

**MINISTRY OF CULTURE OF THE REPUBLIC OF MOLDOVA  
MINISTRY OF EDUCATION AND RESEARCH  
OF THE REPUBLIC OF MOLDOVA  
ACADEMY OF MUSIC, THEATRE AND FINE ARTS  
DOCTORAL SCHOOL OF ART STUDIES AND CULTUROLOGY**

As a manuscript  
UDC: 791.229.2:791.43-053.6(043)

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**THE IMPACT OF DOCUMENTARY FILM ON THE FORMATION  
PROCESS OF THE YOUNG GENERATION**

**Summary of the Doctoral Thesis in Arts**

***SPECIALTY 654.02 – CINEMATOGRAPHIC ART, TELEVISION, AND  
OTHER AUDIOVISUAL ARTS (CREATION)***

**Chişinău, 2025**

The thesis was developed within the Doctoral School of Art Studies and Culturology at the Academy of Music, Theatre and Fine Arts in Chişinău.

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The defense will take place on June 30, 2025, during the meeting of the Committee for the Public Defense of the Doctoral Thesis in Arts at the Academy of Music, Theatre and Fine Arts (Chişinău, A. Mateevici Street, no. 111, Senate Hall, at 14:00). The thesis and the abstract can be consulted at the *Andrei Lupan* Central Scientific Library, at the Library of the Academy of Music, Theatre and Fine Arts, A. Mateevici Street 111, and on the websites of ANACEC (<https://www.anacec.md/ro/cv>) and AMTAP (<https://amtap.md>).

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## CONCEPTUAL FRAMEWORK OF THE RESEARCH

Recently, we can observe a trend, especially among the younger generation, of migrating toward activities related to the virtual environment. This phenomenon is a consequence both of the development and use of advanced technologies in all fields of activity and of the increasing profits that can be obtained in this sector. Even though many groups of people still stubbornly refuse to accept, for now, the replacement of “face-to-face” communication with “online” communication, the vast majority of consumers of goods and services have accepted this new reality, from which it is practically impossible to escape (like a mafia clan). In this case, all that remains is to accept the new challenges and try to intervene in the online environment, as much as possible for now, in order to promote true cultural, educational, and scientific values on one hand, and to combat non-values, “cheap works,” and manipulations of any kind on the other hand. At the same time, considering the complexity of film, which combines all genres of art and continues to be accepted by the vast majority of consumers (a film can attract millions of viewers in cinema halls), it would be appropriate to use this advantage to transmit, including online, educational, positive messages of cultural enrichment and cultivation of universal human values, which are necessary today as always, for the development and affirmation of the young generation.

Documentary film has become a powerful educational tool, capable of influencing the values, attitudes, and behaviors of young people. By presenting authentic realities and artistic approaches, this cinematic genre contributes to the formation of a deep social and cultural consciousness.

We are living in a strongly digitalized era, in which film is the most popular form of cultural expression and transmission. Today, people have almost unlimited control over the selection of informational and artistic products they consume. The choice is not only accessible but overwhelmingly abundant. Conscious navigation through the vast realm of documentary cinema is becoming increasingly complicated, as the context is often involuntarily neglected. It is precisely the integration of documentary film into education that provides the framework for directing and relating the context, thematic attribution, analysis, and conclusive study on a given subject.

The issue of subcategories and validation criteria for productions within the documentary genre remains a subject for film critics to study—and indeed, we need them to propose and argue, as guardians of cinematic science, the limits of film categorization so that

they remain free from absurdity. The term "documentary" now covers everything related to non-fiction in film, television, and other emerging digital media. The genre has also expanded to include various styles and approaches. Although it continues to be associated with the pure capturing of reality, the documentary genre is also accepted within the dynamics of narrative techniques and practices. Ultimately, it encompasses the essence of the genre—documenting and highlighting people, events, and issues from real life.

Today, education through film should be increasingly developed and promoted both in secondary and higher education institutions, as well as online. The most important idea is to enable young people to select, analyze, detect, and focus their attention on valuable works, to cultivate a cinematic culture that will help them navigate the overwhelming flood of information and content invading the online environment. It is a timely moment to cultivate in children the idea of being selective about what they watch online. In this sense, education through film takes the form of a collaboration among filmmakers, educators, teachers, parents, and, of course, cultural promoters through representatives of administration or cultural institutions.

This work will analyze the impact of documentary film on the formation process of the young generation, emphasizing the educational benefits and how this genre stimulates critical thinking, empathy, and civic engagement. The practical part of the thesis includes the documentary films *Siberia in the Bones*, directed by Leontina Vatamanu, and *A Scene of Memory – 100 Years of the Mihai Eminescu National Theatre*, directed by Petru Hadârcă, as well as the International Documentary Film Festival "CRONOGRAF", all within the context of the topic addressed.

### **Purpose and Objectives of the Thesis**

**The purpose** of the thesis consists in the theoretical foundation and the experimental-practical demonstration of the phenomenon of documentary film in the formation of the young generation, as well as the realization of productions within the context of preserving historical memory.

**The objectives** of the thesis arise from the proposed theme of approaching documentary film from the perspective of the spiritual formation of young people:

- Determining the importance of media education in the formation process of the young generation;
- Arguing the role of documentary film in recording social-political, economic, and cultural

processes, starting with the Lumière Brothers' films and concluding with documentaries from the early decades of the 21st century;

- Establishing trends in national documentary film from the perspective of thematic content in the context of understanding the world;
- Highlighting the value of documentary film as a method of forming the spirit of the young generation through its integration into the educational process;
- The contribution of documentary film in supplementing knowledge for middle and high school students;
- Analyzing the International Documentary Film Festival CRONOGRAF from the perspective of young generation involvement;
- Elucidating the history of the nation through the documentary films *Siberia in the Bones* and *A Scene of Memory – 100 Years of the National Theatre in Chişinău*.

**The novelty and scientific originality** of the thesis lie in researching the impact of documentary film on the formation process of the young generation and the interdependence of knowledge about the world with the contemporary audiovisual environment.

**The novelty and originality of the artistic concept** consist in developing formulas for promoting documentary film among youth in order to shift their interest towards authentic, local historical-cultural values, and to form skills to supplement their knowledge about the surrounding world through documentary film, which holds unlimited possibilities in transmitting the most diverse aspects of human life—from historical evolution and the personalities who shaped it to the analysis of contemporary political, social, and cultural phenomena.

The practical component of the thesis includes the International Documentary Film Festival “CRONOGRAF”, recognized internationally, as well as the documentaries *Siberia in the Bones* and *A Scene of Memory – 100 Years of the National Theatre in Chişinău*, which have been presented not only in all the regions of the republic but also at International Film Festivals such as TIFF, Astra Film, DocEst, SFR, NNW Gdynia, and others.

### **Theoretical and Methodological Basis**

In the research process, various traditional scientific methods of knowledge were used: the historical method, the analytical method, and synthesis. Theoretical methods were

also employed: scientific documentation, collection, systematization, and generalization of information.

The methodological and theoretical-scientific support was conditioned by the purpose and objectives proposed in the thesis. In an attempt to highlight the phenomenon of documentary film, we primarily referred to film historians and theorists, aestheticians such as Georges Sadoul, Jerzy Toeplitz, Erik Barnouw, and others.

Among the theorists consulted were Guido Aristarco, Ricciotto Canudo's "aesthetics of the seventh art," Leon Moussinac's "technique dictates the law," Dziga Vertov's "Kino-Eye" theory, Sergei Eisenstein's "montage of attractions," Béla Balázs's "poetic scissors," John Grierson's "school," and others.

In the Romanian cultural space, national cinematography has been studied by George Litera, Grid Modorcea, Călin Căliman, Valerian Sava, Ioan Lazăr, and from the younger generation, Andrei Gorzo, Mihai Chirilov, and others, who have contributed to valuing Romanian film in a global context.

In the Republic of Moldova, the study of documentary film over the years has been undertaken by film scholars such as Victor Andon, Ana-Maria Plămădeală, Dumitru Olărescu, Alexandru Bohanțov, as well as writers, directors, theatre and film critics like Larisa Ungureanu, Larisa Turea, Nicolae Bătrânu, Olga Bejenaru, etc., who, as chroniclers of the cinematic process, contributed to writing the history of Moldovan film.

A significant methodological and theoretical-scientific support for this study came from the investigations of film scholar and filmmaker D. Olărescu, who researched the history and aesthetics of national documentary film, publishing a series of monographs, studies, and articles. Monographs dedicated to the native documentary include *Film at the Crossroads of Centuries* (2008), *The Poetic Values of Film* (2000), *Hermeneutics of the Film about Art* (2017), *The Poetry of Reality in Cinematic Formulas* (2020), *Film: Artistic Transfiguration of Reality* (2024), as well as the chapter on Documentary Film in the collective monograph *Cinematic Art of the Republic of Moldova* (2014).

Alongside the history and aesthetics of documentary film, cultural philosophers, aestheticians, and psychologists have focused on the influence of film on the viewing audience, including its power to shape the spiritual universe of a person and to supplement knowledge

through audiovisual images. These aspects have been studied by Paul Warmington, Christopher Falzon, David Carr, Christiane Voss, Lale Rabadayi, and others.

### **Applied Value of the Work**

The artistic component of the thesis is primarily represented by the International Documentary Film Festival "CRONOGRAF," where sections dedicated to young people have been initiated. In these sections, not only are selected documentaries screened, but discussions are also organized around them, which helps young audiences better understand historical events and learn about the national heritage.

As models of films aiming to preserve historical and artistic memory, the documentaries *Siberia in the Bones* and *O scenă a memoriei – 100 de ani de Teatru Național la Chișinău* stand out. The docudrama *Siberia in the Bones* (2019), directed by Leontina Vatamanu, reconstructs sequences of our people's history and simultaneously serves as a living echo for today's and tomorrow's youth to learn about their country's past.

The documentary *O scenă a memoriei - 100 de ani ai Teatrului Național Mihai Eminescu* (2022), directed by Petru Hadârcă, similarly attempts to reconstruct the history of the National Theatre, which for a century has brought to the stage works by great universal and national playwrights, delighting audiences with valuable creations. Through numerous documents, period records, photographs, film chronicles, and interviews with personalities from the theatrical world, the history of this significant cultural institution has been explored. The film had several premieres, including at the International Theatre Festival in Sibiu.

The theoretical component of the thesis can serve as a support tool in higher artistic education, in disciplines such as the History of World Cinema, History of National Film, and Trends and Directions in Contemporary Documentary Film. The methodologies presented in the thesis can be used by documentary filmmakers. The concepts proposed in the work could be further developed in bachelor's, master's, and doctoral theses of future graduates in the professional training field of Cinematic Arts.

### **Approval of Results**

The thesis was completed at the Doctoral School of Arts and Culturology at the Academy of Music, Theatre and Fine Arts of the Republic of Moldova. It was evaluated,

discussed, and recommended for defense by the Supervisory Committee and the Doctoral School Council. The fundamental directions of the research were reflected in 6 articles, 3 scientific communication theses, as well as four additional popular science articles, and 4 presentations at national and international scientific conferences.

### **Volume and Structure of the Thesis**

Annotations (in Romanian, English, and Russian), introduction, three chapters, general conclusions and recommendations, 100 bibliographic sources, 3 annexes. The thesis contains a total of 90 pages of core text.

### **Summary of the Thesis Content**

The introduction reflects the topic, the current relevance and importance of the addressed issue, the aim, objectives, novelty and originality of the artistic concept, the theoretical and scientific basis, research methods, theoretical significance, applied value of the work, implementation and approval of the research results, and a summary of the thesis sections.

Chapter 1: *Theoretical and Evolutionary Aspects of Documentary Film* is structured into three subchapters.

In subchapter 1.1 – *Documentary Film: Theoretical Landmarks and Conceptual Delimitations*, the definition of the documentary concept and the history of its emergence, which originated at the end of the 19th century, meaning “to show, to teach, to know,” are given. Additionally, a series of epistemological clarifications are made about key concepts: documentary film, documentary film theories, etc.

The phenomenon of the new art form became an object of research for critics, aestheticians, philosophers, and others. Among the first theorists of the field were Guido Aristarco, along with Ricciotto Canudo with his “aesthetics of the seventh art,” Leon Moussinac with “technology dictates the law,” Dziga Vertov with the “Cine-eye” (Kino-glaz) theory, Sergei Eisenstein with “montage of attractions,” Béla Balázs with the theory of the “poetic scissors,” and others, who focused their attention on the history, aesthetics, and theory of the “seventh art.”



In subchapter 1.2 – *Development Stages of Universal Documentary Film*, the evolution of documentary film is traced, starting with the Lumière brothers' films, highlighting the most significant periods from the perspective of the evolution of cinematic language and thematic trends. At the same time, references are made to personalities who made their mark through their creations: the father of documentary film Robert Flaherty; Russian documentarians Dziga Vertov, Lev Kulesov, Sergei Eisenstein; representatives of the English film school John Grierson and Paul Rotha; the Dutch director Joris Ivens; French documentarians Jacques-Yves Cousteau and Chris Marker; American documentarians Richard Leacock and Robert Drew; concluding with directors who were active at the turn of the 20th and 21st centuries such as Godfrey Reggio, Yann Arthus-Bertrand, Michael Moore, and others.

In subchapter 1.3 – *Important Stages of Moldovan Documentary Film*, the national documentary film is highlighted, which began its history with war chronicles filmed by cameramen Filip Peciul and Efim Uciteli.

An important event in the launching of the national film was the founding in 1952 of the Cinematographic Studio for Documentary Films and Cinematic Chronicles, followed by the “Moldova-film” studio, where in the 1950s the true history of Moldovan cinema began. The stage that marked the native film concerns the arrival in cinema of a whole generation of writers — Vlad Ioviță, Gheorghe Vodă, Emil Loteanu, Serafim Saca, Anatol Codru, Aureliu Busuioc, Iacob Burghiu, Gheorghe Malarciuc, Vasile Vasilache, and others — crowned by the launch of a new artistic phenomenon: poetic film. Referring to this period, D. Olărescu noted: “This fact became a phenomenon without precedent in other cinematographies. With the arrival of these literati, the poetic germ of the nation burst forth in a series of films that formed the foundational stage of Moldovan non-fiction film, raising its national dignity to a meritorious level and consecrating its poetic character as something specific to this art.”

The films created during these years — *Fântâna* (1966), *Piatră, piatră* (1966), *De sărbători* (Malanca, 1968) by director Vlad Ioviță; *Nunta* and *De-ale toamnei* (1966) by director Gheorghe Vodă; *Trânta* (1968), *Bacchus* (1969), *Biografie* (1969) by Anatol Codru — remain established in the history of national poetic film.

During this period, the works of Moldovan documentarians showed a particular interest in genuine values. Several films appeared about personalities from the past across diverse fields: Alexandru Plămădeală (1969, directed by Anatol Codru), Ștefan Neaga (1969, directed by

Andrei Buruiană), Academician Tarasevici (1970, directed by Emil Loteanu), Architect Șciusev (1970), Dimitrie Cantemir (1971), Vasile Alecsandri (1972) — all signed by Anatol Codru.

Despite the difficulties that arose after the April 1970 decision of the Central Committee of the Communist Party of Moldova, a new wave of filmmakers emerged during the 1970s-1980s, including Vlad Druc, Dumitru Olărescu, Mircea Chistrugă, Anatol Codru, Nicolai Harin, Boris Conunov, and others. Their films remain foundational for native cinema not only because of the international recognition they received but also due to the depth with which they addressed social, economic, and political topics — evidence that documentary film can also be a form of civic activism.

The economic situation created after the 1990s, along with the emerging democracy that everyone interpreted as they wished, led to the golden generations stepping aside in some areas, while the younger ones rushed forward as enthusiasts, defying everyone and everything.

Chapter I concludes with conclusions.

Chapter II: *The Influence of Documentary Film on the Formation of the Spiritual Universe* is structured into four subchapters.

Subchapter 2.1. *Documentary Film – A Means of Educating Youth* analyzes documentary film from the perspective of understanding the surrounding world through audio-visual images. Documentary films are part of the media that not only help us understand our world but also the role we play in it, shaping us as public actors. The understanding we share about the meaning of documentary film—built from our own experience as spectators—changes over time due to market pressures, technical innovations, and vigorous debates.

Subchapter 2.2. *Documentary Film and Educational Programs* emphasizes the role of documentaries and their inclusion in educational curricula. The fact that besides entertainment, documentaries also have an educational role has been pointed out by other researchers. The use of visual expression in education has increased. Non-conventional education methods are rapidly developing today through the use of short films. Short films, by their very structure, provide a field of study. Types of short films include fiction, documentary, experimental film, animation, and video art. The fact that filming methods have become cheaper, with mobile phone cameras no longer a luxury, provides the possibility for short films to be made accessible to large masses of people. Studies show that students learn better with the help of multimedia

presentations than with verbal lectures. Students can maintain attention during verbal lectures for 16-20 minutes per class hour, whereas the use of films attracts their attention for a longer time. During education based on verbal lectures, students can remember 70% of what they were taught in the first 10 minutes of the class and only 20% of what was taught in the last 10 minutes. People can remember 50% of what they see and hear, and 80% of what they see, hear, and say. Multimedia education is useful for students to recall more of what they have learned.

Subchapter 2.3. *Integration of Documentaries into Study Programs – Challenges and Perspectives* analyzes the forms of presentation of documentary film and their messages. Besides the advantage of multisensory learning, film succeeds in forming personal emotional connections through identification with the protagonists. Here we can mention identity construction: in the process of professional self-discovery, biographical documentaries are the closest and most accessible source for observing personalities, whether a great leader, artist, scientist, or an ordinary person with everyday concerns.

Non-narrative and non-argumentative films, focusing on experiences, images, and showing the world in an unusual light, are considered poetic films. *Koyaanisqatsi* (1982) is a famous poetic documentary, consisting mainly of slow-motion and time-lapse footage. These films require a class of creative cognitive processes and association, where the viewer must decode the message from the clues and references on the screen. Films that seek to persuade or inform the audience are known as expository: usually, a narrator guides the viewer throughout the film. The film *An Inconvenient Truth* (2006), directed by Davis Guggenheim, is an expository documentary in which former presidential candidate Al Gore explains the issue of climate change.

Observational documentaries typically do not have a narrator's voice; instead, interviews, music, and added sound effects predominate. *Grey Gardens* (1975) is an observational documentary offering an overview of the lives of the eccentric mother and daughter Beale. The famous film *Man with a Movie Camera* by Dziga Vertov is an example of observational documentary film.

In participatory films, the filmmaker actively involves themselves in the film, influencing and becoming part of what happens. *Supersize Me* (2003) is a participatory documentary in which filmmaker Morgan Spurlock conducts a social experiment about fast food.

Reflexive films draw attention to their own constructive nature and the fact that they are representations of the world rather than the world itself. *F for Fake* is a reflexive documentary made by Orson Welles, focusing on the art forger Elmyr de Hory and the nature of authenticity. Another category directed toward subjective experience and emotional response is the performative film. An example of a performative documentary is *I Am Not Your Negro* (2016), in which the director Raoul Peck's personal involvement is evident in the re-examination of James Baldwin's unfinished manuscript. Reflection alone is not enough, and the film must be carefully examined through historical and philosophical lenses. Although there are critiques regarding critical reflection in the specialized literature, it tends to consider both theory and practice—in terms of “what?, why?, and how?”—pursuing a clearly structured way to achieve reflexivity. In an academic ecosystem where students do not always have sufficient technical tools to apply theoretical concepts practically, a film will have a demonstrative role.

In a certain sense, films have always been about knowledge and ways of thinking, and through their persistent investigation of non-fiction realities, documentary films have undoubtedly embodied the most demanding and focused cinematic practices about how we see and think about the world through sounds and images.

The term “cine-education” was popularized by the British Film Institute and was defined as a better awareness of the variety of films offered and a deeper appreciation of the richness of different types of cinematic experiences, which would encourage more people to fully enjoy this major cultural element.

Subchapter 2.4. *Film Festivals as a Way to Promote Documentary Films* focuses on the place and role of documentary film festivals worldwide. Documentary film remains one of the most effective ways to increase knowledge on a large scale. Documentary films belong to the public sphere where debated concepts and contested issues are discussed at the same time proposals are made, perspectives are offered, and experiences are evoked, activating our social consciousness. Documentary films stimulate those who engage passionately in debates on pressing social issues while disappointing those who seek pleasure to escape into the imaginary worlds of fiction. Canadian filmmaker Hamilton considers that film “becomes a community act.” Stories of social and political engagement that inspire can serve as models for people seeking effective action. Imagination is not a luxury but forms the basis of social and political change. Media play an important role in the collective imagination. Knowledge of alternatives is intrinsic to democracy, being necessary for debates and analysis—matters that people no

longer see happening in parliament. Documentary film festivals can stimulate such debates and build bridges across perceived differences, while also promoting pedagogical strategies that open public space for deliberation on key themes in our local, national, and global communities. The chapter ends with conclusions.

Chapter 3: *The Importance of Documentary Film in Preserving Cultural Memory* is structured into two subchapters that highlight the creative aspect of the thesis.

In Subchapter 3.1. *The CRONOGRAF International Documentary Film Festival – a Way to Promote Universal Human Values*, the CRONOGRAF International Documentary Film Festival is analyzed. To this day, it remains the only competitive documentary film festival with international status in the Republic of Moldova. Together with a small group of young film enthusiasts from the OWH Studio team, in 2001 we founded this festival, motivated by the desire to promote the local scene and to create a landmark event in Moldova's cinematic calendar.

Within the CRONOGRAF Festival, we also considered the young audience—school and high school students—who sometimes perceive documentary film as boring. In response, we created a special section for them called “A Like for Documentary”, dedicated to short documentaries aimed at teenagers. Through this new concept, launched around 2015, we aimed to cultivate the younger generation's taste for documentaries and offer them films on topics close to their interests, in a short format, understandable and enjoyable to them (hence the reference to “like” culture). I'm happy to say this initiative took off, and that section has become very popular among students and youth.

CRONOGRAF managed to attract young people to documentary film—a genre that was initially not on the younger generation's radar. Through sections dedicated to them, accessibility, and relevant themes, we integrated them as an active audience: hundreds of high school and university students attended screenings, voted for films in the Audience Choice Award, and developed an affinity for this cinematic genre. Secondly, the festival influenced young creators. As mentioned, there is already a group of Moldovan directors who practically grew up alongside CRONOGRAF. Through workshops organized where foreign experts shared their knowledge on how to create a documentary, we provided a training framework that did not previously exist locally. Several graduates of these workshops later made films that were

screened or even awarded at the festival. This multiplying effect on young creativity is, I believe, one of CRONOGRAF's most beautiful achievements.

In Subchapter 3.2. *Case Study*, two films produced by the author are analyzed: *Siberia in the Bones* and *A Stage of Memory – 100 Years of the National Theatre in Chişinău*.

*Siberia in the Bones* is a feature-length documentary directed by Leontina Vatamanu, to which I had the pleasure to contribute as producer. The film addresses one of the most painful chapters of Moldovan history—the mass deportations of Bessarabians to Siberia during the Stalinist period. Constructed as a docudrama based on real testimonies, the documentary reveals four specific destinies: four individuals who were children at the time of deportation. Through these life stories, the film commemorates the 70th anniversary of the tragic events of 1949 and honors the memory of the tens of thousands affected by Soviet repression.

The documentary *A Stage of Memory – 100 Years of the National Theatre in Chişinău*, produced by OWH Studio (script and direction by Pentru Hadârcă, co-scriptwriter Mariana Onceanu, cinematography by Oleg Popescu, video editing and graphics by Radu Zaporojan, music by Valeriu Caşcaval, producer Virgiliu Mărgineanu) presents the centennial history of the Mihai Eminescu National Theatre in Chişinău, from its founding in 1921 to the present day, emphasizing the cultural and identity role of this institution. The film traces, through archival footage and testimonies, the difficult path of the Romanian theatre in Bessarabia, surviving wars, Soviet repression, deportations, and communist propaganda. At the same time, the documentary has a clear educational purpose: it brings suppressed historical truths to light and offers the younger generation a “lesson” in collective memory in an accessible and moving form. *A Stage of Memory – 100 Years of the National Theatre in Chişinău* acts as a catalyst for identity awareness among youth due to the cultural documentary's potential to reconstruct collective memory and develop the critical spirit of new generations. Chapter 3 concludes with conclusions.

## GENERAL CONCLUSIONS AND RECOMMENDATIONS

As a result of the research conducted within the doctoral thesis *The Impact of Documentary Film on the Formation Process of the Young Generation*, the following conclusions were reached:

1. The importance of media education in the formation process of the young generation was established. Over the last decade, numerous projects have focused on media education as a response to increasingly bold attempts to misinform the public through the use of unchecked or falsified materials and evidence. Documentary films will always pass the filter of truthfulness due to their format.
2. The analysis of the evolution of the universal documentary film demonstrated that throughout its historical trajectory, documentary filmmakers primarily aimed to record social phenomena, events of various kinds, and to outline the life and activity of personalities from diverse fields, thus offering the audience a broad panorama of the human universe for its understanding. In this context, we can state that in the audiovisual era, documentary film has become an excellent means of complementing knowledge about the surrounding world.
3. By analyzing the production of the “Moldova-film” studio, as well as independent studios that emerged after the 1990s, we can conclude that the national cinematographic heritage contains works that, if included in the educational process, would enrich knowledge about the history, traditions, and culture of our people from the earliest periods. [23]
4. Studying the experience of major television companies such as the BBC, which promote didactic and instructive programs, we can adopt some formulas for stimulating the young audience through documentary films in order to shape their spiritual horizon and their concepts about the contemporary world and society.
5. Analyzing research in the field of documentary film, we concluded that from the very beginning of its era, it became a tool for supplementing knowledge within the educational process (in various geographical spaces). Today, documentary film has become a way to facilitate knowledge acquisition (in various fields — history, geography, physiology, economics, etc.) among students, and the integration of various documentary film formats into curricula yields positive results.

6. Surveys conducted in various geographical regions, including the republic, demonstrate the increased interest of students in documentary films to enrich their knowledge in various fields. This fact should be supported by a new discipline based on audiovisual culture.
7. It was highlighted that one way to valorize documentary film is through International Film Festivals, which aim to present the freshest productions addressing current contemporary issues. In this context, a special place is held by the International Documentary Film Festival CRONOGRAF, initiated by the author of the thesis.
8. The purpose of the International Documentary Film Festival CRONOGRAF was clarified: to familiarize the local audience with the most significant productions of universal cinematography. To this day, CRONOGRAF remains the first and only competitive international film festival in the Republic of Moldova. Over more than 20 years of existence, CRONOGRAF has earned a strong reputation internationally, as well as among Moldovan filmmakers and cinephiles. All festival editions organized by OWH Studio's efforts have made great contributions to the country's development of cinematic art and film education in society. The festival has presented hundreds of documentary films, organized dozens of premieres of local filmmakers' films, created special documentary programs for all age categories, held workshops, masterclasses, roundtables, discussions, and Q&A sessions with remarkable personalities from the film world, thus giving an impetus to the animation of film production in Moldova and orientation towards international quality standards.
9. A significant result of the practical activities proposed in the doctoral thesis is the documentary films *Siberia in the Bones* (2019) and *A Stage of Memory – 100 Years of the National Theatre in Chişinău* (2022), both produced by OWH Studio, films which highlight sequences of the nation's history, trying to preserve its memory. The films have been presented both domestically and abroad, receiving high acclaim at International Documentary Film Festivals through diplomas, trophies, press articles, etc.



## **RECOMMENDATIONS**

The results of the investigations carried out, as well as the conclusions, have led us to propose the following recommendations:

- 1) To review the filmography of the “Moldova-film” studio from the perspective of documentary films that have not lost their value, in order to propose them for viewing to preserve national memory;
- 2) To compile lists of films (considering age groups and school curricula) to be proposed as supplements to the teaching process within history, geography, natural sciences, literature lessons, etc.;
- 3) To introduce a subject into the high school curriculum — cine-education — which would promote audiovisual culture among students through the most valuable works from both universal and national cinematography;
- 4) To revisit the project “A World to See,” developed in 2016, which aims to promote an understanding of the global processes influencing people’s lives worldwide and to cultivate a sense of responsibility through documentary film, supplementing it with new films;
- 5) To support audiovisual education in all schools in the republic through meetings/lessons led by filmmakers, film critics, producers, which would allow students to navigate the vast volume of audiovisual information;
- 6) To conduct sociological surveys to establish a current picture of interest in documentary film among the school environment;
- 7) To continue promoting universal human values through documentary film within the framework of the International Documentary Film Festival CRONOGRAF.

## **PUBLICATIONS ON THE THESIS TOPIC**

### **2. Articles in scientific journals**

#### **2.3. In journals from the National Registry of specialized journals**

1. MĂRGINEANU Virgiliu. Filmul documentar – mijloc de educare a generației tinere. În: Studiul artelor și culturologie: istorie, teorie, practică, nr.2 (43), Chișinău: Notograf Prim, 2022. pp.106-114, categoria B. ISSN 2345-1408.  
[https://revista.amtap.md/wp-content/files\\_mf/168172296419.MĂRGINEANU\\_Filmul\\_documentar\\_mijloc.pdf](https://revista.amtap.md/wp-content/files_mf/168172296419.MĂRGINEANU_Filmul_documentar_mijloc.pdf)
2. TIMOTIN Ludmila, MĂRGINEANU Virgiliu. Canale de distribuție de film: avantaje-dezavantaje. În: Studiul artelor și culturologie: istorie, teorie, practică, nr.1 (46), Chișinău: Notograf Prim, 2024. pp.77-85, categoria B. ISSN 2345-1408.  
<https://revista.amtap.md/2024/12/06/canale-de-distributie-de-film-avantaje-si-dezavantaje/>
3. MĂRGINEANU Virgiliu, TIMOTIN Ludmila. Cultura organizațională: un instrument important pentru un management eficient în studiourile de producție. În: Studiul artelor și culturologie: istorie, teorie, practică, nr.2 (47), Chișinău: Notograf Prim, 2024. pp.75-82, categoria B. ISSN 2345-1408. [https://revista.amtap.md/wp-content/files\\_mf/174134898213.TimotinMargineanu.Cultura\\_organizational\\_un\\_instrument.pdf](https://revista.amtap.md/wp-content/files_mf/174134898213.TimotinMargineanu.Cultura_organizational_un_instrument.pdf)
4. MĂRGINEANU Virgiliu. Potențialul Educațional al filmului Documentar. În: Akademos, nr. 4 (75), 2024, p. 157-165, categoria B. ISSN 1857-0461.  
[https://ibn.idsi.md/sites/default/files/imag\\_file/157-165\\_10.pdf](https://ibn.idsi.md/sites/default/files/imag_file/157-165_10.pdf)

### **3. Articles in conference proceedings and other scientific events**

#### **3.2. International Scientific Conferences held in the Republic of Moldova**

1. MĂRGINEANU Virgiliu, TIMOTIN Ludmila. Strategii moderne de promovare a distribuției de film. În: Materialele Conferinței Științifice Internaționale Învățământul artistic – dimensiuni culturale, Chișinău, AMTAP, 26 aprilie 2024. pp. 94-103  
[https://ibn.idsi.md/sites/default/files/imag\\_file/94-103\\_13.pdf](https://ibn.idsi.md/sites/default/files/imag_file/94-103_13.pdf)

#### **3.3. National Conferences**

1. MĂRGINEANU Virgiliu. Tendința industriei cinematografice din Republica Moldova în cei 30 de ani de independență. În: Materialele Conferinței Științifice Naționale a doctoranzilor și conducătorilor de doctorat Cultura și Arta: cercetare, valorificare, promovare, AMTAP, 9 decembrie 2022, pp.160-165.  
[https://ibn.idsi.md/sites/default/files/imag\\_file/160-165\\_31.pdf](https://ibn.idsi.md/sites/default/files/imag_file/160-165_31.pdf)

#### **4. Abstracts/theses in conference proceedings and other scientific events**

##### **4.1. International Conferences held in the Republic of Moldova**

1. MĂRGINEANU Virgiliu. Educație prin film. Studiu de caz în baza Festivalului Internațional de Film CRONOGRAF și a proiectului o lume de văzut. În: Materialele Conferinței Științifice Internaționale Învățământul artistic – dimensiuni culturale. Tezele comunicărilor. 15 mai 2020. Chișinău: AMTAP, 2020, pp. 39-40. – ISBN 978-9975-3311-7-3. Disponibil: [https://ibn.idsi.md/ro/vizualizare\\_articol/116690](https://ibn.idsi.md/ro/vizualizare_articol/116690)

##### **4.2. National Conferences**

1. MĂRGINEANU Virgiliu, TIPA Violeta. Educația prin film – o metoda moderna de stimulare a cunoștințelor în rândul tinerilor....În: Materialele Conferinței Științifice Naționale a doctoranzilor și conducătorilor de doctorat Cultura și Arta: cercetare, valorificare, promovare, AMTAP, 10 decembrie 2021, p. 31. – Disponibil: <https://amtap.md/assets/pdf/Cultura%20%C8%99i%20arta%20conf%20doctoranzilor.pdf>
2. MĂRGINEANU Virgiliu. Importanța mesajului într-un film documentar. În: Materialele Conferinței Științifice Naționale a doctoranzilor și conducătorilor de doctorat Cultura și Arta: cercetare, valorificare, promovare, AMTAP, 9 decembrie 2022, p. 14. Disponibil: [https://ibn.idsi.md/ro/vizualizare\\_articol/171278](https://ibn.idsi.md/ro/vizualizare_articol/171278)

##### **Other publications**

1. MĂRGINEANU Virgiliu. Cinematografia Republicii Moldova - 30 de ani de independență. În: Panorama cinematografeiei Postcomuniste în Republica Moldova. Coordonatoare: Liliana Corobca Volumul II, București, Editura ICR, anul 2024, p. 418-427. ISBN 978-973-577-776-0

2. MĂRGINEANU Virgiliu. Cinematografia Republicii Moldova în cei 30 de ani de independență. În: *Moldova*, noiembrie-decembrie 2022, p. 18-24. ISSN 1857-3487. Disponibil online <https://moldova-independenta.md/cinematografie>
3. MĂRGINEANU Virgiliu, TIMOTIN L.. De la ecran la public: distribuția de film în Republica Moldova. În: *Patrimoniu cultural de ieri: implicații în dezvoltarea societății de mâine*. Vol. 7. Iași-Chișinău, 2024, p. 588-601. ISSN 2558-894X

**The practical component** of the work consists of the production of two feature-length documentary films made during this study period, namely: *Siberia in the Bones* directed by Leontina Vatamanu, and *A Stage of Memory – 100 Years of the National Theatre in Chișinău*, directed by Petru Hadârcă. Both films were produced by Virgiliu Mărgineanu.



## ANNOTATION

**Virgiliu Mărgineanu. The Impact of Documentary Film on the Formation of the Young Generation**, PhD thesis in Arts, specialization 654.02 – Cinematographic Art, Television and Other Audiovisual Arts (professional doctorate), Chişinău, 2025.

**Abstract:** The thesis presents a theoretical and practical exploration of the documentary film as a formative tool in the education and development of young people. Structured into an introduction, three chapters, general conclusions and recommendations, and supported by a bibliography of 100 sources in Romanian, English, French, and Russian, the paper comprises 90 pages of core text and includes three annexes.

**Keywords:** cinematographic art, national film, documentary film, film language, cinéma vérité, director, CRONOGRAF International Documentary Film Festival, education through film, film theory, docudrama, reportage.

**Field of Study:** History and aesthetics of cinematographic art.

**The aim of the thesis is** to provide a theoretical foundation and practical-experimental justification of the phenomenon of documentary film in the formation of young individuals.

**Objectives of the thesis:** identifying the characteristics and specific nature of the documentary film phenomenon; outlining the stages in the evolution of the global documentary film; arguing the role and place of documentary film in the socio-cultural life of individuals; tracing the development of documentary film from the Lumière Brothers' early works to the new trends of the 21st century; identifying trends in national documentary film in terms of themes and their relevance to understanding the world; highlighting recent documentaries addressing current issues; proposing methods of promoting documentary film in school environments, both at middle and high school levels.

**Novelty and originality** lie in developing methods for promoting documentary films among youth, aiming to shift their interests toward authentic national historical and cultural values. The work supports the development of habits for young people to expand their knowledge of the world through documentary film, which offers unlimited possibilities to convey various aspects of human life—from historical evolution to the personalities who shaped it, and to the analysis of contemporary political, social, and cultural phenomena.

**The artistic component** of the thesis is exemplified primarily by the CRONOGRAF International Documentary Film Festival, where sections dedicated to youth have been established. These sections not only present carefully selected documentaries but also organize discussions that help young people understand historical events and appreciate national heritage. As examples of films aiming to preserve historical and artistic memory, the thesis highlights the documentaries *Siberia in the Bones* and *A Scene of Memory – 100 Years of the National Theatre in Chişinău*.

**Implementation of Scientific Results.** The thesis was developed at the Doctoral School Art Studies and Culturology of the Academy of Music, Theatre and Fine Arts of the Republic of Moldova. It was evaluated, discussed, and recommended for public defense by the members of the Supervisory Committee and the Council of the Doctoral School. The main directions of the research were reflected in 6 publications, including 4 in journals listed in the National Register of Specialized Journals, 2 in the proceedings of national/international conferences, 3

abstracts of scientific communications, and 4 presentations delivered at national and international scientific conferences.

## ADNOTARE

**Mărgineanu Virgiliu. Impactul filmului documentar asupra procesului de formare a tinerilor.** Teză de doctor în arte, specialitatea 654.02 – Artă cinematografică, televiziune și alte arte audiovizuale (doctorat profesional). Chișinău, 2025.

**Structura tezei:** introducere, 3 capitole, concluzii generale și recomandări, bibliografia alcătuită din 100 de titluri (în limbile română, engleză, franceză, rusă), 3 anexe, 90 pagini text de bază.

**Cuvintele-cheie:** arta cinematografică, film național, film documentar, limbaj filmic, „cine-verite”, regizor, Festivalul Internațional de Film Documentar „CRONOGRAF”, educație prin film, teoria filmului, docudrama, reportaj.

**Domeniul de studiu:** Istoria și estetica artei cinematografice.

**Scopul tezei** constă în fundamentarea teoretică și demonstrarea experimental-practică a fenomenului filmului documentar în formarea tinereii generații, precum și realizarea unor producții în contextul păstrării memoriei istorice.

**Obiectivele tezei:** determinarea importanței educației mediatice în procesul de formare a tinereii generații; argumentarea rolului filmului documentar în înregistrarea proceselor social-politice, economice și culturale, începând cu peliculele Fraților Lumiere și finalizând cu documentarul din primele decenii ale secolului XXI; stabilirea tendințelor în filmul documentar național din perspectiva tematicii în contextul cunoașterii lumii; punerea în valoare a filmului documentar ca modalitate de formare a spiritului tinereii generații prin integrarea lui în procesul educațional; contribuția filmului documentar în completarea cunoștințelor la elevii din mediu gimnazial și liceal; analiza Festivalului Internațional de film Documentar CRONOGRAF din perspectiva implicării tinereii generații; elucidarea istoriei neamului prin filmele documentare *Siberia din oase* și *O scenă a memoriei*.

**Noutatea și originalitatea științifică** a tezei rezidă în cercetarea impactului filmului documentar asupra procesului de formare a tinereii generații, a interdependenței cunoașterii lumii de anturajul audiovizual contemporan.

**Noutatea și originalitatea conceptului artistic** constă în elaborarea unor formule de promovare a filmului documentar în mediul tinereții în vederea schimbării interesului, îndreptându-l în albia unor valori autentice, istorico-culturale autohtone, formării unor deprinderi de-ași completa cunoștințele despre lumea înconjurătoare și prin filmul documentar, care deține posibilități nelimitate în transmiterea celor mai diverse aspecte ale vieții umane, începând de la evoluția istorică și terminând cu personalitățile care au creat-o, până la analiza fenomenelor politice, sociale și culturale ale contemporaneității.

Componenta artistică a tezei este reprezentată, în primul rând, de Festivalul Internațional de Film Documentar „CRONOGRAF”, unde au fost inițiate secții dedicate tinerilor, în cadrul cărora nu doar se vizionează documentare alese, ci și se organizează discuții pe marginea lor, fapt ce-i ajută la înțelegerea evenimentelor istorice, cunoașterea patrimoniului național. Ca model de filme care își propun să păstreze memoria istorică și artistică sunt documentarele *Siberia din oase* și *O scenă a memoriei – 100 de ani de Teatru Național la Chișinău*.

**Implementarea rezultatelor științifice.** Teza a fost realizată la Școala Doctorală Studiul artelor și Culturologie a Academiei de Muzică, Teatru și Arte Plastice din Republica Moldova. A fost evaluată, discutată și recomandată pentru susținere de membrii Comisiei de îndrumare și de Consiliul Școlii doctorale. Direcțiile fundamentale ale cercetării au fost reflectate în 6 publicații dintre care 4 în reviste din Registrul Național al revistelor de profil, 2 în culegerile conferințelor naționale/internaționale, 3 rezumate ale comunicărilor științifice, precum și în 4 comunicări prezentate la conferințe științifice naționale și internaționale.

## АННОТАЦИЯ

**Виргилиу Маржинеану. Влияние документального кино на развитие молодежи.** Диссертация на соискание степени профессионального доктора в области искусств, специальность 654.02 – Кинематографическое искусство, телевидение и другие аудиовизуальные искусства. Кишинёв, 2025.

**Аннотация:** Диссертация представляет собой теоретическое и практическое исследование документального кино как формирующего инструмента в процессе воспитания и развития молодежи. Работа состоит из введения, трёх глав, общих выводов и рекомендаций, а также включает библиографию из 100 источников на румынском, английском, французском и русском языках. Основной текст диссертации составляет 90 страниц и сопровождается тремя приложениями.

**Ключевые слова:** кинематографическое искусство, национальное кино, документальный фильм, язык кино, синема верите (*cinéma vérité*), режиссёр, Международный фестиваль документального кино CRONOGRAF, образование через кино, теория кино, документдрама, репортаж.

**Область исследования:** история и эстетика кинематографического искусства.

**Цель диссертации** — предоставить теоретическое обоснование и практико-экспериментальное подтверждение феномена документального кино в формировании личности молодых людей.

**Задачи диссертации:** выявить особенности и специфику феномена документального кино; обозначить этапы эволюции мирового документального кино; аргументировать роль и место документального кино в социокультурной жизни личности; проследить развитие документального кино от первых работ братьев Люмьер до новых тенденций XXI века; выявить тенденции в национальном документальном кино по тематике и их значению для понимания окружающего мира; выделить новейшие документальные фильмы, затрагивающие актуальные проблемы современности; предложить методы продвижения документального кино в школьной среде – как в средней, так и в старшей школе.

**Научная новизна и оригинальность работы** заключаются в разработке методов продвижения документального кино среди молодёжи, с целью переориентации их интересов на подлинные национальные исторические и культурные ценности. Работа способствует формированию у молодых людей устойчивой привычки к расширению мировоззрения посредством документального кино, которое предоставляет неограниченные возможности в передаче различных аспектов человеческой жизни — от исторической эволюции до личностей, её формировавших, и до анализа современных политических, социальных и культурных явлений.

**Художественная составляющая диссертации** наиболее ярко представлена Международным фестивалем документального кино CRONOGRAPH, где были учреждены специальные секции для молодёжи. Эти секции не только демонстрируют отобранные документальные фильмы, но и организуют обсуждения, помогающие молодым людям лучше понять исторические события и ценить национальное наследие.

В качестве примеров фильмов, направленных на сохранение исторической и художественной памяти, в работе выделяются документальные ленты *Сибирь в костях* и *Сцена памяти*.

**Внедрение научных результатов.** Диссертация была подготовлена в Докторантской школе по искусствоведению и культурологии Академии музыки, театра и изобразительных искусств Республики Молдова. Работа была оценена, обсуждена и рекомендована к публичной защите членами научного руководящего комитета и Совета докторантской школы. Основные направления исследования были отражены в 6 публикациях, из которых 4 размещены в журналах, входящих в Национальный реестр специализированных изданий, 2 — в сборниках материалов национальных и международных конференций, также было представлено 3 тезиса научных докладов и 4 научные презентации на национальных и международных конференциях.



### **STATEMENT OF RESPONSIBILITY**

I, the undersigned, Virgiliu Mărgineanu, hereby declare under personal responsibility that the materials presented in this doctoral thesis are the result of my own research and scientific achievements. I am aware that otherwise, I will bear the consequences according to the applicable legislation.

Name: Virgiliu Mărgineanu

Signature:

**VIRGILIU MĂRGINEANU**

**THE IMPACT OF DOCUMENTARY FILM ON THE FORMATION  
PROCESS OF YOUNG GENERATION**

**SPECIALTY 654.02 – CINEMATOGRAPHIC ART, TELEVISION, AND OTHER  
AUDIOVISUAL ARTS (CREATION)**

**Summary of the Doctoral Thesis in Arts**

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Aprobat spre tipar: 14.05.2025

Hârtie offset. Tipar offset.

Coli de tipar 1,5.

Formatul hârtiei 60x84 1/16

Tiraj 20 ex.

**Comanda nr. 35/23.**

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