national contemporary images and cooperating with Africa and Middle-Eastern countries through exchanging ideas, language, education, etc. Also, GI’s partnership with other European cultural centers/institutions is important for strengthening European identity and increasing cultural exchange among European countries, as stated by the Goethe Institute’s Annual Report (2007-08): “Cooperation with our European partner organizations (such as the British Council, Institut Français, Adam-Mickiewicz-Institute) is taking on ever more concrete shape in the scope of EUNIC” (p.5). In short, a nation’s cultural centers abroad are government/public organizations that essentially aim to promote the nation’s characteristics, and in turn to advance cultural diplomacy and build international cultural relationship (ICR).
4.2. Korean Cultural Centers Abroad

The information about South Korean culture is distributed through the two organizations abroad associated with the Overseas Information Center: 1) Culture and Information Officers, and 2) Korean Cultural Centers (including the Korean Cultural Service, which was the previous name of the Korean Cultural Center). However, the Culture and Information Officers is the part of the Embassy of the Republic of Korea; it functions mostly to provide basic information about South Korea and its culture. The quantity and quality of the information offered vary by embassy. Thus, this dissertation excludes the Culture and Information Officers from its discussion.

From the 1970s to the 1990s, the rise of the importance of cultural exchange and the importance of national visibility and image through culture prompted the South Korean government to expand its overseas cultural promotion activities. The establishment of the Ministry of Culture and Tourism in 1998 (renamed in 2008 as the Ministry of Culture, Sports, and Tourism [MCST]) led the South Korean government to realize the power of culture not only as a subsidiary tool for foreign diplomacy and economy, but also as a tool for national cultural identity building. Korean cultural centers abroad play an important role in promoting a better understanding of Korean culture. They are located in eleven cities and regions around the world: New York, Los Angeles, Moscow, Berlin, Paris, Tokyo, Osaka, Beijing, Hanoi, Shanghai, Astana, Warsaw, and Abuja. These centers abroad operate differently based on their location. Each cultural center adjusts its activities and events to the local cultural environment and preferences. Their common promotional activities and programs include achieving the capacity for
introducing Korean culture, and supporting and launching operations of international cultural exchange and cooperation.

The following section explores the functions of the Korean Cultural Centers in New York, NY and Los Angeles, CA, focusing on three issues: 1) the main purposes and functions of cultural centers abroad; 2) methods for building relationships with local people including the Korean immigrant community; and 3) the programs and services of the Korean Cultural Service in New York (KCS-NY) and the Korean Cultural Center in Los Angeles (KCC-LA).

4.2.1 Korean Overseas Culture and Information Service (KOCIS) versus Korean Cultural Centers Abroad

The establishment of the Korean Cultural Centers abroad was inspired by the foreign cultural centers located in Seoul, such as the Goethe Institute, French Institute, and the US Information Agency (USIA). These centers were founded between 1968 and 1970 and became good examples for the impact of foreign cultural promotion. They provided a place to experience and learn about foreign cultures, including their languages, and had a high impact, especially on elite communities in South Korea. The cultural promotion objectives of the foreign cultural centers were different from each other. For example, the US and European centers used different methods of promoting their respective cultures. According to Kyun (1989, p.76), the USIA focused on disseminating information about educational exchange programs and general information about the United States, whereas the European cultural centers provided film presentations and library services. Along with increasing attention to the national image after the Cold War,
the establishment of foreign cultural centers and their cultural promotion activities had an impact on learning the power of culture and those countries’ cultural characteristics. For instance, French films are complicated, exploring different values than those of South Korea, which might cause South Koreans who view French films to form certain opinions about French people.

Based on amicable diplomatic relations, the Korean Cultural Service was established in 1979 in Tokyo and New York and in Los Angeles and Paris in 1980, under the authority of the Consulate General of Korea, with a commitment to contribute to cultural promotion and to enhance friendships with its host countries. The objectives of cultural promotion were managed by the Ministry of Culture and Public Information (which was the prior name of the MCST in the 1980s) as the part of international public relations activities. In 1989, the Ministry of Culture and Public Information was divided into the Ministry of Culture and the Department of the Public Information (Law, Article number of 4183, as cited in KCPI report, 2003).

In 1990, the Ministry of Culture took part in all kinds of cultural affairs previously managed by other offices, including the former Ministry of Culture & Publicity. At the same time, the Office of Public Information was established with the expanded functions of both domestic and overseas publicity. The Office of Public Information intensified its functions of overseas promotion through the Korean Overseas Information Service (KOIS). During the 1990s, the KOIS built cultural service centers, called “Korean Cultural Service Centers” (KCSC), starting with Washington, D.C. and Beijing in 1993 and expanding to Berlin, Moscow, Osaka, and Ottawa. These centers
were founded in order to expand national cultural promotion channels, focusing on media promotion through newspaper and broadcast media.

In addition to cultural promotion, Korean cultural centers (KCCs) perform international PR activities that overlap with the activities of the Korean Overseas Culture and Information Service (KOCIS), which was under the authority of the Korean Government Information Agency (GIA) until 2005. The purpose of the Korean GIA was mainly to promote South Korea’s policies both internally and externally, to take responsibility for all promotional activities within the government, and to collect internal surveys. Before the GIA was closed, the overlapped activities of both the KCS and KOCIS were the following: 1) collecting information about new media technologies and markets in the resident country, 2) correcting misinformation related to Korea in general, 3) promoting the national image of Korea, 4) performing as a spokesperson for governmental organizations overseas; and 5) managing the local press in the resident country.

( KCPI report, 2003, p. 45)
The KCS
- Supporting international cultural exchange and cooperation activities
- Performing as the central information office about Korean culture
  - Increasing the understanding of Korean culture and the opportunities to introduce Korean culture through services, such as Korean history lectures and Korean language classes
  - Presenting Korean films, performing arts, and exhibitions to increase experiences of Korean culture
  - Providing information about Korea and Korean culture through library services and websites
- Supporting the activities of Korean creative industries in the US (such as films, television dramas, games, pop music, and animations)
- Collecting information about international cultural industries

The KCSC
- National promotion targeting Korean immigrant communities in the hosting countries
- Offering services, such as libraries, film presentations, and Korean language schools
- Promoting the national image of Korea
- Correcting misconceptions, misinformation or misunderstandings about Korea
- Collecting information about the media and technology industries in the hosting country
- Representing the embassies and legations abroad
- Providing news about Korea
- Dealing with local press in the hosting country and assisting with foreign media reporting on Korea
- Conducting research and assessing the activities of information officers dispatched by KOIS
- Assisting international academics, foreign press, cultural workers, and reporting on Korea
- Encouraging personal exchanges, etc.

(The Korea Cultural Policy Institution, 2003, p.40)

<Table 4.1: The Main Organizational Affairs of the KCS and KCSC (under KOCIS)>

In spite of these overlapping activities, it was claimed that the KCS focused on promoting Korean culture through relationships with Korean communities while the
KOIS concentrated on offering general information about South Korea. In 2005, the KCSCs in the world under the KOCIS were closed, and the National Government Law assigned a transferred control of the KCSC from the KOCIS to the KCS by transferring the charge of cultural promotion from the Government Information Agency to the Ministry of Culture and Tourism. This decision was named the “Centralization of the Overseas Cultural Exchange Capacity” (The Korea Cultural Policy Institution, 2006, p.18), and aimed to reduce budgets for the overlapped cultural promotion activities and to strengthen the specialization of both the KCS and the KOCIS. Under the Ministry of Culture, Sports, and Tourism (until 2007, the Ministry of Culture and Tourism), the KOCIS continued operating the KCSCs in association with the Korean Cultural Centers abroad. For example, the KCSC in Washington DC was regarded as one of the KCCs like the KCS-NY and the KCC-LA. However, the functions of the KCC in Washington, DC, called the KORUS House, is similar to those of the KCSC in the past. According to Dynamic-Korea.com, which is the main website of the Embassy of the Republic of Korea in the U.S., the name 'KORUS' is a combination of "Korea" and "U.S." that fortuitously rhymes with "chorus" and the KORUS House contributes to “an effort to transform the ROK-US alliance into a forward-looking partnership.” Like the functions of the KCSC given above, the KORUS House promotes South Korea based on its policies, economy, society, and international relationships with other countries by using mass media. It also presents cultural and arts events as part of nation branding, to express the richness of Korean culture. To do so, it builds networks with local cultural and arts organizations, such as the Smithsonian and Kennedy Center, and sometimes co-produces events with these organizations.
In terms of promoting South Korean culture, the KORUS House seems to perform similarly to the KCS-NY and the KCC-LA. However, the KORUS House is dedicated to improving the alliance relationship between the U.S. and South Korea through various activities based on the comprehensive topics of International Relations, including politics, economy, history, and arts. Thus, the target audiences of the KORUS House are local authorities, leaders, the press, and a group of local leaders favorable to South Korea. In turn, the KORUS House offers cultural presentations and language programs for these target audiences, rather than for the local public, and its cultural promotion is dedicated to improve the nation's image through cultural contents.

In addition to the KORUS House, the Korean Embassy in Washington, DC uses the Dynamic Korea website in order to promote the Korean Wave. In short, the presentation of culture and arts of the KORUS House is one of the nation branding agendas like political and economic agendas to improve the overall national image of South Korea. On the other hand, the KCS-NY and the KCC-LA focus on reaching more local people, including local partners and leaders, and strive to improve the level of understanding about South Korea and to increase cultural participation in South Korean culture.

This does not mean that the efforts of the KCS-NY and the KCC-LA at nation branding through cultural expression are less than those of the KORUS House. Both the KCS-NY and the KCC-LA are also devoted to providing information about South Korea and its culture; however, their information about South Korea is general and comprehensive in comparison to the information provided by the KORUS House. Rather, both the KCS-NY and the KCC-LA position themselves as a base from which to provide
information about South Korean politics, economy, and society from the KORUS House. For example, both the KCS-NY and the KCC-LA promote the Dynamic Korea website in order to offer varied information. In other words, it can be said that while the KORUS House performs the traditional type of public and cultural diplomacy, both the KCS-NY and the KCC-LA pursue a new type of cultural diplomacy by stressing interactions with local people. The three centers (the KORUS House, the KCS-NY, and the KCC-LA) communicate with each other through an annual meeting of the directors at the Overseas Information Center of South Korea in the World.

In addition to the KCS, the Korea Foundation (KF) concentrates on promoting Korean cultural presentations and cultural exchange in the world. The KF was established in 1991 by Korea Foundation Law (Law No. 4414) and its goal is to “promote a better understanding of South Korea in the international community and to foster global friendship by conducting exchange activities between the Republic of Korea and foreign countries around the world” (Korea Foundation). KF, located in South Korea, manages five activities of international relations through financial support and personnel and information exchange: 1) promotion of Korean language studies abroad, 2) cultural & arts exchange, 3) intellectual exchange, 4) forum & policy research, and 5) publication & media. For the purposes of cultural and arts exchange, the KF supports the performances of individual South Korean artists or artistic groups and establishes permanent exhibitions of Korean heritage and arts in museums abroad. On the other hand, each KCS in the world aims to introduce Korean culture and arts, to enhance the image of South Korea through cultural activities, and to build a local network with cultural and arts industries.
In summary, these public relations efforts, including cultural promotion, are intended to maximize familiarity and/or favorability with South Korea and its culture, and also to build international relationships. These efforts can build a bridge between South Korea and other countries by organizing international cultural events and programs, as well as by encouraging people to learn about South Korea and its culture.

4.2.2 The Korean Cultural Service in New York and the Korean Cultural Center in Los Angeles

Along with the “Centralization of the Overseas Cultural Exchange Capacity,” the MCST planned to establish the Korean Cultural Center (KCC) in order to expand the scope of overseas cultural exchange activities. Both the KCS and KCC are basically expected to serve as a marketing center for Korean culture (Cultural Policy White Paper, 2006, p. 190), but the KCC is slightly different from the KCS in terms of its services, functions, and facility capacity. It is an advanced type of the KCS and emphasizes a multifunctional center for gathering information and developing the capacities to experience services. According to the Cultural Policy White Paper 2006, the KCS in the world will be transformed into KCCs, depending on the results of achievement of the KCC, in the near future. The KCC was designed to accomplish multiple functions of the three cultural institutions abroad: the functional merge of the offices of the MCST, the Korean Tourism Organization (KTO), and the Korean Culture & Content Agency (KCCA). The offices of the MCST are in charge of cultural affairs at the international level, such as the offices of International Cultural Cooperation, of Tourism Policy, of Content Development, of International Sports, and so on. Both the KTO and the KCCA
are statutory organizations under the MCST. Through this merger, the KCC was expected to introduce more cultural content under an organized structure, and to increase popular cultural content, like animation and games, which can promote Korean cultural industries. We must not confuse the establishment of the KCC as being equal to the merging of those three organizations. In other words, as seen in Table 4.2, the merged functions from the three organizations are directed by the Association of the Korean Cultural Center.

![Diagram of the Operational Structure of the Korean Cultural Center]

**The same organizational affairs as the Korean Cultural Services**

(The Korea Cultural Policy Institution, 2006, p.56)

*<Figure 4.1: The Operational Structure of the Korean Cultural Center>*

Based on the merging of these three different functions, the KCC became a new model for South Korea’s overseas cultural affairs in order to achieve several objectives:
(1) to strengthen an interrelationship among Korean cultural organizations and industries that have similar objectives and functions, (2) to spread the Korean Wave, *Hanryu*, (3) to develop and expand the services of creative cultural industries (for example, from arts to tourism and animation, games, etc), (4) to enhance Korea’s national image through cultural services and products, and (5) to set target communities for the KCC and make advocates for Korea (The Korean Cultural Policy Institution, 2006, p.8-10). These objectives resulted from the conditions of globalization, the research on foreign cultural centers’ management, the rise of demand for Korean cultural products, and the importance of cultural relationships. As mentioned above, the KCC offers a greater variety of services than the KCS: it provides more opportunities for users to experience Korean contemporary culture, such as the content of games and pop culture, beyond the basic services of the KCS. Also, the KCC functions as a “one-stop service” area to experience Korean culture and tries to reach a variety of people by intensifying marketing with the KTO and KCCA.

The first KCCs were opened in Los Angeles and Beijing by rebuilding the previous KCS in those cities. At present, starting with the KCC-LA, the MCT is planning to renew the other KCSs and to build the KCC in new regions, such as the Middle East, East Asia, Europe, and Africa, by 2015. In fact, the KCSs in New York and Beijing are in the process of being transformed into KCCs, and after solving their financial issues, the current KCS in New York will be rebuilt and renamed the “KCC in New York.” (KCC-NY) in 2012.

4.2.3. The Cultural Activities of the KCS-NY and the KCC-LA
“Inaugurated in 1979 under the authority of the Korean Consulate General in New York, the Korean Cultural Service works to broaden understanding of Korea and Korea-U.S. relations through cultural and academic activities. The Cultural Service sponsors and hosts many different types of activities, including art exhibits, film screenings, traditional Korean music and dance events, Korean food festivals, lectures, youth activities, and sporting events. The Cultural Service also provides information on Korea - U.S. relations and assists exchange programs between the two countries.”

Dedicated to expanding knowledge of Korea
“Located at 5505 Wilshire Blvd., in the Miracle Mile District, the Korean Cultural Center is the axis of Korean heritage in Los Angeles. The Korean Cultural Center welcomes the general public to experience the rich traditions and history of Korean through specialized programs, sponsored events, and multiple learning resources.

Operated by the Korean government’s Ministry of Culture, Sports and Tourism, the Korean Cultural Center is dedicated to providing insights into the rich cultural heritage of Korea. We encourage everyone to visit and learn something new about a nation with a history spanning more than 5,000 years.”

(Korean Cultural Service in New York)
(Korean Cultural Center in Los Angeles)

<table>
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<tr>
<th>KCS –NY</th>
<th>KCC-LA</th>
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| “Inaugurated in 1979 under the authority of the Korean Consulate General in New York, the Korean Cultural Service works to broaden understanding of Korea and Korea-U.S. relations through cultural and academic activities. The Cultural Service sponsors and hosts many different types of activities, including art exhibits, film screenings, traditional Korean music and dance events, Korean food festivals, lectures, youth activities, and sporting events. The Cultural Service also provides information on Korea - U.S. relations and assists exchange programs between the two countries.” | Dedicated to expanding knowledge of Korea
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Operated by the Korean government’s Ministry of Culture, Sports and Tourism, the Korean Cultural Center is dedicated to providing insights into the rich cultural heritage of Korea. We encourage everyone to visit and learn something new about a nation with a history spanning more than 5,000 years.” |

<Table 4.2. Missions of the KCS-NY and the KCC-LA>

According to the KCS-NY, it is dedicated to increasing the level of understanding of Korea and to building relations between Korea and the U.S. through cultural presentations, exchanges, academic programs, and sporting events. Similarly, the KCC-LA is devoted to introducing the public to and educating them about Korea through cultural activities, while the KCC-LA highlights cultural heritage.

The basic services of the KCS-NY and the KCC-LA are as follows: (1) opening cultural and educational lectures/workshops, (2) presenting performing art, films, and gallery exhibitions, and (3) providing information services. In addition, both
organizations expand their services by hosting, sponsoring, or joining with other cultural and arts organizations/groups as well as with individual artists. These services are designed to further the organization’s mission and objectives, which are accompanied by the cultural policy plan of the MCST in South Korea.

According to the document interviews of Consul workshops and the MCST reports in 2006, the objectives of the KCS-NY and KCC-LA are as follows:

1) to increase the visibility of Korean culture in the local environment;
2) to promote Korean culture and to build friendships with other nations;
3) to improve the image of Korea as a culturally rich and talented country;
4) to differentiate the characteristics of Korean culture from other Asian countries, namely, Japan and China;
5) to build networks with local artists, cultural and arts industries/organizations, and journalists;
6) to strengthen current programs and services and to prepare for the increasing number of visual materials;
7) to present images of Corporate Identity;
8) to promote Han-Rye (‘Korean Wave’ of South Korean pop culture); and
9) to produce/intensify cultural activities to increase the service users’ interests.

These objectives are intended to improve the public’s familiarity with Korean culture and to enable the centers to approach local individuals through direct contact.

In terms of promotional content, aspects of both traditional and contemporary culture are presented in various services that the KCC offers, including the basic services such as gallery exhibitions, films, performing arts, lectures, etc. For example, emphasis
on cultural heritage is found in the fourth and seventh objectives, and the number of exhibitions, performances, and archives support this purpose. ‘Corporate Identity’ (CI) in the seventh objective refers to promoting ten of the best Korean cultural symbols chosen in 1996 by the MCST and other governmental organizations.

The ten images of the CI work together to pursue promoting the representative and symbolic images of Korean culture in foreign countries. The CI images are but one of the national overseas PR tactics, and the overseas governmental organizations introduce the images through official CI advertisement materials, such as pamphlets, video clips, and postcards. Along with distributing materials, both the KCS-NY and the KCC-LA introduce the CI images and descriptions under the category of “About Korea” on their website.

The criteria for choosing the CI images include the following. The images must be:

1. informative about Korea’s cultural characteristics (mostly traditional culture);
2. representative of Korean cultural characteristics;
3. indicative and symbolic of Korean cultural characteristics; for instance Hangul is the Korean alphabet;
4. continuously visible over time
5. easily memorable (Kim, 2004, p. 50-52). In addition, the MCST stated that the CI images should favorably transcend differences between races and religions, be promotional, and be usable/consumable in daily life.

Of these, the first condition of Korean characteristics (traditional culture) highlights the ten images’ theme by placing more weight on traditional cultural and artistic assets. Furthermore, the ten CI images may be familiar to some foreigners
depending on their degree of experience because they are chosen to match foreigners’ relative general information about Korean culture; for example, Kimchi is a widely known spicy Korean food. In this way, the CI image promotion is anticipated to differentiate the cultural characteristics of Korea from those of Japan and China. The ten CI images are as following:

1) **Hanbok**: Korean costume to present the Korean traditional clothing habits and colors.

2) **Hangul**: Korean alphabet to introduce the outstanding civilization represented by the Korean language and its history, and the representation of science, technology, and uniqueness.

3) **Kimchi & Bulgogi**: Representative Korean foods that symbolize unique Korean foods and food culture.

4) **Bulguk-sa and Sukgulam**: Representative Korean architecture that shows its excellence in Buddhist culture and the era of Silla (BC 57-AD 935), respectively.

5) **Taekwondo**: Military arts to control mind and body in daily life.

6) **Geryeo-ginseng**: Vegetable for medicinal purposes in daily life and use in the tea ceremony/party.

7) **Talchum**: Representative mask-dance in Korean folk culture to show its uniqueness and humor.

8) **Jeryeak**: The music of Jongmyo Ancestral Rites to highlight the Korean royal court culture and traditions, and its differences from other Asian royal court cultural assets.

9) **Sulak Mountain**: The representative image of the land of beautiful scenery (beautiful South Korea) used to promote tourism and preservation of nature.
10) Korean artists in the world: The images of famous Korean artists used to symbolize the excellence of the Korean contemporary arts (see Appendix A).

As mentioned above, all of the CI images are symbolic, literal, and denotative messages that introduce Korean cultural assets. Some of the images, such as Hangul, *Kimchi*, and Taekwondo, were already perceived as Korean cultural assets by foreigners through various channels, like international events and UNESCO. For those images, the CI image promotion may serve to confirm these relative cognitive images about South Korea in foreigners’ perceptions. Also, it is assumed that the above criteria also bear in mind the sense of culture as characteristic shared values and behaviors (Krober & Kluchhohn, p.1952, as cited Kim, J.).

In addition, the MCST created the traditional cultural brand in 2006, *Han Style*, and the branded cultural assets are chosen in six categories: 1) Hangul, 2) Hansik (Korean foods), 3) Hanbok, 4) Hanok (a traditional Korean house), 5) Hanji (traditional handmade paper), and 6) Hanguk-eumak (traditional Korean music) (Ministry of Culture, Sports, and Tourism). According to the MCST, *Han Style* refers to “the source of Korean culture representing and symbolizing South Korea, and the branding of Korean traditional cultures” in daily life. Han Style represents the Korean traditional life style, which can be also used to promote Korean cultural values on “nature, science, healthiness, and dignity” (Ministry of Culture, Sports, and Tourism). The icons of *Han Style* were chosen based on those values: hangul and hanji imply science: hansik and hanok refer to nature: hansik and hanok identify healthiness: and hanguk-eumak and hanok refer to the dignity of Korean culture. The brand of *Han Style* is designed for commercialized and consumable cultural goods, but also to identify the Korean-ness of the cultural images based on
tradition. The brand image of *Han Style* symbolizes the upper part of hanbok, widely open, and means ‘welcome,’ as in open arms.

Images of contemporary Korean culture are also presented in mass media forms—books, magazines, entertainments, and the promotion of *Hanryu* (‘Korean Wave’), as well as in contemporary art exhibitions and other ‘fusion style’ artistic performances. *Hanryu* refers to the high level of popularity of South Korean pop culture that spread to other Asian countries, and more recently to Western countries. Korean cultural products are exported through creative industries, such as movies, television dramas, pop music, foods, fashion, and games. The rise of the television drama and pop music industries enabled these industries to export their products, thereby achieving economic benefits, tourism development, increased familiarity, and even increased favorability of South Korea in some countries. With the initial success of the Korean Wave in the private sector, the entertainment industry, the government began to support creative industries in South Korea, and the Korean Wave fulfilled what was expected of it. In fact, the importance of the Korean Wave was not evaluated for economic interest alone because its economic benefits were not always high. However, it made a crucial contribution to increasing familiarity with and favorability toward South Korea and the new image of the “[South] Korean film” or “[South] Korean pop culture.” More importantly, the impact of popular dramas diffused South Korean culture to daily culture in foreign countries. For example, the most representative television drama, *Da-Jang-Gum*, was exported around the world, even to Europe and the Middle East, and through it, the traditional Korean food culture was introduced all over the world. Furthermore, the success of the drama
boosted the number of tourists who wanted to experience traditional foods in South Korea.

One of the basic roles of the KCS-NY and the KCC-LA is to offer information related to Hanryu products to local communities and to increase opportunities for their presentation. Also, a large number of contemporary South Korean performing arts and exhibitions are presented in foreign countries through joint art performances, festivals, theaters, the KCSs, the KCCs, and so on, in order to promote the familiarity and favorability of Korean culture and arts.

In addition to increasing visible images and showing cultural products, both the KCS-NY and the KCC-LA aim to expand the local network with various kinds of communities. The expansion of the local network is directly related to the objectives of the KCS-NY and the KCC-LA: to promote South Korean culture, to build friendship with other nations, and to build networks with local artists, cultural and arts industries/organizations, and journalists. Network expansion is the first step toward enhancing cultural exchange and learning what local communities want, which results in opportunities to improve familiarity and favorability. Thus, the development of networking is always the top issue among consuls, who are responsible for managing network information during their terms of office (The Ministry of Culture, Sports, and Tourism, 2007). Both organizations contribute the following, as outlined in Table 4.4.
<table>
<thead>
<tr>
<th>Services</th>
<th>Effects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Information &amp; Liaison Service</td>
<td>- Providing press releases, updates, and background materials to the media in order to introduce and educate about South Korea and Korean culture</td>
</tr>
<tr>
<td></td>
<td>- Information on travel, economics, politics, and a host of other topics (by request - such as Women’s Studies, History, Architecture, Politics, Geography, and Arts)</td>
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<td></td>
<td>- Through a library in the KCS-NY and online library, the KCS offers renting services</td>
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<td></td>
<td>- Increase the visibility of South Korean culture in the local environment and to improve the image of South Korea as a culturally rich and talented country</td>
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<tr>
<td></td>
<td>- Consistently update materials and increase visibility of South Korea and Korean culture</td>
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<td></td>
<td>- Position the organization as a public library: 1) to offer academic books so that local professionals and researchers can appreciate knowledge not easily found on the Internet 2) to provide a variety of literature and other visual materials written in Korean, to be useful to Korean immigrants and Korean Americans</td>
</tr>
<tr>
<td></td>
<td>- Distribute the Korean national image promotion materials to institutions and individuals that can introduce Korean culture</td>
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<td></td>
<td>- Awaken people’s interest to visit South Korea by presenting diverse images in the library</td>
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<td></td>
<td>- Provide information about the Korean Wave, ‘Hanryu,’ in coordination with promotion of tourism to South Korea</td>
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<tr>
<td></td>
<td>- Connect people and organizations between South Korea and the US so that they can meet their needs in various ranges and so that the local public can reach Korean communities in New York and LA</td>
</tr>
<tr>
<td></td>
<td>- Update community news information that can support the Korean immigrant community to learn English or to participate in local events, so that the Korean immigrant community can get more involved in the local society and not just in business.</td>
</tr>
</tbody>
</table>

*Table 4.3: The Services of the KCS-NY and the KCC-LA*
Table 4.3 Continued

| Events | - Providing academic lectures and seminars to spread knowledge of South Korea  
- Organizing and sponsoring educational workshops and contests to increase users’ participation, such as a Taekwondo contest and an essay contest to write about South Korea and Korean culture  
- Hosting/sponsoring cultural workshops, events that introduce Korean culture  
- Hosting performances by Korean artists  
- Sponsoring performances to introduce Korean culture  
- Co-sponsoring Korean film festivals with other Korean /non-Korean cultural organizations, such as the Korean Society in NY | - Focus on educating and building networks with local partners: education programs can stimulate people to participate in South Korean culture and can differentiate the characteristics of South Korean culture from other Asian countries, namely Japan and China  
- Organize educational events like lectures, to disseminate a certain level of knowledge: e.g., educational programs targeted at local school teachers who can introduce and teach Korean culture in their classes  
- Design ‘hands-on’ series of workshops so that participants learn techniques and continue to practice them in daily life (e.g., cooking lessons and contests, Korean traditional musical instrument lessons, Korean traditional fine art lessons, folk activities, tea ceremony, etc.)  
- Invite local schools to the KCS/KCC events as field trips to ignite interest in Korean culture and arts  
- Open professional training workshops for local Korean artists to apply for local grants so that they can have more opportunities to present their arts  
- Invite local Korean artists to both present and teach their art works  
- Invite artists from South Korea to debut/show their art works in order to introduce the variety of Korean arts and excellence  
- Promote the Korean Wave, ‘Hanryu’, through presentations and lectures |
<table>
<thead>
<tr>
<th>Gallery and Performing Arts</th>
<th>Film Presentation</th>
</tr>
</thead>
</table>
| - Presenting both traditional and contemporary Korean visual arts (by Korean artists and Korean-American artists)  
- Opening exhibitions of both traditional and contemporary visual arts by international artists | movie rental system, as well as a “private screening area” for users to watch movies either in the KCS or KCC |
| - Promote visibility of Korean traditional and contemporary fine art works on a regular basis from both South Korea and New York City.  
- Support local Korean artists and local artists who are interested in Korean art to present their artworks.  
- Serve as a bridge between art institutions in South Korea and in the US in order to exchange contact information and do networking. | - Promote Korean film industries by presenting films both inside the KCS/KCC and outside them, such as in local film festivals |

Table 4.3 Continued

- Participating in local cultural festivals  
(1) the KCS-NY: festivals by The Coalition of Asian Pacific Americans, Japan Society and Association of Performing Arts Presenters, etc  
(2) the KCC-LA: festivals by LA County, Irvine City, Asian American Heritage Month, Lunar New Year Parade & Festivals, etc.  
- Sponsor local cultural events teaching Korean culture and arts to Korean-Americans and adoptees in order for them to keep their heritage  
- Sponsor/Co-sponsor local art events to promote Korean culture in order to reach the wider public as well as to increase the visibility of the organization:  
1) Co-sponsor cultural events with other Korean cultural organizations in order to increase the effectiveness of events  
2) Co-sponsor local cultural events with local culture and arts institutions in order to build a partnership and to create synergy.
| Language | - Co-sponsoring Korean film festivals and organizing film days in local cultural and educational organizations  
- Showing a variety of films on a monthly base (with subtitles)  
- Opening forums to discuss Korean films | - Present a variety of Korean films in terms of subject matters/genres/ages in order to invite a broad range of individuals, e.g., presenting Korean independent films, classical films produced in the 1960s-80s, etc.  
- Open discussion after the film presentations in order to help viewers understand the cultural background seen in the films as well as build a ‘Korean film’ support group  
- Co-sponsor Korean film presentations with local cultural institutions and build a partnership with those institutions. |
|---|---|
| Language | - Offering Korean language programs (bi-weekly basis)  
- Building partnerships with local educational institutions and organizations to increase opportunities to educate Korean language | - Promote Korean language classes for the local public so that a larger number of people can learn Korean  
- Highlight the unique expressions in the Korean language so that ultimately, the local public can better understand Korean culture and South Korea  
-*Note: The KCS-NY temporarily stopped offering the language programs because of facility issues. It will reopen the programs in the near future.* |

As can be seen in Table 4.3, both the KCS-NY and KCC-LA are devoted to expressing Korean culture through multiple methods and to building local networks to broaden communities that involve Korean culture in their daily lives. Their five programs – Information & Liaison Service, Events, Gallery and Performing Arts, Film Presentation, and Language – are run by specialized program managers. The contents and focus of each program are influenced by the respective strengths of local cultural industries in NY and LA.
The Information and Liaison Service, including library service, is intended to spread information about Korean culture at different levels. Both the KCS-NY and the KCC-LA make an effort to offer information and resources to Korean Studies research centers/departments in local and nationwide universities, in order to improve the field of Korean Studies. The KCS-NY and the KCC-LA also advertises the majority of cultural and arts events by Korean artists on its website even though the events are not related to the KCS-NY and the KCC-LA. With regard to networks with local cultural and arts communities, the KCS-NY stretches itself to reach those communities through joint-performances and co-sponsoring events.

The library service plays a significantly important role by providing various resources, ranging from general facts and entertainment to academic/specialized materials. In both NY and LA, public libraries in areas with a higher South Korean immigrant population own a collection of books about South Korea written both in English and Korean. However, the collection of books in those public libraries cannot compare with the rich libraries in both KCS-NY and KCC-LA in terms of the size and contents of resources.

The Events department covers diverse content, from arts and living cultural activities to history and society in South Korea; moreover, they invite the audience’s participation at certain levels. Thus, events have a high potential to meet the goals of diversity and to broaden and deepen the audience’s understanding.

Gallery and Performing Arts mainly focuses on presenting the Korean traditional and contemporary arts and on mediating the roles of bridging cultural and arts organizations between South Korea and the US. With diverse genres and contents, these
two programs can diversify people’s experiences of Korean culture and foster their attraction and involvement. Moreover, Gallery and Performing Arts supports local Korean artists as well as artists interested in Korean culture, so that they can contribute to promoting, exchanging and strengthening the richness of Korean cultural expression. Also, the KCC-LA invites local fine art professionals and other ethnic artists, through opportunities for profession meetings and by co-directing a joint exhibition with both types of artists.

With the growth of the Korean Wave, Film Presentation has increased in popularity. It became one of the most popular ways to change people’s involvement in, and responses to, Korean culture. Film Presentation has a greater number of regular participants than other programs, and the programming of content and presentations is mostly directed by the program manager’s selection. However, since Film Presentation is controlled by the copyrights of film production corporations in South Korea, the budget for the program is the most important issue in the process of programming.

4.2.4 Localization of the KCS-NY and the KCC-LA

The organizational cultural activities can be further discussed under the concepts of nation branding and cultural diplomacy. Chapter 3 concludes that nation branding activities through culture highlight cultural assets in order to foster the soft power of a country: to attract others’ interest and to induce their involvement in the cultural assets. By doing so, nation branding through culture can build emotional relations—familiarity and favorability— with others. These relations can increase contacts with others, inform them about the country, and support building long-term relationships based on others’
consistent interest and participation in cultural activities of the country. The basic nation branding activities of a national cultural center abroad are to promote tourist content, cultural heritage, arts, talented people, lifestyle, nature, foods, sports, landmarks, and representative cultural figures. Also, providing information about a country, presenting culture and arts, and increasing events to promote branded cultural contents are also parts of nation branding activities.

Next, cultural diplomacy activities aim to promote values and to build and strengthen relationships with others by promoting the culture of a country and also by sharing it with others. Relation building is the goal of both nation branding and cultural diplomacy; however, relation building through cultural diplomacy aims at increased understanding about others and at friendship through participation and exchanges beyond attraction and interests. The representative cultural diplomacy activities through a national cultural center abroad are information distribution, presentation of culture and arts, network building, education programs, and cultural outreach events to build friendships with local people. In short, basic cultural promotion activities like the presentation of culture and arts and information distribution are duplicated to accomplish the objectives of nation branding and cultural diplomacy. However, depending on the expected outcomes of program contents, a center’s diverse cultural activities are facilitated to nation branding or cultural diplomacy purposes.

The cultural activities of the KCS-NY and the KCC-LA can be largely divided into the two purposes of nation branding and cultural diplomacy as follows.
Cultural promotion

1) Providing press releases, updates, and background materials to the media in order to introduce and educate South Korea and Korean culture

2) Through a library in the KCS-NY and on-line library, the KCS offers renting services

3) Organizing and sponsoring educational workshops and contests to increase users’ participation, such as a Taekwondo contest and an essay contest to write about South Korea and Korean culture

4) Hosting performances by Korean artists

5) Sponsoring performances to introduce Korean culture

6) Co-sponsoring Korean film festivals with other Korean/non-Korean cultural organizations, such as the Korean Society in NY

7) Presenting both traditional and contemporary Korean visual arts (by Korean artists and Korean-American artists)

8) Opening exhibitions of both traditional and contemporary visual arts by international artists

Nation branding

1) Providing information on travel, economics, politics, and a host of other topics (by request - such as Women’s Studies, History, Architecture, Politics, Geography, and Arts)

2) Offering tourism information

3) Promoting Korean Wave and CI images

4) Directing events for promoting Korean Wave

5) Introducing Korean cultural industry in local partners and showcasing products of cultural industry, in particular popular culture like game, animation, comic books

Cultural diplomacy

1) Providing academic lectures and seminars to spread knowledge of South Korea

2) Hosting/sponsoring cultural workshops, events that introduce Korean culture
3) Participating local cultural festivals

   (1) the KCS-NY: festivals by The Coalition of Asian Pacific Americans, Japan Society and Association of Performing Arts Presenters, etc

   (2) the KCC-LA: festivals by LA County, Irvine City, Asian American Heritage Month, Lunar New Year Parade & Festivals, etc.

4) Co-sponsoring Korean film festivals and organizing film days in local cultural and educational organizations

5) Opening forums to discuss Korean films

6) Offering Korean language programs (bi-weekly basis)

7) Building partnerships with local educational institutions and organizations to increase opportunities to educate Korean language

Figure 4.2 demonstrates the cultural activities of both KCS-NY and the KCC-LA based on the descriptions of their cultural activities, channels, and effects summarized above. The first circle, surrounded by a green line, is about the titles of program and services of both organizations except for language. Currently, the Korean language program is only held at the KCC-LA. The nine small circles outside of the first circle show the channels that deliver the information, programs, and services of the organizations. These small circles are categorized by the effect(s) that each communicator can achieve: content promotion, co-sponsoring/co-producing events and community building, network building, information & liaison, friendship, and (arts) presentation and participation building.
Figure 4.2 The KCS & KCC Activities
First, both cultural centers design programs with entertainment industries and arts organizations in either their local areas or South Korea, in order to develop the contents of the programs. Second, by co-sponsoring, sponsoring or hosting programs and events with local cultural and arts industries, both the KCS-NY and the KCC-LA can build relations with the industries and also support smaller arts communities or organizations. Also, through working with local arts professions and educators, the KCS-NY and the KCC-LA can expand their networks. Third, the centers keep promoting their existence in local areas by developing their websites and increasing their exposure in local media. Both the KCS-NY and the KCC-LA play a role in providing information related to South Korea to people who request certain type of information, and in referring appropriate contact information based on requests. At the same time, the centers, in particular the KCS-NY, try to offer educational materials, such as a list of Korean academic journals, to local academic institutions. Fourth, both the KCS-NY and the KCC-LA explore ways to increase consistent participation of visitors and program attendees in order to build a friendship with them. Last, the activities of the cultural centers present various content and high-quality arts by Korean immigrant artists and artists from South Korea. These programs and services not only introduce Korean culture to non-Korean people but also provide Korean immigrants an opportunity to appreciate their native culture. In doing so, both centers strive to retain visitor and program attendee (the center’s service users) participation and to improve relationships with the service users. These service users also play a role in word-of-mouth publicity, and bring their friends and family members to the centers.
According to the KCTI reports, which evaluate Korean Cultural Centers abroad from 2006 to 2008, both the KCS-NY and the KCC-LA establish their own strategies to promote Korean culture in their respective locations. In other words, each center designs its program content and marketing strategies based on the local trends and cultural environments in New York or Los Angeles. The KCS-NY sets its priorities to increase the activities of the performing arts sector and the popularity of Hanrye through cultural products and art presentations. Also, considering New York City’s symbolic characteristic as the international city of arts, there would be a greater number of professional artists of diverse ethnicities, including Korean and Korean-American artists. This would also be true for the performances and exhibitions by those artists and cultural and arts institutions in New York. Thus, the KCS-NY focuses on introducing the variety of culture and arts of South Korea through a variety of opportunities in NY, such as ethnic/community festivals, arts events and food festivals, and the renowned local arts centers/museums. The KCS-NY tries to create opportunities for Korean artists in South Korea to debut, and also supports the activities of Korean immigrant artists in New York. Likewise, they encourage the cultural participation of Korean immigrant communities in cultural activities both inside and outside of the KCS-NY.

In addition, the Information and Liaison Service of the KCS-NY strives to collect new and specialized books and magazines written in either Korean or English. Also, the rental service for Korean traditional costume is one of the ‘high-demand’ services in the Information and Liaison area. Mostly, student groups in local high schools and colleges and Korean community groups borrow the costumes to promote Korean traditional
culture in their communities. With this service, the KCS-NY intends to induce a greater number of people to enjoy Korean culture and to incorporate it into their own culture.

As for the KCC-LA, it concentrates more on building cultural networks with local creative industries, such as the film, videogame, and animation industries, to expand opportunities for introducing Korean culture through promotion and participatory activities. Also, the KCC-LA strives to increase familiarity and favorability of South Korea and its culture through local ethnic and arts festivals. In fact, in 2007, the KCC-LA jointly produced the Korean and African American Festival with a local African American community association in order to build friendship. The organization also focuses on strengthening education services in the local area. Since 2007, the KCC-LA has produced a workshop targeting K-12 school teachers in the U.S. in order to teach Korean history and cultural heritage. The workshop consists of lectures about history, arts, tradition, and so on, and it takes almost a week to complete the workshop. Also, the KCC-LA offered a cultural workshop to local police in order to reduce cultural gaps by informing them about Korean culture and history.

The KCC-LA invites local schools, from first grade up through college, to Field Trip Events for free, and uses the full facilities of the KCC-LA and the other collaborating organizations. During these trips, the KCC-LA (1) presents short films to introduce the image of South Korea and introduce CI images, (2) offers museum and gallery tours of the KCC-LA, and 3) brings students to the collaborating organizations located next to the KCC-LA. The fieldtrips to the collaborating organizations are intended to help students experience Korean cultural entertainment products, such as games, and to receive updated information about Korean films and tourism. The museum
in the KCC-LA mainly presents Korean traditional cultural objects and architecture, such as costumes, books, leisure forms, and a separate room for both men and women in Confucian culture. Finally, the students are encouraged to play with the Korean alphabet, Hangul, on a computer system under a docent’s direction. The computer facility has a touch screen keyboard and an audio system so that students can type their English names by following the direction for the Korean alphabet and can listen to how their name is pronounced in Korean. From my observations, this is a fun and inviting ‘hands-on’ activity that helps students focus. Once a month, for the Field Trip Event, the KCC-LA invites the local Korean traditional artist, Prof. Kim, and Dong Suk, a Professor in traditional Korean music, musician, and the director of a traditional dance and music group. Prof. Kim shows 5-6 repertoires with a short lecture about traditional Korean dance and music. The fieldtrip takes an hour and a half and the presentation materials are slightly changed depending on students’ level.

The language class is the largest regularly meeting program for the KCC-LA. It is an effective program for promoting and educating Korean culture in coordination with language lessons. In November 1995, the KCC-LA began the Korean Language Program (Sejong Institute of Los Angeles). Following its inauguration, the program grew from six students in 1995 to 250 students by 2009. In the summer of 2004, the program partnered with California State University, Northridge’s College of Extended Studies (KCC-LA website). The language classes in the program are now available with Continuing Education Unit (CEU) credits for students who need the units for educational or professional advancement. The program also rewards the top-scoring students with a trip to study in South Korea for a year.
In brief, the five services of the KCS-NY and the KCC-LA in their local areas have basically created and managed to accomplish the organizations’ nine common objectives, as mentioned on p.98. However, some activities of the KCS-NY and the KCC-LA hold greater weight in the local environment to promote South Korean culture. For example, the KCS-NY focuses on building networks with local artists and cultural organizations in order to support the debut of South Korean artists in New York, while the KCC-LA tries to build friendships with other nations through participating in local ethnic and arts festivals. Also, depending on the content and expected outcomes, the organizational activities can be divided into either nation branding or cultural diplomacy.
Chapter 5

Methodology

As discussed in Chapter 4, this study focuses on the functions of the KCS-NY and the KCC-LA as communicators of nation branding, cultural diplomacy, and cultural exchange in the U.S., based on the organizations’ respective missions and activities. Their activities play three primary roles: promoting the 10 CI images and the Korean Wave, introducing and educating diverse people about Korean culture in the centers’ local areas, and building a bridge between the U.S. and Korean cultural industries. To learn about the public’s responses to the organizations’ activities, this study concentrates on discovering the familiarity and favorability of local people to Korean culture. This research is built upon interpretive research to understand how the diverse types of international cultural relations are communicated with people and how the people in the U.S. interpret and respond to their experiences. Thus, by using observations and surveys, this study focuses on exploring the activities of the KCS-NY and the KCC-LA to build a relationship with local people, as well as the cultural behaviors of local people involving participation in a foreign culture.

5.1 Research Method
Interpretive research seeks to understand unknown stories in multiple realities, how those realities are constructed, and what is regarded as meaningful. The interpretive research claims that reality is constructed by a human being’s knowledge and experiences and that no one truth represents multiple realities. Such research challenges the previous narrow meaning of science because of its limits in measuring the issues of human beings in research, instead preferring a broader meaning of science to embrace human values. The research participants’ feelings and personal thoughts are resources that allow a researcher to both learn and develop realities to understand others and him/herself as a human being. The mutual relationship between a researcher and the people researched are crucial for a researcher to first understand, so as to reflect one’s personal experience toward ‘our’ understanding of realities in our society. Open-mindedness and multiple, diverse views are emphasized in order to maximize the researcher’s reflexivity. Simply put, it can be said that the roles of the researcher are not to inform about A but to see and interpret A within multiple channels and in multiple dimensions.

Pursuant to the practices recommended by *Workshop on scientific foundations of qualitative research* by the National Science Foundation (2004), this research is built on the six elements of a successful qualitative research design. The elements highlight its most important issues to earn validity as scientific research. First, as Lincoln (1995) and Blee (2004) point out good qualitative research applies the researcher’s rigorous interpretation and examination to resources in the process of data analysis, referred to as reciprocity. The reciprocity is important in terms of the validity of qualitative research, in order to deduce biases. Second, the clarity of data collection and accuracy of language should be stressed even if a researcher is satisfied by self-confirmation. A lack of
supporting details and information about the research subjects and/or the interaction between the researcher and the researched will hinder readers from following the researcher’s meaning-building process. For example, as Katz states, readers may need more information about the researched: “show me the people!” (p. 83). If it is not provided, the readers do not trust the research and suspect a whole process of theory building is at work. Also, inaccuracies in language or insufficient field notes would cause a researcher to lose data.

Third, according to the National Science Foundation report (2004), qualitative research provides “multiple demonstrations of its arguments within the same case” that a quantitative research can miss due to the degree of interpreting data (p. 16). Thus, activities for credibility validity should be conducted. Also, critical eyes are necessary to catch multiple meanings in a situated methodology, and retroduction in the process will support a qualitative researcher’s efforts to understand coherence and contingency.

Fourth, peer review and member check should be encouraged to prevent the problem of bias. Fifth, consider the impacts of the results and transferability of the research. To do so, a qualitative researcher needs to focus on the flow of his/her research as well as pursue a shared understanding with readers and even society. Simply put, without shared interests and understanding with readers, the high validity of a qualitative research can be underestimated: “Most important is that the researcher provides an account of how the conclusions were reached, why the reader should believe the claims and how one might go about trying to produce a similar account. What makes science morally, and rationally, compelling is that it is a public enterprise” (Silbey, 2004, p.122).
This research pursues the ontological and epistemological goal of interpretive research and collects data through several methods: (1) document analysis; (2) face-to-face interviews and surveys; (3) observations; and (4) an online survey. The constructive approach of interpretive research supports this study’s attempts to understand the knowledge and behavior of Americans in experiencing Korean culture, through the case of the interaction between the KCS-NY and the KCC-LA and local people, along with a discussion of interrelations among the diverse concepts of international cultural relations. These four research methods are also useful to discuss the activities of the organizations, as the activities reflect the three models of international cultural relations.

In terms of methods, this dissertation mainly uses qualitative research methods, such as a survey with exploratory and open-ended questions in the pilot study, but also uses mixed-method surveys in order to use quantitative data and results to assist in the interpretation of the pilot study’s qualitative findings.

This research highlights a pilot study based on personal interviews and open-ended questions, in order to invite survey participant’s comments and also, the researcher’s reflexivity on the topic is an important resource of interpretive research: due to my Korean nationality, my personal experiences learning another culture are embedded in my survey questionnaire and data interpretation.

Based on the exploratory conceptual framework, this dissertation basically discovers various opportunities to experience South Korean culture in local areas, including both the KCS-NY and the KCC-LA:

1. How does the local people experience/participate/engage in foreign culture? What are the channels to experience Korean culture? Do the local people often visit foreign
cultural centers other than the KCS-NY and the KCC-LA? What would be the differences in the local public’s familiarity with South Korea depending on the existence of the centers in their local areas in the U.S.?

2. What impact do the activities/programs of the KCS-NY and the KCC-LA have on increasing the local public’s familiarity with and favorability toward South Korea (i.e., cognition and attitude toward South Korea)? What are the familiar contents of Korean culture in the organizations?

3. With respect to the nation branding activities of the KCS-NY and the KCC-LA, what are the representative images of South Korea according to both organizational service users and non-service users? How many of the ten CI images of Korean culture are recognized? What would it mean that people can recognize the CI images?

4. How do people identify the KCS-NY or the KCC-LA? What would be suggestions for both organizations in terms of improving their mission and also their ultimate goal of international cultural relations?

5.1.1 Research of the Korean Cultural Centers in the world by the Korean Culture and Tourism Institute

The Korean cultural centers in the world, including the KCS-NY and the KCC-LA, have been examined since 1990; however, the research for evaluation was not conducted annually. The Ministry of Culture, Sports and Tourism (MCST) temporarily hired a research institution, the Korean Culture and Tourism Institute (KCTI, the KCPI in previously), to investigate the organizational activities of the centers with certain contexts in the 1990s. Since 2006, the KCTI reports have focused on organizational evaluation with manuals for measuring the performance of public organization. The
reasons for the changes in research focus are as follows: 1) the merge of the KCSC and
the KCS (the former title of all of the Korean Cultural Centers in the world) in 2005; and
2) the increase of the KCC in Middle East and South America during 2006-2007 (KCTI,
2008, p. 1). Evaluating Korean cultural centers is likewise influenced by their foreign
counterparts (such as the BC and GI), particularly in terms of their organizational
activities and management. For example, the BC conducts annual evaluations using
standard review questions, in order to monitor its performance and activities. Similarly,
the KCS-NY and the KCC-LA developed the manual for organization evaluation, in
cooperation with the KCTI.

The KCTI reports from 2006 to 2008 have developed the manual under the main
categories of outcome, management strategies, achievements, resource management, and
user satisfaction (See Appendix B). In 2006, the KCTI collected data from surveys and
organizational documents of the centers, and used surveys, interviews, and document
analysis. The three types of surveys were conducted with employees, service-users, and
cultural and arts professions in the local area in order to receive feedback about
marketing and programming. Due to errors and misunderstanding of the data, the KCTI
changed subcategories in 2008, and in particular, the KCTI additionally reviewed the bi-
weekly reports of the centers for the MCST in Korea, to evaluate the organizational
cooperation of associated organizations (KCTI, 2008, p. 11).

The questionnaire for service users in 2006 focuses on several categories: 1) the
degree of acknowledgment on a Likert scale, 2) the purpose and frequency of visiting the
KCS/KCC, 3) the scaled degree of satisfaction with the KCS (services, programs,
attitudes of staff, expertness of staff), 4) accomplishment, 5) management skills, 6)
improvement (for program contents and services), and 7) screening question. The 
accomplishment category asks about the service activities’ levels of influence on the 

service users, and those activities’ contribution to encouraging cultural exchange between 
the U.S. and South Korea. In addition, the KCPI added a question about location in order 
to investigate the level of convenience to visit the centers in the local area. The survey 
given to the local arts professionals was similar to the users’ survey; however, questions 
about the centers’ level of cultural exchange and networking were added. Local 
professionals are usually invited to take the KCTI surveys based on recommendations of 
South Korean artists and professionals, as well as KCS-NY and the KCC-LA staff 
members.

While the KCTI survey is conducted to review and evaluate the KCS-NY and the 
KCC-LA’s performance, this dissertation concentrates on studying the organizations’ 
visibility and outreach efforts based on data from local residents and the organizations’ 

service users’. The pilot study and online surveys attempts to explore the opinions and 
assessments of local residents about the roles and impact of the KCS-NY and the KCC-
LA. Also, local people’s the cultural participation in South Korean culture will inform the 
future opportunity to increase interaction between South Korean culture and local people 
in New York, Los Angeles, and Columbus (OH).

The KCTI surveys mainly use closed-type questions, which consist of multiple 
choice questions and do not invite participants’ additional opinions. By contrast, this 
research collects data from narratives, observations and participations, and interviews 
with open-ended type of questions. These data can offer previously unknown insights, in 
comparison with the KCTI surveys, because the data requires the researcher to participate
in the activities of the centers and to interact with survey participants. Moreover, this research conducts surveys with non-users of the KCS-NY and the KCC-LA services, in order to compare the cognitive and affective views about South Korean culture, and to find out why these people do not visit the centers. The survey with non-users in the pilot study was conducted in museums located in NY and LA which presented Korean cultural heritage and contemporary art exhibitions in 2009.

5.2 Data Collection

The pilot study is designed to explore the cognitive and affective elements about Korean culture and behavioral types based on the Conceptual Framework, and the representative images of South Korean culture and people as a part of national image. In order to receive a variety of cognitive and affective elements of individual participants, the pilot study questions do not limit answer choices. The comments in the pilot study are used to study a pattern of understanding participants’ cultural interests, knowledge and behaviors about South Korean culture.

In the literature review, Namgung discusses the roles of national image in national foreign politics, and claims the existence of three dimensions to analyze the receivers’ interpretation of others’ national image. In concluding these three dimensions, Namgung (2002) follows the image theory of Boulding and premises that the three dimensions are simplified but mutually related to each other (p. 110). Also, Namgung stresses that these three dimensions should be understood together in order to clearly verify the components of national image (p. 110).
Although the analysis of these three dimensions has not yet transitioned to the concept of nation branding, this dissertation attempts to apply them to local peoples’ perceptions, emotional responses, attitudes, and participation in South Korean cultural activities in the three target cities. The first dimension, according to Namgung (2002), is the cognitive dimension of national image.

Cognitive characteristics of nation branding and cultural diplomacy include: interests about a nation; basic cultural knowledge, such as cultural genres or recognition of cultural assets; perception of a nation’s political, social, economic, and cultural issues; and images of the nation’s people. The second dimension of national image is the affective dimension, which indexes the favorability of an individual to certain nations/countries (p. 112). Affective characteristics can include willingness of further participation in other cultures (based on deep interests), favorable cultural genres, and opinions related to positive or negative images of a nation and its culture (as opposed to its people). Namgung (2002) also points out that both the cognitive and affective dimensions are highly related to each other. The third dimension is the behavior dimension, which is used to evaluate the attitudes and behaviors of an individual in terms of whether the individual appropriately views and/or reacts to a certain nation/country.

In my surveys, this behavioral dimension is revised to determine the resources and types of cultural participation among survey respondents, and their difficulties in learning a foreign culture. This focus on cultural participation helps consider strategies and implications for promoting a nation’s culture to others through nation branding and cultural diplomacy.

Before designing the pilot study questions, I reviewed the subsequent surveys: 1)
KCPI surveys to the service users from 2006 to 2008, 2) *Research Institute of Nation Branding* by Sungkyunkwan University in South Korea (2003), 3) *The Image of Korea in the U.S., German, and Japan* (Korean Overseas Information Service, 2005), and 4) *Developing strategies to increase national-image value through cultural activities.* (The Committee of making strategies for national image-building through culture, 2003). The focus of each survey is different; however, the questions about cognition status and affective elements about South Korea are overlapped.

In addition, I reviewed the surveys of the British Council about the image of the United Kingdom and the relationship between UK and Germany. The BC surveys offer insights of cognitive and affective elements related to a national culture. Based on the reviews, the cognitive and affective elements related to this research are identified in the

<table>
<thead>
<tr>
<th><strong>Cognitive elements</strong></th>
<th><strong>Affective elements</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>A nation’s strengths and weakness / Degree of modernity and tradition</td>
<td>Stereotypes / Prejudice</td>
</tr>
<tr>
<td>Education / Knowledge of language / Tolerance / Social issues / Living environment / Multicultural society / Gender</td>
<td>Favorability toward a nation / Impression about a nation’s culture and cultural identities</td>
</tr>
<tr>
<td>The Arts / Creativity and innovation in the arts / Reputation in the nation’s arts in past and present / Cultural exchange / Cultural heritage / Technology</td>
<td></td>
</tr>
<tr>
<td>Positive and negative features about a nation</td>
<td></td>
</tr>
<tr>
<td>Business / Famous brands / Political issues / Democracy / International Relations / International achievement / National Security</td>
<td></td>
</tr>
<tr>
<td>Source of information about a nation A / Media / Reputation about media</td>
<td></td>
</tr>
<tr>
<td>People / stereotypes / positive and negative characteristics of people / famous people</td>
<td></td>
</tr>
<tr>
<td>Recognition of a nation’s cultural center in the world and of its main activities / Source of information about the cultural center</td>
<td></td>
</tr>
</tbody>
</table>

<Table 5.1: Cognitive and Affective elements>
Similarly, Elliot (2007, p.16) argues that the correlation of the three dimensions is also seen in the study of Tourism Destination Image by Garner. Instead of the term of behavior dimension, she states that Garner (1993) uses a “conative” component measuring a visitor’s behavior toward a place.

Gartner’s work is also well noted for his conceptualization of destination image as comprising three hierarchically interrelated components: cognitive, affective and conative”. This typology is borrowed from general theories of image (Boulding, 1956). The cognitive component is based on the evaluation of the “facts” held by a consumer, and is most typically measured through an assessment of a destination’s attributes. The affective component is based on the consumer’s feelings about the destination and its attributes. Lastly, the conative component requires measures of consumer intended actions to assess. (Elliot, 2006, p. 16-17)

Simply put, the three dimensions are important enough to apply to the relation between national image and culture beyond the study of international politics. In the following online survey, this dissertation builds survey questions based on the three dimensions above and also considers the influences of channels that survey participants use to communicate with others (outsiders).

The pilot study focuses on both cognitive and affective dimension at first. Behavioral elements will be discussed after the analysis of the pilot study results based on the most frequently commented elements of cognition and affect. The pilot study (See Appendix A) consists of the categories of 1) channels (information sources about South Korea and its culture), 2) the impacts of the KCS-NY or the KCC-LA, 3) the reason of visiting foreign cultural center other than the Korean cultural centers, 4) Korean cultural activities in local area, 5) characteristics of South Koreans, 6) representative images of South Korean culture, 7) CI image recognition, and 8) difficulties or obstacles to learn foreign culture, in general.
5.2.1 Contents of Survey

The observational-based-pilot survey in the KCS-NY and the KCC-LA examines the following resources from primary and secondary data:

(1) Korean traditional cultural assets as national characteristics;
(2) Korean hybrid culture (from information about changes in “small-c” culture with a sociological aspect--lifestyle/society: “the organization and nature of family, of home life, of interpersonal relations, material conditions, work and leisure, customs and institutions” (Kramsch, 1991, p. 218).
(3) The most representative cultural forms, whether belonging to high culture or low culture (in terms of a symbol or cultural promotion, such as America = Hollywood movies = the largest movie industry).
(4) Stereotypes or representations of South Korea and South Koreans in U.S. society in order to compare self-image and images by others; according to Petkova, “the image of the people is in fact an important element of the overall image of the country” (p. 136).
(5) The images of South Korea by the local public in New York and Los Angeles familiar with Korean culture through use of the centers’ services.

These standards for content are foundational in discussing the services of both the KCS-NY and the KCC-LA. In terms of the time frame used to divide traditional culture and modern/contemporary culture and arts of South Korea, the period following the Korean War in 1950 will serve as the turning point. Korea was divided into North and South Korea and the countries assumed opposite political, economic, and social systems. Thus, in terms of discussing modern/contemporary culture of South Korea, the period after 1950 is mostly used here. In this dissertation, both names of Korea and South Korea
are used together, as well as the title of the Korean cultural centers abroad, like the Korean cultural Service in NY and the Korean Cultural Center in LA. However, in most of the cases, I called South Korea. In particular, after the pilot study interview, I learned that survey participants could still be confused if I call Korea and Koreans to point out South Korea and South Koreans. Thus, in online survey, I used South Korea even if I asked questions related to the history of South Korea before 1950.

5.3 Pilot Study Research Plan

The main goal of this pilot study is to learn about the cultural interests, knowledge, and behaviors of the KCC service users as well as those of the non-users in general. The data gathered by this pilot study can also help to find what elements can expand the network between the KCC and the local residents in New York and Los Angeles. Through the pilot study data collecting process, it will be easier to design future survey questions for online survey, since the data show a variety of channels and individual/collective interests.

The pilot study questionnaire was first exempted by the IRB, and the in-person survey was conducted in NY and LA for the Korean Cultural Center abroad (KCC) users and in OH (for the KCC non-users) during the SU09 quarter. In order to include a variety of voices and opinions, the groups of survey participants are as following;

1) The informed public, those specifically involved in Korean cultural activities and Korean study, and Korean-immigrant groups

2) The general public
• The KCS-NY and the KCC-LA users in New York and Los Angeles near where the KCC is located

• The KCS-NY and the KCC-LA non-users in NY and LA who are interested in experiencing or participating in Korean cultural activities and programs outside of those institutions

It will be important to learn how different people (among non-KCC users) experience other cultures and why the experience would be meaningful to them at first. I expect to figure out why the non-KCS-NY and KCC-LA service users do not visit the KCS-NY and the KCC-LA, and why they have different interests and needs concerning a foreign culture. The pilot study survey answers provide a good resource to compare the methods of cultural behavior and knowledge learning which are predominant among the non-users with those of the KCS-NY and the KCC-LA users in the same areas.

• The general public in Columbus, Ohio: The communities in this local area are targeted in order to understand opinions about Korean culture in general and to focus on finding effective ways to experience Korean culture. The in-person surveys with the communities in Columbus, Ohio will be very important in considering the roles and impact the KCC has, in order to increase understanding about South Korea as well as the possible alternatives for the KCC to reach people in different areas.

• Observations relating to cultural events and the KCS-NY and KCC-LA are unique opportunities to research the interactions between the organizations and the users, although the standards to examine these reactions could be very limited, depending on the number of users and the participation level of the users in programs. The study based on
observation research would differentiate my research from the evaluation of the Korean cultural centers in the world conducted by the Ministry of Culture and Sports.

5.3.1 Strengths and Weaknesses of Data Collection

The strengths and weaknesses of my research are as follows:

1) Strengths

- Comparing my data with outside materials about South Korea is helpful to point out what the KCS-NY and KCC-LA need to consider as well as how those organizations contribute to outside publicity. Also, the findings of this research provide insights to reconsider the organizations’ positions and their missions to further build a strong relationship with local people.

- Observations relating to cultural events and the KCS-NY and KCC-LA are unique opportunities to research the interactions between the organizations and the users, although the standards to examine these reactions could be very limited, depending on the number of users and the participation level of the users in programs.

- The study based on observations and document research would differentiate my research from the evaluation of the Korean cultural centers in the world conducted by the Ministry of Culture and Sports.

2) Weaknesses

- Although issues of religion and politics are part of a nation’s culture, those issues are not dealt with because this study narrowly examines cultural exchanges and cultural relations abroad through the KCS-NY and KCC-LA.
In terms of my research plan, the long distance between my location and that of the case study organizations entails high cost and time requirements. In addition to cost and time, some of the survey participants do not voluntarily participate in the online survey after the pilot study. Thus, I cannot conduct member check surveys with all of the participants in the pilot survey.

It may be complicated and difficult for me to be always objective when dealing with issues of stereotype and prejudices about South Korea and its people, because of my nationality and allegiance to my ethnicity.

This research can be criticized as a subjective one with no evidence due to the very small number of survey participants with regards to post positivist researchers. According to Williamson (1965), research on national image cannot be conducted in certain ways, regardless of the number of survey participants, because the social identity of people is too varied to generalize cognitive, affective, and behavioral responses to build a certain image. Thus, this research does not aim to generalize the representative images of South Korean culture based on the survey results. Instead, it concentrates on discovering the elements of the cognitive and affective dimensions of images of South Korea, in order to consider deeply how the branded cultural contents and national identities of South Korea are communicated to others. By doing so, this research may discuss underestimated factors of cultural communication between two different cultures, the Korean and American culture. Also, this research may suggest ways to improve international cultural relations, beyond the focus on nation branding and cultural diplomacy activities, for national reputation building with culture.
5.4 Online Survey

After the analysis of pilot study results, this research proceeded with an online survey of eighty survey participants in NY, LA, and Columbus. The survey participants were recruited by the researcher (myself) using Zoomerang, an online survey software tool by MarketTools, Inc. I focused on collecting data from college students because in the pilot study, survey participants in college or their 20s were most likely to respond to the research and to have a higher level of interest than other age groups. The group of college students were invited in Korean Studies majors and/or students involved in the Korean Language Institute, at the following universities: Columbia University, New York University, California State University, Los Angeles City College, University of Southern California, University of California, Los Angeles, and Korean Language Center. The survey participants recruited by Zoomerang are a mixed group of participants, including 1) members of Zoomerang survey panel, ZoomPanel, and 2) individuals recruited by Zoomerang’s partnership with ICOM, a direct marketing service. To select survey participants, Zoomerang carefully monitors the composition of survey participants, based on the researcher’s standards to select survey participants, classifying them by age, location, and interests. (Boyd, personal interview, 2010) The participants vary overall by age, and Zoomerang recruited the more participants over age 30 in order to balance the age groups among survey participants. To participate in the online survey, all participants had to be over 18, be located in one of the three target cities, and have at least a minimal level of cultural interests and participation, ranging from watching South Korean dramas to volunteering for South Korean cultural events. Based on these requirements, the survey recruiting results are shown in Table 5.2.
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<tr>
<td>% within Total</td>
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</table>
First, Zoomerang used the first screening question to select a baseline group of participants, divided by location: 181 in NY, 189 in LA, and 357 in Columbus. Additionally, the researcher invited 116 college students in NY to participate, 76 in LA, and 25 in Columbus. Then, using the second screening question about the survey participants’ interests in South Korean culture, Zoomerang screened out 91 (of 181) participants in NY, 102 (of 189) in LA, and 256 (of 357) in Columbus. The researcher likewise screened out the survey participants who answered ‘No’ to the second question: 69 (of 116) in NY, 43 (of 76) in LA, and 6 (of 25) in Columbus. Thus, the total number of survey participants who passed both screening questions was: 137 (90 by Zoomerang and 47 by the researcher, respectively) in NY, 120 (87 and 33), and 120 in Columbus (101 and 19). However, some participants did not complete the online survey within the specified period: 7 in NY, 4 in LA, and 16 in Columbus. Thus, 46.1% of the initial NY survey recruits were eligible, 45.3% of the LA recruits, and 31.8% of the Columbus recruits. Among these, 43.8% of NY respondents fully completed the survey, 43.8% of LA respondents, and 29.7% of Columbus respondents.

To screen the survey participants, neither Zoomerang nor the researcher asked about participants’ income levels, because this data is not necessarily required for this study. This study does not focus on the types and patterns of local people’s participation in South Korean culture based on a correlation between economic status and the genre of cultural and arts events, as many general arts audience surveys do. Instead, both the pilot study and the online survey for this dissertation attempt to collect data from many local people who meet the minimum selection standards, in order to explore the participants’ diverse voices. Through this process, this dissertation works to develop categories of
national cultural identity markers for future surveys. The online surveys were conducted from March to May 2010.

The online questionnaire was developed based on that of the pilot study, in order to consistently determine the basic elements of the cognitive and affective dimensions. In terms of the behavioral dimension, it would be discussed in the analysis as a result of participants’ common cultural behaviors. The online survey consists of thirty questions, and twenty questions are mandatory to complete. Based on the pilot study, several additional questions focus on the cognitive dimension, as follows: 1) increased channels to experience South Korean culture in local areas; 2) interesting areas of learning about South Korea; 3) quality & contents of the KCS-NY and the KCC-LA; 4) representative image recognition (except the DMZ, because it was not related to contents to promote and participants categorized it as a political issue); 5) images on the survey are closed to nation-branded identity (cultural perspectives); 6) adding images representing cultural heritage assets of China, Japan, and South Korea (according to UNESCO) and asking participants to identify Korean cultural heritage, in order to analyze participants’ cognition about Asian cultural assets; and 7) cultural contents that participants would be interested in learning more about in order to further enjoy South Korean culture.

The online survey also adds a blank space for some of multiple choice questions, to invite participants’ in-depth comments. This also helps them to give both additional and honest comments through online, not face-to-face surveys, if necessary. In order to interpret the quantitative findings, the statistics program SPSS version 17.0 was used. The two analysis methods used are cross-tab (among the three cities) and multiple
responses, to compare answers between the KCS-NY and the KCC-LA service users and non-service users.
Chapter 6

Pilot Study Survey

6.1 Findings

6.1.1 Survey of the non-service users of the KCS- NY and the KCC-LA

This section presents the results of the pilot studies conducted in New York, NY, Columbus, OH, and Los Angeles, CA. These studies were conducted between May and August 2009, depending on when programs and events related to Korean culture and arts were offered in the area. Survey participation was voluntary, and the survey was mostly proceeded by conversation with the researcher. Because some survey participants declined to answer some questions (both multiple-choice and open-ended), such as Q 8 about the characteristics of South Korean people, the number of survey participants does not exactly match the number of answers.

The survey was conducted in several locations: the Metropolitan Gallery of Art and Tagore Gallery in New York, the Columbus Asian Festival in Columbus, and the Los Angeles County Museum of Art in Los Angeles. Naturally, these different environments and survey conditions led to different numbers of survey participants in each area, leading to diverse opinion data rather than answers to the same exact set of questions. Thus, although the number of completed surveys at each site is different and does not consider the level of familiarity with South Korean culture in each area, the survey results
are still useful to explore people’s perceptions about South Korean arts and culture.

6.1.2 New York, NY

The pilot study in New York was conducted between May 15 and 18, 2009 at both the Metropolitan Museum of Art and the Sundaram Tagore Gallery. These sites exhibited “Art of the Korean Renaissance, 1400-1600” and “Joon Kim solo exhibition,” respectively, and the study participants were asked to respond to this pilot study after they finished viewing the exhibitions outside of the exhibition areas. The exhibition at the Metropolitan Museum of Art was about Korean art works in the first 200 years of the Joseon Dynasty (1392-1910), and the exhibition was installed next to a traditional Chinese art exhibition. Sundaram Tagore Gallery showed a solo exhibition of the contemporary artist Joon Kim, next to an exhibit of other international artists’ works. A total of 14 people participated to this pilot study in New York. The small number of survey participants was caused by the short time limit, as well as the difficulty in finding participants and starting a conversation with them.

There were three male and eleven female participants, ranging in age from their early 20s to more than 70 years old: 20s (1); 30s (1); 40-50 (3); 50-60 (3); 60-70 (2); over 70 (1). Three participants declined to divulge their ages. Also, the participants’ self-reported professions varied, though not all participants revealed their occupations: professors; film production staff; cultural activist; housewife; art expert; consultant; artist & curator; and none. Most participants were U.S. citizens (13 out of 14), including two Korean immigrants (Korean-American), two Asian-Americans, and one Asian. Two participants did not answer this question.
The first question was about the participants’ areas of interests about Korea, and the participants were asked to answer as many areas as applicable, of these ten: 1) Politics, 2) Economy, 3) History & language, 4) International relations, 5) Culture & arts, 6) Life style, foods, & trends, 7) Sports, 8) Landmarks and architecture, 9) Film & entertainment, and 10) Others. Four of 14 participants said “not really” and “I have a broader category of Asian culture/art, so I don’t have any specific knowledge/interest about Korea.” (Respondent 1, personal interview, 2009) On the other hand, 3 participants answered “all of the above”. For the participants in NY, the Korean ‘film and entertainment’ and ‘life style, foods, & trends’ were areas of most interest, followed by (in decreasing levels of interest) ‘history & language,’ ‘international relations,’ and ‘culture & arts’. There were two additional answers by the participants under the category of ‘others’: heritage and curiosity. Here, ‘curiosity’ may refer to the perceived mystique of Asian culture among Western people.

The second question asked about opportunities to experience South Korean culture in the participant’s local area, and the participants could list more than one opportunity. The answers for this question closely paralleled those of the third question. The ‘people’ --including family members, friends, students, and neighborhoods-- was the most popular answer, and ‘foods,’ ‘restaurants,’ and ‘film’ followed. Some participants also mentioned the ‘arts’, ‘cultural institutions,’ and ‘media,’ while two participants answered ‘not really’ and ‘none’ and one participant said that she could not find any resources in her small town, a lack she regretted.

The answers to the fourth question, which asked how many people recognize and visit the KCS, surprised me because 13 participants said ‘no, I have never heard about it.’
Only one participant was used to visiting the KCS for several reasons. Mostly, she visited the KCS with her family members because of one of their artistic activities. However, after leaving NY, she could not use the KCS anymore. Some of the 13 participants were also confused about the KCS’s address, ‘32nd street and East Broadway,’ which is called ‘little Korea Town.’ Among them, two participants, however, had visited South Korea before attending the museum or gallery events. The next two questions (Q 4.3 and 4.4) were skipped for non-KCS users. For Q 4.5, most participants said that they did not use other foreign cultural institutions to learn about various cultures.

Question 4.6, one of the most important questions in this pilot study, asked about possibly benefits of using foreign cultural centers like the KCS. The answer choices are:

1) Be able to receive more official information in details and to reduce communication gaps; 2) Be able to learn language through programs that are not found in the U.S. educational institutions, such as Korean traditional art class or language Classes; 3) Be able to experience/participate in others’ traditional customs and contemporary daily life culture and to understand others better rather than stereotyping; 4) Be able to enjoy the variety of cultural and arts programs on a regular basis; 5) Be guaranteed to be able to find useful tourism information and materials; 6) Be able to make friends and build networks among diverse communities; and 7) Others.

Three of the 14 participants said that all the answer choices sounded equally beneficial and that they would visit the KCS because they were now informed about it. Two other participants answered that they would ‘probably’ visit, and their preferred channels for experiencing South Korean culture ran as follows: ‘people,’ ‘festivals,’
‘searching the Internet and asking friends,’ and ‘restaurants’. For these two participants, the main reasons to visit the KCS-NY were ‘receiving official information to prevent miscommunication,’ ‘learning South Korean traditional art and language classes only available at the KCS-NY,’ ‘arts performances,’ and ‘free South Korean film presentation. One professor also added that she might be interested in visiting the KCS later “if the KCS brought its programs to my college.” (Respondent 2, personal interview, 2009)

None of the participants had visited the KCS-NY website (Q 5), and the one participant who had actually visited the KCS-NY agreed that it encourages people to learn about Korean culture (Q 6). For Q 7, participants identified several cultural institutions (aside from the KCS-NY) where they might be able to see Korean cultural artifacts: (1) Museums and gallery spaces like the Metropolitan Museum of Arts, the Asia Society, and the Korea Society, (2) art festivals like Asian Art Weeks, and (3) movie rental stores like Netflix and Blockbuster.

The next set of questions (Q 8-11) was about the respondents’ familiarity with and favorability toward South Korea and/or its culture. Q8 was mainly asked to see whether participants had a South Korean friend or acquaintance. An even number of participants said ‘Yes’ and ‘No,’ but one participant replied, “It’s a bit vague”. Participants answered the question (Q 8.1) about the possible characteristics of Koreans as a people (for example, “Koreans are highly expressive”) in various ways. However, two participants strongly disagreed with this question because they understood this question to ask about racial or ethnic stereotypes. They were confused whether I asked either North Koreans, South Koreans, or Korean immigrants in the U.S. Also, four participants found it difficult to answer this question. The other participants identified

The ninth question asked for a general opinion about South Korean culture and arts, and a representative one that participants could enjoy most often. These answers were also varied, with ‘foods’ and ‘films’ popular among them. The participants also pointed out their fondness for South Koreans’ traditional arts like music and fabric crafts. One of the participants stated that, while she liked the traditional arts to which she was exposed, she did not like one of the Korean traditional musical instruments because its sound was too low in tone and created a sense of sadness. At the same time, one of the participants emphasized ‘very electronic’ artworks, which referred to contemporary, not traditional, art. However, all the participants thought South Korean culture and arts were not fully appreciated or introduced well to the public, and that this weakness should be improved.

Next, in the tenth question, the participants were asked to describe their representative image of South Korea by using five nouns, adjectives, or names. Again, some participants did not want to answer this question. The popular answers were ‘that film producer’s name- Park, Chan Wook’ and his film ‘Old Boy,’ as well as Korean foods. In addition, ‘Namdaemun’ (the South Gate of Seoul), ‘the Korean War,’ and the specific history of Korean politics, including ‘the Kwangju massacre,’ were mentioned by the Korean-American participants. The remaining answers were ‘the Korean Wave’ (Hanryu); ‘beautiful national costumes for women’, ‘the long history,’ and ‘Yonsei
University’. One participant paused and said, “sometimes, the US community doesn’t like or don’t give good comments about Korea.” (Respondent 3, personal interview, 2009) Based on the answers given here, it can be said that ‘film’ and ‘people’ are the most powerfully enjoyable resource for New York residents to be familiar with South Korean culture.

Question 10-1 was a ‘Yes/No’ answer type, asking the most prominent visual symbols of South Korea as officially chosen for the Corporate Image of South Korea by its government. The choices were Hanbok, Hangul, Kimchi & Bulgogi, Bulguksa and Sukgulam, Taekwondo (martial art), Geryeo-ginseng, Talchum, Jeryeak, Sulak Mountain, and Korean artists in the world. I displayed images of these symbols. Two of the participants said “none of the images look familiar” (Respondent 4, personal interview, 2009) and that they “can’t answer it.” (Respondent 5, personal interview, 2009) However, the other participants recognized 1-2 symbols, and one Korean-American participant chose all the answer choices. The most popular choices were ‘Kimchi & Bulgogi,’ ‘Taekwondo’, and ‘Contemporary Korean artists in the world,’ particularly class musicians and one film producer. The participants who chose the images of Sulak mountain and Bulguksa & Sulgulam did so because they saw the images from tourist advertisements, although they could not really recognize the specific mountain and Buddhist temple.
The next question asked whether participants have other cultural images of South Korea than those shown above. One participant suggested we consider the other images related to South Korean modernized and pop culture and also pointed out:

“The audience is unclear in the above question. A symbolic reference of Korean culture would largely depend on the viewpoint of the observer. For Americans, Kimchi and Bulgogi are accessible ways of experiencing Korean culture because there are so many Korean restaurants. Most Koreans in Korea may hope for other cultural references. Popular cultural symbols do not have to be rooted in ‘traditional’ or early modern Korean culture; see Japan.”
(Respondent 6, personal interview, 2009)

This comment sounds reasonable because the participant did not recognize the Corporate Images officially selected. As a researcher, my intention is to test how the images could really be recognized other than the images of foods and Taekwondo.

The last question was about obstacles to learning about others’ culture, and many respondents chose ‘language’ as the main issue. Also, others mentioned ‘the different cultural sense and taste between the US and South Korea’ and ‘little exposure to South Korea and its culture on campus.’
6.1.3 Columbus, OH

The pilot study in Columbus, OH was conducted from May 23-24, 2009 at Franklin Park, where the Columbus Asian Festival was held. The festival is a major event for Asian American and Asian communities in Columbus, and the 2009 festival was about Korean culture. There were total of 43 participants (19 male and 22 female), ranging in age from 19 to over 70, with about half in their 20s: 19 years old (3), 20-30s (21), 30-40s (6), 40-50s (7), 50-60s (4), 60-70s (1), and over 70 years old (1). The majority of participants are U.S. citizens (34), including Asian-Americans (2), Asians (6), and others (1). The participants work in various fields, from students and teachers to scientists; and many participants were students in colleges and graduate schools.

The participants at the festival showed a broader range of general interest areas than the participants in NY. It can be assumed that those attending the festival are diverse and have a greater general interest in other countries’ culture than the people in gallery and museums, venues which may attract people who may have certain interests. For Q 1, the participants chose their areas of interest in South Korea as seen in Chart 6.4. One participant chose all of the above, but three participants said “none of the above”. These three participants stated that they did not have a ‘specific’ concern with South Korea, but were interested in ‘Asian’ culture in general. Also, two participants had never come to this festival before, and their main reason to experience the festival in 2009 was to see their grandchildren’s martial arts performances.
In terms of local opportunities to experience South Korean culture, ten participants said there were “not really” any channels to do so. Among the other participants, “people” was the most popular answer, including friends, Asian family members, Korean students, neighborhoods, and some people in local communities. These participants also prefer to use the Internet to learn about South Korea in depth after their contacts had answered questions. Thus, independent research conducted online was a popular choice.

Seven participants chose ‘Foods and restaurants’ and ‘Entertainment.’ The ‘Entertainment’ category was divided as follows: ‘films through Blockbuster’, ‘through television channels like Direct TV, Discovery channel, and travel channels,’ and ‘movies, maybe loaned from friends or found online.’ In addition, ‘internet news’, ‘local television news,’ and ‘the media’ were popular choices. One of the participants even read the ‘Chosun-Ilbo’ Internet newspaper in English published by South Korea because he was interested in US international relations as well as in South Korean politics. The other answers are as follows: ‘travel,’ ‘Taekwondo,’ ‘language,’ ‘shops,’ ‘art,’ ‘Korean churches,’ and ‘the Pan Asian Network.’ While I skipped most of the questions about the
impact of the KCS-NY/KCC-LA because the survey took place in Columbus, I did ask participants whether they had visited South Korea. Two participants replied that they went to South Korea for their business trips, and one participant in particular frequently visited South Korea, so he knew about South Korean cultural behaviors in business and about some of its markets and tourist spots as well.

Next, Q 4.5 and 4.6 asked whether people in Columbus used foreign cultural institutions to learn more about others’ culture, and whether people would be willing to go to the KCS-NY if it existed locally. Only one participant used any foreign cultural institution to learn languages; however, four-six participants said that they would visit the KCS-NY if it were located nearby in order to experience diverse programs. Three participants said “probably no” because they prefer using the resources on the Internet, but they might go to the KCS-NY if it offered interesting items/programs relating to their Internet research. (Respondent 7, personal interview, 2009) On the other hand, the participants who said “probably yes” mainly used the channels of ‘people,’ ‘festival,’ ‘internet and friends,’ ‘library,’ and ‘restaurants.’

The most popular programs that participants would use in the Korean cultural center were ‘traditional art and language classes’ and ‘various cultural and art programs,’ such as free film presentations and music concerts. Also, the participants in Columbus showed more interest in getting official and useful tourism information and materials from the Korean cultural center. One participant would use the center services in order to make friends and to build networks among Asians. Q 5 asked whether people in Columbus visited the KCS’ website and/or any website about South Korea. Six participants responded that they did so in order to find specific information, like for a job
search for teaching English in Korea, official information, or entertainment.

Of all the participants, about half (23) said that they have South Korean friends and/or colleagues (employees); but the other 20 participants said ‘No’ or that they’d had them in the past, but no longer did. This led to several questions about the respondents’ ‘Familiarity and favorability of Korea and/or Korean culture’ and their characterization of South Koreans and South Korea in general. Although some participants refused to answer or felt difficulties stating the characteristics of South Koreans, after conversation, they became more open-minded and answered it. Five participants, however, still said they were “not able to mention” any characteristics. Significantly, many participants answered these questions by pairing their answers with their views on North Korea.

The following characteristics, listed in order of frequency, appeared in at least two participants’ lists: 1) friendly (9); 2) hard-working (4); 3) polite (4); 4) well-educated (2); 5) trustworthy (2); 6) soft-spoken (2); 7) cheerful (2); 8) tech-savvy (2); 9) youth in the IT industry (2); 10) stylish (2); 11) beautiful people (2); 12) strong ethic; 13) family-oriented (2); 14) rigid family culture (2); 15) young generation who are Westernized and looked ‘just like us’ (2); and 16) Unique arts - excellence of Korean arts (2). In particular, some young female participants, who have South Korean friends, were very aware of South Korean pop culture and stated, “I saw many young women’s images in South Korean television programs and movies, and their fashion style is very Westernized and in particular, close to American style.” (Respondent 8, personal interview, 2009)

Other answers, which did not appear in more than one list, are as follows: 1) often use hand-gestures; 2) welcoming; 3) facial expression (smile); 4) healthy culture; 5) strict; 6) sensitive to others’ opinions; 7) conservative; 8) expressive; 9) adventurous; 10)
fascinating; 11) professional; 12) passionate; 13) strong cultural roots; 14) diligent; 15) react to negatively; 16) varied socio-cultural groups in South Korea; 17) significance of social status; 18) Heavy drinking\(^2\); 19) caring; 20) aggressive; 21) playful; 22) two different groups (“I like some South Koreans but I don’t like the other South Koreans”); 23) busy; 24) business-minded; 25) smart; 26) quick tempered; 27) angry; 28) funny; 29) understandable; and 30) not socialized. (Respondent 9, personal interview, 2009)

Q 9 asked about the most representative cultural forms the participants can enjoy, and ‘film,’ ‘K-pop,’ and ‘drama’ were ranked highest. The participants experienced those forms through the Internet and also through friends. Also, as with the participants in NY, ‘Taekwondo’ was a popular answer, although perhaps it should be taken for granted because there is a martial arts area of the Columbus Asian Festival. The tenth question asked respondents to characterize South Korea in general using three to five nouns, adjectives, or names. A few participants refused to answer to this question. Many of the other answers were related to the separation between North and South Korea, and the common feeling about the relationship was that it was ‘sad’ and that ‘South Korea is depressed.’ The main resources that delivered this political image were the US television news and newspapers, as well as the television series *M*A*S*H*. Some of the participants even expressed sympathy to South Korea because it had been victimized due to its location and neighboring countries. Thus, the dominant image of South Korea was related to North Korea, though two participants who learned about South Korean society through a South Korean newspaper gave more detailed answers, like “The former President Noh

\(^2\) This answer came from a business man who has worked together with South Koreans in South Korea. This was interesting to me because it meant he knew about South Korean business culture, which includes (heavy) drinking with/after dinner.
passed away,” “There are two different minds in South Korea,” and mentioned “South Korea’s cooperation with North Korea.” (Respondent 10 and 11, personal interview, 2009)

Some of the participants also presented modernized South Korea as ‘advanced,’ ‘up-and-coming,’ ‘beautiful,’ ‘lovely,’ and having ‘clean cities.’ These images were mostly from those who already visited South Korea and/or saw these images in South Korean television and films, or who got them from their friends. The dominant images related to North Korea and to Korean War are as follows: 1) military (DMZ) and the Korean War; 2) North Korea-South Korea conflicts & sadness; 3) tragically divided; 4) South Korea is depressed but should be proud; and 5) South Korea is an ally of the U.S.

<Chart 6.3 Q 10.1 What can be the most prominent symbol of South Korea?-OH>

6.1.4 Los Angeles, CA

The pilot study in LA was conducted between July 27 and August 4, 2009 at the Los Angeles County Museum of Art’s (LACMA) exhibition of “12 Contemporary Artists
From Korea.” This exhibition was located in the Contemporary Art Building, where an additional exhibition, “American Contemporary Art,” was held. “12 Contemporary Artists From Korea” provided a good opportunity for me to reach a larger number of exhibition viewers with a certain level of interest in contemporary Korean art. With the permission of the LACMA Education Department, I was able to conduct my pilot study survey in a public lounge area. I requested survey participation from viewers who had picked up the “12 Contemporary Artists from Korea” brochure after they had finished viewing the exhibition. A total of 39 people participated in this pilot study. This number was lower than I had planned, because the time limit of one week made it difficult to find and interview participants.

There were 26 male and 13 female participants, and the range of the participants’ ages was distributed as follows: 20s (16); 30s (9); 40-50 (7); 50-60 (2); 60-70 (2); over 70 (2). The participants again did not fully answer questions about their occupations, but the occupations varied from self-employed to artist. The majority of the participants (32 out of 39) were U.S. citizens, including two Korean-Americans. The remaining seven participants were visitors from other countries, including Canada, France, Mexico, and Turkey, who were attending the exhibition. There were also a number of South Korean viewers at the exhibition who did not join my study because they were with a group or because they refused to participate.

The first question on the survey was about the participants’ interest in Korea, asking the participants to answer as many areas as possible. One of 39 participants was “not really” interested, whereas three participants answered either “all of the above” or “all except 7 (sports).” Twelve of 39 participants showed their general interest in more
than four areas about Korea. For the LA participants, ‘Sports’ (4) was an area about which the participants were the least concerned, and there were two additional answers (people) under the category of ‘others.’

![Chart 6.4 Interests in South Korea-OH](image)

The second and third questions asked about opportunities to meet South Koreans and experience South Korean culture in the participant’s local area, and the most popular place that the participants mentioned was Korea Town in LA. ‘Foods’—including restaurants’ was the most popular answer, followed by ‘arts’ and ‘people,’ including local festivals, schools, neighborhoods.’ Then, the ‘local media televising [South] Korean television programs,’ and ‘the Internet’ were listed. Finally, six participants answered ‘not really’ and ‘none.’

In answer to the fourth question, which asked how many people recognize and visit the KCC-LA, 30 of 39 participants said, ‘No, and I have never heard about it’. Five participants said they had ‘heard about it, but never visited.’ Only four participants had
visited the KCC-LA for various reasons, such as inquiring about language classes, asking about the chance to exhibit the participant’s artworks in the KCC-LA, and watching a film presentation. Seven of 39 participants had visited South Korea before visiting the KCC-LA (Q 4.3), but none of the seven reported that their first experience of visiting Korea led them to visit the KCC-LA after arriving in LA (Q 4.4).

For question 4.5, most participants (25 of 39) said that they did not go to other foreign cultural institutions to learn about foreign cultures. Their reasons for this response were both significant and interesting. Some stated that they’d rather attend a community center and/or easily accessible festival than a foreign center established by a government. For information gathering purposes, they stated they would start with online research, and only consider visiting a foreign cultural center afterward, if necessary. However, three participants said they might consider visiting the KCC-LA or other foreign cultural centers if they could see free film presentations. On the other hand, 14 of 39 participants said they had experienced programs and events in a foreign cultural center. Question 4.6, one of the most important questions in this pilot study, asked about possibly beneficial reasons to use foreign cultural centers like the KCC-LA. Mostly, the participants were interested in culture and arts events (exhibitions/film presentations) and language programs or other workshops. Two participants said they looked for official information in a foreign cultural center in order to reduce the communication gap, not for tourism information.

None of the participants had visited the KCC-LA website (Q 5), though eight of the participants said they searched other kinds of Korean websites ‘to see [South] Korean films online,’ ‘to look for Korean entertainment and beauty information,’ ‘to get news,’
and ‘to research the Ministry of Culture and Tourism website.’ For Question 7, some participants mentioned well-known cultural institutions other than the KCC-LA where they might be able to see South Korean cultural artifacts: (1) cultural/arts festivals like the LA film festival, (2) restaurants and shops in Korea Town, and (3) movie rental stores like Netflix and Blockbuster.

Questions 8-11 assessed the respondents’ familiarity with and favorability toward South Korea and/or its culture. A large number of participants said they had South Korean friends or acquaintances (Q8), but some wondered whether Korean-Americans who had grown up in the US should be included in that group. As in the other areas, some LA participants (9 of 39) declined to answer Q 8.1 about the possible characteristics of Koreans as a people (for example, “Koreans are highly expressive”) because they understood it to ask about racial or ethnic stereotypes. The rest of the participants identified the following characteristics (the answers are not in order of frequency): (1) ‘family-oriented’, (2) ‘hard-working,’ (3) ‘entrepreneurial’ or ‘business-oriented,’ (4) ‘high technology’ user and producer, (5) ‘polite,’ (6) ‘friendly,’ (7) competitive, and (8) concerned and even afraid about others’ views/opinions.

Prior to the discussion section in the next chapter, it should be mentioned that several descriptions in this list – for example, ‘family-oriented’ and ‘business-oriented’ – may imply double meanings, and be both positive and negative at the same time. For example, some participants regard ‘family-oriented/respect for parents’ in a positive light, but others may consider a ‘family-oriented’ culture as resulting exclusively from a lack of time to spend with those outside one’s family. Over the course of several conversations with the participants, I realized that they used similar or identical
expressions in opposite ways, because they clearly explained their answers and/or their nuances in context. Fortunately, there were several descriptions to interpret, based on my in-depth notes on their answers. Q 8.1 was the most difficult question to interpret and to revise for a future multiple-choice-type survey question; but at the same time, it is one of the key questions to understand how people build a certain national image through experience with that country’s people.

The ninth question asked for a general opinion about South Korean culture and arts, and a representative art form that participants enjoyed most often. These answers were also varied, among which ‘traditional music and ceramics,’ ‘films and TV dramas,’ and ‘entertainment like Korean pop songs’ were popular. Two of the participants said that ‘South Korean culture and arts are no different from any others.’ It is important to interpret this comment objectively because it may have a dual meaning. The participants also pointed out their fondness for traditional South Korean arts like costumes and fabric crafts. Next, in the tenth question, the participants were asked to describe their representative image of South Korea by using five nouns, adjectives, or names. Again, some did have difficulty answering this question. The popular answers included (1) ‘the Korean War’, (2) ‘the political situation with North Korea,’ (3) ‘foods’ – in particular, Korean BBQ, (4) the 1988 Seoul Olympics, (5) ‘blending West-East culture/the hybrid culture of Korea,’ (6) ‘technology,’ (7) landscape and architecture, and (8) sports stars or entertainers.

In Question 10.1, the most popular choices were ‘Kimchi & Bulgogi,’ ‘Taekwondo,’ ‘Contemporary Korean artists in the world,’ particularly class musicians and one film producer, Geryoe-ginseng, Hanbok, and Hangul.
It is interesting that the top three choices were the same as those by the New York local public; however, the LA residents showed that the more one is exposed to something, the more it feels familiar. In other words, the images of *Taekwondo*, *Geryoe-ginseng*, *Hanbok*, and *Hangul* are highly visible at restaurants and shops in Korea Town, although they are not personally experienced. In particular, the high level of recognition about *Taekwondo* is interesting and actually can dispute Kim. J’s (2005) claim that *Taekwondo* should not be one of the representative CI images because it is not a popular activity in Korea anymore. The reason why *Taekwondo* had a high level of familiarity and also favorability (based on my notes) may be related to its local practice in the US as well as the cultural popularity of Asian martial arts films in the US.

![Chart 6.5 Q 10.1 What can be the most prominent symbol of Korea](chart)

<Chart 6.5 Q 10.1 What can be the most prominent symbol of South Korea?-LA>

Q 10.2 asked whether the participants had other cultural images of South Korea than those shown above. The participants suggested adding other images, such as those related to the South Korean flag, South Korean pop culture, and some sports stars who can not only show excellence but also encourage others to excel.
The final question was about the most difficult obstacle to learning about South Korean culture, but for the participants outside of the KCC-LA, I changed the question from ‘learning about South Korean culture’ to ‘learning about any other foreign’ culture. In that way, I expected to receive more diverse opinions than language barriers. Seventeen (almost half) of the 39 participants still ranked the ‘language barrier’ highest, but the other half (18 of 39) were more concerned about differences among people’s assumptions, expectations, interpretations, and knowledge about other customs and manners.

6.1.5 Survey of informed public KCS-NY and KCC-LA users

The goal of this pilot survey is to understand the local public’s cognition, attention, and behaviors toward South Korean culture, under conditions where their involvement in the culture is more direct and permeates their everyday lives. The difference in the number of participants between the KCS-NY and KCC-LA is really large; the KCC-LA has almost three times the number of service users because of the KCC-LA’s language program in my survey. Thus, while it was easy to meet the requisite number of participants relatively quickly, for the same reason I could not give the survey to all students in person to person. The KCC-LA survey was developed from July 22, 2009 to August 4, mostly in the language classes and with a few participants in the library services. Survey questionnaires were distributed at each level of language classes and collected after class. However, the participants wrote in-depth answers to the open-ended general questions, so that I did not experience any communication gaps.
In addition to the gaps between the numbers of the participants in the organizations, the demographic dynamics strongly contrast with one another: while most of the KCS-NY survey participants are ethnically Korean and keeping a Korean nationality, the KCC-LA survey participants represent a variety of ethnic groups and include many young people. The KCS-NY survey was conducted from August 10-28, 2009, and the participants attended exhibitions, lectures, film presentations, and library services. (Although the KCS-NY stopped offering language classes, it plans to reopen the classes after moving into a new facility in 2010.) For the observation study, I attended all events and regular programs in both institutions during my pilot study period.

6.1.6 Survey of the KCS-NY users

A total of 51 participants agreed to take the survey in agreement; there were 24 male and 27 female participants, with the following age distribution: 20s (15); 30s (9); 40-50 (9); 50-60 (8); 60-70 (7); over 70 (3). Most of them worked as graduate students or teachers, or were retired. Thirty four participants were U.S. citizens, including Korean-Americans (13 out of 34). The remaining participants included 16 South Koreans—both South Korean students studying abroad and Korean immigrants maintaining their Korean nationality-- and one German-French visitor from France. Because it was summer break, the average number of KCS-NY visitors had decreased, and there were no programs through which I could meet the same group of people on a weekly basis. Thus, the number of the survey participants is small in comparison to that of the KCC-LA.

The first question on the survey was about the participants’ interest in Korea,
asking the participants to answer as many areas as possible. Only one of 51 participants was “not really” interested in Korea. The participants in the KCS-NY regard Korean politics and economy more important than do the participants in LA, which may be due to their Korean ethnicity. Other categories frequently ranked were: ‘Culture & Arts’ (36), ‘Lifestyle, Foods, & Trends’ (32), and ‘Film and Entertainment’ (27). There were three additional answers (education, policies, and technology) given under the category of ‘others.’

Next, the survey asked about opportunities to experience South Korean people and culture in the participant’s local area, and the most popular place that the participants mentioned was Korea Town in NY. The ‘food’ – including restaurants – was the most popular answer, followed by ‘culture’ and ‘people’ – including churches, local festival, and museums. Additionally, the ‘local public libraries having a collection of books from Korea’, and ‘Internet’ were listed. Finally, more than 15 participants answered ‘not really’ and ‘none’ to questions asking if they wanted “to see Korean
For the fourth question, which asked how many people visit the KCS-NY, 33 of 51 participants said ‘Yes, with specific interests/needs.’ The most popular reason to visit the KCS-NY was to use its Library service to borrow Korean books and film DVDs. (29 of 51). Two participants, who taught in local community centers, asked about materials to introduce the history of Korea and to promote the images of Korea. The next most popular reason was ‘to see exhibitions, film presentations, and performances’ (21 of 51). Q 4.3, which asked whether the respondents first visited South Korea or experienced Korean culture before the KCS, received a ‘Yes’ answer from seven participants (7 out of 22). This question was only asked to those of non-Korean ethnicity. For the follow-up question (Q 4.4), only 5 participants replied that their previous experience visiting Korea prompted them to look for the KC-NY after arriving in NY.

In response to Q 4.5, most participants (23 of 51) said that they did go to other foreign cultural institutions to learn about foreign cultures, and identified several benefits (Q 4.6) not listed on the survey: 1) borrowing books or looking for research materials in the library’ 2) attending because of a family member, 3) film presentations and 4) participating in a children’s program. Their second most-preferred answer choice was to “Be able to enjoy the variety of cultural and arts programs on a regular basis” (21 out of 51).
1) Be able to receive more official information in details and to reduce communication Gaps 3
2) Be able to learn language through programs that are not found in the U.S. educational institutions, such as Korean traditional art class or language classes 5
3) Be able to experience/participate in others’ traditional customs and contemporary Daily life culture and to understand others better rather than stereotyping 2
4) Be able to enjoy the variety of cultural and arts programs on a regular basis 21
5) Be guaranteed to be able to find useful tourism information and materials 4
6) Be able to make friends and build networks among diverse communities 4
7) Others 23

<Table 6.1 Q 4.6 What would be the most beneficial change to occur for you to visit and use the other foreign cultural centers/institutions?>

15 of the participants reported that they had visited the KCS website (Q 5) in order to look for event schedules, but 31 (out of 51) participants replied that they go to Korean websites to ‘see news’ and to ‘gather information about traveling to Korea.’ Two participants were leaving for Korea in order to teach English, so they visited many Korean websites. However, they rely more on the information from social networking websites which have a lot of members who now teach English in Korea.

Question 6 evaluates the KCS-NY’s efforts to encourage students’ participation levels as well as to improve their views and knowledge. 11 out of 51 participants agreed that the KCS-NY accomplishes this task, but four of the 11 were not satisfied with the KCS-NY’s level of self-promotion, and wondered how others would find the KCS-NY.

For Question 7, participants identified several major cultural institutions as places where
they might be able to see South Korean cultural artifacts outside the KCS-NY, including:

1) Korea Town; 2) restaurants and shops in Korea Town; 3) cultural/arts festivals like the Korean Thanksgiving Parade, 4) Metropolitan museum, and 5) Flushing City (near New York City).

The next set of questions (Q 8-Q 11) evaluates the respondents’ familiarity with and favorability toward South Korea and/or its culture. A majority of respondents reported having a South Korean friend or acquaintance (Q 8), though some South Korean respondents found the question difficult to answer and thus skipped it. Due to the participants’ limited experiences, several also asked whether Korean-Americans were included in the category. Next, participants drew on their experience, as well as on images of South Korean communities in the local area and Koreans presented in news and entertainment media, to give the common characteristics of Koreans as a people (Q 8.1). Answers were partly similar to those of other groups (here, the answers are not listed by frequency): 1) quick tempered, 2) hard-working, 3) concerned and even fearful about others’ views/opinions; 4) reserved, 5) focused, 6) passionate, 7) fashionable, 8) warm, 9) family-oriented, 10) always try to help; 11) competitive, 12) entrepreneurial, 13) business-oriented, 14) church life, 15) globalized, 16) talented, 17) conservative, 18) artistic, 19) eclectic, 20) not open to others, 21) good at mimicry, and 22) highly educated. As above, the responses are diverse, but the participants of Korean ethnic background more often criticized the characteristics of Koreans in negative.

The ninth question asked for a general opinion about South Korean culture and arts, and a representative one that participants could enjoy most often. The answers were also varied, among which, ‘traditional art forms,’ ‘films and TV dramas,’ ‘K pop
entertainment like [South] Korean pop songs,’ and ‘hybrid culture’ were popular. In particular, some participants pointed out that a ‘fusion-style’ or ‘hybrid cultural form’ should be creative and strike a good balance between traditions and contemporary pop culture. Also, the participants criticized the ways in which the KCS-NY promotions and the Korean food cooking recipe were not very useful due to translation errors.

Next, in the tenth question, the participants were asked to describe their representative image of South Korea by using five nouns, adjectives, or names. Again, some participants did feel difficulty in answering this question. The popular answers included: 1) ‘foods’- in particular, Korean BBQ; 2) ‘the Korean War’ or the ‘political situation with North Korea’; 3) ‘Yin and Yang Theory’; 4) ‘preserving tradition and blending Western culture/ hybrid culture of Korea’; 5) ‘high technology’; 6) ‘landscapes’; 7) flag; 8) the positive characteristics of Koreans; 9) modern society and 10) being colorful.

To follow up on this characterization, Q 10.1 asked participants to evaluate the most prominent visual symbols of South Korea, as officially chosen for the Corporate Image of South Korea by its government. The most popular choices among all age groups of participants were Taekwondo, Kimchi & Bulgogi, Contemporary Korean artists in the world, Hanbok, Hangul, Geryeo-ginseng, Sulak Mountain, Talchum, , Bulguksa and Sukgulam, and Jeryeak. The reason why I did not look for answers in each age group was that there were many ‘ethnically Korean’ participants. Those participants recognized almost every CI image on the survey questionnaire, so there was not a visible difference among answer choices.
The next question asked whether participants have other cultural images of South Korea than those shown above. Similarly to the answers found in the KCC-LA, participants suggested other images related to the South Korean flag, foods, Seoul city, a hero’s name, Buddhism, landmarks, Korean traditional dance, the titles of certain films, dramas, and celebrities’ names.

The last question is about the most difficult obstacle to learn about South Korean culture; most participants identified ‘language barriers’ and ‘cultural differences to hinder understanding others’ behaviors and attitudes’ in equal measure. They also pointed out the lack of time and of accessibility, as well as prejudices. To overcome these obstacles, most participants emphasized ‘open-mindedness,’ ‘admitting differences among people,’ and ‘hanging out with native speakers in Korea.’

6.1.7 Survey of the KCC-LA service users

Among the surveyed KCC-LA service users, there are seventy eight males, ninety four females, and one participant who declined to specify a gender. Participants range in
age as follows: 18-19 years old (8), 20s (83); 30s (58); 40-50 (13); 50-60 (4); 60-70 (2);

with three participants not specifying their ages. The occupations of the participants
varied broadly, including teachers, artist assistants, students, and managers, with the
latter two groups most represented. Nationalities likewise varied, with the multi-racial
group categorized as ‘non-American’ containing the highest number of the participants.
There were 46 U.S. citizens and 35 Korean-Americans, of the 172 total participants. The
remaining nationalities of participants include Japanese, Chinese, Vietnamese,
Guatemalan, Canadian, Mexican, Turkish, and Australian. These include some Korean
adoptees, who initially defined their nationality as “Korean” but later clarified that they
were adopted from Korea. Also, there are some students who emigrated from Korea but
kept their Korean nationality.

The first question was about the participants’ interests about Korea, and the
participants were asked to identify as many areas as possible. Unlike the survey to the
general public, few participants were “not really” interested; on the other hand, most
participants marked three areas on average. Among the participants in their 20s, the
popular answer choices were 1) ‘Lifestyle, Foods, & Trends’; 2) ‘History & Language’;
3)‘Culture & Arts’; and 4) ‘Film and Entertainment.’ Each of these categories received
more than 50 marks. Interestingly, the ‘Film and Entertainment’ category is ranked
fourth (out of 10 answer choices) among this age group, a full 18 points below
‘Lifestyle, Foods, & Trends.’
Among the participants in their 30s and 40-60s, on the other hand, ‘film & entertainment’ ranked second: 1) ‘Life style, foods, & trends’; 2) ‘film & entertainment’; 3) ‘history & language’; and 4) ‘culture and arts.’ In addition, the participants in their 30s showed higher interest in ‘politics’ and ‘international relations’ than those in their 20s or over 40. Also, the participants in each age group are interested in Korean people because one of their family members (both by blood and by marriage) were from Korea. The participants who had just married South Koreans answered ‘10) other-people,’ and the participants who had a Korean family member started learning the language to decrease communication gaps. However, some participants said that they were encouraged by their ‘non-Korean’ friends at school or neighborhood to learn Korean languages rather than by the KCC-LA advertisement.
The second and third questions asked about the opportunities to experience South Korean people and culture in the participant’s local area, and the most popular place was Korea Town in the city. In Q 3, ‘food,’ including restaurants, was the most popular answer, followed by ‘Korean entertainment,’ ‘people,’ ‘arts’ - including local festivals--and neighborhoods. Local media televising Korean television programs and internet
were also listed.

113 of 172 participants identified taking a language class as their primary reason to visit the KCC-LA (Q 4.2), followed in popularity by viewing exhibitions and films. Likewise, 144 of 172 had either visited South Korea or experienced other Korean cultural forms before visiting the KCC-LA (Q 4.3), prompting 99 of them to look for the KCC-LA after arriving in the area (4.4). For Q 4.5, surprisingly, 38 of 172 participants said that they did use other foreign cultural institutions to learn about foreign cultures, identifying the most beneficial programs in these centers as language classes and other arts workshops. Then, their second identified benefit was to “Be able to enjoy the variety of cultural and arts programs on a regular basis.”

<table>
<thead>
<tr>
<th>Age of Participants</th>
<th>20s</th>
<th>30s</th>
<th>40-60s</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Be able to receive more official information in details and to reduce communication gaps</td>
<td>12</td>
<td>12</td>
<td>8</td>
<td>32</td>
</tr>
<tr>
<td>2) Be able to learn language through programs that are not found in the U.S. educational institutions, such as Korean traditional art class or language classes</td>
<td>43</td>
<td>23</td>
<td>21</td>
<td>87</td>
</tr>
<tr>
<td>3) Be able to experience/participate in others’ traditional customs and contemporary daily life culture and to understand others better rather than stereotyping</td>
<td>22</td>
<td>12</td>
<td>11</td>
<td>45</td>
</tr>
<tr>
<td>4) Be able to enjoy the variety of cultural and arts programs on a regular basis</td>
<td>13</td>
<td>15</td>
<td>11</td>
<td>39</td>
</tr>
<tr>
<td>5) Be guaranteed to be able to find useful tourism information and materials</td>
<td>3</td>
<td>5</td>
<td>6</td>
<td>14</td>
</tr>
<tr>
<td>6) Be able to make friends and build networks among diverse communities</td>
<td>22</td>
<td>14</td>
<td>15</td>
<td>51</td>
</tr>
<tr>
<td>7) Others</td>
<td>3</td>
<td>4</td>
<td>1</td>
<td>8</td>
</tr>
</tbody>
</table>

<Table 6.2 Q 4.6 What would be the most beneficial change to occur for you to visit and use the other foreign cultural centers/institutions?>
A large majority of participants (150 of 172) had visited the KCC website, mainly to look for information on language classes. In addition, many participants also searched other kinds of Korean websites ‘to look for Korean entertainment information’ and ‘to research.’ In terms of KCC-LA’s efforts to encourage students’ participation levels as well as to improve publicity and knowledge, 135 out of 172 participants praised the efforts, but almost 40 participants asked for improved promotions and services. Like the general public, this group also identified several cultural institutions outside the KCC-LA where they might be able to see South Korean cultural artifacts: 1) Korea Town; 2) restaurants and shops in Korea Town; 3) the Internet 4) cultural/arts festivals like LA film festival and 5) movie rental stores like Netflix and Blockbuster.

Of this group, the majority did have South Korean friends or acquaintances (Q 8), though many asked whether Korean-Americans counted and more than 30 participants skipped this question because they had neither South Korean nor Korean-American friends. Participants’ opinions on the characteristics of Koreans as a people (Q 8.1) varied widely based on age and ethnicity. In no particular order, their answers included: 1) close to family, 2) hard-working, 3) reserved, 4) focused, 5) gentle, 6) passionate, 7) fashionable, 8) stick with their own people (strong bonding), 9) good cook, 10) friendly, 11) welcoming, 12) warm, 13) hot tempered, 14) passive, 15) aggressive, 16) stubborn, 17) loving, 18) loyal, 19) nationalistic, 20) kind, 21) shy, 22) quiet, 23) helpful, 24) expressive, 25) trendy, 26) ‘high technology’ users and producers, 27) concerned and even afraid about others’ views/opinions; 28) always try to help; 29) competitive, 30) sophisticated, 31) globalized, 32) talented, 33) open-minded, 34) conservative, 35) racist, 36) not open to others, 37) ‘they are like us,’ 38) westernized, and 39) good at mimicry.
Beyond these descriptions, some Asian participants compared Koreans’ characteristics with their own ethnicities, such as “close to Japanese characters,” and “appreciate dissimilarities between Chinese and Koreans.” Many Americans said that “they (Koreans) are not really different,” “ordinary,” “just like us,” and “westernized.” A trend worth further consideration.

In addition, several descriptions appeared frequently among the over-40 participants’ answer sheets: 1) ‘entrepreneurial’ or ‘business-oriented,’ 2) angry, 3) clique like, 4) don’t know, 5) entrepreneurial, 6) drinker, 7) inclusive, 8) Koreans don’t trust people, 9) Koreans seem like they are insular and like to be right, 10) my Korean friends are just like everybody else, 11) love to have fun (Karaoke/ Foods), 12) traditional male/female roles, 13) religious, 14) very proud of their culture, 15) xenophobic, 16) nice and focused, 17) knowledgeable about style and fashion trends, and 18) more relaxed after knowing you more.

As shown above, the responses are diverse, but the participants over 40 tend to describe the characteristics of South Koreans in negative ways in comparison to the participants in their 20s and 30s. Also, it can be assumed that the negative reactions seemed to have been built through experiences and interactions in the local area. This issue may deepen negative stereotypes about Koreans and possibly cause communication gaps and/or conflicts between Korean immigrants and other communities in LA. Moreover, this trend may construct a negative national image against the image promoted by Korea. Thus, the descriptions above should be considered in order to support a positive national image of Korea, because people are the part of the key channels to deliver and form a national image as well as to connect with others.
The ninth question asked for a general opinion about South Korean culture, and arts, and for a representative form that participants could enjoy most often. The answers were also varied, among which ‘foods,’ ‘films and TV dramas,’ ‘entertainment like Korean pop songs,’ ‘traditional art forms and costumes,’ and high quality products of South Korea’s global companies’ were popular. Along with their interest in South Korean pop culture, the majority of participants also pointed out their fondness for South Koreans’ traditional arts like dance, music, costumes and in particular, ‘the rich history’ and ‘sophisticated culture.’ Then, they emphasized that Korea should promote its history and traditional culture so that Korea can have its own image or characteristics as one of the competitive powers. Fortunately, the participants, who showed their negative views toward the characteristics of Koreans, responded to Korean culture in favorable lights. The majority of participants in all age groups express their favorability toward Korean foods, Korean pop cultural forms, and in particular films, while the participants in the 30s were the least likely to respond. Thirty participants among all the age groups refused to answer this question by saying either “I’m not interested in Korean culture and arts really” or “I don’t know.”

Next, the participants were asked to describe their representative image of South Korea by using five nouns, adjectives, or names. Again, some participants did have difficulty answering this question. The popular answers were: 1) ‘foods’- in particular, Korean BBQ; 2) ‘Korean War’ and the ‘political situation with North Korea’; 3) ‘preserving tradition and blending Western culture/ hybrid culture of Korea’; 4) Taekwondo; 5) ‘technology’; 6) landscape and architecture; 7) Sports stars or entertainers; 8) the 88 Seoul Olympics’ and 9) being colorful.
In Question 10.1, the most popular choices among the 20s group, in order, were ‘Kimchi & Bulgogi,’ ‘Hangul,’ ‘Taekwondo,’ ‘Hanbok’ and ‘Contemporary Korean artists in the world,’ particularly South Korean pop celebrities and one film producer, Park, Chan Wook.

The participants in their 30s ranked the images this way: Kimchi & Bulgogi, Taekwondo, Hangul, Hanbok, and Geryeo-ginseng. The rest of the participants over age 40 chose a very similar list to the participants in their 30s, but a larger number of the participants recognized ‘Hanbok.’ In all age groups, the four images of Hanbok, Hangul, Kimchi & Bulgogi, and Taekwondo, are commonly shown, but unlike the participants over 30s, the participants in 20s chose the ‘Contemporary Korean artists in the world’ including Korean pop artists.
A follow-up question asked whether participants have other cultural images of South Korea than those shown above. Participants suggested other images related to Korean flag, the titles of certain films, dramas, and celebrities’ names, as well as foods. One of the interesting answers as ‘Kim, Jong Il’ the leader of North Korea, who was mentioned as a ‘cultural image of Korea.’

The last question is about the most difficult obstacle to learning about South Korean culture, 50 of 172 participants ranked the ‘language barrier’ first with regards to language skill, but most participants were also concerned about differences among people’ assumptions, expectations, interpretations, and knowledge about other customs and manners more than about language barriers to communication. A few participants said ‘none,’ and more than 20 participants did not answer this question. The most highlighted obstacle to learn about South Korean culture is the lack of opportunities to meet South Koreans who can speak their native language but who can also teach cultural manners. As solution, most participants decided to improve their language skills first and then to try to infuse themselves in Korean communities locally or abroad. To do so, the participants expect that the Korean immigrant community and other Koreans will also open their minds to others to break down the invisible wall between them.

In conclusion, the findings of the pilot study, which will be discussed in more detail in the next section, are as follows.

1. The visibility of both the KCS-NY and the KCC-LA is low, and the location may not be the main cause.
2. The survey participants’ general interests about South Korea rank as follows:

3. Most of the Korean CI images, except Jongmyo Jereayak, are recognized, and the popularity of the CI images depends on the level of exposure regardless of the survey participants’ direct experiences.

4. The survey participants—even service users-- point out the weakness of both organizations’ self-promotion. They expect South Korea to maximize its exposure in particular, using its heritage because the Korean traditional culture is still new to them (and not easy to find).

5. The participants’ favorite channels to learn about South Korea in general are both people and the Internet. Also, mass media like television programs are other popular resources to get information. However, depending on a person’s major and expertise, his or her favorite channels may also be cultural institutions, such as local museums, cultural institutions, and cultural events.

6. An ally relationship between nations is crucial to improve a negative national image to a better one, due to sympathy and belief toward the same values.

7. People in LA appreciate the diversity of their environment. There are both similarities and differences to the images of South Koreans among the survey participants. In particular, the highly ranked negative image of South Koreans is opposed to the internally projected image of South Korea.

8. The images of South Korea conveyed through people were more detailed and diversified. More importantly, in many cases those images and the impacts of ‘people’ on
the participants influence the participants to experience and get involved in South Korean culture.

9. Person to person interaction is highlighted because it can promote one’s familiarity, favorability and possibly also behavior.

10. National image building efforts focus on attempts to excite people’s attitudes and involvements based on their interests.

11. The existence of a foreign cultural center is still important in terms of increasing visibility of South Korean culture, increase of contact, and offering resource, although it is not promoted very well to immigrants or to people of other ethnic heritages.

12. People’s foreign arts participation is very similar to their participation in arts in general (preference and values on festivals/socialization/children’s educations): informal cultural activity is a common way of achieving community development.

6.2 Discussion

Earlier in this dissertation, I posit building a nation image as an ongoing process of improving a national reputation in efforts of nation branding, economic and public diplomacy. National image is considered as a perception and opinion of others (foreigners) about a country, as well as a projection of a nation’s internal self-perception of its national identity. I also posit that a nation’s image is a projection of the nation’s perception of its own identity, in particular, of its culture and arts.

The pilot study’s 12 main findings confirm this relationship, and examine South Korea’s attempts to build a national image, as well as its cultural identities. These cultural
identities include nation-branded arts, the way of life in that nation, and its citizens’ characteristics.

As seen in the findings section, a person receives information, knowledge, impression and visual images about others through various communicators, such as media, people, and institutions. A country’s cultural and artistic contents can be used to increase its visibility and favorability. These contents, which ultimately influence a nation’s image and reputation, are disseminated through cultural communicators: a nation’s cultural centers abroad, news media, Internet, academic and cultural institutions, cultural product markets, entertainment media, professional people, and the general public. Some communicators are more salient, and it is assumed that those channels have either easier accessibility or offer higher interest/entertainment to prompt others’ actions/responses than the other communicators. The directness of a given person’s perception of another depends on the frequency of exposure and the power of symbols about the other person or entity. For instance, non-Koreans in the U.S. can recognize a name of a leader, a world-class event, or the flag of South Korea. Then, depending on personal interests, values, belief, preferences, experiences, etc, the person takes and evaluates a portion of what he/she receives, and responds to the other.

Through cultural activities, the nation’s image will be communicated to others outside the nation, especially in terms of whether they choose to embrace or reject the culture. This dissertation considers applying both cognitive and affective dimension factors as a filter or mental process affecting actions. Based on the findings of the pilot study, the cognitive and affective dimension factors in Conceptual framework 1, Figure 3.6, are identified for this dissertation: one’s cultural knowledge and recognition, an ally
or enemy relationship, attitudes and stereotyping, personal interest/preferences, favorability, understanding, and beliefs in other countries. The subsequent behavioral responses can be of three types: 1) agreement (friendship), 2) ignorance, and 3) disagreement or negativity (distance). For example, some of the female survey participants revealed a negative image of South Korea society because they had heard about discrimination against women in South Korea. On the other hand, another female participant positively mentioned the respect of elders in South Korea as indicating a respectful culture.

National image is not a simple factor to induce high favorability; it is simultaneously a cause for behavioral changes, such as relationship building and engagement. It is possible that a nation’s image can be so powerfully attractive and agreeable that others can change their cognitive and affective attitudes. Among the 12 findings cited earlier, three emphasize the high favorability of Korean Wave (K-pop music, Korean films, and television dramas), the power of interpersonal relationships, and the ways in which outreach support prompts both larger communicative impacts on the general public and encourages interactive, organic ways of relationship building.

For instance, at all three survey sites (NY, LA, and Columbus) people who enjoy Korean popular music and television dramas were more likely than those who do not experience Korean culture to describe Korean popular artists as attractive, talented, and friendly. This interest in Korean Wave (popular culture) often prompts a similar interest in experiencing other parts of Korean culture and arts, which in turn can lead to the people voluntarily encouraging their friends and family members to encounter Korean culture. Such processes also remind us of the power of cultural contents to build a
nation’s positive image, and of the idea of national image as soft power. This is what both nation branding and cultural diplomacy aims for; further, changes in those attitudes will cause a different behavioral response to the nation. However, it should be noted that the familiarity of the Korean Wave is not a panacea, although the Korean Wave can ignite interests and attractiveness, because the group of the Korean Wave fans can have negative feelings and attitudes toward Korea in general.

Thus, it is crucial to explore the communicators to promote the recognition of variety of Korean culture and to encourage others’ participation to Korean culture. First, the importance of a national cultural center abroad with respect to its role of increasing a nation’s reputation through cultural activities should be examined. The two subsequent issues should be considered: 1) the KCS-NY and KCC-LA service users’ experience with the organizations and 2) the perception of the non-service users of the KCS-NY and the KCC-LA about Korean culture. Also, the impacts of person to person activities in cultural communication in daily life should be considered in order to improve the organizations’ outreach. Thus, this discussion analyzes the pilot study findings in four categories: 1) familiarity and favorability of Korean national identity markers, 2) the impacts of the KCS-NY and the KCC-LA, 3) outreach and network building as objectives, and 4) the method of developing organizational activities to move toward international cultural relations.

6.2.1 Familiarity and favorability of South Korea’s nation-brand identity

In Chapter 3, we examined how each of three scholars conceptualize nation-brand identity as a broad scope of national elements, ranging from poetry to territory. Based on
this, the pilot study interrogates the nation brand identity of Korean culture within the following identities: culture, arts, popular arts, sports, language, people, heritage, place, architecture, and foods. These 10 identities are examined through questions about the characteristics of Koreans (Q 8-1), general opinions about Korean culture and arts (Q 9), and the CI images (Q10-1).

The most survey participants’ general interests about South Korea in the three cities rank as follows: 1) ‘Culture and arts,’ 2) ‘Life style, foods, and trends,’ 3) ‘Film & entertainment,’ 4) ‘History & language,’ and 5) International relations. Most of the Korean CI images, except for Jongmyo Jereayak, are recognized, and the popularity of the CI images depends on the level of exposure, regardless of the survey participants’ direct experiences. The majority of the survey participants, whether among the Korean cultural center service users or not, chose ‘Culture and arts’ and ‘Life style, foods, and trends’ as one of their main interests about South Korea, which interestingly suggests that South Korean culture is a subject of greater interest than the nation’s current political situation and its history, even though the Korean War involved the U.S. army.

These rankings are similar in all three survey locations, though the results from the KCS-NY survey are slightly different from those of the other surveys because 90% of the survey participants there were either Koreans or Korean immigrants. This demographic percentage was not intentionally designed, but was affected by the timing of the survey (during summer break) and the lack of educational programming held during this time. The KCS-NY survey participants chose the category of ‘Politics’ more often than that of ‘history & language’ (20 vs. 19). However, they were also proud of the increasing attention paid to South Korean culture in New York City. Thus, we can
anticipate that South Korean cultural forms, rather than the image of the Korean War, will be constantly highlighted and developed to build a national image. The category of ‘History & language’ was also highly ranked; however, two factors may have biased these results. First, due to lack of time, I could not ask about a specific historical context or period in which the survey participants were really interested. Also, the number of the KCC-LA service users makes up more than the half of the total survey participants, and most of the KCC-LA users are Korean language class students. Thus, the possibility of a biased answer choice cannot be ignored.

Among the non-service users, participants are mostly interested in South Korean films, which is due to their higher exposure within American media to film than to other cultural products. Also, it may be that the cultural form of film is itself the most popular and enjoyable form for Americans. For the KCC-LA service users, South Korean popular cultural forms, like film and South Korean pop music, were ranked as their favorite art forms of South Korea, and approximately 35% of the survey participants even listed either popular art genres or artist names as one of the representative Korean images. The popularity of South Korean film and entertainment also caused the high rank of ‘Contemporary Korean artists in the world’ among the 10 CI images on the Q 10-1. This shows that the ‘South Korean film’ genre can be a ‘national brand,’ similar to the corporate brands in the nation like Samsung and LG, to remind others of South Korea’s reputation even if Americans can’t understand all the films’ implied meanings or see them in the same way that South Koreans do. It can be said that a common cultural form is used to experience others’ culture regardless of cultural differences, and even to associate the other country with that cultural form. In addition, for South Korea, this issue
affirms that the *Korean Wave* partly succeeded and that traditional symbols are not the only ways to introduce South Korean culture and its familiarity abroad.

Despite the promotion of Korean traditional culture and arts through various communicators, the challenge is that the heritages of Korean culture and arts are still not distinct from Asian cultural heritages. Q 10-1 shows the ten symbolic images of the Corporate Identity of South Korea identified by the Ministry of Culture and Sports: 
*Hanbok, Hangul, Kimchi & Bulgogi, Bulguksa and Sukgulam, Taekwondo (martial art), Geryeo-ginseng, Talchum, Jeryeak, Sulak Mountain, and Contemporary Korean artists in the world.* The most popular answer choice among all of the survey participants was *‘Kimchi & Bulgogi,’* either because they enjoyed these foods or because the foods are commonly found in every Korean restaurant. The second most popular choice was *Taekwondo* due to the general popularity of Asian martial arts and the frequency of exposure in public events in all three locations.

With regards to *Bulguksa and Sukgulam,* the images of Buddha statues and temples and the unfamiliar names were ambiguous for many participants in LA and Columbus. This resulted in responses similar to “I saw these images somewhere related to Asian cultural centers before” or “the images look familiar but not the names.” This implies that the diverse representations of Asian cultural heritages are similar enough that the local residents in general find it hard to distinguish differences. Also, this issue underscores the threatening fact that people in Western countries can sometimes ignore or misunderstand Korean culture as ‘Asian-like’ or ‘Chinese-like.’ Cultural representative identities of a country, like language, history, traditional culture and arts, are assets and pride of the country. The simple ‘Asian-like’ identification of heritages in the entire
history of Korea can distort the South Korea’s internal and external identities. This is why the Korean Ministry of Culture and Sports gives first priority to heritage preservation and also supports hybrid or fusion styles of creative content based on Korean traditional culture.

The symbolic images of the South Korean artists (traditional dancers), hanbok, and Korean drum are recognized by both users and nonusers because those images can be seen in more popular and visible places, like Korean parades, student events in schools, Asian festivals, etc. This result shows the power of visibility and its organic branding impact. Thus, both the KCS-NY and KCC-LA try to increase the external visibility of Korean symbols and characteristics (both through private and public events) and to design program contents to represent those symbols and to educate the public about them in depth.

National image building efforts attempts to excite people’s attitudes and involvements based on their interests. Based on the participants’ comments, I think that the affective dimension of a national image can be a key to change and/or bring a better behavioral response to the nation. As mentioned earlier, the affective dimension of a national image is not really separated from the cognitive dimension of a national image, because a given piece of information or learning process can build a contrary image to already-existing stereotypes in the cognitive process. The stereotypes highly influences affective responses to other elements--feelings, favorability, and attitudes. In this process, one’s own value system, beliefs, social status, external environment, etc. determine his/her attitudes to a nation and finally act as a cause for his/her behaviors toward the nation.
6.2.2 The roles of the KCS-NY and the KCC-LA

The KCS-NY and the KCC-LA are devoted to introducing and increasing the level of understanding about Korean culture in New York and Los Angeles, respectively. The organizations perform interrelated functions to promote Korean culture, serving as information hubs for cultural activities between Korea and the U.S., and performing cultural promotion, cultural networking, and cultural relation building with local people and cultural groups. Nevertheless, the pilot study found weaknesses in the marketing and outreach of the organizations. The survey participants in NY—even the KCS-NY service users—even pointed out the weakness of promotion of both organizations. They expect South Korea to maximize its exposure, in particular using its heritage, because Korean traditional culture is still new to them and not easy to find. This issue can also be addressed if the KCS-NY expands its service areas as well as its networks with renowned cultural and arts institutions, educational institutions, and local associations, to reach their participants. The participants in both NY and LA are interested in South Korean history and heritage, although they don’t have knowledge about South Korea in general other than its role in the Korean War. Some participants, who had already learned about South Korea’s long history and cultural heritage, emphasize that South Korea needs to introduce its heritage to the world.

The visibility of both the KCS-NY and the KCC-LA is low, and the location may not be the main cause. Among local nonusers of the KCS-NY, unawareness of its presence in NY is caused by the lack of the promotion of the KCS itself. The KCS-NY is located on the 6th floor of 460 Park Avenue, which is a huge business complex and home
to several foreign embassies. Indeed, one Korean-American participant said, “I could recognize the KCS because it is located next to the Embassy office of South Korea.” (Respondent 12, personal interview, 2009) It would be easy to find the KCS-NY given address information in advance, due to the visibility of Park Avenue. However, this means that NY city visitors and local residents might be unaware of the KCS-NY, because of a lack of visible inviting signs advertising it except for the South Korean flag hanging above a lobby entrance. Both the KCS-NY and the Korean Consulate Office rent the sixth floor of the building. When a person arrives at the sixth floor, he/she finds, in the left corner, the location of the Korean Consulate Office. Still, based on my observation, some people ignore the KCS-NY, while others stop by the KCS-NY gallery next to the KCS-NY information desk. The gallery is an open space, and there is a path to enter the KCS-NY library. Although a door connects the gallery and the library, people who do not have a specific purpose to do so just don’t go into the library. Often, people only visit the Korean Consulate Office, and more than the half of them did not have information about the KCS-NY library inside. Among them, an estimated three of ten tried the library service after receiving the library information.

The visibility of the KCC-LA to the survey participants was also low, although it is near other city landmarks, such as the Los Angeles County Museum of Art (LACMA) and the LA Park Zoo. As mentioned, the KCC-LA was renovated to combine both functions of the original cultural service center (like the KCS-NY) and the associated offices of Korean cultural industries, such as tourism, films, and character goods, and the reopened in 2005 under the new name of Korean Cultural Center in LA (originally, it was called the Korean Cultural Service in LA). Despite combining these functions, the
original KCC-LA in LA and the association of South Korean cultural industries (which is called ‘Korea Center’) are located in the two neighboring buildings, only 20 steps away. After the renovation, the KCC-LA developed its original facilities and upgraded the conditions of its service areas: a gallery hall, small theater, and library. These better conditions enabled the KCC-LA to expand its Korean language classes, and presently more than 200 students learn the Korean language in various classes in the KCC-LA building. Also, both buildings have visible signs directed outward to passersby, so in terms of location and facilities, the KCC-LA has several operational advantages.

In spite of the different conditions of the KCS-NY and KCC-LA, the possibility that people’s ignorance of South Korean culture is the main reason for their unawareness of these organizations, regardless of promotional efforts, can’t be excluded. Thus, this issue should be re-examined in order to discuss how the KCS-NY and KCC-LA can reach out to the local residents—acting as a local organization to attract and provide useful resources and links regarding South Korea to the local residents. Both organizations should solve the issue of their invisibility in local areas, and encourage first-time visitors to be friends of the organization. However, increasing visibility and promotion should not be the organizations’ ultimate goal in terms of the purposes of nation branding and public diplomacy.

Both organizations are designed more to increase the degree of understanding than to increase the branding impacts of symbolic images. According to the KCC-LA’s mission statement, it is “dedicated to providing insights into the rich cultural heritage of Korea. We encourage everyone to visit and learn something new about a nation with a history spanning more than 5,000 years.” (KCC-LA website, 2009) This emphasizes an
inviting environment for the public to explore the richness of Korea’s long cultural history. In this case, Korea’s “rich cultural heritage...spanning more than 5,000 years” can represent its cultural identity.

On the other hand, while the KCS-NY does not emphasize “dedication” or “contributions,” its mission statement clearly states an organizational goal to improve understanding about Korea: “[the KCS-NY] works to broaden understanding of Korea and Korea- the U.S. relations through cultural and academic activities” The KCS-NY highlights its roles and responsibilities to improve the soft power and relation building of Korea by improving the degree of understanding about Korea. As seen in both missions, the organizations contribute by inviting others and communicating to increase understanding about Korea through first presenting its culture. In doing so, the organizations hope to build a closer relationship based on others’ understanding about Korea.

Although neither organization’s mission statements specifically mention building a national image, their activities fit well within the goal of promoting a national image by increasing familiarity and favorability. Likewise, projecting a certain self-perception of Korea’s national identity enables Korea to build cultural relations with other individuals and countries, a purpose common to public diplomacy and nation branding. Moreover, the efforts of the KCS-NY and the KCC-LA can establish the national reputation of Korea as a culturally rich country. Surveyed users of the KCS-NY and the KCC-LA exhibited diverse motivations and reasons for using the organizations’ services. Based on their comments, both the KCS-NY and the KCC-LA mostly offer resources and opportunities to learn about Korean culture both to Korean immigrants and to non-
Koreans. For the Korean immigrant users of the KCS-NY and the KCC-LA, these places offer opportunities to recollect their native home country and to enjoy its traditional and contemporary cultural activities. The most popular service for them was the KCS-NY library service, although they could find books written in Korea in public libraries in both local areas. Some of the participants also borrow materials like traditional costumes, in order to promote Korea to other communities. At the same time, the organizations try to build networks among South Korean, Korean immigrant, and non-Korean artists and communities. Both the KCS-NY and the KCC-LA support the activities of Korean immigrant professional and amateur artists through the organizations’ programs and sponsoring external events, such as gallery, events, art education programs and also local community events.

Doing so, the activities of the KCS-NY and the KCC-LA contribute both to bonding and bridging networks between the Korean immigrants and the U.S. Putnam (2000) identifies two types of human networking relationships: bonding and bridging. Bonding is “a type of in-group social capital that reinforces these relationships of reciprocity within a relatively bounded or homogenous group,” while bridging is “a type of inter-group social capital that build relationships of trust and reciprocity across differently identified communities” (p. 105). Following Putnam’s bonding-bridging theory, bonded-bridging describes the multivalent social capital that Moriarty identifies as operating regularly in immigrant participatory arts groups: “Bonded-bridging is a fruitful and promising paradox in which the artistic practice of a bonded cultural heritage simultaneously creates bridging energy for new social networks and contributions to the civic whole.” (Moriarty, 2004, p. 50) In turn, the paradigm of bonded-bridging in
participatory arts enables the immigrants to share cultural and arts forms in order to build social capital in various ethnic communities as well as among community members of the same ethnic origin. Furthermore, it is important for newcomers not to lose their inherent identity and self-respect within conflicts in this new environment. By practicing the paradigm of bonded-bridging in participatory arts, the immigrants invite other ethnic groups and mainstreamers to experience their cultural heritages through participatory arts practices. This can also contribute to build a connection, reciprocity, and further advocate supports in a whole new society. To build bridges, the arts forms of the immigrant communities are held in the public spaces, such as festivals and movie theaters. Through encouraging the activities of the Korean immigrant artists and supporting collaboration among Korean immigrants as well as between Korean immigrants and non-Koreans, the KCS-NY and the KCC-LA provide diverse opportunities to generate social capitals.

The South Korean survey participants in NY also enjoyed Korean traditional cultural events because of their belief that traditional arts express representations of Korean culture and how Koreans can take pride in their distinctive culture. For example, performing arts programs more often present traditional dances than Korean contemporary modern dance, and the traditional Korean dance performances are popular. Regarding music, both traditional and fusion (hybrid forms of both traditional and Western/ modern music) style of music are presented inside and outside of the KCS-NY. Local Korean performing artists are supported by the KCS-NY and the KCC-LA, but most often highly reputed artists from South Korea present their artworks.

Some of the KCS-NY users even criticized the hybrid Korean cultural forms and South Korean pop culture because they could not find the ‘Korean-ness’ in its
representations, or Korean values in artworks from Korea. Also, they emphasized that not only Korean communities in NY want to appreciate Korean traditional culture and arts but also that the other ethnic groups in NY prefer them. The KCS-NY users also said that other ethnic groups need to encounter more traditional culture and artworks in order to increase familiarity. Simply put, other than business purposes, the survey participants think the best way to promote Korean culture is to increase the visibility of Korean traditional culture and arts in order to start telling people, ‘this is from Korea.’ In fact, among the non-service users in LA interviewed at LACMA, almost half said that they wanted to see more about Korean traditional culture either in a museum or somewhere else, and also that the reputation of Korean culture was underrated for many reasons, so the KCC-LA and other cultural institutions in South Korea should find a way to meet this need.

In case of the non-Korean users of the KCS-NY, a few were artists or were visiting the exhibitions of a South Korean artist friend of theirs. These participants often visited the KCS-NY to see exhibitions, including their friends’ shows, and had a closer relationship with the KCS-NY gallery director. The KCS-NY gallery can be also a place of understanding Korean cultural identity embedded in artworks by Korean artists. The themes of the gallery exhibition depend more on artists’ artworks than on the gallery director’s choices, both with traditional and modern Korean art. Another interesting user group was based online, and met regularly to watch and discuss Asian films in general, not just Korean films. They heard about Korean films from other online groups, and they said that they would likewise share their experience with other online groups of similar interests.
Others found the KCS-NY after visiting the Korean Consulate office next door, and stopped by the KCS-NY in order to collect information about visiting or living in South Korea. Those participants were planning to go to Korea to teach English there, thus, they appreciated the Information Liaison service, which offered assorted official information about living in South Korea, unlike other Korean websites. However, the most popular information resources about living in South Korea they identified were personal blogs run by non-Koreans who were living or had lived in Korea.

The majority of the KCC-LA participants were the Korean Language program students, and their motivations to learn the language mainly fell into three categories. First, some of participants belong to a Korean family, either being 2nd generation Korean immigrants or having new family members originally from South Korea. Thus, they needed to improve their communication methods by speaking the same language as their family member(s). At the same time, they also liked learning about customs and values by learning language. Second, some of the participants chose Korean as a second language at school, or enjoyed taking the language class with friends. Finally, some of the participants had business relationships with Korean companies or customers, so they wanted to learn Korean for better communication. This example can show that cultural capital can also generate economic capital. The non-Korean users of the KCC-LA visited it with their friends and/or based on recommendations from family, friends, or sometimes, their professors in school. People in LA appreciate the diversity of their environment.
6.2.3 Others’ perception of South Korea

In order to achieve the goal of both organizations, “increasing understanding of South Korea,” practicing community outreach is necessary. To do so, various methods to promote and communicate Korean culture to others should be prepared. The first conceptual framework of this dissertation presents the outreach communicators: media, institutions/organizations, promotion, products, artists, people, networks, education, and exchange. Through these communicators, others experience the Korean culture and evaluate their experiences. Thus, knowing others’ cognition, the survey participants’ attitudes and behaviors about South Korean culture are significant. The participants’ favorite channels to learn about South Korea in general include people and the Internet, as well as mass media like television programs. Others, depending on their college majors and/or expertise, prefer to learn from cultural institutions, such as local museums and cultural events.

In Chapter 1, I put more weight on the physical existence of a national cultural center abroad like the KCS-NY as a place of promoting a nation’s culture and building cultural relationship with local people in the center’s location. However, the survey results demonstrate that the Internet can be a useful tool for all people regardless of the degree of their engagement, particularly among non-service users. The Internet is easily accessible, user-oriented, and offers a casual environment without any pressure (such as a dress code); thus, the non-service users frequently reported using Internet searches before they visited cultural institutions. For those survey participants who don’t have specific interests about Korea (around 15%), the Internet is enough to learn about a foreign country, and they also may ask their foreign-born friends to get further information, or
possibly read books on the topic instead. They seem to prefer an indirect channel to encounter foreign culture, and in some cases, tend not to trust a foreign official cultural center run by the foreign government. In fact, few of the survey participants in all three locations answered as above, and the similarity among those participants is the low level of interest in South Korea. Among non-service users (almost 20-25% of the participants who do not use the Korean Cultural Centers abroad), respondents mostly do not visit other foreign cultural institutions because of the fact that these institutions mostly belong to their respective governments. However, more than the half of the non-service users said that they could be open-minded if they found interesting/beneficial programs. The negative responses to a national cultural center abroad under government show the reason of why countries also facilitate diverse actors in a new public diplomacy like nongovernmental organizations and private communication channels.

Nevertheless, this does not necessarily decrease the importance of the cultural centers in local areas, because the more people are interested in others’ culture, the greater the number of people who will want to find various and creditable (officially confirmed) resources. For example, some of the Columbus Asian festival participants lost interest in seeing exhibitions or performances that just show a cultural form itself rather than delivering in depth information or high-quality artworks. Similarly, one of the participants who has a certain level of knowledge about South Korea said, “I have the first image of the Korean War because that is frequently exposed to Americans through our local television. I want to have another resource to learn about South Korea and its culture. We need something other than a television news program.” (Respondent 13, personal interview, 2009) Another participant added, “I would be willing to visit the KCS
if it offers official information about tourism and South Korean history. Does it have a library service in New York? If the KCS-NY will be located here, I definitely will go there.” (Respondent 14, personal interview, 2009) Beyond these quotes, many participants agreed with the statement “I would go if the KCS-NY offers something interesting to me like a free film presentation or something beneficial to me.” Based on these comments, I find that a foreign national cultural center is still worthwhile in an area where it is capable of attracting local residents.

Depending on personal experiences and interests, responses to another person or entity are largely divided into the three types: 1) positive and involved, 2) ignorance, and 3) negative and avoiding. For instance, some of the survey participants who visited or had lived in South Korea for a while felt a familiarity with other Koreans in the U.S. and so participated in Korean cultural activities, like the KCC-LA events. Thus, it is necessary to explore the differences between self and other in cultural communication, and to build strategies of developing cultural relations.

Regardless of the survey participants’ degrees of interest in South Korea, they recognize the conflicts between North and South Korea, though not necessarily as an image. However, their interesting comments suggest a positive possibility to consider the negative image of the Korean War and conflicts with North Korea: some of the participants said that they have a sympathy for South Korea’s political situation as well as that they consider South Korea as an ‘ally’ or ‘friend’ that also believes in the value of democracy. Also, the KCC-LA service users in their 20s have positive and favorable responses about Korea and first associate it with South Korean popular culture and celebrities, to a greater degree than those service users over the age of 30. This finding
supports the meaning of image in this dissertation that a national image is built in ongoing process and as a perception and opinion of others (foreigners) about a country based on Boulding’s image theory: “Images of value mean that images are interpreted by receivers’ own values and experiences as well as through a “value system which people have placed on the affections and emotions” (Boulding, 1966, p. 52). Boulding points out the need for flexibility to understand images that are affected by various changes, such as receivers’ environment and the receivers’ value system through direct and indirect experiences. For example, an ally relationship between nations is crucial to improve a negative national image to a better one due to sympathy and belief toward the same values. In the case of South Korea, the image of the Korean War and the relative images of North Korea can’t be ignored, although newer images of South Korean culture are emerging: Foods, Taekwondo, Bulguksa & Sukgulam, and Korean renowned artists in the world.

Similarly, Petkova (2006) states that the concrete social and cultural context of a nation determines its national image, and the diverse contexts and the subsequent changes are projected as a national image (p. 140). Petkova’s case study of Southeastern Europe illustrates the impact of cultural gaps among countries, such as stereotypes. In particular, she mentions the three dimensions (cognitive, affective, and behavioral) of images and points out the decisive influences of experiences, impressions, and media upon national image. Petkova states the importance of national image management in order to decrease negative images and stereotypes due to the power of social and cultural gaps. Finally, after identifying key factors that affect cultural gaps, Petkova suggests the necessity of learning and practicing the concept of Intercultural Communication, to decrease cultural
gaps and misunderstandings and to reduce their impact. Finally, Petkova recommends two basic approaches to promoting intercultural dialogue in order to combat any existing prejudice towards national and cultural ‘others.’

Intercultural dialogue can be understood based on intercultural communication theory focusing on “interaction between people from different cultures” (Kim & Gudykunst, 1984, p. 8). Kim and Gudykunst define intercultural communication as “the communication phenomena in which participants, different in cultural backgrounds, come into direct or indirect contact with one another” (p. 16). For instance, according to the authors, intercultural communication studies ‘a person/nation’s self-disclosure (e.g., Japanese) when communicating with other nations (e.g., Germans) and vice versa, and this intercultural communication is different from cross-cultural communication comparing self-disclosure in Japan and Germany, across cultures (p. 8). For instance, intercultural communication studies how Japanese people live in German and explore German culture by sharing both similarity and difference with Germans in order to reduce cultural gaps while cross-cultural communication studies the differences between two countries’ culture. Intercultural communication study explores ways to understand different social and cultural contexts and to decrease cultural gaps between communicators. Intercultural communication is largely studied in (foreign) language education because it requires both teachers and students to overcome differences by learning not only a new language, but also the different cultural contexts embedded in different languages. It is difficult for people to adjust to differences of culture unless they value and have experience in difference. Thus, it can be said that intercultural communication shows how a foreigner from Country A constructs the image of Country
B with direct experiences by living in Country B and understand differences beyond the foreigners’ perception and attitudes toward Country B in past.

Recently, European countries have proposed facilitating arts, such as fine art and performing arts, in order to educate youth about diversity, because arts can make connections among individuals and communicate without force or propaganda. The impact of the concepts of self and other, diversity, as well as intercultural dialogue through arts can usefully be applied both to the KCS-NY’s and the KCC-LA’s services in terms of communication impacts among different cultural groups. The application is worthwhile because the services of the centers basically offer information, language education programs, and cultural workshops. These basic programs also affect the dimensions of cognition and affection, and work to reduce cultural gaps and/or misunderstandings.

The survey findings catalogued more than 50 different expressions of participants’ images of Koreans, and to interpret these expressions as either positive or negative can be quite risky. For example, the expression ‘family-oriented’ can be read either positively, as valuing one’s family, or negatively, as a narrow-minded way of only caring for one’s own family. Likewise, ‘expressive’ can be understood as either ‘clearly communicating or honest’ or ‘loud or opinionated more than necessary.’ Thus, I also looked at other expressions in answers from the same participants and interpreted meanings depending on contexts. For example, if a survey participant grouped “family-oriented” with expressions like ‘love their family,’ ‘respect to elders,’ etc., then the meaning of ‘family oriented’ is closer to a positive meaning. If there is an ambiguity with other expressions on a person’s list, those expressions are not counted.
Using this approach, the top five positive images rank as follows: 1) ‘family oriented’, 2) ‘polite’, 3) hardworking/diligent, 4) ‘expressive’ and ‘very proud of their culture, and 5) ‘kind’ and 5) ‘strong work ethics.’ These images were followed by “passionate” along with other positive meanings; however, this expression is also frequently seen on the negative side describing fights and demonstrations seen on the international news or in Korea. Despite the small number of survey participants, they described South Koreans abroad positively, as a group with high rates of educated people, being ‘globalized,’ ‘seen everywhere,’ and ‘internationalized’ (this characterization from artists and people who met South Koreans at school and work, etc.) In this regard, the part of the self-projected national image about human capital seems to have been achieved.

The survey participants of the KCS-NY service users consist mostly of Koreans and Korean immigrants. Their answers are slightly different from the average answers; for example, they mostly agreed with the expressions above, but their first choice was ‘hardworking.’ Mostly, the survey participants in the KCS-NY were highly critical regarding the images of South Koreans but agreed with ‘proud of one’s own culture’ and ‘highly educated.’ It is interesting that the number of non-Korean survey participants show positive reactions to the characteristics of Koreans as ‘Family oriented’ and ‘respect to older’ although cultural expressions, meanings, and belief systems are different between the U.S. and Korean society. This would indicate that U.S. citizens are open-minded to diversity.

On the other hand, the top five negative images of South Koreans are mainly about the rigid and homogenous culture of South Koreans: 1) ‘exclusive and even
sometimes racist: they are only open to Koreans and they don’t like international marriage’; 2) ‘very quiet and hard to reach at first’; 3) ‘a loud, heavy-drinking, and sometimes cheap culture in Korea town’; 4) ‘very reserved’; and 5) ‘very conservative.’ Simply put, these images imply that 1) Koreans are seen as an exclusive community that is distant and difficult to reach (a lack of opportunities and/or cultural gaps) and 2) that the business people or other Koreans in Korean town can be a cause of cultural difference and of negative images. There are some differences between the non-service users and the users, and the users’ expressions tend to be more positive. Also, the users seemed to find an example of South Korean image from Korean dramas and pop artists if they don’t have friends. On the other hand, the survey participants in the KCS-NY, when asked about their opinions about South Koreans, answered ‘empty formalities’ and ‘carelessness toward others’ privacy’ as well as ‘exclusive to others.’

Finally, the survey participants were confused about whether “South Koreans” included Korean immigrants in the U.S. or just people in South Korea. Due to the possibility that not everyone has a relationship with Koreans or Korean Americans in the U.S., I did not strictly define “South Koreans” in Q 8.1. For some survey participants, their images about South Koreans are reflected from the images on the local news, in the newspaper, and/or in films and documentaries. The most interesting answers from the majority of the survey participants involve a comparison between South Koreans and Korean-Americans in the U.S. According to most survey participants, Korean-Americans are different from 1st-generation Korean immigrants and from other Koreans in the U.S. in terms of culture, and Korean-Americans are ‘just like us.’ Those participants, at least, don’t think about cultural differences with Korean-Americans. Also, the survey
participants said that some of the Korean-Americans are actively involved in introducing and teaching South Korean culture in the U.S. This voluntary activity forms the image that “Korean-Americans love to enjoy and introduce their cultural heritage” to non-Koreans in the U.S.

The highly ranked negative image of South Koreans is opposed to one of the internally projected images of South Korea. As seen above, the answers for questions 8 and 8.1 suggest that ‘people’ are a powerful channel/root by which to introduce one’s culture and to deepen others’ interests in our daily lives. In fact, the most negative image about South Koreans as ‘exclusive and even racist’ should be realized and addressed by all the different offices related to public diplomacy, nation branding, and the cultural sector in Korea. The internally projected images of South Korea have been changed by a recent administration. Since 2004, the content to present South Korean images to others has been focused on the capability of human resources, emphasizing a ‘can-do’ image, which portrays a healthy, globalized, competitive, multicultural society in order to be prepared for globalized world. Also, the emphasis on cultural perspectives and elements as well as creativity keeps growing based on the successful start of the Korean entertainment content business, Korean Wave.

The largest change would be the emerging concept of multicultural society by escaping from the pride of a homogenous nation, because that pride had kept Korea’s image in the past for an entire history of Korea in past. This change was enacted based on internal social needs as well as suggestions from external groups such as the UN, because South Korea became a more diverse society caused by international marriages and immigrant groups since the 1990s. At the same time, many Korean people also moved
out or studied abroad; thus, the hybrid culture grew quickly and national identity was always questioned and challenged. At the same time, the most negative image of South Koreans as ‘exclusive and even racist’ is totally against the self-projected national image as ‘globalized citizens in the world’ or ‘a multicultural society. Thus, this issue should be examined and solved by the cooperation of all related government offices, as well as public and private organizations in South Korea and abroad.

6.2.4 Interpersonal and Cultural Diplomacy Implications

The pilot study findings support both the level of visibility of South Korean culture and the fact that relationships with South Korean people are important more than branding certain images and persons. Note that in the findings, the role of the arts and culture in projecting national image and in expressing national identity is obvious. Q 9 is about the survey participants’ general opinions about South Korean cultural or art forms, and also asks for their favorite forms. This was an open-ended question; however, the participants showed difficulties in answering it fully. At first, the majority of survey participants in all locations (approx. 90%) named symbolic images exposed in mass media and daily life: for example, the South Korean global corporation logos, flags, or the names of the President, of foods, ‘technology,’ etc. Then, some of the survey participants continued to answer, and the most common answers showed favoritism of certain genres of South Korean arts or cultural activities. The participants who gave the detailed answers were mostly working or involved in cultural and educational organizations.
In response to Q 9, almost half of the survey participants in the KCC-LA and LACMA (in LA) chose traditional Korean dance and music, while the other half chose South Korean pop music and films. The South Korean popular cultural forms were enjoyed by all generations in the KCC-LA survey participants. Here, the emphasis on Korean traditional culture and arts can be relative to the locations of the surveys (cultural institutions like LACMA museum or the library of the KCS-NY) and also to the participants’ ethnicity. Depending on personal preference and values, diverse communities can have similar preferences on South Korean culture and arts.

The various choices of the survey participants also influence their response when they are asked to make a list of representative Korean images within a short time. First, people who use the KCS-NY and the KCC-LA abroad have more diverse and detailed expressions about South Korea (whether positive or negative) than just a general recognition of specific names of brands, celebrities, or symbolic images. Many of the survey participants were interested in learning more about Korean traditional icons and cultural forms through visiting the KCC-LA museum (the traditional culture collection) and taking language classes because the textbook teaches both language and symbolic icons of South Korean representative images, such as its flag, costumes, foods, and so on. It should be noted that a small number of the survey participants in the KCC-LA language program became interested in traditional Korean culture after passing by the KCC-LA museum on the first floor. This answers Q6 about whether the KCC-LA encourages others to learn about Korean culture. Those participants responded positively and shared their experience. Although the number of the survey participants is small,
their stories highlight the significance of a national cultural organization abroad, both in terms of nation branding and of cultural diplomacy.

In response to Q10 about the representative images of Korea, few participants could make a list of images by using adjectival expressions and developing further images based on personal impressions, as opposed to simply choosing a symbol like a national flag. For example, two survey participants, both non-service users in LA, built an image of South Koreans based on the performance of the South Korean sports star, Yu-na Kim, stating that South Koreans could be talented and they ‘can-do it,’ instead of recognizing the name as an image of South Korea. Similar cases were seen when the KCC-LA survey participants in their 20s made a full list of expressions like ‘talented, expressive, and artistic’ South Koreans based on their favorite celebrities. This is what nation branding promotes; however, the high level of familiarity of the survey participants in their 20s with South Korean popular culture cannot guarantee that they also have positive feelings about or high views of South Korean culture. In the pilot study, many of those participants showed unfamiliarity or shared negative opinions about other parts of South Korean culture and even of the contents of South Korean television drama. This suggests the importance of promoting diverse cultural knowledge and of increasing mutual relations beyond attracting audiences.

In fact, this should be kept in mind because some critics of Korean Wave in the U.S. say that branding South Korean pop artists cannot always guarantee that they are also ‘branded’ for the general image of South Korea. In turn, some critics state that the youth in the US can’t always recognize that Samsung is a brand of South Korea because many of Americans either can’t imagine or do not match one corporation’s brand with its
country-of-origin. Likewise, the South Korean popular artists can be a separate brand from an Asian pop artist rather than a symbolic image of South Korean arts. Szondi (2009) warns that in some cases, nation branding is expected to “serve as a panacea for poor images abroad” (Szondi, 23).

The examples of the pilot study with the non-KCC-LA service users suggest an outreach strategy of promoting Korean culture and arts. In August, 2009, the Los Angeles County Museum of Art (LACMA) exhibited the work of “12 contemporary artists from Korea,” and part of the exhibition presented the artists’ interpretations about Korean society and social changes in the 1980s. One artist expressed his experiences of cultural shock and the clash of his identity as Korean during living in the U.S. Overall, the 12 artists showed diverse views with which to interpret identities in transition.

One of the survey participants-- living in NY, in his 60s, and retired from the art industry-- participated in this pilot study and shared his feelings and interpretation about the exhibition. The survey participant had not visited the KCS-NY or the KCC-LA, but he was interested in South Korean fine art and cultural heritage. He had not worked with the KCS-NY but had met with South Korean artists to hold an exhibition a long time ago. He thought that the Korean fine art should be visible in public places, like museums and galleries, and should promote its characteristics more than it currently does. The participant used the impact of the LACMA exhibit to educate others about the social issues of Korea through art, based on his impressions. He was also impressed by the sense of humor of the 12 Korean artists’ play with a theme. Thus, he added ‘humorous’ and ‘talented’ to his list of images of Korean people, and said he was more likely to see Korean art in the future. In addition, another survey participant at the LACMA shared his
experience of changing his perception of South Korea after seeing one Korean
independent film about gay identity. The participant’s gender identity was also gay, and
he was interested in films about gay community. He accidentally saw the Korean
independent film at a festival and learned about the gay community in South Korea,
which he had not thought about. The film was interesting, he said, and after that, he felt
greater familiarity with South Korean culture and films.

Thus, in brief, it can be stated that building a nation’s image with cultural
activities should be a balance of nation branding and cultural interactions, which is
beyond the cultural presentation of cultural diplomacy. In order to increase visibility,
nation branding through cultural identities and expressiveness is necessary to invite the
audience to participate to the other nation’s culture. However, the efforts to promote a
nation’s image and reputation through cultural activities should be developed to build
cultural relations using various scopes and methods. By doing so, nations can
communicate with others by reducing prejudices and stereotypes and even enable them to
increase understanding of their culture among others.

6.2.5 Improving the outreach activities of the KCS-NY and the KCC-LA

The pilot study shows that people’s foreign arts participation is very similar to
their participation in arts in general, with a marked preference for festivals, socialization,
and children’s education: informal cultural activity is the common way of achieving
community development. One of my findings is that a first time visitor can continue to
visit if he/she has either friends or people who have interests in the same cultural
activities. According to the Greater Philadelphia Cultural Alliance report (2008),
208
socialization is the most popular reason to participate in cultural and arts activities among Americans. In other words, people go to museums and performance halls to socialize more than from an appreciation of the arts. One of the most popular opportunities for cultural participation is a community and/or art festival, due to its casual environment and easy accessibility. Also, the report found that parents still participate in children’s art education programs or cultural events like festivals, even though the parents don’t usually participate in local culture and arts activities regularly. In terms of those programs, the parents appreciate and experience foreign cultural and arts activities in order for their children to learn about diversity.

Similarly, the importance of socialization and cultural knowledge through cultural activities is shown in the results of my survey question 4.6: “What would be the most beneficial change to occur for you to visit and use the other foreign cultural centers/institutions?” Among the LA respondents, people expect to make friends and build relationships in the KCC-LA. In case of the KCS-NY survey, though, the survey participants (mostly South Koreans and Korean-Americans) were more concerned about program contents (like child education) and library services than about making friends and building networks among diverse communities. Some of the participants said that they went to foreign cultural institutions (such as the Japanese Foundation in New York) regularly to take child education programs. These findings suggest that it is important for the KCS-NY and the KCC-LA to promote its exposure of youth to culture and arts in terms of outreach.

The next finding is the significance of people as communicators. The images of South Korea conveyed through people were more detailed and diversified. More
importantly, those images and the impacts of people around the participants influence the participants to experience and be involved in South Korean culture in many cases. Person to person interaction is highlighted because it can promote one’s familiarity, favorability and possibly also change one’s behaviors.

Lastly, Q11 asks respondents about the possible difficulties in learning about foreign culture, and about their own ways to overcome those difficulties, in order to look for both visible and invisible barriers to people. The most popular answer is about unfamiliarity with foreign customs and values, followed by fear about one’s failure to adjust. The survey participants seemed to regard foreign language as the first priority, but not as the most difficult obstacle to deal with. More importantly, the participants were concerned with the different values, beliefs, behavior patterns, and a certain level of knowledge about others’ history and customs. For example, some of the survey participants chose foods as a different custom set and a possible obstacle to overcome more than language. This does not mean that learning foreign language is not necessary, but does imply that learning to adjust to various elements of foreign culture can be the largest obstacle. Many participants strongly desired a foreign language partner or friend to learn and practice both language and cultural activities to overcome these obstacles.

Based on the findings above, both the KCS-NY and the KCC-LA should reconsider their outreach strategies by educating the public (both service users and non-users), by selecting target audience groups for services, and by using people—including the public as well as artists— as communicators. Both organizations need to analyze their specialized cultural resources, service actions, and outcomes to match the local cultural environment. In terms of service programming for outreach, both organizations also need
to explore ways to engage with diverse ethnic communities in local areas in order to bridge relationships with others. The subsequent outreach methods that both organizations perform should be improved, to increase relational activities and to expand cultural networks with local culture and arts institutions and with the public:

- Make connections between Korean and American people and organizations, so that they can meet various ranges of needs and so that the local public can reach Korean communities in New York and LA.
- Invite local schools to the KCS/KCC events for field trips, to ignite interest in Korean culture and arts.
- Sponsor/co-sponsor local art events to promote Korean culture in order to reach the wider public as well as to increase the visibility of the organization.
- Co-sponsor cultural events with other Korean cultural organizations in order to increase the effectiveness of events.
- Co-sponsor local cultural events with local culture and arts institutions in order to build a partnership and to create synergy.
- Support local Korean artists and local artists who are interested in Korean art to present their artworks.
- Serve as a bridge between art institutions in Korea and in the US in order to exchange contact information and do networking.

6.2.6 Cultural diplomacy activities from presentation to participation

The cultural diplomacy tools of a national cultural center abroad in general: 1) touring of exhibitions and performances, 2) hosting a guest from its country, 3) exchange
of education program, 4) sponsoring events and programs; 5) building informative and cultural relational networks, 6) supporting for country studies and language programs, and 7) intercultural collaboration on cultural programs and projects.

Figure 3.5 (See p.71) is based on the figure from “Options for Influences” by Fisher (2008) and shows the range of actions to distinguish public diplomacy (listening) from nation branding (telling). As seen, there are the seven symmetrical steps from traditional diplomacy and nation branding to new diplomacy: 1) telling, 2) broadcasting, 3) cultural diplomacy, 4) cultural exchange, 5) building networks and long-term relationship, 6) facilitating and 7) listening. I added the parenthesis and labeled the steps as 1) “I tell”, 2) “presentation”, 3) “involvement”, 4) “participation”, 5) “partnership”, 6) “engagement”, and 7) “You and I- collaboration.” This revision applies the original seven steps to the strategies of the KCS-NY and the KCC-LA program development, and the organizations may be positioned as building networks and long-term relationship in the present. In case of the KCS-NY and the KCC-LA, in order to improve the organizational activities of listening, I suggest strengthening the methods of outreach: 1) engaging with people, 2) direct contact, and 3) increase of collaboration. However, this does not mean that both the KCS-NY and the KCC-LA have not used these methods; rather, it means that the influence of those methods was weaker than that of other programs. In order to improve the outreach programs, therefore, both the KCS-NY and the KCC-LA should consider what could be shared and what could be asked, not only to increase the local residents’ interests and involvement but also to interact with them.

The example of the British Council in Germany supports the transform of public diplomacy, from traditional to new public diplomacy seen in Figure 7. Michael Bird, a
director of the British Council in Germany, emphasizes changing outreach methods from promotion to partnership in order to improve international cultural relations in Europe, emphasizing “not promotion but partnership” (90). Bird (2007) views new public diplomacy as a new style of collaborative diplomacy, no longer competitive diplomacy (92), and highlights partnership with foreign international cultural organizations like the Goethe Institut in Germany. In other words, Bird shows how the changes of the British Council agendas and strategies build a partnership and support bilateral events as well as exchange expertise (94-95). Also, Bird stresses accessibility to local areas of European countries and interaction with young generations in the areas:

“The British Council will no longer operate as a traditional cultural relations institute, providing a standard fare of arts, science and education and offering grants to support bilateral events and activities and become a cultural relations partner, offering access to global expertise and largescale, region-wide initiatives which resonate across national borders….

We are no longer seeking directly to influence perceptions of the UK in Germany. Budget airlines are doing that, day in, day out, and the World Cup did more for perceptions of Germany in the UK in a single month than cultural relations organizations have achieved in many years. We are moving from our building in Berlin, conceived in the 1990s as a “showcase” for the contemporary UK, because budget airlines and the internet have made this model obsolete” (94-95).

However, Bird makes clear that the accessibility of the British Council in different regions is not to present but to build a relation, and Bird implies that mutual relations will help to build a positive image of the UK:

The example emphasizes sharing values and relationship building between parties and pursues building international cultural relations beyond the output of cultural diplomacy. In fact, as discussed in Chapter III, the terminology of cultural diplomacy is used to include cultural exchange and international cultural relation activities despite differences.
With the new cultural diplomacy, outreach objectives are focused on building cultural relations for diversity and continuing long-term relationship. Figure 6.1 <Outreach Methods> presents the six outreach methods and the four stages of cultural diplomacy based on the outputs of the outreach methods.

Figure 6.1 is also illustrated based on the key findings of the pilot study; 1) the significance of diverse channels and communicators to increase cultural contacts; 2) the diverse contents to participate in South Korean culture; 3) the influence of intercultural relation building and people to people relationship; and 4) the impact of outreach strategies of both nation branding and cultural diplomacy. Figure 6.1 <Outreach method> is focused on the ‘institution / organization’ among outreach channels and communicators in Conceptual framework 1, Figure 3.6 by discussing the cultural outreach contents, products, and activities of a national cultural center abroad, including the KCS-NY and the KCC-LA.

Cultural organizations develop and implement outreach methods in order to increase participation in diverse cultures and to achieve reciprocity and mutual relationship with them. The six representative outreach methods consist of promotion & showcase, exhibition & presentation, liaison, partnership & collaboration, program development for access (to people who may not receive otherwise), and community development projects. Like the seven symmetrical steps in Figure 3.5, the six outreach methods are connected with each other. In general, an organization’s outreach effort starts from promotion toward community development, in a clockwise direction.
However, depending on outreach objectives and relationship between parties, an organization starts community development projects first and strengthens a long-term relationship. The six outreach methods can be largely divided into the four categories of national reputation management through culture efforts: 1) nation-branding, 2) cultural diplomacy, 3) building network and long-term relationship, and 4) cultural relationship.

First, the methods of promotion & showcase, exhibition & presentation, and liaison are corresponded with the nation branding tools. Also, those methods create relationships to
exchange culture with others. Then, the efforts of liaison for networking and partnership & collaboration enable to build a long-term relationship based on mutual needs and reciprocity. Last, the outreach methods of program development for access and community development projects contribute on empowering cultural resources and service actions of an organization to achieve mutual respect and understanding as well as intercultural dialogue. The cultural relationship starting with those methods is likely to be built in harmony among diverse cultures. Based on the outreach methods in Figure 6.1, both the KCS-NY and the KCC-LA must first empower their objectives beyond promotion, and rethink their outreach methods.

First, think about the local public’s interests, such as questioning how closely the programs are related to local history, (educational) cultural interests, leisure, and cultural participation patterns. This can be done by inviting various local communities to present on what they would like to experience in the KCS-NY and the KCC-LA, because the organizations need to meet the communities’ wants.

Second, diversify the contents of South Korean popular cultural artworks to express the cultural issues relevant to South Korea. As mentioned, South Korean films and dramas are getting popular and helping to increase the visibility of South Korean popular culture. Like a brand name, some of the popular artist names have come to represent South Korea without additional information about it. However, some critics have characterized this as poor nation brand management, because it relies on favorability to a symbolic image rather than a nation without a behavioral change. Thus, the recent popularity of South Korean pop culture with the young generation in the U.S. does not ensure that they have mostly positive images about South Korea, as opposed to
South Korean celebrities. Also, the variety of content introduced through films and dramas can give new thoughts and images to some people in the U.S. who misunderstand or underrate South Korean cultural identity.

Third, empower people, both South Korean students and South Korean artists in the local areas, not only to promote South Korean culture but also to build relations to invite more number of people to experience South Korean culture. And finally, develop the contents of education programs to discuss universal and diversified themes. These themes can focus on multiculturalism, nature, cultural heritage, arts, etc, and invite people's responses regardless of their differences. This can also be an opportunity for telling and listening as well as collaborating with others. In fact, these kinds of education programs or lectures are also held and supported by other public organizations, such as the Korea Foundation under the Ministry of Foreign Affairs and Trade.
Chapter 7

Online Survey

7.1 Findings

This chapter discusses the results of the online surveys administered in Los Angeles, CA, New York, NY, and Columbus, OH via Zoomerang.com, a research website and the researcher (Jung). As mentioned in Chapter 5, I used the SPSS 17.0 program to analyze the online survey data, mostly in terms of frequency. For several questions, the analyses of multiple responses and cross tabulation were used in order to look for relations between the answers in the three local areas.

All three surveys used the same master webpage, which moved respondents to the appropriate section based on their specific location. For example, the NY survey starts with Q38, which occurs right after the last LA survey question in the master survey. Thus, while the question numbers are different for each section, by and large the content is equivalent. The main exception to this rule is the Columbus survey as mentioned in Chapter 5. It has fewer total questions because Columbus lacks an official Korean cultural center. For discussion purposes, I refer to each question using the LA numbering: for instance, Q11, Q48, and Q85 all ask about local resources to experience South Korean culture, but here “Q11” will denote the whole group of data. For ease of comparison, I will show the online survey results together for each question.
As mentioned in Chapter 5, the online survey is designed to determine the basic elements of the cognitive and affective dimension consistently based on the pilot study’s findings. It also measures the impact of the KCS-NY and the KCC-LA, which enable local people to experience South Korean culture directly or indirectly. The online survey included several additional questions, as well as offering answer choices that had been popular as write-in answers in the pilot study surveys.

The results of the pilot study describe the roles of the KCS-NY and the KCC-LA as communicators of nation-brand identity, definers of national characteristics, and social capital for South Korean culture in the U.S. The pilot study discussion also emphasized the significance of outreach and developing the centers’ outreach methods. Based on the pilot study results, the online survey starts exploring local people’s interests in and experience with South Korean culture. As seen in conceptual framework 1, one’s first direct and indirect experience influences the cognitive and affective dimensions. Thus, the online survey asks questions about survey participants’ interests, information, and cultural behaviors in terms of their experience of South Korean culture. Then, questions about satisfaction with the KCS-NY and the KCC-LA as well as with other foreign cultural institutions sought to understand the roles of foreign national cultural centers in the U.S. Finally, the survey solicited general opinions about South Korea (politics, international relationships, economy, society, impressions of South Korean people, and cultural assets) because such opinions reflect South Korea’s image in the U.S.

7.1.1 Online Survey in Los Angeles, CA, New York, NY, and Columbus, OH
A total of 350 survey respondents participated across the three local areas, and none of the total responses were excluded from analysis. In LA, a total of 116 individuals participated, including 37 KCC-LA service users (32%). There were 46 male participants and 70 female participants, and among the KCC-LA service users 16 males and 21 females participated. A total of 130 New York individuals participated, including 31 KCS-NY service users. There were 55 male participants and 75 female participants, and among the KCC-LA service users, 15 males and 15 females participated. In Columbus, among 104 participating individuals, there were 31 male participants and 73 female participants.

<table>
<thead>
<tr>
<th>Location</th>
<th>Gender</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Los Angeles, CA</td>
<td>Male</td>
<td>46</td>
</tr>
<tr>
<td></td>
<td>Female</td>
<td>70</td>
</tr>
<tr>
<td>New York, NY</td>
<td>Male</td>
<td>55</td>
</tr>
<tr>
<td></td>
<td>Female</td>
<td>75</td>
</tr>
<tr>
<td>Columbus, OH</td>
<td>Male</td>
<td>31</td>
</tr>
<tr>
<td></td>
<td>Female</td>
<td>73</td>
</tr>
<tr>
<td>Total</td>
<td>Male</td>
<td>132</td>
</tr>
<tr>
<td></td>
<td>Female</td>
<td>218</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>350</td>
</tr>
</tbody>
</table>

*Table 7.1 Location * Gender Cross tabulation*
The majority of the KCC-LA service users were in their 30s (15) or 40s (10), and the rest of the service users were in their 20s (8), 50s (3), or over 60 (4). In New York, The majority of the KCS-NY service users were in their 20s (13) or 30s (9), and the rest of the service users were in their 40s (5), 50s (0), over 60 (2), or 10(1). Notably, respondents in Columbus-- which does not have a local Korean cultural center-- tended to be older, with a much greater proportion of users in their 50s.

In terms of the participants’ nationalities, most of the LA survey participants were both Asians (39) and Americans (39), and others identified their nationality as follows: South Korean (16), Asian-American (11), Other (6), and Korean-American (5). The nationality of the KCC-LA service users is different from the non-service users. The largest national group among the service users was American (19), followed by South Korean (8), Other (5), Korean-American (3), Asian-American (3), and Asian (1).
The nationality of New York survey participants consists of Asians (42) and Americans (48), and others identified their nationality as follows: South Korean (22), Korean-American (7), Others (7), and Asian-American (4). The nationality of the KCS-NY service users is different from the non-service users. The largest national group among the service users was Asian (12), American (11), and Korean (5). In Columbus, most of the survey participants were Americans (87), and others identified their nationality as follows: South Korean (3), Asian-American (2), Asians (3), Other (12), and Korean-American (1).

Occupations varied among the respondents, with “student” being the most popular choice, so for purposes of analysis I simply divided respondents into students and non-students:

<table>
<thead>
<tr>
<th>Occupation</th>
<th>Student</th>
<th>Non-student</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Los Angeles, CA</td>
<td>20</td>
<td>96</td>
<td>116</td>
</tr>
<tr>
<td>New York, NY</td>
<td>50</td>
<td>80</td>
<td>130</td>
</tr>
<tr>
<td>Columbus, OH</td>
<td>18</td>
<td>86</td>
<td>104</td>
</tr>
<tr>
<td>Total</td>
<td>88</td>
<td>262</td>
<td>350</td>
</tr>
</tbody>
</table>

Q8 was about individuals’ basic interests in South Korean culture, and ten answer choices were given as seen below. The survey participants in the three areas chose their interests in South Korea seen below.
In comparison to the overall survey responses in LA and NY as above, the KCC-LA and the KCS-NY service users answered slightly different. The greatest interest of the KCC-LA service users was in History & Language (30), followed by Culture & Arts (28), and Lifestyle, Foods, & Trends (28). In terms of Others, the service users also said “Race and Economic class relation”. (Respondent 1, online survey, 2010) Similarly, in the pilot study, there were some survey participants who visited the KCC-LA in order to learn about South Korean business culture, like manner. In New York, each 19 of the KCS-NY users selected both Economy and Culture & Arts, and 17 users chose Lifestyle, Foods, & Trends. For Others, the survey participants of the KCS-NY users said; 1) music (2) and 2) business relationships. The non-service users of the KCS-NY describe 1) [South]
Korean B-Boy culture, 2) Law, 3) language, interpersonal communication, 4) military, and 5) “DR.CHOL” (Respondent 2, online survey, 2010) In Columbus, in terms of Others, the survey participants’ interests were varied: “Online community”, “Technology”, “social culture, education”, “traveling”, “religion & spiritual life”, and “adopting child from South Korea”. (Respondent 3-7, online survey, 2010)

Q9 asked whether the survey participants were willing to learn more about South Korea, a question was designed to identify the likelihood of survey participants to involve themselves in South Korea. A total of 104 survey participants said ‘Yes’ and 12 participants disagreed. The subsequent question (Q10) was an optional question and was only asked to the survey participants who answered Q9 affirmatively. The answer choices were the same as in Q8, in order to compare the participants’ current and future interests. The LA survey participants selected all areas that they further learn about in the subsequent order; 1) Lifestyle, Foods, & Trends (62), 2) Culture & Arts (61), 3) History & Language (55), 4) Film & Entertainment (42), 5) Landmarks & Architecture (35), 6) International relations (34), 7) Economy (27), 8) Politics (24), 9) Sports (17), and 10) Others (2). As in Q8 KCC-LA service users identified History & Language (23) as the most interesting area for further study, along with Culture & Arts (19), Lifestyle, Foods, & Trends (16), Film & Entertainment (15). Then, the service users were interested in learning about South Korea’s Economy (10) and International relations (10) although they ranked Economy 7th in Q8.

Next, in New York, A total of 115 survey participants said ‘Yes’ out of 130 individuals. The survey participants selected the area that they further learn about in the subsequent order; 1) Culture & Arts (68), 2) Lifestyle, Foods, & Trends (65), 3) History 224
& Language (63), 4) Film & Entertainment (48), 5) Landmarks & Architecture (39), 6) Economy (37), 7) Politics and International relations (34), 9) Sports (17), and 10) Others (4). The KCS-NY service users identified Culture & Arts (16) as the most interesting area for further study, along with Politics, Economy, and History & Language (15), and Film & Entertainment (11). In Columbus, a total of 94 (out of 104) survey participants said ‘Yes’. The survey participants selected the area that they further learn about in the subsequent order; 1) Culture & Arts (73), 2) Lifestyle, Foods, & Trends (66), 3) History & Language (54), 4) Landmarks & Architecture (43), 5) Film & Entertainment (31), 6) International relations (30), 7) Politics (24), 8) Economy (15), 9) Sports (9), and 10) Others (6). For Others, the respondents said: “Technology trends”, “religion & spiritual”, “general information”, “language”, and “none”. (Respondent 8-12, online survey, 2010)

The next question, Q11, was asked to discover the resources that survey participants used to learn about South Korea. This question was significant to explore how the local residents encountered or preferred to learn about South Korea in general. The ten answer choices were drawn from various resources of outreach methods in Figure 3.6.

Conceptual Framework. The survey participants were asked to select only three choices. The overall survey responses to Q 11 are shown in <Chart 7.2>. 
<Chart 7.2 Q 11 What resources do you mostly use to learn about South Korea?>

As seen above, overall survey participants in LA and NY dominantly selected Internet and Peers, while, Columbus respondents preferred national/local newspapers or magazines more than peers. In terms of the KCC-LA and the KCS-NY service users, the KCC-LA service users prefer the KCC-LA (19) slightly higher than Internet (18) and
Family members (18) while the KCS-NY service users ranked the KCS-NY (12) slightly lower than Internet (13) and the same as National/local newspapers or magazines (12). In terms of Other, for the LA survey participants, television shows and programs were the most popular choices, and trips to South Korea, previous jobs related to South Korea, music, friends, and novels followed. In New York, the survey participants said “Korean town” and “Not really”. (Respondent 13-14, online survey, 2010) Last, Columbus survey participants said television as the most popular choices, and trip to South Korea was chosen.

Q12 was asked to learn the level of familiarity among the survey participants about opportunities to experience South Korean culture and arts in Los Angeles. This question could also help assess the survey participants’ satisfaction with local opportunities to find South Korean cultural resources.

<Chart 7.3 Do you think that there are a variety of opportunities to experience South Korean culture and arts in your local area?>
In Columbus, only 37 out of 104 (35%) said that there are a variety of opportunities to experience South Korean culture, a smaller percentage than in LA and NY (more than 50%). One of the Columbus respondents particularly mentioned that “[t]here are more opportunities to learn about Asia in a general way, but no specifically South Korea”. This comment may be related to the influence of existence of a foreign cultural center or organization, like the KCS-NY, to provide opportunities to experience a foreign culture even if the center or organization is not highly recognized. As will be seen in Q36, among the three cities, the more number of the Columbus respondents mentioned the local environment that does not offer various opportunities to experience South Korean culture (or any foreign culture). Likewise, some of the Columbus survey participants said: “can’t find the opportunities”, “only through Korean church, otherwise, no”, and “Asian festival, but it is not focused on South Korean culture”. (Respondent 15-17, online survey, 2010) It can be also said that lack of the opportunities to experience diverse cultures in local area is caused to be ignorant or unaware of others’ cultures other than meet people from diverse countries.

The next question, Q13, asked survey participants to select all choices, and the two groups’ answers (service users and non-service users) differed slightly.
<Chart 7.4 Q 13 What are opportunities?>
The results above demonstrate both similarity and differences in the types of cultural participation among respondents. Both LA and NY survey participants showed similar priorities for participation in South Korean culture: attending south Korean cultural and arts programs or events in major cultural and arts institutions, attending cultural and art programs or events about South Korea in the Korean Cultural Center in LA or NY, and socializing with South Korean students and going to Korean restaurants and/or entertainment places. These same groups are unlikely to use the local library as a cultural resource-- the only less popular answer choice was “experiencing a volunteer or internship activity.” On the other hand, the Columbus respondents chose the local library as their second most preferred resource, right after socializing with South Korean students and going to Korean restaurants and/or entertainment places. Thus, socializing is the most popular activity to experience South Korean culture, consistent with the pilot study’s emphasis on the importance of interpersonal relationships (i.e. inviting friends to learn about or enjoy South Korean culture) among the KCC-LA service users. Also, the non-service users agreed that they could experience and engage in South Korean culture with friends and/or a new family member from South Korea. Similarly, the recent arts audience research found that arts audiences participate more in arts in order to socialize with their friends and family members than because of an appreciation of the arts except art museums and galleries. (Ostrower, 2008, 90-91; Greater Philadelphia Cultural Alliance report (2008) Thus, it can be said that cultural participation, including participation in arts, can not only be largely motivated but also continued by friends and family members.
Among both the KCC-LA and the KCC-NY service users, attending cultural and
art programs or events about South Korea in the KCC-LA or KCS-NY, and attending
South Korean cultural and art programs or events in major cultural and arts institutions,
such as a museum, performing arts center, movie theater, and festival were the most
popular answers. Next, the KCC-LA service users participated more in taking Korean
language programs/classes (23) than in other opportunities, while the KCS-NY service
users in their 20s and 30s attended and/or worked at academic cultural and arts events
related to South Korea (13).

The next set of questions, from Q14 to Q19, was targeted to the KCC-LA and the
KCS-NY service users in order to consider the impact of the organizations. Non-service
users moved to Q20 and gave the reason(s) that they did not visit the KCC-LA. All these
questions surveyed participants’ overall opinions about the Korean cultural centers’
services, and how to improve both their services and their outreach to a diverse
population. This data can also help compare the relative positions of the various foreign
cultural centers.

<table>
<thead>
<tr>
<th></th>
<th>Have you ever made a visit to the Korean Cultural Center?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Yes</td>
</tr>
<tr>
<td>Los Angeles, CA</td>
<td>37</td>
</tr>
<tr>
<td>New York, NY</td>
<td>34</td>
</tr>
<tr>
<td>Total</td>
<td>71</td>
</tr>
</tbody>
</table>

<Table 7.4 Q14. Have you ever made a visit to the Korean cultural center?>
<table>
<thead>
<tr>
<th>Reason</th>
<th>Location</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>To be able to receive more official information in details and to reduce communication gaps</td>
<td>Los Angeles, CA</td>
<td>7</td>
<td>16</td>
<td>23</td>
</tr>
<tr>
<td>To be able to learn language through programs</td>
<td></td>
<td>23</td>
<td>13</td>
<td>36</td>
</tr>
<tr>
<td>To be able to experience/participate in others’ traditional customs and contemporary daily life culture through Korean traditional/modern art class</td>
<td></td>
<td>7</td>
<td>6</td>
<td>13</td>
</tr>
<tr>
<td>To be able to enjoy the variety of cultural and arts programs on a regular basis</td>
<td></td>
<td>11</td>
<td>11</td>
<td>22</td>
</tr>
<tr>
<td>to be guaranteed ability to find useful tourism information and materials</td>
<td></td>
<td>3</td>
<td>10</td>
<td>13</td>
</tr>
<tr>
<td>To be able to make friends and build networks among diverse communities that use the KCC-LA</td>
<td></td>
<td>8</td>
<td>3</td>
<td>11</td>
</tr>
<tr>
<td>Other</td>
<td></td>
<td>4</td>
<td>4</td>
<td>8</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>63</td>
<td>63</td>
<td>126</td>
</tr>
</tbody>
</table>

<Table 7.5 Q15 What’s the main reason for you to use the Korean cultural center?>

For the KCC-LA service users, the most popular reason was to learn the Korean language through programs and “the variety of cultural and arts programs on a regular bases,” was followed. For Others, the survey participants said “special exhibit” and “non-Korean related events”. (Respondent 18-19, online survey, 2010) The KCS-NY service users mostly wanted to receive more official information in details and to reduce communication gaps, 13 enjoyed “learning language through programs” although the KCS-NY did not open a language class. 11 sought “to be able to enjoy the variety of cultural and arts programs on a regular basis.” For Others, the survey participants said “to borrow DVDs and books,” “library service,” and “to accompany with friends”. (Respondent 20-21, online survey, 2010) Moving on, Q16 asked the service users for their opinions about the KCC-LA and the KCS-NY’s efforts to offer a variety of
opportunities to experience Korean culture and arts in the local areas. Their responses are significant to consider the impact of the KCC-LA, because such efforts are related to its mission. 31 of the KCC-LA and 26 of the KCS-NY service users agreed.

<table>
<thead>
<tr>
<th></th>
<th>Little satisfied</th>
<th>Neutral</th>
<th>Somewhat satisfied</th>
<th>Very satisfied</th>
<th>Total</th>
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</thead>
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<td>4</td>
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<td>16</td>
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<td>7</td>
<td>34</td>
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<td>27</td>
<td>20</td>
<td>71</td>
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<Table 7.6 Q17 Are you satisfied with the quality of facilities?>

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<th>Somewhat satisfied</th>
<th>Very satisfied</th>
<th>Total</th>
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<td>11</td>
<td>6</td>
<td>34</td>
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<tr>
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<td>9</td>
<td>18</td>
<td>26</td>
<td>18</td>
<td>71</td>
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</tbody>
</table>

<Table 7.7 Q18 Are you satisfied with the contents of services and programs?>

Q19 was an open-ended question inviting a variety of opinions, and asked how the KCC-LA and the KCS-NY service users understood Korea differently after visiting the organizations. However, this question garnered the fewest responses, and even service users had difficulty answering it. Few respondents of the KCC-LA said “language skills”, “understanding South Koreans’ behaviors”, and “Not much”. (Respondent 22-24, online survey, 2010) On the other hand, 25 of the KCS-NY service users responded, and some of them mentioned the influences on their cognitive and affective dimensions and thought that the respondents could relate to South Korean culture easier than before visiting the KCS-NY. For example, they answered, “better understanding South Koreans’
customs and history, etc. Relate to them more easily”, “knowledgeable and friendly about Korean culture”, “learned a little about Korean sports”, “learning from each other culture”, “could relate some of their behavior to their cultures”, “A lot of history and art. A culture that goes back hundreds of years”, “interacting with employees, availability of CD's and videos, visualizing [South] Korean artists work in the gallery” and so on. (Respondent 25-31, online survey, 2010) 5 respondents said, “None”.

Q20 asked non-service users why they did not use the KCC-LA, and most (48 of 79) blamed a lack of information about the center. A similar lack of information about the KCC-LA was frequently mentioned in the pilot study to the KCC-LA non-service users. Then, the number of the survey participants also said they lacked the time to visit (46) or that visiting the KCC-LA was inconvenience (30) that are also popular causes of difficulty to participate in arts and cultural events in general. The fact that the survey participants did not have information about the KCC-LA suggests intensifying the organization’s marketing strategy, to improve its familiarity level through effective outreach methods. In case of the New York survey, the same as the LA survey, most (72 of 101) blamed a lack of information about the center, lacked the time to visit the KCS-NY(39), and inconvenience (28).

Next, Q21 distinguished the overall survey participants who visited a foreign cultural center from those who didn’t: 50 of 116 had done so in LA, and 59 of 130 in New York. As 21 of the 48 were also KCC-LA service users, and as 27 of the 59 were also KCS-NY service users. For them a foreign cultural center might be a useful resource to experience and learn about a foreign culture.
Questions 22-25 gathered more details from those who had visited foreign cultural centers. Q22 asked whether the foreign cultural centers provide a variety of opportunities to experience that nation’s culture and arts in LA and NY. 44 of the LA respondents and 43 of the NY survey participants agreed.

Q23 was only asked to those who said Yes on Q22, and asked about the variety of opportunities provided by foreign cultural centers in Q19 was an open-ended question inviting a variety of opinions, and asked how the KCC-LA and the KCS-NY service users understood Korea differently after visiting the organizations. However, this question garnered the fewest responses, and even service users had difficulty answering it. Few respondents of the KCC-LA said “language skills”, “understanding South Koreans’ behaviors”, and “Not much”. (Respondent 32-34, online survey, 2010)
Respondents in LA selected almost evenly from the choices, with the most popular answer being “to be able to enjoy the variety of cultural and arts programs on a regular basis” (29). Similarly, they agreed that foreign cultural center offered opportunities to “experience/participate in others’ traditional customs and contemporary daily life culture through traditional/modern art class” (28) and “to receive more official information in details and to reduce communication gaps” (25). Although this question is not comparable to the question about a reason to visit the KCC-LA, it can be said that local people consider foreign cultural centers as a place of experiencing foreign culture and arts. On the other hand, the New York respondents selected almost evenly from the
choices, with the most popular answer being “to be able to receive more official information in details and to reduce communication gaps” (28). Similarly, they agreed that foreign cultural center offered opportunities to “to be able to enjoy the variety of cultural and arts programs on a regular basis” (22), and “To be able to learn language through programs” (22), and “To be guaranteed ability to find useful tourism information and materials” (20). This order is very similar to the list of the reasons to visit the KCS-NY. Thus, it can be assumed that the New York survey participants recognize foreign cultural centers mainly as an official information center.

<Table 7.9 Q.24 Are you satisfied with the quality of facilities of foreign cultural centers/institutions?>

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<th>Neutral</th>
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<th>Very satisfied</th>
<th>Total</th>
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<Table 7.10 Q.25 Are you satisfied with the contents of services and programs?>

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<th>Neutral</th>
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<th>Very satisfied</th>
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<td>7</td>
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<tr>
<td>Total</td>
<td>3</td>
<td>14</td>
<td>41</td>
<td>39</td>
<td>11</td>
<td>108</td>
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</table>

Then, in both LA and NY, the reasons that the survey participants did not visit a foreign cultural center were “lack of information”, “lack of time”, and “lack of convenience” as the same as the reasons not to visit the KCS-NY.
Question 27 is intended to study the overall image of South Korea based on participants’ views knowledge of politics, economy, society, culture and arts because others can perceive those information in daily life and build a nation image of foreign countries based on the information in general. Also, as the meaning of “culture” includes shared values, beliefs, behaviors, history, etc, the survey participants presented diverse views about the image of South Korean culture. The answer choices were revised based on a variety of comments by the pilot study survey participants about their initial perception/knowledge about South Korea: in response to open-ended questions about respondents’ first impressions of South Korea and its culture, answers ranged from political values, social values, economic development, and historical facts to cultural goods and artists. Each sub-question can be evaluated in three ways: agree, disagree or not applicable (N/A). Although neither the KCS-NY nor the KCC-LA is involved in political events and business, the sub-questions include general knowledge about South Korea and its culture.

Accordingly, this online survey divided the questions about politics, economy, and international relations and those about social, cultural and artistic characteristics. Most survey participants answered Question 27 clearly using the choices given above, though a few participants avoided answering it at all. In general, the survey participants chose the N/A answer choice because they did not have relevant specific information rather than because they did not want to answer the question. The survey participants’ responses to this question were very similar in the three cities, and they marked “Agree” about as often as “Disagree” and “N/A” combined. The responses to each question were listed as above.
<table>
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<td>(18.5%)</td>
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<Table 7.11 Separated and conflicted with North Korea>

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<Table 7.12 Homogeneous and exclusive nation>

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<Table 7.14 Not globalized and less visible in comparison with other Asian countries>

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<Table 7.15 Not broadly engaged in global issues & activities>

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<Table 7.17 Hybrid culture between Western culture and Eastern culture and arts>

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<td>(10.8%)</td>
<td>(100%)</td>
</tr>
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<td>7</td>
<td>14</td>
<td>104</td>
</tr>
<tr>
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<Table 7.18 Traditional and unique culture and arts>

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<td>33</td>
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<tr>
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<td>(37.5%)</td>
<td>(30.8%)</td>
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<td>14 (12.1%)</td>
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</tr>
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<td>22 (16.9%)</td>
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</tr>
<tr>
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</tr>
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<td>15 (14.4%)</td>
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</tr>
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<Table 7.21 Economic development>

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<td><strong>LA</strong></td>
<td>75 (64.7%)</td>
<td>27 (23.3%)</td>
<td>14 (12.1%)</td>
<td>116 (100%)</td>
</tr>
<tr>
<td><strong>NY</strong></td>
<td>74 (56.9%)</td>
<td>31 (23.8%)</td>
<td>25 (19.2%)</td>
<td>130 (100%)</td>
</tr>
<tr>
<td><strong>Columbus, OH</strong></td>
<td>60 (57.7%)</td>
<td>22 (21.2%)</td>
<td>22 (21.2%)</td>
<td>104 (100%)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>209</td>
<td>80</td>
<td>64</td>
<td>350</td>
</tr>
</tbody>
</table>

<Table 7.22 Friendly international relations>

In brief, the survey participants in LA, NY, and Columbus mostly agreed that: 1) South Korea is separated from and in conflict with North Korea; 2) South Korea is a
homogeneous and exclusive nation; 3) South Korean culture is a hybrid between Western culture and Eastern culture and arts; 4) South Korea has traditional and unique culture and arts; 5) South Korea is an inclusive and globalized nation; 6) South Korea is a dynamic nation; 7) South Korea achieves economic development; and 8) South Korea builds friendly international relations. In terms of the question about whether South Korea is an inclusive and globalized nation, the Columbus respondents almost evenly answered for all of the answer choices (agree: 39, disagree: 32, N/A: 33). This response is distinguished from the LA and NY surveys that shows differences among the answer choices. Due to the high number of marks on N/A, it can be assumed that the respondents had not had resources or opportunities to make a decision.

On the other hand, the survey participants in LA mostly disagreed with the following statements: 1) South Korea is an unstable and feisty nation; 2) South Korea is not globalized and less visible in comparison with other Asian countries; 3) South Korea is not broadly engaged in global issues & activities; and 4) South Korean culture is overly westernized. The higher percentage of the Columbus survey participants disagreed that South Korean culture is overly westernized than the LA and NY survey.

Q28 asked for popular impressions about South Korean people, and the three most notable answers were: “Proud of their own culture”, “Family-oriented”, and “Technology-oriented”. On the other hand, negative impressions that can be related to exclusiveness among Koreans were ranked in the top 10, and an impression of South Koreans as racist was ranked 18th: “Not open to other ethnic people/groups” (vs. “Open to other ethnic people/groups”, and “Racist”. The KCC-LA and the KCS-NY service users answered similarly. For Others, two survey participants disliked the question and
answer choices that can be also applied to other nations. In New York, some survey participants said: “well-dressed”, “Not necessarily open or not open to other groups but they can be very exclusive”, “don’t know”, “no comments”, “like to drink and party”, and “religious”. (Respondent 35-40, online survey, 2010) One of the participants said. “I know this from KPop idols, and TV dramas”, (Respondent 41, online survey, 2010) and this answer reflects the influence of contents of popular culture and celebrities to build a nation’s image, either positive or negative. Also, for Others, some Columbus survey participants said: “well-dressed/stylish”, “religious(Christian)”, “religious”, “don’t know anything about them”, “generally friendly”, “reserved” “exhilarate”, and “I believe although the country wishes to be modern they also are very passionate about their heritage”. (Respondent 42-49, online survey, 2010) One of the respondents seemed not to generalize the impression of South Koreans by saying: “There are some groups that represented of all these characteristics in a nation of human society. There are always rude, angry, kind, caring people in every race.” (Respondent 50, online survey, 2010)
<table>
<thead>
<tr>
<th></th>
<th>Los Angeles, CA</th>
<th>New York, NY</th>
<th>Columbus, OH</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not open to other ethnic</td>
<td>39</td>
<td>49</td>
<td>22</td>
<td>110</td>
</tr>
<tr>
<td>people/groups</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Open to other ethnic</td>
<td>32</td>
<td>34</td>
<td>39</td>
<td>105</td>
</tr>
<tr>
<td>people/groups</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Racist</td>
<td>22</td>
<td>28</td>
<td>10</td>
<td>60</td>
</tr>
<tr>
<td>Selfish</td>
<td>19</td>
<td>15</td>
<td>4</td>
<td>38</td>
</tr>
<tr>
<td>Caring</td>
<td>35</td>
<td>42</td>
<td>27</td>
<td>104</td>
</tr>
<tr>
<td>Quiet</td>
<td>29</td>
<td>32</td>
<td>54</td>
<td>115</td>
</tr>
<tr>
<td>Loud</td>
<td>32</td>
<td>31</td>
<td>5</td>
<td>68</td>
</tr>
<tr>
<td>Shy</td>
<td>23</td>
<td>31</td>
<td>25</td>
<td>79</td>
</tr>
<tr>
<td>Active</td>
<td>46</td>
<td>31</td>
<td>32</td>
<td>109</td>
</tr>
<tr>
<td>Rude</td>
<td>24</td>
<td>16</td>
<td>2</td>
<td>42</td>
</tr>
<tr>
<td>Polite</td>
<td>39</td>
<td>50</td>
<td>50</td>
<td>139</td>
</tr>
<tr>
<td>Aggressive</td>
<td>35</td>
<td>27</td>
<td>9</td>
<td>71</td>
</tr>
<tr>
<td>Angry</td>
<td>11</td>
<td>9</td>
<td>4</td>
<td>24</td>
</tr>
<tr>
<td>Passionate</td>
<td>54</td>
<td>45</td>
<td>27</td>
<td>126</td>
</tr>
<tr>
<td>Expressive</td>
<td>34</td>
<td>29</td>
<td>26</td>
<td>89</td>
</tr>
<tr>
<td>Respectful</td>
<td>57</td>
<td>56</td>
<td>57</td>
<td>170</td>
</tr>
<tr>
<td>Concerned with money</td>
<td>42</td>
<td>45</td>
<td>22</td>
<td>109</td>
</tr>
<tr>
<td>Technology-oriented</td>
<td>63</td>
<td>55</td>
<td>46</td>
<td>164</td>
</tr>
<tr>
<td>Proud of their own culture</td>
<td>78</td>
<td>78</td>
<td>73</td>
<td>229</td>
</tr>
<tr>
<td>Family-oriented</td>
<td>72</td>
<td>75</td>
<td>64</td>
<td>211</td>
</tr>
<tr>
<td>Other</td>
<td>9</td>
<td>8</td>
<td>15</td>
<td>32</td>
</tr>
<tr>
<td>Total</td>
<td>116</td>
<td>130</td>
<td>104</td>
<td>350</td>
</tr>
</tbody>
</table>

<Table 7.23 Impressions about South Korean people>

Next, Q29 asked about representative images of South Korea in order to learn what kind of symbols and images of South Korean culture the survey participants recognize, based on the symbols and images are the examples familiar to the pilot study survey participants. (See Appendix C) However, except for images #1 (South Korean national flag), #2 (Samsung logo), #4 (Hyundai logo), #5 (Bulgogi-food), and #7 (Fan
dance-traditional dance), all the images are selected below 30 (out of 116). According to the LA survey participants, the most representative images are the national flag, the logo of Samsung Corporation, Korean foods, and traditional dance. NY survey participants, the most representative images are the national flag, the logo of Samsung Corporation, Hyundai, and traditional dance. #22 is the image of the figure skater, Yu-na Kim. These images are highly visible through mass media, products, and local cultural events like festivals in NY, demonstrating that visibility of one’s culture influences others’ recognition of it, regardless of their taste. However, in Columbus, except for images #1 and #4, all the images are selected below 30 (out of 104). #7 and #22 was selected more than 20 respondents. According to the Columbus survey participants, the most representative images are the national flag and Hyundai. The images of the logo of Samsung Corporation (#2) and traditional dance (#7) that were ranked in the top three in both LA and NY surveys were less familiar than the image of Hyundai in Columbus. #22 is the image of the South Korean figure skater, Yuna Kim. The image of the logo of Samsung Corporation (16) was ranked at 5th. These images are highly visible through mass media, products, and local cultural events like festivals in Columbus. On the other hand, the images of #8 to #12 - the images about architecture, landmarks, and traditional dance (different from #7)- were highly selected in comparison with the LA and NY surveys. Although I can’t confirm whether the survey participants can recognize the names of the images in person to person, I realized that these images are associated to the interests of the Columbus survey participants about South Korean culture- Landmarks & Architecture. Thus, it can be said that personal preference or interests (affective elements) highly influences to build an image.

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Q30 tested how well survey participants recognized the cultural assets of South Korea compared to cultural assets of China and Japan, because many of the pilot study survey participants mentioned difficulty distinguishing assets from these three countries. For this question, images of cultural assets were drawn from UNESCO’s national cultural heritage selection, along with a selection of images of traditional costumes. Specifically, these images were used: 1) the image of Imperial Tombs of the Ming and Qing Dynasties, 2) the image of Great Wall, 3) the image of Fuji Mountain, 4) the image of Surak Mountain, 5) the image of Chinese dance, 6) the image of Japanese dance, 7) the image of Korean dance, 8) the image of Japanese traditional custom, 9) the image of Korean traditional custom, 10) the image of Chinese traditional custom, 11) the image of Temple of Heaven, 12) the image of Great Wall (different image), 13) the image of Imperial Tombs of the Ming and Qing Dynasties, 14) the image of Japanese castle architecture (Himeji-jo), 15) the image of Hiroshima Peace Memorial, 16) the image of Itsukushima Shinto Shrine, 17) the image of Hwaseong Fortress, 18) the image of Jongmyo Shrine, and 19) Royal Tombs of the Joseon Dynasty.

By and large, the survey participants distinguished the images of South Korean cultural assets from those of China and Japan, but the first image in the answer choice was most often misidentified as South Korean. However, since I mistakenly uploaded the same image for slots #1 and #13, I did not count the response rates for the thirteenth image. Still, the first image in the answer choice was most often misidentified as South Korean’ asset. By and large, the survey participants distinguished the images of South Korean cultural assets from those of China and Japan.
Questions 31 to 34 were related to the cognitive and affective elements of South Korean culture and arts, as well as their contents and forms. Responses indicate participants’ perceived familiarity with South Korean culture and arts (Q31), identify which participants had traveled to South Korea (Q32), and the participants’ most familiar (Q33) and favorite (Q34) expressions of Korean culture and arts.

<Chart 7.5 Q.31 Are you familiar with South Korean culture and arts as you think?>
Chart 7.6 Q.32 Have you ever traveled to South Korea?

Chart 7.7 Q.33 Familiar parts of South Korean culture and arts
Q33 identified what cultural information local people are familiar with and find attractive, data that could potentially influence efforts to develop cultural resources and related cultural exchange activities and programs, particularly in the KCC-LA. Similarly to questions about representative images, South Korean food rated highest in popularity and attractiveness among survey participants. This could be because food is the most popular and easy to experience option, giving it a high level of visibility and accessibility. The history of South Korea was the next most highly rated, identified as one of the most interesting areas to learn more about.
Q34 was focused to find a favorite genre of South Korean arts because the popularity of the Korean Wave to the Korean popular culture and arts. Similarly to the response from the pilot study, the top three favorite genre of South Korean arts was chosen in order, 1) Korean Dramas, 2) Korean Films, and 3) Korean pop music. In comparison to other traditional arts forms, traditional dance (36) was popularized due to its high level of visibility and accessibility in the local area, such as at school, festivals, KCC-LA events, performing arts centers, and so on. This suggests that visibility and accessibility is crucial for cultural knowledge and representing a national-branded identity marker. In New York, the history and language of South Korea were the next most highly rated, and the films, music, and manners were selected. Similarly to the LA and NY surveys, Columbus respondents rated South Korean food the highest in popularity and attractiveness among survey participants. While the food was the most familiar and attractive to the survey participants, in Q29, the visual image of food was rated at 5th as a representative image of South Korea. This could be because the image of food was not clear enough to the survey participants although the food is the most popular and easy to experience option. Also, in the Columbus survey, the manner, arts and crafts of South Korea were highly rated than the history and language of South Korea that was selected as the part of South Korean culture they mostly want to further learn about. For Others, most of the survey participants said “not familiar” and “none” (2), but some of them answered: “Internet culture”, “beauty of women”, “martial arts”, and “not familiar with them - but interested in Music, dance, theater, history and architecture”.

(Respondent 51-57, online survey, 2010)
<Chart 7.9 Q. 35 What can be the prominent symbols of South Korea?>

In Columbus, Q35, the ranking order is distinguished from the LA and NY survey, except the popularity of foods, and it is interesting that 36 Columbus respondents selected “Contemporary Korean artists in the world” although the half of them did not actively participate in South Korean cultural activities. Also, the majority of Columbus respondents agreed that there is not a variety of opportunities to experience South Korean culture in local area. The images of Surak Mountain” (24), “Sukgulam”, and “Bulguk-sa” were confused or not familiar to the most of the survey participants in NY and LA as well as the pilot study survey participants in Columbus. Given the other questions about respondents’ experience of travel to South Korea, and given the confusion with other
Asian Buddhist cultures seen in the pilot study, the familiarity with Sukgulam and Bulguk-sa might be based on the visual images that can be seen in other Asian cultural resources. As seen above, one respondent said “I've seen several of these pictures but don't know the names of them”, and this comment can raise a question about whether Columbus survey participants could recognize the images as the cultural assets of South Korea rather than that of any of Asian countries. Thus, given the overall responses to unfamiliarity of South Korean culture in Columbus, the ranking order in Q 92 (Q 35 in LA) can be considered that Columbus respondents chose the images based on their favorability to cultural forms more than their familiarity to the forms.

Finally, Q36 asked about difficulties for the survey participants to learn about South Korean culture. This question was designed to explore possibilities to improve the activities for international cultural relations with South Korea in the U.S. Also, the answers described the types of cultural activities respondents participated in, and likewise identified their familiarity with and favorability toward available opportunities for them to experience South Korean culture. Accordingly, these responses not only inform us about the elements preventing cultural participation in South Korean culture but also raise issues of miscommunication, national image, and cultural relations between South Korea and the U.S. Along with the question about the channels to learn about South Korean culture, this question helped to understand an influence of visibility, personal interests and values, and possibilities to encourage South Korean cultural involvement.
Survey participants were not limited to specific answer choices, and other than the common obstacles to cultural participation, such as time and money, they said that language is the most difficult one to overcome. Beyond this, accessibility, lack of direct experience, and lack of information and resources about South Korean culture and arts were often mentioned. The responses highlight the influences of direct experience, information, stereotypes, value systems, traveling and firsthand experience, and relations among people and communities. All of these items are presented in Conceptual Framework, as a pre-stage to develop cognitive and affective dimensions. Thus, along with the diverse communicators as outreach methods, differences in firsthand experience, information, and values can result in diverse types of behaviors for communicating with others.

In the Columbus survey, like the LA and NY survey, accessibility, lack of direct experience, and lack of information and resources about South Korean culture and arts were often mentioned. In particular, 5 respondents were not sure about the place to learn Korean language and about Korea in general. Also, more numbers of the survey participants mentioned about lack of opportunity to communicate with South Koreans than both LA and NY surveys. The respondents want to learn South Korean language from the native people. Like the LA and NY surveys, the responses highlight the influences of direct experience, information, stereotypes, value systems, traveling and firsthand experience, and relations among people and communities. In case of Columbus survey, the comments include more than one reason or in details.

In summary, all of the respondents agreed that socializing is an opportunity in each local area. Also, some of the survey participants chose travel experience to learn
others’ culture, and according to them, a lack of opportunity to travel other countries, including South Korea, can be an obstacle to learn them. The emphasis on travel experience suggests the influence of first-hand experience to decide further responses to others, either positive/friendly or negative ones. Along with first-hand experience, the level of accessibility to South Korean culture highly influences both the cognitive and affective dimensions in the process of experiencing others’ culture. For example, South Korean traditional dance is highly recognized and ranked one of the favorite art forms in all three surveys, particularly among non-service users. This high level of visibility not only results in familiarity but also favorability. In fact, South Korean traditional dance was ranked in the top five art forms in the three surveys and also in the list of the most representative images of South Korean culture. Its popularity may be due to its high exposure in festivals and other events to introduce South Korean culture in general, such as those at school. Unfortunately, this online survey could not ask about survey participants’ participation in arts in the U.S. due to survey size limits. However, it can be said that a high level of visibility causes a high level of familiarity and favorability regardless of direct hands on participation. For example, Q 34 in LA and NY survey (Q 72 and Q 106 in the NY and Columbus survey) asked for participants’ favorite genre of South Korean arts. The results are shown below.

- **LA:** Korean Dramas (51), Korean Films (48), Korean pop music (38), Traditional dance (36), and so on.

- **NY:** Korean Films (60), Korean Dramas (46), Korean pop music (39), Traditional dance (39), Traditional arts and crafts (31), and so on.
Columbus: Traditional arts and crafts (57), Traditional dance (37), Contemporary arts and crafts (34), Design and Fashion (32), traditional music (28), and so on.

The relationship between a high level of visibility and popularity in terms of South Korean traditional dance is evident in these lists, suggesting that visibility and accessibility are crucial for cultural knowledge and symbolize an identity marker of others’ culture. Also, the lists demonstrate the impact of the KCS-NY and KCC-LA in their respective local areas on promoting the Korean Wave. In the case of Columbus, the familiarity of South Korean traditional arts may indicate a lack of opportunities to experience various cultural and art forms of South Korea in the local area.

In fact, immediately before the question above, participants were asked about their familiarity with South Korean culture. Besides the genre of South Korean arts, the survey participants ranked “Food,” “History,” and “Manners” first. Still, differences were found among the three local areas. Both NY and LA survey participants ranked “Films” third and fourth; on the other hand, Columbus survey participants said that they were more familiar with “Arts and crafts” and “Dance” than “Film”:

Q33: to find what cultural information local people are familiar with and attractive

- NY: Food (87), Language (56), History (55), Film (52), Music (44), Manners (42),
- LA: Food (84), History (45), Language (43), Film (44), Manners (40),
- Columbus: Food (53), Manners (43), Arts and Crafts (41), History (34), Music (25), Dance (22), Film/Fashion & Design (21), language (20).

Last, this online survey divided the questions about politics, economy, and international relations from those about social, cultural and artistic characteristics. The survey
participants’ responses to this question were mostly similar in the three cities, and they marked “Agree” about as often as “Disagree” and “N/A” combined. For example, 60 survey participants in LA agreed that South Korea is a “homogeneous and exclusive nation,” while 40 disagreed and 16 chose N/A. Similarly, in NY 67 agreed, 41 disagreed, and 24 chose N/A, and in Columbus the proportion was 44:35:25. Thus, it can be said that the perception of South Korea as homogeneous country is in transition.
Chapter 8
Online Survey Discussion

The online survey results enable us to extend the pilot study discussion, as the results of both surveys are similar. In the contexts of nation branding and cultural diplomacy, the significance of outreach methods was emphasized in order to achieve the ultimate purpose of both nation branding and cultural diplomacy: building communicative relations with others. Culture is a means of both nation branding and public diplomacy and functions to promote a nation. By promoting a country through cultural activities, both nation branding and public (cultural) diplomacy aims to interact further with its communicative recipients.

In the pilot study, the concept of outreach was highlighted in order to improve familiarity with the KCS-NY and the KCC-LA, and also to foster relationships with local publics and cultural organizations. As discussed in Chapter III, the KCS-NY and the KCC-LA should improve their methods of promoting a nation’s culture through multiple perspectives in order to achieve their purposes: for example, improving contents, meeting recipients’ needs, developing relationships with communities, and so on. In Figure 6.1 <Outreach methods>, six outreach methods were considered successful in reaching reciprocity and mutuality; these methods consisted of both nation branding and cultural diplomacy activities.
As mentioned in Chapter 5 Methodology, the online survey was developed from the pilot study survey in order to expand the scope of the survey participants. Based on the outreach methods highlighted in Figure 6.1, the online survey questions involve opportunities to experience South Korean culture in the three target cities (NY, LA, and Columbus) and familiarity with South Korean culture. This data makes it possible to understand people’s behaviors. Thus, a new two-part model was built to analyze the online survey using the six outreach methods, one part focused on organizations organization (the KCS-NY and the KCC-LA) and one on the individual survey participants.

Analytical model 1 – Organizations <Figure 8.2>

This model develops the Conceptual framework 1 by combining the Figure 6.1 <Outreach methods> in order to consider the outreach activities of the KCS-NY and the KCC-LA in terms of building nation image. Based on the centers’ services, the six outreach methods start from the purpose of national reputation management to achieve the goals of familiarity and reciprocity; ultimately, this goal is included in national reputation management. As explained on p 206, the methods are connected with each other; in other words, the relationship among the methods is symmetrical. Depending on outreach objectives and relationship with other parties, an organization decides which strategy(-ies) to use to reach the targeted audiences. The six outreach methods range from self presentation to supporting others (both individuals and communities), and basically serve to promote national and cultural identities.
The KCS-NY and the KCC-LA accomplish each of the outreach methods through their respective organizational outreach strategies. These outreach strategies encourage people’s engagement in South Korean culture: 1) presentations & building art participation, 2) promoting cultural content, 3) distributing information, 4) building networks, 5) friendship, 6) education, 7) and co-sponsoring & co-producing events. The diverse activities of the KCS-NY and the KCC-LA influentially encourage and increase cultural participation in South Korean culture by sharing cultural knowledge and raising cultural interest and attractiveness. The activities of the organizations pave the way to cultural communication and constructing a national image by improving cognitive elements and influencing affective elements.

By doing so, the KCS-NY and the KCC-LA consider ways to communicate with different recipients based on their responses: they strengthen the participation of the recipients in South Korean culture by promoting values, and they develop relationships with the recipients by sharing values. To do so, the KCS-NY and the KCC-LA build on three types of strategies – “broadening, diversifying, and deepening the audiences” (RAND, 2002, 32). First, broadening audience participation invites more people who are inclined—interested or willing—to increase their participation (32). Diversifying audience participation means “attracting different kinds of people than they already attract” (32), and this strategy encourages people who are not aware of and/or not interested in participation and would otherwise decline to participate (32). Last, deepening audience participation fosters audience involvement among current activity participants (32).
Using these aims, the KCS-NY and KCC-LA impact the visibility and favorability of South Korea and its culture in their local areas, as well as encouraging reciprocity with the people. Depending on the level of success of these outreach activities, the KCS-NY and the KCC-LA can improve the understanding and involvement of the locals in South Korean culture and further expand the international cultural relations with local authorities and partners.
Figure 8.1. National image-building process within culture
Figure 8.2 Analytical model 1 - organization

KCS-NY & KCC-LA
Activities

Purpose | Input
--- | ---
Outreach strategies and tactics
Output actions
Output behaviors
Outcome

Cultural outreach
Contents, products & activities

Promotion
Showcase
Broadcast
Exhibit/Presentation
Network Distribution/Activating relationship
Partnership & Collaboration
Program Development for access
Community Development Projects
Using network
Cultural engagement
Short term relation
Nation branding
Cultural diplomacy
Building network
Cultural exchange
Long term relation

Behavior 1
Broadening the audience
Reciprocity
Favorability
Fostering International Cultural Engagement

Behavior 2
Diversifying the audience

Behavior 3
Deepening the audience

Short term relation
Long term relation

Influencing Affective elements
improving cognitive elements

NATIONAL REPUTATION
MGT

Outreach strategies and tactics

Purpose
Input
Outreach strategies and tactics
Output actions
Output behaviors
Outcome
Analytical model 2- individual <Figure 8.3>

Like the previous model, this one also starts from the six outreach methods, but the methods’ scope includes more varied outreach opportunities than the KCS-NY and the KCC-LA activities. The individual model describes the process by which people receive and respond to these opportunities: 1) media, 2) institutions and organizations, 3) artists, 4) education (cultural and art education activities), 5) networks, 6) people (peers, family members, and so on), and 7) the Internet. These opportunities are provided to individuals in various conditions and also stimulate them to experience South Korean culture, either directly or indirectly. The focus in this model is to understand that individuals interact with available opportunities based on each one’s cultural and contextual factors. These factors, functioning like a filter, include: 1) information, 2) relations, 3) first-hand experience, 4) travel, 5) stereotypes, 6) values, 7) culture, 8) social status, and 9) networks of friends. This list is mostly based on previous scholars’ claims, but I added “networks of friends,” which were highlighted in the pilot study and also recently emphasized under the concept of citizen public diplomacy.

These factors determine a given recipient’s cognition, and the emotional responses to the factors influence the recipient’s affect. As mentioned in Figure 4.1, the cognitive and affective dimensions are deeply interrelated; thus, the combined responses of both cognitive and affective dimensions prompt behavior to participate in South Korean cultural activities. Thus, the behavior types should be carefully considered based on the survey participants’ interests and willingness to communicate with South Korean culture. The behavior types are also related to the outreach strategies of the KCS-NY and the KCC-LA in the future.
In brief, the three behavior types after the online survey should be further analyzed in order to improve cultural relation building activities of the KCS-NY and the KCC-LA. In advance of the analysis of online survey, the three types of the behaviors can be summarized based on the popular comments about difficulties to learn South Korean culture. The three types of behaviors are: 1) the least engaged in South Korean culture and the least translated, such as watching television or searching through Internet, might/might not further experience to South Korean culture; 2) engaged and conditional, for example, interested in learning South Korean culture and would be further participated if opportunities is given, little familiar, positive; and 3) the most engaged in South Korean culture and ongoing participation. Finally, depending on his or her overall experiences, a recipient responds to his or her understanding about South Korea and its culture as well as its national image, as the recipient continues to interact with South Korean culture.
Figure 8.3 Analytical model 2 - individual

Organization inputs
- KCS - NY & KCC - LA activities
- Community Development Projects

Communicators/ channels
- Cultural Outreach
  - Content, Products, & Activities
  - Program Development for access

Outcome filters
- Information Relations First-hand Experience
- Travel Stereotypes Values Culture Social status
- Networks Networks of friends

Output actions
- Cognitive dimension
- Behavior 1 Least engaged/ translated
- Behavior 2 Engaged/ conditional
- Behavior 3 Most engaged/ ongoing

Output behaviors
- Familiarity
- Favorability
- Reciprocity

Promoting National identity Cultural identity
Cultural communication Image building
Increasing Direct experience Cultural participation UNDERSTANDING DIVERSITY
International Cultural Engagement

Promotion Showcase Broadcast
Exhibit/ Presentation
Network distribution/ Activating relationship
Partnership & Collaboration
Education
Institutions / organizations
Media
Artists
Networks
People

KCS
-NY
&
KCC
-LA
activities

Promotion
Showcase
Broadcast
Exhibit/ Presentation
Network distribution/ Activating relationship
Partnership & Collaboration
Education
Institutions / organizations
Media
Artists
Networks
People

Cultural Outreach
Content, Products, & Activities
Program Development for access

Cultural
Outreach
Content, Products
& Activities

Cultural
communication
Image building

Increasing
Direct experience
Cultural participation
UNDERSTANDING DIVERSITY

International Cultural Engagement

Organizational
dimension
Affective
dimension

Figure 8.3 Analytical model 2 - individual
The Findings section was devoted to narrating the overall results of each of the three online surveys. Among the findings, two issues should be highlighted in order to consider the participants’ familiarity with and favorability toward South Korean culture: 1) the relationship between the KCS-NY/ the KCC-LA and the survey participants in those two cities, and 2) the characteristics of the survey participants who engaged most in South Korean culture. In the context of the two analytical models discussed above, these two issues allow more in-depth analysis of the KCS-NY’s and KCC-LA’s roles in cultural promotion.

To understand the responses of the NY and LA participants to the cultural centers in their respective cities, this section focuses on the differences both between service users of each organization and those between service users and non-service users. Then, it discusses the responses of the survey participants who are the most engaged in South Korean culture, based on their survey answers. To do so, the majority of survey questions (except those related both to Korean and foreign cultural centers abroad) in the NY and LA surveys are divided into two groups. The questions in the first group (Q 8, Q11, Q 13, and Q 32) can be applied to general interests in South Korea, its cultural activities, and direct experience of South Korean culture. The most engaged individuals are identified based on their regular and consistent participation in local academic, cultural, and arts events about South Korea. Specifically, their answers for Q 11, and whether they selected one or more answer choices from Q 11-6 to Q11-9, focusing on participation in arts, determine this classification. Thus, the selected survey participants could be considered as participants more interested in arts than other resources.
Q 11. What resources do you mostly use to learn about South Korea? Select THREE choices.

11-1 Through textbooks and journals
11-2 Through national/local newspapers or magazines
11-3 Through Internet search engines
11-4 Through family member(s)
11-5 Through peers
11-6 Through participation in academic, cultural, and arts events in School
11-7 Through participation in academic, cultural, and arts events in the Korean Cultural Center in Los Angeles
11-8 Through participation in academic, cultural, and arts events in local arts Organizations
11-9 Through participation in academic, cultural, and arts events in local public area, such as Korean town and Asian or Korean festivals
11-10 Other, please specify

After sorting the answers of the survey participants who selected any answer choice from Q11-6 to Q11-9, I will examine their answers to the second group of questions: Q 9 and Q 28-35 (these question numbers are from the LA survey, but the NY survey asks the same questions at a different point. See Appendix C for details.) The questions of the second group ask about participants’ willingness to learn about South Korea in the future, as well as their familiarity with South Korean culture and arts. Q36, about the barriers or obstacles to learning about South Korean culture, will be discussed separately as one of the influences to either encourage or discourage participation to South Korean culture.

Each result from this group is discussed based on the main point. There are some small differences in ranking order between the selected subgroup and the overall survey group; for example, “traditional dance” is ranked 3rd among the selected users but 4th in
the overall survey. However, this rankings difference is not mentioned in the detailed analysis, since traditional dance remains in the top five for both groups. In fact, in both surveys the familiarity with and favorability toward the South Korean culture and arts are mostly limited to certain genres: Korean film, Korean dramas, Korean pop music, traditional dance, and traditional arts and crafts. Thus, the discussion of the selected surveys focuses on discovering the cultural participation behaviors of the survey participants based on the first group of the questions-- Q8, Q9, Q11, Q12, Q13, and Q32.

First, in the case of the Los Angeles survey, the total number of the selected survey participants is 64 (23 males and 41 females), most of whom identify as Asians or Koreans. Some of the selected survey participants are KCC-LA service users (28 out of 64). Also, 25 survey participants (out of 64) visited a foreign cultural center in LA. Similar to the results of the original survey, the selected survey participants prefer Culture & Arts; Lifestyle, foods, & trends; and Film in Questions 8 and 10. 56 of the 64 are willing to learn more about South Korea (Q9). Like the overall survey results, the most popular resource to learn about South Korea was the Internet, followed by “participation in academic, cultural, and arts events in the local public area, such as Korean town and Asian or Korean festivals” (11-9) and “participation in academic, cultural, and arts events in the Korean Cultural Center in Los Angeles” (11-7). Also, participation through peers was highly ranked. Thus, it can be said that, outside the Internet, the active participants engaging in South Korean culture and arts learn about the South Korea from its local cultural and arts offerings and its people, and also participate in various local opportunities like the KCC-LA and festivals.
Through textbooks and journals | 16
---|---
Through national/local newspapers or magazines | 10
Through Internet search engines | 33
Through family member(s) | 19
Through peers | 23
Through participation in academic, cultural, and arts events in school | 18
Through participation in academic, cultural, and arts events in the Korean Cultural Center in Los Angeles | 32
Through participation in academic, cultural, and arts events in local arts organizations | 23
Through participation in academic, cultural, and arts events in local public area, such as Korean town and Asian or Korean festivals | 28
Other, please specify | 

<Table 8.1 Q 11. What resources do you mostly use to learn about South Korea? Select THREE choices.>

48/64 participants agreed that there were a variety of opportunities to experience South Korean culture and arts (Q 12), and among them, 41 participants chose more than one of the listed opportunities to attend local culture and arts events related to South Korea (13-1, 13-2, or 13-3). In other words, those 41 survey participants are familiar with the cultural opportunities and actively experienced them. As seen below, those 41 participants mostly attend South Korean cultural and art programs or events in major cultural and arts institutions, such as a museums, performing arts center, movie theater, and festival. (36)
13-1 Attend and/or work for cultural and arts event related to South Korea in school 17
13-2 Attend cultural and art programs or events about South Korea In the Korean Cultural Center in Los Angeles 31
13-3 Attend South Korean cultural and art programs or events in major cultural and arts institutions, such as a museum, performing arts center, movie theater, and festival 35
13-4 Local library, etc. 13
13-5 Take Korean language programs/classes 27
13-6 Experience either voluntary or internship jobs related to South Korean culture and arts 12
13-7 Socialize with South Korean students and go to Korean Restaurants and/or entertainment places 32
13-8 Other, please specify

| Table 8.2 Q 13. What are the opportunities? Select ALL choices that apply. |

In Q32, 32 of the selected survey participants (out of 64) said that they already visited South Korea, and 20 of these were not of Korean ethnic heritage. With respect to the representative images of South Korea and cultural knowledge about South Korea, their responses were similar to the responses in the overall survey. It seemed that they were generally familiar with the main categories of South Korean culture and arts, except for Religion, Gender, Theater, Literacy, Animation, and Games—all genres that were the least popular in all three cities among all participants.

This common trend involving the familiarity with and favorability of South Korean culture and arts implies that the contents of South Korean cultural promotion are not varied enough. In other words, although the cultural promotion contents should be representative, it can be said that these contents are narrowly focused on certain forms and genres. Furthermore, the Animation and Game contents are promoted by the Korea
Center, which is associated with the KCC-LA; however, the LA survey data shows that these contents are not visible in comparison to the New York and Columbus surveys. Thus, the role of the KCC-LA to promote the cultural industry of South Korea has not yet been fulfilled. Finally, the selected survey participants often mentioned a the low level of accessibility and exposure to South Korean culture as barriers to learning about South Korea, along with language and the exclusiveness of South Koreans. Thus, the various content-based outreach methods should be improved to encourage the active survey participants engaged in South Korean culture, in order for them to understand and respond to it further.

Among the New York survey participants, 63 qualify as highly culturally engaged: 24 males and 39 females, again mostly Asians and Koreans. Most are in their 20s (22) or 30s (16), and all but two of the 20s group are college students. For Q8, these participants selected, in order: Life style, foods, & trends; Culture & arts; and Films. Slightly more preferred Film & Entertainment (39) to History & Language (37), the same order as in the LA survey. 52 of the 63 were willing to learn more about South Korea, and they were mostly interested in further education about Life style, foods, & trends; Culture & arts; Films; and History & Language, in that order.

In Q 11, Unlike LA, the New York participants most preferred to learn about South Korea through participation in local academic, cultural, and arts events, such as Korean town and Asian or Korean festivals, with a secondary preference for Internet-based learning. Due to their occupations, these participants learn about South Korea more through local events than through participation in either the KCS-NY or local arts organizations. Experiencing culture through peers was also highly ranked. Compared to
the Los Angeles survey, participants relied more on national/local newspaper or magazines than on textbooks, journals, and family members for information on relevant events. It can be assumed that the *New York Times* is one such source; in fact, the *Times* frequently informs readers about KCS-NY events and programs.

<table>
<thead>
<tr>
<th>Resource Description</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Through textbooks and journals</td>
<td>13</td>
</tr>
<tr>
<td>Through national/local newspapers or magazines</td>
<td>20</td>
</tr>
<tr>
<td>Through Internet search engines</td>
<td>36</td>
</tr>
<tr>
<td>Through family member(s)</td>
<td>13</td>
</tr>
<tr>
<td>Through peers</td>
<td>24</td>
</tr>
<tr>
<td>Through participation in academic, cultural, and arts events in school</td>
<td>21</td>
</tr>
<tr>
<td>Through participation in academic, cultural, and arts events in the Korean Cultural Center in New York</td>
<td>19</td>
</tr>
<tr>
<td>Through participation in academic, cultural, and arts events in local arts organizations</td>
<td>14</td>
</tr>
<tr>
<td>Through participation in academic, cultural, and arts events in local public area, such as Korean town and Asian or Korean festivals</td>
<td>38</td>
</tr>
<tr>
<td>Other, please specify</td>
<td></td>
</tr>
</tbody>
</table>

*Table 8.3 Q 11. What resources do you mostly use to learn about South Korea? Select THREE choices.*

39 of the selected New York survey participants said that there are a variety of opportunities to experience South Korean culture, and overall the most popular opportunities were socializing with South Korean students and going to Korean restaurants or entertainment venues. Next, they mentioned attending South Korean cultural and art programs in major cultural and arts institutions, festivals, and the KCS-NY. In fact, similar to the overall survey, more participants mentioned the KCS-NY (25) than had actually visited it (18), suggesting that they could recognize it as an available resource even before visiting. Like their counterparts in LA, the selected survey participants in New York were
also highly concerned with Korean language programs and classes to learn about South Korea. However, the KCS-NY does not offer language classes in present.

<table>
<thead>
<tr>
<th>Activity</th>
<th>Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attend and/or work for cultural and arts event related to South Korea in school</td>
<td>17</td>
</tr>
<tr>
<td>Attend cultural and art programs or events about South Korea in the Korean Cultural Center in New York</td>
<td>26</td>
</tr>
<tr>
<td>Attend South Korean cultural and art programs or events in major cultural and arts institutions, such as a museum, performing arts center, movie theater, and festival</td>
<td>27</td>
</tr>
<tr>
<td>Local library, etc.</td>
<td>13</td>
</tr>
<tr>
<td>Take Korean language programs/classes</td>
<td>21</td>
</tr>
<tr>
<td>Experience either voluntary or internship jobs related to South Korean culture and arts</td>
<td>7</td>
</tr>
<tr>
<td>Socialize with South Korean students and go to Korean restaurants and/or entertainment places</td>
<td>31</td>
</tr>
<tr>
<td>Other, please specify</td>
<td></td>
</tr>
</tbody>
</table>

<Table 8.4 Q 13. What are the opportunities? Select ALL choices that apply.>

In terms of familiarity with South Korean culture and arts, 20 participants described themselves as “little familiar,” 13 as neutral, 22 as somewhat familiar, and 8 as very familiar. Thus, more than half of the select group was familiar with South Korean culture and arts, a higher proportion than the overall New York survey group. Among the non-Korean select participants, nine had visited South Korea. The answers about the familiarity and attractiveness of South Korean culture are the same as in the full survey, and even the rankings of the most and the least familiar and attractive types of South Korean culture echo those in the Los Angeles survey. Answers about favorable genres of South Korean Culture and Arts, as well as about obstacles to learning about South
Korean culture (primarily language and a lack of information) also paralleled the LA survey data. In other words, South Korean Foods, History, Language, and Films can be the most representative cultural identity markers and the most accessible culture in both New York and Los Angeles.

On the other hand, the cultural forms of Animation, Games, and Theater are the least familiar and attractive to the most engaged survey participants in both New York and Los Angeles. It can be assumed that this is caused either by a lack of information about those cultural forms, or by a lack of interest from the survey participants. However, given the general popularity of these forms in the U.S., it may be that the selected survey participants simply do not recognize them as South Korean.

Among the answers, two specific criticisms about South Korean cultural promotion emphasize limited contents and limited outreach methods. These comments suggest promoting a variety of content to introduce South Korean culture, in a way that invites people’s direct everyday life experience in order to increase familiarity. The first comment, given by a Canadian participant, implies the importance of exposure and availability, not only to introduce South Korean culture but also to encourage participation:

“There needs to be a globalized image of Korea, yet Korea lacks such images such as Japan might remind Western culture of sushi or kimonos. Also even if some people may be interested in Korean culture, not enough resources are around in the community.” (Respondent 58, online survey, 2010)

“Too much emphasis on Korean film and dramas...so much so to the exclusion of other worthwhile aspects of Korean culture (by Korean)” (Respondent 59, online survey, 2010)
Of the Columbus respondents, 55 qualified as highly engaged: 11 males and 44 females, most of whom are Americans. Their age distribution was as follows: 30s (14), 20s (13), 50s (11), 40s (10), over 60s (6), and 10s (1). The Columbus survey data differs from the NY and LA data significantly, both because most participants were American and because there is no official Korean Cultural Center in the area. Accordingly, the answer choice about learning South Korea through such a center was deleted.

In terms of methods (Q11), all 33 participants preferred to participate in local academic, cultural, and arts events, such as the annual Asian Festival in Columbus. In fact, some of the survey participants stated that there were few South Korean cultural resources available outside the Asian Festival, and that the festival itself was not sufficient to learn specifically about South Korea. One participant, for instance, noted that “[t]here is not much of a festival/fair for Korean Culture. If they would have a festival, it would introduce the community as a whole to Korean Culture.” Other methods chosen for further exposure included the Internet, followed by national or local newspapers and then by participation in the events of local arts organizations. Compared to LA and NY, far more participants chose newspapers, though they may have done so because of the news related to the South Korean political situation rather than South Korean culture. One survey participant chose “other” and wrote in “restaurants.”

(Respondent 60, online survey, 2010)
<table>
<thead>
<tr>
<th>Resource</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Through textbooks and journals</td>
<td>9</td>
</tr>
<tr>
<td>Through national/local newspapers or magazines</td>
<td>20</td>
</tr>
<tr>
<td>Through Internet search engines</td>
<td>29</td>
</tr>
<tr>
<td>Through family member(s)</td>
<td>2</td>
</tr>
<tr>
<td>Through peers</td>
<td>10</td>
</tr>
<tr>
<td>Through participation in academic, cultural, and arts events in school</td>
<td>16</td>
</tr>
<tr>
<td>Through participation in academic, cultural, and arts events in local arts organizations</td>
<td>23</td>
</tr>
<tr>
<td>Through participation in academic, cultural, and arts events in local public area, such as Korean town and Asian or Korean festivals</td>
<td>33</td>
</tr>
<tr>
<td>Other, please specify</td>
<td></td>
</tr>
</tbody>
</table>

<Table 8.5 Q 11. What resources do you mostly use to learn about South Korea? Select THREE choices.>

Overall, however, 2/3 of the selected participants identified a lack of information about and opportunities to experience South Korean culture in the local area. Indeed, only 17 Columbus participants agreed that there was a variety of local opportunities to experience South Korean culture, a lower percentage than in NY and LA. Based on this data and on their comments, it can be said that the Columbus participants found it difficult to experience South Korean culture in their living environment. Of the 17 who did claim a variety of opportunities (Q13), socializing with South Korean students and attending Korean restaurants and/or entertainment venues was the most popular answer. This was closely followed by attending cultural and art events in major cultural institutions, as well as by research in the local library. While the local library was one of the least popular resources in NY and LA, here participants of a broad age range (10s to 60s) selected it. However, given the small collections about South Korean culture in Columbus-area libraries, these participants may not find much relevant content.
Attend and/or work for cultural and arts event related to South Korea in school | 5 |
Attend cultural and art programs or events about South Korea in local community center(s) | 12 |
Attend South Korean cultural and art programs or events in major cultural and arts institutions, such as a museum, performing arts center, movie theater, and festival | 14 |
Local library, etc. | 14 |
Take Korean language programs/classes | 8 |
Experience either voluntary or internship jobs related to South Korean culture and arts | 2 |
Socialize with South Korean students and go to Korean restaurants and/or entertainment places | 15 |
Other, please specify | |

<Table 8.6 Q 13. What are the opportunities? Select ALL choices that apply.>

The Columbus results were also distinguished from the New York and Los Angeles results in terms of participants’ familiarity with South Korean culture. Though their answers about cultural knowledge and the images of South Korea (including the image of the Korean people) were not largely different, Columbus participants often conflated the cultural assets of China, Japan, and Korea. Other than the images of traditional dance and traditional custom (Hanbok), fewer participants could distinguish the South Korean cultural heritage from that of China or Japan. As seen below, in Q 30 almost half of the survey participants said that they were little familiar with South Korean culture, and only two (of 55) of the non-Korean participants had visited South Korea.
<Table 8.7 Q30. Are you familiar with South Korean culture and arts as you think?

<table>
<thead>
<tr>
<th>Familiarity</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Never</td>
<td>7</td>
</tr>
<tr>
<td>Little familiar</td>
<td>25</td>
</tr>
<tr>
<td>Neutral</td>
<td>9</td>
</tr>
<tr>
<td>Somewhat familiar</td>
<td>4</td>
</tr>
<tr>
<td>Very familiar</td>
<td>0</td>
</tr>
</tbody>
</table>

Next, participants ranked their familiarity with and attractiveness to various aspects of South Korean culture, as seen below; the most frequent answers were Food (28), Manners (26), and Arts and crafts (23). The answer order here was again different from the NY and LA surveys. For example, Film was ranked 8th, likely indicating little opportunity to watch South Korean films in Columbus compared to New York and Los Angeles, where both Asian and international film festivals are held annually. Also, the absence of the KCS-NY and the KCC-LA could be a contributing cause, because both organizations offer free film presentations regularly. Thus, it can be said that the level of exposure to and information about a given aspect of a foreign culture highly influences participation in it.

Columbus participants also selected different favorite artistic genres, with the top three answers being: 1) Contemporary arts & crafts, 2) Traditional dance, and 3) Design & fashion. In addition to the level of exposure and information, differences in favorite arts forms may suggest that the survey participants’ own cultural preferences significantly affect their participation in others’ culture. In other words, both cognitive (e.g. information) elements and affective elements (e.g. personal taste) influence experience and engagement with another culture. This finding further suggests the
importance of knowing others’ interests, in terms of both nation branding and cultural diplomacy, in order to keep contacts and relationships with others.

Similar to the results of the overall survey, the most interesting difference in the Columbus survey results is that the survey participants in all age groups ranked “Contemporary Korean artists in the world” fifth among prominent symbols of South Korea. On the other hand, Hangul (the Korean alphabets) was ranked as one of the bottom three answers, even lower than Surak Mountain. This bias may be attributed to the fact that four of the Columbus survey participants are graduate students in Cultural policy and Arts administration programs. Or, despite the comparative lack of opportunities in Columbus to meet artists from South Korea, Korean celebrities from Korean pop music, films and dramas might be considered. This assumption is made based on the pilot study survey results in Columbus.

8.1 The Roles of the KCS-NY and the KCC-LA

In discussion of the pilot study survey, the KCS-NY and the KCC-LA were said to generate social capital by encouraging bonding among the South Korean immigrants and by bridging with the mainstream communities. The pilot study survey participants were largely divided into two groups—South Korean immigrants and other Asians in NY and U.S. citizens in LA-- because the most of the participants in the KCS-NY were South Korean immigrants. Not surprisingly, the two participant groups cited different reasons for using the KCS-NY and the KCC-LA, and showed slight variations in their preferences for content used to promote South Korean culture.
The Korean immigrant survey participants stressed promoting the traditional arts and heritage of South Korea to express Korean cultural identity. In fact, the non-Korean immigrant survey participants in both New York and Los Angeles also expected to learn about and appreciate traditional Korean culture, as some types of Korean traditional culture was accessible in their local areas. However, the non-Koreans were more familiar with and preferred the more visible and accessible South Korean popular cultural forms, which they used to engage in South Korean culture and became familiar with South Korea better.

8.1 The Roles of the KCS-NY and the KCC-LA

In terms of satisfaction with the programs of the KCS-NY and the KCC-LA, the survey participants point out that the low level of public familiarity with the organizations could prevent many from participating in their services. The service users who regularly attended events or language classes appreciated the supportive interactions with KCS-NY and KCC-LA employees, such as teachers and program managers. Service users agreed that these interactions brought about a new understanding about South Korean culture and about the people. For example, using methods and materials related to South Korean culture in the context of a Korean language class could increase interest in South Korean culture. The service users also considered this type of interaction a motivation for learning about South Korea and its culture and a benefit to attending the KCS-NY and the KCC-LA.

Similarly, the online survey participants agreed with the results of the pilot study given above. Unlike the pilot survey, however, the online survey could not intentionally
target survey participants among the Korean immigrants in the three cities, as it used Marketools (a market research company) to reach individuals at universities and in other sample populations. For the online survey, a total of 41 survey participants were Koreans, but many of them were young and interested in both the traditional and popular culture of South Korea. It is assumed that many of these Korean survey participants grew up in the U.S. because their responses to the survey questions were similar to the non-Korean survey participants. For instance, some of the Korean survey participants mentioned language and the Korean value system as a barrier to learning about South Korean culture (Q36 in Los Angeles survey). Also, some of the Korean survey participants revealed their ethnic status.

Using the online survey data from service users of the KCS-NY and KCC-LA, I focus on analyzing three areas: 1) users’ main reasons for visiting the organizations, 2) changes occurring after they visited the organizations, and 3) differences between the KCS-NY and the KCC-LA service users. This focus allows us to consider the effective outreach methods for these organizations, in order to increase their visibility and to improve their relationship-building with local people. In turn, these outreach methods support the roles of bonding and bridging communities through cultural activities.

The most service users in both NY and LA were generally satisfied with contents and quality of the services and programs. By and large, both organization service users equally participated in the opportunities, such as events at school, taking language classes, enjoying festivals, exhibitions, and performances, and socializing with friends. Also, more than the half of the service users in both NY and LA appreciated the organization’s programs and activities to understand South Korea and its people better,
such as history, arts, and manners. In case of the KCC-LA, the service users satisfied with interaction with the organization employees through programs, such as language class and exhibition. As seen in the pilot study, some of survey participants said that they became more interested in South Korean culture after taking language class in the KCC-LA because they could accidently experience the arts in the KCC-LA museum and gallery areas. The survey participants in NY also appreciated the services and programs of the KCS-NY. As the KCS-NY does not open language classes, the main reasons to visit the organizations in NY and LA are slightly different.

The most popular reason of the service users in NY is to receive information and to reduce communication gaps. However, they also want to learn language through other programs. On the other hand, the service users in the KCC-LA selected the reason to learn language and to enjoy arts. More than the half of the service users in NY and LA also visited other foreign cultural center/institution in order to enjoy foreign arts and to receive official information. However, unlike the pilot study survey participants, the little number of the online survey participants was interested in “mak[ing] friends and build[ing] networks among diverse communities that use the KCS-NY/KCC-LA.”

Among the KCS-NY and the KCC-LA service users, a small number of the service users identified ways in which they understood “Korean culture or Koreans differently after visiting” their local cultural center. They stated that they could learn about South Korean history, traditional culture, family values, social hierarchy, behaviors of South Koreans, and so on. These comments stress the impacts of the KCS-NY and the KCC-LA on improving the level of understanding about South Korea beyond language and arts. To do so, they develop comprehensive cultural content and educate others about
South Korean culture and resources. In other words, the KCS-NY and the KCC-LA can offer a variety of cultural and contextual factors to teach others about South Korea and its culture.

This effort encourages the organization service users to continue their participation in South Korean culture and to develop better cultural knowledge and attitudes toward South Korea and its culture. For example, the service users who were interested in taking a language class further develop their interest and participation in South Korean culture in general. Then, the service users can engage in activities related to South Korea and respond to South Korea based on personal experiences. Throughout this long-term process, the interaction between the organizations and their service users influences the level of familiarity and favorability as well as the degree of understanding and reciprocity. User comments on this process include the following:

“I was able to appreciate a lot of the older Korean culture that I learned about after visiting the KCC-LA. Watching the DVD that they provided was fantastic, it was very well represented and it expressed the Korean culture well.” (LA) (Respondent 61, online survey, 2010)


“I am Korean and grew up in a Korean household. Unfortunately, I did not learn the language well. Attending KCC-LA hasn't changed my understanding of Korean culture or the Korean community. It has made me realize that there are lots of people out there who are interested in the Korean culture and language. I thought that all if not majority of people in the language program would be like me, but that wasn't the case. I have met Latinos, Japanese, Caucasians, African Americans, etc that due to their interest in the Korean culture, have started attending the language programs at KCC-LA. This has made me come to appreciate my culture all the more.” (LA) (Respondent 63, online survey, 2010)

“A better appreciation for the culture and passion of the Korean people” (LA) (Respondent 64, online survey, 2010)
“Understand the different family values and hierarchical structure present in Korean society, but often lacking in Western society” (LA)  
(Respondent 65, online survey, 2010)

“Better understanding of their customs, history, etc. Relate to them more easily.” (NY) (Respondent 66, online survey, 2010)

“It helped open my eyes to various things that I never knew before” (NY)  
(Respondent 67, online survey, 2010)

“Learning from each other’s culture” (NY)  
(Respondent 68, online survey, 2010)

“Could relate some of their behaviour to their cultures” (NY)  
(Respondent 69, online survey, 2010)

“Korean culture is dynamic, economy is vibrant, people are energetic, interesting, and hardworking.” (NY)  
(Respondent 70, online survey, 2010)

“A lot of history and art. A culture that goes back hundreds of years.”  
(NY) (Respondent 71, online survey, 2010)

Two LA service users, however, stated a negative view about the exclusiveness about South Koreans in Los Angeles, and claimed that local cultural activities about South Korea are not interesting to non-Korean groups. These opinions parallel the feelings of distance reported by South Koreans in LA in the pilot study survey, even though LA has more resources to experience South Korean culture than other areas do. This finding suggests that the KCS-NY and KCC-LA should reach out to the community not only by using resources based on their audiences’ interests but also by increasing opportunities to bridge South Korean culture with the local culture, based on cultural resources and contents that can be communicative and shared with non-Korean ethnic groups.
“THERE ARE OPPORTUNITIES, BUT THEY ARE NOT MADE TO BE INTERESTING TO GROUPS OUTSIDE OF THE KOREAN COMMUNITY. ANY ATTEMPTS TO REACH OUTSIDE THE KOREAN COMMUNITY ARE UNSUCCESSFUL.” (LA) (Respondent 72, online survey, 2010)

“I realize that Koreans are fairly closed off socially and tend to stay among their "own kind". Many Koreans don't mix well. They have not adopted the American trait of blending in.” (LA) (Respondent 73, online survey, 2010)

Last, the difference between the service users and non-service users is that the service users recognize the image of South Korean language and arts as the representative image of South Korea more than business logos and celebrities. It can be assumed that the familiarity about South Korean cultural and arts influenced the service users’ perception. Several service users mentioned their improvements as well, such as improved understanding about South Koreans’ values and behaviors. The comments still imply the possibility that the KCS-NY and the KCC-LA service users can have more diverse opportunities and cultural knowledge with which to perceive an image and decide opinions and attitudes. Also, starting from the small change to better understand others’ (South Koreans’) values, the KCS-NY and the KCC-LA service users can increase cultural participation and relation-building in South Korean culture. The example of the changes after visiting the KCS-NY and the KCC-LA supports why international cultural promotion and relation building activities are significant, either cross-cultural or inter-cultural communication.

To summarize, the KCS-NY and the KCC-LA function as places for introducing information about and contents of South Korean culture, and of introducing them to their local people through direct interaction. The weakness of the organizations is their low level of familiarity among local people, an issue that should be solved through outreach.
activities and communication with local people about what they want. According to Faché (2006), six particular functions, which are consistent with data from visitor and staff member interviews, are expected of expatriate national cultural centers in order to maximize the functions in their respective local areas.

1) to make national culture accessible to the public abroad

2) to act as an information office for cultural events and existing cultural organizations in the host country

3) to make literary, cultural-historical and socio-scientific literature accessible to the public

4) to support and assist living artists by bringing them to their audience abroad, and to provide facilities which enable the breakthrough of young artists abroad

5) to support lifelong learning; and

6) to provide a centrally social environment so as to foster social contact and integration in networks of friends (p.390-392)

Similarly, both the KCS-NY and the KCC-LA basically promote South Korean culture in order to increase understanding about South Korea and to improve its nation image. To do so, the KCS-NY and the KCC-LA not only present the South Korean culture and arts but also try to build relations with local arts organizations and local residents. Thus, the KCS-NY and the KCC-LA activities can be discussed in context of nation branding and cultural diplomacy.

As discussed in Chapter 2, a national cultural identity consists of basically representative characteristics of the country’s people. Furthermore, depending on a person’s familiarity and favorability to others’ culture and arts, a national cultural identity
can be the impression of not only the characteristics of the nation’s people but also its artistic and cultural characteristics. In other words, in addition to the nation’s self-projection, a national image can be built by others’ familiarity and favorability about the country: the country’s political, economic, and social status, the people’s values, and cultural knowledge about the country like historical and cultural characteristics. Moreover, the direct experiences through cultural participation largely influence one’s familiarity and favorability and likewise highly influence previous perceptions and emotions. Thus, communicating a nation’s image through cultural activities exerts this influence between the nation itself and others through ongoing two-way interaction, rather than expressing that image persistently via self-projection. A nation’s image cannot simply advertise cultural goods or propagandize certain values/meanings. If it does so, and receivers don’t respond or interact, the attempt to link certain symbolic images or values to nation image building will fail.

National image building through culture also initiates first contact and relations for communication. The basic purposes of nation branding with culture are to increase awareness of a country, its people, and its culture, and to achieve economic development, but it is further used to encourage involvement based on favorability. Cultural diplomacy, new public diplomacy, promotes a nation’s culture through various ways in order to reach more number of people and to create familiarity and favorability to the nation and interactive relations. The methods of cultural diplomacy range from presentation of arts and language education to cultural exchange, and a nation’s culture is means of opening relations and creating mutual understandings between cultures. To further strengthen interactive relations, cultural diplomacy activities by outreach communicators and
channels like the KCS-NY and the KCC-LA should develop participation based and/or exchange-based outreach activities. Also, these outreach activities are designed not only to attract others but also to know and respond others’ cultural environment. By doing so, the participation-based or exchange-based outreach activities of the KCS-NY and the KCC-LA can build a national image of South Korea through culture with others, beyond mere self-projection of various nation-branded identity markers. In other words, by offering diverse resources and opportunities that others can experience and respond to, the KCS-NY and the KCC-LA can achieve their missions of increasing understanding about South Korea and its culture and building relationships with the U.S. Building cultural relations with other countries, using cultural interest and knowledge, will help become familiar with others’ characteristics and understand differences and values of others. By doing so, the resulting national image can reduce stereotypes, using cultural knowledge to decrease awkwardness and feelings of cultural distance. As the survey participants said, such interactive cultural activities are necessary to reduce cultural gaps with local South Korean communities, and to learn how to communicate with and understand them.
Chapter 9

Implication

The results of the pilot study and online survey have significant implications for the outreach efforts of the KCS-NY and the KCC-LA concerning their nation branding and cultural diplomacy strategies. The effective outreach methods of a national cultural center abroad, can contribute to increasing familiarity with and favorability toward the country, its culture, and ultimately its national reputation. Building a nation image is an ongoing process intended to improve a nation’s reputation.

National image is considered as the perception and opinion of others (foreigners) about a country based on familiarity and favorability cultivated through direct and indirect experiences, as well as a projection of a nation’s internal self-perception of its national identity. On the other hand, national image is a way of responding to competitive relationship with others by expressing national identities. Diverse activities to promote a nation image are likely to project their rich resources and assets in order to achieve a country’s objectives – to be competitive. Recently, more and more countries, have developed their national images using cultural activities. These processes are not only just practiced by big countries like the US, England, Germany, or France, but by countries of all sizes even though the preferred term -- nation branding, nation image building, or national reputation management – is under debate. The diverse activities used
to build a nation image seldom rely on one-way and controlled communication. Rather, both nation image building and national reputation management tend to be performed through interactive dialogue between self and others in which others perceive the self-projected image based on their cognitive and affective elements. Also, the activities of cultural promotion, nation branding, and cultural diplomacy are designed to increase positive reaction from others by communicating through culture and arts based on mutual interests.

Expressing cultural identity of a nation is presented largely in two ways: 1) induced or 2) organic way. An induced effort is that a country selects its representative cultural assets and displays them to others in the world. On the other hand, an organic way can be meant that people in the country naturally present a nation’s cultural expressiveness to others in everyday life through their activities. Based on the concept of a nation’s image and focusing on its cultural expressiveness, both the pilot study and online survey discovered the significance of visibility and accessibility to encourage local people’s participation. This research focuses on the efforts of Korean cultural center to increase accessibility and to build long term relationships with local people as an exercise in nation branding and cultural diplomacy. In addition to identifying representative national cultural identity markers for local people, the pilot study showed that a low level of public familiarity with the Korean cultural centers was a weakness.

The pilot study also underscored the influence of increasing cultural contacts by various channels and communicators, such as personal contact, in addition to the activities of the KCS-NY and the KCC-LA. Some of the responses stress the existence of the centers as a place of increasing contacts and improving cultural knowledge about
South Korean culture. In addition, the centers generate both bonding and bridging social capital with non-Korean communities. In sum, the findings of the pilot study suggest the significance of outreach activities of the Korean cultural centers, not only to promote South Korean culture but also to increase local people’ participation, in order to improve their understanding of South Korea.

The online survey discussion concentrated on the outreach methods of the Korean cultural centers based on similarities and differences in the LA and NY survey responses. Also, this stage suggests increasing opportunities for direct participation and diverse types of cultural resources in places such as Columbus, which does not have a Korean cultural center. Overall, the two stages of the pilot study and online survey research contribute to a better understanding of the outreach activities of the KCS-NY and the KCC-LA.

Local people’ participation in a foreign culture is influenced by resources, cognitive and affective elements, and the local cultural environment, to encourage experiencing diverse culture. Regardless of their cultural participation levels, the survey participants agreed that availability of resources and a local environment offering various opportunities to participate in foreign cultures encouraged them to do so. Also, interactions with local people originally from South Korea and with people around the survey participants were both highly influential in constructing a partial national image of South Korea.

The increase of familiarity with and participation in anothers’ culture make it possible for local people to reduce their stereotypes based on diverse perceptions and experiences. This outcome, however, can’t be guaranteed since different cultural values
between countries can color cultural contact and interaction. Still, both researches of this dissertation suggest that cultural promotion and cultural exchange activities can be used to build relations based on increased contacts and cultural knowledge about others.

For example, according to the KCS-NY and the KCC-LA service users, they visited the centers to learn language, to receive official information, and to appreciate events but in the process, and they also learned about South Korean culture in unobtrusive and indirect ways. In particular, many of the KCC-LA service users enjoyed their experiences of communicating with center staff members and socializing with others in the same program. The responses of the center users from the surveys indicated that the cultural outreach contents, products, and activities of the KCS-NY and the KCC-LA were indeed contributing to the purposes of nation branding and cultural diplomacy.

On the other hand, the non-service users of the centers indicated the effects of the low visibility of the centers. Some of the non-service users exhibited negative stereotypes about South Korea and its culture. A small number of survey participants even showed the negative response about a national cultural center abroad as government center to deliver messages in certain purposes. Thus, the outreach activities of the KCS-NY and the KCC-LA should take into account differences of understanding about South Korea. The outreach efforts of the centers can not be limited to projecting certain images of South Korean culture while assuming it will be commonly perceived in varying circumstances. Rather outreach activities should be designed to understand and respond to what local people want in order to start dialogue. Otherwise, The KCS-NY and the KCC-LA will face difficulties in developing the service users and in reaching others who might be inclined to South Korean culture. For example, some of survey participants in
the pilot study visited the KCC-LA to learn South Korean language, which meet their need because it is practical. The survey participants were little interested in South Korean arts, in particular.

However, it should be also said that a variety of cultural opportunities, such as festivals, objectified cultural capitals, and facilities in local areas can be significant resources to increase and encourage direct interaction between foreign culture and local people. Direct interaction with local people can likewise help the KCS-NY and the KCC-LA to learn about the characteristics of the local cultural environment, including the cultural interests of local people, above and beyond promoting the cultural identity of South Korea. Both the pilot study and online survey describe the process of cultural promotion through national South Korean cultural centers—the KCS-NY in New York and the KCC-LA in Los Angeles—to the nation’s familiarity and favorability in Los Angeles, New York, and Columbus, OH. In case of Columbus, OH, a Korean cultural center abroad is not located; thus, some of the responses are different in comparison to the responses in LA and NY surveys. In brief, like the LA and NY surveys, the responses highlight the influences of direct experience, information, stereotypes, value systems, traveling and firsthand experience, and relations among people and communities.

The most recognized and favorable cultural forms in the three cities were also those given the most exposure. Favored cultural and art forms are recognized as national cultural assets and as representative images associated with South Korea, such as Korean foods like Kimchi and traditional dance. Depending on the survey participants’ personal interests and values, the ranking of other cultural images associated with South Korea varied. These images were mostly inspired by the history of the nation, and represented
cultural knowledge using both hard power and soft power elements. Also, differences in direct experience through cultural participation and travel stress the impact of direct and hands-on experience to determine the cognitive, affective, and behavioral dimensions used to construct a national image. Out of affective elements, although the number of the survey respondents was small, they constructed their impressions from South Korean art works and artists as parts of a national identity and image.

Compared to LA and NY, several survey respondents in Columbus are different in relation to cognitive elements about South Korea. For example, far more participants of Columbus chose newspapers than other resources, though they may have done so because of the news related to the South Korean political situation rather than South Korean culture. Unlike LA and NY survey participants selecting language and accessibility as the first choice, Columbus participants identified the primary barriers or obstacles to learning about South Korea in Columbus as: 1) a lack of exposure of South Korean culture, 2) accessibility, 3) language, and 4) a local environment in which the participants can’t meet and interact with many different South Koreans, or have peers to experience South Korean culture. In Columbus survey, many of the survey participants mentioned the lack of opportunity to communicate with South Koreans than both LA and NY surveys. The respondents want to learn South Korean language from the native people.

The KCS-NY and the KCC-LA accomplish their missions to promote South Korean culture and to build cultural relationships in the U.S. through the six outreach activities to foster cultural engagement with the local residents. The people in NY and LA highly engaged in South Korean culture showed their participation in the culture
through diverse resources, indirect and direct experiences, including either the KCS-NY or the KCC-LA. Ultimately, the outreach activities of the centers seek to cultivate cultural relations and to open opportunities for dialogue with local partners and residents. However, it appears that the impact of these centers is limited by their relatively low visibility and use by local residents. To formulate policy recommendations, the meaning of international cultural relations is considered in a narrow sense, insofar as a national cultural center abroad promotes the country’s culture to others using national cultural policy.

Accordingly, it suggests several activities the KCS-NY and the KCC-LA could use to improve their missions and relationships with local area residents and centers. The KCS-NY and the KCC-LA should consider targeting different audiences for programs and services although the centers are open to everyone. Programs for education purposes and community development projects can be designed for local people from least engaged to highly engaged. Also, the KCS-NY and the KCC-LA could increase the visibility of the centers through employing diverse outreach methods (six outreach strategies) suggested in Figure 9.1. To do so, the centers should understand local people’s cultural interests. For people in Columbus, the various contents about South Korean culture should be provided in different occasions more than festivals. According to Columbus respondents, other than Columbus Asian Festival, few opportunities are given to experience South Korean culture. Thus, while a festival may be the best place to introduce or diversify local people’s participation in a foreign culture, additional cultural and arts events offered by cultural, academic, and arts centers could help to deepen and even broaden local people’s participation in South Korean culture. Also, group activities
among Koreans and non-Korean—like the cultural activities of the Korean student association at OSU—can increase opportunities to experience South Korean culture based on common interests and preferences.

The KCS-NY and the KCC-LA in national reputation management

The cultural activities of the KCS-NY and the KCC-LA can be largely divided into the two purposes of nation branding and cultural diplomacy, methods of national reputation management: “identify [a] positive reputation as the overall goal of international public relations for countries” (Szondi, 2008, 298). This reputation is established based upon a more comprehensive process than national image building, which is specific to nation branding. Among the five different views to understand the relationships between nation branding and public diplomacy by Szondi, this dissertation agrees with that both public diplomacy and nation branding are distinct but overlapped in the purposes of promoting a nation’s culture, identity, value, and image.

In order to study the specialization of both public diplomacy and nation branding through cultural activities, this dissertation focuses on discussing cultural diplomacy, which is a part of public diplomacy, and nation branding through culture. By separating cultural diplomacy from public diplomacy, this dissertation follows the meaning of cultural diplomacy: the term cultural diplomacy is used to include cultural exchange, cultural promotion, cultural relations, arts and culture education, and so on. It should be noted that the scope of cultural diplomacy is not described; thus understanding cultural diplomacy and its impact is sometimes on debate. Depending on a purpose and strategy, a country’s cultural diplomacy can be limited to offer information about culture and to
present arts in a way of one-way communication in order to showcase the excellence of the culture of the country. Thus, cultural diplomacy is sometimes regarded as a traditional diplomatic activity with cultural resources and not effective to build relations with others if others responses are not visible.

In order to increase the impact of cultural diplomacy, based on cultural promotion and visibility to others, scholars stress the significance of cultural exchange-based diplomacy, which can share the cultural characteristics of each other (Ayers, 2010; Schneider 2009; Wyszomirski, 2009). Also, Schneither emphasizes the importance of cultural exchanges as a way of improving Americans’ understanding of another's culture in order to listen and understand others more than tell what the U.S. wants to promote. To do so, Schneither suggests developing cultural activities based on creative expression and enjoyment to cultural forms. Doing so, the cultural diplomacy activities not only reach others but also build relations with them through sharing similarity and difference between different cultures. Other scholars, like Melissen, view cultural diplomacy, including cultural exchange, as a way to overcome propaganda, in efforts to engage with foreign audiences and to establish mutual relationships. Representative cultural diplomacy activities through a national cultural center abroad are information distribution, presentation of culture and arts, network building, education programs, and cultural outreach events to build friendships with local people.

The basic nation branding activities of a national cultural center abroad are to promote tourism, cultural heritage, arts, talented people, lifestyle, nature, foods, sports, landmarks, and representative cultural figures. Nation branding not only promote a nation and its characteristics but also create opportunities to continue contacts and dialogue with
others, which cultural diplomacy also accomplishes (Szondi, 2009; Anholt, 2005; Dinnie, 2008). To do so, Dinnie emphasizes the “synergistic linkage” among all of nation brands (199); similarly, Schneider (2009) argues for coherent interagency strategies and collaborative linkages among public and private sectors in order to increase the practices of cultural diplomacy and cultural exchange. By doing so, both nation branding and cultural diplomacy can achieve the subsequent purposes; 1) attract foreign audiences with national cultural identity markers and cultural activities, 2) increase the level of cultural knowledge and understanding of another culture, and 3) further construct national images familiar and favorable to engage in another culture through interactions with foreign audiences. These three purposes are congruous with the objectives of the KCS-NY and the KCC-LA through their activities.

The Roles of the KCS-NY and the KCC-LA

As one of the actors in both nation branding and cultural diplomacy, a national cultural center abroad performs the roles of presenting, distributing, and educating others about national culture and arts, while at the same time striving to build networks and friendships. Faché (2006, p.389) discusses expatriate national cultural centers as repositioning their functions from showing a nation’s excellence and cultural heritage to reaching a greater portion of the public by interacting with them. In fact, scholars have criticized the functions of previous national cultural centers from large countries such as Britain and France, because those centers concentrated on displaying their excellence in culture and arts and on distributing contents of their own cultural industries to pursue overall economic benefits in competition with other countries. (Faché, 2006; Paschalidis, 2006, p.389)
2009) In other words, in the past, such centers used both hard and soft power to perform one-way communication, by emphasizing telling their stories and promoting their products rather than integrating listening methods and building collaborative capacity.

In association with its economic, foreign, and cultural policies, a national cultural centers abroad fulfills its goals of increasing understanding about South Korean culture and inviting local participation based on cultural presentation. As stated in Chapter 7, the KCS-NY and the KCC-LA are devoted to increasing the familiarity and favorability of South Korean culture, and they can provide insights about South Korea that cannot be received in other areas. The centers perform interrelated functions to promote Korean culture as information hub for cultural activities between Korea and the U.S., cultural promotion, cultural networking, and cultural relation building with local people and cultural groups.

With respect to cultural relation building, the KCS-NY and the KCC-LA support bonding among Koreans and Korean immigrants in local areas and strive to build bridges with non-Korean ethnic groups as well as between Korean and non-Korean ethnic groups. The centers’ roles both of bonding and bridging cultures in local areas should be highlighted in order to improve their outreach strategies aimed toward cultural relation building. Faché also states that the centers serve as a bridge between “expatriate, immigrants, and local residents that are interested to commit themselves culturally or socially,” comparable to a “Switchboard” (p.392) The pilot study and online surveys present the public’s view that accessibility and person-to-person connections highly influence both the motivation to participate in others’ cultures and favorability toward those cultures. This finding implies the impact of socialization to share information and
participate in cultural activities together in person. Similarly, researchers find that word-of-mouth or peer recommendation in encouraging participation in cultural and arts events, and socializing is one of the main motivations to participate in culture and arts events in present. (Ostrower, 2009) Moreover, through direct observations and experiences of foreign culture, local people can acquire more than information from indirect experience, like mass media, and understand foreign culture by themselves.

The significance of building partnership in local area is emphasized through the cases of a national cultural center abroad in European countries, like British Council, in order to activate and maintain long-term cultural relations in local area. However, partnerships with the local authorities do not influence the organizational culture of the centers under a centralized policy. (Fache, 2006) With respect to local partnership, Faché describes the activities of the centers, such as the British Council and the Alliance Française, as constructing partnerships with local institutions and authorities; these examples reflect changes in the functions of those cultural centers from one way to two way communication.

As mentioned earlier, due to its location and function as an information hub outsider of a country and the increase of importing and exporting cultural goods among countries, a national cultural center abroad also promotes cultural contents and products of its homeland cultural industries as nation branding activities. The promotion of cultural contents and products can boost economic development and soft power of a country. Thus, the richness and attractiveness of a country’s image using cultural assets in nation branding activities is one of the objectives of a national cultural center abroad.
The survey participants use various types of resources other than the KCS-NY and the KCC-LA and involve themselves in South Korean culture depending on individual interests and needs like language education. Most of the survey participants who use the KCS-NY and the KCC-LA services identified information gathering and language classes as their main reasons for using the centers. Similarly, Faché points out that the national cultural centers abroad originally functioned as “instruments for the diffusion of their national culture and language, to demonstrate the national or regional cultural identity, to promote a positive image of themselves throughout the world or to validate their national or regional ambitions” (p.390-392). Although Faché claims that these functions developed to include interaction with greater parts of the public, the original functions are embedded in the new functions in order to increase the nation’s visibility and reputation. In addition, the centers “can foster understanding of the way of living and enhance a country’s image abroad” (p.392).

In spite of small number of responses, the survey respondents who were service users identified several advantages of attending the centers’ programs. In particular, some of the service users highlighted how interacting with the centers’ staff members both broadened their cultural understanding of South Korea and improved their knowledge about South Koreans. This type of response should be encouraged not only in order to build relationships with local publics but also to help them understand South Korean culture in depth. Such pursuit of intercultural dialogue will also influence the image and reputation of South Korea. Those service users who highly engaged in the organizational activities hope that they can have more chances to meet South Koreans through the activities.
However, in case of the KCS-NY and the KCC-LA, the recognition of the Centers was very weak in all areas polled, so these visibility and accessibility issues should be solved. One method to address accessibility of South Korean culture in the U.S., the KCS-NY and the KCC-LA should activate relations with local partners including educational institutions beyond arts centers. Diversifying local partners can develop cultural and arts contents to educate South Korean culture to local people who are somewhat familiar with commercialized forms or entertainment-oriented forms. The content the centers deliver seemed to be limited to experiencing diverse parts of South Korean culture, based on interviews with locals. Thus, the KCS-NY and the KCC-LA should concentrate on improving the quality and quantity of contents that can be foreign but still interesting to experience is related to the cultural interest of local people. It will be also inviting the audiences who meet South Korean culture through co-produced programs between the KCS-NY and the KCC-LA and their local partners in the future. Doing so, the KCS-NY and the KCC-LA can build relations with local publics who can be a friend to South Korean culture in future, and the friendship with local publics is significant as much as with local cultural and arts centers in order to diversifying the KCS-NY and the KCC-LA service users.

Although overall many survey participants criticized the centers’ efforts to invite local people and to bridge cultures between South Korea and the U.S. as weak, the roles of the KCS-NY and the KCC-LA discussed above contribute to nation branding and cultural diplomacy through various cultural activities, which are the main issues of international cultural policy of South Korea. Although each of their activities can be categorized with a single purpose, such as a free film presentation to brand South Korean
films, their activities cumulatively effect public familiarity with and favorability toward the centers and South Korea itself. Both the KCS-NY and the KCC-LA promote the branded popular cultural forms of the Korean Wave as well as other nation branded identity markers, such as arts, foods, tourism, and language. Through consistent showcases of various cultural and arts forms, South Korean culture becomes familiarized and attracts the interests of local people.

The cultural forms of the Korean Wave, according to the results of both surveys, were very familiar to most survey participants in the three cities. However, many of them were barely familiar with and less interested in South Korea and its culture in general. Thus, it can be said that cultural promotion narrowly focusing on exporting cultural products, as a part of nation branding, is less effective in encouraging the participation and interests of local people although the cultural products themselves may stimulate further interest. In order to increase the familiarity to South Korean culture more than Korean Wave, combining strategies between branding culture and encouraging direct participation to culture should be developed based on local cultural characteristics and environment.

Outreach model of the KCS-NY and the KCC-LA

Both the pilot study and the online survey findings have highlighted the importance of the KCS-NY’s and KCC-LA’s outreach methods, as well as the influence of direct experience with South Korean culture on the process of national image building via cultural activities. The outreach methods of the KCS-NY and KCC-LA should be stressed in order to increase familiarity with and favorability toward South Korean
culture through exposure and contacts. Thus, all of the organizational objectives and strategies should be considered to improve activities; for example, art education programs in a national cultural center abroad should not only concern the educational content but also consider a possible synergy impact on expanding accessibility or network building.

Figures 8.1, 8.2 and 8.3 give an overview of the image building process through culture, from projection (self) to reception (other), and describe each side of the process in detail. The figures are developed from Figure 3.6 (Conceptual Framework 1), which initiates with the outreach efforts of country A (Self) to contact others and communicate, using the concept of national image as a part of national reputation management. Figure 8 basically narrates the four steps of nation image building process through Nation A’s culture: 1) outreach strategies of nation branding and cultural diplomacy, 2) the meaning of culture in promoting national and cultural identity, 3) outreach communicators, and 4) others’ interpretation of and response to Nation A’s culture.

Along with focusing on outreach methods with national and cultural identity and outreach communicators, Figure 6.1 (Outreach tactics of the KCS-NY and the KCC-LA) divides the outreach strategies of both nation branding and cultural diplomacy narrowly into the six outreach tactics of the KCS-NY and the KCC-LA, based on their respective outreach contents, products, and activities. The six tactics are as follows: 1) promotion, showcasing, and broadcasting, 2) exhibits and presentations, 3) network distribution and activating relationship, 4) partnership and collaboration, 5) program development for access, and 6) community development projects. Figure 6.1 also suggests that the purposes of the KCS-NY and the KCC-LA as part of Korean national reputation management are to encourage cultural participation in South Korean culture by
promoting and sharing cultural knowledge and values, aimed ultimately toward reciprocity and mutuality between the U.S. and South Korea.

Next, as mentioned in Chapter 7, Figure 8.1 demonstrates the flow of cultural communication between projection (self) and reception (other) by connecting the center and individual analytical models (Figures 8.2-8.3). The resulting connection, Figure 9.1 (Promoting International Cultural Relations), functions like a motor to make the centers’ outreach methods flow from the purpose of national reputation management to the desired outcome. In brief, under this purpose, the KCS-NY and the KCC-LA facilitate the organizational inputs of cultural outreach contents, products, and activities. The organizational inputs are distributed through organizational outreach strategies and outreach communicators and channels. Then, the inputs (indicated in Figure 9.1 by a star-shaped mark with arrows) go through an outcome filter consisting of contextual and cultural factors.

Once through the outcome filter, the cultural outreach contents, products, and activities of the KCS-NY and the KCC-LA influence others’ cognitive and affective dimensions in terms of the image. Finally, the cognitive and affective elements of the centers’ cultural outreach contents, products, and activities result in different types of output behavior and achieve outcomes of familiarity, favorability and eventually, reciprocity and mutuality between the KCS-NY and the KCC-LA and their local publics. In the Conceptual framework I, the behaviors were distinguished to the three types; 1) friendly, 2) ignorant, and 3) distant. Through the pilot study and the online survey, I realized that the expressions of ignorant and distant sounded exaggerated and might also limit the possibility to improve behaviors. Thus, in this dissertation, the behavior types
should be carefully considered based on the survey participants’ interests and willingness to communicate with South Korean culture. The behavior types are also related to the outreach strategies of the KCS-NY and the KCC-LA in the future.

Figure 9.1 can be adapted as a generic model for the outreach methods of any national cultural center abroad, based on similarities among organizational inputs, outreach strategies and tactics, and communicators. It should use outreach methods to meet the interests of local publics, in order to encourage their participation and to build networks through constant contacts. In the case of the KCS-NY and the KCC-LA, Figure 6.1 <Outreach Model> in Chapter 6 presents the common organizational cultural outreach contents, products, and activities moving from promoting national and cultural identity toward fostering international cultural engagement, reciprocity and mutuality. The model shows the activities in a symmetrical relationship; in other words, the centers can facilitate any of their outreach activities under a given purpose. For example, the KCS-NY can start activities associated with partnership and collaboration and then combine them with other activities,
Figure 9.1 Promoting International Cultural Relations (ICR)

**BUILDING NETWORK**
- Cultural Exchange
- Long Term Contact

**OUTREACH**
- Korean & Non-Korean artists
- People in education and arts
- People in local partners

**Cultural promotion**
- INCREASING CULTURAL PARTICIPATION
- Bonding & Bridging with Local residents
- Contacting local people

**INCREASING CULTURAL PARTICIPATION**
- Arts & entertainment organizations
- Academic and cultural institutions/organizations
- Media, Internet & people

**Program Development**
- For access
- Partnership & Collaboration

**OUTREACH**
- Exhibit/Presentation
- Distribution/Partnership

**USING NETWORKS**
- Cultural Engagement
- Short Term Contact
Figure 9.1 is composed of a hexagon and several triangles, and overall it is designed to resemble a weather vane. The six triangles are connected to the hexagon (collection of outreach activities) in the center, and the triangles (expected basic roles) can be moved either left or right based on the “wind” direction—here, either initiating the purpose of nation branding or building cultural relations. Inside of the hexagon, there are the six elements, and each element can be connected with other elements based on different purposes. The six elements inside of the hexagon can be moved in the same way as the surrounding triangles. Next, in triangles, the six communicators related to the KCS-NY and the KCC-LA are listed based on each one’s performance of its expected basic roles, in accordance with the outreach strategies for each of the cultural contents, products, and activities. The six communicators are 1) Korean and non-Korean ethnic artists, 2) arts and entertainment centers, 3) academic and cultural institutions and centers, 4) media, Internet, and people, 5) people, friends, and local partners, and 6) people in education and arts. Their roles are as follows: 1) increase familiarity and favorability, 2) expand international cultural communications, 3) increase cultural participation, 4) build networks with local partners, and 5) bond with the Korean immigrants and bridge with local residents through presentation and education of arts.

The first circle, drawn around the cultural contents, products, and activities, shows the organizational strategies of national reputation management, including both nation branding and cultural diplomacy. Cultural promotion is a common strategy to both processes. All three of the outreach strategies are listed in a circle because they can be duplicated in terms of increasing cultural participation and improving familiarity about a country and its culture. On the other hand, depending on the outcome, each cultural
outreach content, product, and activity can be classified as either nation branding or cultural diplomacy. For instance, the cultural outreach elements aimed at contacting a given number of people, promoting certain types of cultural forms and resources, and attracting others’ interests are included in nation branding strategies. On the other hand, the elements associated with strategic cultural diplomacy are focused on educational impacts, building networks, and sharing cultures in long term relations. As claimed earlier, cultural relations are the ultimate goal of both nation branding and cultural diplomacy; to clarify, cultural relations include both building and maintaining cultural relations with others. Thus, building cultural relations can be an initiative strategy of a national cultural center abroad, along with nation branding and cultural diplomacy; in short, the direction of the weather vane can turn to the left first, as the cultural center reaches out to local audiences with community development activities.

The next circle lists the outputs of the cultural outreach contents, product, and activities, based on the interaction between a national cultural center abroad and its local people: 1) increasing cultural participation, 2) contacting local people, 3) using networks, cultural engagement, and short term contacts, 4) building networks, and 5) bonding and bridging with local residents. Since this model is focused on outreach methods, it is leveraging between projection (self) and reception (other). In addition to tracing the cultural communication process between self and other, Figure 9.1 can model one of the basic international cultural relation (ICR) activities, because the output of a national cultural center abroad is part of ICR and pursues an improved national reputation.
Policy Recommendation for the KCS-NY and the KCC-LA: Understanding International Cultural Relations (ICR)

The representative cultural diplomacy activities are to inform others about South Korea and its values, to educate them in its language, and to present culture and arts. Compared to the information provision and language instruction activities of the cultural centers, their cultural activities are less popular, so the online survey did not specifically ask about the respondents’ participation in them. The service users did participate in the activities, but in hopes that a variety of content and direct, interactive experience would develop their participation in South Korean culture. This finding reflects the impacts of participation based activities, and suggests that cultural diplomacy, a type of one-way communication, should develop to encourage interactive participation.

In terms of national image through cultural activities, the familiarity with and favorability toward South Korea was mostly influenced by local news and general information from media. However, direct contact with South Koreans and the available local cultural resources enabled local people to increase cultural knowledge and to construct a national identity and image for South Korea. In other words, the level of familiarity about South Korea is influenced by various resources— even the contents of Korean dramas, for example— and causes the public to keep or change their stereotypes and attitudes. In particular travel experience, a form of direct experience, can strongly impact familiarity with and favorability toward South Korea and its culture, because despite the long-term alliance between the U.S. and South Korea, much available information is out of date. Based on this finding, it can be said that the cultural knowledge accumulated by the level of exposure to and participation in others’ culture
are significant to inspire interests and attitudes. Thus, the KCS-NY and the KCC-LA should explore cultural outreach contents, products, and activities to invite local people who are not familiar to South Korean culture and to support them in diverse opportunities to experience South Korean culture. For example, the KCS-NY and the KCC-LA strives to encourage participation of young students in local high schools and college through writing contests to discuss issues related to South Korea with a small reward. Doing so, the KCS-NY and the KCC-LA expect to increase understanding about South Korea of youth in purpose of audience development and further to build friendship with young leaders in local areas.

Both surveys suggest that the three elements of familiarity, hands-on experiences, and direct contacts with South Korean culture prompt primarily favorable impressions and decisions to engage further in the culture. However, in terms of positive or favorable opinions about other countries through cultural participation, such feelings cannot be always be assured nor directly induced. Instead, the increase of familiarity with and participation in others’ culture makes it possible that local people reduce their stereotypes based on diverse perceptions and experiences. It is not guaranteed that local people will reduce stereotypes about foreigners and/or their culture if the local people involve in foreign cultural activities. For example, the Columbus survey participants still expressed a positive perception to South Koreans although the cultural resources and opportunities for directly experience were deficient in comparison to NY and LA. Still, based on the small number of survey participants, their improved understanding about South Korean culture and increasing interest and positive attitudes demonstrate the ability of direct participation in a foreign culture to develop relationships. Direct interaction with local
people can likewise help the KCS-NY and the KCC-LA to learn about the characteristics of the local cultural environment, including the cultural interests of local people. This possibility can open a window to improve cultural promotion and engagement between South Korea and the U.S., and thereby to build reciprocity between two different cultures. Thus, a national cultural center’s activities, ranging from presentation and offering information to participation-based events, are significant to achieve the common purpose of nation branding and cultural diplomacy--building cultural relation with local people. This is why many countries expand their own networks of national cultural centers in the world in a collaboration and partnership of foreign, economic and cultural policies.

With the model to promote ICR, Figure 9.1, both the centers should reconsider their outreach strategies, to broaden, diversify, and deepen audience participation. To do so, both the KCS-NY and the KCC-LA should first consider target audience group(s) and develop content to meet the interests of local people and encourage their participation in organizational activities. Although the KCS-NY and the KCC-LA serve all of local people, they need not prevent them from targeting groups and communities in order to accomplish the centers’ mission. At the same time, in order to maintain and improve cultural relations with local people, the KCS-NY and the KCC-LA should offer increased opportunities for cultural exchange and participation-based activities to local publics other than short-term events. In doing so, the national image of South Korean culture should be diversified, and be devoted to decreasing conflicts and cultural differences embedded in negative images of South Korea and its culture.
The study of the KCS-NY and the KCC-LA in the context of national reputation management also suggests further consideration of the meaning of international cultural relations, a term broadly including all kinds of actions, communications, and relationships among countries. The examples of nation branding with culture, cultural diplomacy, and cultural exchanges are part of international cultural relations. In the current era of increasing globalization, international cultural relations have become ubiquitous as part of the content that flows through communications and media channels. Thus, a large part of international cultural relations occurs as a matter of commerce, trade, and communications that are largely undirected by formal diplomatic considerations. (Aoki-Okabe, Kawamura & Makica, 2006, p.7) However, ICR also includes, to a lesser extent, the various activities of cultural promotion, cultural diplomacy, and cultural exchange under a nation’s cultural policies, and these activities are enacted by national, public, and private agents and communicators. (p.8)

As seen above, the activities of the KCS-NY and the KCC-LA are part of international cultural relations, and are highly influenced by the flow of international cultural relations in both internal organizational policies and the external cultural environment that also communicates with local publics. Thus, to improve the centers’ outreach methods and programs, the KCS-NY and the KCC-LA should pay attention to the flow of international cultural relations in the local area. By doing so, they can explore ways to contact local people and to communicate with them by understanding their cultural interests rather than solely promoting South Korean culture, one-way communication in cultural diplomacy. As the two surveys demonstrate the influence of participation through direct experiences of learning another’s culture, the KCS-NY and
the KCC-LA should promote participation-based activities, as well as cultural and arts exchange programs. The survey findings also show the active attitude of people to participate in international culture and encourage more cooperation and exchanges among diverse cultures. Cultural engagement through constant contacts and exchanges between the KCS-NY and the KCC-LA and local publics in the U.S. will ultimately create opportunities to understand each other.

9.1 Limitation of the study

The data gathering and interpretation process of this dissertation faced certain limitations. First, in terms of data collection, the response rate of the pilot study survey held in New York, NY was lower than the other surveys in Los Angeles, CA, and Columbus, OH due to lack of cultural and arts events related to South Korea in May, 2009. As a consequence, the pilot study results from the three cities were not compared in 6.2 Discussion, and the overall pilot study survey was mostly discussed based on the results of the survey in Los Angeles, CA. This would cause the visual image selection to be limited to Q 28 in the online survey.

Second, the theories of nation image and nation branding include the interrelated issues between economics and politics, and the activities of nation branding and cultural diplomacy should be accomplished by various actors in government, non-government, public and private sectors. However, in order to consider the theories with resources of culture and arts, this dissertation only focused on exploring the impacts of a national cultural centers abroad, one of the communicators performing for both nation branding
and cultural diplomacy. As seen in the results of both surveys, the relations with other communicators in public and private sectors are crucial for the KCS-NY and the KCC-LA in order to improve their services. Thus, it is recommended that future researches discuss the network system of various communicators in both nation branding and cultural diplomacy activities.

Third, this dissertation focused on studying the case of Korean cultural centers abroad in the two major cities, New York, NY and Los Angeles, CA. Although the pilot study and online surveys were conducted in New York, Los Angeles, and Columbus, the Columbus survey was less discussed because of the absence of the centers in Columbus. Instead, the results of Columbus survey suggests the significance of environment that local residents can experience diverse foreign cultures in order to improve the level of understanding about others in comparison with the other two surveys in New York and Los Angeles.

Last. I understand that my consideration of the effects of the cultural center activities as indicated in my survey researches cannot fully explain their cultural diplomacy and nation branding effectiveness. The reason is that there is a limit to understand all the other possible exposures to South Korean culture that images they might encounter from other sources.
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**Websites**


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Q 30


Q 35

CI images – All images are retrieved February 1, 2009, from http://www.koreanculture.org/06about_korea/symbols.htm
Appendix A: Pilot Study Survey Questionnaire
Screening questions
- Sex  1) Male        2) Female
- Age ___________ years old
- Nationality ___________________
- Occupation ___________________________

Channel & Cultural content
Q 1. What is your interest in South Korea? How did you become interested in South Korean culture? Choose any and all below that you are familiar with, or are most interested in.
1) Politics                                     2) Economy                   3) History & language
4) International relations              5) Culture & arts             6) Life style, foods, & trends
7) Sports                                       8) Landmarks and architecture
9) Film & entertainment              10) Others___________________________

Q 2. Are there many opportunities to experience the South Korean culture in your local area in addition to the KCC?

Q 3. What are the other resources and paths that you have to meet South Koreans and expose yourself to their cultural characteristics?

The impacts of the KCC
Q 4. Is there the main reason(s) that you USE or DON’T USE the Korean Cultural Center (KCC)?

1) Yes   2) No (move to Q 4-3)

Q4-1. If you say ‘yes’, with whom did you go? How is (are) he/she/they familiar with Korean culture, if different from yours?

Q 4-2: What’s the main reason(s) for you to use the KCC?
1) To see exhibitions, performances, and films
2) To learn Korean language and other cultural/arts workshops
3) To gather information about Korea and Korean culture
4) To attend a variety of events, lectures, workshops, etc.
5) Others______________________________________

Q4-3: Have you ever visited Korea or experienced Korean culture before visiting the KCC?
1) Yes  2) No

Q4-4: If yes, was it that experience that caused you to visit the KCC and to learn Korean culture? In other words, was the first experience about Korea interesting enough to continue?

1) Yes  2) No

Q4-5: Do you also use the other foreign cultural centers/institutions to learn about other culture?

1) Yes  2) No

Q4-6: What would be the most beneficial change to occur for you to visit and use the other foreign cultural centers/institutions? Choose one from the following;

1) Be able to receive more official information in details and to reduce communication gaps
2) Be able to learn language through programs that are not found in the U.S. educational institutions, such as Korean traditional art class or language classes
3) Be able to experience/participate in others’ traditional customs and contemporary daily life culture and to understand others better rather than stereotyping
4) Be able to enjoy the variety of cultural and arts programs on a regular basis
5) Be guaranteed to be able to find useful tourism information and materials
6) Be able to make friends and build networks among diverse communities
7) Others____________________________________________________________

Q 5: Have you ever visited the website of the KCC?

1) Yes  2) No

Q 6. Do you think the KCC encourages or would encourage you to learn about Korean culture? How do you understand Korean cultures or Koreans differently after visiting the KCC?

Q 7. Have you discovered outside of the KCC, South Korean cultural artifacts, either traditional or pop culture? What kind of the cultural artifacts do you primarily see in your
community? Or through other avenues such as the Internet?

Q 7-1. Could you also find these cultural artifacts in the KCC?

**Effects: Familiarity and Favorability of Korea and/or Korean Culture**

Q 8. What is (are) your general opinion about South Koreans? Do you have South Korean friends? What are they like?

Q 8-1. What is/are the characteristics of KOREANS as a people? (for example, Koreans may be expressive, quiet, passionate and etc.)

Q 9. What would be your general opinions about South Korean culture and arts (including traditional and contemporary/pop culture)? What is the most representative cultural form that you enjoy?

Q 10. What can you describe or what can you represent as an image of South Korea? Please make a list of three to five nouns, adjectives, or names pertaining to South Korean culture, etc. The image can be a product’s name, a social and/or political event, person’s name, cultural customs/forms/goods, etc.

**The Image of Korea and Korean Culture**

Q10-1: What can be the prominent symbols of Korea? Identify all those that you recognize.

1) Hanbok  
2) Hangul  
3) Kimchi & Bulgogi  

![Hanbok Image]  
![Hangul Image]  
![Kimchi & Bulgogi Image]

4) Bulguk-sa and Sukgulam  
5) Taekwondo  

![Bulguk-sa and Sukgulam Image]  
![Taekwondo Image]

6) Geryeo-ginseng  
7) Talchum  
8) Jeryeak  

![Geryeo-ginseng Image]  
![Talchum Image]  
![Jeryeak Image]
Q10-2: If you can’t find the distinguished cultural image of Korea above, do you have other kinds of the distinguished cultural image(s) in your mind? What is/are it/them?

Q 11. In general, what would be the most difficult obstacle that exists for you in learning about Koreans’ (or others’) culture? How can this be overcome?

Q12. Would you like to participate to next survey in Autumn through email? If so, please write your email address here.
Appendix B: KCTI Evaluation Index
Introduction of research

1) Research methods: KCTI researchers visit the Korean cultural centers in the world and conduct survey and interview
   - surveys (answering questionnaire)
   - service user survey (distributed by local research center appointed by the KCTI and the KCS-NY and the KCC-LA and individual researchers)
   - expert survey (experts in culture and arts are recommended by the KCS-NY and the KCC-LA and they are randomly selected/ email survey)
   - employee survey and interview

2) Research targets: employees/ service users (program/lecture attendees + general service users) / experts (recommended/ 10 individuals)
<table>
<thead>
<tr>
<th>Evaluation Area</th>
<th>Main contents of Evaluation</th>
<th>Evaluation Index</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Accomplishment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- What degree of accomplishment</td>
<td></td>
<td></td>
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<tr>
<td>have the Korean Cultural Centers abroad made? (50pts)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Localization (10pts)</td>
<td>- Increasing promotion</td>
<td></td>
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<tr>
<td></td>
<td>- Media exposure</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- The contribution level of promoting cultural exchange and friendship</td>
<td></td>
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<tr>
<td></td>
<td>between Korea and the U.S</td>
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<tr>
<td></td>
<td>- The level of interaction and exchange</td>
<td></td>
</tr>
<tr>
<td>Increasing rate of the service users (10pts)</td>
<td>The current service users (4)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>program attendees (4)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>both internal and external event attendees (2)</td>
<td></td>
</tr>
<tr>
<td>User satisfaction (18pts)</td>
<td>The level of service satisfaction</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The level of facility satisfaction</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The level of program satisfaction (9pts)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Satisfaction to organization members’ attitudes and profession (9pts)</td>
<td></td>
</tr>
<tr>
<td>Influence on cognition about South Korea (6pts)</td>
<td>The degree of change on image of Korea (3)</td>
<td></td>
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<tr>
<td></td>
<td>The degree of change on interests in Korea (3)</td>
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<tr>
<td>Evaluation about local activities (6pts)</td>
<td>Relationship between the U.S. and South Korea</td>
<td></td>
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<tr>
<td></td>
<td>Collaboration with local society</td>
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</tbody>
</table>

<Table B.1: KCTI Evaluation Index >
<table>
<thead>
<tr>
<th>II. Effectiveness</th>
<th>III Efforts</th>
</tr>
</thead>
<tbody>
<tr>
<td>- How effectively Use/facilitate resources? (20pts)</td>
<td>- Performance and Capability of Director (5pts)</td>
</tr>
<tr>
<td>Human Resource management (5pts) - Experience - Organizational members’ Accomplishment</td>
<td>Establishment of visions and goals - Self-evaluation toward establishing goals Reflection of comments and advices - Concreteness of goals and its relation to organizational affairs - The level of goal accomplishment</td>
</tr>
<tr>
<td>Space management (4pts)</td>
<td></td>
</tr>
<tr>
<td>Budget management (5pts)</td>
<td>- the number of program/event attendees per The ratio of allotment of working expenses ($100)</td>
</tr>
<tr>
<td>External resources (6pts)</td>
<td>- use of external human resource - use of external financial resource - other external resource</td>
</tr>
</tbody>
</table>

- The experiences of organizational members (employers) and the level of their professionalism - work division - the number of regular events/ lectures per the organization numbers
<table>
<thead>
<tr>
<th>III Efforts (30pts)</th>
<th>Management Services (20pts) -Main activities of the Korean Cultural Centers Vision and goal</th>
<th>Specialization of activities The degree of localization Service user management (membership/service-user community/service user satisfaction)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Rationality Utilization (5pts) The rate of facility utilization -The ratio of each space/facility</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Program operation (5pts) – Management of organizational-self program Joint program management</td>
<td>-The number of operating programs -The activities of group/communities -The membership management -The number of lecture/seminar -The presence of regular/special lectures -The presence of joint events/programs in partnership with local organizations The existence of performing arts/exhibitions -Relationship management with local sponsors, volunteer groups, and community supporting the KCCs -The presence of joint events/programs in partnership with local Organizations</td>
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<tr>
<th><strong>Table B.1 Continued</strong></th>
</tr>
</thead>
</table>
| **Information Management (5pts)** | **Database Manual for information management**  
- The level of information database and operationalization  
- Efforts to better overall organizational services  
- Update and variety of information and resources, such as information handbook, library resources, etc. |
| **Extra points** | **Level of collaboration with Korean embassies, Ministry of Culture, Sports, and Tourism** |
| **Accessibility/ Administration system** | **Level of collaboration with Korean embassies, Ministry of Culture, Sports, and Tourism** |
Appendix C: Online Survey Questionnaire
Dear Survey Participant,

My name is Jung Eun Song, and I am a doctoral student in the program of Cultural Policy and Arts Administration in the Department of Art Education at The Ohio State University. Currently for my dissertation, I am researching how people interact with South Korean culture as they build an image of this group either consciously or subconsciously. This research intends to understand the familiarity and favorability of individuals toward South Korean culture and the images they have built on it. I would like to ask your participation in my online survey. The survey starts May 11, 2010 and ends May 31, 2010. As this is for the main discussion of my research, your views are extremely valuable and it is important that I include you in my study. Your participation is voluntary. If you're qualified after screening question, you will earn Zoompoints. Your participation will be greatly appreciated. It would take 15-20 minutes for you to complete survey, and you can skip non mandatory questions. I would like to assure you that the questionnaire is only for my research project and will not be used for other purposes. Thank you in advance for your cooperation.

Jung Eun Song

Question 1 - Choice - One Answer (Bullets) [Mandatory]

Where do you live?

○ Los Angeles, CA (move to Q2 )
○ New York, NY (move to Q 37)
○ Columbus, OH (move to Q 72)

Question 2 - Yes or No [Mandatory]

Screening questions

- Are you interested in learning Korean language or experiencing Korean culture (for example, either seeing Korean artists' exhibitions, watching Korean dramas/films, or listening Korean pop music?)

○ Yes
○ No [Screen Out]

Question 3 - Open Ended - One Line [Mandatory]

What is your gender?
Question 4 - Open Ended - One Line [Mandatory]

What is your age?

Question 5 - Open Ended - One Line [Mandatory]

What is your nationality?

Question 6 - Open Ended - One Line [Mandatory]

What is your major?

Question 7 - Open Ended - One Line [Mandatory]

What is your occupation?

Question 8 - Choice - Multiple Answers (Bullets) [Mandatory]

Channel
What is your interest in South Korea? Select any and/or all below that you are familiar with, or are most interested in.

- Politics
- Economy
- History & Language
- International relations
- Culture & Arts
- Lifestyle, Foods, & Trends
- Sports
- Landmarks and Architecture
- Film & Entertainment
- Other, please specify

Question 9 - Yes or No [Mandatory]

Would you think of better learning about South Korea?

☐ Yes
Question 10 - Choice - Multiple Answers (Bullets)

What area would you be interested in further learning about South Korea? Select any and/or all below that you are most interested in learning about.

- Politics
- Economy
- History & Language
- International relations
- Culture & Arts
- Lifestyle, Foods, & Trends
- Sports
- Landmarks & Architecture
- Film & Entertainment
- Other, please specify

Question 11 - Choice - Multiple Answers (Bullets) [Mandatory]

What resources do you mostly use to learn about South Korea? Select THREE choices.

- Through textbooks and journals
- Through national/local newspapers or magazines
- Through Internet search engines
- Through family member(s)
- Through peers
- Through participation in academic, cultural, and arts events in school
- Through participation in academic, cultural, and arts events in the Korean Cultural Center in Los Angeles
- Through participation in academic, cultural, and arts events in local arts organizations
- Through participation in academic, cultural, and arts events in local public area, such as Korean town and Asian or Korean festivals
- Other, please specify

Question 12 - Yes or No [Mandatory]

Do you think that there are a variety of opportunities to experience South Korean culture and arts in your local area?
Question 13 - Choice - Multiple Answers (Bullets)

What are the opportunities? Select ALL choices.

- Attend and/or work for cultural and arts event related to South Korea in school
- Attend cultural and art programs or events about South Korea in the Korean Cultural Center in Los Angeles
- Attend South Korean cultural and art programs or events in major cultural and arts institutions, such as a museum, performing arts center, movie theater, and festival
- Local library, etc.
- Take Korean language programs/classes
- Experience either voluntary or internship jobs related to South Korean culture and arts
- Socialize with South Korean students and go to Korean restaurants and/or entertainment places
- Other, please specify

Question 14 - Yes or No

Have you ever visited to the Korean Cultural Center in Los Angeles (KCC-LA)?

- Yes
- No [Skip to Q20]
- Additional Comment

Question 15 - Choice - Multiple Answers (Bullets)

What's the main reason for you to use the KCC-LA? Select ALL from the following:

- To be able to receive more official information in details and to reduce communication gaps
- To be able to learn language through programs
- To be able to experience/participate in others’ traditional customs and contemporary daily life culture through Korean traditional/modern art class
- To be able to enjoy the variety of cultural and arts programs on a regular basis
To be guaranteed ability to find useful tourism information and materials
To be able to make friends and build networks among diverse communities that use the KCC-LA
Other, please specify

Question 16 - Yes or No
Do you think that the Korean Cultural Center in Los Angeles (the KCC-LA) offers a variety of opportunities to experience the Korean culture and arts in your local area?

☐ Yes
☐ No
☐ Additional Comment

Question 17 - Rating Scale - One Answer (Horizontal)
Are you satisfied with the quality of facilities of the KCC-LA?
Never  Little satisfied  Neutral  Somewhat satisfied  Very satisfied

Question 18 - Rating Scale - One Answer (Horizontal)
Are you satisfied with the contents of services and programs of the KCC-LA?
Never  Little satisfied  Neutral  Somewhat satisfied  Very satisfied

Question 19 - Open Ended - Comments Box
How do you understand Korean cultures or Koreans differently after visiting the KCC-LA?

Question 20 - Choice - Multiple Answers (Bullets)
If you have not visited the KCC-LA yet, what would be a reason that you do NOT visit the KCC-LA? Select ALL possible answers.
(If you visited the KCC-LA, please skip this question)

☐ Lack of information about the KCC-LA
☐ Lack of interest personal in South Korean culture and arts
☐ Lack of time to visit
☐ Lack of convenience
☐ Lack of interests and motivation for programs and services of the KCC-LA
☐ Other, please specify

Question 21 - Yes or No [Mandatory]

Have you ever made a visit to foreign cultural centers/institutions in Los Angeles? For example, have you ever visited to the Goethe Institute or Japan Foundation in Los Angeles?

☐ Yes
☐ No [Skip to Q26]
☐ Additional Comment

Question 22 - Yes or No

Do you think that the foreign cultural center(s)/institution(s) provide(s) a variety of opportunities to experience the nation’s culture and arts in your local area?

☐ Yes
☐ No
☐ Additional Comment

Question 23 - Choice - Multiple Answers (Bullets)

If you say ‘yes', what are the opportunities? Select ALL from the following;

☐ To be able to receive more official information in details and to reduce communication gaps
☐ To be able to learn language through programs
☐ To be able to experience/participate in others’ traditional customs and contemporary daily life culture through traditional/modern art class
☐ To be able to enjoy the variety of cultural and arts programs on a regular basis
☐ To be guaranteed ability to find useful tourism information and materials
☐ To be able to make friends and build networks among diverse communities
☐ Other, please specify
Question 24 - Rating Scale - One Answer (Horizontal)

Are you satisfied with the quality of facilities of the foreign center(s)/institution(s)?

Never   Little satisfied   Neutral   Somewhat satisfied   Very satisfied

Question 25 - Rating Scale - One Answer (Horizontal)

Are you satisfied with the contents of services and programs of the foreign center(s)/institution(s)?

Never   Little satisfied   Neutral   Somewhat satisfied   Very satisfied

Question 26 - Choice - Multiple Answers (Bullets)

If you have not visited any foreign cultural center/institution in Los Angeles yet, what would be a reason you do NOT visit the foreign cultural center(s)/institution(s)? Select ALL possible answers. (If you visited any foreign cultural center/institution in Los Angeles, please skip this question)

- Lack of information about foreign cultural center(s)/institution(s)
- Lack of interest in foreign culture and arts in general
- Lack of time to visit
- Lack of convenience
- Lack of interests and motivation for programs and services of the foreign cultural center(s)/institution(s)
- Other, please specify

Question 27 - Rating Scale – Matrix

Images of South Korea and South Koreans
What can be the image of South Korea as you think? Mark your answers.

<table>
<thead>
<tr>
<th>Images of South Korea and South Koreans</th>
<th>Agree</th>
<th>Disagree</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Separated and conflicted with North Korea</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Homogeneous and exclusive nation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unstable and feisty nation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Not globalized and less visible in comparison with other Asian countries</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Not broadly engaged in global issues &amp; activities</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

350
### Question 28 - Choice - Multiple Answers (Bullets)  [Mandatory]

**What is(are) your impression(s) about the people of South Korea? Choose ALL answers.**

- Not open to other ethnic people/groups
- Open to other ethnic people/groups
- Racist
- Selfish
- Caring
- Quiet
- Loud
- Shy
- Active
- Rude
- Polite
- Aggressive
- Angry
- Passionate
- Expressive
- Respectful
- Concerned with money
- Technology-oriented
- Proud of their own culture
- Family-oriented
- Other, please specify

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### Question 29 - Choice - Multiple Answers (Bullets)  [Mandatory]

**What would be a representative image of South Korea? Select the first THREE choices that you think appealing. **

**I intend not to label for each image by purpose.**
The following images are the collection of the representative image of culture in China, Japan, and South Korea. Please select ALL of the images that you think as those of Korean culture. **I intend not to label each of images by purpose.

Question 30 - Choice - Multiple Answers (Bullets) [Mandatory]

1)  
2)  
3)  
4)  
5)  
6)  

The following images are the collection of the representative image of culture in China, Japan, and South Korea. Please select ALL of the images that you think as those of Korean culture. **I intend not to label each of images by purpose.
Familiarity and Favorability of Korean Culture

*Are you familiar with South Korean culture and arts as you think?

Never          Little satisfied          Neutral          Somewhat satisfied          Very satisfied

[Mandatory]
Question 32 - Yes or No

[Mandatory]
Have you ever traveled to South Korea?

☐ Yes
☐ No
☐ Additional Comment

Question 33 - Choice - Multiple Answers (Bullets)

[Mandatory]
What part(s) of South Korean culture is(are) familiar with and attractive to you? Choose ALL answers.

☐ History
☐ Language
☐ Religion
☐ Gender
☐ Manners
☐ Architecture and Landscape
☐ Food
☐ Fashion and Design
☐ Art and crafts
☐ Photography
☐ Music
☐ Dance
☐ Theater
☐ Literacy
☐ Film
☐ Animation
☐ Game
☐ Sports
☐ Other, please specify

Question 34 - Choice - Multiple Answers (Bullets)

[Mandatory]
What would be your favorite genre(s) of South Korean arts? Select ALL possible answers.

☐ Traditional music
☐ Traditional dance
☐ Traditional theater
Traditional art and crafts
Contemporary music
Contemporary dance
Mime and/or nonverbal performance
Contemporary art and crafts
Design and Fashion
Korean Films
Korean Dramas
Korean pop music
Korean literature
Other, please specify

Question 35 - Choice - Multiple Answers (Bullets) [Mandatory]

What can be the prominent symbols of South Korea? Identify ALL those that you recognize.

- Hanbok
- Hangul
- Bulgogi & Kimchi
- Sukgulam
- Bulguk-sa
- Taekwondo
- Geryeo-ginseng
- Talchum(Mask dance)
- Jeryeak
Question 36 - Open Ended - Comments Box  [Mandatory]

In general, what would be the most difficult obstacle that exists for you in learning about Koreans' culture? How can this be overcome?

Question 37 - Yes or No  [Mandatory]

Screening questions

- Are you interested in learning Korean language or experiencing Korean culture (for example, either seeing Korean artists' exhibitions, watching Korean dramas/films, or listening Korean pop music?

  ☐ Yes  
  ☐ No [Screen Out]

Question 38- Open Ended - One Line  [Mandatory]

What is your gender?

Question 39- Open Ended - One Line  [Mandatory]

What is your age?
Question 40 - Open Ended - One Line [Mandatory]
What is your nationality?

Question 41 - Open Ended - One Line [Mandatory]
What is your major?

Question 42 - Open Ended - One Line [Mandatory]
What is your occupation?

Question 43 - Choice - Multiple Answers (Bullets) [Mandatory]
Channel
What is your interest in South Korea? Select any and/or all below that you are familiar with, or are most interested in.

- Politics
- Economy
- History & Language
- International relations
- Culture & Arts
- Lifestyle, Foods, & Trends
- Sports
- Landmarks and Architecture
- Film & Entertainment
- Other, please specify

Question 44 - Yes or No [Mandatory]
Would you think of better learning about South Korea?

- Yes
- No [Skip to Q46]
- Additional Comment

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Question 45 - Choice - Multiple Answers (Bullets)

What area would you be interested in further learning about South Korea? Select any and/or all below that you are most interested in learning about.

- Politics
- Economy
- History & Language
- International relations
- Culture & Arts
- Lifestyle, Foods, & Trends
- Sports
- Landmarks & Architecture
- Film & Entertainment
- Other, please specify

Question 46 - Choice - Multiple Answers (Bullets) [Mandatory]

What resources do you mostly use to learn about South Korea? Select THREE choices.

- Through textbooks and journals
- Through national/local newspapers or magazines
- Through Internet search engines
- Through family member(s)
- Through peers
- Through participation in academic, cultural, and arts events in school
- Through participation in academic, cultural, and arts events in the Korean Cultural Center in New York
- Through participation in academic, cultural, and arts events in local arts organizations
- Through participation in academic, cultural, and arts events in local public area, such as Korean town and Asian or Korean festivals
- Other, please specify

Question 47 - Yes or No [Mandatory]

Do you think that there are a variety of opportunities to experience South Korean culture and arts in your local area?

- Yes
- No [Skip to Q49]
- Additional Comment
Question 48 - Choice - Multiple Answers (Bullets)

What are the opportunities? Select ALL choices.

- Attend and/or work for cultural and arts event related to South Korea in school
- Attend cultural and art programs or events about South Korea in the Korean Cultural Center in New York
- Attend South Korean cultural and art programs or events in major cultural and arts institutions, such as a museum, performing arts center, movie theater, and festival
- Local library, etc.
- Take Korean language programs/classes
- Experience either voluntary or internship jobs related to South Korean culture and arts
- Socialize with South Korean students and go to Korean restaurants and/or entertainment places
- Other, please specify

Question 49 - Yes or No [Mandatory]

Have you ever visited to the Korean Cultural Center in New York (KCS-NY)?

- Yes
- No [Skip to Q55]
- Additional Comment

Question 50 - Choice - Multiple Answers (Bullets)

What's the main reason for you to use the KCS-NY? Select ALL from the following:

- To be able to receive more official information in details and to reduce communication gaps
- To be able to learn language through programs
- To be able to experience/participate in others’ traditional customs and contemporary daily life culture through Korean traditional/modern art class
- To be able to enjoy the variety of cultural and arts programs on a regular basis
- To be guaranteed ability to find useful tourism information and materials
- To be able to make friends and build networks among diverse communities that use the KCS-NY
- Other, please specify
Question 51 - Yes or No
Do you think that the Korean Cultural Service in New York (the KCS-NY) offers a variety of opportunities to experience the Korean culture and arts in your local area?

☐ Yes
☐ No
☐ Additional Comment

Question 52 - Rating Scale - One Answer (Horizontal)
Are you satisfied with the quality of facilities of the KCS-NY?
Never          Little satisfied          Neutral          Somewhat satisfied          Very satisfied

Question 53 - Rating Scale - One Answer (Horizontal)
Are you satisfied with the contents of services and programs of the KCS-NY?
Never          Little satisfied          Neutral          Somewhat satisfied          Very satisfied

Question 54 - Open Ended - Comments Box
How do you understand Korean cultures or Koreans differently after visiting the KCS-NY?

Question 55 - Choice - Multiple Answers (Bullets)
If you have not visited the KCS-NY yet, what would be a reason that you do NOT visit the KCS-NY? Select ALL possible answers.
(If you visited the KCS-NY, please skip this question)

☐ Lack of information about the KCS-NY
☐ Lack of interest personal in South Korean culture and arts
☐ Lack of time to visit
☐ Lack of convenience
☐ Lack of interests and motivation for programs and services of the KCS-NY
Question 56 - Yes or No [Mandatory]

Have you ever made a visit to foreign cultural centers/institutions in New York? For example, have you ever visited to the Goethe Institute or Japan Foundation in New York?

☐ Yes
☐ No [Skip to Q61]
☐ Additional Comment

Question 57 - Yes or No

Do you think that the foreign cultural center(s)/institution(s) provide(s) a variety of opportunities to experience the nation’s culture and arts in your local area?

☐ Yes
☐ No
☐ Additional Comment

Question 58 - Choice - Multiple Answers (Bullets)

If you say ‘yes’, what are the opportunities? Select ALL from the following:

☐ To be able to receive more official information in details and to reduce communication gaps
☐ To be able to learn language through programs
☐ To be able to experience/participate in others’ traditional customs and contemporary daily life culture through traditional/modern art class
☐ To be able to enjoy the variety of cultural and arts programs on a regular basis
☐ To be guaranteed ability to find useful tourism information and materials
☐ To be able to make friends and build networks among diverse communities
☐ Other, please specify
Question 59 - Rating Scale - One Answer (Horizontal)

Are you satisfied with the quality of facilities of the foreign center(s)/institution(s)?

Never          Little satisfied          Neutral          Somewhat satisfied          Very satisfied

Question 60 - Rating Scale - One Answer (Horizontal)

Are you satisfied with the contents of services and programs of the foreign center(s)/institution(s)?

Never          Little satisfied          Neutral          Somewhat satisfied          Very satisfied

Question 61 - Choice - Multiple Answers (Bullets)

If you have not visited any foreign cultural center/institution in New York yet, what would be a reason you do NOT visit the foreign cultural center(s)/institution(s)? Select ALL possible answers.
(If you visited any foreign cultural center/institution in Los Angeles, please skip this question)

- Lack of information about foreign cultural center(s)/institution(s)
- Lack of interest in foreign culture and arts in general
- Lack of time to visit
- Lack of convenience
- Lack of interests and motivation for programs and services of the foreign cultural center(s)/institution(s)
- Other, please specify

Question 62 - Rating Scale – Matrix

Images of South Korea and South Koreans
What can be the image of South Korea as you think? Mark your answers.

<table>
<thead>
<tr>
<th>Image Description</th>
<th>Agree</th>
<th>Disagree</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Separated and conflicted with North Korea</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Homogeneous and exclusive nation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unstable and feisty nation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Not globalized and less visible in comparison with other Asian countries</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Not broadly engaged in global issues &amp; activities</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Too much westernized culture
Hybrid culture between Western culture and Eastern culture and arts
Traditional and unique culture and arts
Inclusive and globalized nation
Dynamic nation
Economic development
Friendly international relations

Question 63 - Choice - Multiple Answers (Bullets) [Mandatory]
What is(are) your impression(s) about the people of South Korea? Choose ALL answers.

- Not open to other ethnic people/groups
- Open to other ethnic people/groups
- Racist
- Selfish
- Caring
- Quiet
- Loud
- Shy
- Active
- Rude
- Polite
- Aggressive
- Angry
- Passionate
- Expressive
- Respectful
- Concerned with money
- Technology-oriented
- Proud of their own culture
- Family-oriented
- Other, please specify

Question 64 - Choice - Multiple Answers (Bullets) [Mandatory]
What would be a representative image of South Korea? Select the first THREE choices that you think appealing. ** I intend not to label for each image by purpose.
The following images are the collection of the representative image of culture in China, Japan, and South Korea. Please select ALL of the images that you think as those of Korean culture. ** I intend not to label each of images by purpose.
Question 66 - Rating Scale - One Answer (Horizontal)  [Mandatory]

Familiarity and Favorability of Korean Culture
*Are you familiar with South Korean culture and arts as you think?

Never          Little satisfied          Neutral          Somewhat satisfied          Very satisfied
Question 67 - Yes or No [Mandatory]
Have you ever traveled to South Korea?

- Yes
- No
- Additional Comment

Question 68 - Choice - Multiple Answers (Bullets) [Mandatory]
What part(s) of South Korean culture is(are) familiar with and attractive to you?
Choose ALL answers.

- History
- Language
- Religion
- Gender
- Manners
- Architecture and Landscape
- Food
- Fashion and Design
- Art and crafts
- Photography
- Music
- Dance
- Theater
- Literacy
- Film
- Animation
- Game
- Sports
- Other, please specify

Question 69 - Choice - Multiple Answers (Bullets) [Mandatory]
What would be your favorite genre(s) of South Korean arts? Select ALL possible answers.

- Traditional music
- Traditional dance
- Traditional theater
Traditional art and crafts
Contemporary music
Contemporary dance
Mime and/or nonverbal performance
Contemporary art and crafts
Design and Fashion
Korean Films
Korean Dramas
Korean pop music
Korean literature
Other, please specify

Question 70 - Choice - Multiple Answers (Bullets) [Mandatory]

What can be the prominent symbols of South Korea? Identify ALL those that you recognize.

Hanbok
Hangul
Bulgogi & Kimchi
Sukgulam
Bulguk-sa
Taekwondo
Geryeo-ginseng
Talchum(Mask dance)
Jeryeak
Question 71 - Open Ended - Comments Box [Mandatory]

In general, what would be the most difficult obstacle that exists for you in learning about Koreans' culture? How can this be overcome?

Question 72 - Yes or No [Mandatory]

Screening questions

- Are you interested in learning Korean language or experiencing Korean culture (for example, either seeing Korean artists' exhibitions, watching Korean dramas/films, or listening Korean pop music?  

☐ Yes
☐ No [Screen Out]

Question 73 - Open Ended - One Line [Mandatory]

What is your gender?

Question 74 - Open Ended - One Line [Mandatory]

What is your age?

Question 75 - Open Ended - One Line [Mandatory]

What is your nationality?
Question 76 - Open Ended - One Line [Mandatory]
What is your major?

Question 77 - Open Ended - One Line [Mandatory]
What is your occupation?

Question 78 - Choice - Multiple Answers (Bullets) [Mandatory]
Channel
What is your interest in South Korea? Select any and/or all below that you are familiar with, or are most interested in.

- Politics
- Economy
- History & Language
- International relations
- Culture & Arts
- Lifestyle, Foods, & Trends
- Sports
- Landmarks and Architecture
- Film & Entertainment
- Other, please specify

Question 79 - Yes or No [Mandatory]
Would you think of better learning about South Korea?

- Yes
- No [Skip to Q81]
- Additional Comment

Question 80 - Choice - Multiple Answers (Bullets)
What area would you be interested in further learning about South Korea? Select any and/or all below that you are most interested in learning about.

- Politics
Question 81 - Choice - Multiple Answers (Bullets) [Mandatory]
What resources do you mostly use to learn about South Korea? Select THREE choices.

☐ Through textbooks and journals
☐ Through national/local newspapers or magazines
☐ Through Internet search engines
☐ Through family member(s)
☐ Through peers
☐ Through participation in academic, cultural, and arts events in school
☐ Through participation in academic, cultural, and arts events in local arts organizations
☐ Through participation in academic, cultural, and arts events in local public area, such as Korean town and Asian or Korean festivals
☐ Other, please specify

Question 82 - Yes or No [Mandatory]
Do you think that there are a variety of opportunities to experience South Korean culture and arts in your local area?

☐ Yes
☐ No [Skip to Q84]
☐ Additional Comment

Question 83 - Choice - Multiple Answers (Bullets)
What are the opportunities? Select ALL choices.

☐ Attend and/or work for cultural and arts event related to South Korea in school
☐ Attend South Korean cultural and art programs or events in major cultural and arts
institutions, such as a museum, performing arts center, movie theater, and festival
☐ Local library, etc.
☐ Take Korean language programs/classes
☐ Experience either voluntary or internship jobs related to South Korean culture and arts
☐ Socialize with South Korean students and go to Korean restaurants and/or entertainment places
☐ Other, please specify

---

Question 84 - Rating Scale – Matrix [Mandatory]

<table>
<thead>
<tr>
<th>Images of South Korea and South Koreans</th>
<th>Agree</th>
<th>Disagree</th>
<th>N/A</th>
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<tr>
<td>What can be the image of South Korea as you think? Mark your answers.</td>
<td></td>
<td></td>
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<tr>
<td>Separated and conflicted with North Korea</td>
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</tr>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Friendly international relations</td>
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</tr>
</tbody>
</table>

Question 85 - Choice - Multiple Answers (Bullets) [Mandatory]

What is(are) your impression(s) about the people of South Korea? Choose ALL answers.

☐ Not open to other ethnic people/groups
☐ Open to other ethnic people/groups
☐ Racist
☐ Selfish
☐ Caring
☐ Quiet
☐ Loud
Shy
Active
Rude
Polite
Aggressive
Angry
Passionate
Expressive
Respectful
Concerned with money
Technology-oriented
Proud of their own culture
Family-oriented
Other, please specify

Question 86 - Choice - Multiple Answers (Bullets) [Mandatory]

What would be a representative image of South Korea? Select the first THREE choices that you think appealing. ** I intend not to label for each image by purpose.

1) [Image of South Korean flag]
2) [Image of Samsung logo]
3) [Image of LG logo]
4) [Image of Hyundai logo]
5) [Image of traditional Korean dish]
6) [Image of South Korean alcohol]
7) [Image of traditional Korean performance]
8) [Image of traditional Korean instrument]
9) [Image of traditional Korean architecture]
The following images are the collection of the representative image of culture in China, Japan, and South Korea. Please select ALL of the images that you think as those of Korean culture. ** I intend not to label each of images by purpose.
Question 88 - Rating Scale - One Answer (Horizontal) [Mandatory]

Familiarity and Favorability of Korean Culture
Are you familiar with South Korean culture and arts as you think?

Never          Little satisfied          Neutral          Somewhat satisfied          Very satisfied

Question 89 - Yes or No [Mandatory]

Have you ever traveled to South Korea?

☐ Yes
☐ No
☐ Additional Comment

Question 90 - Choice - Multiple Answers (Bullets) [Mandatory]

What part(s) of South Korean culture is(are) familiar with and attractive to you?
Choose ALL answers.

☐ History
☐ Language
☐ Religion
☐ Gender
☐ Manners
☐ Architecture and Landscape
☐ Food
☐ Fashion and Design
Question 91 - Choice - Multiple Answers (Bullets) [Mandatory]
What would be your favorite genre(s) of South Korean arts? Select ALL possible answers.

- Traditional music
- Traditional dance
- Traditional theater
- Traditional art and crafts
- Contemporary music
- Contemporary dance
- Mime and/or nonverbal performance
- Contemporary art and crafts
- Design and Fashion
- Korean Films
- Korean Dramas
- Korean pop music
- Korean literature
- Other, please specify

Question 92 - Choice - Multiple Answers (Bullets) [Mandatory]
What can be the prominent symbols of South Korea? Identify ALL those that you recognize.
In general, what would be the most difficult obstacle that exists for you in learning about Koreans' culture? How can this be overcome?
Thank You Page

“Thank you for completing this survey. You have earned 50 Zoompoints. Click here to access your Zoompoints account.

<http://www.zoomerang.com/Survey/?p=WEB22AADH45WLA>

Screen Out Page

(Standard - Zoomerang branding)

Over Quota Page

(Standard - Zoomerang branding)

Survey Closed Page

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