

женщины пытаются найти услуги красоты, она ищет ее в социальных сетях, а не в Google. Также в социальных сетях существует множество способов манипулирования и внедрения в сознание потребителя. Именно поэтому маркетинг влияния на сегодняшний день является самым эффективным инструментом в продвижении косметики и средствах по уходу за собой.

**Ключевые слова:** Маркетинг влияния, реклама в социальных сетях, Социальные сети, Блогеры

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## **THE ANALYSIS OF CONCEPTION OF THE INTERNATIONAL EXHIBITION “4TH URAL INDUSTRIAL BIENNIAL OF CONTEMPORARY ART” IN TERMS OF CROSS-CULTURAL COMMUNICATION**

### **Abstract**

Nowadays international fairs and exhibitions are integral parts of leading companies' lives as well as effective tools of geobranding. Organizing fairs and participating in them are important aspects of international communication between companies, cities or even countries. The international level of communication implies some certain requirements to the conception of an exhibition to provide better understanding between representatives of different cultures. The majority of researchers study conceptions of international exhibitions and fairs without considering its cultural peculiarities. Organization of international exhibitions and fairs in a cross-cultural environment has not been studied thoroughly yet. In this paper, firstly, fairs and their specific features were considered as a communication tool. Secondly, a conception of an exhibition was analyzed as the basic element of its organization. Thirdly, the analyzed features as well as the results of a survey conducted among foreigners were applied to the analysis of 4th Ural Industrial Biennial of contemporary art. Finally, some recommendations were given for the considered event. The study proved that internationally-oriented conception of an exhibition make a sufficient contribution to better cross-cultural communication and as a result understanding. The results of analysis and given recommendations are universal and can be applied to organization of different types of events.

**Keywords:** international exhibitions, conception of international exhibitions, cross-cultural communication, exhibition as a communication tool, cross-cultural understanding.

Nowadays the exhibition is a unique tool of communication. It implies not only getting a feedback from an end-user but also having a long-lasting act of communication [5, pp. 142-143]. Due to this, the exhibition has a great potential for implementation of international communication. To provide a successful act of communication, an exhibition should have a conception that is understandable for the international audience. Therefore, it is essential for organizers to create a conception considering cross-cultural peculiarities of international exhibitions.

In this research the exhibition is analyzed as a communication tool whose main aim is to reach effective international communication. Consequently, the majority of definitions given to the term “exhibition” are not relevant as they characterize the exhibition as a marketing tool aimed at sales increase [3, p. 28]. In the context of this research the definition of The 1928 Paris convention on international exhibitions: “An exhibition is a display which, whatever its title, has as its principal purpose the education of the public: it may exhibit the means at man's disposal for meeting the needs of civilisation, or demonstrate the progress achieved in one or more branches of human endeavour, or show prospects for the future” [1, p. 7]. Thus, according to this definition, the main aim of the exhibition is to communicate ideas, achievements and prospects.

There are various classifications of exhibitions based on geographical criteria (world-wide, international, national, interregional, regional exhibitions), on frequency of holding (periodical, annual, seasonal), on field coverage (universal, multisectoral, sectoral), on commercial effect (commercial, non-commercial), on the time of functioning (regular, semi-annual, temporary (from

two weeks to five months), short-term (from one day to two weeks), on thematic focus (creative, art, technical, advertising, educational, scientific, industrial, commercial) [2, p. 451].

Different types of exhibitions perform different functions. Nevertheless, it is possible to select some common functions of exhibitions from the international interaction point of view:

- global exchange of experience, achievements, ideas, views, etc;
- establishing new international contacts between exponents, organizers and visitors;
- determining world-wide tendencies in a particular field;
- searching for innovative ideas in a particular field, launching new projects.

Therefore, the general function of international exhibitions is the global exchange of information in conditions of personal communication.

At the heart of any exhibition lies its conception. A conception of an event is its basic idea which is realized through completing stages of an event and determines its key elements [6, p. 12]. Event managers form the conception by establishing its mission, aims and tasks, target audience, event scenario and its approximate content [4, pp. 43-49].

But here is the question arises: how can event managers convey the conception to the audience? In which forms and displays can audience understand the conception? How can this mutual understanding be reached in a cross-cultural environment?

Analyzing the ways through which multicultural audience of an international exhibition can percept its conception the author of this article has examined the conception of the international exhibition “4th Ural Industrial Biennial of contemporary art” in terms of cross-cultural communication. The object of the research is the exhibition as a communication tool. The subject of the research is the conception of the exhibition as a way to reach understanding in a cross-cultural communication. The aim of the research is to give recommendations on how to organize the conception of an exhibition in terms of cross-cultural communication.

In this study ten in-depth interviews have been conducted with the foreign visitors of the chosen exhibition. The aim of the interviews is to find out how well foreigners understood the conception of the Biennial and which elements of the conception helped them to do so. There are two respondents from Colombia, two respondents from the United States of America, one representative of Germany, Switzerland, Italy, Cameroon, Ghana and China.

The majority of respondents formulated the conception of the Biennial incorrectly. According to their opinions, at the heart of the conception there was criticism of current tendencies in our society while the website of the Biennial exhibition says: “The 4 the Ural Industrial Biennial: New Literacy looks at the novel forms of literacy necessitated by the physical, social, and emotional results of this transformation, and the ways in which this revolution is combining digital, physical, and biological worlds. As a tool for visual and experiential investigation, the main project is conceived around three related themes: Image as witness, Capitalist choreographies and The persistent word”. Only that minority of respondents who read the conception on the website could formulate it correctly.

Analyzing the elements that influenced foreigners’ understanding of the conception, we have discovered the following parts of the exhibition: the exhibits and mediators, the location and website. Let us consider each element in a more detailed way.

The majority of foreign visitors spent little time on observing each exhibit. If they could not understand the idea behind the exhibit, they studied its explanatory tablet. However, it happened only under condition that the exhibit seemed visually interesting to them. If not, the visitors just passed it by. Sometimes the information on explanatory tablets was incomprehensible for our respondents due to complicated language terms. English-speaking respondents admitted not spending much time on watching the exhibits because of the cold temperature inside the building that made them want to finish the excursion sooner.

Most of the respondents characterized the location as “dark, old, cold and ambient”. The location caused the following associative chain: “stagnation”, “the USSR”, “apocalypses”, “zombie apocalypses”, “world without technologies”, “old prison”, “abandoned mental hospital”,

“dirt”, “hopelessness”, “slavery”, “steampunk” and “poverty”. All of the respondents were in favour of the choice of the location but they did not understand how it reflects the conception.

Some of the respondents used the help of mediators. According to their feedback, it was the mediators who helped them to see the essence of some exhibits. The foreign visitors noticed the mediators’ high knowledge of English and their willingness to the discussion. Nevertheless, it was highlighted that their communication faced some misunderstanding because of the language barrier and the fact that the visitors did not possess the necessary background in the field of art. The visitors reported that the mediators occasionally used too high terminology. Therefore, interaction with the mediators only partially contributed to understanding of the conception of the Biennial.

Only the minority of respondents visited the website of the exhibition and studied the conception of the exhibition and additional explanations to it. Those were ignored due to their large textual volume and complicated written style. Thus, the website of the exhibition contains the necessary information about its conception but it discouraged the respondents from reading it because of its complicity.

It is worth to notice that the majority of foreigners do not consider the exhibition as an international event. They tend to relate the Biennial with some regional events. This opinion is explained with the fact that our respondents have never heard about this event before. Moreover, they were the only foreigners at the exhibition at that moment. Furthermore, all basic information at the location was in Russian and there was only Russian staff. The minority of respondents who related the Biennial to the international events proved their opinion with the fact that there were some explanatory tablets and the version of the website in English. Also, some foreign artists whose works were noticed took part in the exhibition. Therefore, the internationality of the exhibition, which is a part of its conception, was not commonly noticed by its foreign visitors.

Based on the results of the survey the following recommendations on how to organize the conception of an exhibition are suggested.

Firstly, the communication in a cross-cultural environment is always complicated by the language barrier [7, pp. 5-6]. Consequently, every message should have its simplest form in terms of vocabulary to provide better understanding. If the transmitted message is too voluminous, it is recommended to illustrate it with some generally accepted symbols. This will fulfill both tasks: to reach understanding and to attract attention.

Secondly, it is essential to provide foreign visitors with a large amount of explanations. Things which seem obvious for one nation can be completely unknown for another one. Therefore, every conceptual decision of an exhibition shall be explained in the cultural, historical, economic, political, social or another context of the nation-initiator. Mediators should create a specific excursion which contains more explanatory facts for foreign guests.

Thirdly, it is important to take care of physical conditions of the chosen location. This includes temperature, lights, facilities, ways to get there, direction signs, cleanliness, etc. Representatives of different cultures are used to different quality of surroundings and unsatisfying conditions can prevent the communication from being started. For instance, the American visitors preferred to stop the excursion because they were cold.

Finally, if the international format is a part of the conception, it is advised to create an atmosphere of global presence. For example, explanatory tablets, direction signs, brochures, price tags, etc., can be translated not only into English but also into other widely spoken languages in the world such as Spanish or Chinese. Even if there are few visitors from other countries, it will be demonstrated that representatives of different nations are expected to visit the event. Moreover, it will be effective to hire some foreign staff so that they can vary the views and opinions shared by the dominant nation at the exhibition. Furthermore, groups and communities of the exhibition on social nets should be led at least in English, so that foreigners can follow the current updates too. One shall not forget that the choice of social networks is important as some nets are not used globally. In this case the optimal platforms are Facebook, Instagram and Twitter.

Taking everything into consideration, communicating achievements, ideas and prospects at the exhibition successfully depends on its conception. Mutual understanding in a cross-cultural environment

depends on the way how the conception takes into account cross-cultural features and on the way it is put into practice.

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### **«АНАЛИЗ КОНЦЕПЦИИ МЕЖДУНАРОДНОЙ ВЫСТАВКИ СОВРЕМЕННОГО ИСКУССТВА «БИЕННАЛЕ» С ТОЧКИ ЗРЕНИЯ МЕЖКУЛЬТУРНОЙ КОММУНИКАЦИИ»**

#### **Аннотация**

На сегодняшний день международные выставки являются интегральной частью жизни любой крупной компании, а так же эффективным инструментом геобрендинга. Организация выставок и участие в них – это важный аспект международной коммуникации между компаниями, городами и даже странами. Международный уровень общения подразумевает определенные требования к концепции такой выставки, для того чтобы обеспечить взаимопонимание между представителями разных культур. Большинство исследований концепций выставок проводятся без учета межкультурных особенностей. В данном исследовании, во-первых, выставка рассматривается как коммуникационный инструмент. Во-вторых, концепция выставки анализируется как основа ее разработки. В-третьих, изученные характеристики, а также результаты исследования, проведенного среди иностранных посетителей международной выставки «Биеннале», применяются к анализу ее концепции. Наконец, на основании результатов исследования даются рекомендации по разработке и реализации концепции международной выставки. Исследование доказывает, что межкультурный формат концепции международной выставки способствует проведению более эффективной кросс-культурной коммуникации. Результаты исследования являются универсальными и могут быть применены к различным форматам международных мероприятий.

**Ключевые слова:** международные выставки, концепция международных выставок, межкультурная коммуникация, выставка как инструмент коммуникации, межкультурное взаимопонимание.

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### **THE INFLUENCE OF OPINION LEADERS ON THE PERCEPTION OF SOCIAL ADVERTISING BY YOUNG PEOPLE FROM DIFFERENT COUNTRIES**

#### **Abstract**

The article discusses the two-step flow of communication proposed by Paul Lazarsfeld which is based on study of voters' decision-making during the USA election campaign and states that the