How do the documentary films contribute to a wide socio spatial understanding of public cultural institutions? It is with this question that this dissertation analyzes five audiovisual works (*Cathedrals of Culture; EX LIBRIS; National Gallery; Arquiteturas and SESC 24*) based on three groups of filmmaking styles (1. essay; 2. observation and 3. archive footage) about their produced representations of public libraries, museums and cultural centres. In common, these documentary films have a purpose to show how these spaces work and what are the institutions’ roles and values in society. This is the research’s premise: there are specific relations between these cultural institutions and the distinct representations produced within each of the three filmmaking styles. Our critical framework searches for strategies that enable a diversity of perspectives. Within film studies, with Gilles Deleuze, it is the image’s indirect representation that identifies it; within information studies, with Bruno Latour, it is the institutions’ collective quality – named as calculus centres – that claims the amplification of standpoints through a needed cinematic representation. By merging the two frameworks, a wide understanding of the institutions is investigated considering (1. essay group) a subjective discourse as central to granting access to the screened public space; (2. observation group) the filmic montage as a way to make institutional values visible; and (3. archive footage group) the sense of alterity through the use of archive footage to make an instructional narrative complex. The research suggests that the combination of such social and filmic attributes could more expansively reconstruct institutional representations.