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**PRESENTATION OF THE HISTORICAL RECONSTRUCTION OF THE BALL  
IN THE MASS MEDIA**

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## INTRODUCTION

The dissertation research is devoted to the media discourse of promoting the historical reconstruction of the ball. This is considered as the embodiment of a special communicative strategy, the purpose of which is to promote the publicity of national ballroom culture.

The relevance of the topic is due to several significant general and specific characteristics of modern global communication. First, the ever-growing total influence of mass media on public and individual consciousness determines the special effectiveness of an interdisciplinary approach to studying a wide range of communication practices. Second, the desire for humanitarian knowledge in general and various fields of media studies, in particular, to acquire an applied status to some extent was clearly expressed at the turn of the 20th and 21st centuries. Third, attention to leisure discourse among PR specialists, in which historical reconstruction occupies a special place, is considered by modern media experts in the context of various concepts of event management.

Finally, the topic of the study corresponds to the modern socio-cultural situation, the most significant characteristic of which is the attitude towards maintaining a system of traditional values, towards forming an understanding of the genesis of national culture, which allows determining Russia's place in European civilization. The conceptual framework corresponding to the segment of scientific discourse we have chosen is currently at the stage of formation. Even the definition of the basic concept of "historical reconstruction" as "recreation or imitation of different scenarios of the past" has not received general recognition<sup>1</sup>. The content of this concept crystallizes in the process of understanding two almost independent directions in the development of this phenomenon:

– the organization of bugurt reconstructions of military field battles aimed at studying the art of war and the battle events of national history;

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<sup>1</sup> Nacional`ny`j kalendar` soby`tij // EventsInRussia.com: [sajt]. – URL: <https://eventsinrussia.com/> (data obrashheniya: 13.07.2023).

– recreating the daily life of the inhabitants of certain territories in each historical period as a way of immersion in national culture<sup>2</sup>.

Today, according to the Russian Military Historical Society, the interest of the mass audience in historical reconstructions of the first type dominates in our country. More than 50 military historical festivals are held annually, in which over 11,000 representatives of military historical reconstruction clubs and 1,700,000 spectators from Russia and abroad participate. The largest Russian festivals are "Borodino Day" in the Moscow region, "Gumbinnen Battle" in the Kaliningrad region, "Open Sky" in the Ivanovo region<sup>3</sup>.

In the area of our attention is the reconstruction of the historical ball as one of the types of historical reconstruction, presented in the format of a special event and characterized by involvement in the multidimensional process of actualization of diverse phenomena of national culture.

In the mass consciousness, the ball is "a big festive evening with dancing"<sup>4</sup>. Historians and cultural scientists emphasize that the ball in Russia is a phenomenon of noble culture. The word "ball" entered the Russian lexicon in the XV century under the influence of German traditions as a nomination for "any party with dancing"<sup>5</sup>. "Balls

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<sup>2</sup> Sm Eremina-Solenikova E. V Bal'ny`j tanecz v Rossii v pervoj polovine XVIII veka: formirovanie tradicii ispolneniya i prepodavaniya.: Avtoreferat na soiskanie kandidata iskusstvovedeniya / Eremina-Solenikova E. V.; FGBOU VO "Akademiya Russkogo baleta imeni A. Ya. Vaganovoj». – SPb., 2022; Dovy`denko I. V. Tradicii bala v sovremennom sociokul'turnom prostranstve Belarusi: xudozhestvenno–istoricheskaya rekonstrukciya v XX–XXI vv. // Kul'turologiya, iskusstvovedenie i filologiya: sovremenny`e vzglyady` i nauchny`e issledovaniya: sbornik statej po materialam XXVII–XXVIII mezhdunarodnoj nauchno–prakticheskoy konferencii. – M.: Internauka, 2019; Korshunova A. V. Obshhestvenny`j bal kak forma patrioticheskogo vospitaniya sovremennoj molodezhi v Rossii // Obraz Rodiny`: sodержanie, formirovanie, aktualizaciya: Materialy` III Mezhdunarodnoj nauchnoj konferencii, Moskva, 19 aprelya 2019 goda. – M.: Uchrezhdenie vy`sshego obrazovaniya «Moskovskij xudozhestvenno–promy`shlenny`j institut», 2019; Agafonova A. M. Funkcional`ny`e osobennosti bala kak formy` kollektivnogo dosuga (na primere balov XVII–XVIII vekov) // Teatralizovanny`e formy` sovremennoj prazdnichnoj kul'tury` Rossii: sbornik materialov Regional`noj nauchno–prakticheskoy konferencii, Belgorod, 24 yanvary 2023 goda. – Belgorod: Belgorodskij gosudarstvenny`j institut iskusstv i kul'tury`, 2023; Fomicheva O. S., Lagutina S. I. Bal kak forma itogovoj attestacii i vklad v obshhuyu kul'turu goroda, strany` // Pro DOD. – 2017. – №6 (12) – S. 56–61.

<sup>3</sup>Voенно–istoricheskie festivali // URL: <https://rvio.histrf.ru/projects/festivals/2016> (data obrashcheniya: 10.02.2023).

<sup>4</sup> Sovremenny`j tolkovy`j slovar` russkogo yazy`ka. – M.: Ripol–Norint, 2008.

<sup>5</sup> Usanova N. S. Russkaya bal`naya kul'tura i ee vidy` // Kul'turologicheskij zhurnal. – 2023 –№1 (51) – S. 25–30.

contributed to the softening of morals, generated new feelings and moods. Gradually, the nobles learned manners and fashionable dances"<sup>6</sup>. In later historical epochs, the idea of balls has changed. Under Peter the Great, balls began to be called assemblies, which were organized both for entertainment and for the realization of more significant goals. Since the middle of the XVIII century, Western amusements have spread to the Russian province. "They fell in love at balls, chose a bride or got married"<sup>7</sup>. By the nineteenth century, balls had become the most important part of noble life, the "school of communication"<sup>8</sup>. If you believe the famous St. Petersburg film director A. Sokurov (the film "The Russian Ark", 2002), then the last ball at the Winter Palace took place in 1913. According to another version, in 1903 one of the most famous costume balls took place, which is considered the last ball in the Winter Palace. There are sources that claim that the last ball was held in 1904<sup>9</sup>.

It is believed that the ballroom tradition was interrupted in the Soviet era, although this point of view cannot be accepted unconditionally, since graduation and New Year's balls were held in Soviet times.

At the turn of the XX-XXI centuries, ballroom culture is being restored in the format of historical reconstruction. The historical reconstruction of the ball is the recreation of an ancient tradition with the preservation and complication of key communicative tasks, for which the addressee is prepared by the organizers of the ball with the help of special publications that allow for the aesthetic education of the addressee, to broadcast not only the basics of good manners and secular decency, as it was, for example, in the eighteenth century, but also a certain amount of historical and cultural information.

The exact date when the balls began to be reconstructed in St. Petersburg has not been fixed. However, after analyzing various sources, we concluded that the corresponding activity has been recorded since about 2000. Balls of that time can be

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<sup>6</sup> Korotkova M. V. Puteshestvie v istoriyu russkogo by'ta. – M.: Drofa, 2006 – S. 35.

<sup>7</sup> Lotman Yu. M. Besedy` o russkoj kul'ture: by't i tradicii russkogo dvoryanstva (XVIII – nachalo XIX veka). – SPb.: Iskusstvo–SPB, 2008. – S.120.

<sup>8</sup> Ibid. – S.194.

<sup>9</sup> Konecz e`poxi [E`lektronny`j resurs] // URL: <https://www.kommersant.ru/doc/6494217> (data obrashheniya: 24.05.2024).

called few and closed events organized by PR agencies and museums. Currently, more than 10 balls are held in St. Petersburg per month, organized by student associations and trade unions, cultural and leisure centers, public organizations, event companies and projects.

The main means of presenting the historical reconstruction of the ball in the modern public communicative space is discourse, the basic characteristics of which correspond to the concept of L. V. Ukhova, dedicated to the phenomenon of a promotional text. The promotional discourse is "an effective tool of marketing linguistics with a number of specific features"<sup>10</sup>. To use the definition proposed by T. van Dyck, a promotional discourse is "a certain sequence of texts" presenting a certain event in time<sup>11</sup>. With this understanding, the unit of discourse becomes the text, understood as a communicative action<sup>12</sup>.

Discourse, as a sequence of communicative actions unfolding over time corresponding to a specific goal, acquires a strategic status, becomes the embodiment of the trajectory of promoting the historical reconstruction of the ball — a system of media texts purposefully and consistently formed by the addressee. The discourse of promoting the historical reconstruction of the ball as a communicative strategy consists of three types of speech actions:

- informing about the event;
- presentation of historical material motivating the assessments formed by the addressee;
- formatting the motivation to participate in the event during the evaluation process.

**The object of study** is a system of media texts presenting the historical reconstruction of the ball.

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<sup>10</sup> Ukhova L. V. «Prodvigayushhij tekst»: ponyatie, osobennosti, funkcii // Verxnevolzhskij filologicheskij vestnik. – 2018. – № 3. – S. 71–82.

<sup>11</sup> Dejk T.A. van, Kinch V. Strategii ponimaniya svyaznogo teksta // Novoe v zarubezhnoj lingvistike. – M.: Progress, 1988 – S. 153–211.

<sup>12</sup> Ticher S., Mejer M., Vodak R., Vetter E. Metody` analiza teksta i diskursa. – Xar`kov: Gumanitarny`j Centr, 2009. – C.145.

**The subject of the study** is the defining semantic and formal features of media texts, the unity of which is due to the installation of the subject of communication on the phased broadcast of the cultural value of the ball to form the interest of the mass audience in this phenomenon.

**Research objective** is to format the media trajectory of promoting the historical reconstruction of the ball as an element of the national cultural heritage, the cultural space of St. Petersburg.

The set **goal** involves solving the following tasks:

1. To create a terminological base for describing the structure of the trajectory of the promotion of the historical reconstruction of the ball as a complex, multi-channel, time-deployed communicative impact aimed at forming a positive assessment of the promoted event to establish its special historical and cultural significance.

2. To identify the communicative purpose (mission) of the subject of communication, under the influence of which the trajectory of promoting the historical reconstruction of the ball in the mass media is formatted. To establish the place of the historical reconstruction of the ball in the event system.

3. Describe the genre composition of the discourse promoting the historical reconstruction of the ball. To identify the key speech characteristics of the main elements of the promotion discourse: modular, informational, popular science texts, Internet publications.

4. To comprehend the patterns of functioning of the identified evaluation resources in the key genres of the promotion discourse. To determine the features of the textual representation of the assessment (criteria, speech means of expression).

5. To systematize the factors influencing the speech representation of the assessment, to increase the influencing potential of this textual component as a basis for motivation.

6. To substantiate the requirements for the communicative trajectory of promoting the historical reconstruction of the ball in the format of discourse, the core of which is presented on such an aggregator as a website.

**The objectivity of the research** is achieved by following the principle of relevance in creating an empirical base, which includes informative modular texts created by the organizers of the balls; popular science texts by historians, cultural scientists, sociologists; publications in traditional media and social networks.

The core of the empirical base is media texts presented on a specialized website as an aggregator of speech actions typical of modern public communication. The site is called "In the footsteps of ballroom stories. "It was created by a group of enthusiasts who worked on the project "Ballroom Stories of the past" in 2022. At the first stage, the site existed as a landing page, including a description of the project and a set of materials with historical information. At subsequent stages, specialists were involved in the work, creating additional sections (information about ballroom traditions, labels, dance patterns)<sup>13</sup>. The empirical base was formed by the continuous sampling method

The empirical database also included publications of the 15 most cited media outlets in St. Petersburg and the Leningrad Region for the first quarter of 2023, according to the rating of the Medialogia company (excluding TV channels and radio). The search for publications was carried out using the markers "the ball has passed", "the ball will pass", "historical ball", "ball in St. Petersburg", "ball in St. Petersburg", "assemblies", "assemblies of Peter the Great".

The chronological framework of the study: January 2000 – April 2023. The volume of the empirical base is 1,453 publications on the website and in traditional media, 450 blog entries on the Yandex Zen channel, as well as 511 reviews from the page of the Ballroom Stories of the Past group on the VKontakte social network.

**A scientific approach to the subject.** The interdisciplinary nature of the dissertation research dictated the need to refer to scientific concepts created by representatives of different fields of humanitarian knowledge. Our understanding of the object of research was formed under the influence of the works of A.V. Korshunova, E. R. Kramarenko, S.S. Sargsyan, A.V. Kolesnikova<sup>14</sup>.

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<sup>13</sup> Bal`ny`e istorii proshlogo [E`lektronny`j resurs] // URL: <https://fkfnfcb50.ukit.me/> (data obrashheniya: 17.04.2024).

<sup>14</sup> Sm.: Korshunova T. V. Kul`turno–istoricheskie aspekty` razvitiya raznovozrastnogo principa ob`edineniya obshhestva. Bal kak uslovie razvitiya lichnosti v raznovozrastnom detskom kollektive //



The formation of an understanding of the historical reconstruction of the ball as a special type of event required acquaintance with scientific works in which historical reconstruction was presented as a socio – and historical – cultural phenomenon (monographs by Yu. M. Lotman, studies by O. Yu. Zakharova, I. V. Glukharev, V. K. Donskoy, E. L. Suzdaltsev<sup>15</sup>, etc.).

The second important block of research for creating the theoretical foundations of our research plot is scientific publications on the theory of PR communication by I. P. Berdnikov, V.G. Korolko, M. A. Shishkina, A. N. Chumikova<sup>16</sup>. When reviewing this block, special attention was paid to the category of image developed by D. P. Gavra,

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Aktual'ny'e voprosy` razvitiya social'noj aktivnosti molodezhi v Ural'skom federal'nom okruge. Vospitanie social'no aktivnoj molodezhi v raznovozrastny`x detsko–yunosheskix kollektivax: Sbornik nauchny`x trudov po materialam IV Vserossijskix social'no–pedagogicheskix chtenij im. B.I. Livshicza, Ekaterinburg, 15 noyabrya 2012 goda / Redakcionnaya kollegiya: Igoshev B.M., Larionova I.A., Slavina A. S. – Ekaterinburg: Ural'skij gosudarstvenny`j pedagogicheskij universitet, 2012; Kramarenko E. R. Bal kak forma obrazovaniya i vospitaniya teatral'nogo zritelya (na primere «Alabinskogo bala», provedennogo v chest' yubilejny`x dat so dnya rozhdeniya Al'freda fon Vakano i M.D. Chely'sheva) // Teatr i teatral'noe obrazovanie v kul'turnom nasledii Rossii: Materialy` nauchno–metodicheskogo seminara v ramkax V Mezhdunarodnogo molodezhnogo festivalya spektaklej maly`x form «Teatromagiya», Samara, 13 oktyabrya 2017 goda. – Samara: Samarskij gosudarstvenny`j institut kul'tury`, 2017; Sargsyan S. S. Bal kak forma dosuga: tradicii i sovremennost' // Kul'turny'e trendy` sovremennoj Rossii: ot nacional'ny`x istokov k kul'turny`m innovacijam: Sbornik materialov VII Vserossijskoj nauchno–prakticheskoy konferencii studentov, magistrantov, aspirantov i molody`x uchyony`x. V 5 tomax, Belgorod, 25 aprelya 2019 goda. Tom 3. – Belgorod: Belgorodskij gosudarstvenny`j institut iskusstv i kul'tury`, 2019; Kolesnikova A. V. Bal v istorii russkoj kul'tury`: special'nost' 24.00.02 «Istoricheskaya kul'turologiya»: Avtoreferat na soiskanie kandidata kul'turologii / Kolesnikova A. V; Rossijskij gosudarstvenny`j pedagogicheskij universitet im. A. I. Gercena. – SPb., 1999.

<sup>15</sup> Sm.: Lotman Yu. M. Besedy` o russkoj kul'ture: by`t i tradicii rus. dvoryanstva (XVIII – nach. XIX v.). – SPb.: Iskusstvo – SPb., 2001; Zaxarova O. Yu. Istorija balov imperatorskoj Rossii: uvlekatel'noe puteshestvie. – M.: Centrpoligraf, 2016; Gluxarev I. V. Dvizhenie voenno–istoricheskoy rekonstrukcii kak sociokul'turny`j fenomen / I. V. Gluxarev. – M.: Nauka, 2000; Donskaya V. K. Social'ny'e i genderny'e osobennosti formirovaniya dvizheniya istoricheskoy rekonstrukcii // Teoriya i praktika obshhestvennogo razvitiya. – 2014. – № 6. – S. 88–90; Suzdal'cev E. L. Ispol'zovanie vozmozhnostej voenno–istoricheskoy rekonstrukcii dlya povy'sheniya kachestva podgotovki budushhix xudozhnikov–pedagogov // Vestnik MGOU. – M.: MGOU, 2011.

<sup>16</sup> Sm.: Berdnikov I. P. PR–kommunikacii: Prakticheskoe posobie / I. P. Berdnikov, A. F. Strizhova. – 2–e izd. – M.: Izdatel'sko–torgovaya korporaciya «Dashkov i K», 2017; Korol'ko V. G. Osnovy` pablik rilejshnz: Ucheb. dlya studentov vy'sshix zavedenij obrazovaniya: [Avtorizir. per. s ukr.]. – M.: Refl–buk, 2000; Shishkina M. A. Pablik rilejshnz v sisteme social'nogo upravleniya. Fak. zhurnalistiki Sankt–PeterburgGU. – SPb.: Pallada–media: RUSICH, 2002; Chumikov A.N. Svyazi s obshhestvennost'yu: Ucheb. posobie dlya studentov upravlen. specz. vuzov. – M.: Akad. nar. xoz–va pri Pravitel'stve Ros. Federacii: Delo, 2001.

created by A. A. Mamontov, U. H. Halzbaur, O. V. Afanasiadi, A.V. Shumovich<sup>17</sup> typologies of events, a methodologically important integrative concept of event representation<sup>18</sup>.

The idea of the promotion discourse was formed considering the ideas of L. V. Ukhova, T. van Dyck, E. G. Borisova and others<sup>19</sup>. The specifics of modular texts and the principles of their analysis were revealed based on the concept of E. V. Bykova<sup>20</sup>.

The main provisions of scientific publications on network communication (L. R. Duskaeva, L. V. Balakhonskaya, K. A. Ivanova, D. I. Karpushina) were considered<sup>21</sup>.

The question of the speech representation of the assessment or the property of the promotion text as a text with dominant evaluative intentionality was considered considering the ideas of N. D. Arutyunova, E. M. Wolf, V. A. Maryanchik<sup>22</sup>.

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<sup>17</sup> Sm.: Gavra D. P. Kategoriya imidzha v sovremennoj kommunikativistike // Zhurnal sociologii i social'noj antropologii. – 2013. – T. 16, № 4. – S.29–43; Mamontov A. A. Prakticheskij PR. Kak stat' xoroshim PR–menedzherom. Versiya 3.0. – M.: Piter, 2011; Xal'czbaur U. X. Event–menedzhment / U. Xal'czbaur, E'. Jettinger, B. Knause, R. Mozer, M. Celler; [per. s nem. T. Fominoj]. – M.: E'ksmo, 2007; Afanasiadi O.V. Event–marketing: ucheb. posobie. – M.: Moscow Business School, 2014; Shumovich A.V. Velikolepny'e meropriyatiya: texnologii i praktiki event management. – 2–e izd., ispr. i dop. – M.: Mann, Ivanov i Ferber, 2007.

<sup>18</sup> Reprezentaciya soby'tij: integrativny'j podxod s pozicii kognitivny'x nauk. Ot.v. red. V. I. Zabolkina. – M.: YaSK, 2017.

<sup>19</sup> Sm.: Ukhova L. V. «Prodvigayushhij tekst»: ponyatie, osobennosti, funkcii // Verxnevolzhskij filologicheskij vestnik. – 2018. – № 3. – S. 71–82; Borisova E. G. Reklamny'j tekst s pozicij adresata // Marketingovaya lingvistika. Zakonomernosti prodvigayushhego teksta: kollektivnaya monografiya. – M.: Flinta, 2019; Tyon A. van Dejk Diskurs i vlast': Reprezentaciya dominirovaniya v yazy'ke i kommunikacii. Per. s angl. –M.: Knizhny'j dom «LIBROKOM», 2013.

<sup>20</sup> Sm.: Bykova E. V. Rechevaya struktura modul'nogo memorial'nogo teksta: ierarxiya smy'slov // Yubilejny'j sbornik v chest' 80–letiya K. A. Rogovoj. – 2011.

<sup>21</sup> Sm.: Duskaeva L. R. Kritika rechi v medialingvistike: monografiya / L. R. Duskaeva, T. Yu. Red'kina, N. S. Czvetova. – M.: FLINTA, 2019; Balaxonskaya L. V. PR–tekst: struktura, sodержanie, oformlenie: uchebnoe posobie / Sankt–Peterburgskij gos. un–t, In–t «Vy'ssh. shk. zhurnalistiki i massovy'x kommunikacij». – SPb.: In–t «Vy'ssh. shk. zhurnalistiki i massovy'x kommunikacij», 2015; Ivanova K. A. Kopirajting. Sekrety` sostavleniya reklamny'x i PR–tekstov. – 2–e izd. – M.: Piter, 2006; Karpushin D. I. Press–reliz: pravila sostavleniya– M.: Piter, 2007.

<sup>22</sup> Sm.: Arutyunova N. D. Tipy` yazy'kovy'x znachenij / Ocenka, soby'tie, fakt; Otv. red. G. V. Stepanov; AN SSSR, In–t yazy'koznaniya. – M.: Nauka, 1988; Vol'f E. M. Funkcional'naya semantika ocenki / E. M. Vol'f; vstup. st. N. D. Arutyunovoj, I. I. Chely'shevoj. – Izd. 4–e. – M.: URSS: LIBROKOM, 2009; Mar'yanchik V. A. Ocenka kak kategoriya teksta // Vestnik Severnogo (Arkticheskogo) federal'nogo universiteta. Seriya «Gumanitarny'e i social'ny'e nauki». – 2011. – № 1. – S. 100–103.

The system of speech methods and means of expressing evaluation was described based on the ideas of L. R. Duskaeva, N. S. Tsvetova, A. A. Samsonova, etc<sup>23</sup>.

**The scientific novelty** of the dissertation is determined by:

- systematization of historical ideas about the ball, with the identification of the main trends in the evolution of this event;
- description of the structure of the communicative trajectory of the promotion of the historical reconstruction of the ball, embodied in the corresponding discourse;
- analysis of semantic and speech features of modular texts of the historical reconstruction of the ball (posters and invitation cards);
- a systematic approach to the analysis of values actualized in the process of creating a historical reconstruction;
- a creative component, which is presented in the description of the website created by the author as a specialized aggregator of texts dedicated to the historical reconstruction of the ball.

The methodological basis of the research is based on the general scientific principles of objectivity and consistency.

**Research methods** updated when creating an analytical algorithm:

- general scientific methods (description, analysis, synthesis, generalization, typologization)
- the method of continuous and representative sampling when creating empirical research base;
- interpretative and definitional methods of processing scientific concepts;
- an integrated interdisciplinary approach actively used in modern communicative works, which allows us to consider discourse from the standpoint of several humanitarian scientific disciplines;

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<sup>23</sup> См.: Duskaeva L. R. Vy`razhenie ocenochny`x kommunikativny`x dejstvij v zhurnalistskom kul`turno–prosvetitel`skom diskurse// Vestnik Permskogo universiteta. Rossijskaya i zarubezhnaya filologiya. – 2014. – №4 (28); Czvetova N. S. E`stetika mediarechi: k voprosu o lingvostilisticheskom statute problemy` // Verxnevolzhskij filologicheskij vestnik. – 2016. – №4. – С.134–139; Samsonova A. A. Rehevaya reprezentaciya ocenivaniya proizvedeniya iskusstva v zhurnalistskix tekstax 10.01.10 «Zhurnalistika»: Avtoreferat na soiskanie kandidata filosofskix nauk / Samsonova A. A.; Voronezhskij gosudarstvenny`j universitet. – Voronezh, 2019.

- a linguopraxiological (activity-based) approach, which made it possible to consider specialized discourse as a nonlinear trajectory for achieving a certain communicative goal;
- an axiological approach, which is fundamentally important in interpreting the value content of discourse;
- techniques of cognitive analysis involving the study of the conceptual content of media texts.

Modern algorithms for monitoring media and social networks, statistical processing of the results obtained, as well as some elements of a linguostylistic analysis of the media text were used.

The degree of reliability of the results of the conducted research is due to the volume of the analyzed material, its representativeness for the disclosure of the chosen topic, the use of a system of methods corresponding to the set goal and tasks to be solved, and reliance on modern scientific concepts created by scientists with absolute authority.

**The theoretical significance** lies in the development of the foundations for describing the structure of the communicative model for promoting the historical reconstruction of the ball.

**The practical significance of the PhD thesis.** The results of the application of the original analytical approach presented in the dissertation, our conclusions and the experience of creating a specialized aggregator of media texts meaningful in the dissertation can be useful to event organizers, as well as cultural scientists, historians, PR specialists, cultural specialists and media linguists. In addition, the results of the study can be used in teaching such disciplines as "Fundamentals of project management in advertising and public relations", "Art PR", "Advertising and public relations in the entertainment industry", "Cultural management", etc.

**Approbation of the research results.** The main provisions of the dissertation research are set out in 7 articles in peer-reviewed publications in periodicals recommended by the Higher Attestation Commission:

1. Masleeva V. V. Modular text as a means of promoting historical reconstruction // *Man. Culture. Education.* – 2022. – №4 (46). – P. 64-78.

2. Masleeva V. V. Aesthetic assessment in the texts of the promotion of historical reconstruction: setting problems // *Modern Humanities Success*. – 2022. – No.6. – P. 76-80.

3. Masleeva V. V. Aesthetic assessment in the cumulative text of the promotion of historical reconstruction bala // *Siberian Philological Forum*. – 2023. – Vol. 23. №2 (23). – P. 50-60.

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5. Grishanina A. N., Masleeva V. V. Representation of ballroom culture: forms of reflection in the media // *Chelyabinsk Humanities*. – 2020. – №2 (51). – P.7-13.

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7. Sosnovskaya A.M., Masleeva V. V. The economics of impressions: reconstruction of historical practices of cultural heritage of St. Petersburg// *Managerial Consulting*. – 2018. – № 4(112). – P. 172-181.

#### **Publications in other publications:**

- Masleeva V. V. The use of innovative PR technologies in the organization of a historical ball // *Information and society: abstracts of reports of a scientific and practical conference with international participation of young scientists, graduate students, undergraduates and students (April 12-15, 2022)*. – Simferopol: V. I. Vernadsky KFU; IMMID. 2022. – P. 65.

- Masleeva V. V. Modular texts as a means of promoting the historical reconstruction of the ball // *Media linguistics. Issue 9 Language in the coordinates of the mass media*. St. Petersburg: Mediapapir, 2022. – P. 754-758.

- Masleeva V. V. Modular texts as a means of promoting the historical reconstruction of the ball // *XXIV International Conference of Students, postgraduates and young Scientists "Lomonosov"*. 2022.

The main results of the research were presented at the XXII and XXIV International Conference of Students, Postgraduates and Young Scientists "Lomonosov" (Moscow, 2020, 2022); at the scientific and practical conference with international participation of young scientists, graduate students, undergraduates and students "Information and Society" (Simferopol, 2022); at the VI International Scientific Conference "Language in the coordinates of the mass media" (St. Petersburg, 2022), at the XII International Scientific and Practical Conference "Historical and cultural heritage as a potential for the development of the tourist and recreational sphere" (Kazan, 2023), at the VIII International Scientific Conference "Language in the coordinates of the mass media" (St. Petersburg, 2024).

### **The structure of the PhD thesis:**

The study follows a conventional structure, comprising an introduction, three chapters, a conclusion, a list of references and literature.

The introduction reveals the relevance of the topic, the degree of scientific elaboration of the research issues, defines the object and subject, purpose and main tasks, outlines the basic theoretical provisions, describes scientific novelty, theoretical and practical significance, and formulates the provisions to be defended.

The first chapter "Historical reconstruction of the ball as an object of scientific description" presents the theoretical foundations of the dissertation research. In the first paragraph *"Historical reconstruction: concept, history, main types,"* different approaches to the concept of "historical reconstruction" are analyzed, the history of the formation of historical reconstruction is presented, and the most popular types of historical reconstruction are considered. The second paragraph *"Historical reconstruction of the ball in the special event system"* describes the implementation of the large-scale project "Ballroom stories of the past" and its targets, as well as the main stages of preparatory work for the organization of the ball: setting specific tasks, analyzing the target audience, evaluating the competitive environment, choosing the venue of the event, as well as determining the full amount of expenses for the event.

In the second chapter, *The content and structure of the trajectory of the promotion of the historical reconstruction of the ball,"* the subject and addressee of the

communication of the combined text of a specialized site are considered. The main content of the chapter is a description of the semantic structure and basic speech characteristics of key text segments: modular texts, adaptations of cultural and educational texts, publications in the media and evaluative statements of the participants of the balls in the blog. The section "Network component" presents the features of the genre of the post on the social network and direct mail.

The third chapter *Evaluativeness: discursive variants of representation* presents the main types of discursive assessments. Special attention is paid to the description of the object and subject of the assessment of the historical reconstruction of the ball, the evaluation criteria (indicators) are highlighted.

In conclusion, the conclusions formulated in the course of the work are presented, the research perspective is determined, and the possibilities of using the results obtained in the professional activity of a media man are determined.

#### **Main scientific results:**

1. It is established that the fundamental means of presenting the historical reconstruction of the ball in the public communicative space is a promotional discourse presented as a collection of media texts presenting a specialized communicative trajectory<sup>24</sup>.

2. For the first time, the structure of the promoting discourse is described, the core of which is a specialized website as an aggregator of speech actions<sup>25</sup> (the special role of modular texts has been revealed: posters and invitation cards)<sup>26</sup>.

3. Statistical processing of the lexical composition of the texts included in the promotion discourse was performed, which allowed us to conclude that there is a special

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<sup>24</sup> Masleeva V. V. E`steticheskaya ocenka v tekstax prodvizheniya istoricheskoy rekonstrukcii: postanovka v problemy` // Modern Humanities Success. – 2022. – № 6. – S. 78.

<sup>25</sup> Masleeva V. V. Setevoe prodvizhenie istoricheskoy rekonstrukcii bala: tekstovy`j format// Voprosy` zhurnalistiki, pedagogiki, yazy`koznaniya. – 2023. – T. 42, №2. – S. 230.

<sup>26</sup> Masleeva V. V. Modul'nyj tekst kak sredstvo prodvizheniya istoricheskoy rekonstrukcii // Chelovek. Kul'tura. Obrazovanie. - 2022.- № 4.- S. 70.

demand in the key discursive genre for the review of evaluative vocabulary, the composition of which is determined by the verbal competence of the authors<sup>27</sup>.

4. It is proved that the discourse of promoting the historical reconstruction of the ball meets the requirements of strategic communication: it obeys certain communicative goals, is created with a focus on the results of market analysis, the requests of the target audience<sup>28</sup>, and is presented in the format of a special communicative trajectory<sup>29</sup>.

#### **The main points of the defence:**

1. In this study, discourse is understood as the embodiment of the trajectory of the historical reconstruction of the ball, represented in time in a system of communicative actions. The semantic structure of this discourse reflects the interrelation of texts informing about an event, presenting a conceptual idea of it, forming an evaluative attitude as the basis for the translation of an incentive.

2. The most important characteristics of the historical reconstruction of the ball, used in the creation of a specialized promotion discourse, are the characteristics developed in the concepts of event management, which allow you to organize the promotion of the historical reconstruction of the ball as strategic communication, i.e. target communication, assuming the presence of a communication subject with certain characteristics of the audience, which in this case is represented by several social and by age groups.

3. The core of the promotion discourse is a website that publishes multi-genre media texts dedicated to the historical reconstruction of the ball. The first segment of the site is represented by modular texts (posters and invitation cards). The speech form of this level is determined by the informative intention. The second segment is the republication of popular science and cultural and educational texts, which replace the historical and research component in the classical structure of historical reconstruction and "work" in

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<sup>27</sup> Masleeva V. V. E`steticheskaya ocenka v sovokupnom tekste prodvizheniya istoricheskoy rekonstrukcii bala // Sibirskij filologicheskij forum. – 2023. – Tom 23. № 2. – S. 57.

<sup>28</sup> Sosnovskaya A. M., Masleeva V. V. Ehkonomika vpechatlenij: rekonstrukciya istoricheskikh praktik kul'turnogo naslediya SankT–Peterburga// Upravlencheskoe Konsul'tirovanie. – 2018. – № 4(112). – S. 174–175 (lichnyj vklad ne menee 80%).

<sup>29</sup> Masleeva V. V. Istoricheskaya rekonstrukciya bala kak kommunikativnaya strategiya // Mezhdunarodny`j nauchno–issledovatel`skij zhurnal. – 2024. – № 5 (143). – S. 1–2.



discourse as motivators for the broadcast positive assessment of the ball as a phenomenon of national cultural tradition. The third discursive segment is aimed at forming the interest and emotional attitude of the mass audience to the historical reconstruction of the ball based on the proposed assessments. The network texts of the third segment scale the proposed assessment, thus developing an incentive to action. The dominance of the site makes it possible to organize the promotion process as an interactive one, increasing the effectiveness of the trajectory of promoting the historical reconstruction of the ball. In fact, the analyzed discourse is a manifestation of a new communicative culture, when the initiator of communication creates for himself the opportunity to act regularly, unusually and in accordance with the classical, linear model of communication developed by Harold Lasswell in 1948.

4. The speech form of the analyzed discourse is largely determined by the evaluative intention. In the texts promoting historical reconstruction, evaluation prevails, the criteria of which are determined by the harmony and "organic integrity" of the promoted event. Evaluative vocabulary and visual and expressive means (epithets, metaphors, outdated words and expressions, various types of precedent phenomena, etc.) are most actively used in the discourse of promotion for the translation of evaluation. The predominant use of one or another speech means or reception in the evaluation function is due to the genre affiliation of the media text and its inclusion in specialized discourse.

5. The communicative strategy aimed at promoting the historical reconstruction of the ball promotes the restoration, assimilation of the system of national values, understanding of the genesis of national culture and allows us to determine the place of Russian culture in European civilization, the role of St. Petersburg in shaping the image of the Russian state, promotes the development of certain skills and abilities of socio-cultural activities, partly performs the functions of leisure journalism. The effectiveness of this communicative strategy as a plan to achieve a specific goal, embodied in a specialized discourse, is determined by the possibilities of this discourse to attract attention, be remembered, form a certain emotional attitude to the promoted event and the desire to participate in it.

## **CHAPTER 1. HISTORICAL RECONSTRUCTION OF THE BALL AS AN OBJECT OF SCIENTIFIC DESCRIPTION**

### **1.1. Historical reconstruction: concept, history, main types**

The difficulties associated with the description of the concept of "historical reconstruction" are due to the lack of a clear, verified understanding of historical reconstruction as a phenomenon, and the problems that arise in determining the formation of this phenomenon.

Thus, the head of the military historical club "9th Light Regiment of the Great Army" and the editor-in-chief of the magazine "Military Historical Reconstruction, or "Living history" notes that the source of historical reconstruction can be considered an event that occurred in 1687, when the English King James II staged the siege of Budapest near London, where he fought son of the Duke of Berwick<sup>30</sup>.

But E. L. Dracheva believes that the phenomenon of historical reconstruction arose in the United States in 1961-1965 in connection with the celebration of the centenary of the Civil War. The researcher pays special attention to the celebrations held in 1976 in honor of the 200th anniversary of the formation of the United States, which brought together history lovers of the XVIII century from all over the world. The participants of the celebrations, returning to their countries, actively spread the passion for historical reconstruction around the world<sup>31</sup>.

There are researchers who insist that historical reconstruction as a form of leisure was formed in Russia. The immediate prerequisite for the emergence of the movement, from the point of view of E.L. Dracheva, was the festival "Borodino Day", held in 1989 at the site of the battle in memory of the events of the Patriotic War of 1812<sup>32</sup>.

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<sup>30</sup> Karpov I. Voenno-istoricheskaya rekonstrukciya [E'lektronny'j resurs] // URL: <https://military-crimea.ru/i-karpov-voenno-istoricheskaya-rekonst/> (data obrashheniya: 18.05.2024).

<sup>31</sup> Dracheva E. L. Istoricheskaya rekonstrukciya kak osnova formirovaniya novogo turprodukta // *Sovremenny'e problemy` servisa i turizma*. – 2014. – №4. – S. 55 – 67.

<sup>32</sup> Dyomina A. V. Dvizhenie istoricheskoy rekonstrukcii: puti i resheniya // *Vestnik KGU*. – 2012. – №5. – S.45.

A different point of view is held by researchers who tend to believe that the first military–historical reconstruction was organized back in 1839 in Russia on the initiative of Emperor Nicholas I. We are talking about recreating the Battle of Borodino, which is still the largest and most magnificent reconstruction. The Emperor gathered the same number of Russian troops as Field Marshal Kutuzov and took command of the "Uvarov and Platov cavalry"<sup>33</sup>.

Another group of researchers has formed who insist that the history of this phenomenon in Russia began in the Soviet period, in 1920, when N. Evreinov's production "The Capture of the Winter Palace" was first staged. This point of view is argued in T. Dzhurova's article "Contextual theatricality in the work of N. N. Evreinov". Although this author also has opponents who believe that the "Capture of the Winter Palace" did not become a genuine reconstruction, it was a spectacle unfolded in historical "decorations"<sup>34</sup>.

Systematizing the points of view presented in scientific works, the president of the St. Petersburg Military Historical Society A.V. Aranovich writes that, after all, historical reconstruction originally appeared in Russia as a military historical event, during which military plots and campaigns were reproduced<sup>35</sup>. But since 1976, thanks to the Russian historian O. Sokolov<sup>36</sup>, the organizer of the first costumed meetings and performances, the events of the Napoleonic era have been reconstructed. Until the 1980s, reenactors were engaged in recreating the material culture and events of the Napoleonic Wars from the end of the XVIII century to 1815<sup>37</sup>. In 1988, the First International military Historical

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<sup>33</sup> Kudashov V.F., Filonenko E. Yu. *Primenenie voenno–istoricheskoy rekonstrukcii v praktike teatralizovanny`x predstavlenij i prazdnikov* // NovaInfo. – 2016. – №45. – S. 266 – 267.

<sup>34</sup> Dzhurova T. S. *Koncepciya teatral`nosti v tvorchestve N. N. Evreinova*. – SPb.: SPbGATI, 2010. – S.139.

<sup>35</sup> Perevalov E. *Leningrad – koly`bel` rekonstrukcii [E`lektronny`j resurs]* // URL: [https://aquaviva.ru/journal/vpered\\_v\\_proshloe?ysclid=lwb6ax26t1513267288](https://aquaviva.ru/journal/vpered_v_proshloe?ysclid=lwb6ax26t1513267288) (data obrashheniya: 18.05.2024).

<sup>36</sup> Oleg Valeryevich Sokolov is a Russian historian, a specialist in the military history of France, a reenactor of battles during the Napoleonic Wars. Associate Professor, Candidate of Historical Sciences (1991). Associate Professor at St. Petersburg State University in 2000-2019. Chevalier of the Legion of Honor.

<sup>37</sup> Kurbatov V. P., Kurbatova N. V. *Rekonstrukciya kak dejstvenny`j sposob izucheniya proshlogo. Vidy`. Struktura. Funkcii*. // *Nauchno–metodicheskij e`lektronny`j zhurnal «Koncept»*. – 2014. – T.26. – S. 261–265.

campaign was organized to the places of military operations during the Patriotic War of 1812. The first congress of fans of the military historical movement of the USSR was held in 1989. The congress established the Federation of Military Historical Clubs of the USSR. O. Sokolov was elected President of the Federation.

In 1988, an association of people interested in the Napoleonic era arose in Leningrad, called the "Association of Lovers of the Napoleonic Era" (ALINE)<sup>38</sup>. In the same year, the Association organized an open campaign "Hike from Moscow to Berezina"<sup>39</sup>. In 1988, the Russian Knight Club was established in Moscow (since 1991, the Ratnik Historical Reconstruction studio), which reconstructed the events of the First World War, and after the renaming, the trajectory of interests shifted to the Middle Ages<sup>40</sup>. In 1990, most of the Leningrad clubs merged into the Leningrad Military Historical Association (LVIA)<sup>41</sup>.

In 2003, the Association of European Medieval Martial Arts (AESBI) was formed, which organizes large-scale events "Russian Fortress", "AESBI Cup"<sup>42</sup>. In 2004, during the unification of large clubs of historical reconstruction of Moscow ("Golden Forests", "Hastings", "Askold", "Semargl", "Bayard"), the "Association of Historical Fencing Clubs" arose, which promotes historical fencing.

One of the most significant events of the modern stage of the development of historical reconstruction in Russia was the creation of a space for such events, which was proposed by the President of the Russian Federation V. V. Putin to the Minister of Culture V.R. Medinsky, which determined the emergence of the Russian Military Historical Society (RVIO)<sup>43</sup>.

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<sup>38</sup> 30-letie Voенно-istoricheskogo dvizheniya v Sankt-Peterburge [E`lektronny`j resurs] // URL: <http://www.museum.ru/N27778> (data obrashheniya: 10.03.2023).

<sup>39</sup> Sokolov O. V. Memuary` o voенno – istoricheskoy rekonstrukcii [E`lektronny`j resurs] // URL: <http://www.milhist.info/2013/09/25/sokolov/> (data obrashheniya: 10.03.2022).

<sup>40</sup> Istoricheskaya rekonstrukciya v Rossii ot istokov do nashix dnei [E`lektronny`j resurs] // URL: <https://donjon.ru/> (data obrashheniya: 10.03.2023).

<sup>41</sup> Ibid.

<sup>42</sup> Dvizhenie istoricheskoy rekonstrukcii i istoricheskogo fektovaniya: iz proshlogo v budushhee [E`lektronny`j resurs] // URL: [https://stjag.ru/index.php?id=32184&option=com\\_k2&view=item&ysclid=l8rym8rr1b10027637](https://stjag.ru/index.php?id=32184&option=com_k2&view=item&ysclid=l8rym8rr1b10027637) (data obrashheniya: 10.04. 2023).

<sup>43</sup> Ukaz Prezidenta Rossijskoj Federacii «O sozdanii Obshherossijskoj obshhestvenno-gosudarstvennoj organizacii Rossijskoe voенno-istoricheskoe obshhestvo» ot 29.12.2012 № 1710 [E`lektronny`j resurs]

Modern popular encyclopedic dictionaries and reference books in articles devoted to the interpretation of the concept of "historical reconstruction" give the following description of its content: "what has been restored according to the preserved remains and descriptions"<sup>44</sup>.

Lexicologists claim that the noun "reconstruction" is borrowed. It is formed because of the combination of the prefix "re" (in the meaning of repetition) and the Latin "constructio", which translates as construction. Several dictionaries, when presenting the etymology of the noun "reconstruction", correlate it with the borrowed lexeme "restoration". Restoration is a set of measures to restore any objects in their original form<sup>45</sup>.

In the scientific literature, the nomination we are interested in is presented as a terminological phrase used in several humanitarian disciplines: philosophy, cultural studies, history. Historical reconstruction<sup>46</sup> in new realities is considered in the works of E.V. Logvina<sup>47</sup>, A. V. Demina<sup>48</sup>, I.R. Vereshchashina<sup>49</sup>, M. E. Savina. In the works of Yu. A. Streltsov and V. E. Triodin, historical reconstruction is presented as an instrument of socio-cultural activity.

The scientific description of IR is based on the works of Doctor of Philosophy, A.I. Uvarov, who defined historical reconstruction as "the theoretical reconstruction of the phenomena of the past, first of all, their essence, in an emotional form"<sup>50</sup>.

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// URL:  
<https://www.consultant.ru/cons/cgi/online.cgi?req=doc&base=EXP&n=546693#pZApGcTdtmb5laB9>  
 (data obrashheniya: 24.03.2021).

<sup>44</sup> Bol'shoj Rossijskij e'nciklopedicheskiy slovar'. – M: Bol'shaya Rossijskaya e'ncikl., 2009. – S.1115.

<sup>45</sup> Filatov V. V. Russkaya stankovaya tempornaya zhivopis': Tekhnika i restavraciya. – M.: Iskusstvo, 1961. – S. 123.

<sup>46</sup> Vereshchagina I. M., Savinceva M. E. Fenomen istoricheskoy rekonstrukcii v priobrenenii novyh znaniy o proshlom obshchestva // Vestn. Tom. gos. un-ta. Istoriya. – 2019. – № 59. – S. 113.

<sup>47</sup> Logvina E. V. Istoricheskaya rekonstrukciya sobytij odna iz form sobytijnogo turizma // Geopolitika i ekogeodinamika regionov. – 2020. – № 2. – S. 209.

<sup>48</sup> Dyomina A. V. Dvizhenie istoricheskoy rekonstrukcii: puti i resheniya // Vestnik KGU. –2012. – №5. – S. 45.

<sup>49</sup> Vereshchagina I. M., Savinceva M. E. Fenomen istoricheskoy rekonstrukcii v priobrenenii novyh znaniy o proshlom obshchestva // Vestn. Tom. gos. un-ta. Istoriya. – 2019. – № 59. – S. 115.

<sup>50</sup> Uvarov A. I. Gnoseologicheskiy analiz teorii v istoricheskoy nauke / A.I. Uvarov; kol. avt. Kalininskiy gosudarstvennyj universitet. – Kalinin: [b. i.], 1973. – S.103.

The most complete and complete cultural research of IR in Russian can be considered I. V. Glukharev's dissertation "The movement of military historical reconstruction as a socio-cultural phenomenon." The researcher focused on military–historical reconstruction, which he proposed to consider as "the cultural activity of a human group aimed at forming a holistic and attractive image of Russia for citizens, at creating principles of the world order that correspond to norms, values, and ideals verified over the centuries"<sup>51</sup>.

In another aspect, S. V. Bogdanov presents historical reconstruction: "The Historical Reconstruction Movement is an initiative social movement engaged in the practical reconstruction of the material and spiritual culture of the past on the basis of archaeological, written and pictorial sources"<sup>52</sup>.

Doctor of Philosophy, Professor of Lomonosov Moscow State University, academician of the International Academy of Russian Studies V. F. Shapovalov defines historical reconstruction as "a method of cognition of the past, characterized from the point of view of the structure of research by the unity of direct and indirect methods of cognition with the leading role of the latter"<sup>53</sup>.

A. C. Uibo considered historical reconstruction as a process of multi-stage restoration of certain fragments of history. He distinguished two stages in it:

The first stage is working with historical sources, during which all available information is decoded.

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<sup>51</sup> Glukharev I. V. Dvizhenie voenno–istoricheskoy rekonstrukcii kak sociokul'turnyj fenomen: special'nost' 24.00.04 «Prikladnaya kul'turologiya»: Dissertaciya na soiskanie kandidata kul'turologii / Glukharev I. V.; Gosudarstvennaya akademiya slavyanskoy kul'tury. – M., 1999. – S.98.

<sup>52</sup> Bogdanov S. V. Kul'turotvorcheskij i vospitatel'nyj potencial dvizheniya voenno–istoricheskoy rekonstrukcii v Rossii: special'nost' 24.00.01 «Teoriya i istoriya kul'tury»: Dissertaciya na soiskanie kandidata kul'turologii / Bogdanov S. V.; Sarat. gos. tekhn. un–t im. Gagarina Yu.A. – Saratov, 2015. – S.15.

<sup>53</sup> Shapovalov V. F. Istoricheskaya rekonstrukciya i ee poznavatel'naya rol': special'nost' 09.00.01 «Ontologiya i teoriya poznaniya»: Dissertaciya na soiskanie kandidata filosofskih nauk / Shapovalov V. F. – M., 1980. – S. 10.

The second stage is the analysis, synthesis and interpretation of the data obtained during the research of the first stage. Further, the selected data is used by different sciences<sup>54</sup>.

When summarizing the points of view presented, we should note three main interpretations of the concept of "historical reconstruction":

- 1) historical reconstruction is the process of studying a specific piece of history;
- 2) historical reconstruction is a way to restore problem areas in historical knowledge;
- 3) historical reconstruction is a stage in the knowledge of historical empiricism.

After generalizing existing approaches and analyzing our own experience, we consider historical reconstruction as an activity-based way of mastering historical and empirical material by a certain segment of the mass audience under the guidance and with the participation of specialists (historians, cultural scientists, PR managers, etc.).

Currently, several types of historical reconstruction are developing in Russia.

Military historical reconstruction is characterized by the reconstruction of events that took place in the past, using authentic military uniforms and weapons. To date, there have been several main themes of this type of reconstruction – the Battle of Kulikovo, the Battle of Borodino and the events of the First and Second World Wars.

When analyzing the scientific literature, it was revealed that most reconstruction researchers turn to this type of IR. The most striking examples of military historical reconstruction can be found on the website of the Presidential Grants Foundation<sup>55</sup>. One of the winners of the competition was the "IV Youth Festival of Military Historical Reconstruction "In the footsteps of the Great War", dedicated to the 74th anniversary of the Great Victory. The project provides for a few events dedicated to three key battles of the Great Patriotic War – the "Assault of Königsberg", "The Battle for the Borovsky Frontier" and "Kursk Bulge".

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<sup>54</sup> Ujbo A. S. Problema ob"ektivnosti rekonstrukcij istoricheskogo proshlogo: special'nost' 09.00.01 «Ontologiya i teoriya poznaniya»: Dissertaciya na soiskanie kandidata filosofskih nauk / Ujbo A. S. – M., 1982. – S. 13–14.

<sup>55</sup>Proekty [Elektronnyj resurs] // URL: <https://prezidentskiegranty.rf/public/application/item?id=C1E63856-73F3-4B39-887D-AA3CBA6C0313> (data obrashcheniya: 10.04.2023).

On August 8, 2023, the Interregional festival of military historical reconstruction "Patriot" was held. This event was timed to coincide with the memorable date of the beginning of the Battle of Kursk<sup>56</sup>.

On September 2, 2023, the educational festival of historical reconstruction "Belgorod Line" will take place, created to help immerse yourself in the history of the Russian state of the XVII century and gain historical knowledge with the help of game forms<sup>57</sup>.

According to the website EventsInRussia.com<sup>58</sup> in 2023, more than 30 events related to military and historical reconstruction in different cities were planned in Russia. More than 40% of all events are held in the Novgorod, Lipetsk and Rostov regions<sup>59</sup>.

**Social and household reconstruction** is the reconstruction of events or conditions of existence of people of the distant past in compliance with all historical conditions. A striking example of this type of reconstruction is the experiment that took place near Sergiev Posad in the Moscow region from January to July 2014. During the experiment, one volunteer was selected who agreed to live the life of a Russian peasant on a farm in the tenth century for a certain period. The initiator of the project "One in the Past" is Alexey Ovcharenko, Managing partner of the Agency for Historical Projects "Ratobortsy". Using only authentic technologies, methods, objects and materials, he lived on a historic farm for six months.

**Sports reconstruction.** An example of sports reconstruction is the flame lighting ceremony at the opening of the Olympic Games, which takes place in Greece, where this ceremony was held for the first time. In addition, there are several historical fencing federations in Russia. Sports tournaments on historical medieval combat are regularly held. In St. Petersburg, in 2014, the Tramazzone School of the European fighting tradition

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<sup>56</sup> Mezhhregional'nyj festival' voenno–istoricheskoy rekonstrukcii «Patriot» [Elektronnyj resurs] // URL: <https://eventsinrussia.com/event/26171> (data obrashcheniya: 10.04.2023).

<sup>57</sup> Obrazovatel'nyj festival' istoricheskoy rekonstrukcii «Belgorodskaya cherta» [Elektronnyj resurs] // URL: <https://eventsinrussia.com/event/26011> (data obrashcheniya: 10.04.2023).

<sup>58</sup> EventsInRussia.com – a project initiated by the Ministry of Culture of the Russian Federation and the Federal Agency for Tourism.

<sup>59</sup> Istoricheskie rekonstrukcii [Elektronnyj resurs] // URL: <https://eventsinrussia.com/events?Tag=1731&Start=01%2F01%2F2023%2000%3A00%3A00&page=1> (data obrashcheniya: 10.04.2023).



was founded on the basis of the Excalibur sports center. The school offers, "Bologna fencing", in which students have the opportunity to get acquainted with the art of fencing in the tradition of the Italian master of the XVI century, Aquile Marozzo.

The fencing school presents popular types of historical martial arts (Historical European Martial Arts), namely fencing:

- with a long sword (federshwert);
- one-handed sword (sidesword);
- renaissance rapier and dagger rapier (rapier and dagger);
- duelling saber <sup>60</sup>.

Currently, there are two most popular IR formats:

- living history is the recreation of the daily life of the inhabitants of a place in a certain historical period, usually in the form of organizing a "museum of living history" and holding a "festival of living history", as well as "living history" lessons in schools.

- tournaments (bugurts - reconstruction of field battles) – the study and practical application of combat techniques of a certain historical era.

**The historical reconstruction of the ball** is one of the most popular and in-demand types of historical reconstruction, involving the recreation of a specific solemn event with a certain structure, in compliance with the dress code and etiquette of a particular era by persons of different sexes, mainly for the development of historical and everyday dance and music programs.

As we pointed out earlier, to reconstruct the historical ball, it is necessary to know not only the structure of this event, but also its origin. Throughout the history of our country, the ball has acted as a barometer of changes in the social and cultural way of life (the dance component instantly adjusted to changes in fashion, the emergence of new genres and styles).

The ball was considered a "big dance evening", which may contain various entertainment elements (for example, chess, cards, games), dinner or buffet, socializing

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<sup>60</sup> Iskustvo pravil'nogo vy'bora [E'lektronny'j resurs] // URL: <http://tramazzone.ru/> (Data obrashheniya: 20.05.2020).

and new acquaintances. It seemed to be a unique holistic event: from the invitation right up to the arrival of the guests. The ball has always been perceived as an exciting pastime<sup>61</sup>.

The general history of the ball dates to ancient times: in 1790, according to the "Dance Dictionary", philosophers noted the special ability of Socrates to dance the "Athenian Ceremony", and Plato was condemned for his refusal to dance at the ball of the Syracuse king<sup>62</sup>.

Since the 11th century, balls have been held at French tournaments in France and Germany. The word "ball" came to Russian culture from the German language. Ball or Ball in German translates as "ball". In the old days in Germany there was an unusual rite: At Easter, rural girls with songs and dances bypassed their girlfriends who had married over the past year, and gave them a ball, usually stuffed with wool or down. In response, the married women arranged dances and treats for all the young people in the village. As many newlyweds as there were in the village, so many balls were given (balls, parties with dancing)<sup>63</sup>.

According to O. Zakharova, the first Russian ball was given at the wedding of False Dmitry I and Marina Mnishek. European traditions were observed at this event<sup>64</sup>.

Balls could not quickly gain a foothold in Russian cultural life, so they were almost not mentioned in historical manuscripts and publications until 1718, when Peter I issued the "Decree on Assemblies". The right to organize these events was distributed among officials without special rules. Wherever the emperor wanted, an assembly was held in that house. Over time, the order was changed, the appointment of the host of the event depended – "in St. Petersburg — on the chief of police, in Moscow – on the commandant"<sup>65</sup>.

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<sup>61</sup> Slovar' russkogo yazyka / pod red. S. I. Ozhegova, N. Yu. Shvedovoj – M.: Russkij yazyk, 1978. – S. 35.

<sup>62</sup> Zaharova O. Yu. Istorija russkih balov. – M.: Zhurnalist, agentstvo «Glasnost'», 1999. – S. 15

<sup>63</sup> Belyakova D. V. Provincial'naya bal'naya kul'tura: k voprosu ob istorii i ponyatii // Vestnik ZabGU. – 2011. – №5. – S.99.

<sup>64</sup> Idid.– S. 30

<sup>65</sup> Pervye baly v Rossii: Istoricheskie syuzhety. Prilozhenie k zhurnalu [Elektronnyj resurs] // URL: [http://storyfiles.blogspot.ru/2014/12/blog-post\\_14.html](http://storyfiles.blogspot.ru/2014/12/blog-post_14.html) (data obrashcheniya: 30.04.2018).

The assemblies were more business-like than entertaining, and the dance program was perceived as a duty, but it was at the assemblies that the prototype of the ballroom dress code began to form. After the death of Peter I, the assemblies ceased to exist and were replaced by the usual ball formats for us.

The main elements (invitations, lavish dinners, rules of etiquette and dress code) ballroom culture acquired under Empress Anna Ioannovna. It was actively developing in the time of Elizabeth Petrovna, who began to arrange masquerade balls, known throughout Europe. It was strictly necessary to attend masquerades, since refusal was regarded as an insult or as a challenge<sup>66</sup>.

In the 19th century, balls were considered official solemn ceremonies, and occupied an important place in the life of the imperial family. During this period, a certain pattern of balls had already been established, and the behavior of the participants was subject to strict regulations, which concerned the time of arrival at the ball, the first dance, special rules of conduct, outfits and much more.

Traditionally, balls were given in winter from Christmas until the beginning of Lent in certain spaces:

1. The Grand Ball in the Nikolaevsky Hall of the Winter Palace ("The Grand Ball of the Nikolaevsky Hall") is the most important ball to which the entire aristocracy was invited.

2. The average ball in the Concert Hall of the Winter Palace – invitations were sent to persons who held the first three class positions in the "Table of Ranks" ("three-class aristocracy"). Exceptions were made for guests close to the imperial family.

3. The Small ball at the Shepelevsky Palace is a small ball in terms of the number of guests. The invitation to this ball was evidence of belonging to the highest society of St. Petersburg.

Based on historical sources, we have identified the main stages of the evolution of the ballroom style.

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<sup>66</sup> Zaharova O. Yu. *Istoriya russkih balov*. – M.: Zhurnalist, agentstvo «Glasnost'», 1999. – S. 54.

May 8, 1606 – reign of False Dmitry I. The first ball was accompanied by Stanislav Mnishek's orchestra.

1717 – 1715 – the reign of Peter I, who in 1718 issued a decree "On the dignity of a guest, to be present at assemblies." The assemblies were of a business nature, and dancing was perceived as a duty. For entertainment, chess and checkers were used at the ball, as well as smoking pipes. The participants of the ball especially enjoyed boating on the Neva River. There were no lavish dinners, and the treats consisted of tea, coffee, milk, honey and jam.

1730 – 1740 – reign of Anna Ioannovna. The balls were distinguished by their special grandeur and grandeur and had a European appearance. Entertainment: walks in the Summer Garden, riding in gilded skiff, ice slides. The guests were required to have the obligatory ability to dance and observe etiquette. Lavish dinners of two courses (300 dishes each) were given.

1741–1761 – the reign of Elizabeth Petrovna. The fame of her masquerades spread throughout Europe. Even state issues were resolved here. That is why special requirements were put forward for the dress code and the quality of the outfits. Lavish dinners were given in the richly decorated hall, and concerts and opera were among the entertainment.

1762 – 1796 – reign of Catherine the Great. The balls flourished in their wealth and luxury. They began with a minuet (not a polonaise) and lasted all night. In this era, the era of the waltz began. Lavish dinners with delicious dishes were given, and the main entertainment was playing cards.

1801 – 1825 – the reign of Alexander I. Balls lasted until five in the morning, being a model of luxury, wealth and elegance. The dress code has changed: instead of magnificent dresses, "antique tunics". On January 1, a folk masquerade was held in the Winter Palace. Entertainment: skiing from the mountains, fireworks, fire show. Lavish, sumptuous dinners were given (closer to night).

1825 – 1855 – the reign of Nicholas I. This era was distinguished by the sophistication and brilliance of ballroom parties. Balls were held at the Noble Assembly

and at the Bolshoi Theater. A new tradition appeared – the cavaliers handed flowers to the ladies at the entrance to the hall.

As a result of rather complex evolutionary processes, the idea of the ball has been formed as an integral complex of events with a stable structure, including several parts arranged in a certain sequence, the presence of which is due to the established tradition. The aim of reproducing traditional ballroom norms and rules determines the content and form of the historical reconstruction of the ball, modern balls.

T. N. Yurchenko writes: "The ball has its own philosophy, which is based on the category of "theatricality", the ball is represented by a model of the game with several modifications: it is a ritual, thoughtful and organized ("stage play"), as well as a space where there is a spontaneous destruction of the ritualization of the ball, allowing the game of chance"<sup>67</sup>. At the ball, "the social life of a nobleman was realized, the ball was an area of relaxed communication, social recreation, a place where the boundaries of the official hierarchy were weakened"<sup>68</sup>.

When commercial organizations appeared that were aimed at making a profit, balls became a holiday with many additional services and forms (graduation balls, wedding balls, corporate balls, birthday balls). Additions to the historical format of the ball, as our experience shows, only increase interest in this type of historical reconstruction.

The historical reconstruction of the ball performs several functions characteristic of historical reconstruction.

- **Communicative.** One of the most important functions of historical reconstruction, which helps to find new useful acquaintances and connections, make friends, find your hobby and socialize. This function is implemented at every stage of the preparation of the historical reconstruction of the ball.

Dialogue at the ball is its most important component, as the participants of the ball found new acquaintances in the process of communication, who helped them even in their

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<sup>67</sup> Yurchenko T. N. Mifologema bala v russkoj literature 20 – 40-h godov XIX veka: special'nost' 10.01.01 «Russkaya literatura»: Avtoreferat na soiskanie kandidata filosofskih nauk / Yurchenko T. N.; Sam. gos. ped. un-t. – Gorno–Altajsk, 2001. – S.11

<sup>68</sup> Lotman Yu. M. Besedy o russkoj kul'ture: Byt i tradicii russkogo dvoryanstva. – SPb.: Iskusstvo, 1994. – S. 120.

career advancement. Currently, ballroom communication is no less important for the participant of the event, they still get to know each other at balls, find new business partners and friends.

- **Educational.** Events related to historical reconstruction provide an opportunity for participants to learn about the past not only from books and textbooks, but also in the process of live communication. The reconstruction of historical events and customs allows you to immerse yourself in the historical era and feel its atmosphere. This is especially important for children and young people, who learn historical knowledge better if it is presented visually.

This function is revealed when mastering the dance program and the history of the ball.

- **Economic.** Activities related to historical reconstruction can stimulate the development of tourism and the formation of local specialized communities. Such events use historical sites and events to attract tourists and investments. The reconstruction of historical events and customs can become part of a cultural program of large-scale events aimed at creating an attractive image for investors of a particular region by attracting sponsors and partners, as well as guests from abroad, to ballroom events. Foreign guests come to commercial balls, attracting new resources and finances to the urban space. The ball can become one of the main events of the tourism industry.

- **Regulatory.** The reconstruction of historical events can reveal new ways of forming social relations, can help in solving complex social problems, in highlighting the national and cultural characteristics of different peoples. All this contributes to the preservation of cultural traditions, the establishment and strengthening of ties between different generations.

- **Compensatory.** Reconstructions compensate for children's need for manifestations of adulthood and help children to engage in socially significant relationships. Adult participants in the reconstruction process can express more precisely, more broadly, and imagine the emotional nature of a person, which is almost impossible in everyday life. In addition, the reconstruction of different eras helps to develop quickness of reaction and flexibility of the mind.

The historical reconstruction of the ball performs a number of specific functions, has a special type of connection with the educational, economic and cultural spheres.

• **Recreational function.** As you know, many women attended balls in order to find a life partner. Modern balls have partially retained this function, at many balls men propose to women, and later couples continue to dance in marital status. Attending a ball can help single women with children take their mind off everyday problems. This example is described in a letter from a Children's hospice in St. Petersburg addressed to the organizers of our project "Ballroom Stories of the past". This hospice is the first institution in Russia that provides comprehensive medical, psychological, social and spiritual assistance to children with severe and incurable diseases, and parents of patients are also helped in the institution. Hospice staff asked for help fulfilling the dream of a woman whose child was in their care. The woman dreamed of going to the ball, but because of big financial problems she could not do it. The Ballroom Stories of the Past project, together with hospice staff, fulfilled a mother's dream. She was invited to a ball organized on May 8, 2023, at the Eliseev Palace.

Balls are perceived by modern people as an important part of culture and a translator of aesthetic values of the past, which are restored when recreating historical decorations and dance schemes by reenactors. In modern culture, the value orientations of the past centuries are beginning to gain a completely new strength, helping to form a personality. The ideals and values of ballroom culture are presented in two semantic parts of the ballroom canon:

1. Knowledge of etiquette. This concept included a certain, rather complex sequence of actions, which was mandatory for any ball. The rules of etiquette were obeyed by the invitation to the ball, behavior at the ball, costumes, behavior during dinner and during the dance.

At modern balls, the "three dances" rule is strictly adhered to: a gentleman should not dance more than three dances in a row with one lady, unless she is his wife. This rule appeared based on the tradition of dating at a ball, where after three dances a marriage proposal followed.

The dance program of the modern ball is based on the historical and everyday dances of the past, but with some amendments in the form of a mixture of styles and eras. However, each ball invariably begins with a dance procession, a polonaise, as at the balls of the XIX century.

The choice of the venue for the organization of the ball is also subject to historical rules. Today, it is forbidden to hold balls in rooms that are not mansions or palaces.

2. The reenactor is the bearer of well-defined historical ideals. Each reenactor organizer translates traditional values, manifested in those rules of behavior that are relevant for ballrooms.

The Historical Dance Association holds a scientific and practical conference on historical dance, which is attended by historians, cultural scientists, philosophers and choreographers studying historical dances. "The conference is organized with the aim of exchanging information between researchers, replenishing the common knowledge base, determining the relationship between dance cultures of different regions and historical periods, determining the relationship between the general cultural context and dance tradition"<sup>69</sup>.

In 2022 – 2023, we organized and held a Ballroom Forum that brought together representatives of different branches of knowledge who are interested in ballroom culture. There were two sections at the forum: "Public balls" and "Historical balls".

The section "Public balls" discussed gender characteristics that must be considered when teaching ballroom dancing, acute organizational problems that arose in the 21st century, the specifics of the process of organizing balls in the Leningrad region, etc.

Speakers at the meeting of the Historical Balls section discussed the rules of etiquette that operated at the Russian court, the ballroom dress code, as well as the problems of interaction between the owners of mansions and the organizers of the ball in the XXI century<sup>70</sup>.

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<sup>69</sup>Nauchnaya deyatel'nost' [Elektronnyj resurs] // URL: <http://historicaldance.spb.ru/index/science/conference> (data obrashcheniya: 19.05.2023).

<sup>70</sup> II Bal'nyj forum [Elektronnyj resurs] // URL: <https://vk.com/historicdanceforum> (data obrashcheniya: 19.05.2023).



The forum participants concluded that since the 2000s, several types of historical reconstructions of Russian ballroom culture have been actualized

1. **A ballroom-style dance party.** This type of event arose when the organizers did not have the opportunity to hold a ball in the historical building of the city, as well as due to financial difficulties; live music was replaced by dancing to a tape recorder, and the buffet was canceled altogether. An example of such events are the numerous dance evenings of the youth club of historical and everyday ballroom dance "Variation", where for three hours the guests of the evening perform a dance program of the peoples of the XVIII–XX centuries. The requirements of the dress code in this case are minimized<sup>71</sup>.

2. **Role-playing balls.** This type of event is a synthesis of a historical ball (performance of ballroom traditions and dance program) and a ballroom-style dance evening (modern venue). At role-playing balls, the plot is prescribed – the rules of the game, and all the guests support the rules, choosing a dress code for themselves, are called by another name. An example is the role-playing ball "A Dream in the Middle World"<sup>72</sup>.

3. **Steampunk ball.** Steampunk is a genre of science fiction that includes technology and decorative arts inspired by 19th century technology, primarily steam engines. Balls of this kind are very similar to role-playing balls, the difference can be found in a special dress code. In St. Petersburg, one of the most popular balls in this style is held by the dance studio "Historical dances on the Bypass"<sup>73</sup>.

4. **Ball tour.** Since 2023, a new type of balls has emerged, in which a dance program is combined with an excursion program. A striking example of this type are the ballroom programs at the Elizavetino palace-estate, organized by the creative project "Conversation creates"<sup>74</sup>.

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<sup>71</sup> Tanceval'nyj vecher v stile bala «Zimnie istorii»: Molodezhnyj klub istoriko-bytovogo bal'nogo tanca «Variaciya» [Elektronnyj resurs] // URL: [https://vk.com/public170701352?w=wall-170701352\\_1251](https://vk.com/public170701352?w=wall-170701352_1251) (data obrashcheniya: 19.05.2023).

<sup>72</sup> Rolevoj bal «Son v Mezhdumir'e» [Elektronnyj resurs] // URL: [https://vk.com/mejdumirye\\_bal](https://vk.com/mejdumirye_bal) (data obrashcheniya: 19.05.2023).

<sup>73</sup> Stimpunk-vecherinka [Elektronnyj resurs] // URL: <https://vk.com/event74235152> (data obrashcheniya: 19.05.2023).

<sup>74</sup> Tvorcheskaya gruppa «BESEDA TVORIT» [Elektronnyj resurs] // URL: <https://vk.com/besedatvoritt> (data obrashcheniya: 17.04.2024).

Considering the opinions of researchers, it should be noted that the main task of historical reconstruction is to recreate the picture of the human world of the reconstructed epoch. Almost all experts emphasize that the solution to this problem is possible only with the implementation of a systematic approach involving the study of historical sources, cultural artifacts, and features of an epoch-making worldview. Naturally, reenactors must possess a very significant and diverse amount of knowledge. At the same time, our study of the communicative space associated with the historical reconstruction of the ball confirms the opinion of scientists who tend to attribute the historical reconstruction of the ball to events whose origins are found in ancient times<sup>75</sup>.

## **1.2. Historical reconstruction of the ball in the special event system**

Throughout its history, mankind has invented various ceremonies and rituals dedicated to important events: birth, marriage, death, choosing a leader, offerings to the Gods and many others.

Executive Director of the International Center for the Study of Planned Events, Founding President of the International Society of Special Events (ISES) Joe Goldblatt is considered one of the most famous organizers of this type of event in the world.

The concept of "event" comes from English and translates as "event», however, it includes different types of events – sports, contests, holidays, etc. In the popular monograph by Ulrich Halzbaur, Dean of the Faculty of Economics at the University of Ulm, "Event management", "event" is an exceptional event from the point of view of the audience, encouraging the addressee for an activity whose variants require preparation<sup>76</sup>. In Russia, this concept is most often used to refer to processes related to the organization and holding of public events at various levels. Russian researchers N. N. Kazulina and S. M. Sakovich clarify that "Event – marketing or event marketing is a specially designed

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<sup>75</sup> Baturin A. P. Sobytiynyj turizm i ivent–menedzhment po materialam istoricheskoy rekonstrukcii v Ispanii [Elektronnyj resurs] // URL: <https://cyberleninka.ru/article/n/sobytiynyy-turizm-i-ivent-menedzhmentpo-materialam-istoricheskoy-rekonstruktsii-v-ispanii> (data obrashcheniya: 26.06.2022).

<sup>76</sup> Hal'cbaur U. Event–menedzhment. Professional'naya organizaciya uspeshnyh meropriyatij / U. Hal'cbaur – M.: Eksmo, 2010. – S. 25.

set of events to promote the interests of a company through some memorable event known to the general public or created for a specific company"<sup>77</sup>.

As we have already noted, the history of events goes back deep into antiquity. For centuries, mankind has always held various ceremonies, observed rituals dedicated to important events: birth, marriage, death, choosing a leader, offerings to the Gods, etc. Although formally the festive industry declared itself only in the 1800s, and the profession of organizing festive events was talked about even later.

First, Disneyland, and since 1963, the world-famous McDonald's company began to hold their own events. Tom managers of the company organized a series of holiday shows for children and parents to advertise the restaurant and increase brand awareness. Bozo, who later became the world-famous clown, was invited to these holidays as an animator, who was liked, first, by children<sup>78</sup>.

The history of the Russian event market begins in the 1980s, when activists appeared who were called "good organizers". These people were employees of the company, who did not always hold senior positions, but they were interested in organizing trips of colleagues to nature, anniversaries and holidays, and holding amateur concerts. It was only in the 1990s that the first holiday agencies began to appear, employing many professional marketers, PR specialists and HR directors who required an understanding of business technologies. It was during this period that the holiday companies began to be urgently renamed into "event marketing agencies", "event companies", "event agencies"<sup>79</sup>.

One of the leading marketing experts, author of the book "Fundamentals of Marketing" F. Kotler defines event as "the organization of events for the presentation of goods (services) in order to stimulate the attention of consumers with the help of emotional impact"<sup>80</sup>.

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<sup>77</sup> Sakovich S. M. Event-marketing / S. M. Sakovich, N. N. Kazyulina. – M.: RUSAJNS, 2018. – S. 14.

<sup>78</sup> «McDonald's: istoriya sozdaniya i uspexa Mak Donal'ds» [E'lektronny`j resurs] // URL: <https://lindeal.com/business/mcdonalds-istoriya-uspekha-kompanii> (data obrashheniya: 20.06.2022).

<sup>79</sup> Sakovich S. M. Event – marketing / S. M. Sakovich, N. N. Kazyulina. – M.: RUSAJNS, 2018 – S. 32.

<sup>80</sup> Kotler F. Osnovy` marketinga Kratkij kurs. – M: Izdatel'skij dom «Vil'yame», 2007. – S. 315.

A.V. Zimina, N. M. Volovskaya in the work "Event marketing: concept and advantage" note that event, on the one hand, is "a tool for promoting goods and services that allows you to provide consumers with the most complete information. On the other hand, there are events that are aimed at promoting trademarks through bright events"<sup>81</sup>.

Alexander Shumovich, Director, managing partner of Eventum Premo (communication agency), author of research on event marketing, defines a special event as "a type of human activity involving meeting and interaction of different people, limited in time and associated with the realization of any common goals"<sup>82</sup>. He provides a more detailed classification of PR products of this type, depending on the results achieved, highlighting the following types: press events, field events, entertainment, ceremonial, charity, mass, sports.

Doctor of Sociology, Professor of the Department of Mass Communications of the RUDN, expert of the Presidium of the Educational and Methodological Association of the Ministry of Education of the Russian Federation V. L. Muzykant suggests classifying the event according to the type of marketing environment, the nature of the interaction of participants, the scale of the target audience and marketing objectives. Based on this classification, he identifies the following types of events: political, corporate, social, cultural, sports, scientific, formal/informal, international, state, corporate, micro-events, events consolidating the results obtained and events aimed at fundamental changes.

The classification of V. L. Muzykant is interesting because it reflects various types of events, their dependence on the environment, on the scale, on the opportunities to interact with the state<sup>83</sup>.

It should be borne in mind that the choice of events depends on the purpose of the customer, so events are conventionally divided into several groups:

**Corporate events or corporate events**, the main task of which is to increase the efficiency, productivity of the team (company), its image in the labor market. Such events

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<sup>81</sup> Zimina A. V. Event – marketing: ponyatie i preimushhestvo / A. V. Zimina, N.M. Volovskaya // Dostizheniya vuzovskoj nauki 2018: sb. nauch.–issled. konkursa, 5 maya 2018 g. – Penza, 2018. – S. 37.

<sup>82</sup> Shumovich A. V. Velikolepny`e meropriyatiya: Teknologii i praktika event – management. – M.: Mann, Ivanov i Ferber, 2008 – S. 88.

<sup>83</sup> Muzy`kant V. L. Marketingovy`e osnovy` upravleniya kommunikაციyami – M.: E`ksmo, 2008. – S. 83.

include anniversaries of employees and companies, trainings, corporate parties, picnics and games where you can invite partners and regular customers.

Let's give as an example one of the cases of the agency "2048 events" the project "Qivi corporate values test drive". The main task that the customers set for the organizers was to tell the company's employees about corporate values in an immersive way. The agency has constructed several locations in the underground parking lot of the Qivi office: a casino, a bike track, a laboratory, a club of anonymous team players, etc. At each location, employees were entertained by various famous characters, such as the ninja turtle, the physical education teacher, the crazy professor, Nikita Mikhalkov, etc., who metaphorically represented the essence of corporate values. The peculiar city worked for two weeks, it was visited by about one and a half thousand employees<sup>84</sup>.

**Trade events or business events** include exhibitions, conferences, congresses, forums, business dinners, conferences, the purpose of which is to exchange information and find new contacts. Such events are held mainly for the business segment: partners, clients, contractors and those interested in cooperation. At business events, companies could present their goods profitably, as well as conclude cooperation agreements. Opinion leaders in the industry and heads of companies are often invited to such events, which makes it possible to increase the weight of these events in the eyes of the audience and the media, as well as strengthen the information occasion of the organization.

Again, let's give a classic example – a case that demonstrates how performances can be introduced into the business sphere. The Legal Executive Assembly is a legal conference held annually by The Paragraph. The leaders of the top legal teams act as participants of the conference. The event was organized in the historic Smirnov mansion in the style of the English Assembly. The guests of the conference were greeted by the guards of Buckingham Palace, the master of Ceremonies, Sherlock Holmes, William Shakespeare, who gave tasks, held games and competitions in between the events of the conference<sup>85</sup>.

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<sup>84</sup> Atel'e immersivny`x korporativov. Kejsy` 2048.events [E`lektronny`j resurs] // URL: <https://event.ru/companies/atele-immersivnyih-korporativov-keysyi-2048-events/> (data obrashheniya: 20.05.2022).

<sup>85</sup> Ibid.

**Special events or special events** have a positive effect on the company's image, increase the loyalty of the target audience, cause an increase in interest from potential customers and allow you to expand your presence in the information field due to the high degree of media interest in events of this format. These include festivals, sports competitions, concerts, banquets, charity events and many other events.

From our point of view, it is in the special events section, considering the main provisions of **the special event** concept, that it is possible to include a historical reconstruction of the ball with an emphasis on the collaborative nature of this event.

One of the most successful examples of the St. Petersburg experience is the annual Water Lantern Festival, which took place on May 1-3 in St. Petersburg in the Yusupov Garden in 2021. Festival guests received a flashlight in the shape of a lotus or a cube, lit a candle, lowered it onto the water and made wishes. Couples from the Ballroom Stories of the Past project was invited to the festival, who at the beginning of the evening created a historical atmosphere, meeting guests and talking about balls, and later held master classes in historical dance for festival guests, thanks to which many people were able to find out that there is an opportunity to attend a ball in St. Petersburg.

We think that the already established concept, under the pressure of diverse experience, requires some clarifications related to the convergence of such media activities as special events, cultural and educational and brand journalism<sup>86</sup>.

Every year more and more societies appear in St. Petersburg, which choose to hold a historical ball with their specialization. The already established environment breaks down into certain segments.

- Urban commercial projects

1. The St. Petersburg Noble Assembly (PDS) is the largest noble association in St. Petersburg and the second largest in Russia after the Moscow Noble Assembly. The St. Petersburg Noble Assembly also includes the Noble Assembly of the cities of Vyborg and

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<sup>86</sup> Czvetova N. S. *Iskusstvo v massmedia / Sankt–Peterburgskij gosudarstvenny`j universitet, Vy`sshaya shkola zhurnalistiki i massovy`x kommunikacij.* – SPb.: VVM, 2019. – S.40

Priozersk. The number of PDS is more than 800 people in 2017. The Noble Assembly holds annual Christmas and Easter balls<sup>87</sup>.

2. Costumed theatrical balls organized by the Kirov Central Park of Culture and Recreation.

Ballroom programs are designed for different age categories: for both children and adults. There are several programs of various subjects: an excursion and dance program "On a visit to Empress Maria Feodorovna", designed for individual visitors, a theatrical excursion program "Elaginsky Cotillion" is held for organized groups<sup>88</sup>.

3. International historical and cultural charity project "Balls. Four Seasons", directed by Marina Korol, organizes four balls a year in different palaces of St. Petersburg: in spring – "Chocolate Ball", in summer – "Bal des fleurs", in autumn – "Bat Masquerade Ball", in winter – "White Ball". The guests of the balls are children from large families and their parents<sup>89</sup>.

4. "From the ship to the ball" is an organization engaged in holding balls in costumes of the late XVIII — early XIX century. They create turnkey balls for all kinds of events. A striking example of activity is the international balls for tourists from China, which were held in the Mansion of A. A. Polovtsov in the spring–summer of 2022<sup>90</sup>.

5. "Historical dances on the Bypass" is a dance group that conducts master classes in European dances from the XV to the XIX century. Several commercial balls are held annually<sup>91</sup>.

6. Studio of Ancient Dance named after A. S. Pushkin.

The Pushkin Studio of ancient dance sets its special task of teaching techniques and improvisations of historical dances of the XIX century. The founder and teacher of the

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<sup>87</sup> Baly' [E`lektronny`j resurs] // URL: <http://dvorjanstvo.spb.ru/taxonomy/term/8> (data obrashheniya: 02.05.2018).

<sup>88</sup> Kostyumirovanny`e baly' na Elaginy`m ostrove [E`lektronny`j resurs] // URL: <https://elaginpark.org/kostyumirovannye-baly-na-elaginom-ostrove> (data obrashheniya: 02.05.2018).

<sup>89</sup> Baly' [E`lektronny`j resurs] // URL: <https://vk.com/bal4sezona> (data obrashheniya: 02.05.2018).

<sup>90</sup> S korablya na bal [E`lektronny`j resurs] // URL: <http://bal.spb.ru/> (data obrashheniya: 02.05.2018).

<sup>91</sup> Istoricheskie tancy na Obvodnom [E`lektronny`j resurs] // URL: <https://vk.com/istanao> (data obrashheniya: 02.05.2018).

studio is Alexey Veretennikov, who annually organizes the St. Petersburg Salons on Occasion events. The sixth salon will be held in 2024<sup>92</sup>.

#### 7. The school of ballroom dancing at the A. L. Stieglitz Academy.

Three times, they organized balls in their own hall; however, the school does not set itself the goal of historical reconstruction. The established historical order of the event remains, but the event is more educational in nature<sup>93</sup>.

#### • Student projects

1. Association for the Promotion of Spiritual and Moral Education "Pokrov". The traditional Pokrovsky Balls are one of the largest student projects in St. Petersburg, in which residents of the city of different ages could participate. But since 2019, only students can attend such balls. Balls are held at different venues in the city, and the number of participants is regulated by pre-registration, as well as mandatory attendance of three master classes<sup>94</sup>.

2. Based on the A. I. Herzen Russian State Pedagogical University (A. I. Herzen State Pedagogical University), balls are held annually within the framework of the cultural and educational project "Culture of the Holiday": Winter Herzen, Spring interuniversity and graduation balls. The balls are organized by students and graduates of the university. To participate, it is necessary to register, as well as participate in master classes. Admission is free for everyone<sup>95,96</sup>.

The implementation of each of these projects was carried out according to a specific algorithm aimed at forming a discourse promoting the historical reconstruction of the ball, the specifics of which are determined by the laws and principles of strategic communication developed considering the specifics of the event.

<sup>92</sup> Studiya Starinnogo Tancza im. A. S. Pushkina [E`lektronny`j resurs] // URL: <https://vk.com/pushkinkasp> (data obrashheniya: 02.05.2018).

<sup>93</sup> Shkola bal`ny`x tancev v Akademii Shtiglicza [E`lektronny`j resurs] // URL: <https://vk.com/ghpabal>. (data obrashheniya: 02.05.2018).

<sup>94</sup> Tradicionny`e Pokrovskie baly` [E`lektronny`j resurs] // URL: [http://pokrovorg.ru/tradicionnue\\_pokrovskie\\_balu\\_14\\_oktyabrya\\_25\\_yanvary\\_9\\_maya\\_](http://pokrovorg.ru/tradicionnue_pokrovskie_balu_14_oktyabrya_25_yanvary_9_maya_). (Data obrashheniya: 03.05.2018).

<sup>95</sup> Baly` [E`lektronny`j resurs] // URL: [https://vk.com/rgpu\\_ba](https://vk.com/rgpu_ba) (data obrashheniya: 03.05.2018).

<sup>96</sup> Masleeva V. V. Istoricheskaya rekonstrukciya bala kak kommunikativnaya strategiya // *Mezhdunarodny`j nauchno-issledovatel`skij zhurnal*. – 2024. – №5 (143). – S.2.



## **Chapter conclusions**

Having considered various options for the presentation of the historical reconstruction of the ball in the scientific space, we came to the following conclusions.

The phenomenon of historical reconstruction has been developing especially actively in many countries, including Russia, in recent decades. Today, historical reconstruction is an important tool for researching the past, allowing us to understand and interpret events and phenomena that occurred in ancient times with maximum accuracy. One of the forms of historical reconstruction is the reconstruction of balls – solemn, popular social events in various historical periods, the central event of which was a dance evening.

Undoubtedly, the historical reconstruction of the ball for a modern person is, first of all, a holiday that performs several functions. The main of these functions allow us to consider the historical reconstruction of the ball in the special event system. The organization of historical balls today meets certain requirements, has the necessary characteristics of special events: it requires the creation and observance of a clear script reflecting the ballroom plot, is covered in the media, correlates with image events and personalities, etc. This, of course, determines the strategic nature of promoting the historical reconstruction of the ball in the public communication space.

## **CHAPTER 2. THE CONTENT AND STRUCTURE OF THE TRAJECTORY OF THE HISTORICAL RECONSTRUCTION OF THE BALL**

### **2.1. Historical reconstruction as a communication strategy**

The obvious strategic nature of the presentation of the historical reconstruction of the ball in the public space requires the development of a special communicative strategy, the general idea of which is formed in the scientific research of D. P. Gavra, E. V. Klyuev, E. N. Pashentseva, E. A. Vinogradova, A. A. Voronova and L. V. Glukhikh, V. I. Maksimov and N. V. Kazarinova et al.

According to most experts, the term strategic communication was originally used in the military–political sphere. As an official business nomination, this phrase was used in documents of the US Department of State and the US Department of Defense. Currently, the understanding of this phenomenon is steadily expanding<sup>97</sup>.

E. V. Klyuev defines a communication strategy as "a set of theoretical moves planned by the speaker in advance and implemented during a communicative act aimed at achieving a communicative goal"<sup>98</sup>.

V. I. Maksimova and N. V. Kazarinova describe the strategy as a process of building communication aimed at achieving long-term and stable results<sup>99</sup>. According to the concept of these authors, the strategy includes planning interaction depending on the specific situation and personalities of the communicants, as well as the implementation of this plan<sup>100</sup>.

We also note the key approaches to strategic communications of foreign scientists. R. Sanders defines strategic communications as "established and conscious

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<sup>97</sup> Gavra D. P., By`kova E. V. Strategicheskaya kommunikaciya // Medialingvistika v terminax i ponyatijax: slovar` / pod redakciej L. R. Duskaevoj / D. P. Gavra, E. V. By`kova – M.: FLINTA, 2018. – S. 348.

<sup>98</sup> Klyuev E. V. Rehevaya kommunikaciya: Kommunikativ. strategii. Kommunikativ. taktiki. Uspeshnost` rehevogo vzaimodejstviya: Ucheb. posobie dlya un–tov i in–tov. – M.: Prior, 1998. – S.70.

<sup>99</sup> Maksimov V. I. Russkij yazy`k i kul`tura rechi: Ucheb. – M.: Gardariki, 2001. – S. 234

<sup>100</sup> Kazarceva O. M. Kul`tura rehevogo obshheniya: teoriya i praktika obucheniya: Uchebnoe posobie. – M.: Flinta, Nauka, 2001. – S. 131.

communications in which any statement is aimed at solving certain communicative tasks"<sup>101</sup>.

G. Mintsberg believes that strategic communications are "one of the managerial competencies that determine the competitiveness of an organization" and it is achieved using information technology<sup>102</sup>.

As a rule, the specifics of a communication strategy are determined in relation to the communicative sphere, with the characteristics of the addressee, addressee, and object of communication. Thus, E. N. Pashentsev emphasizes the importance of coordination of the activities of state structures in the communication sphere and defines strategic communication as "the projection of values, interests and goals by the state into the consciousness of national and foreign audiences through adequate synchronization of diverse activities in all areas of public life with its professional communication support"<sup>103</sup>.

E. A. Vinogradova focuses on efforts to promote the country's image in the international arena. The researcher offers the following description of the concept of "strategic communications" as an activity for managing target audiences: "strategically coordinated activities aimed at managing target audiences, both within and outside the country, in order to enhance the reputation of their country at the international level"<sup>104</sup>.

Today, a new direction of strategic communications research is being opened, which is related to research in the Russian industrial management system. A. A. Voronov and L. V. Glukhikh argue that strategic communications are aimed at capturing strategic initiative and implementing strategic plans, which include an action plan that changes the market situation in favor of the initiator of the strategic plan. They also believe that strategic communications can be based on the functioning of the company's information

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<sup>101</sup> Shepel' V. M. *Kommunikacionny`j menedzhment*. – M.: Gardarika, 2004. – S. 214.

<sup>102</sup> Minczberg G. *Shkoly` strategij: Strateg. safari: e`kskursiya po debryam strategij menedzhmenta* / G. Minczberg, B. Al`stre`nd, D. Le`mpel; [Per. s angl. D. Raevskaya, L. Czaruk pod obshh. red. Yu. Kapturevskogo]. – SPb.: Piter, 2000. – S.125.

<sup>103</sup> Pashencev E. N. *Strategicheskaya kommunikaciya Kitaya v Latinskoj Amerike i ee interpretaciya v SShA* // Gosudarstvennoe upravlenie. E`lektronny`j vestnik. – 2013. – № 36. – S. 82.

<sup>104</sup> Vinogradova E. A. *K voprosu o rabote s «novy`mi media» v strategicheskoy kommunikacii* // Gosudarstvennoe upravlenie. E`lektronny`j vestnik. – 2013. – № 41. – S. 218–228.

center, which is a database on the state of the enterprise and its interactions with the external environment over the entire history of its operation<sup>105</sup>.

Based on current scientific concepts, we offer the following description of the content of this concept: strategic communications are a set of information flows organized according to a certain algorithm, which assumes the provision of the required stable behavior or emotional state of the addressee in accordance with the key goals of the subject of communication. In fact, strategic communications are a kind of scheme of communicative behavior that determines the sequence of communicative actions to achieve a goal well realized by the initiators of the communicative process. Strategic communication has a wide impact on the formation of the practical activity of the communication subject, on the values promoted, the selection of communication strategies, as well as on corporate culture.

At the same time, we consider it necessary to pay attention to G. G.'s remark. Pocheptsov, who believes that strategic communications form a set of situations that are then filled in as part of tactical communications. However, the assessment and content of these situations are determined on a completely different level and considering the communicative perspective. It is this approach that makes it possible to achieve the tasks set within the framework of the strategy of a particular communication subject<sup>106</sup>.

The formation of a communicative perspective involves solving several specific tasks:

- formation and management of communication flows<sup>107</sup>;
- coordination of communication messages and ensuring their consistency in the media field<sup>108</sup> ;

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<sup>105</sup> Gluxix L. V. Strategicheskie kommunikacii v sisteme upravleniya promy'shlennost`yu Rossii // *Prakticheskij marketing*. – 2007. – №8 (126). – S. 7–13.

<sup>106</sup> Pocheptsov G. G. Strategicheskie kommunikacii. Strategicheskie kommunikacii v politike, biznese i gosudarstvennom upravlenii. – Kiev: Al'terpress, 2008. – S.134.

<sup>107</sup> Argenti P. A., Howell R. A., Beck K. A. The strategic communication imperative // *MIT Sloan Management Review*. – 2005. – Vol. 46. № 2. – P. 83–89.

<sup>108</sup> Steyn B. From strategy to corporate communication strategy: A conceptualization // *Journ. of Communication Management*. – 2003. – Vol. 8. № 2. – P. 168– 183.

- communicative leadership management<sup>109</sup>.

And we recommend that the basic principles of strategic communications, following D.P. Gavra, include:

- focus on the strategic goals of the communication subject;
- continuity of strategic methods and techniques at all levels of development of the subject of communication;
- systematic development of internal and external communications;
- the continuous nature of the communication process and the establishment of feedback<sup>110</sup>.

Planning a communication strategy consists of several stages.

- **Analysis of the current situation.** At this stage, the current market situation is being analyzed, as well as the resources that the organizers already have available and which are needed. The general information about the addressee, the goals and objectives of competitors are investigated. At this stage, the vector of development of communication processes is determined.

- **Setting goals and objectives.** At this stage, the communicative goals of promoting a product, service or event are determined, however, these goals must be in close interaction with the goals of the communication subject and correspond to the overall promotion strategy. To achieve the goals, it is necessary to define and complete certain tasks. If the tasks are defined correctly, they will help identify a set of media tools that will be as effective as possible and help achieve maximum coverage of the target audience.

The mission (goal) is to promote the historical reconstruction of the ball as an educational event aimed at solving several tasks:

- 1) popularization of the values of national culture;

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<sup>109</sup> Zerfass A., Huck S. Innovation, communication, and leadership: new developments in strategic communication // *Internat. Journ. of Strategic Communication*. – 2007. – Vol. 1. № 2. – P. 107–122.

<sup>110</sup> Shhetinina E. D., Dubino N. V Razvitie teorii i praktiki delovy`x kommunikacij v sovremenny`x usloviyax // *Belgorodskij e`konomicheskij vestnik*. – 2013. – №4 (72). – S. 35–38.

2) identification of the place of Russian culture in European civilization, acquisition of new historical and cultural knowledge, correction of ethical ideas in accordance with the national historical and cultural tradition;

3) education of patriotic feeling, formation of the image of the city, district, local cultural space;

4) education of an aesthetically significant idea of urban and national culture.

- **Identification of the target audience.** At this stage, it is necessary to determine the target audience with maximum detail, considering the most significant characteristics (gender, age, geography, psychological characteristics, hobbies, interests), etc.

- **Timing.** It is necessary to determine the timing of the implementation of the advertising campaign. The peculiarity of this stage is that when compiling the campaign timing, the characteristics of the selected sites, communication channels and seasonality are taken into account.

- **Calculation of efficiency**<sup>111</sup>. At this stage, the effectiveness of the campaign is calculated, and the compliance of the results obtained with key performance indicators is determined. In our case, the assessment is based on the feedback from the guests of the ball.

- **Selection of communication tools and channels** that can be used with the highest efficiency to create a communicative trajectory for promoting the historical reconstruction of the ball.

Theoretically, the subject of strategic communication can be a company, a public organization, a government or local government body, a state or a block of states, an international organization, an individual (if the individual is included in a system of complex social interactions with a long-term goal)<sup>112</sup>.

In our case, the subject of strategic communications is a public and/or charitable organization (company) engaged in historical reconstruction, a dance school, a cultural

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<sup>111</sup> Toporov M. Advertising Account Planning: trudno perevesti na russkij, no legko ponyat` sut` // Laboratoriya reklamy`. – 2016. – №1. – S. 34–36.

<sup>112</sup> Medialingvistika v terminax i ponyatiyax: slovar`–spravochnik / L. V. Balaxonskaya, A. A. Belovodskaya, A. V. Bolotnov [i dr.]; pod. red. L. R. Duskaevoj. – M: FLINTA, 2018. – S. 349.

and leisure center, the district administration, as well as an individual who is able to organize this event.

Since 2016, a large-scale project "Ballroom Stories of the Past" has been created by an initiative group in St. Petersburg. The initiators follow several targets:

- actualization of interest in cultural World Heritage sites located in the Northern Capital;
- restoration of the historical range of cultural competencies of urban residents; revival of the cultural traditions of the city that form the aesthetics of urban space;
- influence on the axiological component in the personality structure of young citizens<sup>113</sup>.

More than 20 balls were organized and held within the framework of the created project. The analysis of the experience of these balls allowed us to identify several stages in the preparation of the historical reconstruction of the ball as an event.

The first stage became analytical. The team conducted an **analysis of the competitive environment**, distributing competitors by levels – key, potential and indirect competitors<sup>114</sup>.

Key competitors are a group of organizations offering similar services to the same consumer groups.

Potential competitors are a group of organizations that are not present on the market or are present, but in another field, however, at any moment they can occupy a "ballroom" niche.

Indirect competitors are a group of organizations that offer similar services, but in related niches.

When analyzing the market, it was necessary to determine the level of competition, identify key, potential and indirect competitors in order to determine what advantages our project could have, as well as what niche it could occupy in the market.

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<sup>113</sup> Masleeva V. V. Modul'ny'j tekst kak sredstvo prodvizheniya istoricheskoy rekonstrukcii // Chelovek. Kul'tura. Obrazovanie. – 2022. – № 4. – S. 64–78.

<sup>114</sup> Ibid. – S. 68

As mentioned earlier, in 2020, the following organizations were considered key competitors – the St. Petersburg Noble Assembly (PDS), the Kirov Central Park of Culture (Elagin Island), the International Historical and Cultural Charity Project "Balls. Four Seasons", potential competitors were the project "From the ship to the ball", Historical dances on the Bypass, the Studio of Ancient Dance named after A. S. Pushkin, the school of ballroom dancing at the A. L. Stieglitz Academy.

A potential competitor was the Andeor dance studio, whose activity was to update the ballroom program of the Soviet era.

Indirect ones included the Association for the Promotion of Spiritual and Moral Education "Pokrov", the Herzen State Pedagogical University.

The clarifications in accordance with the 2023 research program made it possible to identify the reasons why many potential and indirect competitors left the market or moved into the category of potential ones. For example, the international historical and cultural charity project "Balls. Four Seasons" shifted the vector of activity to the organization of small-scale parties, which allows you to get a guaranteed economic effect. Many student balls have stopped being organized due to the unavailability of the appropriate spaces. A collaboration arose with the Andeor dance studio, so it moved from competitors to the status of partners.

After this stage, the organizers of the ball have the opportunity to determine the full amount of expenses that are inevitable with a high—quality organization of the event – catering, musicians, salaries of employees, printed materials, video and photography.

At the next stage, **specific goals and objectives** were defined, the understanding of which was largely influenced by the modern theory of special management and consumer demands:

- identification of the features of the Russian ballroom culture of the XVIII–XX centuries, as well as opportunities for its revival;
- analysis of the existing market, where similar events already exist, and, consequently, the study of key, potential and indirect competitors;
- study of consumer motivations when attending historical events;
- determining the impact of the event on the image of St. Petersburg, Russia.



Using the SMART methodology described by George Doran in 1981 in the article "There's a S.M.A.R.T. way to write management's goals and objectives"<sup>115</sup>, according to which goals should be specific, measurable, achievable, relevant and limited in scope time bound, for 2024, the team of the Ballroom Stories of the Past project has determined the direction of activity development:

- increase the awareness of the Ballroom Stories of the Past project on the VKontakte social network (in quantitative terms, in the form of an increase in the number of subscribers);
- to attract new audience segments by the end of 2024 (for example, to organize a children's ball or create new collaborations with other dance studios);
- to create stable associations of the historical reconstruction of the ball with the project "Ballroom stories of the past" among the target audience;
- increase ball ticket sales by 30% by December 2024<sup>116</sup>.

At the third stage, **the analysis of the target audience** of the project took place.

The author held balls in the Mansion of P. N. Demidov (December 23, 2017), in the Mansion of A.A. Polovtsov ("Magic Stories" on December 16, 2018, "Fairy Tales" on May 25, 2019 and "Snow Stories" on December 15, 2019), etc., which helped to determine the already formed audience of the ballroom culture (addressee), which can be divided into several groups.

1. Students (mostly girls of the 1st-3rd year of bachelor's degree in various specialties).
2. Women and men from 35 to 75 years old who are not married.
3. Women and men aged 25 to 65 who are married.
4. Formed dance couples.
5. Employees of travel agencies.
6. Employees of the museum sector.

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<sup>115</sup> Doran G. T. (1981). There's a S.M.A.R.T. way to write management's goals and objectives. – Management Review. 70 (11). [E`lektronny`j resurs] // URL: <https://opendoorcoaching.com.au/wp-content/uploads/2023/03/Doran-G.T.-1981-Theres-a-SMART-Way-to-Write-Managements-Goals-and-Objectives-.pdf> (data obrashheniya: 29.01.2024).

<sup>116</sup> Masleeva V. V. Istoricheskaya rekonstrukciya bala kak kommunikativnaya strategiya // Mezhdunarodny`j nauchno-issledovatel`skij zhurnal. – 2024 – №5 (143). – C.2.

7. Representatives of administrative structures at different levels<sup>117</sup>.

Next, we will describe a method for determining the target audience for our project.

The next stage turned out to be one of the most important stages in the implementation of the strategy, as it **affected the definition of communication channels**. The PESO matrix was used for this. In 2009, this model was used by the communication agency "Arment Dietrich", but did not have its own name. In 2013, in the book "Traction: Get a Grip on Your Business", Gino Wickman designated it as the PESO matrix<sup>118</sup>.

According to the matrix, the communication channels of the project are divided as follows:

Paid (paid channels): targeted advertising and sponsored posts in different groups of the VKontakte social network related to history (*History of Russia,"The History of St. Petersburg*), dances (*Dances and Choreography*), historical balls (*Historical Society Ball in the Russian Manor,"Ballroom community Curtsey*) and St. Petersburg (*Interesting Peter," Peter: interesting places and events," etc.*).

Earned (free communications): The project team started working with the St. Petersburg media and other information resources. At the moment, the project has participated in the big ballroom festival "Balcony" in Vokzal1853, this was reported on the portal of the resource "TIMY"<sup>119</sup>.

Shared (social communications): collaboration with other ballroom projects in St. Petersburg on the VKontakte social network (*Historical Dance, Andeor Dance School, etc.*), blog platforms (*channel 474, informing about social dances and events around them, published a video from the ball organized at the Eliseev Palace (Talion Imperial Hotel)*), reviews posted on the guests' own pages of the ball.

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<sup>117</sup> Masleeva V. V. Modul'ny`j tekst kak sredstvo prodvizheniya istoricheskoy rekonstrukcii // Chelovek. Kul'tura. Obrazovanie. – 2022 – №4 (46). – S. 68.

<sup>118</sup> Macnamara J. et al. «PESO» media strategy shifts to «SOEP»: Opportunities and ethical dilemmas // Public Relations Review. – 2016. – T. 42. – №. 3. – P. 377–385.

<sup>119</sup> Bol'shoj bal'ny`j festival' «Balkon» v Vokzal1853 [E`lektronny`j resurs]// URL: <https://timy.ru/sankt-peterburg/reviews/bolshoj-balnyj-festival-balkon-v-vokzal1853?ysclid=ls7kv37nsk39743443> ( data obrashheniya: 01.02.2024)

Owned (own communications): the project "Ballroom stories of the past" is based in the VKontakte group. – URL: [https://vk.com/history\\_factsspb](https://vk.com/history_factsspb)<sup>120</sup>.

At the next stage, **the timing was determined** – the calculation of the required amount of time from the moment of site approval to receiving feedback from the guests of the ball.

For example, the timing of the ball, which took place within the framework of the III Ballroom Forum at the Yeliseyev Merchants Palace (Talion Imperial Hotel) on May 8, 2023, was built as follows:

- November 2 – 21, 2022 – search and agreement with the palace for the ball. Negotiations on all organizational issues took a week.

- November 22, 2022 – the official announcement of the date of the ball (May 8) and the start of ticket sales. As soon as the palace management approved the layout of the lease agreement, which is signed after full payment, the date of the ball was announced on the official social network.

However, even after full coordination of the site, force majeure may occur.

In April 2021, the team of the Ballroom Stories of the Past project, after long negotiations, agreed on the ball "Stories of the Spring Wind", which was to be held on May 7 at the Konstantinovsky Palace. A week before the event, the palace management announced that the ball could not take place on their site due to unprofitability.

The ball of the "History of the Spring Forest", which was supposed to take place on March 5, 2022 at the mansion of A. A. Polovtsov, was forced to be postponed to March 12, 2022 due to unscheduled filming.

The organizers of the balls need to consider the occurrence of such difficulties and have agreements with different venues.

- December - April 2023 – posting information on selected communication channels (social networks, blogs, mass media). During this period, there is a search for financial and marketing partners. One of the distinctive advantages of the balls of the

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<sup>120</sup> Masleeva V. V. Istoricheskaya rekonstrukciya bala kak kommunikativnaya strategiya // Mezhdunarodny`j nauchno-issledovatel`skij zhurnal. – 2024. – №5 (143). – S.2.

"Ballroom Stories of the Past" project is the organization of contests, prizes for which are provided by friendly organizations.

- January - April 2023 – personal communication of the organizers of the ball with future and past guests of the balls. During this period, free master classes are held for everyone who bought a ticket to the ball.

- May 8, 2023 – the ball will be held. The full-time cycle of the ball is 6 hours. The timing of the ball itself is calculated additionally considering the arrival of guests, their dressing up, breaks for a buffet and other entertainment program.

- May 9-31, 2023 – collecting and processing feedback from the guests of the ball.

The sixth stage is processing feedback, collecting feedback and evaluating it, as well as conducting surveys to analyze new audience segments. Feedback from the guests of the ball is obtained through surveys, an incentive message in the official group on the VKontakte social network of the project, in which visitors are invited to share their opinions in any form, as well as personal communication. In half of the cases, the audience is more willing to write a comment under the post, but an honest assessment can only be obtained with a direct question<sup>121</sup>.

During the preparation and holding of this event, we created the first version of the discourse promoting the historical reconstruction of the ball, which has the key characteristics of a communicative strategy. The main task in the process of preparing the event, in our opinion, was the task of **establishing direct contact with the audience**. The effectiveness of solving this task was largely determined by the level of professionalism in creating the name of the event as the title of the promoting discourse and in preparing the text modules that occupy a strong position.

In the next stages, the project team focused on maintaining the established contact and stabilizing it.

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<sup>121</sup> Idid.

## 2.2. The component composition of the promoting discourse

Considering all the features established in the first chapter, the trajectory of the historical reconstruction of the ball inevitably acquires the format of discourse, if we consider discourse as a multilevel open system of elements (hypotexts, a system of connections and a navigation system), the integrity of which is based on navigation through hyperlinks, is realized in the process of nonlinear reading<sup>122</sup>. Using the created L. V. According to the concept of the promoting text, by the aggregate "promoting" discourse we mean "a communicative unit functioning in the space of marketing communications, serving the purposes of effective impact on the target audience ... and possessing a system of relevant verbal and non-verbal means of its enhancement / optimization"<sup>123</sup>.

The main task of the discourse in this case is to promote the historical reconstruction of the ball in a certain segment of the St. Petersburg public space using a variety of event formats. The project "Ballroom stories of the past" provides for the implementation of several events. Unique is the themed evening "Ball by the Fireplace", which includes mini lectures about the ballroom culture of different eras, a ballroom forum where discussions take place on issues related to the history of balls, mansions and palaces of St. Petersburg, as well as conversations about etiquette and dress code. In addition, since 2018 the team of the program "Ballroom stories of the past" within the framework of the project organizes free workshops on historical and everyday dance as preparation for balls.

As a result, the discourse promoting this project has a very complex semantic structure and speech form, therefore it is created by an initiative group of specialists — the subject of communication. In this case, the activity of the subject of communication is culturological, socially significant, and aimed at preserving historical and cultural

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<sup>122</sup> Medialingvistika v terminax i ponyatijax: slovar`-spravochnik / L. V. Balaxonskaya, A. A. Belovodskaya (Litva), A. V. Bolotnov i dr.; [nauchny`j redaktor L. R. Duskaeva]. – M: Flinta, 2018. – S.368–369.

<sup>123</sup> Uxova L. V. Prodvigayushhij tekst»: ponyatie, osobennosti, funkcii // Verxnevolzhskij filologicheskij vestnik. – 2018. – №3. – S.75.

heritage. The main task is to create a system of texts that could be in demand by different segments of the mass audience.

Each specialist has his own area of responsibility, is responsible for one of the elements of the communicative trajectory and is the creator of one of the fragments of a specialized discourse.

- **The organizer** is a specialist engaged in creating a ball as an integral event. His responsibilities include the study of historical data on balls, the creation of a registry of ballrooms, as well as the preparation of contracts with the owners of mansions and palaces, contractors and partners. For the website, the organizer prepares materials on the history of balls, a selection of photos, videos and reviews from previous events. He also creates a ballroom calendar (a list of all balls held in St. Petersburg).

- There is no designer position in the project, so the organizer creates all modular texts (posters, tickets, flyers).

- **The dance master studies historical dances** of different eras, composing the dance program of the ball. The specialist conducts master classes before the ball, monitors the dance preparation of each participant. The dance master working in the project has a higher musical education, so he is searching for musical literature for each dance and creating a ballroom ensemble. His main task in filling the site is a historically verified selection of dance patterns.

- **A specialist in the ballroom dress code** and etiquette creates a description of the basic rules of costuming and manners of behavior for the guests of the balls. He transfers this information to the website, takes care of the form of its presentation

- **A full-time photographer and videographer** is a specialist who provides photo and video shooting of events for posting on the site. Its main task is the relevant selection of materials.

- **The editor** is responsible for the composition and speech form of the texts published on the site.

As a rule, each member of the Ballroom Stories of the Past project team is a versatile person with systemic knowledge and several competencies.

The discourse devoted to the historical reconstruction of the ball, like any other communicative trajectory, is created with a focus on a specific addressee, which requires segmentation of the mass audience. In order to determine the target audience of the project with maximum accuracy, feedback was provided after each ball in the form of surveys using the Google Form software (Figure 2.1.). The visitors of the balls were asked to answer open-ended questions related to socio-demographic (age, field of work, marital status, education), geographical (country, city) and psychological (motivation, interests) characteristics<sup>124</sup>. After analyzing the responses, as already noted in the previous paragraph, the main groups of recipients are identified.

**Уважаемые дамы и господа!**

Команда "Бальные истории прошлого" выражает огромную благодарность за посещение нашего бала. Мы стараемся быть лучше, поэтому просим пройти короткий анонимный опрос.

enriel-252@yandex.ru [Сменить аккаунт](#)

Совместный доступ отсутствует

**\*Обязательный вопрос**

Пожалуйста, оцените организацию бала \*

1 2 3 4 5

Все очень плохо      Все очень хорошо

Figure 2.1. Example of survey design using Google Forms software

Each of the age groups we have identified pursues certain goals and has its own motivation when attending balls.

<sup>124</sup> Esina T. A. Elementy social'nogo portretirovaniya v issledovanii chitatel'skoj auditorii v XIX – nachale XXI v // Vestnik TGU. – 2009. – №3. – S.50.

- **Female students of the 1st – 3rd year of bachelor's degree in various specialties.** Student balls are gaining great popularity, they are aimed at spiritual, moral, and cultural education. Students actively attend commercial balls (45% of the total number of students attended the listed balls).

- **Unmarried women and men (35-75 years old).** For this segment of the audience, balls are a place of acquaintance. This type of motivation is relevant for about 23% of the audience.

- **Women and men (25-65 years old) who are married.** Considering this category, it is worth clarifying that women who dream of a festive event and invite their husbands as dance partners continue to dominate.

- **Already formed dance couples.** Balls for them are an opportunity to relax, develop existing dance skills or gain new experience.

A special segment of the audience is professionally oriented:

- **Employees of travel organizations.** Ballroom events for them can become a new opportunity to attract tourists to the city.

- **Employees of the museum sector.** Balls are held in the mansions and palaces of the city. Many mansions and palaces of St. Petersburg have the status of a museum, and excursions are held in them. Museum staff can provide a room to have additional advertising.

- **Representatives of public authorities.** The historical reconstruction of the ball is part of the intangible cultural heritage, therefore it can be used to design and improve the brand of the city, to form its image. For representatives of public authorities, the historical reconstruction of the ball is attractive as a means of influencing city income.

Geographical characteristics of the audience:

- countries (Russia – 95.51% of people who attended the balls, Germany – 0.72%, France – 0.45%.);

- cities (St. Petersburg – 81.48%, Moscow – 3.43%, Veliky Novgorod – 1.03%).

The psychological characteristics of the addressee depend on the motives for attending the balls:

- **students** have a high interest in the dance program, ballroom costumes and buffet;



- **unmarried women and men (35-75 years old)** are interested in the dance program or the history of dancing, the history of the dress code and the process of its creation, the rules of etiquette, famous guests of various balls, as well as balls in other countries;

- **married women and men (25-65 years old)** are interested in manners (etiquette, manners, fan handling), ballroom billboard, ballroom entertainment and games, as well as the history of ballroom dinners and modern buffet;

- **dancing couples** are interested in the ballroom poster; the history of ballroom dinners; the history of ballroom dancing, as well as the rules of etiquette;

- **employees of the cultural sphere** are interested in the history of the ball, the ballroom, the evolution of the ball costume, an overview of the most important balls in the world, as well as the creation of the ballroom calendar of St. Petersburg;

- **employees of the tourism sector** are interested in the global community of ballroom culture, the audience of balls, the secrets of event organizations and the description of the format of events.

It should be noted that the discourse of promotion has all the characteristics of creolized texts. Creolized texts are texting whose texture consists of two inhomogeneous parts: verbal (linguistic) and non-verbal (other sign systems that do not include language)<sup>125</sup>. In written communication, creolized texts include texts whose dominant fields of paralinguistic means are formed by iconic means<sup>126</sup>. Creolized texts can be advertisements, posters, posters, flyers, etc. Since both verbal and non-verbal phenomena are involved in such texts, creolized texts are endowed with an additional semantic load, which is activated when reading, and, consequently, have a high impact potential, helping to present the object of promotion to the target audience most accurately. Promoting discourses can symbolically satisfy high-level needs, appeal to values, support fantasies, thus forming or correcting the picture of the human world.

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<sup>125</sup> Sorokin Yu. A., Tarasov, E.F. Kreolizovanny'e teksty' i ix kommunikativnaya funkciya // Optimizaciya rechevogo vozdejstviya: kollektivnaya monografiya. – M., 1990. – S. 180–186.

<sup>126</sup> Anisimova E. E. Lingvistika teksta i mezhkul'turnaya kommunikaciya (na materiale kreolizovanny'x tekstov). – M.: Izdatel'skij centr «Akademiya», 2003. – S. 34.

### 2.2.1. Versions of the website

In general terms, a website is a set of logically linked web pages that reside on a server. Each page has its own unique address and is perceived by the user as a single whole. Websites are so named because they can be accessed using the HTTP protocol<sup>127</sup>.

Website pages are a set of text files designed using the HTML language, which allows you to format text, highlight functional elements in it, create hypertext links and insert various multimedia elements such as images and sound recordings on the displayed page. Using CSS allows you to change the appearance of a page by combining all formatting elements in a single file, and the JavaScript language allows you to view pages with interactive elements and scripts.

Websites may include subsections designed for a specific audience. In such cases, these sections are called site versions. The audience may differ in the equipment used or the language used. For example, there are mobile versions of websites specifically designed to work on smartphones<sup>128</sup>.

There are several types of websites: business cards, online stores, news, social networks, educational sites, corporate sites and portfolios.

When creating our website, we were based on the experience of the developers of the most common website in this communicative environment—the business card of a commercial company organizing balls.

Projects that hold historical balls in St. Petersburg, as a rule, do not have their own websites due to the high cost of their maintenance. However, in St. Petersburg there is a company "From the ship to the ball", which has created its own website. The site was created in the format of a business card — it is a small site consisting of one page, which contains all information about the company and its services. This business card site is an example of a creolized text, which is actively created using verbal and non-verbal means. It has a certain composition.

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<sup>127</sup> Vorojksij F. S. Informatika. E`nciklopedicheskij sistematizirovannyj slovar`–spravochnik. – M.: Fizmatlit, 2006. – S. 432.

<sup>128</sup> Bobkova O., Davy`dov S. K voprosu o sootnoshenii ponyatij «domennoe imya» i «nazvanie sajta» // *Xozyajstvo i pravo.* – 2014.– № 6. – S. 102.

1. The name of the organization and the contact number for contacting the organizers of the balls are in a strong position, followed by the title of the site itself "Organization of balls in costumes of the late XVIII — early XIX century in the best palaces of St. Petersburg", presenting the problem being solved by the company. It is worth noting that the superlative adjective best emphasizes a high status, which is further supported by arguments:

- use of statistics – indicators of events and a list of types of events that users can order for themselves (*300 events: from graduations and corporate parties to large-scale celebrations for 350 or more people*);

- an appeal to the positive experience of famous people (*We are trusted by Elizaveta Boyarskaya, Ksenia Sobchak, Sergey Shnurov, singer Natalie and Dmitry Kharatyan, as well as a number of corporate clients and travel agencies*), photos of so-called persons as participants of balls;

- relying on previous experience with a list of motives for ordering an event (*10 years of experience — the uniqueness of the program and costumes, satisfaction and comfort of guests*).

2. Section "Briefly about the service":

- the text is aligned to the left;

- the font is Arial sans-serif, easy to read; the font and background color correspond to each other in shades of gray, 14 size;

- the main text is written in an official business style with an appeal to "You" to users; this text reveals the activities of the organization and all its advantages over competitors:

- the verb *overexpose* demonstrates the gameplay of the event and the transfer to another world, which the audience attending the balls aspires to;

- the tautology *dance ball* is used to focus the attention of those users who are not familiar with the proposed product; further explanation is given - *'you do not need to be able to dance.'*

To aestheticize the text, the epithets *luxurious, impressive, real*, etc. are used. The last offer expands the audience of the participants of the balls (*"We also hold balls for tourists, including in foreign languages"*).

3. The section "Who do we please with the celebration" in an interactive form reveals the target audience of the site: *tourist groups, newlyweds and birthday people, students and schoolchildren, employees of companies, show business stars*. In the last paragraph, the appeal - *perhaps you are one of them* — encourages the recipient to participate in the event.

4. The section "Basic program of the event" consists of three semantic parts – the type of services is revealed (*rental of historical costumes, a short tour dedicated to the culture of balls and ballroom etiquette, a master class by a choreographer, a photo shoot*), a minute-by-minute scenario of the event is given (*meeting guests, re-dressing in historical costumes, a ball, time for photographing changing into casual clothes*) and an interactive button is offered with a call to "make a call" or leave your phone number<sup>129</sup>.

5. The "Price List" section includes a description of the "standard", "premium" and "luxury" service packages. As a rule, when organizing a ball, one ticket price is indicated, which increases as the date of the event approaches.

6. Several interactive sections about the wedding ball and prom ball with photos and videos. For example, with the help of photo editors, the recipient can insert his photo into the program and dance at a virtual ball.

7. Finally, the mandatory sections of the site are reviews of the guests of the ball with mandatory indication of surnames, names and photos to prove that these reviews are reliable, as well as frequently asked questions from the guests of the ball (*Do you have suits of all sizes? or will not everyone agree to change clothes because of embarrassment, what should we do?*) and the main addresses, contacts, and working hours in the "basement" of the site<sup>130</sup>.

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<sup>129</sup> Masleeva V. V. Setevoe prodvizhenie istoricheskoy rekonstrukcii bala: tekstovyy format// Voprosy zhurnalistiki, pedagogiki, yazykoznaniiya. – 2023. – Vol.42, №2. – S. 229.

<sup>130</sup> Idid. -S.230.

This site differs from the one we created in several ways: the administrator of the business card site does not have the necessary information about historical balls, so the site itself offers only stereotypical information traditionally included in messages of this type. The Ballroom Stories of the Past project team analyzes and thinks through each section not only to promote historical balls, but also to educate the audience. Therefore, sites have different goals, different information components and, accordingly, a visual component.

In addition, while working on our website, we considered several other requirements.

Special attention is paid to the use of special ballroom vocabulary:

- the inability to use terms when describing a dance program (for example, *the figure for the French quadrille En Avant et en Arrière*'s better represented as *Steps back and forth*);

- when describing the dress code, on the contrary, it is necessary to prescribe all the necessary details (for example, *magnificent dresses with crinolines for young ladies and camisoles / uniforms / tailcoats for gentlemen*) to "immerse" site visitors in the subject.

Attention is drawn to keywords for search engines (when introducing "From the ship to the ball" and "Holding costume balls in the best palaces of St. Petersburg", search engines give out this site).

Basic requirements for the segment of discourse presented through the website:

- the content of the text should answer all possible questions of the addressee, demonstrate the strengths of the product or service provided; the visitor should find arguments to start or continue cooperation with the company;

- the text must be convincing for the user to perform the necessary operations for the author<sup>131</sup>.

L. V. Ukhova notes that the user's persuasion process can be built according to Aristotle's scheme, which resembles the AIDA advertising influence scheme (Attention – attention, Interest – interest, Desire – desire, Action – action):

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<sup>131</sup> Goryavskij, Yu. Nazad v budushhee // Mir Internet. – 2001. – №10. – S.25.

- Exordium (introduction). It is necessary to start with a spectacular statement to attract the attention of site users.
- Narratio (presentation). Next, you need to raise an acute problem, which can only be solved by the product or service presented on the site.
- Confirmatio (statement). Describe the solution to this problem, supporting all this with evidence.
- Peroratio (conclusion). Finally, it is necessary to specify all the benefits that users will receive if they order a service or buy a product.

Several other factors are considered to keep the user on the page.

1. The location of the text on the page. The text must be aligned to the left, which helps to increase the speed of reading and focus the user's attention.
2. The font should be easy to read and not merge on the screen, so you need to use Arial, Verdana, Tahoma. The font should be the same for the entire site.
3. The font size must also be considered, the optimal size is 10-12 pins, and in the version for visually impaired people 12-14 pins.
4. The content must match the users' search queries in the completeness that users expect.
5. All publications must be carefully checked for compliance with the current norms of the Russian language.

The core of the discourse promoting the historical reconstruction of the ball is a specialized website (Fig.2.2). A specialized website is an Internet project that was created for a commercial or non-commercial purpose and is focused on performing specific tasks using special functions and features provided on the platform.

Focusing on the identified structure of the process of preparing and promoting the ball, we proposed a certain structure of the site, consisting of the following sections: modular texts; fragments from popular science texts on the history of balls (history of ballroom costume and etiquette, schemes of historical dances by epoch); reviews of guests who attended balls; photos (videos) from past balls, other events (master classes in historical dance, thematic events, dance evenings, etc.).

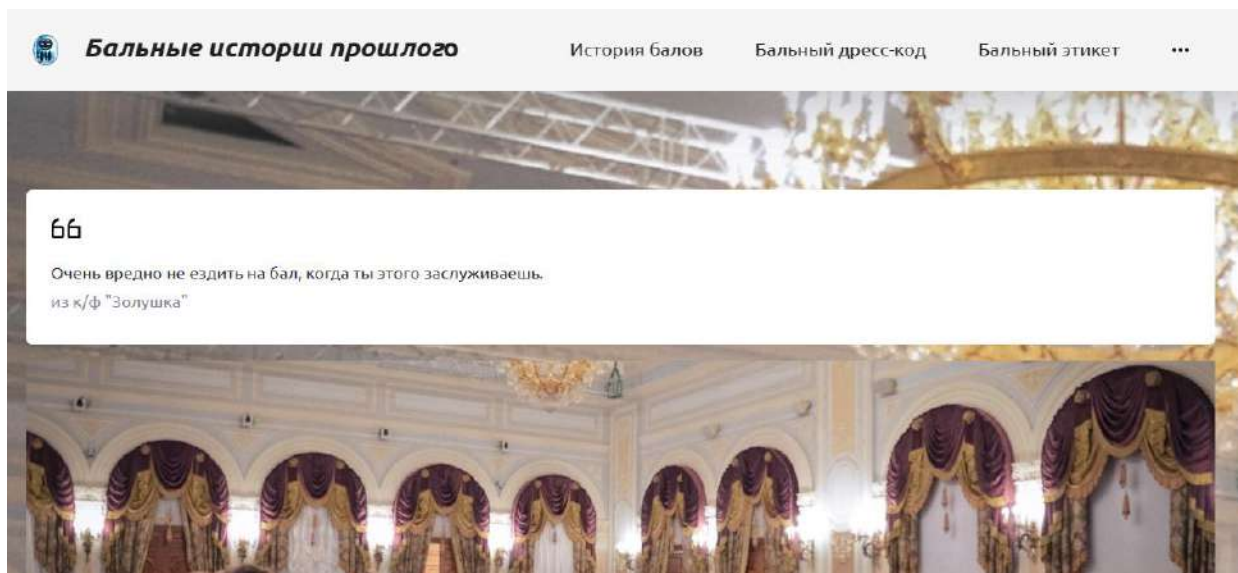


Figure 2.2. Screenshot of the main page of the project "Ballroom stories of the past"

The presentation of such a variety of texts within a single communication platform is due not only to the capabilities of the broadcast channel, but also to the moderator's goal<sup>132</sup>. Our website was created by a team of specialists, which was formed by an individual, one leader with the necessary knowledge about the historical reconstruction of the ball.

### 2.2.2. Model tests as part of the site

<sup>132</sup> Duskaeva L. R. Vy'razhenie ocheny'x ocenochny'x kommunikativny'x dejstvij v zhurnalistskom kul'turno-prosvetitel'skom diskurse // Vestnik Permskogo universiteta. Rossijskaya i zarubezhnaya filologiya. – 2014.– №4 (28). – S. 206.

The first texts promoting ballroom culture in Russia were the texts of posters and invitation cards, which in modern media are considered modular<sup>133</sup>.

Ballroom posters deserve special attention, which in the XIX–XX centuries were real works of fine art. For each ball, the organizers came up with a new poster, despite the huge number of events of this type. Many posters created from 1895 to 1923 have been preserved. Naturally, over time, the text of the poster underwent serious changes<sup>134</sup>.

For example, you can see that the poster of the masquerade ball on November 26, 1896 (Fig. 2.3) is divided into two parts: pictorial and textual. The images used helped to understand the specifics of the dress code, the verbalized part informed about the format of the event, the place and date of the event. However, there was no information about the specific start time of the ball, the age limit, or the program.



Figure 2.3. Poster of the masquerade ball on November 26, 1896

The following example (Fig. 2.4) is a poster addressed to a sophisticated audience with certain financial capabilities and at least a certain social status. The font used in the

<sup>133</sup> By'kova E. V. Modul'ny'j tekst v semioticheskom aspekte // Zapiski Gornogo instituta. – 2011. – № 193. – S. 265–267.

<sup>134</sup> Sosnovskaya A. M., Masleeva V. V. E'konomika vpechatlenij: rekonstrukciya istoricheskix praktik kul'turnogo naslediya Sankt–Peterburga // Upravlencheskoe konsul'tirovanie. – 2018. – №4 (112). – S. 175.



poster, with openwork elements. The text was usually printed in two languages – Russian and French. Such a poster is typical for the end of the century before last.

A year later (November 29, 1897), a masquerade ball was also organized in the Noble Assembly, but the poster underwent changes (Figure 2.4). The verbal and non-verbal parts were harmoniously combined with each other. The non-verbal part is represented by the image of a lady demonstrating the dress code: a snow-white dress, long gloves, the presence of a fan, can be offered as a mandatory attribute of the ball. The theme of the ball "In the snow", suggested the use of furs and fur accessories in a ladies' costume.



Figure 2.4. Poster of the masquerade ball on November 29, 1897

When creating the poster, only three colors were used: white – directly related to the theme of the ball, black – the color of the main font and red, festive, filling most of the plane of the modular text. The psychology of color speaks of red as the color of fire,

which attracts increased attention. Knowing the meaning of this color, it can be assumed that the author of the poster wanted to evoke the spirit of competition, appeal to the force, which will encourage donations and allow achieving the charitable goals of the ball. The directly charitable nature of the ball was hardly advertised, except for a remark in the right corner of the poster, printed in a typeface typical of this era, similar to the modern Helvetica Italic.

The volume of the verbalized part has become more significant, which, in our opinion, indicates an expansion of the targeted audience. Additional information is used to attract those segments of the audience that have never been present at the balls. This technique can be called an advertising one. There is no information about the acceptable age of the participants.

The main visual accents are on the date, title and theme. The theme is framed with a peculiar edging that captures the reader's attention.

Interestingly, some methods of attracting attention have been used, which today we would call PR moves:

- *free lottery*"– information is presented with a change (increase) in the font scale as information about the most effective means of attracting the public;
- *prizes for costumes*"– this move allows the organizers to count on ensuring the dress code of the event;
- *the number of tickets is limited*"– this message creates the effect of exclusivity, arouses excitement and competitive spirit<sup>135</sup>.

The ticket price is indicated on the poster. It is different for men and women. A ticket for women is 5 rubles cheaper, which reflects the axiology of the then public perceptions.

These examples make it possible to determine the direction of the evolution of the poster text, from which the evolution of the discourse we are interested in began. This

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<sup>135</sup> Sosnovskaya A. M., Masleeva V. V. E`konomika vpechatlenij: rekonstrukciya istoricheskix praktik kul`turnogo naslediya Sankt–Peterburga // Upravlencheskoe konsul'tirovanie. – 2018. – №4 (112). – S. 177.

evolution was guided by the aim to develop the influencing potential of modular texts, to increase their diversity.

Today, as before, one of the key stages in the preparation of the historical reconstruction of the ball is the stage of establishing direct contact with the audience, the effectiveness of which is determined by the level of professionalism in creating the name of the event used as the title of the promotional text. Traditional modular texts now occupy a strong textual position offering installation information about the historical reconstruction of the ball.

Modern ballroom posters are similar in many ways to posters for similar events but have some differences<sup>136</sup>. The creolized (polycode) text of the poster consists of several mandatory semantic parts (information about the date, time, venue of the event, the cost of entrance tickets).

The text blocks of ballroom posters contain both verbal and non-verbal elements (logos, drawings, photos), the volume of which can be dominant. The boundaries between the blocks are formed due to various methods of their placement on the plane (in the poster we created the division into paragraphs was carried out using interval indents and spaces).

Verbal elements are usually represented by a basic nomination (ball) and a phrase that performs the function of attracting attention (usually, the name of the ball, which should be short, succinct, but with elements of a game). For example, the "Christmas Stories" ball was given before Christmas. Traditionally, the balls of the XIX century were held in the winter season, starting from Christmas and ending before Lent. The name of the ball is usually aligned in width.

It is possible to use the syntactic form of motivation when informing about the venue of the ball (*we are waiting for you at the address: Bolshaya Morskaya str., 52*). The date and time of the ball are also indicated.

The logo of an organization or project is aligned to the right and left at the top of the module and are the most important elements of the poster. If you build posters of all

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<sup>136</sup> By`kova, E. V. Principy` analiza modul`nogo teksta (k postanovke voprosa // Vestnik Voronezhskogo gosudarstvennogo universiteta. Seriya: Filologiya. Zhurnalistika. – 2006. – № 1. – S. 103–106.

balls according to this model, which generally corresponds to the established tradition, then the audience will get used to the location of information on the plane of the module, which greatly facilitates the assimilation of the proposed information.

The gaps between the elements vertically and horizontally can be of different sizes. The size of the spaces is a form of paratext, also used to control the recipient's attention.

When formatting modular text, keep in mind that it is not recommended to use more than two types of fonts (they must be readable and not merge with the background image).

Our first ball "Christmas Stories" was held on December 23, 2016, in P. N. Demidov's mansion without invitation cards, and the poster was a picture in the form of a snow globe and a dancing couple inside, which symbolized the theme of the ball. With the help of feedback, we have determined that the creation of invitation cards is necessary.

The next ball was organized on December 16, 2018, at the mansion of historian and philanthropist Alexander Polovtsov. An invitation card has been created for him (Fig. 2.5) with one-sided printing in A6 format. The verbal part of the invitation consisted of the designation of the number of invitees (*Invitation for 2 persons*), the name of the ball (*Magic Stories*), the date and time of the ball (*December 16 at 17:00*) and the address of the ball venue (*Admiralteyskaya metro station, Bolshaya Morskaya str., 52*). Subsequently, it was decided that it was necessary to indicate on the invitation cards the name of the place where the ball is held.

For the non-verbal part of the invitation, a painting by the artist A. Alexandrovsky from the collection "Winter Petersburg" (2018) was used. Using Adobe Photoshop, the effect of "snowfall" was created, the brightness and contrast of the image were increased. As a result, associations with magical space and time arose.



Figure 2.5. Invitation card to the "Magic Stories" bal

Another example is the invitation card to the "home" ball, which was organized in the same mansion of A. A. Polovtsov (Figure 2.6) but was held in a less formal setting.



Figure 2.6. Invitation to the "Fairy Tales" ball

In this case, the invitation had an impersonal character, since the guests received it after they had paid for the ticket to the ball. The ticket was created in the format of a postcard with a background image reflecting the name of the ball "Fairy Tales", it already set up the necessary atmosphere with a lax dress code, but a traditional dance program. Two fonts were used – an openwork Rupster Script to highlight important semantic parts (date, time and name of the mansion) and a strict Times New Roman to indicate the address and number of guests.



Figure 2.7. The front and back of the invitation of the "Tenth Anniversary of the Nikolaev Ball"

As a variant of the invitation cards created by another ballroom team, we present the text of the invitation to the "Tenth Anniversary Nikolaev Ball". The ball is organized once a year by direct competitors of our author's project. Invitations are issued directly at the ball itself. The modular text is horizontal, close to the A7 format, in the form of a booklet, has two planes for placing information (Fig. 2.7.).



Figure 2.8. The inner part of the invitation of the "Tenth Anniversary of the Nikolaev Ball"

Both parts of the outside of the invitation are illustrated with historical photographs of the Palace of Labor (Nikolaevsky Palace), in which the ball takes place. Brown and yellow colors prevail, emphasizing the historical character of the event.

The verbalized external part of the text consists of the definition of its genre ("invitation") and the contacts of the organizer (Fig. 2.8.).

The verbalized part of the internal U-turn is more informative: a label address (*Dear*) using the addressee's name and patronymic; using the "caps lock" key, the name of the organization is indicated; the installation formula "*we have the honor to invite you ...*" is used the strong position of the end of the text is filled with information about the date, venue and time of the ball. The entire text is made in the same color scheme, using the decorative font Good Vibes Pro<sup>137</sup>.

On the left side of the inner spread there is a portrait of Madame Recamier by the French artist Jacques Louis David (1800), used in this case as a visual symbol of the era.

Summarizing our observations, we can say that today the promotion discourse is really represented primarily by text modules, the system of which is dominated by invitation cards. According to E. V. Bykova, the genre diversity of modules is increasing, because different types of posters, posters and posters, postcards, etc. are actively used<sup>138</sup>. We are convinced that the effectiveness of the new cumulative promotion text is largely determined by its stylistic unity, the main parameters of which are set in the process of issuing an invitation card.

Most of the text elements when working with the poster or invitation card module are expected to be stereotypical. But our attention was focused on those textual characteristics that help create a unique style, which will become recognizable signs of the text system being formed: font, color scheme and stylistics of the verbal text.

1. As a background image on ballroom invitation cards, paintings of ballroom life of the XIX century, photographs of modern balls are used. The main frequently used objects are a dancing couple, gloves and fans, carnival masks.

2. The color scheme is dominated by:

- yellow, which in the psychology of color means sociability, friendliness, happiness, optimism;

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<sup>137</sup> Masleeva Viktoriya Valer'evna Modul'nyj tekst kak sredstvo prodvizheniya istoricheskoy rekonstrukcii // Chelovek. Kul'tura. Obrazovanie. – 2022. – №4 (46). – S.71

<sup>138</sup> By'kova E. V. Modul'ny'j tekst v semioticheskom aspekte // Zapiski Gornogo instituta. – 2011. – №193. – S. 266.

- orange is sensuality, energy, warmth, comfort;
- brown – reliability, safety, durability;
- white – calmness, clarity, sincerity<sup>139</sup>.

Depending on the color combination, the ball organizer achieves certain results. We needed potential guests of the ball to make a quick decision about buying a ticket, so we tried to use the color scheme of warm colors (red, orange, yellow). This choice of colors increases the number of impulsive actions / actions of the recipient, which contributes to an increase in the number of guests who go to the ball for the first time.

3. Decorative Russian fonts such as Acquire Script, Alexandra Script, Angelica, Caligraph are used for the title design and calmer SeriferTitul, Archive, BadScript for the main text so that all important information is read, since decorative fonts can be difficult to read due to monograms/decorations<sup>140</sup>.

4. The verbal part of the invitation text has the following structure:

- in the first paragraph, you have to specify the name of the organization, project or sponsor organizing the ball (for example, *the International Historical Dance Association with the support of the Ministry of Culture*);
- the second paragraph begins with an address to the addressee by surname, first name and patronymic with an installation formula. For example, *We have the honor to invite you...* (the address in ballroom invitations is always "You"), and the *epithets dear / highly respected / highly respected* are also used;
- the third paragraph contains information about the date, time and place of the ball. This paragraph may also begin with the courtesy formula *we have the honor to invite*," it is not recommended to use the verb *to take place*", which makes the informational part of the text purely official;
- in the final paragraph, the ticket price may be indicated (when the invitation plays the role of an information sheet that must be exchanged for another ticket at the ball) or information about the dress code is located;

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<sup>139</sup> Hagtvedt, H. (2020). Dark is durable, light is user-friendly: The impact of color lightness on two product attribute judgments. *Psychology & Marketing*. – 37(7). – PP. 864–875.

<sup>140</sup> Masleeva V. V. Modul'ny'j tekst kak sredstvo prodvizheniya istoricheskoy rekonstrukcii // Chelovek. Kul'tura. Obrazovanie. – 2022 – №4 (46). – S. 74.



- the logo of the project or the sponsoring organization is not always used on invitations, so as not to violate the historical tradition that dictated the special relevance of tickets and hand-made posters. The old tickets were bright and original and were kept by the participants of the ball for a long time, although sponsor names and names could be included in the text.

Based on the above rules, we have created an invitation card for the Magic Stories ball. In its format, the stylistic unity of all the promoting text modules was programmed, there were elements that would later be included in the corporate identity of our organizational group (Figure 2.9).



Figure 2.9. Invitation to the "Magic Stories" ball

When designing the verbalized part of the invitation, the company colors were used, the same as on the project logo, which was placed on the right edge at the top of the module as the most important element.

There are four semantic blocks in the text of the invitation: a label address (*Dear*), which allows the organizer to quickly determine whether this person is on the guest list, setting up business communication. The main block uses the installation formula we have the honor *to invite you ...*, the style of which refers to the ballroom era; the name of the ball and the project are specified. Important information about the date and time of the

ball is recorded in the text plane using font highlighting, the Gemenard font is used, strict and well-readable. The text of the invitation ends with an indication of the venue of the ball using an assessment (*amazing*), focusing on the uniqueness of the palace interiors preserved in their original form.

We refused the opportunity to specify the price of the entrance ticket in the final paragraph of the text of the invitation so that the invitation does not turn into an information sheet.

The invitation card reflects all the important information that the poster should contain. However, the speech design of the poster is mainly informational in nature: specifying the date and time, the name of the organization, the ball, the place and address of the event. The addressee is a mass audience. The invitation card is more focused on a specific recipient.

Modern ballroom posters are in many ways similar to posters of similar long-standing events, therefore, when creating a poster for the Magic Stories ball, it was necessary to fulfill all technical requirements: vertical orientation in A4 size, where all the basic information is printed only on one side, the use of no more than three colors, no more than three decorative fonts, as a background one dim image stands out so that the entire text is readable (Figure 2.10).

The most noticeable semantic component of the text of the poster, which is missing from the text of the invitation, is the stereotypical syntactic formula of motivation, which we have already mentioned above, which is used when informing about the venue of the ball (*We are waiting for you at 52 Bolshaya Morskaya str.*).



Figure 2.10. Poster of the ball "Magic stories" of the project "Ballroom stories of the past"

Non - verbal elements are represented by details associated with a certain time of the year - spring (butterflies, green leaves and delicate flowers). Dancing couples are depicted, broadcasting a completely unambiguous idea of the ballroom dress code. The font color corresponds to the color scheme of the logo (all shades of blue and white).

Here is another example of a poster of a ball, organized for the first time in collaboration between two organizations: the Ballroom Stories of the Past project and the Andeor dance school (Figure 2.11).

The poster has an A4 format with a one-sided image. The strong position contains the date and time of the ball (it should be noted that the time indicated on the poster is the beginning of the very first Polonaise dance, but the arrival of the guests was expected an hour earlier, which they were notified about), the logos of the projects.

The verbal component prevails to attract attention to the new format of the event. The ball was held within the framework of the II Ballroom Forum, it was divided into two semantic parts: historical (the project "Ballroom stories of the past") and Soviet (Andeor dance school).

Three different fonts were used: bold Orelega One, Lobster and italic Alice.

To write the names of organizations, a different color scheme is used, close to corporate colors. In the final part, the venue is indicated. This information is supported non-verbally by a background photograph of the grand staircase of the palace. With the help of computer technology, the brightness and contrast of the photo taken from the official website of the Talion Hotel (formerly the Eliseev Merchants Palace) has been increased.



Figure 2.11. The poster of the ball within the framework of the II Ballroom Forum  
The posters distributed by the organizers meet several standard requirements:

1. The paper format in ballroom posters is a vertical orientation in A4 size, where all the basic information is printed only on one side, and both vertical and horizontal orientations in sizes from A7 to A5 are allowed in invitation cards.

Today, as a rule, the ball poster is placed in electronic form, and the invitation card can be both electronic and printed.

2. When creating a poster, it is possible to use no more than three colors, no more than three decorative fonts, the font size in each part of the poster should be the same, and one dim image acts as the background so that the entire text is readable.

The background part of the invitation can be different, depending on its shape (postcard, booklet, leaflet), the information part can be located on a plain space, and the choice of size and font depends on the preferences of the designer.

Drawing conclusions, it should be noted that modular texts are the most powerful means of contact suppression if they are stylistically homogeneous. This quality of modular promotion texts makes it possible to form a recognizable style, which can become one of the most effective means of promoting the type of events we are interested in, focusing on the perspective of the work of the organizational group. The standard requirements, in fact, are technological, and allow for a certain variation in the semantic structure of the modular text.

### **2.2.3. Popular science page of the site**

On the website, this section is presented with popular scientific and cultural texts: fragments from O. Zakharova's books "The Russian Ball of the XVIII — early XX century. Dances, costumes, symbols"<sup>141</sup>, "Secular ceremonies in Russia of the XVIII — early XX century"<sup>142</sup>, "The history of balls of Imperial Russia. An exciting journey"<sup>143</sup>;

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<sup>141</sup> Zaxarova O. Yu. «Russkij bal XVIII – nachala XX veka. Tancy, kostyummy`, simvolika». – M.: ZAO Centrpoligraf, 2003.

<sup>142</sup> Zaxarova O. Yu. Svetskie ceremonialy` v Rossii XVIII – nachala XX v. – M.: ZAO Centrpoligraf, 2003.

<sup>143</sup> Zaxarova O. Yu. Istoriya balov imperatorskoj Rossii. Uvlekatel'noe puteshestvie. – M.: ZAO Centrpoligraf, 2003.

Yu. M. Lotman "Conversations about Russian culture. The life and traditions of the Russian nobility (XVIII – early XIX century)"<sup>144</sup>, chapters of the monograph I. In Efremova "The tradition of the ball in the culture of the Russian Empire"<sup>145</sup>, etc.

When selecting popular science texts for publication, we focused on the following general requirements:

- texts must meet the specific needs of the target audience;
- texts should be checked for historical correctness;
- the volume of popular science publications on the site should not exceed 3,500 characters.

There are also no less definite requirements for the structure and speech form. The main thing of them is that the texts should be dialogical, including speech means of activating the addressee's attention (*Let us turn into spectators of one of the masquerades staged during the celebrations on the wedding of Grand Duchess Catherine Alekseevna with the Duke of Holstein, the future Emperor Peter III. Let's take a mental trip through the halls of Count P. B.'s palace. Sheremeteva in Kuskovo: a solemn overture sounds in the design of the lobby, the lyrical theme of the following apartments is replaced by a solemnly dramatic Crimson living room*).

In addition, preference is given to metaphorical texts, because a metaphorical text is an aestheticized text, therefore, attracting special attention of the target audience;

- texts should not contain scientific terminology, and if there are terms, they need to be explained, while ballroom terminology is welcome, first of all (*crinoline, padecatre, tournure, etc.*);
- intertextuality (links to the opinions of well-known people in the ballroom environment) and citation (diary entries, archival data, literary sources) are welcome;
- texts can be multicode (for example, the verbal part is supplemented with images of the ballroom style of the XIX century);

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<sup>144</sup> Lotman Yu. M. «Besedy` o russkoj kul`ture. By`t i tradicii russkogo dvoryanstva (XVIII – nachalo XIX veka)». – M: Illyuminator, 2022.

<sup>145</sup> Efremova I. V. Tradiciya bala v kul`ture Rossijskoj imperii / M–vo kul`tury` Resp. Belarus`, Belarus. gos. un–t kul`tury` i iskusstv. – Minsk: BGUKI, 2019.

- outgoing hyperlinks to the sources used should be embedded in the texts, and internal hyperlinks lead to explanatory or additional information (for example, in the history of balls section, a hyperlink leads to etiquette or dress code).

The listed requirements were formed because of the analysis of statistical data on the attendance (demand) of different sections of the site, the popularity of different publications.

#### **2.2.4. Filling the media component**

As mentioned above, the site is the core of the discourse, which provokes additional publications that are part of the promotion discourse, ensuring its multi-vector development. Such publications are texts in the media and blogs that are necessary for the organizers of balls to expand the audience. These texts are in the area of our attention, since they are also part of the promotion discourse, broadcasting a general idea of the historical reconstruction of the ball, attracting a mass audience.

A sample of the empirical base of the study was made up of the 15 most cited media bodies in St. Petersburg and the Leningrad region for the first quarter of 2023 according to the rating of the Medialogia company (excluding TV channels and radio)<sup>146</sup>.

As noted in the description of the empirical base of the study, the search and analysis of publications took place using the markers "the ball was held", "the ball will be held", "historical ball", "ball in St. Petersburg", "ball in St. Petersburg", "assemblies", "assemblies of Peter I". The chronological framework of the study: January 2000 – December 2023. During this period, more than 1,000 balls were held.

The study identified 1,453 publications that meet the specified criteria.

Publications about balls in the media are presented in two genres:

- press release (typical example: V Petergofe projdet pochtovyj blagotvoritel'nyj bal // Fontanka.ru [Elektronnyj resurs]. Rezhim dostupa. – URL: <https://www.fontanka.ru/2013/06/19/180/> (data obrashcheniya: 07.09.2021);

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<sup>146</sup> TOP–25 samy`x citiruemy`x SMI Sankt–Peterburga i Leningradskoj oblasti [E`lektronny`j resurs] // URL: <https://www.mlg.ru/ratings/media/regional/12109/> (data obrashheniya: 13.12.2023).

- information notes (typical example: Atmosfera dobra i miloserdiya: v Peterburge proshel bal «Gorod Angela i L'va // Nevskie novosti. [Elektronnyj resurs]. Rezhim dostupa. – URL: <https://nevnov.ru/899137-atmosfera-dobra-i-miloserdiya-v-peterburge-proshel-bal-gorod-angela-i-lva> (data obrashcheniya: 07.09.2021).

Press releases are written by the organizers of the balls, PR specialists with mandatory indication of the organizers, the minimum necessary information about the event. The note is created by journalists who attended the ball, so some of the official information may be missing from the text, and the content will reflect the author's impressions.

During the analysis of publications devoted to different types of historical reconstruction of the ball, five main problem–thematic blocks of publications in the media were identified:

1. **Historical reconstructions of balls.** The smallest category in terms of the number of publications (110 materials) that are devoted to:

- the dance program of the ball: *«Couples will dance waltz, tango, quadrille, foxtrot»* (V Peterburge projdet bal «Novaya klassika» // gazeta «Peterburgskij dnevnik» [Elektronnyj resurs]. Rezhim dostupa. – URL: <https://spbdnevnik.ru/news/2018-10-16/v-peterburge-proydet-bal-novaya-klassika> (data obrashcheniya: 17.09.2022);

- the venue where the balls are organized: *The spring Ball has become a special event. For the first time, the venue was the Konstantinovsky Palace in Strelna, a unique architectural monument that is the official residence of the President of Russia, the Palace of Congresses* ("Simfoniya poleta" // gazeta «Sankt–Peterburgskie vedomosti [Elektronnyj resurs]. Rezhim dostup. – URL: [https://spbvedomosti.ru/news/career/simfoniya\\_poleta/?sphrase\\_id=1715092](https://spbvedomosti.ru/news/career/simfoniya_poleta/?sphrase_id=1715092) (data obrashcheniya: 02.11.2021).

*The throne room of the Catherine Palace, which in fat times regularly saw ceremonial receptions and concerts with celebrities, with the elites of business and politics, once again flashed the spotlight and heard a foreign speech. Fontanka took a closer look at the guests and listened to the speeches of the organizers («Kongress tancuet». V Carskom Sele otgremel Petrovskij bal s VIP–gostyami iz Germanii //*



*Fontanka. ru [Elektronnyj resurs]. Rezhim dostupa. – URL: <https://www.fontanka.ru/2023/08/26/72641162/?ysclid=lv0qgfwj5c303163914>);*

- the program of the event: *The program of the event is very unusual. Guests are invited not only to spin in the dance, but also to get a certain role that they will adhere to until the end of the ball*"(V Pskove proidet bal epohi poslednego imperatora // Nevskie novosti [Elektronnyj resurs]. Rezhim dostupa. – URL: <https://nevnov.ru/499966-v-pskove-proidet-bal-epohi-poslednego-imperatora> (data obrashcheniya: 21.09.2021).

The publications also contain forms of motivation for attending balls, which can be used for promotion texts: *this is not surprising, the opportunity to admire the beauty of a real palace, to try on the image of the era of imperial Russia, to whirl in a whirlwind of dance on the parquet, on which royal persons once trod, does not fall every day* («Simfoniya poleta» // gazeta «Sankt–Peterburgskie vedomosti» [Elektronnyj resurs]. Rezhim dostupa. – URL: [https://spbvedomosti.ru/news/career/simfoniya\\_poleta/?sphrase\\_id=1715092](https://spbvedomosti.ru/news/career/simfoniya_poleta/?sphrase_id=1715092) (data obrashcheniya: 25.04. 2023).

2. **The ball as a charity event** is the most popular category among media publications (554 texts). Charity was an integral part of the balls of the past, however, not all modern events, called charity balls, will be able to fit the category of "reconstruction of the historical ball". The analysis identified two of the most popular charity balls in the media space: "Northern Ball" and "Ball on wheels". Keywords defining the communicative purpose of the authors of these publications: "public organization", "association", "social programs", etc.

*The Russian Ethnographic Museum will host the VI charity Northern Ball"on March 21. The event is held under the motto Together into the future – To sing love and unites orphaned children, children left without parental care and living in socially disadvantaged families, creative teams, children – laureates of international festivals and competitions, St. Petersburg cadets, children with disabilities. 1,500 young citizens will take part in the event."(V Peterburge proidet blagotvoritel'nyj \"Severnyj bal\" // gazeta «Peterburgskij Dnevnik» [Elektronnyj resurs]. Rezhim dostupa. – URL:*

<https://spbdnevnik.ru/news/2016-05-17/v-peterburge-proydet-blagotvoritelny-severny-bal> (data obrashcheniya 17.05.2021).

*In the Northern capital, Mikhail Romanov's mansion hosted the First charity Romanov Ball, the main guests of which were people with hearing disabilities, but with unlimited creative abilities.*

*The initiative of the St. Petersburg regional branch of the All-Russian Public Organization for the Disabled 'All-Russian Society of the Deaf' was supported by the Prince Dimitri Romanov Charitable Foundation. The ball itself was dedicated to the 405th anniversary of the Romanov dynasty, who laid the best traditions of patronage and charity in Russia. The purpose of the evening is to restore the museum archive fund of the Society of the Deaf of St. Petersburg to further conduct educational excursions for deaf children of boarding schools in the region.*

*According to Elena Rurikova, General Director of the foundation, who opened the Romanov Ball, "supporting people with hearing loss and the deaf is a long-standing good tradition of the Romanov dynasty, known since pre-revolutionary times, which the Prince Dimitri Romanov Charitable Foundation will continue to develop in our days"* V Peterburge sostoyalsya Pervyj blagotvoritel'nyj «Romanov Bal» dlya lyudej s ogranicheniyami po sluhu // Fontanka.ru [Elektronnyj resurs]. Rezhim dostupa. – URL: <https://www.fontanka.ru/2018/12/27/044/> (data obrashcheniya: 24.02.2023).

*The tenth "Magic Ball" was held in St. Petersburg, to which children from large and single-parent families, as well as from families temporarily in difficult situations, were invited.*

*In the "Magic Ball" on December 17 at the mansion of the prince. Gagarina was attended by artists of St. Petersburg theaters and Ilya Kuznetsov Children's Ballet School. The children were presented with a magical story about a brave Nutcracker, all those present danced and received gifts.*

*The International historical and cultural charity project "Balls. Four Seasons" with the support of the Agency for the Management and Use of Historical and Cultural Monuments of FGBUK AUIPIK and the Happy Family Renaissance Center (V Peterburge proshel blagotvoritel'nyj detskij bal // Novyj prospekt [Elektronnyj resurs]. Rezhim*

dostupa. – URL: <https://newprospect.ru/news/aktualno-segodnya/v-peterburge-proshel-blagotvoritelnyy-detskiy-bal/> (data obrashcheniya: 13.01.2024).

*On October 1, 2022, the First Baltic Charity Ball in St. Petersburg was held in the Column Hall of the Presidential Library named after B.N. Yeltsin. It was held with the support of the Committee for Culture of St. Petersburg and was dedicated to the International Music Day. The event was attended by about 250 guests: representatives of the public and business circles, science and culture, and ballroom dancing enthusiasts from different countries.*

*The presenters were Stanislav Popov, President of the Russian Dance Union, Honored Artist of the Russian Federation, and Ilse Liepa, People's Artist of the Russian Federation, founder of the Russian National Ballet School.*

*The Baltic Ball was solemnly opened by 28 pairs of debutants – the best representatives of the youth of St. Petersburg, who passed a competitive selection and dance training under the guidance of experienced dance masters. The boys and girls performed the polonaise from the opera Eugene Onegin"and Waltz of Flowers"from the ballet The Nutcracker"by P.I. Tchaikovsky. (Pervyj Baltijskij blagotvoritel'nyj Bal proshel v Sankt-Peterburge // Peterburg2.ru [Elektronnyj resurs]. Rezhim dostupa. – URL: <https://peterburg2.ru/news/pervyy-baltiyskiy-blagotvoritelnyy-bal-proshel-v-sankt-peterburge-122072.html> (data obrashcheniya: 1.02.2023)*

### **3. The ball is an event dedicated to the All-Russian holidays.**

Since 2014, the Governor's New Year's Student ball has been held in St. Petersburg for the best students of the city.

*On Thursday, the second annual Governor's New Year's Student ball was held in St. Petersburg. The ball was held in the White Hall of SPbPU named after Peter the Great. This year, about 800 of the best university students in the city are on the guest list. All the invited distinguished themselves by achievements in studies, scientific work, creativity, sports or social activities"(V Peterburge proshel gubernatorskij novogodnij studencheskij bal // internet-gazeta «Neva.Today» [Elektronnyj resurs]. Rezhim dostupa. – URL: <https://neva.today/news/v-peterburge-proshel-gubernatorskiy-novogodniy-studencheskiy-bal-120968/> (data obrashcheniya: 13.12.2023).*

In St. Petersburg, the Committee for Physical Culture and Sports organizes a traditional New Year's Olympic ball, which is attended by champions of the summer and Winter Olympic Games of different years living in St. Petersburg.

*"The Olympians were presented with memorable gifts, souvenirs and Certificates of Honor. But the warmest words of congratulations this evening were addressed to the participants of the 1952 and 1972 Summer Olympics"* (Tradicionnyj novogodnij Olimpijskij bal proshel v Peterburge // «ABN» [Elektronnyj resurs]). Rezhim dostupa. – URL: [https://abnews.ru/2007/12/25/tradicionnij\\_novogodnij\\_olimpijskij\\_bal\\_proshel\\_v\\_peterburge\\_2007\\_12\\_25/](https://abnews.ru/2007/12/25/tradicionnij_novogodnij_olimpijskij_bal_proshel_v_peterburge_2007_12_25/) (data obrashcheniya: 25.12. 2023).

#### **4. Ball on the theater stage.**

The famous musical "Vampire Ball" has been playing in St. Petersburg for several years. The media publish posters and tell you when you can buy discounted tickets, as well as offer other organizational information. These events take place in other formats; however, the word "ball" is often used in headlines as an advertising component (a means of attracting attention).

The musical by Roman Polanski and Jim Steinman "Vampire Ball" returns to the stage of the Musical Comedy Theater in St. Petersburg. It was first installed here more than 10 years ago.

"The Russian version of the play was made according to the ideal patterns of the musical, which worked one hundred percent. At the numerous requests of the audience, we decided to extend the life of the performance on our stage," said Yuri Schwarzkopf, General director of the theater, Honored Artist of Russia (Po pros'bam peterburzhcev na scenu Teatra muzkomedii vozvrashchaetsya «Bal vampirov» // gazeta «Peterburgskij Dnevnik». [Elektronnyj resurs]. Rezhim dostupa. – URL: <https://spbdnevnik.ru/news/2022-01-28/po-prosbam-peterburzhtsev-na-stsenu-muzkomedii-vozvrashaetsya-bal-vampirov> (data obrashcheniya: 23.04. 2023).

On December 24, 2023, Tatyana Bulanova's New Year's Disco Ball will take place, which will be held in the format of a concert with theatrical action (Novogodnij bal Tat'yany Bulanovoj // Kassir.ru. [Elektronnyj resurs]. Rezhim dostupa. – URL:

<https://spb.kassir.ru/koncert/novogodniy-bal-tatyanyi-bulanovoy> (data obrashcheniya: 22.10.2023).

### **5. School graduation balls.**

Proms are the most popular in this category. They appeared in Russia back in the time of Peter the Great, and the first were graduates who graduated from mathematical, navigation schools and military schools. In modern St. Petersburg, the most important holiday of graduates is the "Scarlet Sails" holiday, but each educational institution organizes its own graduation balls, which most often have certain characteristics of a historical reconstruction of the ball<sup>147</sup>.

*".. residents of Priozersk were able to see graduates of all three city secondary schools, because the official part of the ball was held in the central square of the city. The celebration continued in schools and ended with a ball at the Carnival Cultural Center. Deep after midnight, the sky over the city blossomed with bright fireworks,"*47News noted in its materials<sup>148</sup>.

Summing up, it is worth noting that publications in modern media quite fully and accurately reflect the state of modern ballroom culture. From the analyzed publications it becomes clear that the ball as a multifunctional event has split into several separate components that contribute to the organization of leisure. The ball is in the minds of most representatives of the mass audience – discos, presentations, theatrical productions and celebrations, in the organization of which only some elements of the classical ball are used.

Discos (or in this case dance evenings) are a special kind of public balls with the organization of food, dancing, socializing and new acquaintances. However, their difference lies in the presence of a relaxation function, which was absent in the balls of the past.

The presentations are closer to the format of a court ball with the absence of a dance part. The presentations are characterized by strict compliance with ethical rules, strict

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<sup>147</sup> Masleeva V. V. E`steticheskaya ocenka v tekstax prodvizheniya istoricheskoy rekonstrukcii: postanovka v problemy` // Modern Humanities Success. – 2022. – №6. – S. 77.

<sup>148</sup> Priozersk ustroil prazdnik svojim vypuschnikam [Elektronnyj resurs] / URL:<https://47news.ru/articles/10264/> (data obrashcheniya: 13.12.2018).

ceremonial with elements of the game and carnival (building a dress code in the form of mandatory tuxedos and evening dresses). Other ballroom functions can also be implemented at presentations: consolidating or class-consolidating (depending on the numerical composition).

In fact, media publications devoted to the line of listed events are contextual in relation to the historical reconstruction of the ball. The inclusion of such materials in the promotional discourse is determined by their ability to influence the formation of the mass audience's perception of the historical reconstruction of the ball as an elitist phenomenon in a certain sense, continuing the traditions of high culture. The speech form of publications of this type is stereotypical, determined by the genre of the published text.

### **2.2.5. Network component**

Social networks occupy an important place in the discourse of promoting any event today. It seems that the main reason for the predominance of online promotion of the event are the key characteristics of social networks: simple operation, a large set of functions, and easy accessibility. Social networks are Internet platforms designed to build, reflect and organize social relationships on the Internet<sup>149</sup>.

Researchers tend to emphasize the following advantages:

- the ability to create individual pages (profiles, accounts) in which you need to specify information about yourself;
- a huge set of tools for information exchange (personal messages, uploading photo and video content, microblogs, conferences, communities, applications, etc.).

Today's Internet communities have a well-defined structure, where the development of horizontal communication relations prevails, communication takes place on equal terms, therefore, simplifies the form of submission of material.

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<sup>149</sup> Medialingvistika v terminah i ponyatnyah: slovar'-spravochnik / [L. V. Balahonskaya, A. A. Belovodskaya (Litva), A. V. Bolotnov i dr.]; [nauchnyj redaktor L. R. Duskaeva]. – M.: Flinta, 2018. – S.413.

Such a set of qualities determines social networks as an effective platform for communication, on which a special genre system functions. According to L. Y. Ivanov's classification, it is represented by "native online genres" (chats, surveys, questionnaires, discussion groups, forums, blogs, websites, etc.), "traditional genres adapted on the web and presented in a modified form (genres of print media)<sup>150</sup>". The speech structure of most of these genres has already been described, and recommendations have been created for authors–administrators.

Information in communities is published by its administrators with special rights. It can be entertaining, informative, and promotional. The main requirements for the selling post have already been formulated. The author of the post should:

- decide on the style of communication;
- think over the functions of evaluative vocabulary (*lucky*), particles (*only*), emotionally colored sentences marked with exclamation marks, wishes (*Good luck!*), personal verb forms (*acting out, waiting*)<sup>151</sup>;
- come up with a bright headline;
- make sure that the text is clear and readable<sup>152</sup>.

When analyzing the empirical base of the study, it was revealed that the names of communities dedicated to the historical reconstruction of the ball are divided into several groups:

- the name consists of the name of the project within which these events are organized (for example, *Ballroom stories of the past," Balls. Four Seasons," Hermitage Historical Dance Club*);
- the name is equal to the name of the ball (*The Eleventh Nikolaevsky Ball, the Ball A simple story," the Spring Ball*);
- the name includes the names of the ball and the city in which it is held (*Balls in Tosno, Baltic Ball in St. Petersburg, VIENNA BALL in MOSCOW*).

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<sup>150</sup> Ivanov L. Yu. Yazyk v elektronnyh sredstvah kommunikacii // Kul'tura russkoj rechi. – M.: Flinta: Nauka, 2003 – S. 793

<sup>151</sup> Balahonskaya L. V. PR–tekst: struktura, sodержanie, oformlenie. – SPb.: Svoe izdatel'stvo, 2015. – S.14.

<sup>152</sup> Shugerman D. Kak sozdat' krutoj reklamnyj tekst. – M.: Al'pina Didzhital, 2007. – S. 45.

A community post (4000 for 2021-2022) dedicated to the historical reconstruction of the ball is most often a polycode text that includes speech and audiovisual components. It is based on the type of a typical post of any other community, but it has some features. The semantic structure of the post is determined by an informational, entertaining or marketing communicative attitude.

Entertainment content in ballroom communities is based on visual sequences (for example, *it can be a selection of photographic images or drawings of ballroom dresses from different eras*), the use of audio recordings (*recordings or simply lists of classical music for dancing*), as well as game elements (*in the community Ballroom Stories of the Past* in 2018, a quiz consisting of three questions about the history of the ball).

Information posts answer the most important questions that will help the guests of the future ball to prepare carefully (for example, *information about the dress code of the ball, the list of the dance program, etc.*).

The selling components of posts in one form or another usually contain answers to questions: *when and where the ball will be, what awaits guests at the ball, information about master classes for the dance program and where to contact when buying tickets*. At the end, it is possible to add a motivational sentence. Short sentences are used with the use of the epithets *magical, interesting, etc.*

The header complex can consist of either one succinct sentence that reflects the whole essence of a text message, which uses iconic signs in the form of emojis (for example, *👯 On the Day of Russian Students in St. Petersburg, the Tatiana Pokrovsky Ball will be held 👯*) or have a complex structure consisting of the name of the community, the phrase – motivation for reading and the title itself (for example, *Ballroom stories of the past → LET THERE BE A BALL! We are announcing registration for the annual New Year's Ball*). Variations depend on community designers or administrators<sup>153</sup>.

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<sup>153</sup> Masleeva V. V. Setevoe prodvizhenie istoricheskoy rekonstrukcii bala: tekstovy`j format// Voprosy` zhurnalistiki, pedagogiki, yazy`koznaniya. – 2023. – №2. – S. 226–228.



At the beginning of the main text, emotionally colored, evaluative appeals "dear ladies and gentlemen" are used, other official forms "*dear*," *highly respected*," etc. are also used. The text is based on an official *You* address to the audience.

The semantic structure of a post in a social network community is largely identical to the semantic structure of a poster and an invitation card. His speech form is also conditioned by informative–motivational or entertaining intentionality. But the genre of a post on a social network in the ballroom sphere allows (assumes in some situations) the use of iconic symbols in the form of emoticons, the introduction of special and colloquial vocabulary of different stylistic affiliation:

- stylistically reduced — slang (*dance program, burger balls, technical group, ballers, historians*);
- names of dance elements (*basket, golubets, boat*) and a special type of professionalism (*historical dances, dance master, waltz–mazurka, dress code*).

The blogosphere deserves special attention, which has been actively developing in the last decade in connection with various world events. A blog is a personal website or page where the author posts his entries or posts, which are text and/or images, multimedia. All entries are arranged in reverse chronological order. A blog implies the possibility of feedback<sup>154</sup>.

Blogs, according to P.V. Moroslin, act on the web as self-presentation and information exchange, partly performing the functions of electronic media, and emphasize an important aspect of the relationship between the author and the reader. In Internet communication, "the differences between the author and the reader are transformed, both types of activities become accessible and possible, the maximum activity moves from the creator of information to its consumer. The latter selects information, navigates through hyperlinks, and can modify or supplement this information"<sup>155</sup>.

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<sup>154</sup>Medialingvistika v terminah i ponyatnyah: slovar'–spravochnik / L. V. Balahonskaya, A. A. Belovodskaya, A. V. Bolotnov [i dr.]; pod. red. L.R. Duskaevoy. – M: FLINTA, 2018. – S. 372.

<sup>155</sup> Moroslin P. V. Lingvokul'turologicheskie osnovy teorii funkcionirovaniya Runeta v prostranstve mezhkul'turnoj kommunikacii: dissertaciya ... doktora filologicheskikh nauk: 10.02.01 / Moroslin Petr Vasil'evich; [Mesto zashchity: Ros. un–t druzhby narodov]. – M, 2010. – S. 239.

A blog is a text that does not involve linear reading. It is characterized by a nonlinear structure, openness, branching, has many inputs and outputs, is a relatively infinite and voluminous product<sup>156</sup>. Blogs differ from other communication channels by the ease of publication, search, reliance on society, the possibility of direct communication, and interconnectedness<sup>157</sup>.

Blogs have been actively writing about balls since 2020, during the pandemic, when all events went online. We analyzed more than 450 blog entries dedicated to ballroom culture, which are divided into the history of balls, the negative sides of the ball, the description of the ballroom wardrobe, and the description of modern student balls. In most cases, the authors are people who write about travel, journalists or anonymous users. In 231 entries, the history of the ball is rewritten, with the addition of various comments from the authors (*I can't imagine myself at the ball, can you? Write in the comments*).

The blog meets several well-defined requirements.

1. It differs by stereotypical compositional features: the author's profile, which can be filled in completely, or may contain several sentences describing the author's activities (*Hi, I am selyankal and live in the USA. This blog is for recording all sorts of thoughts about fashion and clothing from the point of view of geopolitics, advertising and etiquette, but without stylistics and design, I don't understand anything about this. I'm storing my notes here so that my thoughts don't get lost. I don't like to argue, I think that everyone has the right to their point of view and to prove something to adults is stupid. I will listen to your point of view with pleasure. Welcome!*), posts and comments. Short, emotional statements are typical for posts dedicated to ballroom topics (*A ball is an atmosphere! The ball is a fairy tale!*)

2. It is characterized by cognitive, pragmasemantic characteristics: interactivity, intertextuality, multimedia, creolization, anonymity, remoteness, voluntary contacts.

Often, the blog ball is presented as an element of a fairy tale:

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<sup>156</sup> Evsyukova T. V., Germasheva T. M. Osnovnye podhody k opredeleniyu ponyatij «Blog» i «Blogosfera» v lingvistike // Gumanitarnye, social'no-ekonomicheskie i obshchestvennye nauki. – 2015. – №11 – 2. – S. 235

<sup>157</sup> Scoble R., Israel Sh. Naked Conversations: how blogs are changing the way Businesses Talk with Customers. Wiley, 2006.

*And even as we grow up, we keep this love of fairy tales in our soul. And sometimes we want to put on a beautiful dress, crystal shoes, get into a carriage, go to a ball and dance until we drop with the prince<sup>158</sup>.*

*A ball for me is not just dancing. A ball is an atmosphere. Ideally, a fairy tale. Miracle. And a miracle and just something special are completely different things<sup>159</sup>.*

Posts about balls often contain borrowed photos with a caption from where they were taken, as well as drawings of balls from different centuries. Very often, blog authors use video recordings.

3. Blogs about ballroom culture can perform various functions: informational, educational, educational, relaxation.

4. The language of bloggers is simple. Usually, texts are written in such a way that readers have a feeling of dialogue with the author who wants to become their "friend". Such texts are dialogical in nature. It is important to emphasize that when creating them, the authors pay special attention to contact-fixing tools:

- they use an imitation of direct dialogue: *I can't imagine myself at the ball, can you? Write in the comments;*
- question–and-answer complexes: *What can't you do without at the ball? Without ballroom books!;*
- introductory words and insertion constructions: *but, of course, it is difficult to resist;*
- syntactic models that help to dramatize the content of speech: *And imagine – you are a young lady or a young married lady. You are invited to dance, you agree;*
- quotes as links to an authoritative opinion: *As the etiquette book of 1881 stated, it is very indelicate to show your agent, covered with the names of the gentlemen who invited you to dance, to those ladies or girls who received few invitations or who are at an age that makes them unwillingly not participate in dancing."*

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<sup>158</sup> Baly v Rossii. Chast' 1. Ty pomnish', kak vse nachinalos'? [Elektronnyj resurs] // URL: <https://selyanka1-livejournal-com.turbopages.org/selyanka1.livejournal.com/s/97705.html> (data obrashcheniya: 08.05.23).

<sup>159</sup> Pro baly [Elektronnyj resurs] // URL: <https://blog.sirano.info/2007/01/pro-baly/> (data obrashcheniya: 08.05.23).

- motivation in different speech forms: *And ... the more likes and repostings, the more articles; write comments on who else has been to the balls; if you make a repost, we will raffle a ticket to the ball.*

5. The speech form of the blog is formed under the obvious influence of spoken language. Blogs use stylistically colored words, neologisms, irony, and there is often a combination of styles.

6. When creating blogs, iconic signs in the form of emoticons are used (*All three balls are held in different nominations :) Realizing some feelings about these events, I formulated them in the form of some thoughts :)).*

Another genre of online ball promotion is reviews, which help to get feedback from guests.

Focusing on the speech genre "Internet tourist review"<sup>160</sup>, we have identified as a high-frequency speech genre "Internet guest review of balls", which is a type of statement containing the author's assessment of the ball as an event. The purpose of such a statement is the exchange of information between participants and spectators of balls in different types of discourse: dance (according to the content of the review and participants of communication), Internet discourse (through the communication channel) and evaluative (according to communicative intention).

According to the object, three types of reviews can be distinguished (about the dance program of the ball, about the venue and additional services in the form of a buffet) with fixed (Internet surveys or scoring on the site) and changeable parameters.

According to the authors' communicative intention, all reviews can be divided into several groups:

- **general** (etiquette, expressive and evaluative): *Many thanks to Victoria and Andrey for organizing both the ball and the Ballroom Forum! The holidays were a success!* (review of the guest of the ball within the framework of the II Ballroom Forum)

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<sup>160</sup> Govorunova L. Yu. Rechevoj zhanr «internet–otzyv turista» v russkoj i ital'yanskoj lingvokul'turah: avtoreferat dis. ... kandidata filologicheskikh nauk: 10.02.20 / Govorunova Lyudmila Yur'evna; [Mesto zashchity: Volgogr. gos. soc.–ped. un–t]. – Volgograd, 2014. – 26 s.

*Thank you very much to Victoria' To Robert' To Andrey and all the assistants for the MOST BEAUTIFUL BALL! We are looking forward to the next Ball! (guest review of the ball within the framework of the II Ballroom Forum)*

- **specific** (with an analytical component):

*Many thanks to Andrey, Victoria, Robert and of course all the musicians for the magical ball in a great place! I got great aesthetic pleasure and felt like a carefree princess (guest review of the ball within the framework of the II Ballroom Forum).*

*And of course, a low bow to the organizers of this evening. I can well imagine how much work must be done to arrange such an evening!! I especially liked the chamber atmosphere, the fact that there was enough space for everyone, and everyone could safely enjoy dancing (guest review of the ball "Mystical Stories of Autumn").*

*A magnificent fairy-tale Ball in beautiful interiors! (guest review of the ball "Fabulous stories").*

By the nature of the evaluation, all reviews can be divided into positive and negative.

Positive assessment:

– **feedback–thanks:** *Many thanks for the wonderful dancing to Andrey, Robert and Evgenia. For the organization – Victoria and her assistants, and, of course, the musicians! The ball turned out to be magical thanks to all your efforts, which we really appreciate and for which we sincerely thank you (guest review of the ball within the framework of the II Ballroom Forum).*

*I am very grateful for a wonderful evening surrounded by no less beautiful ladies and courteous gentlemen! I haven't been to balls for almost five years, and I'm very glad that yours was the first one after the break. It is a pity, of course, that I had to leave you earlier, but I am sure we will certainly meet at other balls (guest review of the ball "Fabulous Stories").*

In the testimonials, sometimes guests mention some services offered by the organizers, motivated by the urge to attend the next event:

*Victoria, you and your team are great fellows! It's a pity that we couldn't attend this ball, but we will attend the next ones! No matter what, continue to create, to revive such an amazing tradition* (guest review of the ball "Christmas Stories").

*The whole Ballroom Story team, you're just great! Such a huge amount of work has been done to make every guest of this holiday feel special and happy. I can say for myself – I had a great time!* (guest review of the ball "Fabulous stories").

The organizers deserve special attention from the reviews of guests who have experienced some kind of dissatisfaction:

- **review–complaint:** *Your dancing was too difficult!* (Guest review of the "Christmas Stories" ball);

- **review – criticism:** *The musicians clearly faked the mazurka, and the steps of the French quadrille could be explained in a little more detail and more clearly* (guest review of the ball "Christmas Stories");

- **trolling** is a new type of review in the format of a caustic, mocking comment towards the organizers: *This ball of yours was a complete mess. Quadrilles and mazurkas for old people* (guest review of the ball "Stories of the North Wind").

Reviews can be posted:

- under the posts in the form of a comment (Fig. 2.12);

- as a post on a personal page (Fig. 2.13).

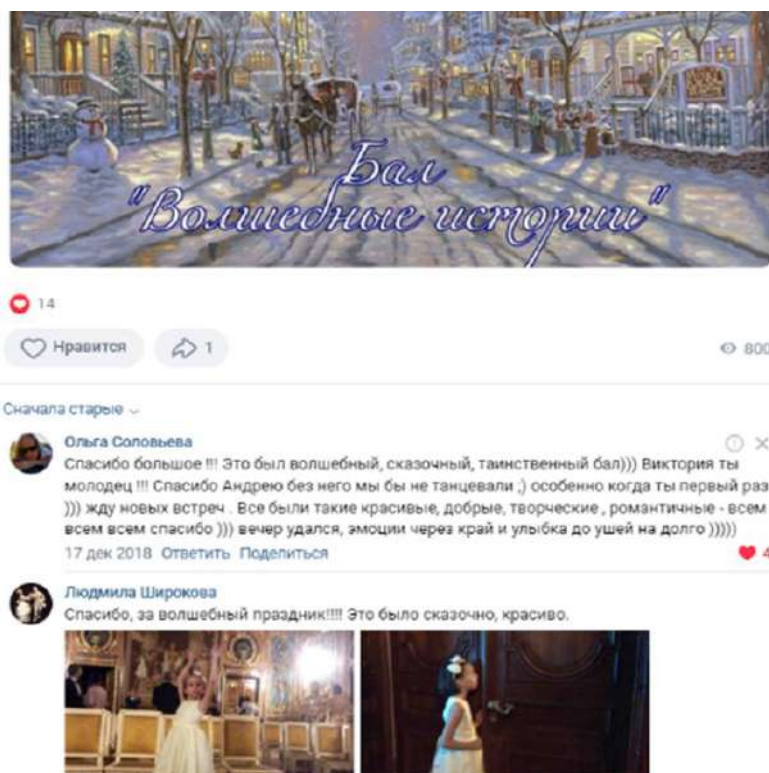


Figure 2.12. Ball reviews as comments

94% of all reviews are positive or neutral (words of gratitude for the organization). As a rule, guests do not leave negative reviews in the public space, but write directly to the organizer.

By structure, reviews are small messages consisting of one to four simple sentences containing homogeneous terms. Exclamation sentences dominate (*"I want to express my great gratitude to everyone who made this Ball unforgettable: the organizers, the dance master, the musicians, the photographers! A magnificent fairy-tale Ball in beautiful interiors!"* Thank you for the wonderful atmosphere, for the smiles, joy and a magical evening (guest review after the ball "Stories of Golden Autumn"). *Thanks to all the participants and organizers for the incredible ball, the soulful atmosphere, beauty, aesthetics and splendor* (guest review after the ball "Stories of Golden Autumn").



Figure 2.13. Reviews of the ball as a post

Another genre that functions in the online segment of the discourse promoting the historical reconstruction of the ball is direct mail or direct mailing, which is most often used on the VKontakte social network.

Usually, direct mail is used for a target audience that might be interested in a product or service. To do this, consumers with a specific set of characteristics are identified. In the ballroom environment, the mailing list will be carried out only to those people who have already attended the ball once or are regular guests, because it is precisely this audience that will be most effective through the mailing list.

The main genre of direct mail can be called writing, but other types of texts can also be included. The genre of writing implies the use of etiquette formulas of communication in the form of greetings and goodbyes. When composing the ballroom text of the mailing list, the greeting will contain the wording that is typical for invitation cards: *Hello, dear / highly respected ...*"- and the letter usually ends with the formula: *"Sincerely, the Ballroom Stories of the past team."*



The structure of the main text corresponds to all the canons of writing, where there is a personal appeal, an offer of a product or service, based on a certain need of a given circle of consumers, a final complex containing hope for further contacts, gratitude for attention and a phrase forcing the continuation of the dialogue – to answer<sup>161</sup>.

The text for the ballroom environment uses a call–invitation to the ball in the book style "*We have the honor to invite you to the upcoming \ upcoming ball.*" Next, the text will repeat the answers to the questions that are indicated in the text of the post, namely, when and where the ball will be, what service the person will receive (using the epithets live music, delicious buffet, interesting dance program).

The final phrase is an incentive to respond: *We will be very grateful if you inform us about your participation in the reply message.*"

The Direct mail genre in ballroom culture does not involve a complex lexical form. The semantic structure of such a statement: an appeal to the addressee, a description of the main advantages of the event for the addressee. In direct mailing, the system of contact-fixing tools is aimed at implementing an individual approach to the addressee and should stimulate receiving a quick response.

After analyzing the feedback received, we formulated recommendations that will allow the subject of communication, while observing all the above-mentioned principles of organizing the historical reconstruction of the ball, to get as close as possible to achieving the strategic goal. First, it is necessary to expand the tools used to establish contact with a mass audience. We are talking not only about the target segment, when the attitude towards the brand is already loyal, but also about new consumers. Secondly, it is necessary to conduct additional research annually on a very mobile competitive environment. Thirdly, it is equally necessary to look for opportunities to create collaborations with bloggers and opinion leaders. Fourth, the feedback format needs to be expanded and constantly updated.

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<sup>161</sup> Kurchenkova E. A. Pryamaya pochtovaya rassylka kak forma reklamnogo diskursa // Vestnik VolGU. Seriya 2: Yazykoznanie. – 2006. – №5. – S.143

## **Chapter conclusions**

Our experience and the analyzed materials indicate that the trajectory of promoting the historical reconstruction of the ball is a special discourse that has a certain genre composition: the core is a website that presents informative modular texts, evaluative popular science and journalism, motivational network.

Each of these genres has a specific semantic structure and performs an equally specific function.

Based on the identified characteristics, we can state that historical reconstruction is a way of mastering historical material in the format of an event event. The discourse of promoting the ball as a special type of historical reconstruction meets the requirements for strategic communication, has an appropriate structure, including a study of the current market position, identification of main competitors, identification of a target audience consisting of several segments, development of an event program, and finally, the creation and presentation in the mass media of a special communicative trajectory.

The analysis of our experience allows us to assert that this communicative trajectory has a strategic status, which is determined by the attitude of the communication subject to achieve a global communicative goal — forming a picture of the addressee's world by informing about the promoted event, creating its aesthetically attractive image and provoking the addressee's activity through correcting his axiological ideas and needs.

## CHAPTER 3. EVALUATIVENESS: DISCURSIVE VARIANTS OF REPRESENTATION

### 3.1. Positive–evaluative components of discourse

Earlier, we pointed out that our idea of the discourse of promoting the historical reconstruction of the ball is based on the concept of L. V. Ukhova, which identifies three of its basic properties: functioning in the space of marketing communications, setting up an effective multivector effect on the target audience (to attract attention, to be remembered, to form a certain emotional attitude to the proposed information<sup>162</sup>), the systematic use of relevant verbal and non - verbal text components<sup>163</sup>.

Each of the listed communicative tasks in the advancing discourse is formed primarily using the means of representation of evaluative meanings, if, following T. V. Chernyshova, evaluativeness is understood as "the linguistic realization of the logical category of evaluation, the ability of linguistic units to express value significance<sup>164</sup>. A. M. Yakhina argues convincingly about the relationship between the concepts of "evaluativeness" and "evaluation", emphasizes, "in the process of correlation of the subject of evaluation (things, events, deeds, ideas) with the value picture of the world, one or another assessment is formed, which is transformed into evaluativeness with the help of linguistic means"<sup>165</sup>.

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<sup>162</sup> Uhova L. V. Metodika ocenki effektivnosti reklamnogo teksta // Vestnik IGLU. – 2012. – №3 (20). – S.123.

<sup>163</sup> Anis'kina N. V. «Prodvigayushchij tekst» kak effektivnyj instrument marketingovoj lingvistiki / N. V. Anis'kina, L. V. Uhova // Medialingvistika: Materialy II Mezhdunarodnoj nauchno–prakticheskoy konferencii, Sankt–Peterburg, 02–06 iyulya 2017 goda / Otvetstvennyj redaktor A.A. Malyshev. Tom Vypusk 6. – SPb.: Institut «Vysshaya shkola zhurnalistiki i massovyh kommunikacij» federal'nogo gosudarstvennogo byudzhethnogo obrazovatel'nogo uchrezhdeniya vysshego professional'nogo obrazovaniya «Sankt–Peterburgskij gosudarstvennyj universitet», 2017. – S. 282–284

<sup>164</sup> Chernyshova T. V. Ochnost' // Medialingvistika v terminah i ponyatiyah: slovar' / pod redakciej L. R. Duskaevoj. – M.: Flinta 2018. – S. 86.

<sup>165</sup> Yakhina A.M. Kategoriya ochnosti: distinktivnyj i definicionnyj aspekty // Sovremennye problemy filologii i metodiki prepodavaniya yazykov: voprosy teorii i praktiki: Elektronnyj sbornik nauchnyh trudov / Pod red. V.M. Panfilovoj. – Elabuga: Izd. EI KFU. – 2017. –S. 217.

The authors of works on the theory of evaluation emphasize the existence of a common evaluation structure for different texts (the modal frame of utterance), which is the basis of any evaluative communicative action.

The evaluation structure in the scientific literature is described as follows:

- subject of assessment (explicit or implicit) — a person or group of persons from whose position the subject is evaluated;
- the subject of assessment is an event, a situation, a person, someone else's statement;
- rating scale<sup>166</sup> .

It is known that N. D. Arutyunova identifies several types of evaluative values: general evaluative – implemented using the adjectives good and bad, as well as with their synonyms.

There are several private–estimated values:

- sensory–gustatory, or hedonistic, assessments (*pleasant, tasty, attractive, fragrant*);
- psychological, namely intellectual (*interesting, fascinating*),
- emotional (*joyful, desirable, pleasant*);
- ethical assessments (*moral — immoral, kind — evil, virtuous — vicious*);
- utilitarian (*useful, harmful*);
- normative (*right — wrong, healthy — unhealthy*);
- teleological (*effective — ineffective, successful — unsuccessful*);
- aesthetic (*beautiful, lovely*)<sup>167</sup> .

In the analyzed case, the subject of evaluation is the ball as a phenomenon of national culture, the historical reconstruction of the ball as an event, the activity of the initiative group. The subject of the assessment is not only the subject of communication, the creator of the communicative trajectory, presenting an objective component of the assessment, motivated by specialists in historians and cultural studies, but also the

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<sup>166</sup> Chernyshova T. V. Ocenchnost' // Medialingvistika v terminah i ponyatiyah: slovar' / pod redakciej L. R. Duskaevoj. – M.: Flinta 2018. – S. 86.

<sup>167</sup> Arutyunova N. D. Tipy yazykovyh znachenij (Ocenka. Sobytie. Fakt). – M.: Nauka, 1988. – S.44.

addressee, broadcasting a personal impression, his own emotional attitude to the event in which he participated, which attracted his attention.

We would like to immediately note that the materials published on the website "In the Footsteps of Ballroom Stories" confirm L. R. Duskaeva's concept of the pragmatic foundations for the functioning of different types of evaluative values in the media discourse:

- general, sensory–taste assessments and psychological assessments are in demand when presenting facts, since they accompany the stage of processing information about the world;
- sublimated and rationalistic assessments dominate analytical texts in understanding the dynamics of what is happening;
- different types of assessments are used to confirm sublimated and rationalistic assessments that are given to the properties of situations or phenomena in social life established during journalistic analysis, etc. <sup>168</sup>.

When analyzing the evaluative meanings conveyed in the discourse of historical reconstruction of the ball that interests us, it is immediately necessary to recognize the significance of the volume of general assessments.

Overall ratings dominate online text reviews of the event that has just ended. The object of evaluation in text fragments of these types are general impressions, ballroom costumes, dancing skills and, above all, cavaliers' skills. Evaluative meanings are translated using the adjectives *bad*, which, as a rule, is used in texts about the dress code and etiquette: *“a lot of colors always indicates bad taste,” “a bad suit is a misfortune, a stain on clothes is a sin”*(reviews of the guests of the ball within the framework of the "II ballroom forum" project "Ballroom stories of the past" dated 05/28/2023).

The adjective good is found in reviews of the dress code, less often in the description of dancing: *the last ball was really good, I will definitely attend more,” thank*

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<sup>168</sup> Duskaeva L. R. Vyrazhenie ocenochnyh kommunikativnyh dejstvij v zhurnalistskom kul'turno–prosvetitel'skom diskurse // Vestnik Permskogo universiteta. Rossijskaya i zarubezhnaya filologiya. – 2014. – №4 (28). – S. 206 – 205.

*you all for a good evening, I got a lot of emotions and joy!!!!*"(guest reviews of the ball "Snow Stories" of the project "Ballroom stories of the past" dated December 15, 2019).

As a rule, this type of adjectives characterizes dancing partners endowed with positively assessed qualities. It is worth noting that the phrases *bad cavalier / lady* are not used in the evaluative statements of the guests.

Private evaluative values are updated in popular science texts and reviews, they can be represented by several types. Sensory–gustatory, or hedonistic, assessments, for which adjectives are stereotypically used to express:

*Dinner at the ball was unusually tasty, and the dishes looked very attractive*"(O. Y. Zakharova "Russian ball of the XVIII – early XX century. Dancing, costumes, symbols");

*.. The prince's table, always delicious, however, was not distinguished by any sophistication, the wine was served Kakhetian or Crimean*"(O. Y. Zakharova "Russian ball of the XVIII – early XX century. Dancing, costumes, symbols");

*There was a pleasant aroma in the ballroom, and ladies with attractive gentlemen were dancing in a waltz*"(guest reviews of the ball "Snow Stories" of the project "Ballroom stories of the Past" dated 12/15/2019)

A greater variety is represented in the group of psychological assessments, which, in turn, can be divided into four types:

a) intellectual estimates:

*The king asked him a few questions. At a quarter to twelve A. A. Bakhrushin left the office of Nikolai Alexandrovich, who thanked the guest for an interesting conversation* " (O. Y. Zakharova "Russian ball of the XVIII – early XX century. Dancing, costumes, symbols");

*The poet's son, Pavel Petrovich Vyazemsky, left interesting memories of Pushkin at balls*"(Novikov V. I. "Journey into the world of the Russian manor");

*Russian genealogical searches reveal an interesting fact: a vivacious Russian beauty, a close friend of Queen Marie Antoinette, took part in all the carefree amusements of that time*"(Novikov V. I. Journey into the world of the Russian manor);

b) emotional assessments:

*The orchestra performed the anthem with joyful exclamations of those present, and at the insistence of the public twice"*(O. Y. Zakharova "Russian ball of the XVIII – early XX century. Dancing, costumes, symbols");

*These flowers are ornaments ... give the products a joyfully exciting flavor"* (Novikov V. I. "Journey into the world of the Russian manor");

*It was very nice to see such joyful faces at the ball! It is immediately clear that people like what they do!"*(review of the guest of the ball within the framework of the "II ballroom forum" of the project "Ballroom stories of the past" dated 05/28/2023);

- ethical assessments:

*The high moral qualities instilled in the pupils should have supported in them the spirit of doubt in their merits and merits, to expel the beginnings of pride and conceit; this is how moral dances lead young people to an attractive hostel"*(O. Y. Zakharova "Russian Ball of the XVIII – early XX century. Dancing, costumes, symbols");

*This whole moral system comes from her, and she is really a curious phenomenon and a wonderful character"*(Novikov V. I. "Journey into the world of the Russian manor");

- utilitarian assessments:

*Russian Russian Ball of the XVIII – early XX century, according to a number of researchers of the XIX century, one of the reasons for the introduction of secular holidays by Peter I was his belief that nothing more than the treatment of women can have a more favorable effect on the development of the moral abilities of the Russian people"* (O. Y. Zakharova "Russian Ball of the XVIII - early XX century. Dancing, costumes, symbols");

*These dances are very useful for the health of the younger generation, so there were a lot of cotillons"*(Bogoslovsky M. M. "The way of life and customs of the Russian nobility in the first half of the XVIII century").

An analysis of the discourse promoting the historical reconstruction of the ball shows that utilitarian assessments depend on the practical interests of the subject of speech and the addressee, their aspirations to achieve practical goals. The basis for a utilitarian assessment of the ball is an assessment of the material benefits that the organizers of the ball receive, i.e. the amount of monetary profit, as well as the impact of the results of the event on the image of the organizing team, etc.

Of all the private evaluative values, aesthetic evaluations have the highest frequency and a certain complexity of speech presentation. We have analyzed more than 350 text fragments, which present estimates of various types. The 135 fragments present aesthetic assessments.

### **3.2. Speech means of expressing evaluation**

The assessment in the discourse of the historical reconstruction of the ball is presented, first of all, in modular texts, in popular science texts devoted to ballroom culture and in review texts. We repeat, in this case, the organizers of the events act as the subject of evaluation, forming the evaluation field for the participants of the ball, the participants themselves under the influence of the image that was imposed by the organizers of the event, as well as the authors of PR texts - historical, popular science and cultural and educational texts, specialized blogs, which are used in one way or another. The moderators are the organizers of the event when creating a specialized cumulative media text.

During the identification of the evaluation criteria, we found several problems that have already been identified by the researchers. The main one is that the evaluation criteria are created on the basis of emotional experiences, which makes it difficult to systematize and structurally describe them.

L. R. Duskaeva defines the main criterion for evaluating an artistic work as "the correspondence of the image and the object behind it to some artistic purpose, which can be recognized as absolutely true. <...> In this case, the evaluation includes:

- a) an indication of the evaluation marks of the selected properties;
- b) comparing the features of reproduction with the creator's idea;
- c) figurative interpretation of artistic material;
- d) the transmission of an emotional response, a state caused by the perception of the work <sup>169</sup>.

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<sup>169</sup> Duskaeva L. R. Otrazhenie esteticheskoy ocenki proizvedenij iskusstva v art–mediadiskurse // Kul'tura. – 2015. – № 12. – S. 33



In our case, the object of evaluation is different, therefore, first of all, we focus on a more general typology of criteria proposed by I. Tsverdakheli, who believes that all evaluation criteria can be divided into formal and substantive. Formal criteria are harmony, symmetry, order, rhythm. Meaningful criteria: authenticity, identity, functionality, relevance, conformity, diversity, environmental endurance<sup>170</sup>.

In addition, our empirical material, which includes modular texts and visual text components, makes it necessary to consider the remark

S. O. Malevinsky and S. A. Ahmadzai, who drew attention to the existence of such evaluation criteria, "which are used to evaluate the coloring of the objects of evaluation, and those that are used to characterize their external contours, structure, proportions"<sup>171</sup>. The criteria of the first type are revealed when perceiving harmonious and inharmonious colors (pleasure or displeasure). The criteria of the second one are derived from the perception of the shapes of various material objects (primarily the human face and body).

Finally, when analyzing the assessment of the historical reconstruction of the ball in the aggregate text of the promotion, it is necessary to consider the presence in the semantics of evaluative means of elements that form an indirect incentive to participate in the event being evaluated, based on a sense of belonging. This feeling can be formed in the addressee in this case, if the consumer characteristics of the event being evaluated are presented as significant. Such characteristics traditionally include the originality of the event, its compliance with a certain style, the presence of artistic characteristics, compositional completeness and integrity.

Taking into account all these comments, ideas, provisions, concepts, we tend to think that the criteria for evaluating the historical reconstruction of the ball can be considered:

1) completeness and organicity in relation to the historical canon of the scenario according to which the ball is held (a ball is a composite event: from two or more dance

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<sup>170</sup> Gurevich P. S. *Kul'turologiya: uchebnik dlya studentov vuzov*. – M.: Gardariki, 2008. – S.234.

<sup>171</sup> Malevinskij S. O., Ahmadzai S. A. *Esteticheskie ocenki i ih yazykovoe vyrazhenie // Kul'turnaya zhizn' Yuga Rossii*. – 2018. – №3(70). – S.130.

departments, a buffet and dinner, musical numbers, additional entertainment events for participants);

2) the stylistic certainty of the event being evaluated, which manifests itself already at the stage of distributing modular texts (announcements and invitation cards), in observing the dress code, in recreating costumes, in musical accompaniment;

3) the correspondence of the ballroom space to cultural and historical stereotypes that have developed in the mass consciousness (the interiors of a palace, a noble mansion or a country estate should be the venue for events);

4) the harmony of the ballroom space as a phenomenon, all the characteristics of which coexist in harmonious unity (color dominants, the use of interior details, etc.);

5) the degree of reconstruction of a high national communicative culture, i.e. compliance of the reconstructed communicative model with certain etiquette requirements, which is manifested in the speech behavior of the characters and organizers of the historical reconstruction of the ball<sup>172</sup>.

It is worth noting that the assessment can be expressed in typical block diagrams:

**who is who/who is who** (*a beautiful couple, a beautiful partner, a handsome man*);

**who has what** (*she has a beautiful dress*);

**who does what** (*she adjusts a gorgeous skirt*).

One of the important features of evaluative statements is the explicit or implicit expression of the subject, who expresses himself with the predicates of opinion, sensation, perception (feel, count, seem, etc.). From here you can deduce another group of schemes:

**who considers whom / what to be what** (*the owner of the house opened the ball not with the youngest, but, as he believed, with the most beautiful lady of the evening*);

**to whom who / what seems to be what / what** (*the combination of colors of the ladies' dresses seemed ridiculous to him*);

**for whom who is what** (*for the host of the evening, she is the most beautiful*).

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<sup>172</sup> Masleeva V. V. E`steticheskaya ocenka v tekstax prodvizheniya istoricheskoy rekonstrukcii: postanovka v problemy` // Modern Humanities Success. – 2022. – № 6. – S. 54

Evaluating a ball as a communicative event involves both a rational analysis of the event and an emotional experience, which represent different sides of the subject's relationship to the object. The assessment can be based on a complex structure:

- emotions of pleasure or displeasure experienced by the participants of the event, who are the subjects of the assessment;
- compliance of the event with expectations formed on the basis of literature, films and personal presentation;
- another assessment based on the achievement of a certain goal (for example, to find new acquaintances at the ball).

The assessment can broadcast the degree of development of positive and negative feelings of the guests of the event. Examples of such ratings are often found in guest reviews after the ball.

A positive assessment reflects the emotional perception of the event that has just ended. It is based on the aesthetic representations of the subject. For example:

*On May 8, a ball was announced at the famous Eliseev Palace at the intersection of Nevsky Prospekt and the Moika River embankment, in the heart of St. Petersburg. I thank the organizers and dance masters Andrey Gubin, Victoria and Robert Trapsh for a wonderful holiday, unforgettable emotions. Thanks to all the participants, dancers and musicians!* (review after the ball in the framework of the II Ballroom Forum).

*Thank you very much to the organizers of the Snow Stories'ball! The stories turned out to be really fabulous in the beautiful Polovtsov mansion. Magical interiors, subdued light, creating the illusion of flickering candles. Wonderful musicians and performers! A great dance master! And how nice it is to receive gifts! Thanks for the quizzes and games! We are always happy to attend your balls!* (review after the ball "Snow stories" in the mansion of A. A. Polovtsov)

*Excellent organization from Victoria's best ball organizer and dance master Andrey Gubin.*

*Thank you and all the participants of the ball.* (review after the ball "Fairy tales" in the mansion of A. A. Polovtsov).

*Many thanks to the organizers and participants of the ball! Special thanks to Victoria for the work done in organizing such a wonderful event, and to dance master Andrey for the virtuoso conduct of the ball. Everything was great, cozy, interesting, and sincere. The impressions of the ball were the most pleasant (review after the ball "Fairy tales" in the mansion of A. A. Polovtsov).*

The few negative ratings reflect the negative impressions of the participant or viewer:

*I didn't like the almost end-to-end accompaniment of the ball with live music. And the question is not about the flaws of the musicians – but about the overall saturation of the sound (review after the Big Autumn Masquerade Ball). As can be seen from the above example, negative ratings are usually motivated. When motivating, the object of evaluation is specified — in this case, the problem... *in the overall saturation of the sound.**

A neutral assessment translates the indifferent attitude of the guests to the event. Such guests do not leave reviews, and if they write, they limit themselves to neutral phrases such as "thank you for the ball" or "thank you for the evening." This phenomenon occurs for several reasons:

- the guest attends the ball for the first time and does not have time to make up his mind about such events;
- the guest was invited as a couple, therefore, this event was imposed on him, so he does not even try to make up his impression of him;
- the guest liked the ball as an event, but he expected to see/feel something else;
- the guest does not like to write long texts or does not see the point in them.

There is a small category of people who do not leave reviews despite the fact that they attend every ball.

We have processed and analyzed more than three hundred and fifty cultural and educational fragments of scientific and popular scientific publications informing about the national ballroom culture, informative modular texts and guest reviews of modern balls, which are created according to standard schemes. Statistical processing of the lexical means of expressing the score gave the following results. More than half of the reviews (52%) include adjectives when evaluating. Let's look at the most popular:

- Beautiful (893 cases): *the master came and marveled a lot, looking at the beautiful house and factory of Prokhorov...<sup>173</sup>; in the St. George's Hall, the Empress, dressed in a beautiful Russian sundress, sat down at a card table to play with ministers; Princess Sofia Petrovna, nee Balk–Poleva, who was called Rebekah of Walter Scott for her beautiful classical Jewish appearance...<sup>174</sup>*

- Magnificent (632 cases): *it was possible to forget the business twentieth century and step into the magnificent Catherine century<sup>175</sup>; the doors suddenly opened wide, and we saw the magnificent throne from which the Empress descended<sup>176</sup>; the walls and ceiling of the magnificent ballroom were covered with muslin, festoons of blue cloth trimmed with shiny fringe hung along the cornice; Madame Didelot's dance classes occupied magnificent rooms in Mikhailovsky in the castle; with general lack of money, the courtesans enter into unpaid debts to make magnificent costumes for masquerades<sup>177</sup>;*

- grandiose (324 cases): *the celebrations on the coronation of the Empress amazed contemporaries with grandiose splendor; the celebrations on the occasion of the coronation of Anna Ioannovna amazed eyewitnesses with grandiose splendor; Elizabeth Petrovna was extremely fond of grandiose grand masquerade balls, the fame of which spread throughout Europe<sup>178</sup> ;*

- Luxurious (298 cases): *the ball given at the end of April 1834 by the St. Petersburg nobility when the coming of age of the heir to the throne was extremely luxurious; what luxurious kokoshniks there were... what rich sundresses made of velvet, silk, Indian fabrics; E.P. Yankova drew attention to the luxurious dresses of merchant's daughters; the queen loved luxurious outfits<sup>179</sup> ;*

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<sup>173</sup> Lotman Yu. M. Besedy o russkoj kul'ture. Byt i tradicii russkogo dvoryanstva (XVIII – nachalo XIX veka). – SPb.: Iskusstvo–SPb., 1994. – S.145.

<sup>174</sup> Zaharova O. Yu. Svetskie ceremonialy v Rossii XVIII – nachala XX v. – M.: ZAO Centrpoligraf, 2003. – S. 141.

<sup>175</sup> Velikij Knyaz' Aleksandr Mihajlovich. Vospominaniya. – M., 1999. – S. 159.

<sup>176</sup> Vasal"chikov A.A. Semejstvo Razumovskih. T. I. – SPb., 1880. – S. 60 – 61.

<sup>177</sup> Zaharova O. Yu. Russkij bal XVIII – nachala XX veka. Tancy, kostyummy, simbolika. – M.: Zhurnalist, agentstvo «Glasnost'», 1999. – S.56.

<sup>178</sup> Ibid. - S. 56 – 90.

<sup>179</sup> Zaharova O. Yu. Svetskie ceremonialy v Rossii XVIII – nachala XX v. – M.: ZAO Centrpoligraf, 2003. – S. 142.

- Original (76 cases): *in the Vienna magazine on art, literature and theater, original drawings of models; at Moscow's private balls you could see a very original performance of the quadrille; here the beauty and richness of the original Russian costume showed in all its splendor<sup>180</sup> ;*

- Huge (32 cases): *for this purpose, a huge hall was chosen in the house of chief huntsman D.L. Naryshkin on the Fontanka embankment; Kuaffer Vlotte, who came to Tiflis with scissors and a comb, opened a huge store and a fashionable atelier; the whole of Europe resembled a huge hiking camp, ready to move at any moment; it was decided to build a carousel on the square in front of the Winter The palace has a huge wooden amphitheater for several thousand spectators<sup>181</sup> .*

The most frequent types of evaluative adjectives:

- **affective** ("*magnificent white Nikolaevskaya hall," "excellent organization of the ball," "magnificent costumes for masquerades," "magnificent balls"*);
- **general assessment** ("*good dresses for ladies*");
- **qualitatively relative** ("*original Russian costume," "what rich sundresses made of velvet, silk, Indian fabrics, what a variety of colors"*).

Next in descending frequency is the adverb class (35%):

- **beautiful** (167 cases): *it was very beautiful – they danced the English waltz; her bare arms lay beautifully along her slender figure; they fell beautifully from her shiny hair onto her sloping shoulders; the musicians, as the most important link, played beautifully; her dress developed very beautifully in the dance;*

- **harmoniously** (151 cases): *the musicians looked very harmoniously when couples were spinning on the parquet; the court costume harmoniously fit into the magnificent atmosphere of the ceremonial palace halls;*

- **great** (112 cases): *the overall impression was great; the sight was so great that no court in the world could match it.*

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<sup>180</sup> Ibid. - S. 143 – 220.

<sup>181</sup> Zaxarova O. Yu. Svetskie ceremonialy' v Rossii XVIII – nachala XX v. – M.: ZAO Centrpoligraf, 2003. – S. 111–145.

The most unpopular lexical group in the relation we are interested in is nouns (13%):

- **splendor** (56 cases): *balls at the Mariinsky Palace shone with splendor; depicting the splendor of the Russian Court, to him «...» I want to laugh; the splendor of the Hermitage holidays resembled the fairy tales of the Thousand and One Nights; under Empress Anna Ioannovna, court holidays were distinguished by special splendor and acquired a more European look; several court masquerades were held for the New Year and before Lent, which were not inferior in their splendor to similar celebrations of the time of Elizabeth Petrovna;*

- **master** (45 cases): *the dance master is clearly a master of his craft;*

- **handsome** (a) (32 cases): *the handsome Schultz was an excellent rider; Bakhmetev was tall and handsome in his youth; the famous handsome M. A. Naryshkina was the performer of the mazurka<sup>182</sup>.*

The results obtained by us confirm the observation of N.S. Tsvetnoy, who noted that the core of "the system of speech means used to express evaluation <...> are expressive means"<sup>183</sup>.

Metaphors were used in 27% of the estimated text fragments ("*Poetry of a ballroom costume, the brilliance of a Russian costume, flickering flame, magical radiance*"). Detailed metaphors have a high frequency (*the star of this evening can be called the dance master, who alternately maneuvered between couples, then jumped polka with everyone; guests arrived in handfuls; Elizabeth Petrovna has always been a diamond decoration of balls and other festivities given at court; dance as a mirror reflecting the world of human relationships*)<sup>184</sup>.

<sup>182</sup> Citiruemye teksty vzyaty iz O. Yu. «Russkij bal XVIII — nachala XX veka. Tancy, kostyummy, simbolika» — M.: ZAO Centrpoligraf, 2003, Zaharova O. Yu. Istoriya russkih balov. — M.: Zhurnalist, agentstvo «Glasnost'», 1999. Zaharova O. Yu. Svetskie ceremonialy v Rossii XVIII — nachala XX v. — M.: ZAO Centrpoligraf, 2003. Zaharova O. Yu. Istoriya balov imperatorskoj Rossii. Uvlekatel'noe puteshestvie. — M.: ZAO Centrpoligraf, 2003 i dr.

<sup>183</sup> Cvetova N. S. Art–mediadiskurs // Medialingvistika v terminah i ponyatijah: slovar' / pod redakciej L. R. Duskaevoj. — M.: FLINTA, 2018. — S. 191.

<sup>184</sup> Ibid.

Several varieties of metaphorical transference are found in 62% of the fragments. **Epithets**, as one might assume, are the most numerous group identified in the analyzed fragments (39%) (*"legal appearance," "magnificent outings," "resplendent attire," etc.*). **Personifications** in 23% are used in evaluative fragments of texts (*"candles danced in all halls," "waltz sounds were spinning in the hall," "beauty ensured his triumph," "hazurka appeared in St. Petersburg, having migrated from Paris," etc.*).

The following are presented in descending order

**comparisons** that were found only in 6% of the analyzed texts (*"she was graceful as a swan," etc.*);

**hyperbole** (3%) (*"a spilled sea of champagne," "she outshone them all," etc.*);

**synecdoche** (2%) (*"the whole room was watching every movement of the couple," "all flags will be visiting us," etc.*).

We have reviewed more than twenty texts of different genres published on the website. Based on the analysis carried out, we can say that the choice of evaluation tools has a genre nature. Most examples of the use of evaluation (67%) are found, as a rule, in reviews that are freer in structure and style, which are written under the influence of a special emotional state experienced under the influence of a just completed event. In these texts, a clearly expressed evaluative intentionality dominates.

The authors of the reviews appreciate the harmony of the ballroom space, completeness and organicity in relation to the historical canon, etc.

*Thank you to all the participants and organizers for the **incredible** ball, the soulful atmosphere, **beauty, aesthetics and splendor**.* (Guest review after the Fairy Tales ball on May 25, 2019).

*Many thanks to the organizers, musicians, and photographers for such a **wonderful** ball! **The soft, delicate** sound of the musicians was a pleasant surprise* (Guest's review after the "Christmas Stories" ball on May 25, 2019).

*Many thanks to Andrey, Victoria, Robert and of course all the musicians for **the magical** ball in **a great** place!* (Guest feedback after the ball at the II Ballroom Forum on May 8, 2023).



*Many thanks for the **wonderful** dancing to Andrey, Robert and Evgenia. For the organization – Victoria and her assistants, and, of course, the musicians! The ball turned out to be magical thanks to all your efforts* (Guest feedback after the ball at the II Ballroom Forum on May 8, 2023).

In historical texts (for example, Petrovsky L. Rules for noble public dances, Kharkov, 1825), examples of evaluation are less common, since these texts are informative. We found such examples only in 10% of the estimated fragments. Thus, the assessment is used in descriptions of ballroom costumes, in the presentation of dance figures, in the general assessment of ballroom ceremonial:

*In the XII–XIII centuries, the court life of Lorraine and Thuringia was distinguished by special **sophistication**.*

*Russian ladies invariably attracted everyone's attention with **the beauty and richness** of our national dresses.*

*Hundreds of colorful electric lights glowed from **beautiful** garlands stretched across the entire auditorium<sup>185</sup>.*

As a rule, evaluation is motivated in popular science and cultural and educational texts. For motivation, comments are used, which include visual and expressive means.

Here is the most typical example from the "History of Balls" published on the website: *A simple ball — a simple dance, requiring few steps and pleasures acquired by good upbringing, is the whole purpose of these performances. On special occasions, it is a convenient refuge for people without imagination<sup>186</sup>.*

In this case, the main means of broadcasting the evaluation of the most common type of balls of *a simple ball* is the metaphor of *a simple dance*, the semantics of which is clarified in a metaphorical commentary *a convenient refuge for people without imagination*.

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<sup>185</sup> Citiruemye teksty vzyaty: Zaharova O. Yu. «Russkij bal XVIII — nachala XX veka. Tancy, kostyummy, simbolika» – M.: ZAO Centrpoligraf, 2003, Zaharova O. Yu. Istoriya russkih balov. – M.: Zhurnalist, agentstvo «Glasnost'», 1999. Zaharova O. Yu. Svetkie ceremonialy v Rossii XVIII — nachala XX v. – M.: ZAO Centrpoligraf, 2003. Zaharova O. Yu. Istoriya balov imperatorskoj Rossii. Uvlekatel'noe puteshestvie. – M.: ZAO Centrpoligraf, 2003 i dr.

<sup>186</sup> Zaharova O. Yu. «Russkij bal XVIII — nachala XX veka. Tancy, kostyummy, simbolika» – M.: ZAO Centrpoligraf, 2003. – S. 3.

When broadcasting an assessment in this type of text, outdated lexical and grammatical resources are used, which is functionally significant, since such an assessment becomes a means of forming a special atmosphere that should correspond to the idea of balls<sup>187</sup>.

In the analyzed case, in full accordance with the requirements for the speech form of cultural and educational genres, the assessment is deployed with the help of a precedent statement, the author's evaluative position is strengthened by comparison:

*At public balls there was not, **as now**, 'a lot of splendors without art, great pomp without design and extravagance without entertainment'*(History of balls).

The skill of the organizers of historical balls is assessed using a speech stereotype that expresses delight, admiration, and is motivated by a detailed description, the semantic structure of which is dominated by adjectives that capture the palace splendor of the dance hall:

*The organization of the ballroom space was **beyond praise**. It was illuminated by **twenty silver-plated bronze chandeliers with crystal pendants and twenty-four gilded bronze floor lamps*** (History of balls).

Also, the assessment can be emphasized by an increase in negation. Here, the author highlights additional criteria for matching the ball program with the expectations of the guests:

*The dance program was composed filigreously, **without at all eroding either against good taste or against traditions*** (The history of balls).

Based on the results obtained, we will create a specialized bank of evaluation tools, which can be called the "Ball Dictionary".

The means of expressing the assessment of the historical reconstruction of the ball in the analyzed texts are represented by two groups of predicates: a positive assessment and a negative assessment. Each of these groups includes lexemes

– **nominating the basic (installation) feature of the object** (*magnificent, brilliant, delightful, etc.*);

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<sup>187</sup> Masleeva V. V. E`steticheskaya ocenka v sovokupnom tekste prodvizheniya istoricheskoy rekonstrukcii bala // Sibirskij filologicheskij forum. – 2023. – №2 (23). – S. 54–56

- **evaluating the general condition of the evaluated space** (*splendor, grace, etc.* or on the negative side – *ugliness, horror, etc.*);
- **presenting the ball as a key object of evaluation** (*brilliant, fairy tale, dream, miracle, boredom, etc.*).

Special attention should be paid to the evaluation component in the header complexes. As you know, the main function of headlines is to attract the attention of readers. Modern man is in constant motion, the pace of life increases, and attention dissipates, which is why expressive, memorable bright headlines are created to attract the attention of the consumer.

If the headlines in popular science texts are most often of the same type ("Ballroom Dancing", "About the Ball", etc.), then in cultural and educational, media texts and the blogosphere, the most popular type of evaluation tools in the headlines are **precedent phenomena**:

- poetic quotations (67%): *Amid a noisy ball, accidentally* (from a poem by A. K. Tolstoy). *The ball opened. Whirling, the younger couple flew after the couple* (lines from a poem by A. I. Odoevsky's "Ball"). *I love the furious youth* (lines from the novel in verse "Eugene Onegin" by A. S. Pushkin).
- the names of artistic and journalistic works (31%) – *After the ball* (from the story by L. N. Tolstoy "After the Ball");
- transformation of phraseological units (2%) – *You will not spoil the ball with a Mazurka* (cf. with the proverb "You will not spoil porridge with butter") – replacement of the component.

Precedent headings perform several functions noted by I. A. Chemezov.

1. *The attractive function* involves setting the author of the text to attract the attention of the addressee. As a rule, headlines that perform an attractive function contain an associative impulse that activates the socio-cultural competencies of the addressee.

### **"Russian Russian Ball Essays"**

The title is intended for the mass addressee of middle and older age, appeals to the title of the famous work of A. I. Denikin "Essays of the Russian Troubles".

2. *An axiological function* involving the installation of drawing attention to the evaluative meanings of the text, emphasizing certain value aspects of perception of reality.

**"Is there life after the ball?"**

The title is based on the precedent statement "Is there life on Mars?" (from the film "Carnival Night", 1956).

3. *The provocative function* is associated with the use of the deceived expectation effect. The reader learns about the real meaning of the article only after reading it. Sometimes the title does not correspond at all to the semantic structure of the publication.

Example: **"The saga of the steam locomotive, balls and musical evenings"** (Gazeta.SPb dated 30.07.21). The article talks about the first Philharmonic of Russia, about its architects, but there is no mention of steam locomotives or balls.

4. *The applicative function* is realized when cultural meanings are superimposed, translating the values of different cultures.

**"Dresden transfers its balls to Russia"**

The publication informs about the traditional Dresden balls that are organized in Russia. The influencing potential of the precedent name in this case is enhanced by impersonation.

5. *The manipulative function* is conditioned by the author's attitude to the formation of certain axiological ideas in the addressee's mind that actualize the urge.

**"It's a shame not to go to the ball when you deserve it"**

The title refers to the famous quote "It's terribly harmful not to go to balls when you deserve it!" (from the movie "Cinderella").

In addition, there are words from the ballroom dictionary in the discourse. Here are some typical examples:

1. Vocabulary that evaluates **the structure** of a historical ball as an event. Since the assessments are of a sensory–visual nature (N. D. Arutyunova, T. V. Pisanova, D. N. Shmelev, etc.), it is also necessary to include vocabulary necessary for evaluating individual elements of a historical ball, in particular, musical accompaniment and features of the ballroom:

*There was such music playing at the ball that **captured the soul**.*

*Dancing couples, **smartly dressed**, and the audience of guests gathered around the dancers.*

*A white (dance) hall, the decoration of which amazed the audience with **taste and richness of decoration**.*

*At last, they stopped, and the fat gentleman with the bouquet announced that **the ceremonial dancing** was over<sup>188</sup>.*

2. Evaluative words are lexemes that potentially format characterization propositions. A number of such lexemes metaphorically express the meanings that are broadcast by the organizers of the ball: *a fairy tale, a miracle, a holiday, magic, brilliance*.

*To attend a real ball is such **magic!*** (Guest review after the "Autumn Stories" ball).

*But only in the palace is it possible to immerse yourself in the atmosphere of bygone times and feel like **a princess from a fairy tale**. I thank the organizers for the opportunity to waltz in the luxurious interiors of the Polovtsov mansion.* (Guest review after the "Autumn Stories" ball).

*On behalf of the staff of the Military Space Academy, we want to say a big thank you for this wonderful ball. It feels like **I'm in a fairy tale**. We also want to say separately, many thanks to Victoria for such an amazing event. Everyone liked it very much.* (Guest review after the "Christmas Stories" ball).

The other part of the evaluation resources is formed by predicates of the overall assessment. They express an assessment only when used in a short form: good, beautiful, incomparable, etc. Usually, such evaluation tools are used when creating texts aimed at a narrow-specialized audience of men – for example, office workers.

3. Evaluative means having a semantic multiplier of **subject–observer** in the structure of meaning. The observer's position boils down to experiencing the pleasure of the event. The semantic multiplier subject–observer is found in the word *spectacular* (interpreted in the dictionary as "producing an effect, impressive"), as well as in the words *interesting, amazing, stunning, magnificent, enthusiastic*.

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<sup>188</sup> Pushkin A. S. Sochineniya: V 3 tg. T. 3. – M., 1986. – S. 16–17.

*The ball was **magical!***

*Thank you very much to Victoria, Robert, Andrey and all the assistants for the **MOST BEAUTIFUL BALL!***

Words such as *appearance, impression*, can potentially be used in statements containing an assessment.

4. Words containing an indication of a connection with **the cultural code**. In media culture studies, the "cultural code" is understood as a way of transmitting cultural tradition, a way of preserving the cultural identity and communicative culture of a nation, expressed in the interface of cultural and educational journalistic platforms, portals and websites<sup>189</sup>. The ball, as one of the national holidays of the past, may contain the culture of the room (*ballrooms, dance halls, majestic halls*), the culture of dancing (*mazurkas, quadrilles, coltiones, counterdances*), traditions (*bow, kiss of the hand, curtsey, curtsey*). A.V. Kolesnikova emphasizes that "the aesthetics of the dance evening were in many ways intertwined with the idea of order, with the desire of the ball to create a perfect, orderly form"<sup>190</sup>.

5. Words that reveal **ballroom associations**. To identify associations, several surveys were conducted among the guests of balls of different years. The guests were asked to name words with which to describe the memories of the balls.

The most popular category (35%) is "dress code", which includes thematic groups of words *Suits," Outfits," Dresses," Crinolines," Empire."* This choice can be explained by the gender feature of the respondents (most of the girls). The problem of gender imbalance is one of the important problems of modern balls: there are more ladies than gentlemen, so ladies often play the role of a gentleman.

The second most popular category (27%) is historical, which includes groups of words *Russian Empire," history," Romanovs," aristocracy," assemblies."* This list of associations can be presented as a list of motivations necessary for the guest of the ball to

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<sup>189</sup> Medvedeva A. R. Mediaesteticheskie funkicii interfejsa v kul'turno–prosvetitel'skoj zhurnalistike. Avtoreferat dis. ... kand. filol. nauk po special'nosti 10.01.10. – Ekaterinburg, 2021. – S.12.

<sup>190</sup> Kolesnikova A. V. Bal v istorii ruskoj kul'tury: avtoreferat dis. ... kandidata kul'turologii: 24.00.02 / Ros. gos. ped. un–t im. A. I. Gercena. – SPb., 1999.

present himself as an aristocrat of the past years. When creating promotion texts, this group of words is used to attract attention.

The third most popular group (21%) is "dancing", which includes, first, the names of the dance's *mazurka*,"*polonaise*,"*écosez*,"*gallop*,"*Shen anglez*,"*Fond*,"*Éotillion*,"*Russian quadrille*."

It is generally believed that balls are associated with dancing, so many guests remember that they danced themselves at balls or taught in dance schools.

The fourth category (17%) is literary, which includes precedent names such as *Pushkin*,"*Eugene Onegin*,"*Natasha Rostova*,"*War and Peace*<sup>191</sup>.

Balls are perceived as a magical action, as an element of the irrational, which can only arise in literature and cinema, but, on the other hand, it is in these areas of culture that the atmosphere of the ball is most accurately conveyed. Historians and cultural scientists studying ballroom culture often refer to literary works to demonstrate the atmosphere of balls of past eras.

Based on the results of our research on the key characteristics of the speech form of the promotion discourse, we can formulate the following most general recommendations for the authors.

1. In the strong textual position of the beginning, it is recommended to introduce outdated nominations, including etiquette appeals, which allow you to form an overall assessment of the event.

*Dear ladies and gentlemen,*

2. The second semantic component of such a text is the name of the ball, information about the date and time of its holding. In this case, the evaluative meanings can be specified.

*It is with great joy and great pride that we inform you that on May 8 at 13.00 the ball Stories of bygone Centuries"will be given, which will take place in the majestic and beautiful mansion of Alexander Alexandrovich Polovtsov with well-preserved interiors.*

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<sup>191</sup> Masleeva V. V., Grishanina A. N. Repräsentaciya bal'noj kul'tury': formy` otrazheniya v SMI // Chelyabinskij gumanitarij. – 2020. – №2 (51). – S.10.

For the part of the audience interested in the history and culture of St. Petersburg, historical information will be important. For another part, it is important to actualize associations that allow you to perceive the ball as a magical event.

3. In the main content of the text, it is permissible, and in some cases, it is necessary to use ballroom terms to denote a dance program or dress code, an indication of the traditions of the past. All this will help motivate the assessment.

*An interesting dance program awaits you, consisting of cotillons, figure waltzes and counterdances, popular in the XVIII–XIX centuries. Traditionally, the ball will open with a polonaise.*

*Ladies need to be dressed in crinoline dresses at the ball. Take care of the ballroom accessories such as fans, handbags and shawls.*

*Cavaliers should be dressed in tailcoats.*

4. The text cannot be large in volume, so it ends with an indication of the source of additional information.

*You can see more information in the "discussions" section or write to Victoria (using a hyperlink).*

5. The final text fragment usually contains a call to action using a popular association encouraging the recipient to attend the event.

The most typical invitation call is: *Give yourself a ticket to a fairy tale!*

### **Chapter conclusions**

The analyzed material shows that the special importance of the speech representation of the assessment in the discourse of promoting the historical reconstruction of the ball is due to the author's super-task (intentionality), genre characteristics of the components, the orientation of the collective author to the expectations of the audience, and the level of his speech competence.

It is worth pointing out that in the field of PR, the estimated value is transformed into a subjective–modal value, which is no longer based on the real properties of the object being evaluated, but on the attitude of the author.



The authors of texts in the review genre use the most actively evaluative vocabulary. In the texts of this genre, qualitative adjectives are most often used to convey the author's emotions. At the same time, this genre demonstrates the stereotypical approach to the selection of evaluation tools, orientation to audience expectations and low verbal competence of the authors.

In other discursive components, visual and expressive means (epithets, metaphors, outdated words and expressions, various types of precedent phenomena, etc.) are most often used to translate an assessment. Their functioning is complicated by the unique opportunities to create a special atmosphere of historical reconstruction of the national ballroom culture, which can be successfully used in our case when designing the image of the northern capital as a space satisfying the demand of a mass audience for a special format for the presentation of historical knowledge in a unique cultural space providing a diverse set of roles and masks.

## CONCLUSION

The main result of the study is the confirmation of the scientific hypothesis that the basic means of presenting the historical reconstruction of the ball in the public communicative space is a promotional discourse. The discourse is formatted under the influence of the attitude of the subject of communication to promote this object (event) in the public communicative space based on the content of the basic concept of "ball" and the corresponding historical and cultural associations.

A promotional discourse as a collection of media texts presenting a specialized communicative trajectory is created by the subject of communication under the influence of a conscious communicative goal and is designed taking into account the characteristics of the target audience. Discourse is a rather complex semantic structure, which is presented in multi-genre text fragments on a specialized website as an aggregator of speech actions. Each text fragment of the discourse performs a special communicative task. The installation text fragment is modular texts (posters, invitation cards) that inform the recipient about the ball as an upcoming event and establish contact with the target audience. The second text fragment is conceptual information, i.e. popular science information about the content of the concept "ball". The third is the assessments of the participants of the already held balls, presented in the media and in the online space. At these stages, the subject of communication focuses on maintaining the established contact and stabilizing it by forming a special emotional attitude to ballroom culture as an aesthetically significant phenomenon of national culture, which has a powerful historical basis.

As evidenced by the analyzed experience of the initiators of the project "Ballroom Stories of an alien", modular texts (posters and invitation cards) presented at the first discursive level may have a special (stereotypical) organization of information material, set in the most specific way by certain frames, the plane of the module. The formation of the first level took place under the influence of an awareness-raising intention. The main communicative task of the texts of this genre is directly correlated with their informative orientation (intentionality). Such texts are characterized by the dominance of vocabulary

with subject semantics, the active use of formulas of speech etiquette. We emphasize that such texts can be evaluated as powerful means of contact suppression if they are stylistically homogeneous, which will allow forming a recognizable style that does not obey strict standards.

The second level is formed using techniques of republication of popular science and cultural and educational texts, which allow you to simulate the scientific research stage of the historical reconstruction of the ball. The main task of this level is to generate interest among the audience in the historical reconstruction of the ball. We have developed principles for the republication of popular science materials: texts should be historically correct and meet the needs of the audience, simplified in semantic and speech form as much as possible, may contain specialized ballroom terminology, dialogical, etc.

The third level is created under the influence of an evaluation intention using online texts – materials from the blogosphere and reviews from guests who attended the balls. It should be noted that the real practice of creating specialized sites forces us to pay attention to the speech genre "Internet review of a guest of balls", which is a polycode text, in which, along with the verbal component, non-verbal is used in the form of photographs, videos and iconic signs. These texts are characterized by interactivity, intertextuality, multimedia, creolization, anonymity, distance. They are dialogical in nature and are created under the influence of a conversational style. Their main task is to broadcast an emotional assessment that affects the attitude of the mass audience to the object of communication.

The texts of the media, which are part of the discourse, were also in the area of our attention. They broadcast a general idea of the historical reconstruction of the ball and help to expand audience segmentation. After analyzing these texts, we determined that there are five categories of the ball in the modern media space. The use of the entire diversity of the ballroom space in the presentation promotion discourse, from our point of view, contributes to the formation of a context that makes the promoted object be perceived as having some signs of elitism.

With the combined characterization of all levels, we consider it important the obvious dominance of the author's attitude towards broadcasting a positive assessment of

the object based on the following criteria: the completeness and organicity of the promoted version of the historical reconstruction of the ball in relation to the historical canon, the stylistic certainty of the event being evaluated, the correspondence of the ballroom space to cultural and historical stereotypes, the harmony of the ballroom space as a phenomenon, as well as the degree of recreation of a high the national communicative culture.

In the statistical processing of texts included in the promotion discourse, we obtained the following results:

- the authors of reviews use the most actively evaluative vocabulary; qualitative adjectives mainly function in texts of this genre;
- visual and expressive means (epithets, metaphors), outdated words and expressions, various types of precedent phenomena, etc. are used in texts of other genres, the authors of which have higher speech competence.

The high influencing potential of the speech means of the second group expands the functionality of the discourse promoting the historical reconstruction of the ball as a discourse involved in the formation of mass audience ideas about the special atmosphere of the historical reconstruction of the national ballroom culture, which can successfully work in solving a larger strategic task of constructing the image of St. Petersburg as a space satisfying the audience's request for a special format presentations of historical knowledge in a unique cultural space, providing opportunities for updating a wide variety of roles and masks.

We see a possible continuation of the research in this direction, which involves a scientific search for different options for the implementation of a strategic installation to create an image of the northern capital of Russia, to foster a respectful, interested attitude of the mass audience to national history and culture, to national traditions.

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