


Investigation on the Awareness and Preference for Wood to Promote the Value of Wood:

II. Awareness of Wood Cultural Resources¹

Yeonjung HAN² · Sang-Min LEE^{2,†} 

ABSTRACT

In order to establish a strategy for revitalizing wood culture, a survey was conducted on the level of public awareness of wood culture and the experience of wood cultural resources by type. According to the survey, 31.4% of respondents had the images of cultural heritage such as palaces, temples, Hanoks, and cultural assets for wood cultural resources. The main reasons for having no image of wood cultural resources were the ambiguous concept and lack of interest in wood cultural resources. The importance of wood cultural resources classified into seven categories was in the order of cultural heritage, architecture of wood, cultural facilities, cultural festivals, wood products, cultural education, cultural contents. In the survey on the necessity and sufficiency of information on wood cultural resources, 46.7% of respondents needed more information to experience of wood cultural resources, while 64.8% of them had lacked information about wood cultural resources. More than half of the respondents wanted to experience of wood culture within next year, but about 20% of respondents participated in seven kinds of wood cultural resources, except wood products used in daily life. Based on these results, a systematic strategy should be developed to expand the opportunity for the public to experience of wood cultural resources and to promote them to public.

Keywords: wood culture, wood cultural resources, wood utilization, awareness of wood cultural resources, experience of wood cultural resources

1. INTRODUCTION

Cultural resources are the tangible and intangible resources found in a specific region that have cultural value; the concept encompasses not only tangible and intangible cultural assets but also folk beliefs and public events (National Institute of Korean Language, 1999). In Korea, cultural resources have been academically defined as resources that have been created,

maintained, and transmitted through human cultural activities and are evaluated as valuable for the foundation of a new cultural industry, including cultural heritage handed down through history (Cheung and Ryu, 2017). Internationally, cultural resources are assets that can replace raw materials with existing values and include activities that create something from nothing along with historical, industrial, and artistic heritage (Landry, 2012). The value of cultural resources is dif-

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² Forest Products and Industry Department, National Institute of Forest Science, Seoul 02455, Republic of Korea

[†] Corresponding author: Sang-Min LEE (e-mail: sm15@korea.kr, ORCID: 0000-0002-9089-5260)

ferent and changes according to various factors such as time, region, information, and environment (Lee, 2015). For cultural resources to exhibit their value, people who recognize their value should be able to experience the resources and feel the need to preserve, discover, and utilize them.

Wood cultural resources can be defined as tangible and intangible products created as a result of human cultural activities that contain the cultural value of wood and using wood in terms of conservation, discovery, and utilization (Han *et al.*, 2021). Using the definition and classification system of wood cultural resources (Baeker, 2009), wood cultural resources can be classified into seven categories: cultural heritage, cultural facilities, cultural festivals, architecture of wood, cultural contents, cultural education, and wood products (Han *et al.*, 2021). Recently, the importance of the experience industry, a new industry that sells experience elements, has been highlighted (Toffler and Toffler, 2006). Some studies have applied analysis methods that divide experience factors into entertainment, education, getaway, and aesthetic sense according to the level and type of customer participation (Pine and Gilmore, 1999) in traditional cultural experience (Ha and Kim, 2015), cultural heritage tourism experience (Prentice *et al.*, 1998), and theme park experience (Bigne *et al.*, 2005) to analyze each experience factor and customer satisfaction. Most of the study findings suggest a statistically significant relation between experience factors and customer satisfaction. In various experiential areas, storytelling is used as an effective communication method. Storytelling on cultural heritage experiences has elements such as relevance, truthfulness, clarity, and interest (Kwak and Song, 2016); stories about various types of cultural heritage can be expressed in an easy-to-understand and interesting way for the target audience (Tilden, 2009).

This study aimed to enhance the social and educational value of wood and conducted a survey to under-

stand the current status and requirements of the general public regarding wood culture experience. The content and method of the survey are the same as those of a previous study (Han and Lee, 2021); among the survey items, the results of the awareness of wood cultural resources and the use characteristics of wood culture were used to analyze the public's awareness of wood cultural resources by type.

2. MATERIALS and METHODS

2.1. Survey targets

The investigation on the current status and requirements related to wood culture experience was conducted through an online web panel from October 20 to 29, 2020, on 2,500 South Koreans aged 19 years or above. Although the online web panel survey has the advantage of saving time and cost because it can construct questionnaires with a variety of designs and elicit prompt responses, it poses the issue of representativeness error in which the frame defined in the target population and sampling is inconsistent (Gim and Kim, 2004; Ryu and Moon, 2014). To rectify this limitation of the online web panel survey, the samples were collected according to population distribution by gender and age from 17 metropolitan cities of South Korea using the quota sampling method. The characteristics of respondents according to gender, age, level of education, household income, and residential district are as shown in a table presented in a previous study (Han and Lee, 2021).

2.2. Items under investigation

The main content of the survey on the status and requirements related to the experience of wood culture was divided into seven major categories: awareness of wood culture, use characteristics of wood culture, preference and demand for wood culture, awareness

Table 1. Details of the survey on the status and requirements of wood culture experience (Han and Lee, 2021)

Classification	Details
Use characteristics of wood culture	<ul style="list-style-type: none"> • Usage status of wood cultural experience - Cultural heritage, Architecture of wood, Playing with wood, Cultural festival, Cultural education, Cultural contents, and Wood products • Most recently experienced wood culture-related activities / programs • Satisfaction with the most recent wood culture experience activities / programs
Awareness for wood cultural resources	<ul style="list-style-type: none"> • Awareness of wood cultural resources • Items considered important among wood cultural resources • Level of interest and reasons for wood cultural resources • Sufficiency and necessity of information on wood cultural resources • Experience/intention to use wood cultural resources within the next year • What can be obtained through wood cultural resources? • What aspects to focus on to popularize wood cultural resources?

for wood culture sub-fields, awareness for wood cultural resources, trend of wood utilization, and wood-related living environments. In this study, the survey results of the second item, “use characteristics of wood culture,” and the fifth item, “awareness for wood cultural resources,” were analyzed (Table 1).

3. RESULTS and DISCUSSION

3.1. Awareness of wood cultural resources

3.1.1. Associative image of wood cultural resources

Individuals were presented with the description of wood culture (i.e., the totality of all spiritual and material products that humans, the members of a society, have learned through wood and have been handed down) and cultural resources (i.e., objects that need to be preserved or can be used because they contain cultural values and meanings) and were asked whether they have an associative image that comes up on hearing the word “wood cultural resources”; 31.4% of the respondents responded “yes” to this question. As for the reason why they had no associative image of “wood cultural resources,” 40.2% said it was because the concept of wood cultural resources was ambiguous, 40.1% said it was because they had never thought about wood cultural resources, and 19.7% of



Fig. 1. Word cloud for images related wood cultural resources.

the respondents said it was because there is no symbolic representation of wood cultural resources. Among the respondents, more males found the concept of wood cultural resources to be ambiguous, and more females responded that they had never thought about wood cultural resources.

The images that came to mind on hearing the term “wood cultural resources” were as follows (in descending order): “Hanok/traditional house” (18.3%), “palace” (15.8%), “temple” (14.2%), “cultural assets” (9.2%), “wooden building” (4.8%), “eco-friendly” (4.2%), “environmentally friendly” (3.3%), and “tree” (3.2%) (Fig. 1). Compared to the results of collecting associative images about wood or wood culture, which mainly presented images such as materials, cultural heritage, and environment-friendliness (Han and Lee, 2021), most images associated with wood cultural re-

sources were related to cultural properties and wooden buildings. This suggests that the definition of wood culture and cultural resources has reached the general public as a tradition and resources inherited from the past. Wood cultural resources can be classified into seven detailed items: cultural heritage, cultural facilities, cultural festivals, architecture of wood, cultural contents, cultural education, and wood products. Among them, resources inherited from the past are expressed as cultural heritage (Han *et al.*, 2021). At present, it can be judged that cultural heritage is the first image that comes to the general public’s mind when hearing the term “wood cultural resources.”

3.1.2. Importance and interest by type of wood cultural resources

Among the seven elements of wood cultural resources, “cultural heritage,” represented by palaces, temples, gayageum, and yutnori, was regarded the most important (40.1%), followed by “architecture of wood” (20.5%) and “cultural facilities” (19.5%), “cultural festivals” (8.5%), “wood products” (5.9%), “wood education” (3.7%), and “cultural contents” (1.8%). Even when three choices were selected, the order of importance for each type was the same (Table 2). Based on the response ranked no.1, the lower the age group, the higher the response rate that “cultural facilities” is important, and the higher the age group, the higher the response rate

that “cultural heritage” is important. The importance of each type of wood cultural resource selected by the general public was consistent with the result of the associative image, where images related to cultural heritage and wooden buildings such as palaces, temples, Hanoks, and cultural assets were the most frequent.

As for the level of interest in wood cultural resources (Table 3), positive responses such as “very interested” (5.5%) and “interested” (33.5%) constituted 39.0%, and negative responses such as “not interested at all” (4.0%) and “not interested” (13.7%) constituted 17.7%. As for the reason for not being interested in wood cultural resources, lack of interest was the highest at 37.0%, followed by no thoughts about it at all (33.6%), lack of information (21.3%), and lack of time and money (7.7%).

3.1.3. Information on wood cultural resources

Table 4 presents the survey results on the sufficiency and necessity of the information presented as reasons why people have no interest in wood cultural resources. Regarding whether they have enough information, “quite enough” and “sufficient” responses were 0.6% and 3.4%, respectively, indicating that only 4.0% of the respondents said it was sufficient, and the response rates for “very scarce” and “insufficient” was very high at 64.8%. With regard to whether information on wood cultural resources is necessary, 6.1% and

Table 2. Importance of wood cultural resources classified 7 categories

	Cultural heritage	Cultural facilities	Cultural festivals	Architecture of wood	Cultural contents	Cultural education	Wood products
Ranked No. 1	40.1%	19.5%	8.5%	20.5%	1.8%	3.7%	5.9%
Ranked No. 1, 2, and 3 (Multiple responses)	66.6%	54.9%	43.6%	58.9%	15.9%	21.6%	35.7%

Table 3. Level of interest for wood cultural resources

	Number of Responses					5-point scale	
	①Not interest at all	②No interest	③Normal	④Interested	⑤Very interested		
Interest level	2,500	4.0%	13.7%	43.3%	33.5%	5.5%	3.23

Table. 4. Sufficiency and necessity of information on wood cultural resources

	Responses	①Very scarce	②Insufficient	③Normal	④Sufficient	⑤Quite enough	5-point scale
Sufficiency	2,500	18.7%	46.1%	31.2%	3.4%	0.6%	2.21
	Responses	①Completely unnecessary	②Unnecessary	③Normal	④Necessary	⑤Really necessary	5-point scale
Necessity	2,500	1.6%	8.4%	43.3%	40.6%	6.1%	3.41

40.6% of the responses were “very necessary” and “necessary,” respectively, indicating that 46.7% answered that it was necessary. Responses stating that it is “very unnecessary” and “not necessary” were 1.6% and 8.4, respectively, constituting 10.0% of the responses. The need for information on wood cultural resources was 46.7%, which did not reach the majority of the survey subjects, while 64.8% (more than half of the survey subjects) answered that insufficient information was provided. More than 39.0% of the respondents who indicated they were interested in wood cultural resources responded that they needed information about wood cultural resources. To increase the level of interest in wood cultural resources, it is necessary to seek more diverse methods of information provision. Further, securing varied content should be given priority to provide information and publicize wood cultural resources to the general public. The research on content production in fields such as education, advertising, tourism, and culture and the storytelling techniques used in these fields are suitable for providing information on wood cultural resources to the general public. Storytelling is a compound word (made up of “story” and “telling”), which conveys the media characteristics of the story, the method of expression, and technical aspects and actively reflects the characteristics of the interactive media environment (Park, 2006). The components of storytelling can be set as relevance, truthfulness, clarity, and interest (Kwak and Song, 2016). These characteristics make it an effective knowledge transfer method that enables easy understanding of complex and difficult concepts. This method can address the causes for lack of interest such as

“no thoughts about it at all” and “lack of information.” A scientific approach to trees, the raw materials for wood and wood products, can be a way to create a story about wood and to add cultural value to it. Studies on the traditional processing methods applied to wood (Park *et al.*, 2020; Lee *et al.*, 2021) and on the processing of large-cross-section timbers traditionally used in wooden facilities (Han *et al.*, 2019a; Han *et al.*, 2019b; Lee, 2020) can scientifically explain the traditional processing methods of wood to the general public. Research on various methods for measuring the annual rings of wood (Oh *et al.*, 2019a; Oh *et al.*, 2019b) is a way in which a story can be placed into wood from the dendrochronology analysis that predicts the past growth environment of trees and raw materials of wood. Further, tree species identification, morphological analysis, and wood characteristic analysis (Lee and Bae, 2021; Lee *et al.*, 2021; Nam and Kim., 2021) of wooden relics excavated from historical sites enable interpretations of the climate of the production period of the relics and the wood processing method, which offer various topics of interest about wood to the general public.

3.1.4. Intention to use and effectiveness of wood cultural resources

Following the investigation of the wood cultural resources that individuals intend to experience or use within the next year, it was shown that “wood products” was the highest at 78.6%, followed by “cultural heritage” (74.8%), “cultural festivals” (72.2%), “cultural facilities” (69.6%), and “architecture of wood” (64.8%). The intention to use “cultural contents” and “cultural education” was relatively low at 47.8% and 42.9%,

respectively. Among the respondents, males showed a higher intention to use “cultural contents” and “cultural education” than females; respondents below 29 years of age showed the lowest intention to use wood cultural resources, whereas respondents aged above 60 years had the highest intention rates.

For the category of wood products, which was rated to have relatively low importance with a response rate of 5.9% in the survey on the importance of wood cultural resources, participants showed a high intention to use. This could be because although the public has a low interest in wood cultural resources, wood was recognized a material based on the image association of wood and wood culture (Han and Lee, 2021), which may lead to the high intention to use wood products such as furniture and household items that can be easily encountered in daily life.

With regard to the question of what was or can be obtained through wood cultural resources, the most common opinion was increasing the awareness of the necessity of using wood (25.2%), followed by having an interesting and enjoyable time (24.6%), obtaining knowledge or information related to wood (20.8%), increasing interest in wood culture (18.0%), and generating a positive perception of wood (10.9%). Thus, it can be seen that the lower the age, the more the number of participants with the opinion of “having an interesting and enjoyable time” and the higher the age, the higher the opinion of “increasing awareness of the necessity of using wood” among participants. Experience can be divided into four factors, namely entertainment, education, getaway, and aesthetic sense according to the degree of individual participation and environment

(Pine and Gilmore, 1999). However, the experience of wood cultural resources consists mostly of educational experiences such as learning the necessity of using wood, wood-related knowledge, and acquiring information about wood. It is necessary to overcome this limited experience provision and develop varied content that mixes the elements of experience, more so as the younger generation places greater importance on entertainment and getaway.

3.1.5. Tasks for the popularization of wood cultural resources

For the question of what is necessary to increase the popularity of wood cultural resources, the response rate for strengthening the promotion of wood culture was the highest at 32.6%, followed by human resource training and infrastructure support (25.6%), development of related content (24.6%), and establishment of policies related to wood culture (16.8%). Although wood cultural resources were academically classified into the seven categories detailed above and examples of each item have been presented (Han *et al.*, 2021), a systematic strategy including detailed action plans to improve awareness is needed in a situation where the public’s awareness of wood cultural resources is limited to traditional cultural heritage.

3.2. Use characteristics of wood cultural resources by type

3.2.1. Participation and use characteristics of wood cultural experience activities

Table 5 presents the results of the survey on the participation of the general public in the experience

Table 5. Participation or availability in wood cultural experience activities

	Cultural heritage	Playing with wood	Cultural festivals	Architecture of wood	Cultural contents	Cultural education	Wood products
Responses	2,500	2,500	2,500	2,500	2,500	2,500	2,500
Participation (use)	24.9%	15.7%	20.1%	24.8%	11.5%	7.7%	56.2%
No participation (No use)	75.1%	84.3%	79.9%	75.2%	88.5%	92.3%	43.8%

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of wood cultural resources divided into seven categories. Among the seven types of wood cultural resources, cultural facilities are places where one can enjoy wood culture, such as wood culture experience centers, wood workshops, and wood culture museums; however, in this survey, participation in playing with wood for children was investigated rather than cultural facilities. Cultural facilities were replaced with playing with wood to analyze the characteristics of the companion who participated in the experience with the respondent in the two experiences of playing with wood and cultural education, and the participation rate according to the age of the youngest child. The survey results show that experience using wood products was the highest at 56.2%, followed by wood cultural heritage experience (24.9%), experience of architecture of wood (24.8%), wood cultural festivals (20.1%), playing with wood experience (15.7%), wood cultural contents (11.5%), and wood cultural education (7.7%). With regard to experiences of wood cultural resources, most of the respondents participated with their families including children in the six types except for wood education. The companions who participated in the playing with wood experience together with the respondent were mostly families including children (59.5%). The proportion of individuals who partici-

pated in wood education alone without a companion was 30.1%, and the proportion of those who came with families including children was 26.4%. The age of the youngest child who was a companion of the respondent who had participated in playing with wood was investigated in the order of elementary school students, 7 years old and younger, and middle and high school students. Meanwhile, among the respondents who had participated in wood education, more men participated alone without a companion and more women participated with their family including children. Although there is a difference in the general public's experience of participating in wood cultural resources, so far the results on the importance of wood cultural resources are similar to those of the questionnaire on the intention to use wood cultural resources in the future.

On investigating the participation and frequency of use of wood culture resources over 1 year according to the seven types among the people who have experienced wood cultural resources, the participation rate for wood cultural education, which had the lowest participation rate, was found to have the highest participation frequency in a year (Table 6). While 70%-80% of respondents said that they participated only 1-2 times a year for the other 6 types of wood culture resources, 37% of the respondents participated more

Table 6. Frequency of participation or utilization for wood cultural resources

	Cultural heritage	Playing with wood	Cultural festivals	Architecture of wood	Cultural contents	Cultural education	Wood products
Responses	623	393	502	619	287	193	1,405
Less than once a year	48.0%	45.0%	57.6%	56.9%	35.2%	39.4%	55.8%
Once or twice a year	38.7%	32.3%	27.9%	32.1%	36.2%	23.3%	32.3%
Twice or three times every six months	6.9%	8.9%	6.2%	4.5%	14.3%	13.0%	7.8%
Four or five times every six months	2.6%	6.4%	2.8%	2.7%	5.9%	8.3%	2.0%
Once or twice a month	2.2%	4.1%	2.8%	1.3%	5.2%	8.8%	0.9%
Three or four times a month	0.5%	2.0%	1.6%	1.3%	2.1%	6.2%	0.5%
More than once a week	1.1%	1.3%	1.2%	1.1%	1.0%	1.0%	0.6%

than 2-3 times in 6 months for wood cultural education. Examples of wood cultural education with high participation frequency include woodworking education such as DIY and national and private certification courses.

3.2.2. Acquisition route of information and satisfaction of wood culture experience

Table 7 presents the results of a multi-response investigation on the main method of obtaining information for experiencing wood cultural resources. It was found that most information on wood cultural resources was obtained from the Internet (blogs), TV, acquaintances, and institutional websites. For cultural content produced using media such as movies, games, animation, and broadcasting, the importance of TV was higher than for other types, whereas for cultural

education, technical books and introduction from an acquaintance was relatively more important than TV and the Internet.

Based on the survey results on participants' satisfaction with wood cultural experience activities that they participated in most recently (average score on a 5-point scale), overall satisfaction received a score of 3.88 points (Table 8). The intention to participate again in the wood cultural experience activity received 3.99 points, and the intention to recommend it to others received 3.94 points. However, the sufficiency of prior information that was investigated together with the satisfaction of the experience measured very low at 3.50 points. Satisfaction with the program experienced was investigated in order of composition and content, running time, textbooks and teaching materials, and facilitator.

Table 7. Acquisition route of information related to wood culture experience

Responses	Cultural heritage	Playing with wood	Cultural festivals	Architecture of wood	Cultural contents	Cultural education	Wood products
Responses	623	393	502	619	287	193	1405
TV	39.2%	29.3%	29.1%	33.8%	47.7%	22.8%	31.9%
Radio	4.5%	5.9%	4.2%	3.7%	5.2%	7.3%	2.0%
Newspaper (including internet)	11.7%	11.7%	10.0%	10.7%	13.2%	13.5%	8.6%
Magazine (including internet)	8.5%	12.5%	9.0%	8.6%	14.6%	15.0%	11.8%
Technical book	4.2%	5.9%	6.2%	5.0%	9.8%	15.5%	4.6%
Internet (Blog)	53.9%	52.4%	54.8%	54.3%	42.2%	37.3%	64.6%
Institutional website	14.4%	17.0%	17.1%	15.0%	15.0%	18.7%	6.2%
Introduction from an acquaintance	18.0%	21.6%	21.1%	20.4%	14.6%	21.8%	21.6%
SNS	12.4%	11.7%	14.1%	13.4%	11.5%	11.9%	16.4%

Table 8. Satisfaction of wood cultural experience

Question	Responses	Denial (①+②)	Normal (③)	Affirmation (④+⑤)	5-point scale
Come up to expectation	1,053	4.7%	25.6%	69.7%	3.88
Intention to reparticipation	1,053	3.5%	23.0%	73.5%	3.99
Intention to recommendation	1,053	4.1%	23.6%	72.3%	3.94
Sufficiency of information	1,053	15.0%	33.8%	51.2%	3.50

4. CONCLUSION

A survey was conducted on the awareness and use characteristics of wood cultural resources, which were divided into seven categories: cultural heritage, cultural facilities, cultural festivals, architecture of wood, cultural content, cultural education, and wood products. Among the types of wood cultural resources, most of the images that the general public had were of palaces, temples, Hanoks, and cultural assets, which signify tradition and heritage. As for the importance of wood cultural resources by type, cultural heritage was given the highest level of importance, similar to the image of wood cultural resources that the general public had, followed by architecture of wood, cultural facilities, cultural festivals, and wood products. In terms of the degree of interest in wood cultural resources, the positive response rate was 39%. The reasons for not being interested were lack of interest, no thoughts about the topic at all, and lack of information. Notably, 46.7% of participants responded that information on wood cultural resources is necessary, and 64.8% responded that information was relatively lacking. Further, the actual frequency of participation of the general public in the seven types of wood cultural resources were mostly low at about 20%, except for wood products used in daily life. To increase the popularity of wood cultural resources, it was suggested that there is a need to build a systematic strategy for the spread of wood culture, establish infrastructure, and develop diverse content to promote wood cultural resources among the general public.

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APPENDIX

(Korean Version)

목재 가치 증진을 위한 목재에 대한 인식 및 선호도 조사:

II. 목재문화자원에 대한 인식

초록 : 목재문화 활성화 전략을 수립하기 위한 기초연구로써 일반인의 목재문화에 대한 인식정도와 유형별 목재문화자원의 체험현황에 대한 설문조사를 진행하였다. 응답자의 31.4%가 목재문화자원에 대하여 궁궐, 사찰, 한옥, 문화재 등 문화유산의 이미지를 갖고 있는 것으로 조사되었다. 목재문화자원에 대한 이미지가 없다는 응답자 중에서 목재문화자원의 개념이 모호하기 때문이라는 응답이 40.2%이었으며, 목재문화자원 자체를 생각해본 적이 없다는 응답이 40.1%이었다. 7가지로 분류된 목재문화자원의 중요도는 문화유산, 목조건축, 문화시설, 문화행사, 목재제품, 문화교육, 문화콘텐츠의 순서로 나타났다. 목재문화자원을 체험하기 위한 정보의 필요성과 충분성에 대한 설문에서 응답자의 46.7%는 다양한 정보가 필요하다고 하였으며, 응답자의 64.8%는 충분한 정보가 제공되지 않는다고 하였다. 향후 1년 이내에 목재문화를 체험하고 싶은 의향은 대부분의 목재문화자원에서 과반 이상의 응답율을 나타냈으나, 실제로 7가지 목재문화자원에 참여하였던 빈도는 일상생활에서 사용되는 목재제품을 제외하면 20% 내외로 나타났다. 이러한 결과를 토대로 일반인이 목재문화자원을 체험할 수 있는 기회를 확대하고 보다 대중화하기 위해서 다양한 콘텐츠를 개발하고, 일반인에게 홍보할 수 있는 체계적인 전략수립이 요구된다.

1. 서론

문화자원의 사전적 정의는 특정지역에서 발견되는 문화적 가치를 지닌 유무형적 자원으로 유형과 무형의 문화재뿐만 아니라 민간신앙과 공동행사 등을 포괄하는 개념이다(National Institute of Korean Language, 1999). 국내에서 학술적으로 정의된 문화자원은 인류의 문화적 활동을 통하여 생성·유지·전승되어온 다양한 자원들을 말하며 역사 속에서 전승되어 온 문화유산을 비롯하여 새로운 문화산업의 기반으로서 가치 있다고 평가되는 것을 의미한다(Cheong and Ryu, 2017). 국제적으로 문화자원은 기존의 가치를 지닌 원자재를 대체할 수 있는 자산으로 역사적·산업적·예술적 유산과 더불어 무에서 유를 창조하는 활동을 포함한다(Landry, 2012). 문화자원에 대한 가치는 시대, 지역, 정보, 환경 등의 다양한 요인에 따라 서로 다르며 변화하게 된다(Lee, 2015). 문화자원이 가치를 발휘하기 위해서는 문화자원의 가치를 인지하는 사람들이 자원을 체험할 수 있어야 하며, 그 자원에 대한 보존·발굴·활용할 필요성을 느껴야 한다.

목재문화자원은 보존·발굴·활용의 측면에서 목재 또는 목재사용의 문화적 가치를 내포하고 있는 인류의 문화적 활동의 결과로 만들어진 유·무형의 산물로 정의할 수 있다(Han et al., 2021). 목재문화자원의 정의와 분류체계(Baeker, 2009)를 활용하면 목재문화자원은 문화유산, 문화시설, 문화행사, 목조건축, 문화콘텐츠, 문화교육, 목재제품의 7가지 세부항목으로 분류할 수 있다(Han et al., 2021). 최근 체험요소를 판매하는 파는 신종산업으로써 체험산업의 중요성이 부각되고 있다(Toffler and Toffler, 2006). 체험요소를 고객의 참여정도와 형태에 따라 오락, 교육, 일상탈출, 미의식으로 구별한 분석방법(Pine and Gilmore, 1999)을 전통문화체험(Ha and Kim, 2015), 문화유산의 관광체험(Prentice et al., 1998), 테마파크 체험(Bigne et al., 2005)에 적용하여 각 체험요소와 고객의 만족도를 분석하는 연구들이 수행되었다. 대부분의 연구결과는 체험요소와 고객의 만족도의 관계는 통계적으로 유의한 영향이 있다고 제시하였다. 다양한 체험영역에서 스토리텔링은 효과적인 커뮤니케이션의 방법으로 활용되고 있다. 문화유산의 체험에 대한 스토리텔링은 관련성, 진실성, 명확성, 흥미성 등의 요소를 갖추고 있으므로(Kwak and Song, 2016), 다양한 종류의 문화유산에 대한 이야기를 체험대상에게 이해하기 쉽고 재미있게 표현할 수 있다(Tilden, 2009).

본 연구에서는 목재의 사회교육적 가치 증진을 목표로 일반인의 목재문화 체험관련 현황과 요구사항을 파악하기 위하여 설문조사를 수행하였다. 설문조사의 내용과 진행방식은 선행연구(Han and Lee, 2021)와 동일하며, 조사항목 중 목재문화자원에 대한 인식과 목재문화 이용현황에 대한 결과를 통하여 유형별 목재문화자원에 대한 일반인의 인식을 분석하였다.

2. 재료 및 방법

2.1. 조사대상

목재문화 체험관련 현황과 요구사항에 대한 조사는 대한민국의 만 19세 이상의 일반인 2,500명을 대상으로 2020년 10월 20일부터 10월 29일까지 온라인 웹패널을 통하여 수행하였다. 온라인 웹패널 조사는 다양한 디자인의 설문 구성과 즉각적인 응답 등으로 시간과 비용을 줄일 수 있는 장점이 있지만, 목표 모집단과 표본추출에서 정의되는 틀(frame)이 불일치되는 대표성 오류 등의 문제점이 있다(Gim and Kim, 2004; Ryu and Moon, 2014). 이러한 온라인 웹패널 조사의 한계를 개선하기 위하여 표본의 구성은 우리나라의 상연령별 인구의 구성비율에 따른 비례할당을 적용하여 우리나라의 17개 광역시도에서 상연령별 인구 구성비율에 맞게 표집하였다. 성별, 연령, 학력, 가구소득, 지역구분에 따른 응답자의 특성은 선행연구(Han and Lee, 2021)에 제시된 표와 같다.

2.2. 조사항목

목재문화 체험관련 현황과 요구사항에 대한 조사의 주요 내용은 목재문화인식, 목재문화 이용현황, 목재문화에 대한 선호와 요구, 목재문화의 하위분야 인식, 목재문화자원에 대한 인식, 목재이용 트렌드, 목재관련 생활환경의 7가지 대분류로 구분된다. 본 연구에서는 두 번째 항목인 ‘목재문화 이용현황’과 다섯 번째 항목인 ‘목재문화자원에 대한 인식’에 대한 조사결과를 분석하였다. 각 항목별 세부내용은 Table 1에 제시하였다.

3. 결과 및 고찰

3.1. 목재문화자원에 대한 인식

3.1.1. 목재문화자원에 대한 연상 이미지

목재문화(한 사회의 구성원인 인간이 목재를 통해 배우고 전달받아온 정신적, 물질적인 모든 산물의 총체)와 문화자원(문화적 가치와 의미를 담고 있어 보존할 필요가 있거나 활용이 가능한 대상)에 대한 설명을 제시한 후 ‘목재문화자원’이란 단어를 들었을 때 연상되는 것이 있는가에 대한 질문에 응답자의 31.4%가 있다고 응답하였다. ‘목재문화자원’에 대한 연상이미지가 없는 이유는 목재문화자원의 개념이 모호하기 때문이라는 응답이 40.2%이었으며, 목재문화자원 자체를 생각해 본 적이 없기 때문이라는 응답이 40.1%이었다. 또한 목재문화자원을 대표하는 상징적인 것이 없기 때문이라는 응답이 19.7%로 나타났다. 응답자 중 남성은 목재문화자원의 모호한 개념에 대한 응답율이 높았으며, 여성은 목재문화자원 자체를 생각해본 적이 없다는 응답율이 높았다.

목재문화자원이란 단어를 들었을 때 연상되는 이미지로는 ‘한옥/전통가옥’(18.3%), ‘궁궐’(15.8%), ‘사찰’(14.2%), ‘문화재’(9.2%), ‘목조건축물’(4.8%), ‘친환경적’(4.2%), ‘자연친화적’(3.3%), ‘나무’(3.2%) 등의 순서로 조사되었다(Fig. 1). 목재 또는 목재문화에 대한 연상이미지를 수집한 결과에서 주로 재료, 문화유산, 친환경 등의 이미지가 제시된 것과 비교하여(Han and Lee, 2021), 목재문화자원에 대한 이미지로 문화재와 건축물과 관련된 응답이 많은 것은 목재문화와 문화자원에 대한 정의가 일반인에게 과거로부터 물려받은 자원의 전통과 계승에 대한 의미로 다가간 것으로 판단된다. 목재문화자원은 문화유산, 문화시설, 문화행사, 목조건축, 문화콘텐츠, 문화교육, 목재제품의 7가지 세부항목으로 분류할 수 있는데, 이 중 과거로부터 물려받은 자원은 문화유산으로 표현하였다(Han et al., 2021). 현재 일반인은 목재문화자원에 대한 이미지에서 문화유산을 제일 먼저 떠올리는 것으로 판단할 수 있다.

3.1.2. 목재문화자원의 유형별 중요도와 관심도

7개로 구분된 목재문화자원 중 중요하다고 생각하는 항목으로 궁궐, 사찰, 가야금, 율놀이 등을 예시로 제시한 ‘문화유산’이 40.1%로 가장 높았으며, ‘목조건축’(20.5%), ‘문화시설’(19.5%), ‘문화행사’(8.5%), ‘목재제품’(5.9%), ‘목재교육’(3.7%), ‘문화콘텐츠’(1.8%)의 순서로 조사되었다. 3가지를 복수로 선택한 응답도 유형별 중요도의 순서는 동일하였다(Table 2). 1순위 응답을 기준으로 연령대가 낮을수록 ‘문화시설’이 중요하다는 응답비율이 높았으며, 연령대가 높을수록 ‘문화유산’이 중요하다는 응답비율이 높았다. 일반인이 선택한 목재문화자원의 유형별 중요도는 연상 이미지에서 궁궐, 사찰, 한옥, 문화재 등의 문화유산과 건축물을 주로 떠올렸던 결과와 일치하였다.

목재문화자원에 대한 관심도는 Table 3에 제시된 것과 같이 ‘매우 관심이 있다’(5.5%)와 ‘관심이 있다’(33.5%) 등의 긍정적 응답이 39.0%이었으며, ‘전혀 관심이 없다’(4.0%), ‘관심이 없다’(13.7%) 등의 부정적 응답은 17.7%이었다. 목재문화자원에

관심이 없는 이유로는 흥미와 관심부족이 37.0%로 가장 높았으며, 생각 자체를 하지 않는다(33.6%), 정보부족(21.3%), 시간과 비용 부족(7.7%) 등의 순서로 조사되었다.

3.1.3. 목재문화자원에 대한 정보

목재문화자원에 대한 관심이 없는 이유 중 하나로 제시된 정보의 충분성과 필요성에 대하여 조사한 결과를 Table 4에 제시하였다. 정보를 충분히 갖고 있는지에 대하여 ‘매우 충분하다’와 ‘충분하다’는 응답은 각각 0.6%와 3.4%로 4.0%만의 응답자가 충분하다고 하였으며, ‘매우 부족하다’는 응답과 ‘부족하다’가 64.8%로 매우 높은 응답율을 나타냈다. 목재문화자원에 대한 정보가 필요하다고 생각하는지에 대하여 ‘매우 필요하다’와 ‘필요하다’는 응답이 각각 6.1%와 40.6%로 46.7%가 필요하다고 응답하였으며, ‘매우 불필요하다’와 ‘불필요하다’는 응답은 각각 1.6%와 8.4%로 10.0%의 응답율을 나타냈다. 목재문화자원에 대한 정보에 대한 필요성은 46.7%로 조사대상의 과반에 미치지 못한 반면에, 조사대상의 과반을 넘는 64.8%가 정보가 충분하게 제공되지 않는다고 응답하였다. 목재문화자원에 대해 관심이 있다는 응답율인 39.0%를 넘는 조사대상이 목재문화자원에 대한 정보가 필요하다고 응답하였다. 목재문화자원에 대한 관심도를 높이기 위하여 보다 다양한 정보제공 방법을 모색할 필요가 있다. 또한 일반인에 대한 목재문화자원의 정보제공과 홍보를 위하여 다양한 콘텐츠의 확보가 우선되어야 한다고 판단된다. 교육, 광고, 관광, 문화 등의 분야의 콘텐츠 제작을 위한 연구와 이들 분야에서 활용되고 있는 스토리텔링 기법이 일반인에 대한 목재문화자원의 정보제공에 적합하다고 판단된다. 스토리텔링은 스토리(story)와 텔링(telling)의 합성어로 이야기와 그것을 담아내는 매체적 특성, 표현의 방법, 기술적 측면까지 포함하는 것으로 상호작용성이 있는 매체환경의 특성을 적극 반영한 것이다(Park, 2006). 스토리텔링은 관련성, 진실성, 명확성, 흥미성을 구성요소로 설정할 수 있으며(Kwak and Song, 2016), 이러한 특성은 복잡하고 어려운 지식도 쉽게 이해할 수 있는 효과적인 지식전달 방법으로 일반인이 목재문화자원에 관심이 없는 이유인 ‘생각 자체를 하지 않는다’와 ‘정보부족’ 등의 문제점을 해결할 수 있을 것으로 판단된다. 목재에 대한 과학적 접근은 목재와 목재제품의 원료인 나무에 대한 스토리를 만들고 문화적 가치를 부여하는 방안이 될 수 있다. 목재에 적용되었던 전통 가공방법에 대한 연구(Park et al., 2020; Lee et al., 2021)와 목조시설물에 전통적으로 이용되었던 대형부재의 가공에 대한 연구(Han et al., 2019a; Han et al., 2019b; Lee, 2020)는 일반인에게 목재의 전통적 가공법을 과학적으로 설명할 수 있다. 나무의 연륜을 측정하는 다양한 방법에 대한 연구(Oh et al., 2019a; Oh et al., 2019b)는 목재의 원료인 나무의 과거 성장환경을 예측할 수 있는 연륜연대분석으로 이어질 수 있다는 점에서 목재에 스토리를 담을 수 있는 방법 중 하나이다. 또한 최근에 유적지에서 출토되고 있는 목재유물에 대한 수종식별, 형태분석, 목재특성분석(Lee and Bae, 2021; Lee et al., 2021; Nam and Kim, 2021)은 유물의 제작시대에 대한 기후환경과 목재의 가공방법 등의 해석을 가능하게 하여 일반인에 목재에 대한 다양한 화제를 제공할 수 있다고 판단된다.

3.1.4. 목재문화자원의 이용 의향과 효과성

향후 1년 이내에 경험하거나 이용할 의향이 있는 목재문화자원을 조사한 결과, ‘목재제품’이 78.6%로 가장 높았으며, ‘문화유산’(74.8%), ‘문화행사’(72.2%), ‘문화시설’(69.6%), ‘목조건축’(64.8%)의 순서로 나타났다. ‘문화콘텐츠’와 ‘문화교육’에 대한 이용의향은 각각 47.8%와 42.9%로 상대적으로 낮게 조사되었다. 응답자 중 남성은 여성에 비하여 ‘문화콘텐츠’와 ‘문화교육’의 이용의향이 더 높게 나타났으며, 연령별로는 29세 이하에서 모든 유형의 목재문화자원의 이용의향이 가장 낮았으며, 60세 이상에서 가장 높게 나타났다.

목재문화자원의 중요도 조사에서 5.9%의 응답율로 상대적으로 낮은 중요도를 나타냈던 목재제품이 이용 의향에서 높게 나타난 이유는 일반인의 목재문화자원에 대한 관심도는 낮은 편이지만, 목재와 목재문화에 대한 이미지에서 나타난 바와 같이 목재를 재료로 인식하기 때문에(Han and Lee, 2021) 생활에서 손쉽게 접할 수 있는 가구나 생활소품 등의 목재제품의 이용의향이 높은 것으로 판단된다.

목재문화자원을 통하여 얻을 수 있는 것이 무엇인가에 대한 질문에 대하여 목재 활용의 필요성에 대한 인식이 높아진(25.2%)는 의견이 제일 많았으며, 흥미롭고 즐거운 시간을 보냄(24.6%), 목재 관련 지식이나 정보를 얻음(20.8%), 목재문화에 대한 관심이 커짐(18.0%), 목재에 대한 긍정적인 인식이 생김(10.9%)의 순서로 조사되었다. 연령대가 낮을수록 ‘흥미롭고 즐거운 시간을 보냄’의 의견이 높았으며, 연령이 높을수록 ‘목재 활용의 필요성에 대한 인식이 높아짐’의 의견이 높았다. 체험을 개인의 참여정도와 환경에 따라 오락, 교육, 일상탈출, 미의식 등의 4가지 요소로 구분하면(Pine and Gilmore, 1999), 목재문화자원의 체험은 4가지 요소 중 목재 활용의 필요성과 목재 관련 지식이나 정보 습득과 같은 교육적 체험이 주를 이룬다는 한계성을 극복하고, 연령대가 낮을수록 체험에 대하여 오락, 일상탈출 등의 중요성이 증가하는 만큼 체험의

각 요소를 혼합한 다양한 콘텐츠의 개발이 필요하다고 판단된다.

3.1.5. 목재문화자원의 대중화를 위한 과제

목재문화자원을 보다 대중화하기 위하여 필요한 것에 대한 질문에는 목재문화 홍보를 강화하는 것에 대한 응답율이 32.6%로 가장 높았으며, 다음으로 인력양성 및 인프라 지원(25.6%), 관련 콘텐츠 개발(24.6%), 목재문화 관련 정책 수립(16.8%)으로 조사되었다. 목재문화자원이 학술적으로 문화유산, 문화시설, 문화행사, 목조건축, 문화콘텐츠, 문화교육, 목재제품 등 7가지 세부항목으로 분류되고 각 항목별 사례들이 제시되었지만(Han et al., 2021), 현재 일반인의 목재문화자원에 대한 인식이 전통문화유산에 그치고 있는 상황에서 인식개선을 위한 세부 실행방안이 포함된 체계적인 전략이 필요하다.

3.2 유형별 목재문화자원의 이용현황

3.2.1 목재문화체험 활동 참여 및 이용현황

7가지로 구분한 목재문화자원의 체험에 대한 일반인의 참여여부를 조사한 결과를 Table 5에 제시하였다. 목재문화자원의 7가지 유형 중 문화시설은 목재문화를 누릴 수 있는 시설로 목재문화체험장, 목공방, 목재문화박물관 등을 사례로 제시할 수 있지만 본 설문조사에서는 문화시설 대신 어린이를 위한 목재놀이터로 대체하여 참여여부를 조사하였다. 목재놀이터와 문화교육의 2가지 체험에서 응답자와 함께 체험에 참여한 동반자의 특성과 가장 어린 자녀의 연령에 따른 참여비율을 분석하기 위하여 문화시설을 목재놀이터로 대체하였다. 조사결과에서 목재제품을 이용한 경험이 56.2%로 가장 높았고, 목재문화유산체험(24.9%), 목조건축체험(24.8%), 목재문화행사(20.1%), 목재놀이체험(15.7%), 목재문화콘텐츠(11.5%), 목재문화교육(7.7%)의 순서로 조사되었다. 목재문화자원의 체험 중 목재교육을 제외한 6가지 유형에서 응답자의 대부분은 자녀를 포함한 가족과 함께 참여한 비율이 높았다. 목재놀이체험에 참여한 동반자에 대하여 자녀를 포함한 가족의 비율이 59.5%로 제일 높았다. 반면에 목재교육은 동반자 없이 혼자서 참여한 비율이 30.1%이었으며, 자녀를 포함한 가족의 비율은 26.4%이었다. 목재놀이에 참여한 경험이 있는 응답자의 동반자에 대한 가장 어린 자녀의 연령별 순서는 초등학교, 7세 이하, 중고등학교의 순서로 조사되었다. 반면에 목재교육에 참여한 경험이 있는 응답자 중 남성은 동반자없이 혼자서 참여한 비율이 높았으며, 여성은 자녀를 포함한 가족이 참여한 비율이 제일 높았다. 일반인이 현재까지 목재문화자원을 체험한 경험은 목재문화자원의 중요도에 대한 결과와는 차이가 있지만 향후 목재문화자원의 이용의향에 대한 설문과 유사한 결과를 나타냈다.

목재문화자원을 체험한 사람을 대상으로 7가지 유형별 1년 중 참여 및 이용빈도를 조사한 결과, 참여율이 가장 낮았던 목재문화교육에 대한 1년 중 참여빈도가 가장 높은 것으로 나타났다(Table 6). 다른 6개 유형의 목재문화자원에 대하여 응답자의 70-80%가 1년에 1-2회만 참여한다고 한 것에 비하여 목재문화교육은 응답자의 37%가 6개월에 2-3회보다 많은 빈도로 참여한다고 하였다. 참여빈도가 높은 목재문화교육의 사례로 손수제작(DIY)와 같은 목공교육과 국가 및 민간자격증 취득과정 등이 있다.

3.2.2. 목재문화체험 활동의 정보취득경로와 만족도

목재문화자원을 체험하기 위한 정보를 주로 얻는 방법에 대하여 복수응답을 조사한 결과를 Table 7에 제시하였다. 목재문화자원에 대한 대부분의 정보는 블로그 등 인터넷, TV, 지인의 소개, 관련기관 홈페이지에서 취득하는 것으로 나타났다. 영화, 게임, 애니메이션, 방송 등 미디어를 활용하여 제작되는 문화콘텐츠는 다른 유형과 비교하여 TV의 중요도가 높았으며, 문화교육은 상대적으로 TV와 인터넷에 비하여 전문서적과 지인소개의 중요도가 높게 나타났다.

가장 최근에 참여했던 목재문화 체험활동에 대한 만족도를 5점 척도 평균점으로 조사한 결과에서 전반적 만족도는 3.88점으로 조사되었다(Table 8). 목재문화 체험활동에 대한 본인의 재참여 의향은 3.99점이었으며, 다른 사람에게 추천할 의향은 3.94점이었다. 그러나 체험에 대한 만족도와 함께 조사된 사전정보에 대한 충분성은 3.50점으로 매우 낮게 측정되었다. 체험했던 프로그램에 대한 만족도는 구성과 내용, 진행시간, 교재와 교구, 진행자 등으로 순서로 조사되었다.

4. 결 론

문화유산, 문화시설, 문화행사, 목조건축, 문화콘텐츠, 문화교육, 목재제품의 7가지로 구분된 목재문화자원에 대한 인식과 각 유형별 목재문화자원의 이용현황에 대한 설문조사를 진행하였다. 일반인이 목재문화자원에 대하여 갖고 있는 이미지는 분류된 유형 중 전통과 계승의 의미인 궁궐, 사찰, 한옥, 문화재 등이 많았다. 유형별 목재문화자원의 중요도는 일반인이 생각한 목재문화자원의 이미지와 같이 문화유산이 제일 높았으며, 목조건축, 문화시설, 문화행사, 목재제품 등의 순서로 조사되었다.

Investigation on the Awareness and Preference for Wood to Promote the Value of Wood:
II. Awareness of Wood Cultural Resources

목재문화자원에 대한 관심도에서 긍정적 응답률은 39%이었으며, 관심이 없는 이유로 흥미와 관심부족, 생각자체를 하지 않음, 정보부족 등의 의견이 제시되었다. 목재문화자원에 대한 정보는 필요하다는 응답율이 46.7%이었으나, 상대적으로 정보가 부족하다는 응답율이 64.8%이었다. 또한 일반인이 실제로 7가지 목재문화자원에 참여한 빈도는 일상생활에서 이용하는 목재제품을 제외하고 대부분 20%내외의 낮은 응답율을 나타냈다. 목재문화자원을 보다 대중화하기 위하여 목재문화 확산을 위한 체계적인 전략수립과 함께 기반구축을 포함한 다양한 콘텐츠를 개발하고 일반인에게 홍보할 필요성이 제기되었다.