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Reflection of the Regional Cultural Memory of the Documentary Films as a Means of Developing Creativity in Media Education

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Abstract

This study found that the protection of the features and mechanisms of reflecting the students regional cultural memory in documentary films is a means of developing creativity in media education and video creation. In this investigation, our attention is drawn to the theme of copyright films about regional cultural heritage and the typology of documentary films about its cultural memory. An analysis of the stages of reflecting media cultural space in graduate qualification works of students showed its determinarion by active immersion in cultural heritage, using its reflection in video documentary creation, determining cultural markers are to select a significant topic. The use of video creation in media education contributes to the formation of students' knowledge about culture. It is reflecting cultural memory about in significant themes of the documentary films about the context memory of the region are included in the stages of reflecting media texts in the final qualification works of students with the help of active immersion in educational media environment, in video creation through incarnations of content. The connection of video creation with the interpretation of cultural memory allows students to form ideas about the culture, traditions and history of the region. At the same time, it is important to understand that the respectful attitude of cultural memory about local figures of culture and art allows us to highlight the most significant topics, the cultural heritage of the region in the forms of documentary films.

Keywords: cultural memory of the region, media cultural space, markers of cultural memory, media texts, author's documentary films, mechanisms, video creation, media education, educational media environment, images of cultural heritage.

1. Introduction

The theme of analysing the problem of cultural memory can be used in media education to form students' knowledge of culture, historical events and traditions through the media. This allows them to introduce them to the culture of memory, create conditions for their civil identification, take into account regional features and trends, establish links with the cultural heritage presented in the educational media environment, study how images of cultural heritage affect public perception, and develop the skills of creating copyright documentaries. At the same time, cultural memory falls into the media cultural space, including the media, the Internet.

The study of the features culture perception above led Yuriy Usov actualizes the question to wrote at the end of the twentieth century that the attitude of young people, their "moral convictions

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depend on the everyday uncontrolled influence of educators of mass electronic culture, which causes such painful deviations as video clipism, video mania, video film" (Usov, 1995 : 25).

In contrast to Western standards of media consumption, the Russian model of media education is based on two aspects: on the one hand, it is the education of a culture of perception. based on universal values and, on the other hand, highlighting the most culturally significant images and plots of documentary films on the basis of spiritual values laid down by the authors of the region's documentaries. The use of digital platforms in the form of online excursions to digital museums, virtual tours of historical places, the use of game formats (historical quests, online quizzes) allow you to develop skills in analyzing media projects through an active interpretation of cultural memory. When creating media texts in the form of author's documentaries, videos, blogs, social media projects covering the cultural heritage, cultural events of the region.

The research methodology is based on the integration of the sociocultural theory of media and the media ecological approach including the localization of a media product to the use of markers of cultural memory.

In this regard, I.V. Chelysheva are considers, that "sociocultural theory of media focuses the media not just as channels of data transmission, but as active creators of the cultural environment, forming social consciousness, socialization of the individual and reality itself. Media form "media culture" and construct social reality through filtering information, defining important for society" (Chelysheva, 2016: 15).

According to V.A. Vozchikov, "Ensuring new individual life horizons and prospects allows us to talk about the human-forming function of media education, and more broadly – improving education in general, deepening and expanding its philosophy" (Vozchikov, 2007).

In this context, the another approach of V.V. Savchuk determines the priorities in the spheres of culture. He considers, that "the avalanche-like increasing rate of spread of "media derivatives" is a sign of the times, the essence of which is that the social, cultural and environmental consequences produced by new media, as well as their crossing of the boundaries outlined by old media (and therefore meanings), exceeded the critical mass of innovations and led to a new stage of human development" (Savchuk, 2008: 35).

The media-ecological approach is based on a synthesis of philosophical and cultural views. So, academician V.I. Vernadsky considered the ecology of culture as a necessary basis for the transition of the biosphere to the noosphere – the sphere of reason. Culture, in his opinion, should harmonize the activities of mankind with the laws of nature, turning scientific thought into the main geological force that transforms the planet consciously and carefully. Culture is an ethical attitude to nature, capable of preventing environmental catastrophe through the reasonable management of biosphere processes (Vernadsky, 1991).

In this vein, he substantiated the ecology of culture D.S. Likhachev, who connected it with material and spiritual values. He believed that "culture is also a home for man, and a home created by man himself. This includes a wide variety of phenomena: materially embodied and embodied in the form of ideas and various kinds of spiritual values" (Likhachev, 1993: 37).

As a result of the spread of these ideas to the field of media education, it is important to spread these ideas to the concept of media ecology of N. Khilko, which is considered as a means of forming a culture of media perception and safe interaction with the screen environment (Khilko, 2005).

Sociocultural approach to cultural memory: and the harmful effects of social media contained in the following works. This approach is based on a study examines the development for Initial Literacy «as an integrative pedagogical approach designed to strengthen foundational reading literacy by combining phonological instruction, learner engagement, and sociocultural support» (Iswara et al.: 25). It is spreading to cultural memory.

However, the socio-cultural approach to cultural memory explores not only positive features, but also social consequences. Concerns over the harmful effects of social media have directed.

2. Materials and methods

The theoretical material of the study was articles by Russian and foreign publications on media education in the field of animation pedagogy and audience culture. The empirical material for the article was the formation of cultural memory for student directors in the Omsk region is the website of the Omsk regional public charitable foundation "Culture of Siberia." Research methods are content analysis of site content, systemic and comparative methods of pedagogical research.

3. Discussion

The main aspects of research in Cultural Memory in Media education are considered by a number of Russian and foreign scientists. The special attention of modern researchers is riveted to the analysis of the possibilities of critical thinking for Cultural Memory. For example, Khathayut, Phanlapa notes the crucial role in this process not only "basic strategies, primarily those associated with lower-order thinking skills (e.g., highlighting key words and rereading for context comprehension), while neglecting higher-order strategies (e.g., evaluating credibility or synthesizing ideas)" (Khathayut, 2025: 42). This position may be relevant for the development of students' thinking.

Considering the urbanization of the general strategy, "the integration from five dimensions – concept, design, operation, professionalism and technology – and construct a new public space model featuring "healing priority, art empowerment" for cultural memory (Li et al., 2026: 6). At the same time Cho et al. are develop "current conceptions of media literacy are frequently based on mass media, focusing on the analysis of common content and evaluation of the content using common values" (Cho et al., 2022: 941).

In this regard, a number of scientists have rightly established a connection between literacy and the competence of students. In particular, some scientists revealed various individual, household, and school-related factors contributing to reading competence (Yoon et al., 2026).

Aspect related to using new media and visual art forms to preserve cultural memory in video analyze is considered by Lindsay Nelson. Pointing to new boundaries in the creation and consumption of media products, the author notes "videos turn passive forms of media interactive" (Nelson, 2025). In another of his articles, the author suggests "to focus less on the study of "things" and more on the study of "the discursive basis on which they would have been created" (Nelson, 2012: 149). The connection between creativity and cultural reflection established by scientists is more than effective.

Active features video perception technologies using standards and artificial intelligence.

Erdi Okan Yılmaz associate the effectiveness of creativity with the status of participation students in the virtual class, claiming that "the average achievement scores of the students who watched course videos synchronously and asynchronously were significantly higher than those who watched only synchronously or asynchronously and did not watch at all" (Yılmaz, 2025: 1).

In this context Pitoňáková et al. pay attention to *artificial intelligence*, "its current applications and trends, focusing on cases where artific intelligence is complementing human creativity rather than replacing it" (Pitoňáková et al., 2025: 64).

The aspect of the problem under *teaching technology is in the context of cultural heritage* and cultural memory: historical figures, unique, fates of languages and communities; emotion transfer technique, challenging gender stereotypes. Within the framework of this article, it is planned to study the influence of the auteur cinema on cultural heritage. In this direction "approaches to teaching film in higher education, with a focus on centering historically marginalized identities, languages, and communities" (Franco et al., 2026).

A similar point of view is in other study: "The unique fates and professional achievements or failures of public figures, including popular figures in the music industry. In fact, we believe that the *representation of reality* in the media reality (represented by audiovisual images of the described genre) is modified to a certain extent" (Rusňáková, Kvetanová, 2025: 4).

In the same direction, Eliot Bessette demonstrates an unusual technique for conveying characters' emotions, which I call emotional point of view (POV) (Bessette, 2016), which, on our perchis, able to revive Istric memory.

Another scientists have convincingly proved that joint creativity can overcome different stereotypes (Wong et al.). Key role in modern pedagogical concepts is plays the study on the *integration of cultural heritage* in the education of children. Putting a fair emphasis on creativity, he argues "focuses on the cognitive development characteristics of children, and designs a teaching practice activity that integrates field visits to cultural heritage, interactive experiences of digital products, handmade cultural and creative products, and storytelling of cultural heritage" (Zhu, 2025: 498).

Formation of communication *virtual reality and documentary images* in cultural memory is considered by others scientists who prove that "the potential of virtual reality (VR) technology as a novel form of immersive journalistic storytelling for generating interest, enhancing reach, and boosting credibility ratings" (Wehden et al., 2026: 1).

Cultural heritage, among other things, inevitably includes "the protection of the culture of the past: the restoration in memory of forgotten names, facts, events, traditions of national cultures, cultural experience of previous generations" (Sablukova, 2004: 67).

Based on the above, it should be understood that cultural heritage is objectively associated with cultural memory in terms of its intangible component. In the first approximation, it is objectively associated with the preservation of cultural heritage in the process of integrating its meanings with society. In this regard, N.U. Yarychev, who believes that "cultural memory is a mechanism for preserving, broadcasting and updating meanings, values and social experience, ensuring the identity of the group through the connection of times" (Yarychev, 2022: 11).

In addition, one cannot but reckon with the fact that cultural memory is based on the interpretation of past events in a new modern context. Therefore, in media education aimed at preserving cultural memory, one should rely on the position of Yu.N. Usov that it is necessary to "develop the aesthetic consciousness of the student: the skills of artistic perception and interpretation of its results, aesthetic assessment of audiovisual information" (Usov, 1998: 15).

It should be noted that in modern conditions, as in the 1990s, the scientist's "prospect of using beneficial educational opportunities in the development of intelligence and emotions based on media culture: various types of thinking, artistic and creative activity, perception, interpretation skills, aesthetic assessment of diverse media texts" (Usov, 1995: 25).

From here it becomes clear the connection of media educational activities with the study of the cultural and educational environment of the region. However, it should be noted that this study, when entering the cultural memory of heritage in the process of video creation, cannot but be combined with the actualization of images.

It is impossible not to note the role of the educational potential of documentary cinema, which is written by S.S. Sokolova and N.A. Simbirtseva. Indeed, the images of documentary cinema are effective due to its photographicity and reliability, which requires "indispensable comprehension and inducement to dialogue" (Sokolova, Simbirtseva, 2023: 171).

4. Results

The main conditions of video creation, in our opinion, pass, firstly, through the actualization of images of cultural heritage in video creation, and secondly, through the fixation of the cultural memory of the region in the appropriate markers. As a result, an actual author's documentary is created, in which the media cultural space forms a special educational media environment. Here the mechanisms of reflecting cultural memory work: the embodiment of images, the reconstruction of the picture of the world, the identification of content, the actualization of significant events and personalities, the revival of interest in the forgotten facts of culture, the reconstruction of the lost heritage. Hence, the updated theme of films can be traced: glorified folk art groups, significant events in the region, outstanding people of the region, heroes of labor, anniversaries in the field of culture (Figure 1).

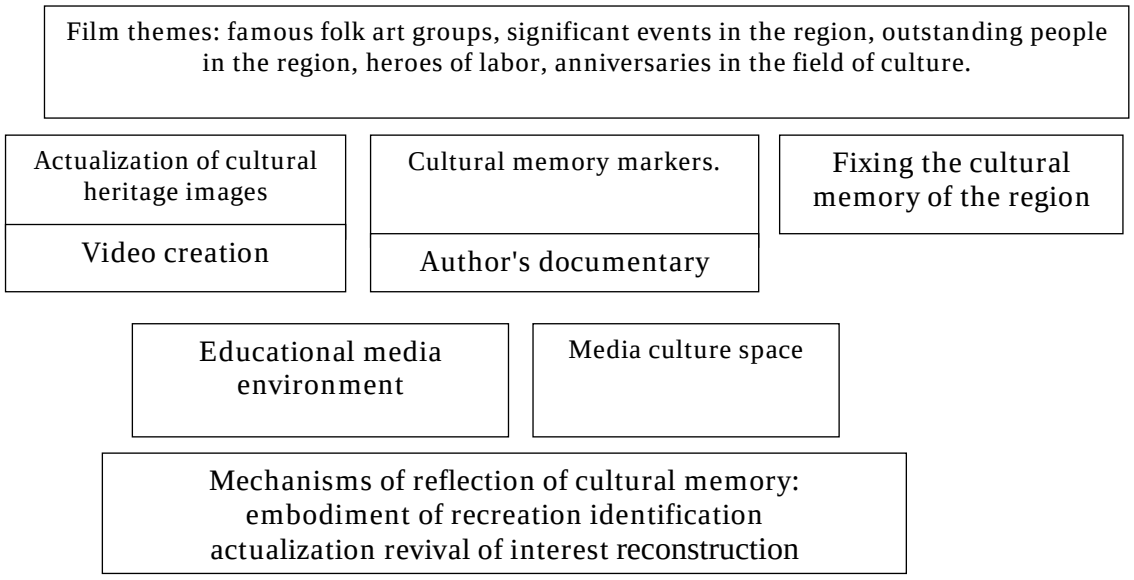


Fig. 1. Mechanisms for reflecting cultural memory in the development of video creation in media education

The most achievements a means of video reflection of cultural memory in film and television is documentary forms. The sources of these works are data from archives and Internet sites. The material for this kind of works is the site "Culture of Siberia," within the framework of which the project "Pride of the Omsk Land" is reflected. As they say on the site page, "the goal of the project is to create documentaries about people, prominent representatives of the Omsk region, enterprises, organizations that have made a significant contribution to the development of the Omsk region" (Genova, 2025).

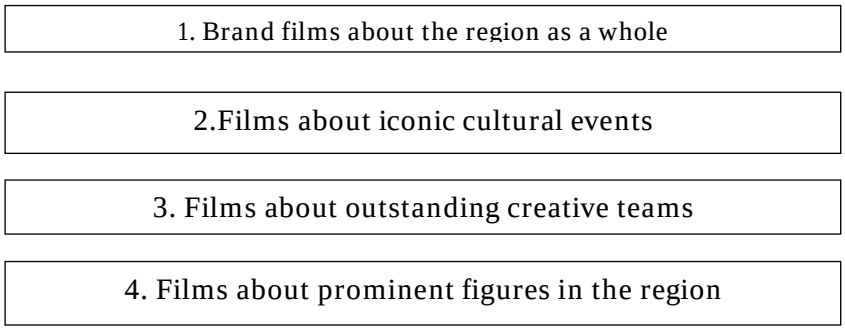


Fig. 2. Typology of author films about the cultural memory of the region in importance

The site (Video..., 2026) posted video content of regional cultural heritage. His plots reflect: branded images of the history and culture of Omsk associated with F.M. Dostoevsky, significant events of the city and the region, about the festival "Soul of Russia," about numerous creative teams. Films by V. Tsyganov meet this theme: "Pride of the Omsk Land"; about the Krutinsky folk choir, about the theater of children's song poetry, a film about the history of the Irtysh State Television and Radio Broadcasting Company). Among the outstanding people are: politicians, cultural and art figures, whose fates are connected with the city and the region (S. Manyakin, L. Polishchuk, V. Dvorzhetsky, L. Ermolaeva, V. Kudrinsky, I. Trusova), legendary personalities (N. Genova), who have a trace in the culture of the region and are part of the national cultural heritage. Creative value for students take on V. Tsyganov's film Pride of the Omsk Land; about the Krutinsky Folk Choir, about the theater of children's song poetry, a film about the history of the State Television and Radio Company "Irtysh").

Based on local history knowledge, students of the specialty "multimedia directing" and the profile "film, photo, video creation" strive to create documentary video images based on significant events in the region, the creative path of prominent cultural figures. At the same time, they reconstruct memorable events, images of people of art, based on the collection of images and facts of the history and culture of the region, overcoming oblivion.

To this end, within the framework of intergenerational communication, students use: books about prominent people of the region, testimonies of "living Siberia": memories, memorials, relics. Events are held in honor of outstanding fellow countrymen who revive history and become evidence of cultural memory, its actualization in society.

Taking into account the above, four stages of reflection of cultural memory in graduate qualification works of students can be determined.

At the first stage, there is an active immersion in cultural memory through acquaintance with the materials of the site, videos, master classes of filmmakers, outstanding documentary filmmakers. At the second stage, the use of mechanisms for reflecting cultural memory is introduced: its actualization in video images, the revival of interest in the content of videos and films, then – the initiation of the embodiment of the content, the study of the possibilities of recreating the appearance, atmosphere, situation of the past, then – identification through contact images, in some cases – this is the reconstruction of events. It should be noted that in approaching the third stage, the standards of perception of cultural memory, which set the content of documentaries shown to students, are beginning to play an increasing role in student video creation.

This concept is based on its interpretation by S.V. Pogodina, who claims that "the standards of perception of images in creativity are fixed in culture and consciousness – stable sensory and semantic models that serve as the language of art and a tool of cognition, allowing the creator to convey and the viewer to read meanings, through comparison with familiar stereotyping patterns" (Pogodina, 2009: 17).

Such examples are documentary author films that embody the cultural memory of the region.

We agree with the position of J.D. Dzhartybaev, B.F. Akhanov, S.M. Zhanbyrshiev that concluded that in the work of students, these standards of perception of images are internal criteria, structures and representations formed in the learning process that guide an active artistic vision, ensuring objectivity, integrity and semantic interpretation of the created works (Dzhartybaeva et al., 2023).

At the third stage, all previous steps determine the interaction of cultural memory perception standards and perception markers, the corresponding cultural memory markers, which then determines the choice of the topic and significance of the final qualification work: region, event, team, personality (Figure 3).

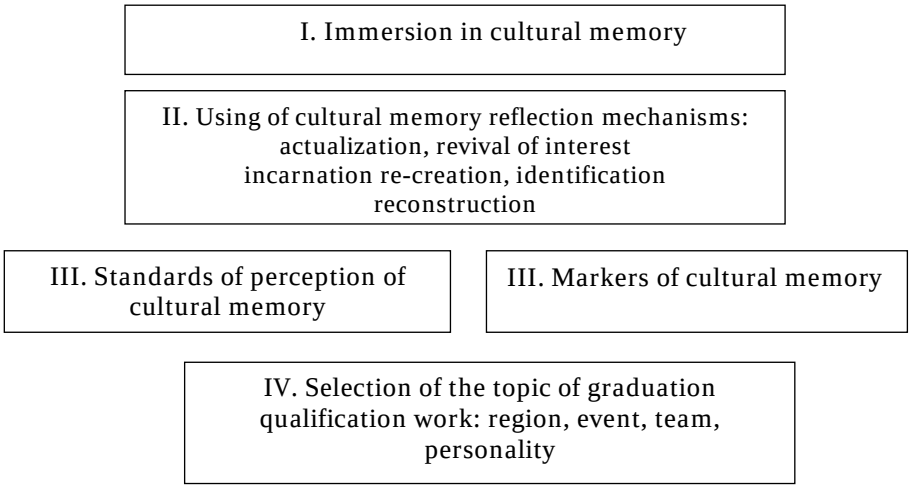


Fig. 3. Stages of reflection of cultural memory in graduate qualification works of students

5. Conclusion

The use of cultural memory topics in media education contributes to the formation of students' knowledge about culture, historical events and traditions through the media and the interpretation mechanism. It allows you to introduce them to the culture of memory, create conditions for their civil identification, taking into account regional characteristics and trends. At the same time, the most important mechanism is to establish a connection with the cultural heritage presented in the educational media environment, which is connected with the media cultural space on the Internet.

Significant themes of author's films about regional cultural heritage and the typology of documentaries about regional cultural memory are included in the stages of reflecting cultural memory in graduate qualification works of students. With the help of active immersion in cultural memory, the use of mechanisms of its reflection in the creation of video through the embodiment of content, the merging of markers of cultural memory with the standards of its perception, the significance of choosing the topic of graduation qualification work is justified.

At the same time, one cannot but reckon with the fact that cultural memory is based on the interpretation of past events in a new modern context. Thus, the features of reflecting regional cultural memory contribute to the personal development of students by means of media education. Featured topics themes of author's films about regional cultural heritage and the typology of documentaries about the regional cultural memory are included in the stages of reflecting cultural memory in the final qualification works of students. With the help of active immersion in cultural memory, using mechanisms of its reflection in video creation through incarnations of content, merging markers of cultural memory with standards of its perception, the significance of choosing the topic of graduation qualification work is substantiated.

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