

**STRATEGIC DIRECTIONS
FOR THE ACTIVATION OF CULTURAL DIPLOMACY
TO ENHANCE THE COUNTRY IMAGE OF THE REPUBLIC OF KOREA (ROK)**

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ABBREVIATIONS

BBC	British Broadcasting Corporation
BRIC	Brazil, Russia, India, and China
DAAD	German Academic Exchange Service
DCH	Department of Canadian Heritage
DFAIT	Department of Foreign Affairs and International Trade (Canada)
DMB	Digital multimedia broadcasting
DOI	Digital opportunity index
FCO	Foreign & Commonwealth Office (Britain)
HSPDA	High-speed downloadable packet access
ICR	International cultural relations
IR	International relations
IT	Information technology
ITU	International Telecommunication Union
IVLP	International Visitor Leadership Program (U.S.)
JICA	Japan International Cooperation Agency
KDI	Korea Development Institute
KOTRA	Korea Trade-Investment Promotion Agency
MCST	Ministry of Culture, Sport and Tourism (Korea)
MOD	Ministry of Defense (Korea)
MOE	Ministry of Education (Korea)
MOFAT	Ministry of Foreign Affairs and Trade (Korea)

NCIV	National Council for International Visitors (U.S.)
ROK	Republic of Korea
USIA	United States Information Agency
WFP	World Food Program
WiBro	Wireless broadband

INTRODUCTION

Purpose of the Research

In the Republic of Korea (hereafter Korea), the Ministry of Foreign Affairs and Trade (MOFAT), the Ministry of Culture, Sports and Tourism (MCST), the Ministry of Education (MOE), and the Korea Image Committee, which was established under the Prime Minister in 2002, as well as other related agencies have been working to enhance the country image. Despite these continuous efforts, however, research conducted by the Korea Development Institute (KDI) at the request of the Korea Trade-Investment Promotion Agency (KOTRA) in 2005 showed that members of the general public in other countries have surprisingly low awareness and incorrect perceptions of Korea. This situation strongly indicates that Korea should put the highest and most urgent priority on promoting its country image.

Culture has become an indispensable element of communication within and between countries, and it can be a mediator to bind peoples and societies. Conversely, culture can tear a society apart. Therefore, sharing of cultures among countries is considered very important for mutual understanding and cooperation in the international arena. The experiences of culture-sharing help people understand each other easily and can be a good motivation for further cooperation. Even if there are conflicts between countries, sharing cultures can assist in finding clues on the road to a solution. In particular, the important elements for becoming influential in the twenty-first century world depend on whether the country has soft power competitiveness that can generate trust and commitment through deepened understanding between nations, rather than military and economic competitiveness.

When a country can be favored or respected rather than feared by others, further strengthened cooperation binationally and internationally can be expected. Then, how can a country become favored or respected? Improving the degree of understanding through sharing culture can be one way. To do this, it is desirable to undertake cultural diplomacy to build up and strengthen relationships through enhanced understanding. In particular, Korea has achieved rapid economic growth from a country of extreme poverty in the 1950s to its current position as the thirteenth largest economy in the world; at the same time, it has achieved its development as a democratic nation. This is considered very rare in history. As mentioned above, however, awareness and perception of Korea are very low in other countries. Thus, it is believed that a systematic and strategic approach to enhancing Korea's image has not yet been developed sufficiently. Therefore, this should be a high priority for the nation.

In this paper, current ongoing activities in Korea to promote its country image will be described, and similar efforts by other countries, including cultural diplomacy, will be reviewed. Based on an analysis of the movements within and between activities related to cultural diplomacy, a unified approach to Korea's cultural diplomacy to enhance the country image will be recommended in the conclusion.

Research Method

The main research method was a review of the literature; statistics and secondary data were also used and analyzed.

CHAPTER 1

INADEQUATE COUNTRY IMAGE OF KOREA

It is a current weakness of Korea that the country image that is not commensurate with its economic status in the international arena. Yet Korea has one of the most desirable development models in the world.

Korea has accomplished its enormous economic development independently and has created democracy by peaceful measures, fighting against dictatorship after overcoming and being freed from colonization by imperialism.¹ In the 1950s, Korea was a country of extreme poverty. It has made startling progress in the last half century, however, and its economy was the thirteenth largest in the world in 2007 (eleventh in 2005).

Scholars of culture have asked what factors contributed to that development and achievement. They analyzed the phenomenon in depth and concluded that it depended on people's diligence and development-prone characteristics.

Korea is considered a major test bed in the age of digitalization, especially given its core role in information technology (IT). According to one expert, "Korea will be an Internet leader in the world since it has accomplished rapid development in the mega speed Internet area."² This closely mirrors Korea's importance in economic, industrial, and technological development as well as that of democracy, as expressed by knowledgeable international scholars and businessmen.

Currently, Korea's IT, which includes a hyper Internet with 100 MBs, wireless broadband (WiBro) with speeds of more than 60 Km, high-speed download packet access (HSPDA) as a

¹Noam Chomsky (Cambridge, MA: Massachusetts Institute of Technology). *Han Kook Ilbo* 11 July 2007.

²Eric Schmidt, interview. *Han Kook Ilbo* May 2007.

third generation of mobile communication by screen telephone, and digital multimedia broadcasting (DMB) to handheld TV monitors, is the envy of the world.

In 2008, for the third consecutive year, Samsung Electronics' televisions are expected to be tops in sales in United States, which is one of the world's largest digital TV markets.

According to a May 5, 2008 report in *Chosun Ilbo*, a leading Korean newspaper, Samsung had a 21.2 percent market share of the U.S. digital TV market in the first quarter of 2008, vs. Sony, the runner-up, with 16.7 percent.³

LG Electronics' drum washing machine is positioned steadily as a representative brand in the U.S. market, and, in the last year and a half, it has enjoyed the top position in this sector. The same *Chosun Ilbo* article stated that this item had a 23.2 percent market share among drum washers in the U.S. market in 2007, as against Whirlpool's 22 percent. When LG Electronics launched its drum washing machine in 2003, this figure was only 2.4 percent, but it has shown such rapid market penetration and growth of market share to reach 6.1 percent in 2004, 10.6 percent in 2005, and 14.6 percent in 2006. This is evidence that it is recognized as a premium brand in the United States.⁴

When KOTRA conducted a market survey in 2005, however, there were serious misperceptions about Samsung, which was widely perceived as a Japanese brand. Only Japan (5 percent) and China (7 percent) showed a low level of misperceptions vs. other countries such as Canada (66 percent), the United Kingdom (34 percent), and the Philippines (42 percent).

As to whether the Korean language was similar to Chinese, there was also a high degree of misperception: the United States (24 percent), France (20 percent), Italy and Germany (17

³*Chosun Ilbo* 5 May 2008.

⁴*Chosun Ilbo* 12 May 2008.

percent each). Among 21 countries, the average rate of mistaken perceptions was 24 percent. Even though Samsung was an official sponsor of Chelsea Premier League Football in the United Kingdom, there were many people who did not know Samsung is a Korean corporation.

Korea has been cited as No. 1 in the digital opportunity index (DOI) by the International Telecommunication Union (ITU) for the last three consecutive years, winning over Japan and the United States. This is the reason that foreign IT companies have rushed to establish R&D centers in Korea, which, with its advanced IT structure, is an excellent test bed for newly developed services, technologies, and products.

It is also the reason why the world's largest Internet companies such as Google, Oracle, BEA, and SAP have set up R&D centers in Korea. In addition, IBM and HP are operating R&D centers in Korea and have plans to enlarge them (Figure 1). The French sociologist and futurist Jacques Attali, author of *Une brève histoire de l'avenir [A Brief History of the Future]*, with his insight into the history of civilization and his suggestion that future human beings will be homo nomads, has asserted that Korea will soon be one of the strongest nations in Asia and will play a leading role in the world. The rationale behind his thinking, which is highly regarded for its accuracy and precision, is Korea's dynamic soft resources and the passion of its people. He has stressed that Korea will be characterized by its new model in the areas of economy and culture and that the nation's technological power and dynamic culture will "surprise" the world.

Do global citizens, however, have this image of Korea? According to results of a survey conducted on 3,011 individuals in 11 countries by the National Brand Management Institute at SungKyunKwan University, Seoul, in 2003, the best-known images of Korea were negative ones, such as the Korean War (88.5 percent) and the division between South and North Korea (73.3 percent).

In the following year, KOTRA undertook an image survey about Korea with 9,939 subjects, including men and women from 70 countries all around the world. The most frequent response alluded to the division between South and North Korea. When they showed some words about Korea and asked whether the subjects agreed or disagreed, 48.4 percent of them agreed with “dangerous militarily,” reflecting a negative image. A positive image, such as traditional culture with 5,000 years of history or the Korean Wave,⁵ which has been prevalent particularly in the Southeast Asia and the United States, was not cited.

The above facts show that Korea does not have a country image that corresponds to its position in the world economy. This situation needs to be remedied as soon as possible. When reviewing the changing trends of power of strong nations, Spain—with abundant natural resources such as gold and a strong army—was considered a major nation in the sixteenth century, the Netherlands—with trade, capital markets, and strong navy in the seventeenth century, France—with agriculture and good public administration in the eighteenth, and the United States with superiority in science and economic scale in the twentieth.⁶

In the twenty-first century, the source of power has changed from material and technological resources of nations, regions, corporations, and individuals to cultural and sensitivity resources.

The age of information with the superiority of capital, technology, and knowledge has changed to the age of sensitivity with the importance of fine arts and culture. Reflecting this

⁵The Korean Wave refers to the recent surge of popularity of South Korean popular culture in other countries, starting in Asia. It is also referred to as “*Hallyu*,” from the Korean pronunciation of the word. The term was coined in China in mid-1999 by journalists from Beijing who were startled by the growing popularity of South Koreans and South Korean goods in China <http://en.wikipedia.org/wiki/Korean_wave - cite_note-0>. The Korean Wave influenced the export of Korean TV drama, pop songs, food, goods, etc, very positively. It also has triggered the growing popularity of Korean popular singers and actors/actresses. Since 2005, the origins of this trend have become the subject of research in the public and private sectors as well as academia.

⁶Joseph Nye, Jr., *Bound to Lead: The Changing Nature of American Power* (New York: Basic Books, 1990).

changing trend, the importance of hard power with military might has been replaced by the importance of soft power with the focus on culture and sensitivity.⁷ Rolf Jensen, director of the Copenhagen Institute for Future Studies, has asserted that the age of information is over and forecast that future society will provide consumers with dreams and sensitivity that can be a core of differentiation (Figure 2).

Korea's image appeared as lower than that of Koreans themselves and Korean corporations in international society according to a survey conducted by KOTRA and the KDI about "Korea's country image" with 2,809 respondents from 21 countries from November 2006 to January 2007. The results showed that favorable ratings of the Korean government averaged 3.31 (5 points is the maximum), of the Koreans 3.62, and of Korean corporations 3.55. Overall favorable ratings of Korea were 3.67 and better when it was segmented to the Korean people, government, and corporations. These results were in line with the survey conducted in September 2005 about "Country Image and Its Implications." In that survey, it was 49 points (100 point maximum) in political stability and 49.1 in openness to foreign countries and foreigners.

One noticeable point is that the degree of preference to Korea was lower than that to Hong Kong, Australia, Vietnam, and Malaysia even though more Korean tourists are visiting these countries, while the degree of preference to Korea was higher than that to Brazil, India, Russia, and China (BRIC).

As these survey results indicated, one of the reasons for showing a lower preference about Korea might be improper behavior by tourists while traveling, and this might have negatively influenced the country image. This has had an unfavorable impact on public opinion in these countries. This should remind us of the importance of civil diplomacy and that each

⁷Joseph Nye, Jr., *Soft Power: The Means to Success in World Politics* (New York: Public Affairs, 2004).

individual should undertake a role to properly create and upgrade the country's image and impressions about it. On the contrary, it is very encouraging that a high preference about Korea was shown in countries like BRIC as nations that are newly emerging economically. These results indicate that "Made in Korea" products can be favorably received in those areas.

These results also, however, point to the need for the Korean government to improve the "Korea image" with a long-term view through fine-tuned publicity and cultural diplomacy as well as encouraging tie-ins between cultural exchange and trade promotion with potential trade and investment partners with a holistic strategy and programs to strengthen the country's positioning in a global world

More specifically, if we analyze country preference and perceptions of Korean products with cross tab analysis, positive responses came from India, China, Brazil, and Italy. But the United States, Canada, Germany, and Vietnam showed a preference for Korea over its products (Figure 3).

Russia, the United Kingdom, Thailand, and Japan like Korea, but they perceive Korean products as cheap. Negative responses for both Korea and its products, however, were shown in Taiwan, Indonesia, and Malaysia.

In 2003, according to the "Strategic Report on Improvement of the Korea Country Brand Through Culture" by the nation's MCST based on the above survey results, it was China that showed an average 4 points (maximum 5) for both awareness of and image about Korea. (Points were calculated by combining awareness and image.)

The United States and the United Kingdom showed an average of below 4 points. Compared to a similar survey conducted four years ago, Vietnam's perception of Korea became

worse, while Brazil's awareness of Korea and preference towards its products and their price value have improved.

As an implication from the survey, Korea needs to restore a trusting and solid relationship with Taiwan, and it needs to improve and upgrade the image of "made-in Korea" products and the country image as well. In addition, strategies for the image upgrade should be differentiated according to the target country, and well-controlled implementation is strongly needed.

Consistent and current strategy is needed for India, China, France, and Brazil since they have indicated a favorable opinion towards both the Korean nation and its products. But a mid- and long-term strategic approach to enhancing the perceptions and image of Korean-made products is required for Russia and the United Kingdom.⁸

Upon reviewing the Korea Brand Map, survey results on overall knowledge about Korea show that 43 percent of Canadians and 32 percent of those in the United Kingdom thought that the Korean language is similar to Chinese. Only 2 percent of Russians, 4 percent of Chinese, and 4 percent of Japanese as geographically close countries, however, replied that Korean is similar to Chinese. In the United States, France, Italy and Germany, the responses were 8 percent, 4 percent, 5 percent, and 6 percent, respectively (Figure 4).

Surprisingly, Canada showed the lowest level of understanding about Korea, followed by India, the Philippines, England, Italy, and Australia. Therefore, it is urgently required to set up a strategic approach to familiarize them about Korea with an upgraded image. If these countries retain their misperceptions about Korea, questions and worries will be raised about how to expect to develop a close cooperative relationship smoothly with them economically, politically, and internationally. Of course, the above survey respondents were representatives of the general

⁸*Han Kook Ilbo* 10 June 2007.

public, but correct and positive perceptions by the general public help in mutual understanding and are very basic and pre-conditional elements for bilateral as well as international cooperation.

In other words, image is about how one country can influence the degree of favor, and this directly affects the level of trust. Therefore, upgrading the country image, firm country identity, and its positioning in the world are perceived as very important. According to the relationship theory, genuine relationship building can be developed when trust and commitments exist.⁹ As stronger trust and commitment are developed, more cooperation can be generated. This can also be applied to international relationships. Bilateral and international cooperation can be developed based on the degree of trust and commitment between and among countries. To develop a trustful relationship, favorable country image and understanding can be very necessary elements. Accordingly, Korea urgently needs to create and upgrade its image so that it will become commensurate with its economic ranking in the world. This is an area that the government needs to focus on now. This is because its image can play a role as another criterion in country competitiveness to lead to international and trade cooperation beyond the level of favor and preference.

According to an announcement by Anholt-GMI Nations Brand Index, in 2006, Korea's brand power was 26th out of 35 countries surveyed, below those of Russia, Hungary, Brazil, and Argentina. The brand value of Korea was at the level of 30 percent of the GDP. This under-evaluated ranking implies that Koreans are not treated properly and are likely to have to compete with other countries in an unfavorable environment even though it has similar conditions. This may lead to under-pricing of Korean products vis-à-vis their actual value.

⁹Robert M. Morgant and Shelby D. Hunt, "A Commitment-Trust Theory of Relationship Marketing," *Journal of Marketing* (58) July 1994: 20-38.

Reflecting the above, Korean products were evaluated as 100, those of the United States and Japan as 149, and Germany's as 155, even though they were of a similar quality according to the Brand Map Survey conducted in 2005 by the KDI and KOTRA. The Korean government acknowledged this fact and established a Korea Image Committee under the prime minister and conducted its activities nationally. In reality, however, Korea's image still does not match its economic status in the world.

Actually, it is hard to expect to upgrade a country image with short-term efforts. The current low level of Korea's country image, however, reflects the lack of long-term strategic management and a budget shortage as a need for systematic cooperation between related agencies.

IMD, a business school in Switzerland, evaluated Korea as 20th-30th in the world in terms of the country's competitiveness and cultural openness. Korea's fine reputation for the arts, such as music, and sports, is well known and worldwide, but this is not enough to upgrade the country image. Related programs and events should not be executed on an ad hoc or piecemeal basis, but rather according to a holistic long-term master plan (=roadmap) based on thorough analysis and evaluation (Figure 5). What area, then, should be emphasized to improve Korea's image?

Recently, Korea has experienced the strong power of cultural dissemination through the Korean Wave. Culture can be an important medium to change built-up images and create positive public opinion. Also, culture can help bind people through understanding of values and attitudes that can be reflected through cultural presentations. Here, cultural diplomacy is suggested as a medium to enhance the country image utilizing the Korean Wave and its halo effect.

CHAPTER 2
ACTIVITIES IN OTHER COUNTRIES
TO IMPROVE THE COUNTRY IMAGE IN THE WORLDWIDE ARENA

It appears that other countries have also experienced weakness of their countries' images and national identity and the processes of redressing that situation. This indicates that it requires considerable effort, time, and investment to create a favorable image of a nation that accurately reflects its characteristics. Below, as an informative and suggestive reference, is a review of image-building practices of other countries that have focused on the special traits of each.

China

China has strengthened its country image by offering grant aid for setting up hospitals and infrastructures in Africa. China has provided these grants continuously to Africa since the 1960s, and this has contributed a great deal to creating bilateral trust. China did not calculate a short-term return from the grants, but supported African's development consistently with a long-term perspective; this has helped considerably in strengthening relationships as well as boosting China's image.

China's image strategy has focused on third-world aid and diplomatic engagement strategy. More than U.S. \$15 billion was given in 2005. In November 2006, 48 out of 53 African countries were invited to a summit in Beijing, and China promised continuous and massive aid continuously to the continent. This showed the priority target region for China's image upgrade is Africa, not Western countries. And, as shown above, China is also focusing on invitation diplomacy.

China is emphasizing its invitation diplomacy including not only high-level dignitaries, but also opinion leaders, from foreign countries. This is in line with the fact that China is a permanent member of the United Nations Security Council and acts from that political perspective. China tries to deliver a strong message that it is willing to cooperate with Africa on development and is not only looking for resources.

The Chinese government has emphasized that “Loving world peace and mutual development are the image China will pursue.”¹⁰ This is because world peace can be a precondition for China to achieve continuous economic development in view of its recent annual 10 percent growth rate.

One of the essential organizations of China’s image strategy is the Confucius Institute with 156 branches in 54 countries. The Chinese government plans to expand this more than 500 in the future to promote its culture. The Confucius Institute is the major program in Chinese language teaching and cultural dissemination.

Japan

Village schools constructed with the help of the Japan International Cooperation Agency (JICA) can be found in all parts of Indonesia. This development indicates that the Japanese national interest can be improved in this manner. Offering grants can be one means to pursue “national interests.” But developed countries are focusing on more long-term means of country image building and pure humanitarian purposes are taking precedence over expectations of short-term returns.¹¹

¹⁰*The Korea Times* 26 June 2007.

¹¹*Han Kook Ilbo* 11 June 2007.

When Japanese autos had a 5 percent share in the U.S. market in the 1980s and their electronic goods started to receive a positive response, the Japanese movie “Shogun” was shown in the United States. That movie gave Americans a deep impression about Japanese culture and provided Americans with positive preconceptions about Japanese automobiles, i.e., that the Japanese could make a good car. This, in turn, lent positive halo effects to the Lexus from Toyota. This is one example showing a culture’s power to help gain market access in other countries.

When Shinzo Abe of the Liberal Democratic Party was a candidate for prime minister in the September 2006 elections, he initiated a campaign of “beautiful Japan” as a policy objective. It became very popular, and he was elected.

He made a speech just after his election and said: “The country I am going to pursue is a nation full of vigor, kindness, considerate self-discipline, tradition, consciousness of nation, and history as highly cherished virtues, as well as a country with a spirit of openness to the world. That is the shape of a beautiful country I would like to make for the future.” In addition to this, he put emphasis on making a Japan that can be loved, respected, and trusted by the world. To achieve these objectives, he spoke up to support its cultural dissemination abroad.

The United States

America has invested a great deal of effort in enhancing its country image. Former Under Secretary for Public Diplomacy and Public Affairs Karen Hughes laid a foundation for long-term public diplomacy by implementing a comprehensive strategy with tools to improve America’s image abroad. One such tool was to foster a sense of common interest and common values between Americans and people of different countries, cultures, and faiths throughout the world to reinvigorate the campaign for hearts and minds overseas. Overseas foreign aid was focused on

concrete actions. In 2004, for example, when a massive tsunami struck Southeast Asia, a hospital ship from America rushed on-site to provide rescue support. As a result, favorable views of the American army rose to 87 percent in Bangladesh.

The United States is also the largest donor to efforts to deal with the AIDS crisis in Africa (\$30 billion over a recent five-year period) and has provided \$1.27 billion to the World Food Program (WFP) since 2003.¹² In addition, the American army brought a hospital ship to Venezuela and provided medical services to residents as a public outreach program. The Department of State invited potential leaders from all around the world as part of the International Visitor Leadership Program (IVLP), which is implemented and operated by the National Council for International Visitors (NCIV) as a non-profit civil organization. The emphasis of the program is to increase mutual understanding through communication at the personal and professional levels.

The IVLP initiative began in 1961; currently, 4,000 potential leaders visit the United States every year for three weeks through the program and bring back a favorable and positive image of America when they return home. It is believed that their favorable attitude and views about the United States will be influential when these individuals assume their expected positions as opinion leaders in their respective countries. This program is well known as an effective method of promoting the American image. It has 91 branches nationwide with volunteers as a mainstay. Meantime, only a portion of its budget is sponsored by the Department of State; most comes from the private sector.

¹²*Han Kook Ilbo* 19 June 2007.

In addition, the purpose of the Fulbright Program can be described as “promotion of international good will through the exchange of students in the fields of education, culture and science.”

The Fulbright Program creates a context to provide a better understanding of U.S. views and values, promotes more effective binational cooperation, and nurtures open-minded, thoughtful leaders, both in the United States and abroad, who can work together to address common concerns.

Successful operation of the Fulbright Program can be a point of reference for others, especially in Europe and Japan. In particular, the importance of public diplomacy has been raised after September 11 in an effort to mitigate anti-American sentiment in the Muslim world, and its budget has been increased. Media coverage, a youth-oriented magazine, and group of youth-focused exchange programs, all focusing on the Muslim world, have been started since 2002.¹³

The unique characteristics of U.S. programs to promote its country image account for only some portion of the government-sponsored budget; implementation is mainly supported by civil institutions. The promotion of diverse cultural exchange and tie-in activities between businesswomen’s association are examples of activities aimed at improving the American image.

In May 2007, Meridian International Center, in partnership with the Tehran University Art Gallery, organized an exhibition of Iranian art that focused on young artists currently at work in Iran. Ambassador Stuart Holliday, president of Meridian, said: “This exhibit will help our citizens to better understand the Iranian people and appreciate the many interests we share.” The event reflected the recently heightened concern about improving understanding and positive

¹³U.S. Government Accounting Office, “U.S. Public Diplomacy: State Department Efforts to Engage Muslim Audiences Lack Certain Communication Elements and Face Significant Challenges” (Washington, D.C.: GAO, May 2006), GAO-06-535.

relationships between the United States and Muslim countries as well as dealing with anti-American sentiment in that part of the world after September 11 from a cultural, civil, and public diplomacy perspective.¹⁴

England

England has focused on cultural diplomacy and promotion of tourism and trade to improve its national brand. One of the nation's major assets is the British Council, which, since 1934, has been an agency exclusively devoted to improving relationships with individuals in other countries through cultural exchanges.

Cultural diplomacy is one of the most effective methods¹⁵ of branding a nation. The British Council has branches in 109 countries, and it was a pioneer in initiating international cultural and educational exchange programs. In addition, it has made efforts to change England's image from traditional conservatism to a modern nation full of creativity and diversity. Also, there is a focus on aspirations for London to be perceived as an international city, reflecting the fact that 20 percent of population is foreign born.

"Strategy 2010," set by the British Council in 2006, was to strengthen England's image as a country to be closely cooperated with for social change, a country full of creativeness, a country for opportunity. This is in line with the government strategy focusing on the extension of its service industry and knowledge-based economy. Since 1980, England's economy has changed rapidly from a traditional manufacturing-oriented structure to service industries such as banking, education, and culture-arts related industries. Starting with Prime Minister Tony Blair, creatively

¹⁴*Han Kook Ilbo* 19 May 2007.

¹⁵Simon Anholteussi, "The Field of National Brands and Businesses' Worldwide Authority," interview, *Han Kook Ilbo* 24 June 2007.

focused value-added industries such as music, films, computer games, animation, and multimedia, have been encouraged. As a result, these sectors have achieved huge growth, basically doubling in size over the last ten years and now accounting for 9 percent of the GDP.

Germany

Under Prime Minister Angela Merkel, an annual economic growth rate of 2.5 percent has been achieved after a long depression following the fall of the Berlin Wall. This has resulted in confidence about the revitalization of the economy. To achieve this, a national branding project played a major role through cooperation between the public and private sectors. “Land of Ideas,” a nationwide campaign, was successfully undertaken through the cooperative efforts of government, industry, and the media.

In 2005, the government and private sector collected €2 million and started a campaign to encourage and motivate Germany before the World Cup scheduled for the following year. A diversity tour was made to 365 cities in Germany to inspire German pride in the country of great poets, scientists, and inventors. After the World Cup, this campaign became a long-term national brand strategy and, therefore, a large number of dignitaries and other leaders participated in it. It had three important main points. First, publicity concerning German achievements was highlighted. Second, building up confidence for the future was emphasized. Third, positioning Germany as an attractive place for investment as well as a land of creative ideas and a center of advanced technology and science was emphasized.

Additionally, the Goethe Institute has been well known as a cultural exchange agency, similar to the British Council. Along with huge and active cultural exchanges and German-language teaching, it is also very important to form networks that can generate pro-German

opinion leaders to enhance the country image. Programs are coordinated with the German Academic Exchange Service (DAAD) and cover support for foreign students to come to Germany for further study, promotion of Germany in other countries, and supporting German students who go abroad for further study. These activities can contribute not only to creating pro-German opinion leaders, but also to strengthening Germany's positioning in a global world and internationalizing and increasing the competitiveness of German universities.

Russia

Russia has achieved 6-7.5 percent annual economic growth rate for the last couple of years because of the continuous surge in oil prices. Per capita GNP, which was \$1,778 in 2000, increased to \$7,000 in 2005. Sergei Ivanov, first deputy prime minister, believes that Russia will be the fifth highest-ranking country in the world economy by 2020. There have also been many efforts put forth to upgrade the nation's country image.

The main agency working on this is the International Science Culture Exchange Center, which was established in 1925. Currently, it has 43 branches in 37 countries working to spread Russia's image, including culture and policy, abroad. While the British Council and the Goethe Institute emphasize long-term cultural exchange, Russia supports policy publicity and economic cooperation. It held an event called "The Year of Russia" in several cities in China in 2006, and tries to spread Russian-language teaching.

Korea

As the above has indicated, each country has a symbol and concept of its image that it wants to pursue and be shown to the public worldwide. Korea has not set a representative and

associative “typical country image” so far; this could be a cause of the current low awareness level and unstable image of Korea in the eyes of the public in other countries.

Before the World Cup in 2002, the Korean government developed and disseminated a campaign with the catch phrase “Dynamic Korea” as a kind of country brand campaign. It showed a series of slices of active lives of Korean citizens that tried to contain a developed current shape, but it could not deliver an enduring value, culture or image of Korea. Later, the “Premium Korea” campaign by the Ministry of Commerce, Industry and Energy, the “Sparkling Korea” campaign by the Korea Tourist Organization, and the “Han Style” campaign by the MCST were developed competitively. “Han Style” tried to convey the beauty of the traditional culture of Korea through diverse tangible and intangible cultural assets, such as Korean dress, food, architecture, music, etc. Each ministry developed its own version of the campaign based on its own selling points. A country image, however, needs to be based on a common denominator concept that can be conveyed all over the world. The basic country image concept should be developed systematically through brainstorming and cooperation among all related agencies and presented effectively.

That country image as a core factor needs to be pursued and developed from a long-term perspective, and it can be closely related to the country positioning in the global world. Following this, each ministry can develop its own campaign and catchphrases to pursue along the overall strategic roadmap.

As the above survey results have shown, there are negative connotations embedded in images about Korea. Thus, the nation needs to develop a country brand image utilizing cultural elements as a soft-power and easily permeable approach.

Recently, Korea has experienced a successful culture dissemination, the “Korean Wave,” and created a certain degree of confidence, particularly in other parts of Asia as well as the United States. These experiences, then, should be utilized to develop and disseminate a country image globally. That cultural sharing can be considered as one of the most desirable ways to win hearts and minds in other countries, and cultural diplomacy can be a most effective way to do this.

Culture sharing can be expected to enhance understanding binationally and internationally, and this enhanced understanding can contribute positively to promoting cooperation in an international arena. Successive bilateral relations are built upon trust, and trust is developed from understanding and favor. Based on the level of trust, the level of commitment can be strengthened.

Korea needs a more strategic and systematic approach to cultural diplomacy. China and India, in particular, are placing increasing emphasis on culture in their approaches to cultural diplomacy. Korea must revisit its own attitudes and set up a strategic direction and approach to enhance its country image, firm positioning, and reputation in the age of global cultural connections.

CHAPTER 3

MID- AND LONG-TERM CULTURAL DIPLOMACY

TO ENHANCE COUNTRY IMAGE AND BRAND VALUE

Culture can be a mediator to bind people and society. Conversely, culture can tear a society apart. Culture is a major determinant of how people perceive one another and negotiate their differences. Accordingly, culture is an excellent medium to project a favorable image of a country and its society abroad. Therefore, culture sharing among countries is important to bind peoples for mutual understanding and cooperation in an international arena.

In addition to this, culture has the ability to reach a substantial number of people, making it an ideal tool for public diplomacy. Culture has been used as a way for people and countries to show who they are, assert their power, and build lasting relationships. Cultural exchange provides people with the chance to appreciate points in common with others, and, where there are differences, to understand the motivations and humanity that underlie them. Therefore, culture has a vital role to play in international relations.

Opportunities for global contact and exchange are proliferating as never before, and, because of those contacts, culture itself is changing. No longer can we think of relatively static cultures presenting themselves to one another for understanding and appraisal. Instead, cultures are meeting, mingling, and morphing.¹⁶ Cultural diplomacy can be defined as the practice of using cultural resources to facilitate the achievement of foreign policy objectives, and

¹⁶Kirsten Bound, Rachel Briggs, John Holden, and Samuel Jones. "Culture Is a Central Component of International Relations: It's Time to Unlock Its Full Potential." *Cultural Diplomacy*, 2007.

international cultural relations as the practice of using diplomatic resources to facilitate the achievement of cultural policy objectives.¹⁷

One of the early practitioners of cultural diplomacy defined it this way: “A nation’s culture is the sum total of its achievement, its own expression of its own personality, its way of thinking and acting. Its program of cultural relations abroad is its method of making these things known to foreigners.”¹⁸

The basic purpose of cultural diplomacy is to promote an international exchange of arts, letters, and sciences that would increase a country’s prestige abroad. Former U.S. Secretary of State George Schultz compared diplomacy to gardening, and his comments seem particularly applicable to cultural diplomacy. “You get the weeds out when they are small. You also strengthen confidence and understanding. Then, when a crisis arises, you have a solid base from which to work.”¹⁹

Cultural diplomacy, in the widest sense, has increased in importance, whereas traditional diplomacy and military power.... are of limited use.²⁰ Cultural diplomacy rests on the premise that allowing American cultural activities and leaders to speak for themselves abroad is the best advertising for the virtue of free society.²¹

Cultural diplomacy can be pursued with such strategies as gaining knowledge of the adversary and influencing the adversary’s perception of oneself—in other words, gathering

¹⁷Robert J. Williams, “Canada and Australia Compared,” *Contemporary Affairs* 1985.

¹⁸Ruth Emily McMurtry and Muna Lee, *The Cultural Approach: Another Way in International Relations* (Chapel Hill, University of North Carolina Press: 1947).

¹⁹George P. Schultz, “Diplomacy in the Information Age,” Conference on Virtual Diplomacy, Washington, D.C., 1 April 1997.

²⁰W. Laqueur, “Save Public Diplomacy,” *Foreign Affairs* 73, No. 5 (September/October 1994).

²¹Harvey B. Fiegenbaum, *Globalization and Cultural Diplomacy* (Center for Arts and Culture, 2001).

information and substituting favorable images for unfavorable stereotypes.²² Cultural diplomacy is a form of “soft power” and must become an increasingly significant component of a country’s international affairs toolbox.²³ As Harvard’s Joseph S. Nye asserts, for example: “The changing nature of international politics has... made intangible forms of power more important. National cohesion, universalistic culture, and international institutions are taking on additional significance...”²⁴ He goes on to explain that “co-optive or soft-power” includes “the power of attractive ideas or the ability to set the political agenda and determine the framework of debate in a way that shapes others’ preferences. The ability to affect what other countries want tends to be associated with intangible power sources such as culture, ideology, and institutions.”²⁵ Cultural diplomacy has also gained in significance as the world has moved from the bipolarity of the cold war to the uncertainties of the present multipolar world. This has had a profound impact on the ways in which nations construct and project their national identities.²⁶

We have gone from “How big your missile?” to “How fast is your modem?”²⁷

This indicates that the recent trend of our concern is toward a more soft power type of cultural content from the hard power of military strength.

Cultural activity has an important contribution to make to public diplomacy in terms of both strategies communication and relationship-building. According to public diplomacy expert Jian Wang, there are three levels of public diplomacy activity, each of which requires the

²²F.C. Barghoorn. Cited by George Liska, “The Politics of ‘Cultural Diplomacy,’” *World Politics* April 1962.

²³Margaret J. Wyszomirski, and Christopher Burgess, “International Cultural Relations: A Multi-country Comparison,” *Cultural Diplomacy Research Series*, 2003: 2

²⁴Nye *Soft Power* 164.

²⁵Nye *Soft Power* 166.

²⁶Bound et al.

²⁷Thomas L. Friedman, *The Lexus and the Olive Tree* (New York: Farrar Strauss Giroux, 1999): 7-9

involvement of a different configuration of actors: promoting a country's national goals and policies (primary national actors); communicating a nation's ideas and ideals, beliefs, and values (national and subnational actors); and creating common understanding and relationships (primarily subnational actors).²⁸ Culture operates on all three levels. Indeed, one of the most important contributions that culture can make to a country's public diplomacy is its ability to showcase a diversity of views, perspectives, and opinions, breaking down persistent national stereotypes and challenging the perception that a country's political leaders and their policies are identical with the views of their citizens.

This is particularly important when a country suffers reputational damage, such as that currently being experienced by the United States and the United Kingdom following the invasion of Iraq in 2003.²⁹ Where the rise of public diplomacy could be described as the shift from few-to-few communication (traditional diplomacy) to few-to-many, this era will be characterized by the growth of many-to-many interactions between individual citizens and groups of citizen, where formal intervention or mediation will be much more difficult.³⁰ It is very important that each country's public and cultural diplomacy respond to this new context promptly and effectively.

Cultural institutions are able to operate in ways that are impossible for diplomats at times of political difficulties. There are numerous examples of cultural contacts enduring through periods of strained political relations and, in the past, even being maintained in times of war. Despite the tension that has existed between the United States and Venezuelan president Hugo

²⁸J. Wang, "Localizing Public Diplomacy: The Role of Subnational Actors in Nation Branding," *Place Branding* 2, No. 1.

²⁹Bound et al. 26.

³⁰Bound et al. 75.

Chavez, the Museum of Modern Art in New York has continued to cooperate with Venezuelan museums.³¹ Cultural contact is one of the best ways of ensuring that diplomatic relationships continue through difficult times.

One of the frequently mentioned examples is U.S. cultural diplomacy during the cold war when America harnessed the power of culture as a stealth weapon against its enemies.³²

Western music penetrated the Iron Curtain through the nightly programming of Music USA, hosted by Willis Conover from 1955 until his death in 1996. Little known in the United States, Willis Conover truly was the “voice of America” for much of the world. A Russian listener described the experience: “Every night we would shut the doors and windows, turn on Willis Conover, and have two hours of freedom.”³³ Satellite entertainment programs cross all boundaries, carrying their own cultural messages all over the world in their text or incidentally in their subtext. Bernd Schiphorst, the former head of Bertelsmann television, once remarked that “Knight Rider,” an innocuous American police/adventure series, helped bring down the Berlin Wall.³⁴

Most countries regard cultural diplomacy as a significant part of their foreign policy. Canada declared culture as one pillar of its foreign policy along with politics and economics. The Netherlands views international cultural relations and foreign policy as interdependent and collaborative. Singapore regards culture as a critical part of both its foreign and economics

³¹Bound et al. 55.

³²Cynthia P. Schneider, “Culture Communicates: U.S. Diplomacy That Works,” *The New Public Diplomacy* 2005.

³³Kenton Keith, “Keeping Culture on the International Stage,” National Performing Arts Convention, Pittsburgh, 12 June 2004.

³⁴Reese Schonfeld, “The Cultural Battle for Global Domination,” *Developing Cultures: Essays on Cultural Change*, ed. Lawrence E. Harrison and Jerome Kagan (New York: Routledge, 2006).

policies. In contrast, the United States seems to prefer the term cultural diplomacy with a focus on cultural exchanges.³⁵ Nations can use their cultural resources to assist both directly and indirectly in the achievement of foreign policy objectives. For example, when the United States sent a ping-pong team to China, it contributed to the development of diplomatic relations between the two countries. Both the United States and the Soviet Union utilized their cultural exchange programs encompassing intellectual, creative, and performing talents as well as technological expertise, to develop their foreign diplomatic relations.

In a similar vein, we hope the New York Philharmonic's concert in Pyongyang on February 26, 2008 will contribute positively as a stepping-stone to open the minds of North Koreans to the free world and its culture. Shalini Venturelli, professor of international relations at American University in Washington, D.C., argues that the cultural sector will become the leading edge of most economies in the twenty-first century, as the "information economy" becomes the "creative economy."³⁶ In a world where innovation is crucial, where the providers of "content" become the key producers for the Internet and other media, where creativity has multiple applications, cultural industries that might have been merely luxuries in an earlier era become more central.³⁷ Popular culture (including software), for example, according to some reckonings, rivals aviation and agriculture as one of America's largest exports.

³⁵Wyszomirski and Burgess.

³⁶Shalini Venturelli, "From the Information Economy to the Creative Economy: Moving Culture to the Center of International Public Policy," Center for Arts and Culture: 16

³⁷Feigenbaum.

CHAPTER 4

CULTURAL DIPLOMACY ACTIVITIES OF OTHER COUNTRIES

Upon review of the scope and breadth of cultural diplomacy activities by various countries, it can be ascertained that most of the programs are broadly similar in covering the arts and sports, including ping pong, exchange of persons (scholars, journalists, scientists, students, and so on), scholarships, operating cultural centers, and sponsoring arts exhibitions. According to each individual nation, however, there can be important differences of emphasis and approach. The French and Germans put special importance on language; such countries think that culture and language are valuable public goods that they believe should be treated as potential global public goods.³⁸ The British give highest priority to education. Canadians put emphasis on the diversity of their cultural development. Its educational programs are confined to person-to-person exchanges. The programs of the Canadian International Development Agency in technology and education do not come under the umbrella of foreign cultural policy as they do in Germany, France, and Great Britain. Nor does Canada operate cultural institutes such as the Alliance Française or the Goethe Institute to promote its languages in other nations, although its cultural centers, which emphasize overall Canada branding, and libraries fulfill some of their functions.³⁹

Also, the level of government involvement and the principal players differ by nation. The main players in operation are: in France the Foreign Ministry; in Great Britain the British Council; and in Germany, the Cultural Affairs Directorate of the Ministry of Foreign Affairs. All three of these nations attach considerable importance to active international cultural relations and

³⁸Wyszomirski and Burgess.

³⁹Freeman T. Tovell, "Canadian, French, British, and German Politics," *Contemporary Affairs* 1985: 82

programs as an element of foreign policy. Canada, in particular, considers this to be the third pillar of foreign policy, following politics and the economy. Most countries share a desire to tell their stories to project their image and values abroad.

To be successful, initiatives in cultural diplomacy should contain one or several of the following characteristics. They should:

- Communicate some aspects of the country's values, i.e. diversity, opportunity, individual expression, freedom of speech and thought, merit-based society;
- Cater to the interests of the host country or region, i.e., music in Russia, design/architecture in Denmark;
- Offer pleasure, information, or expertise in the spirit of exchange and mutual respect;
- Open doors between the nation's diplomats and their host country;
- Provide another dimension or alternative to the official presence of the nation in the country;
- Form part of a long-term relationship and the cultivation of ties; and
- Be creative, flexible, and opportunistic.⁴⁰

Canada

Cultural diplomacy, or foreign cultural policy, began to assume a prominent place in the foreign relations of the major powers during the 1930s and 1940s. But prior to 1951, Canada's cultural exchange was in a very elementary, almost non-existent, stage. The 1960s and early 1970s saw the beginning of a long debate: why was there no Canadian culture? why did

⁴⁰Cynthia P. Schneider, "Diplomacy That Works: Best Practices in Cultural Diplomacy," Center for Arts and Culture, 2003.

Canadians seem to have a cultural inferiority complex; as soon as some cultural work was identified as Canadian, it seemed, ipso facto, boring? The answer turned out to be simple—it was part of the organic evolution that all New World, European transplant cultures experienced.

Even the United States had gone through this a century earlier.⁴¹ In 1963, the Canadian cabinet approved modest reciprocal programs with France, Belgium, and Switzerland. The program, “Projection of Canada Abroad” and its activities were administered by the Department of External Affairs until 1965, when the department created a Cultural Affairs Division.⁴² But most of the program content was ad hoc and piecemeal until the mid-1970s.⁴³ From 1974, after having ten years of experience, the secretary of state for external affairs announced a five-year plan. Following this, two strategies were set: arts promotion and cultural presence.⁴⁴

Art promotion was a sustained long-term carefully nurtured strategy of familiarization and cultivation of the movers and opinion makers in the local art world. Its goal was to promote an interest in and a better understanding of Canadian artistic realities, which was expected to lead to the recognition of the quality and diversity of the cultural output of Canada as well as opening markets for Canadian talent. Cultural presence was mainly a contribution to the Department of External Affairs’ responsibility to establish an image and a reputation for Canada whenever and wherever possible.⁴⁵ The role of culture was re-examined by the Ministry of Foreign Affairs, and the results indicated that culture should be identified as one of the three fundamental missions of Canadian foreign policy. Through a regional meeting in the European Union twice a year to

⁴¹Rosemary Sullivan, “Perspectives on Canadian Cultural Policies,” Media Awareness Network, 20 May 1997.

⁴²Tovell “Canadian, French.”

⁴³Tovell “Canadian, French.”

⁴⁴“Cultural Policy in the United States,” unclassified multiple letter, 24 June 1981: 3

⁴⁵“Cultural Policy in the United States:” 3-4.

discuss policy, programs, and regional strategies, Canada's image was strengthened and built up, generating a commercial impact on culture.

The Federal Cultural Policy Review Committee was established on August 28, 1980, to review cultural policies for Canada. The other most effective arm of Canadian interests abroad was the foreign students educated in Canada who had returned home and foreigners who had been to Canada because their visit was the beginning of a long relationships. Cultural events, in particular, were based on long-term personal relationship. Canada's cultural relations with other countries are necessary to foster the realization of Canada's short- and long-term interests, particularly peace, security, order, sovereignty, identity, unity, and good government. The cultural agencies of the federal government (The Canada Council, the Canadian Broadcasting Corporation, the National Film Board, the National Library, the Public Archives, the Secretary of State, and the National Museums of Canada) were closely involved in promoting Canada's cultural image.

Canada has undertaken extensive branding activities as part of its international cultural relations strategy. The Department of Foreign Affairs and International Trade (DFAIT) established overall international relations (IR) policy and strategies. It works primarily through the Department of Canadian Heritage (DCH) in administering cultural programs and taking the lead in managing cultural trade initiatives. Thus, Canada tried to seek a more diverse, modern, and sophisticated image in the world.⁴⁶

The main objectives of Canadian cultural diplomacy have been stated to be:

- To support the achievement of Canada's short- and long-term foreign policy objectives;

⁴⁶Wyszomirski and Burgess.

- To reflect internationally the growing creativity and scope of Canada's cultural scene and thereby improve professional opportunities for Canadian artists, academics, writers, and others, and open new markets for Canadian cultural exports; and
- To provide continuing and new sources of enrichment of the national life.⁴⁷

Canada's priorities include fostering better understanding of Canada, its values, culture, and capabilities, and advancing its foreign policy goals. The key objectives of Canada's foreign policy are global peace and security, as well as prosperity and employment for Canadians.

Canadian cultural diplomacy is broadly termed international cultural relations (ICR). In 1995, the Canadian government designated the promotion and projection of Canadian culture and values a "pillar" of its foreign policy along with politics and the economy. In the face of globalization, converging communication technologies, and increasing economic integration, another key theme of Canada's international cultural policy is the continuing search for a distinct cultural and national identity. This identity is inextricably linked with the nation's aboriginal heritage, the diverse composition of the population, linguistic duality, regionalism, and the strong influence of the United States.⁴⁸

In Canada (as in many European nations), culture is an expression of national identity, and as such is to be promoted and protected as a public responsibility.⁴⁹ Branding Canada is the main strategy for promoting Canada's international cultural agenda. This effort emphasizes using the arts to communicate Canada's identity abroad. In 2003, a related initiative, the New

⁴⁷Freeman T. Tovell, "The Canadian Experience in Cultural Relations," *International Perspectives* (September/October 1976).

⁴⁸Wyszomirski and Burgess.

⁴⁹Kevin Mulcahy, "Cultural Protectionism"; Sanghyung Yoon and Harvey B. Feigenbaum, "Global Strategies for National Culture: Korean Media Policy in International Perspective," *Seoul Journal of Business* 3, 1 (Fall 1997): 4.

International Instrument on Cultural Diversity, was developed under the DCH. This initiative recognized the essential role of cultural diversity in social and economic development as part of the overall branding strategy.⁵⁰ The DCH is responsible for national policies and programs that promote Canadian content and cultural participation, as well as active citizenship and participation in Canada's civil life. Its International Affairs Branch provides a strategic focal point within the DCH to advance Canadian cultural objectives on the world stage.⁵¹

The Bureau of International Cultural Relations also asserted that cultural activities serve a dual purposes: culture is a vital component of international diplomacy not only because it provides a mirror of the vitality and originality of Canadian society, but also because it is an industry representing a huge investment that needs a broader access to foreign markets.⁵²

The handling of Canadian cultural affairs in important areas such as England, France, and Belgium has been facilitated by the appointment of cultural specialists to those nations. Other posts have received cultural attachés to aid in the promotion and development of Canadian cultural affairs.⁵³

When comparing Canada's cultural diplomacy budget with other countries, there is a special item in Canada that does not exist elsewhere. It is the Canadian Identity Program. In 2002, 76 percent of the cultural diplomacy budget was used for this program (\$370,445,895 out of total cultural diplomacy budget with \$487,164,528).⁵⁴ Thus, Canada emphasizes maintaining its

⁵⁰Department of Canadian Heritage Report on Plans and Properties <www.pch.gc.ca/pch-phbs/rpp2001/gestion-integree_eng.htm#principaux-engagement>.

⁵¹Wyszomirski and Burgess.

⁵²"Cultural Policy in the United States."

⁵³Williams.

⁵⁴Wyszomirski and Burgess.

national identity, and this can be one reason for its exceptionally good country image in the world.

France

France, with an historic tradition of a *mission civilisatrice*, has shown strong commitments to cultural diplomacy.⁵⁵ The nation's longstanding dedication to the promotion of French culture abroad as a major element of its foreign policy dates back to the nineteenth century, and it was a vital element in the recuperation of French national prestige in the immediate postwar period. An active foreign cultural policy was the vehicle for reasserting political authority and restoring the national economy.

In 1945 a general directorate for cultural affairs was created in the Ministry of Foreign Affairs. Staffed by career diplomats and academics, it was allotted about 30 percent of the ministry's budget. In 1969, it was reorganized and given responsibility for scientific and technological cooperation programs. It is called the Direction Général des Affaires Culturelles, Scientifiques et Techniques and, since the 1980s, has absorbed three-quarters of the Ministry of Foreign Affairs budget.⁵⁶

France is a country where the responsibility for ICR is primarily lodged in the Ministry of Foreign Affairs, which works through a network of nongovernmental organizations such as the Alliance Française and the French Cultural Center to actually implement ICR. France supports an international cultural network composed of 151 French Cultural Centers and 219 Alliance Française offices around the world. France's stated priorities are cultural: the promotion of the

⁵⁵Williams.

⁵⁶Williams.

French language, teaching, and quality French culture offerings. Geographically, it focuses on Africa/North Africa as well as the enlarged European Union.

France spends a tremendous amount on cultural diplomacy: \$1 billion (or \$17.57 per capita) in 2001.⁵⁷ And France is the leader in supporting cultural diplomacy activities. The particular emphasis of France's cultural diplomacy is the French language. To quote from an early policy paper: "Language is an essential means of propagating knowledge and ideas."⁵⁸ This emphasis explains the high priority given to the spread of the French lycée system and major financial support of institutions such as the Alliance Française.

Similarly, special emphasis is given to the training and provision of French teachers, to academic exchange, and to special missions for various educational undertaking. Less emphasis has been given to films, film festivals, youth exchanges, and cultural institutes.⁵⁹

The United Kingdom

The United Kingdom considers international cultural relations to be an important part of foreign policy. In a 1995 speech, the Prince of Wales spoke of the importance of its cultural diplomacy as follows: "Cultural diplomacy works. It is enormously important to Britain and we must not undervalue the priceless asset it represents." He went on to say that the English language and culture are "global assets that manifest themselves in the work of the British Council as well as the British Broadcasting Corporation (BBC)."⁶⁰ The United Kingdom's way of handling cultural diplomacy is somewhat different from that of other countries. Instead of

⁵⁷Wyszomirski and Burgess.

⁵⁸Anthony Haigh, *Cultural Diplomacy in Europe* (Strasbourg: Council of Europe, 1974).

⁵⁹Williams.

⁶⁰Wyszomirski and Burgess.

ministry control, the principle player is the British Council, which was founded in 1934 as a private agency.

Even though it is totally independent from the government, it has been funded by the Foreign & Commonwealth Office (FCO) and the Overseas Development Administration. The Council also receives income from the other U.K. government departments and agencies as well as from international bodies, and increasingly from the private sector. The rest of its revenue, amounting to approximately 40 percent of its total operating budget, is earned from service fees such as project management, U.K.-based training, English language courses, and examinations. Visiting Arts, a sister organization of the British Council, is responsible for bringing international cultural and educational visitors to the United Kingdom. In other words, the British Council handles outgoing exchanges, while Visiting Arts handles incoming ones.

The British Council has three main objectives:

- 1) To build appreciation of the United Kingdom's creativity and scientific innovation among people overseas, and to strengthen their engagement with the diversity of U.K. culture;
- 2) To increase international recognition of the range and quality of learning opportunities from the United Kingdom, to promote the learning of English, and to strengthen educational cooperation between the United Kingdom and other countries; and
- 3) To enhance awareness of the United Kingdom's democratic values and processes, and to work in partnership with other countries to strengthen good governance and human rights.⁶¹

There are 109 British Council offices all over the world providing numerous cultural and educational services.

⁶¹British Council <www.britishcouncil.org>.

Germany

Since the Second World War, Germany has emphasized cultural relations as a priority to counter the Nazi legacy and the gross politicization that German culture suffered under Hitler as well as to present the “new” Germany as democratic and civilized. The Institute for International Relations in Stuttgart and the DAAD were revamped to promote interchange among academics, students, and universities, to administer scholarship programs and scientific exchanges, and to make Germany better known through its information service and reception centers for foreigners. Of special importance was the reconstitution of the Goethe Institute, which was originally created under the Weimar Republic to promote German language and culture abroad. In 1960, it was given responsibility for operating all German cultural institutes in other countries.

While the foreign office (or the Cultural Affairs Directorate) can set policy and allocation of funding, execution is delegated to a network of government and private organizations.⁶² Culture was considered as part of a dynamic process of social change leading to international cooperation among all strata of society, and it has been emphasized that cultural development cannot take place in isolation, but through international cooperation and exchange. Also two-way interactive cultural exchanges have been stressed.

Particularly, the point was made that cultural relations should be given the same status as political and economic relations. There was a consensus that cultural exchange must carry not only traditional aesthetic concepts of culture, but also values, thoughts, and attitudes, education as well as scientific cooperation.

All four of the above countries have had a broad common view that international cultural relations should be an interactive two-way affair. But there are some differences. Canada does

⁶²Tovell, “Canadian, French.”

not attempt language promotion, and its exchange programs are confined to person-to-person outreach. The programs of the Canadian International Development Agency in the field of technical and educational assistance do not formally come under the umbrella of foreign cultural policy as they do in Germany, France, and Great Britain. Nor, as mentioned above, does Canada operate cultural institutes, such as the Alliance Française or the Goethe Institute, in other nations, although its cultural centers and libraries fulfill some of their functions.⁶³ Also, the degree of direct involvement and the major role of foreign offices in determining policy and coordination of programs vary according to country. Britain's FCO operates in a more remote and independent way from the government. The German Foreign Office works almost exclusively through private and semi-private agencies. All believe in the arm's-length principle, but the arms of the Quai d'Orsay are a little bit more all-embracing

Australia

Cultural exchange programs here began in 1956, starting with bringing influential Asians to Australia; cultural exchange with Japan was established in 1964. Also, an Australian-Indonesia relationship was established during the Sukarno regime. These initiatives were developed by the Department of Foreign Affairs within the framework of foreign policy, and they were deemed valuable initiatives in developing binational relationships. In 1974, cultural programs emerged as a positive feature of Australia's foreign policy; these were elaborated in the department's annual report as follows:

The activity reflected the government's awareness that cultural relations diversify and enrich Australia's relations with other countries and help to promote

⁶³Tovell, "Canadian, French."

understanding and goodwill. In addition, Australia's cultural manifestations benefit from exposure to overseas audiences, and from the exposure of foreign cultural efforts in Australia. There is a similar return from the wide exchanges of academia, officials, journalists, and others throughout the year.⁶⁴

In 1975, the Australia Council, a statutory authority, was organized on the arm's-length principle and set out seven objectives to achieve its goal "to foster the artistic life of the nation." One of these was: "To promote and support international interchange in the arts." Australians emphasized their distinctiveness and pursued it in the conduct of international cultural policy. In 1976, the department noted in a brief to the royal Commission on Australian Government Administration: "Cultural relations promote mutual understanding and assist in the furtherance of foreign policy objectives. The whole thrust of diplomacy is to advance the national interest by negotiation of political, economic, and defense issues. By promoting mutual and reciprocal understanding through cultural programs, we create an atmosphere in which these objectives can more hopefully be pursued."⁶⁵

In 1981, the auxiliary approach to international cultural policies was more clearly articulated:

The international cultural relations program of the Department of Foreign Affairs is an integral part of Australian foreign policy. The program seeks to develop respect for Australia through its attainments in sports, the visual and performing arts and literature, and through academic exchanges and visits by people under the Special Overseas Visits Fund and the Cultural Awards Scheme. The program aims to project the strength and vigor of Australian cultural and intellectual life, and to promote mutual understanding and goodwill... Priorities in the cultural program are directed to Japan, China, and the ASEAN countries and India.⁶⁶

⁶⁴Australian Department of Foreign Affairs *Annual Report 1974* (Canberra) 90-1.

⁶⁵R.P. Throssell, "Toward a Multicultural Society: The Role of Government Departments and Officials in Developing Cross-Cultural Relations in Australia," *The Mediating Person: Bridges Between Cultures*, ed. Stephen Bochner (Boston: Schenker, 1981) 265.

⁶⁶"Foreign Policy," An American Information Service Reference Paper. (Canberra: 1981) 11.

In the words of one officer, the department now uses cultural relations “as a diplomatic tool to help achieve broad national objectives in our bilateral relations with other countries.”⁶⁷

With regard to Australian international cultural programs, it is necessary to separate those run by the Department of Foreign Affairs and those run by the Australia Council. Cultural diplomacy is an integral part of foreign policy to for the department. On a broad level, it is an important means of creating and maintaining within selected countries a “constituency” informed about and well-disposed toward Australia, which may influence official attitudes and decisions on issues of foreign-policy concern. As the department statement quoted earlier suggested, successful bilateral relations are built upon understanding .⁶⁸

One particular characteristic of the Australia cultural program is that it has a geographical focus, such as the Special Overseas Visits Fund, which is specifically for Asians in the arts, humanities, and physical sciences. In addition, it is possible to find more examples of participation by amateurs than in other countries. The Australia Council’s international activities for the performing arts are open to both amateurs and professionals.⁶⁹ Australian cultural affairs are not conducted by appointed specialists, but by information officers. Cultural affairs are not considered highly specialized matters, but are operationally linked to other promotional activities. The information officers are predominantly journalists who are recruited by the Australian Information Services, part of the Department of Administrative Services. They are then seconded to overseas posts where their primary value is to maintain contacts with fellow journalists.⁷⁰ In

⁶⁷Personal letter to Robert J. Williams from an official of the Department of Foreign Affairs.

⁶⁸Throssell.

⁶⁹Australia Council, “Review of International Arts Activities for the Financial Year 1981-1982” (Canberra) 8.

⁷⁰Williams.

conclusion, Australia's Department of Foreign Affairs has used cultural diplomacy to achieve foreign-policy objectives.

ICR is an integral part of the government's unified strategy to protect and advance the interests of Australia and Australians internationally.

The twin goals of Australia's ICR are:

- 1) To project a positive image of Australia; and
- 1) To utilize this image in advancing its foreign-policy interests and promoting the export of Australian cultural products.⁷¹

For its program activities, there are exchanges and exhibits, and Australia tries to combine these with trade promotion events.

The United States

Since the passage of the U.S. Information and Education Exchange Act of 1948, the main objective of U.S. cultural diplomacy has been to improve and strengthen the nation's international relations by increasing mutual understanding between the people of the United States and those in other countries. As Charles Frankel, former assistant secretary of state for educational and cultural affairs, observed: "Cultural exchange 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."⁷² In other words, as countries seek to project a positive image, they presume that cultural capital can be used to generate social capital, and, thus, foster international trust, cooperation, and collaboration.

⁷¹"Promoting Australia's Culture Abroad" <www.dfat.gov.au/aicc/paca>.

⁷²P. Dewey, "Cultural Diplomacy: Literature Introduction," Arts Policy and Administration Program Occasional Paper #24 (Columbus: OH: APH 2002) 4.

The United States Information Agency (USIA) was founded in 1953 as a main agency for U.S. cultural diplomacy. It was designed to promote understanding of the United States and the policies put forth by the Department of State, where those policies were promulgated. Nonetheless, during the peak of the cold war, both government and private initiatives flourished under U.S. President Dwight D. Eisenhower, who was personally committed to cultural diplomacy.⁷³ His successor President John F. Kennedy chose to maintain the separation between the Department of State and the USIA soon after his inauguration. Twenty-five years later, in 1999, the USIA was integrated into the State Department. Although the rationale was efficacy, the drastic cuts in the USIA's budget once cultural activities joined the State Department indicated that economy also played a role.⁷⁴ Although public diplomacy was described as a "national security imperative" by then Secretary of State Madeleine Albright at a ceremony marking the consolidation, the precipitous decline in funding during the 1990s indicated that others in the government did not share her commitment.⁷⁵

In the United States, the importance of cultural diplomacy was raised again in the aftermath of September 11 when a plethora of articles, reports, and op-ed pieces appeared urging greater attention to how the United States, its values, culture, and politics are perceived abroad and to how the nation could improve those perceptions. Among the recommendations were calls for increased efforts in the area of cultural diplomacy.⁷⁶

⁷³Milton Cummings, "Cultural Diplomacy and the United States Government" 8-9.

⁷⁴Juliet Antunes Sablosky, "Recent Trends in the Department of State Support for Cultural Diplomacy: 1993-2002," White Paper, Cultural Diplomacy Research Series, Center for Arts and Culture 2003 <www.culturalpolicy.org>. See also Rosaleen Smyth, "Mapping U.S. Public Diplomacy in the Twenty-first Century," *Australian Journal of International Affairs* Vol. 55, No. 3: 421-44.

⁷⁵Schneider, "U.S. Diplomacy."

⁷⁶Sablonsky.

Cultural diplomacy has the potential to create a unique atmosphere of openness, often through the shared experience of a cultural event. In the aftermath of September 11, the State Department sent a stunning collection of photographs by Joel Meyerowitz, an award-winning, New York-based photographer, to embassies and cultural centers all over the world. The photographs captured every aspect of the devastation, the rescue, and the aftermath in lower Manhattan and at the Pentagon. Although some naysayers decried the exhibition as an exercise in self-pity, the overwhelming response was one of empathy and sympathy. Meyerowitz, who traveled to several locations with the exhibition, described the responses of people who told him that his photographs softened the monolith that they knew as the United States. Visitors to the shows stood silently and respectfully before Meyerowitz's photographs of firemen and policemen, nurses and neighbors amidst the devastation, cognizant that these were photos not of a superpower, but of fellow members of the human family.

By showing the vulnerable side of America, Meyerowitz's photos provoked responses such as this one: "I always thought of America as the most arrogant of countries, but after seeing these pictures, I have a completely different view."⁷⁷

One of the conspicuous projects of U.S. cultural diplomacy is the Fulbright Program. The Fulbright and related exchange programs contribute not only to a genuine opening up of the participating countries; they also have had a beneficial economic impact. Students return to their countries and begin almost immediately to shape attitudes, create new demands, launch new deeds, and open new markets for U.S. experience and products.

⁷⁷Joel Meyerowitz, Conference on Communicating with the World: Diplomacy That Works, Georgetown University, Washington, D.C., 30 April 2003.

These days, the American Corners, which function as “information outposts” to provide access to current and reliable information about the United States, can be considered as the example of the best practice of cultural diplomacy. A modest, but effective program, American Corners was initiated in Russia to review the resources and the value of the former embassy libraries and American Houses (Amerika Häuser, part of the Allied de-nazification efforts after World War II). The America Houses and the cultural centers offered things American on the customers’ terms. In other words, members of the public could help themselves to American literature, journals, and newspapers, as well as to information on the Internet. “The American Cultural Center in Alexandria (Egypt) was where I learned about Jefferson and Lincoln,” commented Samer Shehata, Georgetown University assistant specialist in Arab studies, revealing the profound impact of these repositories of information. The “New American Corners” in Russia have adopted the “best practices” of the former American Cultural Centers, if on a more modest scale. Local citizens of all ages are free to help themselves whenever they please from what is available at these facilities.⁷⁸

Other example of the best practice of cultural diplomacy is Radio Sawa, an initiative of the Broadcasting Board of Governors that is funded by Congress. Radio Sawa (“together” in Arabic) suggests a positive direction for the role of popular culture in public diplomacy.⁷⁹ Radio Sawa has set “minor goals” and achieved “major success,” according to Bert Kleinman, one its creators. The station reaches people on their own terms—in their cars, at home—but it does not and cannot compensate for policy. At best, it can remind its listeners of what they like about Americans and what they have in common with America. Plans are underway to create television

⁷⁸Schneider, “Diplomacy That Works.”

⁷⁹Jane Perlez, “U.S. Is Trying to Market Itself to Young, Suspicious Arabs,” *New York Times* 16 September 2002.

programming in the Middle East along the model of Radio Sawa. The success of Radio Sawa shows that, with investment and strategic planning, popular culture can be a positive tool for shaping world opinion.⁸⁰

⁸⁰Schneider, "Diplomacy That Works."

CHAPTER 5

KOREA'S CURRENT CULTURAL DIPLOMACY AND PROGRAMS TO ENHANCE ITS COUNTRY IMAGE

The power of public opinion on issues within and between countries has increased dramatically in recent years. Also its influence has become stronger in matters of trade, diplomacy, and bilateral as well as international cooperation. In the past, diplomatic matters were handled only between diplomats. Nowadays, however, public opinions and attitudes are regarded as important factors in foreign policy and international relationships, and they are, in reality, hard to ignore.

The influence of NGOs on diverse issues, for example, has risen continuously. NGOs with international networks, in particular, have influenced not only domestic matters, but also the international arena. This fact, then, deserves special emphasis when delivering a positive country image and attempting to create favorable opinions and attitudes among the public elsewhere. Furthermore, country image towards the public in other countries can be influenced not only with regard to foreign policies and international cooperation, but also bilateral trade. So, in marketing themselves, most nations enhance their country image and cultural diplomacy as an important tool of public diplomacy.

In Korea, the front line of institutions responsible for country image consists of MOFAT, the Ministry of Defense (MOD), the MCST, and affiliated agencies. Other ministries that deal with outside countries also conduct public diplomacy. On the private level, research centers from universities, academic associations, and research institutions in the private sector undertake public diplomacy from time to time. In this chapter, current major activities including cultural

diplomacy programs conducted by the main institutions in Korea to enhance country image are reviewed, and long-term strategic directions to boost Korea's image will be presented as implications for the conclusions at the end of this paper.

MOFAT

In the past, culture was confined to a subsidiary role after diplomacy. Nowadays, however, it is considered a core source of national power. Accordingly, its importance has been emphasized in bilateral and multinational diplomacy, and diverse activities in cultural diplomacy have been expanded. These activities are expected to lead to mutual understanding and to generate friendship as well as to encourage further international cooperation. Cultural diplomacy can also influence not only the overall impressions and favorability of a subject country, but also lead to an awareness and preference in terms of products and general commerce. Thus, it can help increase the volume of trade in a way that is beyond a simple motivator to promote cooperation in politics and diplomacy. In addition, it can contribute to the growth of domestic cultural industries from the economic perspective.

Accordingly, MOFAT encourages active cultural exchanges to introduce Korean culture overseas, supporting youngsters' exchange programs and the promotion of sports, arts, and tourism at the private level. It also promotes two-way exchanges with cultural institutions in other countries. MOFAT concludes cultural agreements with partner countries as an institutional framework to achieve cultural diplomacy goals. It also pursues collaborations with international organizations such as UNESCO. So far, cultural agreements with 86 countries have been concluded, expanding the number of partner countries for such exchange. In addition, diverse programs ranging from traditional to modern Korean cultural activities are arranged along with

special binational commemorations such as the 120th anniversary of the establishment of diplomatic ties between Korea and France in 2004. MOFAT further supports Korean studies abroad to introduce Korean culture and its related topics as well as searching for diverse ways to disseminate its culture overseas.

MOFAT has also actively participated in international debates regarding issues such as the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, thus strengthening the country image as a responsible member of the international community. Culture dissemination through the Korean Wave from South Asia to the United States, and the 2003-2010 project “Promoting the Uniqueness and Ingenuity of Korean Art Through Various Permanent Exhibitions in Embassies and Consulates Abroad” have contributed to the establishment of a positive country image of Korea as a country rich in cultural heritage as well. In 2005-2007, many cultural exchange projects were undertaken to improve the relationships among Northeast Asian countries and contributed to regional cooperation to promote peace and prosperity utilizing cultural sharing between Korea and Japan and Korea and China alternatively. In 2007, to commemorate the fifteenth anniversary of the establishment of diplomatic relations between Korea and China, the “Korea-China Cultural Exchange Year” was designated by the two governments and more than 100 government-sponsored events were held. Also multinational discussions on cultural matters and many continuous government-sponsored cultural exchanges including sports are on-going with other countries for improving cultural recognition, and this is expected to lead to mutual understanding.⁸¹

⁸¹MOFAT White Paper.

Korea has experienced the effectiveness of sports diplomacy, in particular, in terms of building partnerships with other nations, enhancing the country image of Korea, and economic benefits through hosting the 1988 Olympic Games and the 2002 World Cup.

MOFAT has been inviting opinion leaders such as journalists from developing countries to enhance Korea's country image by showing them the development achieved in Korea, sharing its cultural heritage, and publicizing various projects of providing grants to developing countries to revitalize intellectual exchange programs. After their return to their home countries, it is expected these leaders will share their experiences in Korea with the media and that this will improve Korea's image among the general public.

The Korea Foundation

The Korea Foundation was established on December 30, 1991. The fundamental mission of the foundation is to promote a better understanding of Korea in the international community and to foster global friendship by conducting various exchange activities between Korea and other countries around the world. It has six offices around the world: Berlin, Moscow, Beijing, Tokyo, Ho Chi Minh City, and Washington.

Among the major projects of the Korea Foundation are international exchange programs such as supporting the spread of the Korean language and Korean studies, training experts in Korean studies, supporting related publications abroad, and promoting cultural exchange programs.

Establishment of Korean departments in overseas museums has provided tangible exposure to Korean culture on the part of the public abroad and provides opportunities for sharing and appreciation.

Cultural events, presentations, and publicity about Korean culture are undertaken to reflect local interests as perceived by the embassy in each different country. Also, sponsoring lectures about Korean culture for foreigners in Korea and the production of Korea publicity video materials are important as well as Korean movies that are screened overseas.

Recently, presentations of Korean films and Internet access to Korea-related information have been expanded to raise international awareness of Korean culture and enhance its country image. Also, support has been lent to major think tanks abroad to encourage research and programs related to Korea, and to create favorable opinions of the country among leaders and policymakers overseas.

In addition to this, the Korea Foundation has invited people from the academic arena, such as teachers and editors of textbooks for secondary education, to Korea to provide them with experience of Korea and its culture that can lead to a positive image and accurate information. Educators in Japan, in particular, were invited through selection by the Japan Foundation and received the opportunity to improve their perception of Korean history and culture. The Korea Foundation has also led exchange programs such as inviting potential leaders from abroad and thus contributed to strengthening future-oriented relationships.

The MCST

The MCST has established its strategy with a view to delivering a positive country image abroad through strengthening its competitiveness in the contents industry (i.e., cultural contents such as in computer games, drama, films, pop songs, and animation).. Thus, the MCST supports the contents industry's growth and penetration of overseas market. To do this, the ministry plans to expand the number of its cultural centers abroad from the current twelve to 37 in 2012. The

country image and its positioning will be publicized through these centers. The MCST contributes to enhancing country image through the contents industry and sports, and this is different from the approaches of other agencies such as MOFAT and the Korea Foundation.

According to MCST's long-term plans for the future, cultural centers will be converted to Korea centers to become more integrated institutions, and they will have a role in strengthening the nation's marketing function in cooperation with other related agencies. Also, the MCST has attempted to set up strengthened cooperation systems among Korea, China, and Japan to codevelop Asian cultural assets and contents, as well as game contents. In addition to this, the MCST has tried to establish a Sports International Cooperation Institution and strengthen the Korea country image as a strong nation in culture and sports through diverse activities such as expos of cultural industries. The MCST has also emphasized the utilization, development and creative usage of traditional cultural assets as well as the development of the design industry to enhance the country's positioning in the world.

During the Beijing Olympics in 2008, the MCST will set up a "Korea House" as its publicity center for culture, arts, tourism, and sports.

The MCST has set up special schools for foreign diplomats and leading foreign dignitaries to provide them with Korean language learning opportunities. It is expected that the number of these school will be expanded from the current fifteen in four countries to 60 in 25 countries by 2012.

Recently, the MCST has spread its tourism publicity campaign, "Sparkling Korea," through major worldwide media such as CNN, ESPN, and NHK similar to "Yokoso Japan" by Japan, "Truly Asia" by Malaysia, and "Uniquely Singapore" by Singapore.

The Korean Culture and Information Service

The Korean Culture and Information Service has produced a series of publications to introduce Korea and distributed them overseas and locally. It has also provided the global public with a multilingual Web site (www.korea.net) to meet the needs of the age of digitalization. It has introduced and supported all Korea-related events in the area of IT, culture, science, economy, etc. It has disseminated country-image-related publicity. In the future, it will be expanded with a multilingual portal site.

Basically, all activities undertaken by the Korean Culture and Information Service are to enhance the country image and it is under the Korea Image Committee, which is, in turn, under the prime minister. That commission was established to improve the country image systematically and effectively. It consists of a National Image Promotion Board and a Policy Committee. The Korean Culture and Information Service does coordinate roles to generate more synergy in enhancing the country image through publicity from diverse ministries and agencies.

CONCLUSION:
LONG-TERM STRATEGIC DIRECTION FOR CULTURAL DIPLOMACY
TO ENHANCE THE COUNTRY IMAGE

The Challenge

All of the collective efforts by many institutions such as MOFAT, the MCST, and the Korea Image Committee since its establishment in 2002 have been undertaken to enhance the country image. Despite the continuous attempts, however, the results of a recent survey by the KDI showed that the level of awareness and perception of Korea is very low among the public in other countries.

Facing this challenge, the purpose of this paper is to review Korea's diverse activities to improve its image, as well as other country's programs for similar purposes, and to make suggestions on how Korea can enhance its country image through cultural diplomacy.

I suggest a strategy to enhance country image through cultural diplomacy based on the belief that the competitive power of a nation in the twenty-first century comes from cultural competitiveness and brand power. In addition, cultural diplomacy is considered one of the most important ways to improve country image abroad. Accordingly, such enhancement through culture-sharing among countries can contribute to strengthening Korea's country positioning in the world as well as promoting cooperation bilaterally and internationally.

Further, enhancing country image will have a positive influence on the penetration of the nation's products in overseas markets. Due to technological development and its standardized level, it is hard for manufacturers to produce items with very differentiated quality and price. Under these circumstances, the effect of a good image of the country of origin can influence the

preference and purchase of products by consumers. This can be considered an additional benefit and positive value added from enhancing a country image.

A Basic Approach

When the overall strategy to enhance Korea's country image through cultural diplomacy is first established, I would suggest a "tailored" approach based on the target country. In this connection, I would recommend that the target countries be classified into three categories based on the degree of familiarity with Korea on the part of their general public.

The rationale for suggesting segmented cultural diplomacy based on the classification of the target country is so that it can be designed to fit that nation's public's understanding about Korea, rather than sending the same image to all parts of the world. The core culture-focused value of country image, however, should remain as a foundation of cultural diplomacy. The execution strategy can be diversified by adding other aspects, such as trade-related promotions or further extending Korean studies based on the general public's knowledge of Korea as well as diplomatic relationships.

The execution strategy can then be designed as follows.

Pure Culture-oriented Cultural Diplomacy (=100 Percent Culture)

The target countries for this approach, including much of Africa, have a very low awareness and perception of Korea. Thus, it is better to promote Korea utilizing pure culture-oriented programs and exchanges. As a result, these countries would have a culture-oriented image of Korea and this perception could be developed as the bilateral relationship deepens. This

would be a good strategy to introduce Korea to target countries at a very initial stage to open up relationships.

Combination of Culture (60 Percent) and Commerce (40 Percent)

A middle country group that has a certain awareness about Korea, but still shows a low level of knowledge and perception, should be treated with a different strategy of cultural diplomacy: a combination of culture and trade. This approach can provide the public in these target countries with the image of a technologically advanced nation with a major pure culture-oriented component as well. If an IT exhibit and arts event, for example, could be held at one time and in one place in conjunction with a “Korea Week” type of event, it could generate more synergistic effects. Since the audience for such an event would have a certain level of awareness about Korea, their newly accepted trade-related insight can be a positive addition to their existing knowledge and perception.

Advanced Korea Studies-oriented with a Flavor of Pure Culture

A third group of nations can be those that have built up close relationships and have relatively good awareness, knowledge, and perceptions about Korea. In such areas, a comprehensive culture and Korean studies-related execution program can be appropriate for strengthening the Korean country image. The United States, Japan, and China would be in this category. Recently, for example, news reports have indicated that, China has a good awareness and knowledge relative to Korea, although there has been a bit of negative feedback from the public about Korea. Under these circumstances, activated cultural exchange and Korean language and studies can be helpful to mitigate the slight hostile response toward Korea. In such

a case, it is better not to present a tie-in promotion between culture and trade. A short time ago, in fact, one high official in China also expressed a need for more cultural exchange to mitigate his nation's hostility to Korea.⁸²

The reason for suggesting the above tailored cultural diplomacy approach is that it is better than having the same strategy for all countries. Furthermore, this tactic can bring about more effective and discreet results of upgrading country image from the Korean perspective and can generate more interactive response from the public in other countries.

Further Suggestions

Along with the tailored three-tiered approach outlined above, the following recommendations concern suggested strategic directions for moving ahead to obtain a proposed country image.

1) Specific features of the Korea country image need to be established so as to ascertain what is to be pursued and achieved. The image should be formed after thorough consideration from various perspectives such as diplomatic, trade and economic, scientific and technological, spiritual, and historical background. And it must be in line with the future shape that Korea wants to pursue.

2) Institutions such as the Korea Image Committee under the Prime Minister should initiate projects to promote the desired country image through close cooperation and brainstorming among diverse related ministries and agencies.

3) The gap between the pursued country image and the results of surveys of the public in other countries should be identified, and measures should be taken to narrow this perceptual

⁸²*Joongang Ilbo* 27 May 2008.

gap. After that, each ministry and agency should set up its own sub-strategies and tactics to achieve the proposed country image and thoroughly manage its execution and control. Regular evaluation and feedback should be conducted in cooperation among the Korea Image Committee and related participants.

4) When the long-term strategic planning is prepared to obtain and maintain the proposed country image, that planning and execution must have a long-term holistic perspective, rather than an ad hoc and piecemeal approach.

The British Council, for example, has highlighted educational programs; Canada has focused on pure cultural dissemination; and Germany has stressed its program to disseminate language and culture to improve its cultural diplomacy and strengthen its country image. France has emphasized and invested a great deal in the French language since the nineteenth century. As a result, people around the world have a deepened image of France as a very cultured country.

Canada, in particular, has been quite successful in preserving an image of itself as very advanced and clean as a whole without generating any confusion of image even though each provincial government has promoted its own individual visions. Canada's image is very high, surprisingly so in view of its lack of economic and political weight in the world.

5) One particularly stable and high-visibility program is setting up Korea departments in major museums abroad. It is time to upgrade and fulfill the collections at such institutions qualitatively as well as quantitatively. Many Korean departments in well-known museums abroad have shown very poor levels of scope as well as depth in this regard. Generally, museumgoers are considered to be culture-lovers and so catching them while they are visiting a museum is an optimal opportunity to show them both traditional and contemporary art through permanent exhibitions.

6) Visitors to museums abroad are considered to have keen interest in culture in general, and they are ready to devote selective attention to it. A regular “Korea Art Week” targeted to them would be a very effective tool of cultural diplomacy. According to memory theory, a minimum of three exposures is required before something is relatively firmly imprinted in the mind. Thus, a similar format of cultural events should be held at least three times consecutively in the same place, and continuous press releases and repeated cultural exposure can produce a fruitful cultural relationship with the public. Also, diverse genres of Korean arts can be presented through the above-mentioned cultural events, and this would produce more comprehensive and synergistic effects.

7) Books published in various countries are very valuable from a cultural standpoint. Thus, agreements between large national and university libraries in Korea and their counterparts elsewhere are strongly recommended so as to guarantee an easy flow of books between the respective countries and to meet the demand whenever there is a public need for books on Korea.

8) The government should encourage the private sector to participate in culture-sharing activities with the public in other countries to achieve the above-suggested strategies and programs. Considerable human and capital assets are needed to execute the planned activities to effectively achieve cultural exchange goals, and proactive cooperation from the private sector is considered essential. On top of that, frequent cultural exchange between private sector groups can be strongly encouraged to promote good relations and understanding from the civil diplomatic perspective. Many cultural exchange projects undertaken by cooperation between the private and public sectors should be activated. For example, the initiation and framework of strategies can be created by the public sector, but real management can be executed by the private sector.

9) Organizing cultural promotion activities with cooperation among NGOs in Korea and other countries is strongly recommended. This can generate two-way exchange programs between NGOs bilaterally and internationally and can be an effective medium to achieve a favorable country image during a relatively short time. This is because members of NGOs in other countries can have numerous opportunities to be opinion leaders and they can deliver a positive country image to others as a trickle-down effect.

10) Film diplomacy is strongly recommended in view of the fact that Korea is the ninth largest film market in the world. Film can convey a culture comprehensively to the public in other countries. Thus, cinema can be one of the best tools to convey the values, images, and attitudes of one society to another.

11) All the above-mentioned programs should be presented through on-line publicity before and after the events to maximize word-of-mouth effects in the age of digitalization.

Final Thoughts

The classified and differentiated strategy suggestions in this paper represent the first attempt to open up new dimensions of cultural diplomacy from the recipients' point of view. To date, most cultural diplomacy programs have been initiated and developed from the sender's perspective. The new dimension presented in this paper has not existed previously either in the real and practical world or in the area of academic research.

Thus, I would hope that the above basic approach along with the subsequent suggestions can be used in various combinations as building blocks to improve the Korea country image in many nations around the globe. The hoped-for results, then, would create more widespread, correct, and positive understanding of Korea, its people, and its place in the world.

*If the competitive urge of men could be diverted from military to cultural pursuits, the world
could be a different and better place to live. (J. William Fulbright)⁸³*

⁸³William J. Fulbright, "The Most Significant and Important Activity I Have Been Privileged to Engage In During My Years in the Senate," *Annals of the American Academy of Political Science* 424 (March 1976) 2.

Figure 1

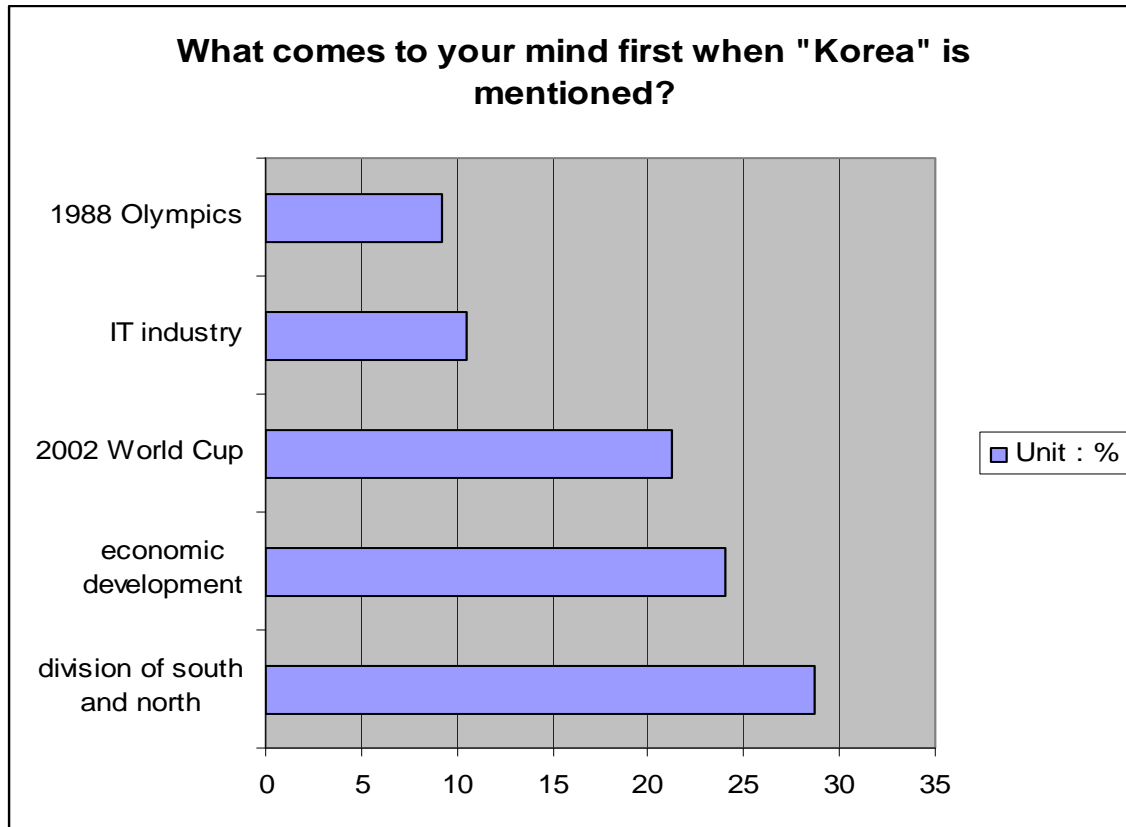
Digital Opportunity Index (DOI): 20 Top-ranking Countries in 2007

Rank	Country	Infrastructure	Application	DOI
1	Korea	0.74	0.67	0.80
2	Japan	0.73	0.58	0.77
3	Denmark	0.84	0.43	0.76
4	Iceland	0.73	0.49	0.74
5	Singapore	0.71	0.45	0.72
6	Netherlands	0.72	0.42	0.71
7	Taiwan	0.75	0.38	0.71
8	Hong Kong	0.71	0.40	0.70
9	Sweden	0.72	0.38	0.70
10	U.K.	0.70	0.39	0.69
11	Finland	0.65	0.44	0.69
12	Norway	0.66	0.41	0.69
13	Luxemburg	0.69	0.39	0.69
14	Israel	0.60	0.48	0.69
15	Macao	0.69	0.37	0.69
16	Switzerland	0.66	0.40	0.69
17	Canada	0.57	0.48	0.67
18	Austria	0.59	0.41	0.67
19	Germany	0.66	0.34	0.66
20	U.S.	0.59	0.41	0.66

(Source: OECD, MOC)

Figure 2

Impressions of Korea



Source : KOTRA: 9,939 subjects from 70 countries, 2004

Figure 3

Evaluations of Korea by Different Countries Around the World

(Maximum score of 5, scale 5)

Rank	Country	Korean People	Government	Corporations	Overall
1	India	3.96	4.03	3.95	4.11
2	Russia	4.01	3.21	3.93	4.06
3	Brazil	3.67	3.31	3.78	3.91
4	China	3.81	3.74	3.78	3.86
5	U.K.	3.80	3.43	3.68	3.85
6	Mexico	3.67	3.36	3.91	3.74
7	France	3.63	2.86	3.53	3.73
8	Italy	3.86	2.94	3.47	3.73
9	Thailand	3.56	3.38	3.63	3.71
10	Japan	3.80	2.88	3.45	3.71
11	U.S.	3.75	3.18	3.58	3.68
12	Singapore	3.54	3.26	3.45	3.61
13	Germany	3.67	3.07	3.32	3.59
14	Canada	3.69	3.41	3.65	3.59
15	Philippines	3.47	3.42	3.60	3.59
16	Indonesia	3.30	3.41	3.38	3.58
17	Australia	3.37	3.41	3.45	3.51
18	Hong Kong	3.33	2.98	3.29	3.48
19	Vietnam	3.25	3.40	3.10	3.40
20	Malaysia	3.34	3.30	3.34	3.37
21	Taiwan	2.98	2.84	3.25	2.94
	Average	3.62	3.31	3.55	3.67

Source : KDI

Figure 4

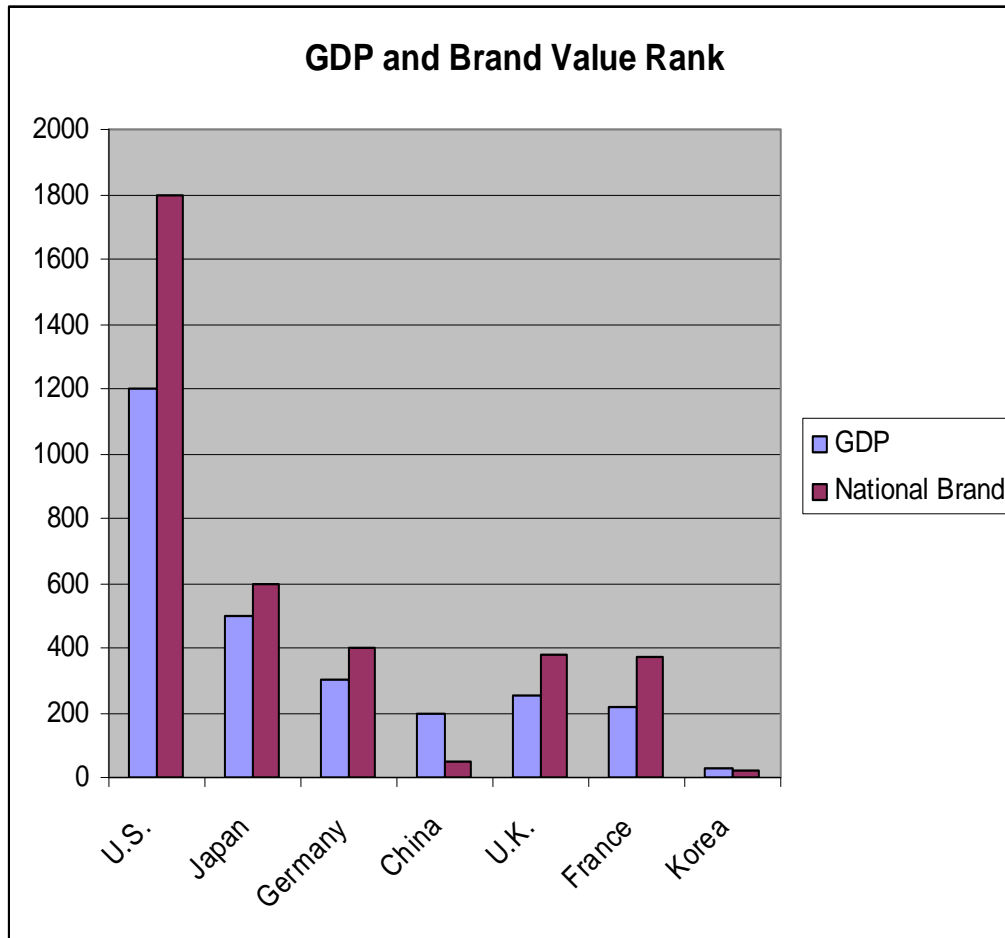
Awareness Levels of Korea in Major Countries

(replies in %)

Statement is true?	country	Yes	No
Korea is located in the Northeast.	England	58	42
Kimchi is a representative food of Korea.	Italy	48	52
Taekwondo is the national sport in Korea.	Taiwan	51	49
The language of Korea is Chinese.	Canada	43	57
Samsung is a Japanese brand.	India	42	58
	Philippines	42	58
	Canada	66	34

Figure 5

Brand Value Rank by Country and Its GDP Status



Source: IMD Country Competitiveness Report, GMI National Brand Survey

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