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Documentary as a part of the cultural and historical code

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Документалистика — часть культурно-исторического кода

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Abstract

The film industry and professional media community define documentary film as a complex production, communication, and ethical system, and not just a cinematic genre. From this perspective, a discussion of institutional design seems relevant. In this case, a consistent infrastructure is being built in which documentary filmmaking serves as a mechanism for preserving cultural and historical codes, representing a channel for international dialogue. The purpose of this article is to describe documentary filmmaking as part of this cultural and historical code. General scientific methods formed the basis of the philosophical research proposed to the scientific community. Institutional expertise was applied on a global scale. A philosophical critical

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assessment of arguments, values, and decisions was applied using logical analysis, conceptual analysis, dialectics, and generalization, clarifying meanings, and discussing norms. The author's personal guidance, as well as direct participation in the jury, screening, and selection of documentaries, formed the empirical basis of this research. In the course of professional discussions, increasing attention is being paid to the role of documentary filmmaking in protecting historical truth. The author of this article views the falsification of historical events and facts not as something abstract, but as a serious threat directly affecting the media market. If trust in facts is destroyed, the entire film industry is at risk. This study concluded that documentary filmmaking is an important component of the cultural and historical code, representing not just a genre but a comprehensive infrastructure that connects professional standards, educational practices, global collaboration, and the preservation of historical memory. For the film industry and media community, this approach represents an important benchmark in a context where content quality and informational trust are becoming key market values.

Аннотация

Индустрия кино и профессиональное медийное сообщество определяют документальное кино как сложную производственную, коммуникационно-этическую систему, а не только как жанр киноискусства. С подобной точки зрения актуальным представляется актуальным обсуждение институционального проектирования. В этом случае выстраивается последовательная инфраструктура, в которой документалистика выступает в качестве механизма сохранения культурного и исторического кода, представляя собой канал международного диалога.

Цель статьи — описать документалистику как часть культурно-исторического кода. Общенаучные методы стали базой предлагаемого научному сообществу философского исследования, применена институциональная экспертиза в глобальном масштабе, философская критическая оценка аргументов, ценностей и решений с применением логического анализа, концептуального анализа, диалектики и обобщения прояснения смыслов, и обсуждения норм. Личное руководство автора, а также непосредственное участие в работе жюри, просмотре и отборе документальных фильмов стали эмпирической основой настоящей научной работы. В ходе проведения профессиональных дискуссий всё больше уделяется внимания вопросу о роли документалистики в защите исторической правды. Автор настоящей статьи рассматривает фальсификацию событий и фактов истории не как нечто абстрактное, но как серьёзную угрозу, напрямую влияющую на рынок медиа. Если доверие разрушается доверительное отношение к фактам, вся киноиндустрия оказывается под ударом. В результате проведенной работы сделан вывод о том, что документалистика — это важная составляющая культурно-исторического кода, являющаяся не просто жанром, а полноценной инфраструктурой, соединяющей стандарты профессионализма, практики образования, глобальное сотрудничество и сохранение исторической памяти. Для индустрии кино и медиасообщества подход подобного рода представляет собой важный ориентир в условиях, когда качество содержания и информационное доверие становятся главными ценностями рынка.

Keywords: cultural and historical code, hub, international, documentary, film festival, «Won Together», world, Assembly.

Ключевые слова: культурно-исторический код, хаб, международный, документальный, кинофестиваль, «Победили вместе», всемирная, ассамблея.

Introduction

As President of the Eurasian Academy of Television and Radio (EATR), the author of this article stakes on the professional documentary production standards. In the industry where the boundaries between reportage, investigation, art documentaries, and educational video are blurring, institutional expertise becomes the filter of quality. EATR creates a space where not only creative techniques are discussed, but also the methodology of working with sources, verification of evidence, and the ethics of filming and post-production. Particular attention is paid to training: the academy's educational programs are designed to equip young filmmakers not only to film expressively but also to ensure authenticity. This is especially important in an era when trust in the media is becoming a scarce resource. This approach sets a new bar for the industry: documentary filmmaking is no longer a «secondary» genre but is becoming an equal segment of production, where quality is measured not only by artistic expression but also by the depth of research.

EATR regularly hosts expert sessions, including open screenings, case studies of international projects, and discussions on archival errors and ethical dilemmas when filming with vulnerable groups. This format is useful not only for authors and directors, but also for producers, editors, curators, and festival jurors: it helps to develop uniform criteria for the selection, evaluation, and presentation of documentary works to a wide audience.

The purpose of this article is to describe documentary filmmaking as a part of cultural and historical code.

Materials and Methods

General scientific **methods** formed the basis of the philosophical research proposed to the scientific community. Institutional expertise was applied on a global scale. A philosophical critical assessment of arguments, values, and decisions was applied using logical analysis, conceptual analysis, dialectics, and generalization, clarifying meanings, and discussing norms. The author's personal guidance, as well as direct participation in the jury, screening, and selection of documentaries, formed the empirical basis of this research.

Results and Discussion

«Won Together»: The Film Festival as an Industrial Hub

International Documentary Film Festival «Won Together» named after Vladimir Menshov took place for the 21st time by 2026, having been held since 2007 [1].

For the professional community, this festival has long ceased to be simply a film screening – it has become an industrial hub, uniting filmmakers, screenwriters, directors, producers, curators, and television channel representatives from around the world. In 2026 alone, despite a challenging international environment, the festival received approximately 200 applications from more than 40 countries [3].

Festival's competition program covers a wide range of documentaries: from historical reconstructions based on archives to personal stories that reveal large-scale events through the lives of individuals. This approach demonstrates that documentary film can be simultaneously precise and emotional, investigative and artistic. Industrial formats have become an important part of the festival: pitching sessions, working screenings with feedback, and roundtables on documentary content. For young filmmakers, this is an opportunity not only to showcase their work but also to receive professional evaluation, find partners, and even funding. For more experienced filmmakers, the festival is a platform for exchanging experiences and discussing trends: how audience perception is changing, which formats are becoming popular, and how to work with digital distribution. The festival's archival mission deserves special attention. The program regularly features rare film footage, screenings of restored films, and presentations of digital archives. This is important not only for heritage preservation but also as a source of inspiration for new projects: old footage becomes the starting point for modern stories.

Documentaries as a Defense of Historical Memory

The role of documentary filmmaking in protecting historical truth is increasingly being raised in professional circles [2; 5]. The author of this article views the falsification of history not as an abstract problem, but as a threat that directly impacts on media market: if trust in facts is destroyed, the entire industry is at risk. From a production perspective, this means establishing clear protocols for working with sources: verifying evidence, cross-checking with archival data, citing sources in credits, and working with experts. For producers and editors, this represents additional costs, but also a competitive advantage: projects that can prove their authenticity gain greater trust from audiences and partners. In this sense, International Film Festival “Won Together” Named after Vladimir Menshov functions as a laboratory for professional practices. It regularly hosts discussions on how to film complex and painful topics, and how to work with the memory of war and other major events without turning history into propaganda or entertainment. Such discussions [4] help filmmakers to find a balance between artistic expression and ethical responsibility.

Public Diplomacy and International Cooperation

As Deputy General Secretary of the World Peoples Assembly, the author of this article develops the idea of public diplomacy [9], where culture and media become tools for mutual understanding. For the film industry, this means new opportunities for co-productions, joint festivals, and distribution. Documentary film serves as the universal language here: it requires no translation in traditional sense, as it speaks the language of human emotions and facts. Joint projects between filmmakers from different countries allow for different perspectives on the same events, creating a more complete and multifaceted picture of the past. The World Peoples Assembly supports such initiatives, helping to build partnerships between film studios, television channels,

and festivals. This is especially important for documentary filmmaking, which often faces limited funding and a narrow audience: international cooperation helps expand its reach and improve the quality of production. In one of the author's article named «The Eurasian Academy: Integration and Communication» [8], is noted that the main goals of the Eurasian Academy of Television and Radio are to participate in the expansion of humanitarian cooperation, develop its forms and methods, promote mutual enrichment, the interpenetration of national cultures, and cultural, creative, and professional exchange. Facilitating the creation of a common open information space for the states of Europe, Asia, and Africa, intercultural communications, and the establishment of partnerships and connections at the international level are the main stages of the mission of the philosophical foundation on which the activities of the EATR are built. «The scale of this organization's expansion is astonishing, since the Academy includes Australia, Azerbaijan, Armenia, Bulgaria, Belarus, Georgia, Israel, Iran, Kazakhstan, Canada, Kyrgyzstan, Latvia, Lithuania, Estonia, Moldova, Russia, the USA, Tajikistan, Uzbekistan, France, China, and Sweden» [8]. And in recent years, the activities of EATR and International Film Festival "Won Together" named after Vladimir Menshov have been increasingly interacting with the World Peoples Assembly, becoming part of the second World Public Summit "New World: Values that Unite" [7], which took place in Moscow in September 2026.

New Formats and the Digital Transformation of Documentary Promotion and a Unified Space

The modern media industry is undergoing a transformation: viewers are increasingly consuming content in short formats, on mobile devices, and on social media [10–13]. The author of this article sees this not as a threat, but as an opportunity: new technologies make documentaries more accessible and engaging. For professionals, this means mastering new formats: from short videos and clips to multimedia projects that combine video, archival photos, audio interviews, and text. However, the main principle remains unchanged: authenticity and respect for the subjects must not be compromised by format. EATR and the International film festival "Won Together" named after Vladimir Menshov are actively addressing these challenges, supporting projects that experiment with form while maintaining depth of content. This is also important for producers: such projects can become an entry point for young audiences accustomed to short formats but also ready to engage with serious topics. EATR is becoming a digital platform and is working on the virtual transformation of the «Won Together» film festival.

Conclusion

For the media community and film industry, the activities of the Eurasian Academy of Television and Radio, together with the Assembly of the Peoples of the World, and related projects have several important effects:

• Formation of standards. Professional platforms help develop uniform quality criteria that serve as a benchmark for producers and creators.

• Support for new talent. Educational and festival programs create conditions for the growth of young creators and the emergence of new projects.

• Expanding international cooperation. Joint projects and public diplomacy open up new markets and distribution opportunities.

• Preservation of heritage. Archival initiatives and screenings of rare materials help preserve cultural memory and provide new sources for future projects.

Thus, documentary filmmaking, as understood by the author of this article, is not just a genre, but a comprehensive infrastructure that connects professional standards, educational practices, international cooperation, and the preservation of historical memory. For the media community and film industry, this approach is becoming an important reference point in a context where trust in information and content quality is becoming key market values.

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