USAGE OF CIRCUIT OF CULTURE MODEL IN ANALYZING PROMOTION OF AN INTERNATIONAL EVENT: AT THE EXAMPLE OF DUBAI EXPO 2020 PR CAMPAIGN

Abstract

This article analyzes the way of international public relations applied to promotion of a mega event in a culturally diverse environment. The article attempts to estimate the effectiveness of circuit of culture model as a framework for an analysis of international PR campaign. The main research question is whether circuit of culture model helps to find the influence of particular culture on global PR campaign. Special interest lies in analysis of circuit of culture model usage in international PR practitioners to plan an intercultural communication which comprises global features and preserves local ones. The article employs the method of case study of Dubai Expo 2020 international public relations campaign and examines the interaction of authenticity and consideration of global culture.

Keywords: international public relations, mega event, cross-cultural communication, international PR campaign, circuit of culture model.

Introduction

Nowadays in the era of globalization relations among communities and publics are becoming more intricate and delicate (Culbertson & Chen, 1996, p. 1). Public relations (PR) play a crucial part in forming worldwide political affairs and business: help countries and organizations create positive images among their counterparts around the globe, work effectively together, and minimize costs to benefit people worldwide (Hackley, Dong & Howard, 2007).

Along with benefits, international PR campaigns may face a number of problems: language differences (Amant, 2007), political and economic factors (Sriramesh & Duhe, 2009) and cultural differences, which attract special attention of a number of scholars. The main problem of international public relation practitioners is their orientation to native culture and ignorance of foreign ones. Nelson (2003) noted that the «most common mistake most of us, working in international business, make is to take it for granted that our values, symbols and beliefs are universally shared, acceptable or at least understood» (p. 68).

One of the most promising global communication tools nowadays is hosting mega events as they help to boost country’s economy by improving the country’s infrastructure and logistics, creating new job places and inviting tourism to the region. Importance of some mega events, such as World Expo, is not limited by economic factors. The original aim of Expo is to create cultural exchange and a deepened understanding between the nation and countries from around the world. For example, World Expo Shanghai 2010, according to the research made, had significant positive impact on Shanghai, and the Chinese tourists exhibited loyalty to the host city (Cull, 2012).

To establish multi-cultural understanding, one has to overcome various cultural barriers on its way. Cultural diversity needs to be preserved and smoothed at the same time. This complicated task is inevitable when it comes to organizing an international event and Expo Dubai 2020 is not exclusion. Therefore, the main aim of this paper is to analyze different cultural approaches to promotion of this international event.

Literature review

There are a lot of approaches to the analysis of international PR. For instance, some scholars offer to percept PR in sociological context. Among them is Merten (2004) who suggests analyzing international PR in the framework of system theory. Systems theory can operate on several levels. The basic level, the simplest societal process, is the communication process. The second level is the organisational and / or group level, and the third level is the societal level. System theory can describe communication processes and their effects, initiated by organisations to influence people in different societal subsystems, and to watch their interrelations (Ruler & Vercic, 2004, p. 46). While Merten’s approach helps analyze interactions between organisations and people in various social environments, reflective paradigm applied by Susanne Holmström (2004) understands the evolution...
and character of society’s legitimating processes, and in this context the function of PR practice. It defines phenomena such as multi-stakeholder dialogue, symmetrical communication and reporting on the triple bottom line (People, Planet, Profit) (Ruler & Vercic, 2004, p. 121).

Other scholars prefer to consider international PR in economical context. For example, Ryszard Ławniczak suggests «The transitional approach to PR» approach. This approach relies on the idea that by using data on comparative economic systems, practitioners should consider differences between economic systems defined as a «set of mechanisms and institutions for decision-making and the implementation of decisions concerning production, income, and consumption within a given geographic area» (Gregory and Stuart, 1999). Differences between those elements in market-economy countries and transition economies, strongly affect PR strategies in all countries of Central and Eastern Europe (Ławniczak, 2001).

Some scholars believe that only economic approach is not enough to analyze international PR activity. Therefore, Sriramesh and Duhe (2009) developed a political-economic approach to international PR. Scholars believe practitioners must first learn about the political-economic drivers in their work environment. The scholars offer to consider three main categories when working at the global level: the primary purposes of a nation’s economic activity, the role of the state in the economy and the structure of the corporate sector and civil society (p. 373).

While mentioned approaches imply adaptation of PR strategies to realities of a certain country, Vercic, Grunig, and Grunig (1996) suggested a global theory of PR that was later developed by Sriramesh and Vercic (2003a, 2003b, 2009). Their theory had an attempt to give an answer whether PR strategies and practices ought to be unique to a certain country or culture or whether it should be the same everywhere. The scholars resolved this question by supposing that global PR should be positioned in the middle between standardization and individualization (Grunig, 1997).

In addition to the question of standardization and individualization, Sriramesh developed a multicultural approach in which he stated that education in the field of PR is not keeping up with the fast globalization in the world (Sriramesh, 2007). Sriramesh (2009) pointed at a need for a more considerable representation of the ‘generic principles’ of PR practice to fit in the ‘local environment’, so that the body of knowledge is more holistic and suitable to global requirements.

Emphasizing cross-cultural effects on international PR Zaharna (2001) developed «In-awareness» approach whose goal is to expose hidden cultural assumptions and expectations that plague international PR and let one explore cultural differences between practitioners and clients. The approach includes a three-tiered network that is based on a country, cultural and communication profiles by studying which a researcher can clarify cultural barriers between practitioners and clients.

To identify a county’s cultural profile Hofstede (1984) developed cultural dimensions model. He identified four principal dimensions of culture: power distance, uncertainty avoidance, masculinity-femininity, and individualism-collectivism. Power distance points to the basic differences in inequality across cultures (p. 65). Uncertainty avoidance refers to the ability for humans to cope with uncertainty (p. 176). Masculinity-femininity alludes to the duality of the sexes (p. 176). Individualism-collectivism refers to relationships between the individual and the collectivity in a society (p. 148). Hofstede (1984) suggested that these variables are dominant across cultures and will influence the functioning of any organization in a culture to various extents. For PR, Hofstede's dimensions affect the assumptions of communication and practice of PR both in the organization and in societal culture.

Seven Dimensions of Culture model developed by Trompenaars and Hampden-Turner (1997) is similar to Hofstede’s one but has several principal differences. Scholars believe that the way people act to resolve problems describes their culture; in this process there are three basic terms: the relationship with others, time and environment. Relying on these basic terms Trompenaars developed seven dimensions of culture. The main five is about relationships with other people: (1) universalism versus particularism; (2) individualism versus communitarianism; (3) neutral versus emotional; (4) specific versus diffuse; (5) achievement versus ascription. The next
one, (6) sequential time versus synchronous time, concerns the passage of time, and the last one, (7) internal direction versus outer direction, is related to people’s natural environment (Trompenaars & Hampden-Turner, 1997, P. 8-10).

To the author point of view, special attention should be paid to The Circuit of Culture Model (du Gay, Hall, Janes, Mackay & Negus, 1997). The majority of the approaches described above is general and require a lot of data in order to be applied to a particular case, e.g. an international PR campaign. The author of this article suggests that the connection between PR and culture is natural and undeniable. For that reason, it is necessary to tie culture with PR (Sriramesh, 2009). The circuit of culture is a culturally-oriented approach which includes the processes of representation, identity, regulation, consumption and production of meanings. These five points help analyze a product of international PR activity in the way «how it is represented, what social identities are associated with it, how it is produced and consumed, and what mechanisms regulate its distribution and use» (du Gay et al, 1997, p. 3).

This paper employs the circuit of culture model to explore the Dubai Expo 2020 global PR campaign. The aim of the article is to estimate the effectiveness of circuit of culture model as a framework for an analysis of international PR campaign. The main research question is how circuit of culture model helps to find the influence of particular culture on global PR campaign. Special interest lies in how circuit of culture model can help international PR practitioners to plan an international campaign which comprises global features and preserves local ones.

Circuit of Culture

Circuit of culture model was created by a group of scholars at Britain’s Open University (du Gay, Hall, Janes, Mackay, & Negus, 1997), who based on an approach of a director of the Centre for Contemporary Cultural Studies at the University of Birmingham, Stuart Hall. Hall noted that culture is «threaded through all social practices, and the sum of their interrelationships» (Hall, 1980, p. 58). The circuit of culture model explores how the interaction of power, knowledge and culture creates meaning.

The circuit includes five points which together create, form, alter and structure meanings. These points are regulation, production, consumption, representation, and identity. In a nutshell, the point of regulation consists of control on cultural activity. It can be embodied in forms of legal acts, social norms, expected behavior models, cultural pattern that regulate our actions. For instance, a modest number of anxious citizens who created the Greenpeace in Canada in 1971 were not firstly accepted by the majority because environmental movements were not common at that time. The media called the participants radical «tree huggers» and that made the task of becoming credible media sources more difficult for them (Hansen, 1993).

The point of production includes the process when cultural products are being saturated or encoded with meaning (Hall, 1997). For example, a non-governmental medical humanitarian organization Doctors without Borders increases the level of awareness of medical problems around the globe by constantly reporting new information and updating the content on their websites.

The point of representation implies the form that a cultural product takes. Briefly, PR practitioners create a form for their product by developing its key message, choosing channels of communication, visual branding, creating a background of a product and so on.

Consumption is a process of absorbing the meaning or decoding the message by its receiver. During the process of consumption, a receiver adds more meaning to the original message using their value systems and cultural context. In this case a consumer becomes a co-creator of a certain meaning. Although production provides a series of possibilities, they can become actualized only in and through consumption (du Gay et al., 1997).

Finally, the point of identification refers to the «meanings that accrue to all social networks, from nations to organizations to publics» (Curtin & Gaither, 2007). PR practitioners give a product the identity that they want to be transmitted to the public. The final goal for practitioners is to construct an identity which will be shared between an organization and its audience. Take, for example, Coca Cola which created an identity around the feeling of happiness and joy and embedded it into the concept «Cola makes you happy».

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Method

This paper employs the method of case study to analyze Dubai global public relation campaign. The choice of method is explained by the necessity to analyze this complex issue in various contexts; and case study allows the author to apply it ‘for research which is able to build knowledge from observation of phenomenon within a contextually rich environment’ (Schell, 1992).

The author of this paper accumulated all accessible materials from numerous channels: Google search engine, official websites of Dubai Expo, and related websites, which outlined and reviewed the case. Expo Dubai social media accounts were used to collect visual tools for promotion, photos and video reportages. To access and accumulate data, the terms ‘Expo Dubai 2020’, ‘Expo Dubai PR campaign’ were used on several online databases (Infotrac’s Expanded Academic, Google Scholar, Factiva, Lexis-Nexis and ProQuest). The materials were studied thoroughly to identify a clear pattern of the development of this public relation campaign. The collected data was analyzed based on the circuit of culture model and its five elements. The author paid special attention to the ways how PR practitioners involved in global promotion of Expo Dubai managed to smooth the tension between strong Arabic cultural authenticity and globalized culture of their target audience.

The case of Dubai public relation campaign was chosen due to its dual nature: it removes the borders between local and global. All aspects of this event should be communicated with preservation of authenticity and consideration of global culture. And this provides fruitful research of creating, encoding, representing, consuming and identifying meaning in a culturally diverse environment.

The description of a case

Since the city of Dubai was chosen to host Expo 2020, there has been an increase of attention to the city from stakeholders of this international event. Expo 2020 Dubai will be the first to take place in the Middle East, Africa or South Asia. Dubai has gained an advantage over its competitors and managed to get the right to welcome participants of Expo on its territory. The victory was highly important not only for the city but also for the region. Hosting the global event will help to boost UAE’s economy by improving the country’s infrastructure and logistics, creating new job places and inviting tourism to the region.

Over the years in history Arabic world has always differed from other cultural societies. Nowadays there is still a controversy between global culture and local authenticity. Arab society is the center of controversial debates starting from the impact of Western modernity on gender roles and social relations to consumerism and radical political violence. Arab men and women, especially the young ones, get conflicting messages from their family, educational and religious institutions and the economic, technological and cultural influence of globalization (Kraidy & Khalil, 2008, p. 336).

The main aim of analyzing this case is to see how unique Arabic culture influenced the international PR campaign of Expo Dubai 2020. To fulfill this, aim the following points will be examined:

1. How can a culturally conservative Arabic society communicate their willingness to invite a culturally diverse audience?
2. How can strategic PR management ease the tension between internal and external stakeholders of a global event?
3. How can an international PR campaign combine both cultural and social traditions and openness to globalization?

In this paper the following milestones of the Expo Dubai international PR campaign are analyzed:

1. The main theme of the entire event. The central theme of Dubai 2020 is «Connecting Minds, Creating the Future». It stands for «the power of human collaboration and partnership in an interdependent world, where the challenges we face have become too complex to solve in isolation», according to the Dubai Expo Annual Review. The central theme has three sub-themes.
They are Opportunity (discovering the potential of people and industries), Mobility (smart movement of people, ideas and things) and Sustainability (living in balance with nature).

2. «Hand in hand» marketing campaign. This campaign uses images of various hands (different gender, age and race). All of the hands together take shapes of recognizable objects: Burj Khalifa, a light bulb, windmills and the Earth. In pictures hands imitate all of the objects one by one. In pictures we can see the shape of one of the objects (a light bulb or a tree) and the slogans: «Together we can grow better tomorrow» (referring to the tree) or «Together our ideas are brighter» (relating to the light bulb). In total, Hand in Hand campaign includes TV, digital billboards, print, social media (Instagram, Twitter, Facebook) and cinema. This campaign was launched in the Middle East, Africa, and South Asia and was spread across the globe via internet. The images and slogans do not change according to the country where the campaign takes place. Therefore, Hand in Hand campaign is standardized.

3. The logo of Expo 2020. The logo is a picture of a trellis made of many golden rings connected to each other. The logo accompanies all visual representation of Dubai Expo.

4. Dubai Expo Annual Review. It is an online document which can be found on Dubai Expo official website. The main goal of this document is to prove the uniqueness Dubai Expo and to demonstrate how Dubai Expo stands out from all the previous World Expos. The content of the document summarizes everything that has been done in order to make Dubai Expo exceptional.

5. «Health and Safety First, Target Zero» policy. It is a safety and health policy which has been developed in order to prevent and disprove accusation of exploiting workers who are involved in construction of Expo site. This policy aims to reach the number of zero incidents at work place.

6. The brand of the location. Expo Dubai’s location is embedded with meanings. The central pavilion is called Al Wasl («connection» in Arabic) and its dome resembles the logo of Dubai Expo. The central pavilion is connected to other sections. Each of the sections is devoted to one of Expo sub-themes: Opportunity, Mobility or Sustainability. From the top down, the entire construction looks like a giant windmill. The image of Expo site is used in printed advertising, in social nets and in mass media.

7. «Youth Connect» event. This is an event prior to Expo itself. The main goal of Youth Connect is to involve young people in shaping Expo Dubai. For instance, youngsters were offered to suggest ideas for Expo mascot or to design Expo theme pavilions. Attracting young people to participate in Youth event, Expo Dubai has made school and university roadshow and engaged with 21 universities and 24 schools within the UAE and 11 overseas universities.

8. «Expo Live» event. This is an innovation and partnership programme which involves grants, challenges and knowledge-sharing events focused on solutions that improve lives while preserving the planet. Expo Live’s grant programme was piloted in 2016, with 575 applications received from 71 countries.

9. Expo Dubái’s accounts in social media: Facebook, Instagram and YouTube. Facebook account has 1 472 853 subscribers and contains photo and video materials of construction processes, meetings and interviews with stakeholders and organizers and event reports. Instagram account is followed by 155 000 subscribers and, apart from posts similar to Facebook, contains infographics. YouTube channel has video reports from Expo events and construction site, interviews with professionals involved in creating Expo (e. g. sculpture artists) and official videos (e. g. a commercial of Hand in Hand marketing campaign).

In addition, there is a need to analyze media content in order to see how the meaning of Expo Dubai is interpreted by masses. Therefore, the following media resources were studied: Forbes Middle East, The National, Arabian Business, Arab News, Business Day, GulfNews, Khaleej Times, Construction Week Online, (Middle East), CGTN (China), Disrupt Africa (African startup portal), Corriere Della Sera (Italy), TVNZ (New Zealand) and CNN (The United States of America).

Regulation

At the point of regulation Dubai Expo PR campaign faced two challenges. First challenge occurred with «Hand in Hand» marketing campaign due to the fact that it is standardized, which
means the same in every country. Here we need to understand that advertising laws in Arabic countries are under great influence of Muslim religion. In the UAE advertisements should be sensitive to the cultural expectations and tolerances of the target audience in addition to the legal framework governing the dissemination of advertising content (Al Tamimi, 2015). Especially, it concerns images of women which are not advised to be used. For instance, in Saudi Arabia it is common situation that a woman’s eyes only are shown in a typical advertisement (Thoniel, 2008).

On the other hand, deliberate absence of women might be considered as gender discrimination in some countries with laws against this phenomenon (for example, North European countries) or it may face protests of numerous fighters for women rights all over the world. In addition, male images only are simply not what representatives of other cultures are used to see in commercials or printed advertising.

Following the principle of human connectivity, the creators of the marketing campaign included images of people of all genders, races and ages. However, only one part of people’s bodies is shown – their hands. Using various hands as symbols of different people is a way of overcoming religious limitations from Arabic side and gender, racial, age and other discrimination from European side.

Second challenge concerns a well-known fact that migrant workers are usual part of UAE building industry. However, the problem was caused by the initiative of International Campaign to Boycott UAE (ICBU). ICBU is a project founded by journalists and human right activists who accuse UAE of, among other issues, migrant workers abuse at the construction works. ICBU calls for depriving UAE of the right to host Expo. ICBU has over 3000 followers on Facebook and Twitter. In January 2018 ICBU invited its supporters to tweet about human rights abuse in UAE and «occupy» the official Hashtags used by Dubai Expo 2020 organising committee which is: #DubaiExpo2020 #Dubai_Expo #Expo2020 @expo2020dubai #ويسميك_2020 #BoycottUA.

It is a well-known fact that migrant workers are usual part of UAE building industry. To disprove and prevent the allegations Expo Dubai has developed a policy of «Health and Safety First, Target Zero» which focuses on putting health and safety at the forefront of all activities and aims to reach the number of zero incidents at work place. The safety policy has been published in the annual review, an official document of Expo Dubai, and has been added on the official website. News about establishing the safety policy was reported by GulfNews, Construction Week Online, Khaleej Times – regional and federal media. However, the news was not reported internationally. Moreover, videos and photos of construction process are posted in Expo social media and on the official website providing visual evidence of appropriate working conditions for everyone.

To sum up, Dubai’s Expo international PR campaign is influenced by legal and religious restrictions of Arabic society. Alongside this, UAE tendency to employ migrant workers for construction projects resulted in potential reputation risks of Expo Dubai 2020. As a means of risks prevention, health and safety policy has been communicated in international PR campaign.

Production

At the point of production, the core element is the central theme of Dubai Expo that unites all other elements of the international PR campaign. Formulated as «Connecting Minds, Creating Future», the central theme is inspired by the history and culture of the United Arab Emirates. As a country founded in 1971 by a partnership of sovereign territories, the UAE has subsequently established itself as an economically successful and innovative nation through global partnerships. The central theme is sub-divided into three key priorities – Opportunity, Mobility and Sustainability. Opportunity implies unlocking the potential within individuals and communities to shape the future. It includes new industries, employment, education, financial capital and governance. Mobility stands for creating smarter and more productive movement of goods, people and ideas, and concerns logistics, personal mobility, transportation, travel and exploration and digital connectivity. Sustainability encourages respecting and living in balance with the world we inhabit. It is about resources climate change, green growth, natural ecosystems and biodiversity, and sustainable cities and built habitat.
As it has been noticed above, the central theme and the key priorities are manifested across other elements of international PR campaign: the site and events programme.

The site of Dubai’s Expo is being turned into an independent brand. The promoted image of the site comprises the combination of innovation and provides UAE authentic culture and architecture. The building plan is embedded with meanings: the shape of the site resembles a windmill which stands for environmental care, the central pavilion is named «Al Wasl» («connection» in Arabic) and its name correlates with the central theme of the event, three other pavilions are named after three sub-themes (Opportunity, Mobility and Sustainability) and their contents will also reflect the names. The brand of Al Wasl has been promoted on the Expo official website, social media, in the Expo annual review and mass media through videos and photos. For instance, Arabian Business magazine calls Al Wasl an «iconic cite». Apart from national media, Al Wasl got publications in an influential Italian newspaper «Corriere della Sera» which also calls Al Wasl «iconic» and notices it was designed in Milan. Along with Italian Corriere della Sera, American CNN issued an article regarding innovativeness of Expo site and its rich legacy (https://edition.cnn.com / style / article / dubai-expo-2020-legacy-plan / index.html).

Supporting the campaign’s key message of human connectivity, Dubai Expo international PR campaign includes two vast events. One of them is called «Youth Connect» and aims at engaging with young people to take part in creating Expo 2020 Dubai. Youth Connect is promoted to its target audience (youngsters all over the world) as «an interactive event designed by young people to encourage their peers to come together to explore Expo 2020 Dubai themes, gain new skills, make connections and discover new areas of interest», - says the Expo annual review. The programme offers discussion corners, skill-building workshops with local and international organizations. To attract participants Youth, connect launched a school and university roadshow. In this way Youth Connect engaged with 21 universities and 24 schools within the UAE and 11 overseas universities, an important step in promoting Expo 2020 Dubai internationally.

The second event launched to promote Dubai Expo internationally is a partnership and grant programme «Expo Live», whose goal is to fund creative solutions that improve lives while preserving the planet. With a EUR 100m investment, the Expo Live involves Grant Programme with 575 applications received from 71 countries. This programme will award injection funds of up to USD 100,000 to support the growth of social enterprises, start-ups and grassroots projects from around the world with solutions that generate social value in line with the event’s subthemes. For instance, a Nigerian e-health startup has been awarded an Expo Live grant for an application called OMOMI which helps expectant mothers and parents of under-five-year-olds monitor the wellbeing of their children from home (Disrupt Africa, 2017). Taking these actions, Expo Live demonstrates how innovations coming from all types of people and places can make a meaningful contribution to human progress.

In sum, overcoming restrictions coming from Arabic society which were analyzed at the «regulation» point, Dubai Expo has developed the globally understandable key message of human connectivity and promotes this message via various PR actions such as events, partnership programmes and creating location brand.

Consumption

Different groups interpreted the Expo Dubai rhetoric in various ways. On the one hand, it is believed that human connectivity promoted by Expo 2020 Dubai will inspire and unite countries. The National (2018), a leading Middle East English-language newspaper, writes that «Dubai is expected to be a meeting point for civilizations and Dubai’s Expo will have the legacy which lasts for years». This point is supported by Arab News (2018), another influential English-language newspaper in the Middle East, which claims that «The Expo 2020 will boost the UAE’s global reputation as the go-to place for major events because of its leading innovation for the MICE (meetings, incentives, conferences and events) sector». Positive attitude of Expo Dubai’s rhetoric is seen at the international level as well as over 180 countries understand the economic potential of participating in Expo Dubai 2020 and confirm their presence at the event. For example, China has high expectations for Dubai Expo. Once complete, the Chinese pavilion at Expo 2020 will cover
over 4,500 square meters, making it one of the largest of all the participating nations. Ambassador Ni Jian said they’ll be investing tens of millions of dollars in building the site, with Chinese companies set to benefit from many of the contracts (CGTN, 2018). Along with China, a lot of countries are making big investments in construction their pavilions at Expo site.

Apart from countries-participants, multinational companies are willing to establish business connections with Expo Dubai. Forbes Middle East (2018) announced that Uber arranged a partnership with Dubai’s Roads and Transport Authority to provide transport support during Expo. In addition, Expo Dubai has signed global tech firm Cisco as its digital network partner. Using its various «intelligent solutions», Cisco make Expo 2020’s technology infrastructure «the most advanced in World Expo’s 167-year history» (Arabian Business, 2018). PepsiCo has been named as the official beverage and snack partner. In a statement, Expo 2020 said the two organizations will work together «to inspire and educate millions on areas of critical importance including water stewardship, sustainable packaging, agriculture and nutrition» (Arabian Business, 2018).

On the other hand, this manifestation of human progress is viewed from the different angle. «Dubai splashes out billions on Expo 2020», - says the headline of Business Day magazine. The value of Expo-related projects under way hit $42.5 bn in March, according to the Dubai-based BNC Network (Business Day, 2018). There is an opinion that money should be spent elsewhere. The Arab Gulf States Institute in Washington raises the question whether the post-expo landscape matches the lofty rhetoric promised by the organizers. The trophy pavilions, while interesting in their own right, do not reach the level of excellence that is comparable to the Eiffel Tower or Crystal Palace, structures that expressed the spirit of their respective age. As for the planning of the expo site and its aftermath, it seems that no consideration was given for any original and long-lasting vision (http://www.agsiw.org/vanity-fair-trials-tribulations-dubai-expo-2020/). Furthermore, there have been some doubts from the side of participating countries. For instance, both opposition and Government support parties say spending $53.3 million on a New Zealand pavilion at the 2020 World Expo in Dubai is a waste of money (TVNZ, 2018).

To sum up, the message of human collaboration is facing some challenges when it comes to calculating expenses. Stakeholders who have clear financial and reputational benefits support the idea of Expo whilst third-parties and outside observers are not convinced that the proclaimed rhetoric is worth its costs.

Representation

As it is stated on the official website and written in the Expo annual review, Expo Dubai is promoted as «An Exceptional Expo» that stands out from the previous World Expos. This representation concept is supported by the fact that, firstly, Dubai Expo is the first one in the MEASA region. Secondly, Expo in Dubai has its own unique, special flavour that reflects who the locals are, how they eat, dress, decorate their homes and treat their visitors. Thirdly, the key message of the event is human connectivity which has not been proclaimed by any other Expos yet. The representation concept is spread in Arabic mass media: Forbes Middle East, The National, Arabian Business, Arab News, Business Day, GulfNews and Khaleej Times. However, the analysis of international media has not brought any publications devoted to the «exceptionality» of Dubai Expo.

The exclusiveness of Dubai Expo is shown in the social media. Every post on Facebook, Instagram and YouTube is followed by texts describing the event as a «unique platform where we can have meaningful exchanges between people from all types of cultures and backgrounds» (Instagram), «The #Exosite will be one of the fastest, smartest and most connected places in the world during the global event» (Facebook) and «...a truly defining event. Expo 2020 Dubai will connect minds, create the future» (YouTube).

Apart from text descriptions, Dubai has launched new hashtag # UAEArchives the idea of which is to invite followers share their images of UAE that represent Pride. With the help of this hashtag on Instagram and Facebook Expo Dubai will promote cultural specifics and innovative breakthroughs of the region globally.
Along with hashtags as a means of SMM marketing, the general review of Dubai Expo’s accounts shows how current event outstands culturally. Every photo or video contains elements of Arabic culture: traditional clothes, Middle East architecture, Arabic ligature and authentic ornaments.

In sum, the main idea of Dubai Expo’s representation is uniqueness. Exclusiveness of the event is proved by authentic culture of the hosting country and supported by various PR tools.

Identification
Expo Dubai 2020 develops its identity through video and print advertising, logo and design of the location. The idea of the Hand in Hand marketing campaign is to show the universal symbol of hands which work together to emphasize the power of human collaboration. The importance is placed on diversity of hands: different genders, various races and ages. This symbolizes equality and unity of all people and states that despite all the differences the united humanity is capable of achieving greater future. During the commercial viewers can see hands taking shapes of recognizable objects: Burj Khalifa, a light bulb, Earth and wind turbines. Burj Khalifa surely stands for the UAE as a center of human cooperation and progress. The light bulb is a popular symbol of breakthrough ideas and creative thinking. Wind turbines represent ecological awareness and green production. And Earth formed by lots of hands means that only together the humanity can face all the challenges, live in peace and keep our planet safe.

The theme of connectivity is supported by the logo of Expo Dubai 2020. The logo is inspired by a civilization that existed 4,000 years ago. Commenting about the design, Reem Ebrahim Al Hashimy, UAE Minister of State for International Cooperation and Director General of the Dubai Expo 2020 Bureau, said: «The logo is inspired by an artifact that is found in the archaeological site of Saruq Al Hadid... it’s a tiny gold object... [that is] very detailed, made of pure gold [and] has very small artistic designs around it. The reason why this ring inspired the new logo is because it has a circular shape, which inspires connectivity, resilience and strength» (ArabAd, 2016).

Inspired by the shape of logo, the major element of Dubai Expo site is Al Wasl Plaza – an open space that combines breathtaking design and innovative technologies. However, Al Wasl was designed not only for «wow factor» but also to be the central hub during Expo, bringing people of all backgrounds together to «Connect Minds». The name «Al Wasl» is not only a historical name for Dubai but also it means «connection» in Arabic. In this way it reflects both Dubai’s goal to bring people together and plaza’s physical location at the heart of the site. The plaza is topped with a 65-metre-high dome which is inspired by the shape of the logo. The trellis performs the function of 360-degree projection surface.

To sum up, Dubai Expo’s identity comprises universal symbols, well-known images, objects of historical legacy and modern technologies.

Conclusions
By employing the circuit of culture model in analyzing this case study, we have found out how cultural specificities of UAE influenced the international PR campaign of Expo Dubai 2020. Five points of circuit of culture helped us examine this influence from various perspectives.

Firstly, restrictions of Muslim religion determined the images used in the global PR campaign. To avoid any contradictions regarding sexual issues, it was decided to use the universal symbol of hands of different genders, ages and races that work together. Another challenge of regulation concerned abuse of migrant labor. To prevent any accusations, Expo’s leadership developed a health and safety policy that puts health of workers at the first place. This policy was promoted through the official website, social nets and federal mass media. However, the policy was not reported internationally. The circuit of culture model helped to find out the lack of interaction with global media in terms of regulation issues.

Secondly, to overcome the great gap between different religious backgrounds of Arabic countries and outer world, it was decided to produce the globally understandable key message of human connectivity «Connecting Minds, Creating Future» and promote this message through PR
actions such as Youth Connect and Expo Live programmes, through creating the brand of Dubai Expo site and issuing an official document – Expo Dubai Annual review.

Thirdly, when analyzing how the message of human connectivity was accepted and interpreted by masses, we found two opposite opinions spread by mass media. Middle East media supported the key message and promoted it. At the same time, some foreign media and research institutes doubted the idea of Dubai Expo because of its huge expenses. Financial issues separated the audience into two groups: ones who have financial or reputational interest are in favor of the forthcoming event while third-parties think money should be spent elsewhere to help the future of humanity. In this case, the circuit of culture model allowed us to notice the lack of support of the expenses and cost details in the international PR campaign of Expo Dubai 2020.

In the analysis of Dubai Expo representation, it was discovered that the key idea lies in exceptionality of this event. The core point of Dubai’s Expo uniqueness lies in cultural richness of the hosting region. This point is actively supported by Dubai Expo’s social nets, annual review, official website and Middle East mass media. However, with the help of circuit of culture model we discovered that foreign media do not have any publication regarding the uniqueness of Dubai Expo.

Finally, analyzing the identity of Dubai Expo, it was found out that key elements of the international PR campaign were under great influence of Arabic culture and history. In particular, the logo of the event, the design of the location and images in commercials were inspired by Arabic culture. At the same time, the identity contains a call for human collaboration. Therefore, it comprises both local features and global message.

Taking everything into consideration, the circuit of culture model helped us see how Dubai PR practitioners managed to maintain global features of Expo 2020 by developing a message of collaboration of people of all races, ages and genders and at the same time they were successful at preserving Arabic authenticity through Expo location, identity and social media marketing.

Moreover, by applying the circuit of culture model, we detected the lack of interaction with international mass media while this is highly important for promoting a global event.

In this paper, the circuit of culture model proved itself as an effective framework for analyzing a global PR campaign as it proved cultural influence on international communications and revealed rights and wrongs of a particular campaign.

Bibliography
ИСПОЛЬЗОВАНИЕ МОДЕЛИ КУЛЬТУРНЫХ КРУГОВ ДЛЯ АНАЛИЗА ПРОДВИЖЕНИЯ МЕЖДУНАРОДНОГО СОБЫТИЯ: НА ПРИМЕРЕ PR КАМПАНИИ DUBAI EXPO 2020

Аннотация
В данной статье анализируется то, как при помощи международных связей с общественностью осуществляется продвижение мега события в межкультурной среде. В статье оценивается эффективность модели культурных кругов как паттерна для анализа международной пиар кампании. Главный исследовательский вопрос: помогает ли теория культурных кругов обнаружить влияние определенной культуры на глобальную пиар кампанию. Особый интерес представляет анализ использования модели культурных кругов для планирования международной коммуникации, которая включает в себя глобальные мировые черты и сохраняет местные особенности. В статье применяется метод кейс-стади
AN ANALYSIS OF CROSS-CULTURAL COMMUNICATIONS IN THE WORK OF PR SPECIALISTS AT URFU

Abstract
The purpose of this study is to understand the using of cross-cultural communication at Ural Federal University. At this stage in the research, the relevance of cross-cultural communications will be generally defined as cross-cultural strategies. An author will examine the using of cross-cultural communication in the work of PR specialists UrFU. In particular, researcher will collect a data about work PR specialists with foreign students, which communication technologies are used etc. There is a huge difference between interactions PR specialists with international and Russian students.

Keywords: cross-cultural communications; culture; PR and advertising; Ural Federal University.

Nowadays the role of cross-cultural communications is increasing in the modern society due to globalization processes in all spheres. Thus, we are facing a necessity of communication with partners and audience from other countries. Nevertheless, it comes to confirm that sometimes it causes some difficulties and misunderstandings between both sides. Moreover, statics shows that the number of international agreements and activities will be growing every year in Russia; therefore, media and PR specialists have to learn the basis of cross-cultural communications.

Besides, Ural Federal University named after the First President of Russia B. N. Yeltsin, which locates in Yekaterinburg, Russia, has active agreements with factories and universities all around the world. Indeed, statistics says that the interest of students and professors of Ural federal University to participate in international academic mobility programs and conferences is increasing every year from 2002.

From this point we see that PR-specialists have a goal to «crush» cultural barriers between communicators from other countries, because very often they have to negotiate with partners and guests from different cultures with their own values and aims. As usual, PR workers should know how to behave and discuss correctly with people from other cultures, because they should be familiar with cross-cultural management and rules of international etiquette. In fact, some PR-specialists share that some of them still have some difficulties and barriers during cross-cultural communications.

Nowadays communications are going through all spheres of our life; include the activity of social institutes and common people. Charles Horton Cooley, American sociologist, founding member and eight presidents of the American Sociological Association, invented the first definition of «communication and mass-communication». By communication, he meant «the mechanism through which human relations exist and develop—all the symbols of the mind, together with the means of conveying them through space and preserving them in time. It includes the expression of the face, attitude and gesture, the tones of the voice, words, writing, printing, railways, telegraphs, telephones, and whatever else may be the latest achievement in the conquest of space and time» [1].

The theory of cross-cultural communication has appeared in in the middle of XX century as an independent scientific sphere. The interest to discover these processes of intercultural communication and theoretical understanding appeared due to globalization. The area of touristic