



Environmental Imaginary of the Santa Rosa Wetland in Digital Media

Audiovisual Content Analysis on Online Platforms (Chancay, Peru)

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KEYWORDS

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ABSTRACT

This study analyzes how digital audiovisual content contributes to the construction of the environmental imaginary of the Santa Rosa wetland on online platforms. A qualitative interpretative approach based on audiovisual content analysis was adopted, considering a corpus of 16 videos published on YouTube and TikTok by institutional actors, regional media, tourism initiatives, and local actors linked to the territory. The analysis was developed through dimensions related to representation of the wetland, construction of the environmental problem, values and moral orientation, affordances, and place identity, using Atlas.ti for coding and analytical organization. The results suggest that audiovisual contents predominantly construct the wetland as a valuable landscape and potential resource for human use, while environmental problems are frequently reframed through legal, normative, or social narratives rather than ecological complexity. Likewise, the videos project meanings associated with tourism, recreation, environmental recovery, and collective action, although these coexist with utilitarian logics linked to territorial utilization and institutional management. Biospheric and altruistic values appear recurrently, especially in educational and community-oriented content, but they do not completely displace representations centered on human benefit. The findings indicate that digital audiovisual media not only disseminate information about the wetland, but also participate in shaping symbolic forms of environmental attention and socially shared meanings about the territory.

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1. Introduction

In the contemporary digital ecosystem, natural spaces are not only experienced directly by the populations that coexist with them, but also through audiovisual representations circulating on digital platforms. The expansion of social media and video-sharing platforms has transformed the ways in which territories are observed, interpreted, and symbolically configured, enabling different actors —public institutions, companies, regional media outlets, and local users— to produce audiovisual discourses capable of influencing the construction of meanings surrounding

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specific natural spaces. In this context, digital media no longer function solely as channels of information, but rather as spaces of symbolic production where forms of attention, interpretation, and valuation of the environment are articulated.

From the field of representation studies, Stuart Hall argues that media do not passively reflect reality, but actively participate in the production of meanings through processes of selection, framing, and discursive organization (Hall, 1997). This perspective makes it possible to understand that the images, narratives, and audiovisual resources used in digital content not only portray a territory, but also construct particular ways of understanding it. Complementarily, Serge Moscovici argues that social representations transform complex phenomena into shared forms of interpretation, thereby contributing to the stabilization of collective meanings regarding objects, spaces, or issues (Moscovici, 1984). In the case of natural spaces, these representations may influence the way in which society perceives the value, fragility, or utility of an ecosystem.

Within the environmental field, John Hannigan argues that environmental problems do not acquire social relevance solely because of their material conditions, but also because of the ways in which they are discursively constructed and communicated (Hannigan, 2006). This implies that audiovisual media may emphasize certain dimensions of a problem—for example, legal, social, or economic aspects—while others remain displaced or invisible. Likewise, from the perspective of affordances developed by James J. Gibson, spaces are perceived according to the possibilities for action they offer to individuals (Gibson, 1979). Consequently, a wetland may be represented as a space for contemplation, tourism, recreation, conservation, or economic use, thereby shaping different meanings and uses associated with the territory.

On the other hand, the values-beliefs-norms approach proposed by Paul Stern makes it possible to analyze how certain contents may reinforce moral orientations related to environmental protection, collective responsibility, or, conversely, utilitarian perspectives centered on human benefit (Stern, 2000). Similarly, Harold Proshansky argues that place identity emerges from symbolic and affective bonds between people and the spaces they inhabit or recognize as meaningful (Proshansky et al., 1983). These approaches make it possible to interpret how digital audiovisual content may contribute to strengthening, weakening, or fragmenting forms of identification with a natural space.

2. Methodology

The present study adopts a qualitative interpretative approach based on digital audiovisual content analysis. The research is aimed at understanding how audiovisual content disseminated through online platforms contributes to the construction of meanings surrounding the Santa Rosa Wetland, considering that media representations not only describe a territory, but also actively participate in the configuration of the environmental imaginary concerning this natural space.

The corpus consisted of 16 audiovisual pieces published between 2015 and 2025 on digital platforms, mainly YouTube and TikTok. The content was produced by institutional actors, regional media outlets, companies linked to the territory, tourism initiatives, and local actors. The corpus selection was carried out through a systematic search using keywords related to the Santa Rosa Wetland, “El Cascajo,” the Port of Chancay megaproject, birds, and environmental conservation. Inclusion criteria were associated with thematic relevance, public accessibility, explicit presence of the wetland, and audiovisual content related to territorial or environmental narratives. Repeated videos, pieces without direct thematic relevance, and content in which the wetland appeared only as an incidental background without identifiable narrative construction were excluded.

The search made it possible to identify a limited digital audiovisual production concerning the Santa Rosa Wetland, particularly on high-circulation platforms such as YouTube and TikTok. In this sense, the resulting corpus presented a near-exhaustive character regarding the universe of publicly available digital audiovisual content related to the natural space under study. This limited

media presence was also considered part of the analyzed phenomenon, due to the low digital centrality observed around the wetland.

The unit of analysis consisted of audiovisual fragments, scenes, verbal statements, and narrative configurations present in the analyzed videos. Likewise, visual and sound elements such as music, landscapes, editing, the presence of actors, and forms of audiovisual representation of the territory were considered insofar as they contributed to the construction of meanings concerning the wetland.

The analysis was conducted at three complementary and interrelated levels. First, a discursive analysis was carried out through the analytical transcription of statements, interviews, narrations, and verbal messages present in the audiovisual content. Second, a visual-narrative analysis was developed in order to examine audiovisual resources such as image composition, editing, music, landscapes, the presence of actors, and predominant narrative framings. Finally, an interpretative level was conducted, focused on identifying recurrent configurations of meaning, meanings and uses, and forms of environmental issues projected onto the wetland through the discursive and audiovisual logic of the analyzed pieces.

The coding process was structured around five theoretical dimensions: representation of the wetland, construction of the environmental problem, affordances, values and moral orientation, and place identity. The representation dimension was primarily grounded in the contributions of Stuart Hall (1997) and Serge Moscovici (1984), aimed at understanding the production of meanings and social representations concerning the territory. The construction of the environmental problem was approached from the perspective of John Hannigan (2006), considering that environmental problems are also discursively configured through processes of communication and social visibility. The affordances dimension was developed based on the work of James J. Gibson (1979), focusing on the possibilities for action and use projected onto the wetland. Values and moral orientations were interpreted through the model proposed by Paul Stern (2000), particularly in relation to biospheric, altruistic, and utilitarian values present in the content. Finally, the place identity dimension was grounded in the contributions of Harold Proshansky et al. (1983), linked to forms of symbolic and affective identification with the natural space.

The coding process combined deductive categories derived from the theoretical framework with interpretative adjustments developed during the review of the audiovisual corpus. The coding was not aimed solely at identifying elements present in the content, but at interpreting configurations of meaning, predominant meanings, and forms of representation projected onto the natural space through the discursive and audiovisual logic of the analyzed pieces.

Table 1.*Analytical Dimensions Used in the Study.*

	Category 1	Category 2	Categories 3/4
Representation of the wetland	Resource	Landscape	Heritage / opportunity
Construction of the environmental problem	Social problem	Legal problem	Normative problem/simplified problem
Affordance	Recreational use	Ecological use	Potential / Educational use
Values and moral orientation	Pro-Environmental action	Egoistic value	Altruistic / Biospheric value
Place identity	Strong identity	Weak identity	Affective / Utilitarian relationship

Source: Prepared by the authors, 2026

3. Results

The analysis of the audiovisual content made it possible to identify different configurations of meaning concerning the Santa Rosa Wetland, revealing representations associated with landscape, conservation, territorial conflict, pro-environmental action, and human use. Based on the interpretative coding carried out in ATLAS.ti, a total of 265 codings were recorded across five analytical dimensions: representation of the wetland, construction of the environmental problem, values and moral orientation, affordances, and place identity. The analysis was not aimed solely at describing elements present in the videos, but at interpreting the predominant meaning that the audiovisual pieces attempt to construct regarding the natural space.

The dimension with the greatest presence corresponds to representation of the wetland (25 codings), followed by construction of the environmental problem (29 codings) and values and moral orientation (27 codings). To a lesser extent, place identity (18 codings) and affordances (12 codings) were identified. These frequencies demonstrate that the audiovisual content does not merely portray the natural space, but also seeks to orient specific forms of understanding and valuation concerning the wetland.

Table 2.*Frequencies of Analytical Dimensions Identified in the Audiovisual Corpus*

	Total Frequencies	Predominant Trend
Representation of the wetland	25	Resource and landscape
Construction of the environmental problem	29	Citizen and institutional responsibility, and simplification of the problem
Values and moral orientation	27	Pro-environmental action, Biospheric and altruistic values
Place identity	18	Weak identity
Affordances	12	Recreational and ecological use

Source: Prepared by the Authors, 2026.

3.1. The Wetland as a Valuable Landscape, Resource, and Space of Possible Use

In a large portion of the audiovisual corpus, the Santa Rosa Wetland is represented as a natural, visually attractive, and valuable space, reinforcing a construction of meaning associated with landscape, biodiversity, and the possibility of human use. Images of birds, bodies of water, vegetation, and panoramic shots of the natural environment predominate, generally accompanied

by soft or positive music that conveys tranquility, expectation, and aesthetic appreciation of the space. These representations are recurrent in institutional and tourism-related content in which the wetland appears as a clean, diverse, and potentially recoverable place.

Various videos construct an imaginary of the wetland associated with recreational, tourism-related, and ecological use, directly linking the value of the wetland to possibilities for human use, especially those related to tourism and recreation. In this sense, a local actor states that “this is a space that can be used for tourism or for the sale of handicrafts,” reinforcing the idea of a natural resource capable of generating direct benefits for the population.

In some tourism-oriented content, the wetland is presented almost exclusively through a landscape-oriented logic. These pieces feature visual sequences centered on birds, vegetation, and bodies of water, using soft environmental music or the sounds of birds themselves, combined with clean landscape shots that do not reveal pollution or ecological degradation. This generates a representation of the natural space as a harmonious and attractive place to visit. In other cases, even when the existence of environmental threats or degradation is acknowledged, the wetland continues to be represented as a recoverable and potentially socially valued space through human intervention or institutional management.

The presence of affordances associated with the ecological and recreational use of the natural space is also observed. Some contents emphasize the biological diversity of the wetland and its importance for migratory birds, reinforcing meanings related to birdwatching, environmental education, and conservation. These representations tend to coexist with narratives oriented toward the recreational or tourism-related use of the space. Consequently, the wetland is not constructed solely as an ecosystem that must be protected because of its intrinsic value, but also as a space whose value is associated with the possibilities of use and benefits it may offer to the population.

3.2. The Audiovisual Construction of the Environmental Problem: Between Threat, Simplification, and Management

Various analyzed audiovisual contents construct an environmental problem of the Santa Rosa Wetland through simplified configurations in which narratives of ecological threat, territorial conflict, institutional responsibility, and possibilities for solution are articulated. The audiovisual contents therefore configure a hybrid environmental imaginary in which environmental degradation is not presented through a complex ecological logic, as several contents reveal a tendency to simplify the problem or shift it toward administrative, legal, or management-related dimensions.

In some videos, environmental conflict appears associated with territorial disputes and institutional problems. One example occurs when an authority states that “the ownership issue has not yet been resolved, and this restricts any possibility of investing in the recovery of the space, which would benefit tourism or recreational use for the population,” thereby constructing a narrative in which the main obstacle affecting the wetland is not directly ecological degradation, but rather the lack of legal resolution concerning the territory. In this type of discourse, the solution to the problem depends mainly on institutional coordination and the management capacity of the State.

Likewise, some contents represent the wetland as a space vulnerable to economic activities and business expansion. In one video, it is stated that “there are people interested in areas surrounding the wetland, and they are affecting it; this is now worsening with the construction of the Port of Chancay megaproject,” associating environmental degradation with territorial interests and economic pressure exerted upon the ecosystem. Similarly, other contents visually depict “tractors operating” near the wetland while constructions linked to the Port of Chancay megaproject can be observed, audiovisually reinforcing a sense of threat and vulnerability surrounding the natural space.

In several videos, the environmental problem is constructed through a simplified logic centered on waste, abandonment, or lack of cleaning. Images of accumulated garbage, polluted shores, and

deteriorated water frequently appear accompanied by narratives oriented toward the restoration of the space. For example, an environmental specialist describes the environmental problem affecting the wetland by stating that he observed “800 meters long, 80 meters wide, and 4 or 5 meters deep of pure garbage,” visually and discursively reinforcing the idea of an ecosystem degraded by human action. However, even in these cases, the problem is usually presented as recoverable through collective action, cleaning, or technical intervention.

At the audiovisual level, several contents use sound and visual resources to reinforce the meaning of the environmental problem. Some videos alternate between tense and soft music depending on the narrative being presented, moving from images of biodiversity and natural landscapes toward scenes of pollution or territorial threat. Likewise, certain institutional contents employ positive music and clean shots of the wetland even when discussing environmental conflicts, thereby contributing to the creation of an atmosphere of optimism and expectation of solution. In other cases, the editing alternates landscape imagery with technical meetings, public officials, and management activities, reinforcing the idea that the environmental problem can be resolved through institutional coordination and planning.

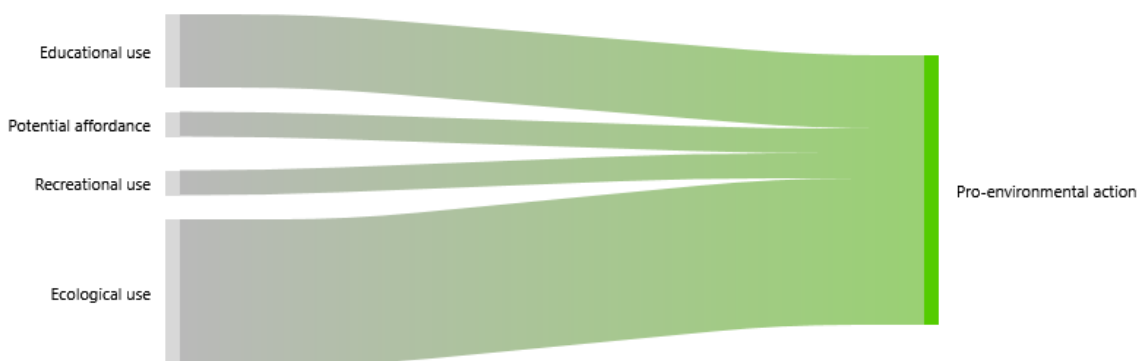
Taken together, the audiovisual contents do not construct the wetland solely as an ecosystem undergoing ecological crisis, but rather as a vulnerable space whose recovery depends on management, human intervention, and the capacity for coordination among citizens, institutions, and territorial actors.

3.3. Pro-Environmental Action and Narratives of Wetland Restoration

Pro-environmental action constitutes one of the main articulating axes of the analyzed audiovisual corpus. The contents not only represent environmental problems associated with the Santa Rosa Wetland, but also construct narratives oriented toward the restoration, management, and valuation of the natural space through human intervention, institutional coordination, and collective participation. In a large portion of the videos, the wetland is presented as a vulnerable ecosystem, although one that is recoverable through technical, social, and educational actions.

Various contents emphasize cleaning activities, ecological restoration, and community mobilization. In one of the most representative excerpts, an environmental specialist states: “I woke up early and came to clean, and then I saw more than 100 people who saw me and shouted: we are with you, we are going to recover El Cascajo.” The phrase appears accompanied by images of collective work, wetland cleaning, and community participation, reinforcing an audiovisual narrative of hope and environmental restoration. Other contents depict environmental campaigns, birdwatching activities, and educational initiatives developed by local institutions, using positive music and clean shots of the wetland to construct an atmosphere of participation and environmental care.

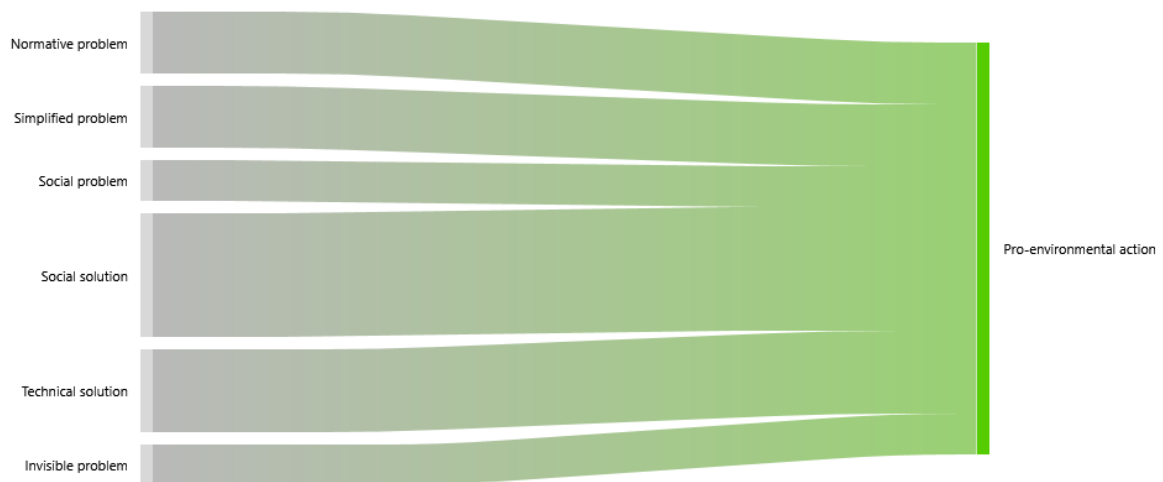
Figure 1. Relationship Between Pro-Environmental Action and Wetland Affordances



Source: Prepared by the authors through analysis in ATLAS.ti.

The identified relationships between pro-environmental action and affordances show that narratives of environmental care are primarily linked to the ecological and educational uses of the wetland. This suggests that the audiovisual content associates wetland conservation more strongly with environmental education, biodiversity, and birdwatching than with intensive recreational activities. In this sense, the wetland is represented as a space that should be restored and protected because of its ecological importance and its educational potential for the population.

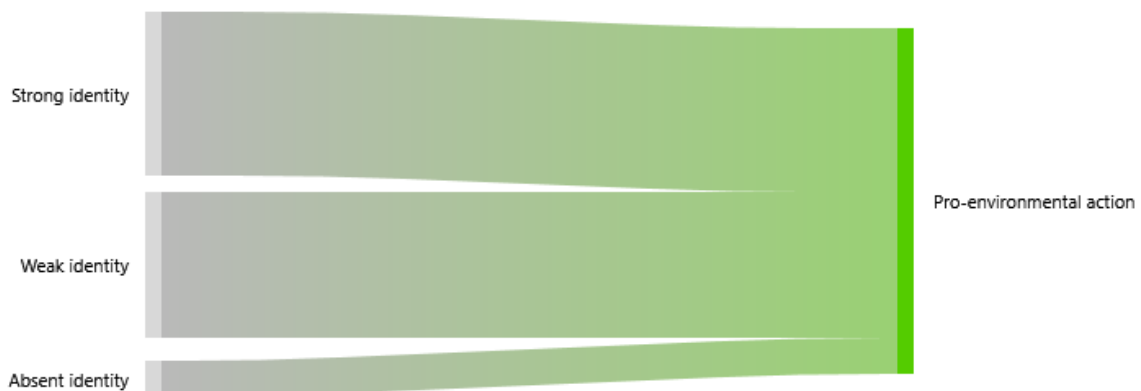
Figure 2. Relationship Between Pro-Environmental Action and the Construction of the Environmental Problem



Source: Prepared by the authors through analysis in ATLAS.ti.

The connections identified between pro-environmental action and the construction of the environmental problem show that ecological degradation is frequently represented as a problem that can be solved through human intervention and institutional management. The strongest associations appear with social and technical solutions, demonstrating that a large portion of the corpus constructs environmental conflict through a logic of possible restoration. Different contents emphasize the need for coordination among citizens, authorities, and specialists in order to restore the wetland. Likewise, the presence of restoration technologies, cleaning actions, biofilters, and environmental campaigns reinforces a narrative in which the solution depends on collective action and technical capacity rather than on complex structural transformations or intervention by major private companies operating in the area, such as the Port of Chancay megaproject.

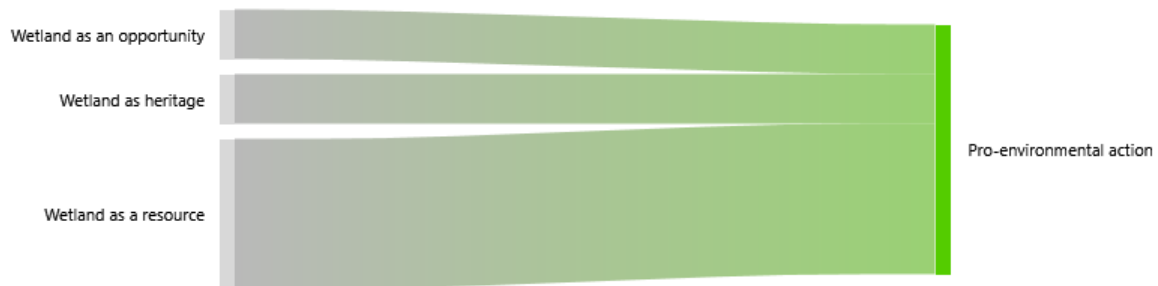
Figure 3. Relationship Between Place Identity and Pro-Environmental Action



Source: Prepared by the authors through analysis in ATLAS.ti.

Regarding place identity, pro-environmental action appears to be associated mainly with strong forms of identity and, to a lesser extent, weak identity. This suggests that several audiovisual contents attempt to construct affective bonds with the wetland through narratives of care, memory, and community participation. Some videos resort to personal accounts, restoration experiences, and emotional references to the natural space, strengthening the perception of the wetland as a meaningful territory for certain local actors. However, these forms of identification do not appear homogeneously throughout the corpus, coexisting with contents in which the territorial bond is less evident or predominantly functional.

Figure 4. Relationship Between Wetland Representation and Pro-Environmental Action



Source: Prepared by the authors through analysis in ATLAS.ti.

Finally, the relationships between pro-environmental action and representations of the wetland show a strong association with the category of the wetland as a resource, followed by the wetland as heritage and the wetland as an opportunity. This indicates that narratives of environmental protection are often justified through the social, ecological, and territorial valuation of the natural space. In several contents, wetland restoration appears linked to potential benefits for the community, such as tourism, environmental education, recreation, or landscape improvement. In this way, pro-environmental action is not presented solely as ecological defense of the ecosystem, but also as a mechanism for territorial restoration and valuation.

Taken together, the results show that pro-environmental action functions as the articulating core of the audiovisual imaginary constructed around the Santa Rosa Wetland. The analyzed contents tend to represent the ecosystem as a vulnerable yet recoverable space through environmental education, collective participation, institutional management, and technical solutions. Although ecological values and conservation discourses are present, they coexist with narratives of social valuation and human use of the territory, configuring a hybrid environmental imaginary situated between ecological protection and social utility.

3.4. Environmental Values, Identity, and Affective Bond with the Territory

In addition to narratives of pro-environmental action and environmental restoration, the analyzed audiovisual contents show that the relationship between the Santa Rosa Wetland and the represented actors is not constructed solely through ecological or functional dimensions, but also through environmental values, personal memories, and affective bonds with the territory. Different videos include discourses associated with bird protection, ecosystem conservation, and collective responsibility, configuring biospheric and altruistic values that reinforce the environmental importance of the wetland.

Various contents emphasize the need to protect the ecosystem because of its biodiversity and ecological relevance. In one excerpt, it is stated that “wetlands can help you control this phenomenon known as climate change,” constructing the wetland as a space with environmental functions that transcend the local sphere. This idea is usually accompanied by images of migratory birds, vegetation, and wide shots of the natural landscape, visually reinforcing a positive and ecologically valuable representation of the territory. Likewise, some contents highlight the presence of birds arriving “from Canada, from the highlands,” strengthening the biospheric value of the ecosystem through its biodiversity and connection with migratory routes.

Narratives associated with collective responsibility and community action are also observed. In certain videos, wetland restoration is presented as a shared task among citizens, specialists, and institutions. This appears when it is stated that “the church also supports us; now we call it the common home,” linking the natural space with ideas of community, care, and social commitment. In these cases, the wetland ceases to be represented solely as a natural landscape and begins to be portrayed as a symbolically important space for certain local actors.

Regarding place identity, some contents construct affective bonds through personal accounts and memories associated with the wetland. One testimony recalls that “when I was a child, my father used to bring me here to watch the birds,” establishing an emotional relationship among personal experience, natural landscape, and memory connected to the territory. These narratives are usually accompanied by calm images of the wetland and soft music, generating an atmosphere of nostalgia, contemplation, and belonging.

However, the identity constructed around the wetland does not appear homogeneously throughout the audiovisual corpus. While some contents develop emotional bonds and ecological protection discourses, others present the space mainly through its utility, management, or tourism potential. In several cases, institutional or functional narratives predominate, in which the wetland is portrayed as a recoverable, manageable, or socially valued space rather than as a deeply consolidated identity-based territory.

Taken together, the results show that the environmental imaginary constructed around the Santa Rosa Wetland incorporates ecological values and narratives of environmental care, although these coexist with more utilitarian and functional representations of the territory. Place identity appears in a fragmented and uneven manner, oscillating between affective bonds, personal memories, and representations oriented toward the social valuation and use of the natural space.

3.5. Interpretative Synthesis of the Constructed Environmental Imaginary

Taken together, the analyzed audiovisual contents construct an environmental imaginary of the Santa Rosa Wetland characterized by the coexistence of ecological, social, institutional, and utilitarian narratives. The wetland is simultaneously represented as a valuable and vulnerable natural space, but also as a recoverable, manageable, and potentially usable territory through human intervention and institutional coordination.

At the visual and narrative levels, images of birds, bodies of water, vegetation, and open landscapes predominate, reinforcing a positive representation of the wetland as an important and visually attractive ecosystem. These images are usually accompanied by soft or hopeful music, especially in institutional, educational, and tourism-related content, generating an atmosphere associated with tranquility, restoration, and environmental valuation. However, these representations coexist with images of garbage, degradation, tractors, and territorial expansion linked to the Port of Chancay megaproject, introducing a narrative of ecological threat and vulnerability.

The interpretative analysis shows that the environmental problem is rarely constructed as an irreversible ecological crisis. On the contrary, a large portion of the audiovisual corpus presents wetland degradation as a problem that can be solved through cleaning actions, restoration, environmental education, technical intervention, and institutional coordination. In this sense, pro-environmental action functions as one of the main articulating axes of the constructed imaginaries, recurrently associated with narratives of hope, restoration, and collective participation.

Likewise, the wetland is not represented solely through its intrinsic ecological value. In different contents, it appears associated with possibilities for tourism-related, recreational, educational, and social use, reinforcing a logic of territorial valuation linked to human benefit and local development. Narratives of environmental protection are usually justified not only through the biodiversity of the ecosystem, but also through the opportunities that the wetland could offer to the population through ecotourism, birdwatching, recreation, or landscape restoration.

Regarding place identity, the corpus reveals affective bonds and personal memories among certain local actors, although these forms of identification do not appear homogeneously. Narratives of belonging, care, and emotional experience coexist with more institutional or functional representations of the territory. This configures a fragmented environmental identity in which the wetland may simultaneously function as a space of memory, a territorial resource, and a setting for environmental management.

Consequently, the environmental imaginary constructed around the Santa Rosa Wetland presents a hybrid character. The audiovisual contents do not elaborate a purely conservationist nor an exclusively utilitarian representation of the ecosystem, but rather a combination of both. The wetland appears as an ecologically important space that must be protected and restored, although such protection is frequently legitimized through its capacity to generate social, educational, recreational, or territorial value for the population.

4. Discussion

The findings obtained show that digital audiovisual content concerning the Santa Rosa Wetland does not merely disseminate environmental information, but actively participates in the construction of meanings surrounding the territory. From an interpretative perspective, the analyzed corpus configures a hybrid environmental imaginary in which the wetland is simultaneously represented as a vulnerable ecosystem, a recoverable space, a valuable landscape, and a socially valued resource. The coexistence of these narratives makes it possible to understand that audiovisual representations of the wetland do not respond to a purely conservationist or exclusively utilitarian logic, but rather to a dynamic articulation between ecological protection, social valuation, and possibilities for human use.

These findings are consistent with the proposal of Stuart Hall (1997), who argues that media do not passively reflect reality, but instead produce meanings through processes of representation. In the analyzed case, audiovisual contents construct specific ways of understanding the wetland through images, music, editing, and narrative discourses that orient particular readings of the territory. The recurrent presence of clean images, birds, open landscapes, and restoration narratives contributes to producing an imaginary in which the wetland appears as an environmentally valuable and potentially recoverable space through human action.

Likewise, the results are related to John Hannigan's (2006) approach to the social construction of environmental problems. The study shows that ecological degradation is rarely represented as a complex or irreversible environmental crisis. On the contrary, a large portion of the corpus tends to simplify environmental conflict through narratives of technical solutions, institutional management, and collective restoration. The recurrent presence of cleaning campaigns, ecological restoration, biofilters, and institutional coordination constructs a logic in which the environmental problem appears manageable and solvable through human intervention. In this sense, audiovisual contents not only represent the problem, but also organize specific ways of understanding its causes and possible solutions.

From the perspective of affordances proposed by James J. Gibson (1979), the wetland is represented according to the possibilities for action it offers to individuals. Narratives linked to ecotourism, birdwatching, recreation, and environmental education show that the value of the natural space is frequently associated with possible uses and social benefits projected onto the territory. However, the results suggest that these affordances do not operate solely through an extractive or economic logic, but also through forms of ecological and educational valuation of the wetland.

Similarly, the presence of biospheric and altruistic values makes it possible to establish connections with the values-beliefs-norms model developed by Paul Stern (2000). Various audiovisual contents promote discourses associated with environmental care, bird protection, and collective responsibility. Nevertheless, these values coexist with representations in which the legitimacy of

conservation appears linked to the social utility of the wetland, especially in narratives related to tourism, landscape, and territorial restoration.

Regarding place identity, the findings reveal a fragmented and non-homogeneous configuration of the territorial bond. Some contents develop affective relationships through personal memories, remembrance, and belonging, while others construct predominantly functional or institutional representations of the wetland. This partially coincides with the arguments proposed by Harold Proshansky et al. (1983), although in this case the observed environmental identity does not appear fully consolidated, but rather crossed by tensions among memory, management, and territorial valuation.

From a methodological perspective, the study demonstrates the potential of qualitative audiovisual analysis for exploring processes of symbolic environmental construction on digital platforms. The incorporation of visual and sound elements made it possible to identify interpretative dimensions that could hardly be observed through exclusively textual analyses. Aspects such as hopeful music, contrasts between clean images and pollution, the presence of institutional actors, and visual editing contributed significantly to the construction of the environmental meaning identified within the corpus.

However, the study presents some limitations. Although the identified audiovisual corpus was limited, the search process revealed a restricted production of publicly available digital content concerning the Santa Rosa Wetland, especially on high-circulation platforms such as YouTube and TikTok. In this sense, the limited scope of the corpus constitutes not only a methodological limitation, but also part of the analyzed phenomenon itself, revealing the low media centrality and limited digital visibility of the wetland within the online audiovisual ecosystem. Likewise, the analysis focused on the discursive construction of the content rather than on audience reception or interpretation; therefore, it is not possible to determine how these imaginaries are effectively appropriated by viewers. Similarly, due to the interpretative nature of the analysis, part of the findings depends on contextual reading and coding processes developed by the researcher.

Future research could expand the corpus toward other digital platforms and compare audiovisual representations across different coastal wetlands or environmental conflicts. It would also be relevant to incorporate audience reception studies in order to understand how viewers interpret these contents and to what extent they influence environmental perceptions, citizen participation, or forms of relationship with the territory. Finally, future studies could further develop multimodal analyses of visual and sound resources in order to understand in greater detail the role of audiovisual aesthetics in the construction of digital environmental imaginaries.

5. Conclusions

The study made it possible to identify that digital audiovisual content concerning the Santa Rosa Wetland actively participates in the construction of the environmental imaginary surrounding the territory, articulating ecological, social, institutional, and utilitarian representations of the natural space. The findings show that the wetland is simultaneously represented as a valuable landscape, a vulnerable ecosystem, a territorial resource, and a recoverable space through human action, configuring a hybrid environmental imaginary in which conservation discourses and forms of social valuation converge.

One of the main findings of the study is that the environmental problem is not predominantly constructed as an irreversible ecological crisis, but rather as a manageable and solvable conflict through technical intervention, institutional coordination, and collective participation. The analyzed audiovisual narratives tend to emphasize cleaning campaigns, environmental restoration, ecological education, and pro-environmental action, reinforcing a hopeful representation of the wetland as a space susceptible to recovery. In this sense, pro-environmental action functions as one of the main articulating axes of the imaginaries constructed within the audiovisual corpus.

Likewise, the study demonstrates that representations of the wetland are frequently linked to possibilities for tourism-related, recreational, educational, and landscape-oriented use. Although biospheric values and environmental protection discourses are present, they frequently coexist with narratives oriented toward the social valuation and use of the territory. This suggests that the legitimacy of environmental conservation within the analyzed corpus is partially associated with the wetland's capacity to generate social or territorial benefits for the population.

Regarding place identity, the audiovisual contents reveal affective bonds and personal memories associated with the wetland, although these forms of identification appear in an uneven and fragmented manner. Discourses of belonging and care coexist with functional and institutional representations of the natural space, demonstrating that the constructed environmental imaginary does not correspond to a homogeneous or fully consolidated territorial identity.

From a theoretical perspective, the study contributes to understanding how digital audiovisual media participate in the symbolic construction of natural spaces and environmental issues. The research demonstrates that digital platforms such as YouTube and TikTok do not function solely as means of disseminating information, but also as spaces for the production of meanings, values, and forms of environmental attention concerning the territory.

From a methodological perspective, the study demonstrates the potential of qualitative audiovisual analysis for examining digital environmental imaginaries through the articulation of discourse, image, sound, and narrative resources. The incorporation of visual and sound elements made it possible to understand how certain environmental meanings are audiovisually reinforced through music, editing, landscapes, and representational strategies.

Finally, it is recommended that future research expand the analysis toward other digital ecosystems and environmental territories, while also incorporating audience reception studies in order to understand how viewers interpret and resignify these audiovisual contents. Likewise, it would be relevant to deepen multimodal analyses of aesthetic and narrative resources in order to explore in greater detail the role of digital platforms in the contemporary configuration of environmental imaginaries.

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