



Article

Audiovisual Ethnography, Community Cinema, and Youth Participation: Filmed and Filming Fieldwork Experiences from Chile

V́ctor Villegas-Campillo

Department of Social and Cultural Anthropology, Universitat Autònoma de Barcelona, 08193 Barcelona, Spain; victor.villegas@autonoma.cat

Abstract: This article examines audiovisual ethnography as an anthropological method to understanding community cinema and youth participation through the audiovisual chain of a film piece, which encompasses the processes of watching, making, and exhibiting as an integrated sequence. This chain allows us to understand the dynamics of youth participation in all stages of audiovisual production, from creating an idea through production to the reception by the community. To this end, the relationship between participatory audiovisual practices and the promotion of youth mental health is explored through the case study “Aquí Nos Vemos Program”, which involves the creation of audiovisual narratives as a means of emotional and community expression. Fieldwork in Pudahuel, Santiago, Chile, provides ethnographic data on the creative audiovisual processes of young people around cinema and how these activities foster recognition and improvement of youth well-being.

Keywords: audiovisual ethnography; community cinema; participatory audiovisual practice; youth participation; youth mental health



Citation: Villegas-Campillo, Víctor. 2024. Audiovisual Ethnography, Community Cinema, and Youth Participation: Filmed and Filming Fieldwork Experiences from Chile. *Social Sciences* 13: 671. <https://doi.org/10.3390/socsci13120671>

Academic Editors: Carles Feixa and Nele Hansen

Received: 24 September 2024

Revised: 22 November 2024

Accepted: 30 November 2024

Published: 12 December 2024



Copyright: © 2024 by the author. Licensee MDPI, Basel, Switzerland. This article is an open access article distributed under the terms and conditions of the Creative Commons Attribution (CC BY) license (<https://creativecommons.org/licenses/by/4.0/>).

1. Introduction

This article¹ proposes audiovisual ethnography as a methodological approach to studying community cinema. It analyses the “Aquí Nos Vemos Program” (Santiago, Chile), which creates audiovisual narratives to promote youth mental health.

Since 2015, the Aquí Nos Vemos Program (PANV) has been implemented in various territories within the Metropolitan Region of Chile. It is currently being carried out in the municipality of Pudahuel, located in the western area of Santiago, Chile. According to the 2017 Census, Pudahuel has a population of 230,293, including 16,795 young people: 8610 males and 8185 females ([Ilustre Municipalidad de Pudahuel 2020](#)), (See Figures 1 and 2).

The Socioeconomic Characterisation Survey ([CASEN 2022](#)) reveals that 20.5% of Pudahuel’s residents fall under multidimensional poverty. Additionally, Pudahuel has the alarming statistic that 23.5% of its population lives under moderate or severe food insecurity (Social Development Report, [Ministerio de Desarrollo Social y Familia de Chile, and Subsecretaría de Evaluación Social de Chile 2024](#)).

The landscape of Pudahuel is quite heterogeneous. First, the Arturo Merino Benítez International Airport is located in the municipality. Second, Pudahuel is home to eight open-air markets, one of which, situated on Teniente Cruz Street, is among the largest in South America. During the holiday season, it also hosts Chile’s only market, “Juguetina”, which is distinct from other Christmas markets. Third, Pudahuel has the highest number of illegal landfills in Santiago, with a total of 11 ([PLADECO, Ilustre Municipalidad de Pudahuel 2020](#)), which is one of the most pressing concerns for its residents ([PLADECO, Ilustre Municipalidad de Pudahuel 2020](#)).

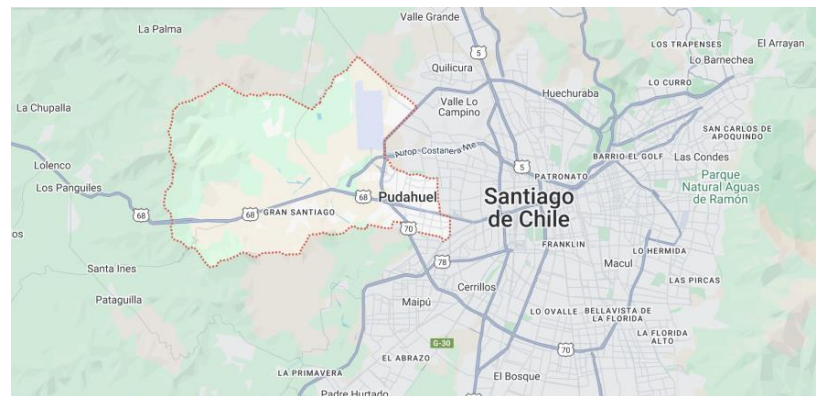


Figure 1. Map of Santiago, Chile. Pudahuel is in the western area on the outskirts of Santiago. Source: Google Maps.

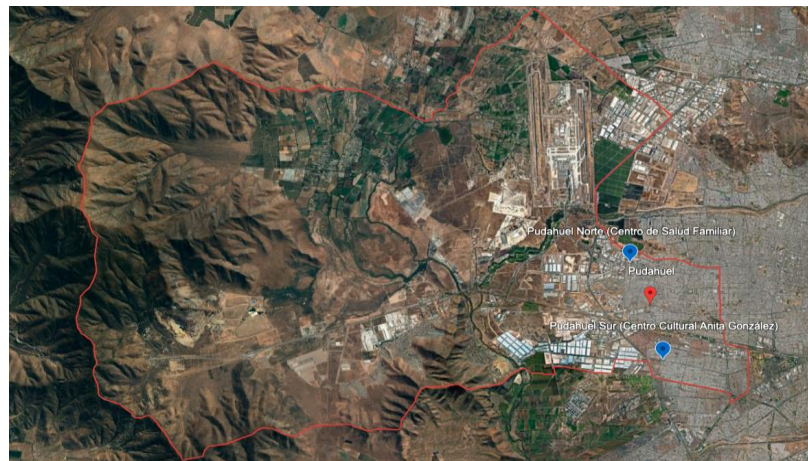


Figure 2. Locations where community cinema experiences were conducted in the municipality of Pudahuel. At the bottom is the Anita González Cultural Centre, where the Pudahuel Sur experience occurred. At the top is the Raúl Silva Henríquez Family Health Centre [Centro de Salud Familiar] (CESFAM), where the Pudahuel Norte experience was held. Source: Google Maps.

Regarding mental health at the national level, the data is not encouraging: (1) 98% of young people report never having attended a mental health consultation (Injuv, [Instituto Nacional de la Juventud de Chile 2022](#)); (2) suicide is the second leading cause of death among young people (Injuv, [Instituto Nacional de la Juventud de Chile 2022](#)); (3) one in four young people shows moderate or severe mental health symptoms, equivalent to 26.9% (National Youth Survey, [Instituto Nacional de la Juventud de Chile 2022](#)). Within this context, Chilean youth are concerned about the difficulty of accessing mental health services, with 43.7% stating that affording psychological or psychiatric consultations is unlikely (Injuv, [Instituto Nacional de la Juventud de Chile 2022](#)).

At the local level in Pudahuel, there is only one Mental Health Centre, five Family Health Centres (CESFAMs), and three Cultural Centres (PLADECO, [Ilustre Municipalidad de Pudahuel 2020](#)). One of these is the Anita González Cultural Centre, which hosts one of the two experiences analysed in my fieldwork. It is also located on the same premises as one of the five CESFAMs. Reflecting the resource shortages the municipality's residents face, the latest study by the Pudahuel Municipal Development Plan (PLADECO, [Ilustre Municipalidad de Pudahuel 2020](#)) highlights that a "Mental Health Program primarily focused on young people" is a high priority, given the national mental health context.

One notable political aspect of Pudahuel is its historical association with self-management practices. Since the return to democracy in the 1990s, local administrations have been aligned with left-wing political sectors.

Given these economic, social, and political contexts, the municipality implemented the Aquí Nos Vemos Program in the community. This initiative promotes mental health through audiovisual narratives. The Municipal and Social Corporation of Pudahuel (CODEP) oversees both health and culture in the municipality.

Having provided a general overview of the territory where the Aquí Nos Vemos Program is implemented, I emphasise that my access to the fieldwork and my position as a researcher in this case study were shaped by my prior involvement as a sociologist in 2018 and 2019 when I conducted a report on the Program. This pre-existing relationship allowed for a deeper and more participatory approach during the fieldwork.

This, in turn, facilitated my understanding of the 3C3M² (3 components, 3 moments) framework, which the Program's director, Ricardo González, created to work with young people from a cinematographic and participatory perspective.

The young participants in the Program during my fieldwork were between 15 and 22 years old, with approximately 20 individuals participating in the cinematographic experience. The profiles of these young people were diverse: some were diagnosed with Autism Spectrum Condition (ASC), others with depression, hyperactivity, or attempted suicide. Some young people had experienced bullying or teenage mothers, and there were those whose primary interest was learning audiovisual techniques. This diversity fostered a creative space centred on producing images and sounds that reflect the realities affecting them, expressed in exercises and audiovisual productions.

The fieldwork was structured around a two-stage methodological process. In the first stage, audiovisual ethnography (Canals 2024; Schäuble 2018; Ziri6n 2015; Banks and Ruby 2011; Grau 2002, 2012; Banks and Morphy 1999; Ard6vol 1998) was conducted, documenting in film format the process of an audiovisual chain in the creation of community films made by young people. This included exercises in image composition, framing, and cinematic shots, as well as scriptwriting, filming, editing, and screening the films.

The second stage was a reflective audiovisual ethnography (Pink 2024). Based on the recordings and filmed observations from the fieldwork, I analysed the audiovisual exercises, the film production process, and the community screenings. This methodological approach allowed me to analyse not only the final productions but also the creative gestures (Migliorin 2018; Bergala 2007) and the social, cultural, and political dynamics that emerge during the process of community cinema.

Community cinema (Villegas and Y6ñez 2023; Molfetta 2017; Gumucio Dagr6n 2014) and participatory audiovisual practices (Sier and Verstappen 2024; Arciniega et al. 2022; Verstappen and Davies 2022; Migliorin 2018; Gubrium et al. 2015) are addressed, on one hand, as conceptually similar elements that complement and converge in practice, creating a space for both individual and collective exploration and transformation. On the other hand, their distinction lies in their focus: community cinema takes an integral, long-term approach, where the creation of the work becomes a political act that strengthens the sense of belonging. In contrast, participatory audiovisual practices primarily focus on engaging participants through exercises to solve specific issues.

Thus, the correlation between community cinema and participatory audiovisual practices provides a basis for analysing audiovisual practices as a means of promoting mental health in young people (Bang and Wajnerman 2010, 2020; Mart6nez et al. 2017).

2. Audiovisual Ethnography as a Method for Studying Community Cinema

Since the early days of anthropology as a discipline, visual resources have always been present. For instance, for Malinowski, photography was a scientific tool in service of research to document material and visual culture (Schäuble 2018). Later, in the 1940s, Margaret Mead and Gregory Bateson were the first to coin the concept of visual anthropology, as they used photography and film to document Balinese temperament and behaviour (Ziri6n 2015).

Film and video have been discussed in anthropology as "visual anthropology". However, in the last decade, the auditory dimension has been incorporated as a fundamental

element in the practice of visual anthropology (Ziri3n 2015). This has produced a more profound and immersive effect than image alone. Thus, considering the auditory dimension allows us to approach the audiovisual experience in greater detail. This is why the contemporary concept of audiovisual anthropology aligns with the ethnographic context of the fieldwork I develop in this text.

Audiovisual anthropology involves representing a culture, or a part of it, operating under different premises (Banks and Morphy 1999). Audiovisual methodologies can be understood as an opening to forms of participation by the studied communities and an opportunity to delve into everyday aspects, gestures, fragments, and the micro-political universe that often remains on the margins in more traditional research. This sub-discipline has fostered greater sensitivity toward a variety of human representation systems, focusing on the body, art, material culture, power relations, and the relationship with dwelling and territory, representing visual systems alongside the complexities of the social and political processes they are part of (Banks and Morphy 1999).

Audiovisual anthropology, therefore, can be defined as the visual forms and aspects of culture(s) (Banks and Morphy 1999). It is the exploration of the visual in the process of social and cultural reproduction, where observable behaviour patterns are captured as a production of anthropological knowledge (Banks and Morphy 1999). In other words, there is an intertextual dialogue between what is captured through visual resources and conventional ethnographic research, resulting in writings with visual outputs (Banks and Ruby 2011). In other words, description is not limited solely to the written word (Schäuble 2018); the more robust the observation, the better the understanding of the culture being studied.

In terms of representation, audiovisual anthropology has been built on two forms of observation: the first relates to communication as part of the study of the image. This cultural product encompasses photography, film, video, television, and multimedia products and their social uses and contributions to forming and transforming collective identities (Ard3vol 1998). The second form is understood as data about a culture and as a research technique (Ard3vol 1998), meaning it serves as a source of information to understand a community, a place, or a territory.

In this sense, ethnographic observation using technological means such as photography, video, and film allows for the representation or self-representation of communities that are part of the anthropological process (Schäuble 2018). In the case of using images in research, it is essential to understand local visual cultures, along with their contexts, particularities, characteristics, behaviours, and dynamics, to explore and comprehend the visual meanings and notions of truth they convey (Pink 2009). Every research project must always be considered with "its context of origin: the social, political, economic, and ideological circumstances under which it is shaped" (Grau 2005, p. 2).

Creating specificities involves representing a "culture", representing the experiences and values of a society or group of people. It implies creating a platform upon which the specificities of others' experiences can become evident and simultaneously understandable as their meaning emerges through their difference (Pink 2009). This is precisely the power and strength of working with and through images in collaboration with a human group. In creating images, we capture everyday life from a different perspective. Everyday situations acquire new value, become meaningful, and take on significance.

Audiovisual ethnography encompasses reflexive, interactive, and participatory techniques that provide access to specific local knowledge and perceptions that would otherwise be difficult to access or remain invisible (Schäuble 2018). Observation, therefore, has enjoyed a privileged status as a source of knowledge about the world (Schäuble 2018). This methodology captures the complexity of social dynamics, including, for example, facial expressions, gestures, use of space, movements, and conversations.

Similarly, audiovisual ethnography takes a reflexive approach, acknowledging the researcher's centrality in producing and representing knowledge through interpretation. Images and sounds are created collaboratively with the studied communities, and the researcher is both a participant and an investigator (Pink 2024). Along the same lines,

participatory methods are transforming the landscape of disciplines such as anthropology, communication, and youth studies as they adopt the “participatory turn” in social and applied research (Gubrium et al. 2015).

Therefore, community cinema bridges communication and anthropology, with the audiovisual as the connecting axis between both disciplines. In either of these disciplines, “a good observer must cultivate their gaze, direct it, focus it, and refine it to traverse the landscape and the general panorama down to the most subtle ethnographic detail and the seemingly insignificant small gestures of culture and everyday life” (Ziri6n 2015, p. 54).

Ethnographic observation thus offers a multidimensional perspective of the creative and cinematic experience. It becomes a vehicle for studying community cinema, interpreting, documenting, and understanding it in its most general forms and at more intimate levels, from representing communities’ everyday life and reality to creating images. In this context, community cinema embraces an anthropological approach, as community filmmakers must train their gaze to capture both the obvious and the hidden within their communities. In other words, counter-images of the world are created: “All audiovisual anthropology must generate counter-images that allow the image to be restored as a device for conducting and disseminating social research” (Canals 2024, p. 20).

Audiovisual ethnography thus presents itself as an ideal research methodology for addressing the phenomenon of community cinema. Both modes of creating images and sounds of the world engage in dialogue with their epistemological principles: being participatory, collaborative, and situated.

3. Community Cinema and Participatory Audiovisual Activities as a Promotion of Youth Mental Health: Watching, Making, Exhibiting

Community practices of filmmaking and audiovisual work open a new way of communicating, moving away from market-driven logic and evolving into a collective process. The stories being told matter more in their process than in their final product (Villegas and Y6nez 2023). Images within the framework of community cinema are constructed and made by those operating the camera. “Every image, therefore, is the world that affects it” (Migliorin 2018, p. 41). Community is built through cinema as an art and integrative discipline, where different actors are brought together around the idea of learning by doing based on local experiences.

Community audiovisual work is created from cinematography that tells the story and everyday life of “the excluded, who gain the opportunity to self-represent, creating a space of resistance against the major audiovisual systems to destigmatise people, territories, and cultures” (Molfetta 2017, p. 83). Anthropologically, this way of making films relates to the idea of “common concerns” (Xiang 2022), as communities are filming what affects them, transcending to a collective level, and experiencing shared realities. They film their contexts, territories, and concerns, serving as a form of expression around communication, politics, and art. There is a strongly territorialised sense in the audiovisual experience, as it is a cinema made by neighbours for neighbours, where both sides of the screen recognise one another (Molfetta 2017). This audiovisual record is thus multiplied and amplified across different contexts and realities. Community cinema, hand in hand with participatory audiovisual practices:

Born in most cases from the need to communicate without intermediaries, to do so in a language of its own that has not been predetermined by others, and aims to fulfil the role in society of politically representing marginalised, underrepresented, or ignored collectives. (Gumucio Dagr3n 2014, p. 18)

From an anthropological perspective, community practice offers a horizontal approach to filmmaking, as it is a framework where rigid hierarchies are absent, and equality is promoted in the decision-making and the creative process. Community cinema provides an approach to culture, local history, and the people who inhabit the place. It is no coincidence that more and more films have emerged that “in various ways incorporate the voices, ideas, and perspectives of others, sharing views and authorship as co-creators” (Ziri6n 2015, p. 56).

It is envisioned as a collective and collaborative process in which the audiovisual piece's creation, scriptwriting, staging, and exhibition are developed through teamwork. This approach fosters dialogue, encourages the exchange of ideas, and actively promotes the community's engagement and ownership of the audiovisual production process.

These community creation processes have three key stages: watching, making, and exhibiting. Watching is learning to discover a film through its logic and language. One must learn to identify the narrative and aesthetic elements that compose a film. Learning to watch a film is the first step toward creating one. This includes analysing a shot to understand the narrative thread that runs through a movie. Regarding the act of watching, Bergala states: "This first viewing is driven, essentially, by the need to understand the story, not confuse the characters, and place each new scene in space and time to what preceded it" (Bergala 2007, p. 68).

Learning to watch reveals a film's communicative and cinematographic intentions and helps one better understand its forms of representation. In this first stage, the film is appreciated for what it is, and appreciation is critical to understanding how it is made.

The second pivotal moment for understanding participatory filmmaking is the act of making, the process of creating a film. In this act, the encounter with the other happens from beginning to end, along with the gaze toward everyday life, the territory, and oneself. In creating the audiovisual piece, dynamics of alterity emerge, especially in research, filming, and editing. Participants gradually approach their contexts through an idea that compels them to exercise ways of relating to the other: "Cinema has the vocation to share experiences that would otherwise remain foreign to us; cinema gives us access to otherness" (Bergala 2007, p. 42).

It is in the act of making that the roles and tasks of a film are experienced: director, director of photography, cameraman, sound technician, clapperboard operator, cleaning the lens with a blower, concern about the light in the image, where to position the camera, which shot to use, how much light enters the image, etc. Everything is learned through the experience of making and is carried out through mediation and agreements between the participants, dialogues, and learning that are fundamental to community cinema.

The third moment is showing or exhibiting, where the creation process and the audiovisual product are shared with others.

The film is presented to an audience, whether local or not, and it communicates what the participants want to express. It can be a documentary, fiction, animation, experimental, or even a mix of genres to convey the intended message. Perhaps cinema is the most significant art form for transmitting a message. An audiovisual piece contains various artistic elements: the construction of a shot, its positioning, attention to sound, tones, colours, music, and cinematic rhythm. All this and more pave the way for the audience to feel emotionally moved.

From Rancière's perspective, it is essential to highlight the aesthetic rupture that can occur in this third moment. Community cinema positions itself with a critical reading about other hegemonic audiovisual media, such as television, social networks, and even industrial cinema. Community cinema seeks to make its audience think, reflect, and become familiar with local realities, using all the elements of cinema but breaking away from traditional and hegemonic aesthetic logics and regimes (Villegas and Yáñez 2023). In this type of cinema, the narrative and the process are more important than the final product. In hegemonic terms, beauty does not fit the tension between image and perfection but somewhat between image and reflection.

Lastly, from the perspective of mental and community health, being part of and immersed in the audiovisual chain of a film piece develops psychosocial skills that can be considered therapeutic (Martínez et al. 2017).

Through the creation of shots, one can contemplate and represent the world through the creative gesture, which is cinematographically mediated by "choice, arrangement, and approach" (Bergala 2007, p. 125). The creation of a film or audiovisual material involves acquiring knowledge, as it requires "making decisions at a group level, exercising the

ability to express ideas and feelings, generating a purposeful message, and reflecting on the represented theme to communicate" (Martínez et al. 2017, p. 29).

It is suggested, then, that the power of the community lies in participation (Bang and Wajnerman 2020). Indeed, in these spaces of encounter provided by community cinema practices, affective and social bonds are formed, positioning participation as a critical factor in promoting mental health. Participation involves building trust that forges emotional and social connections. Individual changes are generated through social interaction within the collective.

Bang and Wajnerman (2010, 2020) have developed the concept of collective creativity, which links art and social transformation, fostering cognitive and mental skills in young people. Collective creation involves three stages: transmission, production, and circulation. The process is prioritised over the final product in correlation with the triad of watching, making, and exhibiting. The process of "joint creation circulates the desires and beliefs of each group member about the reality surrounding them and leads to practising how to work with differences" (Bang and Wajnerman 2010, p. 93). In line with Migliorin (2016), creating a cinematic shot in community contexts arises from the difference between being and the projection of being.

The reflection and opportunity that community cinema provides lies in the ability to face reality through a cinematic experience, where the act of creating a shot and a sequence of shots that form a film reveals that we are not only witnesses to the context in which we live but also producers of the realities we inhabit. The ability to choose what I want to film, the decision to create a shot, and the act of framing an aspect of reality that affects me make us the authors of shots that convey statements relevant to the community where they are shown. It allows us to think about the world through images.

In other words, through cinema, we can have a unique and intense experience with the world, "an experience that is the very invention of the world in which we live" (Migliorin 2016, p. 6).

In sum, the forms, dynamics, and modes of communication mediate mental health promotion from a community perspective. Well-being is cultivated through social interaction, which inevitably occurs through communicative acts. In this sense, community cinema, in its phases and stages, fosters the creation of social bonds among the people involved in the filmmaking process.

4. Filming Fieldwork: An Audiovisual Ethnography of Community Cinema Created by Young People (Pudahuel, Chile)

4.1. "Aquí Nos Vemos Program": Community and Youth Cinema

This program aims to strengthen protective factors for adolescents and young people by creating spaces for youth participation in family health centres, cultural centres, neighbourhood associations, or any space that meets the minimum conditions for establishing youth-led community cinema production groups.

Based on the 3C3M[®] methodology [3 components, 3 moments] and following a horizontal and meaningful learning model, participants gradually discover the audiovisual tools as they are being, knowing, and doing. The construction of narratives, communication, and conscious learning are the central pillars of the process.³

Through audiovisual production, young people reflect on topics that affect them: mental health, sexuality, healthy living, self-care, etc. Additionally, they can express their opinions within their community. Improving the participants' self-esteem is one of the most important objectives for the PANV.

Another main objective of the PANV is to establish a Youth Audiovisual Production Group in each territory, thereby adding them to the Network of Youth Audiovisual Production Groups that has existed since the program began. Interacting with other young audiovisual creators promotes socialisation, interaction, communication, and peer dialogue.

4.2. Audiovisual Ethnographic Data

The fieldwork with the “Aquí Nos Vemos Program: Community Cinema as a Promotion of Youth Mental Health” consisted of 22 ethnographic visits divided between two of the three neighbourhoods in the municipality of Pudahuel, where the program is implemented. From November 2022 to February 2023, 13 visits were conducted in Pudahuel Sur and 9 in Pudahuel Norte.

The audiovisual ethnography of the audiovisual production process carried out by the young program participants covered ideas for potential films, scriptwriting, audiovisual exercises, recreations of movie scenes, filming, editing, montage, shooting interviews, documentary filming, and screenings of their film creations within their community.

I filmed approximately 12 h of video, which served as the foundation for conducting a reflective audiovisual ethnography (Pink 2024). Initially, I filmed handheld, using a small and more intimate lens, the 50 mm F1.8. However, as the sessions progressed and I gained the young participants’ trust, I could film using a tripod, stabiliser, and a larger lens, the 24–70 mm F2.8. The audio was recorded with a Tascam DR-40 connected to the camera (see Figure 3).

I was present with a camera, and filming the young participants’ footage fostered closer technical interactions with them. They often sought my support and guidance when questions arose about handling the camera, managing sound, or aspects of audiovisual language, such as framing and adjusting ISO or aperture settings. Additionally, this created an environment where the young participants eventually forgot that the camera was recording after spending so many hours documenting their audiovisual productions.

In a sense, I assumed the role of a facilitator. At other times, I acted as an audiovisual ethnographic observer, as there were moments when the participants forgot I was there filming. Conducting an audiovisual ethnography of their productions allowed me to engage directly in their creative processes. This highlighted the greatest ethnographic challenge of this methodology: blurring the line between being an observer and a participant within the same context.

Additionally, I provided audiovisual equipment for the young participants to use in their creations. Due to the technical limitations of the Aquí Nos Vemos Program, such as the lack of sufficient cameras and sound equipment, this contribution supported their productions and strengthened my connection with them.

Regarding data collection, in addition to taking field notes and conducting individual interviews with the young participants, a significant part of the analysis relied on viewing, reviewing, categorising, and transcribing the videos captured during crucial moments of the audiovisual chain: watching, creating, and exhibiting. These categories, which I developed in the following sections, emerged from a reflective audiovisual ethnography (Pink 2024) based on the videos generated during the fieldwork.

Finally, each experience is led by a duo: an audiovisual facilitator and a territorial facilitator. The former is typically a professional in audiovisual communication and cinema, while the latter is someone with a direct connection to the territory and is often a community leader. Both play a vital role in the dynamics of creating audiovisual productions as they work together to create a cinematographic atmosphere with social undertones. In this space, the camera and sound become projections of the young participants’ concerns, both on a personal and collective level. It is essential to highlight that although the facilitators are the ones who provide audiovisual literacy to the young participants, the ideas for the films are proposed and discussed by the participants themselves. This approach avoids falling into adult centrism, as it respects and promotes the creative autonomy of young people, allowing their perspectives, interests, and voices to be the central axis of the creative process.

4.3. Watching and Learning by Doing: Audiovisual Processes and Creative Gestures

In the initial stage of audiovisual exploration, creative exercises are proposed to help the young participants express situations and feelings about the world that affect them,

using the audiovisual device as a mode of expression. This helps the young participants get to know each other and strengthen their bonds as a group.

The Photoaudionovel is the first audiovisual exercise that the workshop participants must complete. It involves creating a story of at least nine photographs: three representing the beginning, three developing, and three concluding. The photographs must include at least one wide shot, one medium shot, and one close-up.

The second exercise, “My Safe Place”, (see Figure 3) requires creating an individual video that constructs a coherent narrative through moving images. It should last up to a minute and a half. Creative guidelines⁴ require representing places where they feel comfortable and happy, both in good and bad moments. The video must include wide shots and detailed shots.

The third exercise is titled “Object–Memory” (see Figure 4). It tells a story about an object the young participants hold dear. The creative guideline is to create a montage of the narrative with rhythm and coherence, using audiovisual language: ten cinematic shots, including four wide shots, two medium shots, one extreme close-up, one reverse shot, and two medium shots.



Figure 3. In the image, on the one hand, the camera setup during the filming and execution of an audiovisual ethnography can be observed, and on the other, the projection of one of the exercises from My Safe Place during Family Days. (Photo by author).



Figure 4. Frame from one of the Object–Memory exercises.

A fourth creative exercise is the phenakistoscope, a 19th-century toy with ten drawings of the same object in slightly different positions. The drawings are arranged on a disc, and when spun in front of a mirror, they create an optical effect that gives the illusion of a moving object. In community cinema, the phenakistoscope helps young participants understand how a moving image is created (See Figures 5 and 6).

These four exercises provide the first steps in constructing audiovisual narratives. They also shape stories and reflections on personal life experiences, which promote self-awareness and empathy. Participants share these narratives with the group, and each learns more about the other. The exercise considers the concept of otherness among young people, as knowing what the other is feeling and experiencing fosters understanding among peers.



Figure 5. Photograph of the creation of the phenakistoscope by one of the young participants. (Photo by author).



Figure 6. The group of young people from Pudahuel Norte tested the phenakistoscope in front of the mirror at the Family Health Centre [Centro de Salud Familiar] (CESFAM). (Photo by author).

After completing the initial audiovisual exercises, a second cinematic exploration is proposed by recreating film scenes. During my ethnographic visits, the opening scene from *Shutter Island* (2010) by Martin Scorsese (2010) was recreated.

In Pudahuel Norte, the scene⁵ was first viewed, and then, a breakdown of the cinematic shots and art direction was conducted, which provides a technical script.

One of the facilitators then explains how to direct and execute a cinematic scene. She presents the elements related to cinematography and art direction and how these factors shape the creation of a film scene. The whiteboard is divided into two sections: “Cinematography Direction Breakdown” and “Art Direction Breakdown” from the original scene.

After deconstructing the scene, the roles of the young participants in the recreation are assigned:

Young Man 1 with ASC, Director and Assistant Director of Photography.

Young Man 2 with ASC, Assistant Director and Camera.

Young Woman 1, Art Director and Makeup Artist, occasionally also acts.

Young Woman 2 is one of the actresses who applies makeup to her face to look “evil” (see Figure 9).

Young Man 3 with ASC, the leading actor.

Once the roles are assigned, the audiovisual facilitator explains the camera positions and shots (see Figure 7). She mentions that the director would make these decisions for this recreation. The roles are then written on the clapperboard and filming begins.



Figure 7. The facilitator explaining the shots and camera positions on the filming set. (Photo by author).

Young person 2 is the first to say: “Sound, Camera, Action”. The first take could have gone better, and everyone laughed. The facilitators explain to the young participants that after saying “Action”, they should wait about 10 s before starting to film (See Figures 8 and 9).



Figure 8. Young participants begin to film. (Photo by author).

They are also taught how the camera works, where the Rec button is, how to place the camera on the tripod, and that they cannot move it once filming starts. Additionally, they are shown where the ISO setting is and its function in light. In another session, they are introduced to the concept of a shooting schedule.



Figure 9. Young participants each played their role during the scene being filmed. (Photo by author).

These scenes not only reflect technical learning but also highlight the value of interaction and the co-creation of audiovisual narratives where young people can express their emotions, share their perspectives and experiences, and, through this, feel part of a community that listens to and validates them, giving meaning to their opinions and ideas.

Shared learning and the creation of trust bonds are encouraged, as participants can express their thoughts and emotions. Community cinema thus becomes a safe space for the young participants, promoting a collaborative environment that positively impacts their mental health. An example of this occurred during one of the recreation scenes, where the young director (with ASC) became stressed and spoke aggressively to his peers and the facilitators. However, he quickly realised this and apologised to the group after a few minutes.

4.4. Making: Cinema and Youth in the Territory

Within audiovisual productions, the documentary genre plays a crucial role in discussing reality, as it tells stories that serve as a tool to reflect on the dynamics of inhabiting a place. Realism relies more on rationalism than aesthetics and follows a professional code, ethics, and ritual (Nichols 2013). When creating images in community contexts, the image becomes a reality; in this sense, the image acquires an objective meaning as a record of reality. The image interprets the real, a direct trace of reality, much like a footprint (Sontag 2006).

Similarly, the group of young people from Pudahuel Sur understand the documentary to tell stories representing the neighbourhood, its reality, and its forms of organisation. During my ethnographic visits, they made two documentary short films. The first was about the “Punto Limpio”, which operates as a recycling centre managed autonomously by the neighbourhood. The second was about “La Juguetina”, the only place in Chile where this term refers to a Christmas market, where the locals also manage and run their stalls.

For the “Punto Limpio” documentary, three filming teams were formed, with the roles of interviewer, cameraman, and lighting (see Figure 10). The audiovisual facilitator set the creative guidelines for interviewing as a medium shot with a depth of field that would show some activity behind the interviewee (see Figures 12 and 13). Later, the filmed material was viewed as a group to construct the narrative and analyse the mistakes and successes of the filming session (see Figure 11).



Figure 10. A trio of young participants interviewing. (Photo by author).

The interview guide developed by the young producers was as follows (see Table 1).

Table 1. Breakdown of the shooting schedule.

1	Introduction: name and age.
2	How did the recycling initiative start?
3	How long have you been doing recycling?
4	What impact does it have on the community?
5	Why is it done without municipal support?
6	Is it difficult to start a project without municipal support?



Figure 11. Young participants viewing the filmed material. (Photo by author).



Figure 12. Frames from the documentary “Punto Limpio”, made by the young people of Pudahuel Sur.



Figure 13. Frames from the documentary “Punto Limpio”, made by the young people of Pudahuel Sur.

For the second documentary, “La Juguetina”, the audiovisual facilitator set the creative guideline that there should be at least one medium shot, with a shallow depth of field and with some background activity (people selling, people buying, market stalls, etc.), along with supporting images of the market (see Figure 14).

The film trios were formed, and the filming session took place the following day. I accompanied one of the trios and was a facilitator throughout the shoot. That day, we worked with the group’s camera and mine, but they did not have a tripod or audio equipment due to a lack of prior coordination. To support them, I provided my tripod and Tascam recorder. Before filming, I explained how to use the equipment and gave them some recommendations for recording documentaries and conducting interviews in public spaces. Among the tips, I highlighted the importance of ensuring the interviewee felt comfortable and relaxed, starting with simple questions before moving on to more complex ones and checking technical aspects such as ISO, aperture, and sound quality. (Field note, 23 December 2022) (see Figure 14).

At the start of the interview, Young Man 1 ensures the interviewee is focused, adjusts the camera focus, and starts the interview. Young Man 1 sets up the camera, Young Woman 3 places the Lavalier microphone on the woman, and Young Woman 2 begins the interview.



Figure 14. Young participants interviewed a stallholder at the “La Juguetina” market. (Photo by author).

One of the young participants who worked on this documentary said

“For instance, documenting things like the Christmas market means capturing aspects of local history. Pudahuel then becomes the main focus of our filming ideas. Ultimately, it is an effort to rescue and make the memory of the territory visible. This also allows us to give meaning to the space we inhabit. As residents of Pudahuel, we are interested in recovering and telling our own story from our perspective”. (Interview with a young participant from the Pudahuel Sur experience, conducted on 28 February 2022). (See Figure 15)

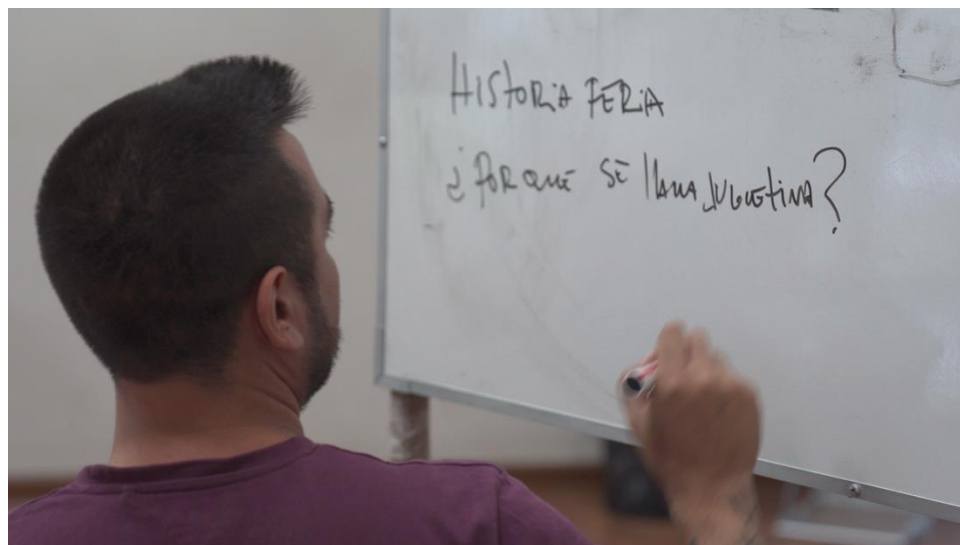


Figure 15. During the session before filming, the young participants discussed questions related to the story of “La Juguetina”. (Photo by author).

In this context, documentary filmmaking acts as a tool for recording, where young people connect with their surroundings, strengthening their sense of belonging. Documentaries about local initiatives, such as “Punto Limpio” and “La Juguetina”, promote social interaction and participation by constructing collective narratives reflecting the territory’s creativity and pulse.

Similarly, it encourages young people to organise themselves into teams, take on roles, make joint decisions, and engage with their neighbours from a different perspective. The camera shifts positions, and the young people give meaning to stories important to their neighbourhood residents. While filming a documentary, the interaction promotes breaking the isolation that many of the young participants of the “Aquí Nos Vemos Program” often experience. The documentary reflects on topics related to their everyday lives and reality.

A significant milestone that highlights this is the psychosocial value added by the documentary “Punto Limpio”, as it was selected for the “Invicines Social and Community Film Festival, the cinema of the invisible [Festival de Cine Social y Comunitario Invicines, el cine de los invisibles] in the province of Córdoba, Argentina. A group of young people who participated in making the documentary travelled to present the film at the festival. This positively impacted the mental health of the young participants, as it validated their work and showed that their ideas, stories, and voices also held value beyond their local community. Additionally, they were able to share and interact with young South Americans who are also creating community cinema in their localities, thereby raising their expectations of what they can achieve and are capable of doing.

Documentary filmmaking in community contexts is a tool for young people’s social and emotional transformation. They actively create images and sounds representing their realities, contributing to their personal development.

4.5. Exhibition: Recognition as a Driver of Emotional Expression

In the “Aquí Nos Vemos Program”, the most significant milestone during the execution of the experiences is the Family Days. This is when the young producers showcase their audiovisual creations to the community, as described in the previous two sections. Two Family Days occurred during my ethnographic visits, one for each territory.

Based on my audiovisual ethnographic records, I documented the testimonies of the young participants as they presented and shared their audiovisual exercises and works. Later, through a rigorous reflexive audiovisual ethnography, I demonstrated that creating audiovisual narratives results in processes promoting mental health, which will be discussed in the following analysis.

In Pudahuel Sur, when they presented the Object–Memory exercise, Young Man 1 explained

“We sat in a circle, and each of us, face to face with our respective object, explained why that object was precious to us, the feelings it evoked, how it came into our lives, and honestly, it was super emotional. It was also awesome to have filmed and represented it and developed audiovisual creativity to express our feelings toward the object”. (Video excerpt from the field, filmed on 12 December 2022, Anita González Cultural Centre)

Then, Young Woman 2 speaks and says

“It is a meaning, a symbolism that we often give to people rather than objects, and we give that object value because of the memory of someone else, someone who gave it to me, for example. It is like death, and a person only dies when they are forgotten; something similar happens with the object”. (Video excerpt from the field, filmed on 12 December 2022, Anita González Cultural Centre)

Exhibiting audiovisual exercises and community works encourages young people to open up emotionally to the broader community: family, neighbours, and friends. Showing what they have created is a therapeutic milestone as they face their audience, externalise emotions, and receive feedback, reinforcing their self-esteem.

Young Man 1 adds

“I was born and raised here in Pudahuel Sur. Coming to the workshop has been a wonderful and very enriching experience. It has been truly, truly nice to share the workshop days. As two of my friends said, sometimes you feel bad, and you come to the workshop even though you are feeling down, but you never leave feeling the same. You always leave with a smile and feel much more relieved, which is awesome. That was awesome”. (Video excerpt from the field, filmed on 12 December 2022, Anita González Cultural Centre)

Then Young Man 3 says

“For me, this started as therapy. It was a huge mental challenge for me to get up and come to the workshop. I started paying more attention to the workshop and realised it was not just about community cinema. I was not just learning things about audiovisual work or the territory. It was something much deeper; it was also about getting to know each other and understanding our strengths and weaknesses. Learning the stories of other people who are my neighbours was incredibly enriching. Honestly, that is how I fell in love with the workshop. For example, I look forward to attending the workshop all week; it fills me up”. (Video excerpt from the field, filmed on 12 December 2022, Anita González Cultural Centre)

Overall, the therapeutic aspect lies in collective work. This community-based and horizontal approach promotes shared learning through learning by doing and trial and error. Stories that engage with the different perspectives that participants bring to their audiovisual productions are told.

Young Woman 1, when closing the session, says

“This will stay with us for the rest of our lives. At first, we were embarrassed because we did not have much confidence, but we have developed more confidence. That will stay with us forever; what we create is a beautiful memory”. (Video excerpt from the field, filmed on 12 December 2022, Anita González Cultural Centre)

On the other hand, during the Family Day in Pudahuel Norte experience, in addition to the audiovisual exploration exercises, the production “Día 1[Day 1] was presented, in which they self-represented how they arrived on the first day of the community cinema workshop (See Figure 16).

This production represents an exercise in self-observation. To step back and construct an audiovisual narrative based on one's own experience is a complex dynamic, especially when the protagonist is one of the young people with Autism Spectrum Condition. Reaching consensus on the script, always respecting the protagonist's perspective while working with their perceptions of the first day, their initial interactions with a new group, and the emotions experienced then presents a significant challenge for a community audiovisual production.



Figure 16. The photograph shows the researcher filming while the young participants presented their audiovisual exercises and work during Family Day. The filmed material was later transcribed and analysed. (Photo by author).

After the short film presentation was finished, the young protagonist of the production said

“I practically thought I would never feel comfortable with other people until I came to this place, and well, I got to know all of them, and I hope this workshop lasts for a long time”. (Video excerpt from the field, filmed on 5 December 2022, Raúl Silva Henríquez Family Health Centre [Centro de Salud Familiar] (CESFAM)

Testimonies like the one from the “Object–Memory” exercise in Pudahuel Sur and the reflection on “Día 1” in Pudahuel Norte illustrate how audiovisual creation becomes a space for (self)exploration, where participants process deep and complex emotions, such as the sense of belonging to a group or feeling equal to their peers.

Following this same logic, one of the young participants with ASC said

“The Family Day was super interesting for me. It reminded me a lot when I had to present at school, but I would get nervous. I could not speak to more than five people and spoke to about 30 on Family Day. Now, I am improving in that regard; in the workshop, I have been able to socialise more. Here, people listen to me, and that is awesome”. (Interview with a young participant from the Pudahuel Norte experience, conducted on 2 February 2022)

Adding to this, another young participant said

“I was at a critical point in my depression when I discovered the workshop, at a stage where you do not even eat anymore (. . .), but when I joined the workshop,

I started eating three meals a day. The workshop motivated me to get up, which is already a giant step. That energy pushes you forward: it feels like everything transforms when you start seeing yourself as a young filmmaker". (Interview with a young participant from the Pudahuel Sur experience, conducted on 20 February 2022)

Therefore, the exhibition consolidates the learning from the audiovisual experience and serves as a moment of emotional recognition, where young people can see themselves reflected in the stories of others. Additionally, the fact that these gatherings take place in a horizontal and collaborative community environment enhances the therapeutic effect of community cinema, as it provides a safe space for dialogue and emotional expression.

5. Final Reflections on Audiovisual Ethnography, Community Cinema, and Youth Participation

The fieldwork in Chile integrates the three key dimensions of analysis and observation presented in this article: audiovisual ethnography as a methodological tool in the anthropological discipline, community cinema as a participatory audiovisual practice, and its role in promoting mental health among young people. These dimensions are not presented in isolation but rather intertwine within a common framework that highlights the transformative power of community cinema and audiovisual creation in youth contexts.

Firstly, audiovisual ethnography allows for the capture of not only words but also gestures, spaces, and everyday interactions that shape community dynamics through an eclectic observation of what is not immediately evident, both during the fieldwork and in the subsequent analysis of the filmed material: how things are said, how the young people are filming, and what they are trying to express through their audiovisual productions. In other words, how collaborative audiovisual creation is experienced.

In the context of community cinema, audiovisual ethnography documents the relational dynamics that emerge during the production phases, where filming and being filmed creates a space for interaction beyond simple recording. The audiovisual chain—watching, making, exhibiting—is not just a technical process but also a means to understand how young people participate in creating their own stories and narratives, connecting their personal experiences with the community context. This approach allows anthropology to document and interpret how creative dynamics reflect, reproduce, and transform the social realities of the participants. This is why audiovisual ethnography is defined as a collaborative and reflexive exercise, adding to the anthropological perspective by connecting with the participatory trends of other disciplines and interdisciplinary fields (Pink 2024).

Audiovisual ethnography as a research method allows us to connect with the second dimension of analysis: community cinema as a participatory audiovisual practice. The fieldwork revealed that community cinema promotes an appropriation of the audiovisual medium by the young participants, who acquire technical skills and a sense of belonging to a human group and territory.

Through audiovisual media, everyday life is experienced from a different perspective. Participation in creating audiovisual content allows young people to tell their own stories and articulate their experiences through the audiovisual language. It transforms them into cultural agents within their territory. In this sense, the young participants stop being mere consumers of audiovisual products and become the protagonists of their narratives, both on a narrative and aesthetic level.

Creating their images outside of mainstream aesthetic norms of beauty transforms the practices and films made in community cinema contexts into a form of cinema that challenges the social representations of the world.

Community cinema fosters a restless, curious, and critical spirit in both the young audiovisual creators and the actors involved in the film production and the audience. This approach encourages thinking of the audiovisual work as a space where the territory speaks its codes and languages. In Rancière's words, "every spectator is, in turn, an actor in their own story, and every actor, every person of action, is a spectator of the same story"

(Ranci re 2008, p. 23). In this way, community cinema is a form of filmmaking as a process, or process-cinema, characterised by its collective and participatory creation and as a tool for social change. The goal is the strengthening of the community.

This participatory aspect of community cinema is directly linked to the third dimension of analysis: its potential as a tool for promoting mental health in young people. The “Aqu  Nos Vemos Program”, as a case study addressed in the fieldwork in Chile, is an experience of community cinema where young people, through audiovisual creation, find a space to channel their emotions, explore their identities and concerns, and creatively and collaboratively express their fears, desires, and challenges. From a psychosocial perspective, the audiovisual act of filming and being filmed becomes a therapeutic experience that allows young people to process complex and challenging situations. They find recognition from their young peers and the community where they are embedded and live their everyday lives. The opportunity to exhibit their productions provides social validation and strengthens their self-esteem and social interaction skills and competencies, which are crucial for their psychological and emotional well-being.

Therefore, audiovisual ethnography provides a methodological framework that allows for the capture and understanding of the richness of youth experiences in cinematic creation. As a participatory practice, community cinema offers collective knowledge about where young people live and personal knowledge, as it promotes their mental well-being. Community cinema is thus a tool for social intervention that transforms the spaces where it is carried out, transforming both the participants and the community that embraces it.

Finally, this approach, which uses audiovisual ethnography to study community cinema and youth participation, is presented here from the perspective of promoting mental health. However, its application transcends this scope and can be adapted to any context of working with young people. Due to its transformative nature, community cinema is often developed in vulnerable contexts, such as with Indigenous youth, youth in situations of incarceration, youth from peripheral areas, or those facing issues like addiction, among others.

This text provides practical guidelines to facilitate the replication of this research approach in various settings. From entering the field with a camera and participating in the investigative process to structuring the community cinema experience through the stages of the audiovisual chain: observing, creating, and exhibiting. It explains how the conditions are created for a transformative impact to occur individually and collectively, where audiovisual work acts as a bridge connecting young people with their surroundings.

Funding: This research was funded by the Agencia Nacional de Investigaci n y Desarrollo, grant number 72210307, and the Agencia Estatal de Investigaci n (Spain), grant number PID2022-14377ob-I00.

Institutional Review Board Statement: Not applicable.

Informed Consent Statement: Informed consent for participation was obtained from all subjects involved in the study.

Data Availability Statement: The datasets presented in this article are not readily available because the data are part of an ongoing study.

Acknowledgments: First, I would like to thank all the Aqu  Nos Vemos Program participants who welcomed me as just another participant. I also want to thank Director Ricardo Gonz lez and the facilitators, who allowed me into their workspace. Second, I would like to thank Consuelo Gonz lez Pavicich for the constant support, shared reflections, and review of the English translation.

Conflicts of Interest: The author declares no conflicts of interest.

Notes

- ¹ This article is based on part of the results from my doctoral thesis, which was carried out in the PhD program in Social and Cultural Anthropology at the Autonomous University of Barcelona. The provisional title of the thesis is “Territories of Filmic Representation: Participatory Audiovisual Creation Cinema from the Perspective of Childhood and Youth in Chile”.

- ² The 3C3M Method is a conscious learning model that enables participants to observe and understand their development through a collective knowledge-building exercise. It is based on learning by doing, active participation, collaboration, and research. Each moment in a workshop session is designed to structurally integrate the main components of learning: BEING, KNOWING, and DOING. This approach establishes dynamics that allow participants to observe their process and that of others in a horizontal, non-competitive manner. They learn how they learn, identify their strengths and weaknesses, foster connections, and create a sense of belonging in a space where they feel secure and welcomed. The method itself is constantly evolving and developing. From the outset, it incorporates planned observation of achievements. The various tools and progressive dynamics implemented are complemented by a “Toolbox”, a collection of new activities and knowledge generated through observation, research, analysis, and redesign. This allows for continuous improvement of processes, making it a dynamic and flexible approach. In the case of the Aquí Nos Vemos Program, this method aims to generate and develop individual skills and collective competencies in adolescents and young people. It fosters an integrated relationship between being, knowing, and doing through reflective, dialogical, and collaborative practices. This process is designed to construct, reinforce, and expand their identity as active social subjects. For more information on the 3C3M methodology, refer to the methodological manual of the “Aquí Nos Vemos Program” (<https://aquinosvemos.cl/>) (accessed on 22 November 2024).
- ³ Excerpt from the “Simple Manual” of the “Aquí Nos Vemos Program” 2023 version. Written by Ricardo González.
- ⁴ It refers to a methodological tool that guides the creative process. It involves setting one or more constraints or specific themes that participants must integrate into their audiovisual exercises.
- ⁵ Watch the scene from *Shutter Island* (2010) by Martin Scorsese at <https://www.youtube.com/watch?v=xrwCxo3FRmM> (accessed on 22 November 2024).

References

- Arciniega, Mittzy, María José Palacios, Sonia Paéz de la Torre, and Figueras-Maz Mónica. 2022. La metodología participativa audiovisual como recurso para la emergencia de espacios de resistencia. *En Sociedad e Infancias* 6: 109–22. [CrossRef]
- Ardèvol, Elisenda. 1998. Por una antropología de la mirada: Etnografía, representación y construcción de datos audiovisuales. *Disparidades. Revista De Antropología* 53: 217–40. [CrossRef]
- Bang, Claudia, and Carolina Wajnerman. 2010. Arte y transformación social: La importancia de la creación colectiva en intervenciones comunitarias. *Revista Argentina de Psicología* 48: 89–103.
- Bang, Claudia, and Carolina Wajnerman. 2020. Arte y transformación social: La creación artística colectiva, entre lo colectivo y lo comunitario. *Revista Argus-a Artes y Humanidades* 9: 1–27.
- Banks, Marcus, and Howard Morphy, eds. 1999. *Rethinking Visual Anthropology*. New Haven and London: Yale University Press.
- Banks, Marcus, and Jay Ruby, eds. 2011. *Made to Be Seen: Perspectives on the History of Visual Anthropology*. Chicago: University of Chicago Press.
- Bergala, Alain. 2007. *La hipótesis del cine. Pequeño tratado sobre la transmisión del cine en la escuela y fuera de ella*. Barcelona: Laertes Educación.
- Canals, Roger. 2024. *La imatge que mai no acaba. Un viatge per l'antropologia visual, des del cinema etnogràfic fins a la intel·ligència artificial*. Barcelona: Edicions Gedisa.
- CASEN. 2022. *Encuesta de Caracterización Socioeconómica Nacional. Resultados de Pobreza por Ingreso, Pobreza Multidimensional y Distribución de los Ingresos*. Santiago de Chile: Ministerio de Desarrollo Social y Familia.
- Grau, Jorge. 2002. *Antropología Audiovisual*. Barcelona: Ediciones Bellaterra.
- Grau, Jorge. 2005. Antropología, cine y refracción: Los textos fílmicos como documentos etnográficos. *Gazeta de Antropología* 21: 1–18.
- Grau, Jorge. 2012. Antropología audiovisual: Reflexiones teóricas. *Alteridades* 22: 161–75.
- Gubrium, Aline, Krista Harper, and Marty Otañez. 2015. Introduction. In *Participatory Visual and Digital Research in Action*. Walnut Creek: Left Coast Press, Inc., pp. 15–37.
- Gumucio Dagrón, Alfonso (Organizador). 2014. *El cine comunitario en América Latina y el Caribe*. La Habana: Fundación del Nuevo Cine Latinoamericano.
- Ilustre Municipalidad de Pudahuel. 2020. Plan de Desarrollo Comunal (PLADECO) 2020–2025. Available online: <https://www.contulmo.cl/pladeco-2020-2025/> (accessed on 22 November 2024).
- Instituto Nacional de la Juventud de Chile. 2022. *Injuv*. Santiago de Chile: 10ema Encuesta Nacional de Juventudes. Available online: <https://www.injuv.gob.cl/encuestanacionaldejuventud> (accessed on 22 November 2024).
- Martínez, de la Torre, Aranda Muros, Gómez Carrecedo, Durán Jiménez, and González Aceituno. 2017. Taller de cine y recursos audiovisuales para la recuperación en salud mental. *Revista Española de Enfermería de Salud Mental*. Available online: <https://dialnet.unirioja.es/ejemplar/557731> (accessed on 22 November 2024).
- Migliorin, Cezar. 2016. *Cuadernos del Inventar. Cine, Educación y Derechos Humanos*. Rio de Janeiro: Universidad Federal Fluminense.
- Migliorin, Cezar. 2018. *Pedagogía del Lío. Cine, Educación y Política*. Santiago de Chile: Editorial Cuarto Propio.
- Ministerio de Desarrollo Social y Familia de Chile, and Subsecretaría de Evaluación Social de Chile. 2024. Santiago de Chile. Informe de Desarrollo Social. Available online: <https://www.desarrollosocialyfamilia.gob.cl/informacion-social/informes-de-desarrollo-social> (accessed on 22 November 2024).
- Molfetta, Andrea (Organizadora). 2017. *Cine Comunitario Argentino. Mapeo Experiencias y ensayos*. Buenos Aires: Teseopress.

- Nichols, Bills. 2013. *Introducción al documental*. Ciudad de México: Editorial Universidad Nacional Autónoma de México.
- Pink, Sarah, ed. 2009. *Visual Interventions: Applied Visual Anthropology*. London: Berghahn Books, vol. 4.
- Pink, Sarah. 2024. *Etnografía Visual*. Madrid: Ediciones Morata.
- Rancière, Jacques. 2008. *El Espectador Emancipado*. Buenos Aires: Editorial Maniatal.
- Schäuble, Michaela. 2018. Visual Anthropology. In *The International Encyclopedia of Anthropology*. Edited by Hilary Callan. Hoboken: Wiley-Blackwell, vol. 12, pp. 1–21.
- Scorsese, Martin. 2010. Shutter Island. Available online: <https://www.youtube.com/watch?v=xrwCxo3FRmM> (accessed on 22 November 2024).
- Sier, Willy, and Sanderien Verstappen. 2024. Empty homes: Filming homeownership in rapidly urbanising China. *Visual Studies* 39: 24–32. [CrossRef]
- Sontag, Susan. 2006. *Sobre la Fotografía*. Madrid: Alfaguara.
- Verstappen, Sanderien, and Sarah R. Davies. 2022. Investigating Scientific Practice with Ethnographic Film. Paper for the EASA Media Anthropology Network E-Seminar Series. Available online: <https://easaonline.org/networks/media/eseminars> (accessed on 22 November 2024).
- Villegas, Víctor, and Isabel Yáñez. 2023. *Tirando el corte. Cine Comunitario y Antropología Audiovisual*. Santiago de Chile: Ediciones Matecito Amargo.
- Xiang, Biao. 2022. We Want to Start with What People Are Worried About in Their Own Lives”: Toward an anthropology of “common concerns. *Cargo* 20: 97–108.
- Zirión, Antonio. 2015. *Miradas Cómplices: Cine Etnográfico, Estrategias Colaborativas y Antropología Visual Aplicada*. En Iztapalapa, Revista de Ciencias Sociales y Humanidades, número 78, enero–junio, 2015. Ciudad de México: Universidad Autónoma Metropolitana, Unidad Iztapalapa, pp. 45–70.

Disclaimer/Publisher’s Note: The statements, opinions and data contained in all publications are solely those of the individual author(s) and contributor(s) and not of MDPI and/or the editor(s). MDPI and/or the editor(s) disclaim responsibility for any injury to people or property resulting from any ideas, methods, instructions or products referred to in the content.