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ESCOLA DAS ARTES

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AUDIOVISUAL CURATORIAL STRATEGIES AT CANAL 180

Internship Report submitted to Universidade Católica Portuguesa for the Master's Degree in
Cinema.

Norman Suescun Calero

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Work carried out under the supervision of

Pedro Alves

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Resumo

Este relatório apresenta os resultados de um estágio curricular de seis meses no Canal 180, realizado durante o segundo ano do Mestrado em Cinema na Escola das Artes da Universidade Católica Portuguesa. O objetivo principal foi conceber e implementar um modelo editorial e de curadoria audiovisual para um ciclo de filmes personalizado, voltado tanto para a emissão televisiva quanto para plataformas sociais. As atividades-chave incluíram pesquisa e seleção de filmes internacionais, coordenação com 11 realizadores, elaboração de roteiros de entrevistas e edição de pequenos reels para Instagram e TikTok. O projeto também reativou um segmento de programação anteriormente suspenso, introduzindo cápsulas de entrevistas ágeis, consolidando uma metodologia adequada a ambientes digitais dinâmicos.

Esta abordagem não apenas avançou o desenvolvimento dos fluxos de trabalho curatoriais e de produção de conteúdo, como também proporcionou valiosos insights sobre modos alternativos de circulação de filmes além dos espaços de exibição tradicionais. Os quadros conceituais e modelos desenvolvidos durante o estágio constituem um modelo replicável para futuros ciclos temáticos no Canal 180, reforçando sua missão de promover artistas emergentes e ampliar sua oferta cultural na televisão e online.

Palavras-chave: Canal 180, curadoria audiovisual, indústrias culturais, estágio profissional, programação de cinema, redes sociais

Abstract

This report presents the outcomes of a six months curricular internship at Canal 180, completed during the second year of the Master's in Cinema at Escola das Artes, Universidade Católica Portuguesa. Its primary goal was to design and implement an editorial and audiovisual curatorship model for a custom film cycle, tailored for both television broadcast and social platforms. Key activities included researching and selecting international films, coordinating with 11 directors, drafting interview scripts, and editing short reels for Instagram and TikTok. The project also revived a previously paused programming segment by introducing agile interview capsules, solidifying a methodology suited to dynamic digital environments.

This approach not only advanced the development of curatorial and content production workflows but also yielded valuable insights into alternative modes of film circulation beyond traditional exhibition spaces. The frameworks and templates developed during the internship offer a replicable model for future thematic cycles on Canal 180, reinforcing its mission to promote emerging artists and expand its cultural offerings on television and online.

Keywords: Canal 180, audiovisual curatorship, cultural industries, professional internship, film programming, social media

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Glossary

Audiovisual Curation: The process of researching, selecting, and organizing audiovisual works for public presentation (television, digital platforms, or exhibitions), including the mediation among works, formats, and audiences.

Canal 180: A Portuguese cable television channel and digital platform dedicated to broadcasting art, culture, and creativity, with a focus on emerging filmmakers and contemporary media languages.

Cultural Industry: The economic sector encompassing the production, distribution, and commercialization of cultural goods and services, such as film, television, music, literature, and video games.

Curator: The individual responsible for selecting, organizing, and contextualizing cultural works, establishing meaningful connections between them, and communicating with artists and audiences.

Editorial Programming: The strategic planning of content for digital or television media, defining frequency, formats, tone, and target audience.

Engagement: The level of audience interaction with digital content, measured by “likes,” comments, shares, or viewing time; a key indicator of social media impact.

Experimental Audiovisual: Productions that explore unconventional media languages and break traditional narrative structures, opening new avenues for aesthetic and critical representation.

Eye Candy: Visual elements designed to make an immediate sensory impact, essential in short-form content competing for attention on social media.

Film Cycle: A series of films grouped around a common thematic or curatorial thread, presented in a structured, scheduled format to develop a clear editorial narrative.

Footage: Unedited raw audiovisual material intended for processing and assembly into final products (short films, interviews, reels).

Instagram Feed: The chronological and curated display of posts on an Instagram profile, allowing for the creation of recognizable narratives or thematic blocks for the audience.

Instagram Interview: A brief, visual interview format (max. 90 seconds) adapted to Instagram Reels, aimed at sharing cultural content in an accessible, dynamic way that aligns with the platform's aesthetics.

Multiplatform: A dissemination strategy that integrates multiple channels (television, social media, web) to maximize reach and audience engagement.

Reel: A short promotional video on social media showcasing representative excerpts from works or interviews, designed to capture immediate attention and drive engagement.

Remote Work: A mode of collaboration carried out at a distance, requiring skills in self-management, asynchronous communication, and the use of digital coordination tools.

Scroll: The continuous navigation action in digital interfaces (feeds, timelines) that shapes content consumption and demands highly attention-grabbing visuals to halt the viewer.

SRT (SubRip Subtitle): A subtitle file format that synchronizes text with video, enhancing linguistic accessibility in digital contexts.

1. Introduction

This report is presented as part of the final requirements for the master's in cinema at the Escola das Artes of the Universidade Católica Portuguesa. Its purpose is to reflect on the curricular internship carried out at Canal 180, based in Porto, between October 8, 2024, and April 7, 2025. The central aim is to analyze the curator's role within a television and digital distribution platform, examining both the challenges encountered and the lessons learned throughout the process.

My main responsibility was to develop the curatorship of a film cycle for television and a series of interviews with filmmakers for social networks, focused on the search, selection and organization of audiovisual works produced by emerging filmmakers. Furthermore, I contacted each director to negotiate the use of their films for the cycle and conduct interviews to accompany the broadcasts of their productions, mainly through the channel's official Instagram account and occasionally on Tik Tok.

Thanks to this circulation model through multiple channels, I was able to explore how audiovisual content distributes in digital environments and understand the cultural relevance of independent curators in this creative ecosystem.

This report analyzes the different phases of the internship, the theoretical concepts that guided its development, the challenges that arose during the process, and its relevance in my academic and professional development, structured into five chapters that guide the reader from the general to the specific and from practice to reflection. The first chapter frames the project: it presents the objectives, the context of Canal 180, my motivation, and the methodology used, as well as reviewing the state of the art. Next, the second chapter focuses on the institution, describing Canal 180's history, mission, organizational model, and curatorial identity. In the third chapter, I examine the development of the curated film cycle, from research and selection to programming strategies and the production of interview reels and some of the lessons learned. The fourth chapter offers a critical analysis that links my practical activities to theoretical frameworks, examines the specific challenges of television and digital platforms, and reflects on the evolving role of the curator. Finally, the fifth chapter draws conclusions by summarizing key results, reflecting on my professional growth, and suggesting directions for future curatorial projects.

1.1. General context of the report

This document is structured as a critical and reflective memoir on my professional experience made at Canal 180, a pioneering platform in cultural television in Portugal. This channel has established itself as a space of visibility for emerging artists and contemporary cultural proposals, standing out for its innovative, low-cost, collaborative approach focused on visual culture and the arts.

Over the course of the internship, my work was oriented to collaborate in the incorporation of new audiovisual content, as well as to develop brief interviews, consistent with the company's editorial direction. Canal 180 has established a sustainable business model that combines commercial, artistic and cultural aspects, adapting to new digital platforms highlighting creativity and experimentation.

Consequently, a key aspect of this model is its ability to integrate non-traditional audiovisual works, maintaining a balance between financial viability and the preservation of the artistic quality of its content. In addition to actively collaborating in the production of these materials, I also critically observed Canal 180's innovative model, which allowed me to understand its hybrid structure and its operation as a self-sufficient creative ecosystem.

This approach was essential for examining contemporary cultural production strategies and considering how they might apply to future multidisciplinary projects. Although the channel operates with financial limitations, its commitment to preserving artistic value provided me with a valuable learning opportunity. Being part of this structure allowed me to see how innovative audiovisual projects can be developed from limited resources, and how these approaches can be extrapolated to contexts that emphasize experimentation, adaptability and innovation as work methodologies. These dimensions will serve as central axes of analysis throughout this report.

1.2. Motivation and personal interests

Having studied visual arts, from the very start of my career I have been interested in the interaction between contemporary art, experimental cinema and digital media. Likewise, I had already worked on curatorial projects in more traditional settings, such as art galleries. The internship at Canal 180 offered me a valuable opportunity to explore an approach specifically focused on audiovisual content and integrated into a cultural industry model that promotes new forms of creation and independent circulation. Moreover, this context allowed me the possibility of developing a curatorial practice in dialogue with a contemporary, diverse and digitally connected audience.

I was also motivated by the desire to create a meaningful programming experience and to engage fully in the project, addressing relatively complex themes for a social media audience, predisposed to distractions by immediacy, speed, and content overload. Making anything memorable in this context proved quite demanding.

Since Canal 180 is known for integrating new forms of audiovisual production and creating relatively innovative content distributed both via cable television and digital platforms, understanding the different stages of this production process was of vital importance. Likewise, learning how innovative television models are implemented from an expanded perspective of the medium was key. This experience not only strengthened my knowledge in audiovisual curatorship, but also my ability to design and manage projects focused on entirely digital environments.

1.3. Work methodology

The methodology of this report combines both an analytical and practical perspective, articulating a participant observation approach with curatorial analysis. Throughout the six months of my internship at Canal 180, I kept a regular record of what I was doing keeping track of my tasks, participated in editorial meetings, production processes, and the internal dynamics of the channel. This participation allowed me to acquire a situated understanding of its operational model, as well as its curatorial and communicational strategies.

In this way, I actively participated in the editorial meetings where production, curation and content management tasks were assigned to the different members of the team. This collaborative and flexible workflow enabled me to integrate directly into the dynamics of conceptualization, production and multiplatform distribution of Channel 180. It's worth noting that a large part of my internship was carried out remotely, through virtual editorial meetings, coordination via digital platforms and autonomous work. This modality allowed me to actively participate in the curatorial and production processes, despite not being physically present most of the time at Canal 180 headquarters.

The work also involved an ongoing reflection on the selection and circulation of audiovisual content, particularly through digital media, which required an adaptive approach to curating on emerging platforms. To this end, a creation methodology based on trial and error was employed, characteristic of agile and experimental environments, aligned with Canal 180's operational model.

Although my initial internship plan focused solely on designing and executing the curated film cycle for television and digital platforms, the scope evolved to include additional tasks driven by the channel's needs. Beyond selecting films and coordinating the cycles, I conducted targeted research to identify music video directors such as NYSU and the Spanish filmmaker Rocío Mesa, and drafted the interview questions, some specifically tailored for the "Director ID" micro-format. I also conducted an interview with Helena Mendes Pereira, curator of Zet Gallery in Braga, about Miguel Rio Branco's photographic exhibition "Self-Portrait of Nowhere," which was featured in the segment called Mag.

1.4 State of the Art: Curation on Television and Digital Platforms

The theoretical framework for this report is based on various studies of expanded curatorship and new audiovisual environments. Key approaches include participatory and relational curatorship (Bishop, 2012), cultural television (García Leiva & Albornoz, 2017), and the use of digital platforms and social media as exhibition and mediation spaces (Bruns, 2008). García Leiva and Albornoz (2017, p. 11) note that “the networks and digital devices have given rise to a new environment of production, circulation and consumption of dematerialised cultural content, which coexists with the traditional channels of access to cultural goods and services.” Bishop (2012, p. 277) adds that, over the twentieth century, “the identity of participants has been reimagined at each historical moment: from a crowd (1910s), to the masses (1920s), to the people (late 1960s/1970s), to the excluded (1980s), to community (1990s), to today’s volunteers whose participation is continuous with a culture of reality television and social networking.”

These references position Canal 180 within hybrid cultural industries, territories where artistic production, technological innovation, and economic sustainability intersect. Indeed, Florida (2012) describes a “Creative Class” whose economic function is “to create new ideas, new technology, and new creative content” (p. 8). In other words, Canal 180’s approach fosters environments where creativity is both symbolically valued and a driver of cultural, collaborative, and technological innovation. In this framework of hybrid industries and the “creative class”, curation takes on a central role as a bridge between the creation of content and its dissemination in multiple formats.

Tietenberg (2022) offers a broader definition of curating that reinforces this framework. She argues that curating is not simply the selection and arrangement of works but an integral process of narrative generation, conceptual mediation, and management of exhibition formats. As Tietenberg (2022, p. 13) explains: “Usually curating is deemed to refer to the ability to decide what things should be selected for presentation and how they should be displayed with regard to the space at the locale of the exhibition; thus, it describes curating as arranging things in constellations or incorporating them in narratives. However, the term is more complex than that: It may also denote the initiation of thought processes, organization of conferences and editing of texts.”

At Canal 180, curatorial work involved selecting audiovisual content, writing scripts to connect segments, coordinating interviews, and organizing thematic blocks, tasks that, like organizing a conference or editing an article, demand narrative creation, conceptual mediation, and format management. In this way, curatorship shows its performative and communicative role: it bridges artists, institutions, and audiences and plays a key role in hybrid cultural industries where ideas and experiences flow beyond traditional exhibition boundaries. This integrative methodology, combining professional practice, critical analysis, and theoretical foundation, aims not only to describe the tasks carried out but also to contextualize them within today’s media landscape, characterized by rapidly evolving modes of production, programming, and consumption.

Accordingly, my experience at Canal 180 showed me that curating for independent cultural television must constantly adapt to the demands of continuous programming, operate under

very tight time constraints, and interact in real time with audiences through social media and digital platforms. Rather than functioning as a one-way transmission channel, the channel's content continuously engages with viewers, who access it in fragmented, personalized, and shareable formats.

Therefore, curatorial practice in these new contexts surpasses conventional settings and moves into a digital circulation characterized by greater participation. As Bishop (2012, p. 30) observes: "Today, participation also includes social networking sites and any number of communication technologies relying on user-generated content. Any discussion of participation in contemporary art needs to take on board these broader cultural connotations, and their implementation by cultural policy, in order to ascertain its meaning."

Platforms like YouTube and Vimeo have democratized access to audiovisual production and distribution, undermining the hegemony of traditional film distributors. This shift enables curatorial practices on channels such as Canal 180 to draw primarily on independently produced works available online, thereby promoting greater diversification of voices, narratives, and aesthetics. Bruns (2008) defines "produsage" as a collaborative, continuous building and extending of existing content in pursuit of further improvement. Key characteristics include a shift from dedicated teams to a broadly distributed community of participants, fluid movement of "producers" between roles, artefacts that remain perpetually in development, and permissive engagement regimes that prioritize merit over ownership (p. 3). At Canal 180, for example, selected short films and interview capsules are continuously enriched by audience comments and shares, generating an ongoing improvement process that transcends linear broadcasting.

In this context, my internship at Canal 180 sits at the crossroads between traditional curatorship and the dynamics of digital media, exploring new possibilities of cultural dissemination, mediation, and dialogue with global audiences. As Peter Bosma (2011) reminds us, a film curator "organises inspiring programmes and events, and brings together films and people, enabling exchanges and encounters. His or her core task is to create added value in cultural terms" (p. 7). Bosma (2011) also argues that the core function of this role "could be described as being a 'gate-keeper' or a 'cultural intermediary'" (p. 8), a responsibility that now extends to managing audience interaction across social platforms and online channels.

1.5. Internship Objectives

The main purpose of this internship at Canal 180 was to deepen my curatorial skills within the contemporary audiovisual field, particularly in an alternative and independent television and digital medium. Based on this general goal, the following specific objectives were defined:

- **Design and execute a film cycle** that would integrate productions by emerging filmmakers, structured under a curatorial line consistent with the channel's editorial identity.

- **Researching, contacting and developing collaborations** with international filmmakers, generating spaces for dialogue that would make their creative processes visible through interviews adapted to digital formats.
- **Adapt curatorial strategies** to both television and social media contexts, respecting the specificities of Canal 180's audiovisual language and exploring new broadcasting methods on platforms like Instagram (and, in some cases, TikTok).
- **Develop editorial content** (reels, short subtitled interviews) to complement the television broadcast, encouraging interaction and expanding the reach of the selected projects.
- **Critically reflect** on the specificities of curatorship in digital and television media by examining its differences from traditional exhibition spaces, as well as the challenges and opportunities offered by new dynamics of audiovisual production, circulation, and reception.
- **Consolidate professional learning** around the interdisciplinary work involved in contemporary curatorship, integrating expertise in artistic research, video editing, digital communication strategies, and cultural management.

2. Canal 180 as a Cultural Platform

2.1. Brief History and Mission of Canal 180

Canal 180 is a cable television and digital platform founded in 2011 in the city of Porto, Portugal, which has established itself as a reference in the field of cultural and creative television. Its creation responded to the need for an alternative space to broadcast audiovisual content focused on contemporary art, visual culture, design, independent music and new digital narratives (Canal 180, n.d.).

From the very beginning, the channel has maintained an editorial line oriented towards innovative initiatives. Its objective has been to make visible emerging creators and works that are usually outside the dominant media circuit, promoting the encounter between the creators and diverse audiences (Canal 180, n.d.; see Figure 1).

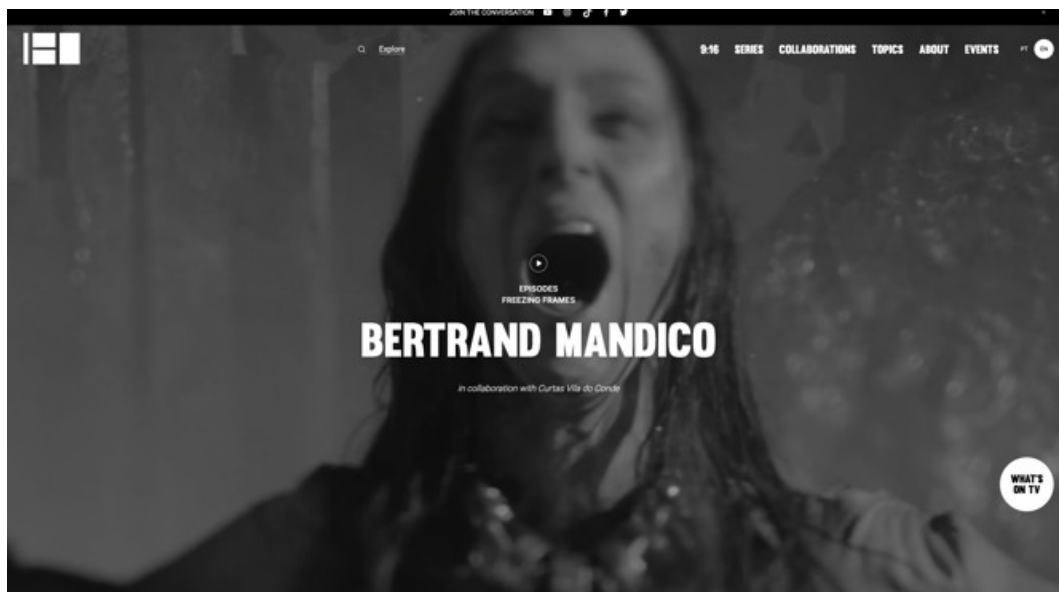


Figure 1. *Homepage of Canal 180.* Screenshot of the Canal 180 website homepage showing featured thematic cycles, navigation menu, and links to social media platforms. **Source:** <https://canal180.pt> (accessed May 19, 2025).

Canal 180 not only broadcasts content on its television signal, but has also developed a multiplatform ecosystem that includes social media, a small physical exhibition space at its Porto headquarters, and collaborations at festivals and cultural events such as Vodafone Paredes de Coura, Porto/Post/Doc, and the “Guimarães 2012: European Capital of Culture” initiative. In addition, it has established partnerships with international entities such as the British Council, expanding its reach and thus consolidating a certain global presence. These collaborations have materialized, for example, in the audiovisual coverage of the Vodafone Paredes de Coura festival (Canal 180, n.d.), in the creation of the 180 Media Academy alongside Porto/Post/Doc (Porto/Post/Doc, 2021), in the documentation of activities carried out within the framework of Guimarães 2012 (Canal 180, 2012), and in the Europe Beyond Access program, promoted together with the British Council (Canal 180, 2020).

Through a hybrid model that combines economic sustainability, through the provision of services to commercial clients of various brands with the development of an artistic approach in its independent television project, Canal 180 configures a cultural production strategy that dialogues with the logics of the market without renouncing its authorial and experimental dimension, favoring short, collaborative, low-budget formats with high creative impact. As Abbing (2002) points out, art holds a social value beyond consumption, and platforms like Canal 180 play a crucial role in democratizing access to contemporary cultural expressions.

Before its official launch as a channel, Canal 180 had already been recognized for its innovation, obtaining the National Award for Creative Industries in 2010 (Almeida, 2015). This recognition underlines its value proposition based on the articulation between economic sustainability and artistic independence.

Its operation also aligns with the dynamics of the “creative class” described by Florida (2012), promoting environments where creativity is not only symbolically valued, but also acts as a driver of cultural, collaborative, and technological innovation.

In this respect, Canal 180 serves as a valuable platform to rethink the forms of audiovisual production, circulation and exhibition in today’s digital ecosystem by making cultural content accessible to a wider audience and favoring the dialogue between art, technology and society.

2.2. Editorial Identity and Curatorial Line

The channel’s editorial approach seeks to highlight independent productions and alternative formats within the cultural sphere. Through this flexible curatorial line, the channel constructs visual narratives that embrace aesthetic experimentation and link works across disciplines and formats. This content management goes beyond simple selection to include contextualization, presentation, and distribution of the works through thematic cycles, filmmaker interviews, and promotional pieces, thereby enriching the audience’s reception experience.

One of the most remarkable aspects of this programming criterion is its transmedia logic, which enables the channel to operate seamlessly across television, social networks, live events and digital platforms. This structure encourages ongoing dialogue with the audience and promotes the circulation of works in unconventional spaces. Furthermore, the editorial line is actively oriented to make emerging voices visible and to promote alternative audiovisual practices, establishing a place for the exchange of ideas related to image and visual culture.

During my internship, this editorial identity was a fundamental framework for guiding curatorial decisions, from the selection of works to the definition of the tone of the interviews. Aligning myself with this vision allowed me to prioritize innovation criteria, diversity, and access to alternative forms of audiovisual creation.

However, it was also possible to observe some tensions inherent in the model. Although curatorial decisions are made collectively in internal meetings, always striving for relevance to

the contemporary cultural context, in practice there is evidence of a certain preference for proposals with a strong visual impact. While this aesthetic orientation aligns with the channel's identity, it can sometimes overshadow deeper conceptual development, favoring works of high formal appeal but lower critical or discursive density.

Moreover, since Canal 180 does not have a specific budget for content acquisition, many curatorial decisions depend on the availability and willingness of the authors to participate without remuneration. This dynamic, understandable within the channel's economic sustainability model, could potentially narrow the spectrum of themes and viewpoints represented.

However, this same context poses stimulating challenges for curatorial work, requiring creative adaptation to conditions of structural precarity. This exercise of mediation between limited resources and ambitious curatorial intentions represented for me a fundamental learning opportunity, which required flexibility, criteria and strong negotiation skills to maintain the coherence and relevance demanded by the channel's editorial standards. These inherent tensions between visual impact, budgetary limits, and conceptual depth will be examined later in the report

2.3. Organizational structure and operating model

Canal 180 operates under a horizontal organizational structure, composed of a small and multidisciplinary team from various fields. Instead of being divided into formal departments, the channel promotes a collaborative dynamic in which each member assumes multiple roles according to their competencies. This approach supports great adaptability in production processes, but it can also lead to a certain ambiguity and lack of definition in decision-making (see Figure 2).



TEAM	
CEO & Founder JOÃO VASCONCELOS	Director, Film Editor & Curator JOANA FERREIRA
Head of Production JOÃO BROJO	Director, Film Editor & Curator BAUTISTA GODOY
Executive Producer ANA PINTO	Director, Film Editor & Curator JOÃO MARTINS
Producer LUÍS P. FERNANDES	Director & Film Editor RAFAEL RODRIGUES
Communication Designer VÍTOR SERRA	Director & Film Editor LOURENÇO RIBEIRO
Translator & Office Manager CLÁUDIA ALEGRETE	Director & Film Editor TOMÁS VILA NOVA
IT & Broadcast PEDRO VASCONCELOS	Motion Designer RUI LISBOA

Figure 2. *Team Structure at Canal 180.* Screenshot of the Canal 180 team page showing each member's role and name. **Source:** <https://canal180.pt/pt/page/about/> (accessed May 19, 2025).

Accordingly, the lack of a traditional hierarchy facilitates fluid daily collaboration and enables a more agile response to the rapid changes of the digital environment. However, this very flexibility presents significant challenges in terms of strategic coordination, delineation of responsibilities, and maintaining consistency across diverse content proposals. During my internship it was possible to observe that, at certain times, the lack of a formally structured operational approach led to a dispersion of curatorial and editorial criteria.

This approach aligns with the concept of adhocracies as described by Mintzberg (1979), which is defined as a flexible organizational configuration that prioritizes innovation, interdisciplinary collaboration, and experimentation. However, as he also notes, such structures require additional coordination mechanisms, such as mutual adjustment and integrative teams to prevent goal fragmentation and maintain coherent strategic direction (Mintzberg, 1979).

In this way, the channel's operational workflow is structured primarily around programming cycles that are collectively defined in the aforementioned editorial meetings, during which tasks related to content selection, interviews, promotional pieces, and distribution strategies are discussed and assigned. The resulting material is then distributed across multiple platforms, including the cable television signal, the official website, and different social media channels, following the transmedia logic that expands the channel's presence across diverse digital ecosystems.

This flexible organizational structure, despite its inherent tensions, is crucial for maintaining the experimental and dynamic character that defines Canal 180's identity as a cultural innovation platform. Information regarding the team's composition and working methods was obtained from the channel's official website (Canal 180, n.d.), and my own observations during the internship confirmed how these practices play out in daily operation.

2.4. Programming, Collaborations, and Cultural Industries

Canal 180's programming covers a wide variety of audiovisual formats, such as short films, documentaries, music videos, experimental pieces and interviews with creators; among its most constant resources are a series of micro-interviews such as "180 ID", which present the creative processes of artists from diverse contexts and geographies in an intimate and informal manner; "Director ID", focused on video clip directors whose aesthetics mark current trends; and "ID meets", a more traditional interview format that, without losing that personal tone, alternates, like the other series mentioned above, fragments of conversations with image and video excerpts drawn from the creators' works in order to enrich the contextual discourse. In addition, Canal 180 continuously explores new variants of these microformats to maintain their innovative character, and much of this content is produced in collaboration with local festivals, cultural institutions, universities, artistic collectives, musicians and independent audiovisual creators, alliances that not only expand its repertoire, but also integrate Canal 180 into the broader circuits of the cultural industries, reinforcing its legitimacy and reach (see Figure 3).

	Jan	Fev	Mar	Abr	Mai	Jun	Jul	Ago	Set	Out	Nov
180 ID 1 por mês	180 ID Feliciano McCombs	180 ID Simone Ribeiro		180 ID Laura Opeda Bar		180 ID Pablo Insumable		180 ID Tala Schosberg		180 ID Kate Woodman	
Freezing Frames 1 por cada 2 meses	FF. Leonor Teles	FF. Béka & Letoime		FF. Bertrand Mandico		FF. Karim Ainouz		FF. Pierre Croizon		FF. Pierre Croizon	
Director ID 1 por cada 2 meses	Director ID, Sora Simão		Director ID, Ryan Ferguson		Director ID, Ann Zolotas		Director ID, Sam Kossowski		Director ID, Sam Kossowski		
180 Meets		180 Meets PANDA BEAR				180 Meets Primavera Sound		180 Meets Paredes de Coura			180 Meets Mucho Flow
Parcerias	Paredes de Coura Music Session	Square Festival		Do You Know X YMC? Primavera Sound	Primavera Sound	Curtas de Vila do Conde	Paredes de Coura	Concertos Que Nunca Existiram			Jogo Cruzado
		800 Gondomar Japão	800 Gondomar África	Jogo Cruzado	Jogo Cruzado	Jogo Cruzado	Jogo Cruzado	Jogo Cruzado	Jogo Cruzado	Jogo Cruzado	Jogo Cruzado

Figure 3. Excerpt of Canal 180’s Editorial Planning Spreadsheet (2025). Screenshot of the 2025 editorial calendar showing programming slots for microformats (180 ID, Director ID, ID Meets), festivals and other collaborations. **Source:** Document shared during a planning meeting (April 9, 2025).

In this context, Canal 180 operates as a cultural ecosystem within a network that amplifies the visibility of independent productions, facilitating their access to wider audiences via cable television and digital platforms. This model aligns with current cultural industry dynamics, where the distribution and valorization of symbolic goods requires alternative exhibition platforms capable of shaping new forms of cultural access and participation.

However, it is important to point out that most of these collaborations made for Canal 180, for the most part, do not include direct financial compensation for participating creators. While the channel positions itself as a space for support, visibility and dissemination of emerging artistic work, the absence of monetary remuneration raises questions about the conditions of sustainability and equity that underlie these cooperation schemes. This situation reflects tensions inherent in the operation of many independent cultural platforms, where symbolic valorization does not always translate into material recognition, thereby perpetuating labor precariousness within the artistic field (Abbing, 2002).

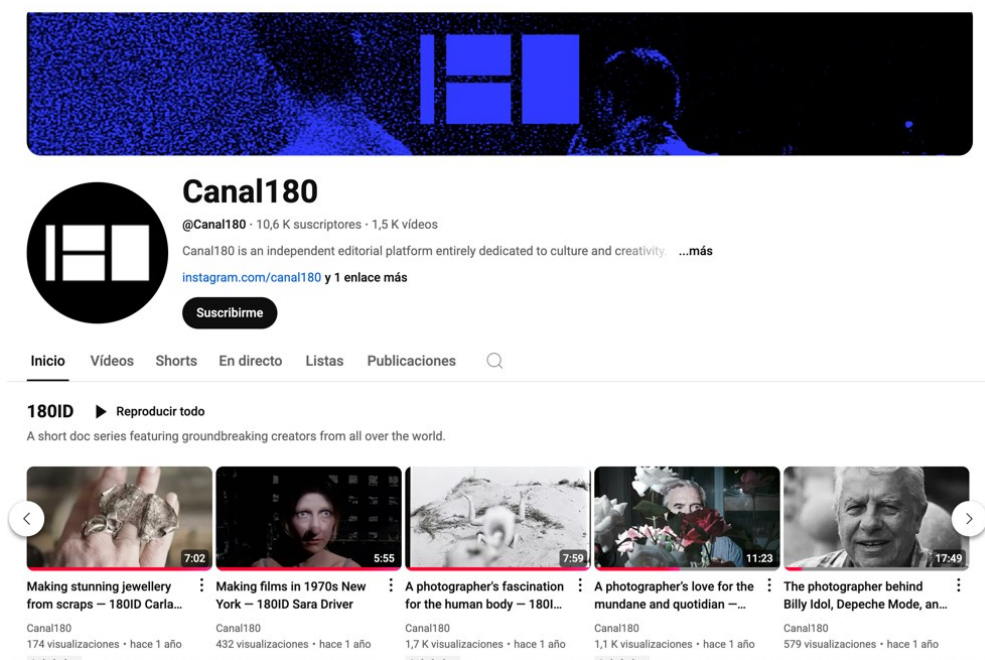
Thus, although Canal 180 actively contributes to the promotion of new voices in the contemporary creative panorama, its collaboration model also invites critical reflection on the limits and challenges faced by cultural projects that seek to balance innovation, audience engagement and sustainability in today’s creative industries context.

2.5. The Channel’s Role in Promoting Emerging Creators

One of the main qualities of Canal 180 lies in its ability to act as a platform for the discovery and projection of emerging creators. Through a curatorship sensitive to the evolving dynamics

of the digital environment that includes social media, online video platforms and independent creation spaces, the channel offers a window of visibility for creators already active in the digital ecosystem. At the same time, it facilitates its circulation among the local audience through its television signal (available only in Portugal) and extends their reach through its digital ecosystem.

The editorial strategy with the so-called 180 ID's, which combines brief interviews, informative capsules and complementary content that contributes to humanizing the creative processes and strengthening the bond between the audiences and the authors. In this sense, it could be said that Canal 180 is not limited to the distribution of content or to simple television broadcasting. Through its programming and digital presence, it connects people, artists and ideas, creating networks of collaboration, visibility and circulation that make up a cultural platform. This articulation allows us to record creative processes that dialogue with their time, preventing certain productions from being marginalized or lost in the broader media ecosystem (see Figure 4).



–**Figure 4.** *YouTube Channel Homepage of Canal 180.* Screenshot of the Canal 180 YouTube channel homepage showing the “180ID” short-doc series and featured video thumbnails.

Source: <https://www.youtube.com/@canal180> (accessed May 05,2025)

Although not explicitly stated, Canal 180 organizes and gives adds to its programming with a forward-looking perspective. Its audiovisual archive serves as an open repository for future consultation, review, or reinterpretation. While this approach to preservation is not formalized as a closed or definitive archive, it nevertheless contributes to safeguarding materials related to independent media and the creative industries.

Even though it should be noted that the channel’s programming decisions frequently gravitate toward Anglo-Saxon material, with North American contributions standing out as key reference points for innovation. This orientation, while perhaps justified by criteria of technical quality or international recognition, runs the risk of limiting the diversity of perspectives and reproducing a logic of cultural centrality that makes other creative geographies invisible. In this

sense, broadening the spectrum of cultural references, integrating local and peripheral voices, would contribute to a more plural and contextualized curatorship, not only as a gesture of inclusion, but as a critical strategy that reinforces the role of the channel as a cultural agent committed to a diverse representation and attentive to the tensions of the present. Furthermore, revaluing the channel's country of origin, Portugal, and more actively incorporating contributions from the richness of Portuguese-speaking cultures could strengthen its identity and foster deeper connections both with local audiences and with other Lusophone communities and regions eager to explore these traditions.

3. Development of the Curated Cycle

3.1. Definition of the Cycle Format and Objectives

My work began with an initial visit to Canal 180 in October 2024 as part of my curricular internship. It was the first entity I approached, and after a brief interview I was accepted immediately, starting the following week.

Since I already had previous experience in the field of curatorship, I was assigned the task of developing a specific curatorial proposal for the channel, with the aim of reactivating a project that was suspended and that until then had not been resumed. This project took the form of a televised film club, an initiative designed to establish contact with creators willing to share their audiovisual works with the channel in exchange for an interview to accompany the promotion of their work.

In this context, I focused my attention on the development of the first curatorial cycle during my stay at Canal 180, whose main objective was to create an exhibition platform for audiovisual works by emerging filmmakers who had a distinctive voice and perspective on the present, supported by a social media promotion strategy.

The format adopted consisted of a series of short interviews, each segment featuring highlights from the audiovisual works accompanied by brief insights with their respective authors. The cycle prioritized pieces such as fiction and documentary short films, video art and experimental proposals, consistent with the channel's editorial direction, which favors innovative and contemporary forms of expression.

This structure responded to the channel's need to revive this previously paused project of the televised film club and, at the same time, adapt this content to a more dynamic format with greater potential for circulation and visibility within its multiplatform ecosystem.

3.2. Research, Selection, and Contact with Filmmakers

During the first weeks of the internship, I began reaching out to potential creators. Initially, I contacted individuals with whom I already had relationships, but several declined the proposal, questioning the broadcast of their work on television without any financial compensation. I understood their position: many of these projects require considerable effort, production costs, and creative investment. This experience led me to rethink my role in the process, since at times I felt that I was requesting something without being able to offer a fair retribution. It was a turning point that made me reflect on the limits between cultural management and the precariousness of artistic work.

I continued with the search for short films for the cycle, and from the channel I was recommended to explore platforms such as Directors Notes and Directors Library, renowned key platforms in contemporary audiovisual practice. However, most of the profiles found there

corresponded to filmmakers with intermediate or consolidated careers, which posed a new challenge in terms of negotiation, especially considering that the cycle had to be carried out without a budget. This limitation forced me to develop a more personalized contact strategy, appealing to the interest of the filmmakers to be part of an independent curatorial platform.

During that first month, I dedicated myself intensely to the research and selection of filmmakers whose works aligned with the channel's curatorial guidelines. In addition to the previously mentioned platforms, I turned to Vimeo *Staff Picks* section, to YouTube, where I found more filmmakers willing to collaborate and, as I mentioned before, to my personal networks. The contact process was still complex, as many continued to reject the proposal due to lack of remuneration. This difficulty led me to rethink my selection criteria, focusing on filmmakers who particularly valued visibility and the opportunity to showcase their work in less explored circuits, such as the Portuguese context. I also adjusted my approach strategies, developing clearer, more personalized messages sensitive to each creator's context, deliberately moving away from the overly impersonal email template originally provided by the channel.

3.3. Curatorial criteria and programming strategies

In the second month of my internship, I received my first positive response from a filmmaker, which allowed me to begin consolidating the cycle's curatorial approach. From that point on, I defined a central thematic axis to guide the entire programming: resistance as a driving force for alternative narratives, marginalized memories and critical perspectives on power structures. As philosopher Michel Foucault (1978) suggests, resistance is not external to power but is one of its inherent conditions. The cycle *Reframing Resistance* takes this idea as a starting point to explore how film can articulate tensions and counter-narratives within dominant discourses, providing the unifying theme for Canal 180's first film cycle.

The selection of works was based on a combination of formal and conceptual criteria. Priority was given to pieces with experimental language, authorial narratives, and contemporary thematic approaches (identity, body, territory, archive, among others). The aesthetic quality, the discursive coherence and the possibility of dialogue between the works were decisive factors.

In this way, this curatorship explores cinema's ability to dismantle hegemonic discourses and revisit history from new perspectives. Through six short films, the program proposes a critical approach to collective memory, highlighting how diverse voices, often marginalized or silenced, intervene in the construction of alternative narratives. The axis theme of resistance, together with discursive plurality, allows these works to engage in tension with current dominant narratives, making visible mechanisms of control, dissent, and transformation.

From a programmatic perspective, the works were organized on a monthly cadence. Each social media post was accompanied by an interview with the filmmaker, offering the channel's audience clear and approachable background on each work. This model aimed to create a micro-cycle within Canal 180's Instagram feed, articulating content coherently and consistently.

Thinking about the future projection of the cycle, I proposed an annual structure divided into two curatorial moments: a first six-month cycle under the above-mentioned theme **Reframing Resistance**, followed by a second cycle entitled **Cartography of Chaos**, for the second half of the year. For this second cycle, four films were selected and their respective reels already edited. In this context, chaos operates as a productive condition, where fragmentation, ambiguity, and instability serve as catalysts for reconfiguring visual narratives and unexpected constellations of meaning. Thus, each new cycle would have its own title to facilitate audience recognition, communication, and follow-up. I also suggested reinforcing the broadcasting strategy through short audiovisual pieces that feature key highlights from the films already published, in line with the channel's usual visibility practices

3.4. Selected Works: Analysis and Relation to the Thematic Axis

This section presents two film cycles:

- **Reframing Resistance** (complete, with illustrative stills in 3.4.1).
- **Cartography of Chaos** (proposed, outlined in 3.4.2).

3.4.1. Reframing Resistance (December 2024 to May 2025)

The **Reframing Resistance** cycle was built around a curated selection of works that, through diverse languages and formats, address themes of resistance, identity, and memory, aligned with the proposed curatorial approach, which frames resistance as an act that is simultaneously aesthetic, political, and narrative. To reinforce the curatorial coherence of the cycle, each selected film was associated with a conceptual axis that encapsulates its approach to the notion of resistance:

- **A Lien**: Critical examination of power structures | Resistance
- **Liang Zhu**: Plurality and resilience | Resistance
- **On & Off**: Cultural displacement and gentrification | Resistance
- **Stud Country**: Marginalized culture and community resilience | Resistance
- **Hamza**: Empowerment within marginalized communities | Resistance
- **Centre of the Cyclone**: Balance and transcendence | Resistance

Below are the chosen pieces along with an analysis of how each engages with the cycle's thematic axis.

Film 1: *A Lien* (2022) – Sam & David Cutler-Kreutz

A Lien is a drama inspired by true events that exposes the injustice of the U.S. immigration system. The story follows a Hispanic American family who appear before a hearing to obtain residency, but end up falling victim to an ICE (Immigration and Customs Enforcement) trap. What begins as a social drama transforms into a thriller that denounces how the promise of naturalization can be used to capture entire families (see Figure 6). After its selection for the “Reframing Resistance” cycle, *A Lien* was shortlisted for Best Live Action Short Film at the 2025 Oscars, proving its relevance beyond the film cycle I curated (CNN Entertainment, 2025)



Figure 5. Still from *A Lien* (Sam & David Cutler-Kreutz, 2022). Screenshot showing the family in the ICE hearing scene. **Source:** Screenshot captured from Canal 180 (Television broadcast, December 8, 2024).

Film 2: *Liang Zhu* (2019) – Weng-San

Filmed in China, Mexico, and the United States and using archival footage, *Liang Zhu* explores the legend of the Butterfly Lovers, a classic tale about a woman who disguises herself as a man in order to study. The film revisits this tragic myth while also reflecting on gender norms, identity, and belonging across different cultural contexts (see Figure 6).



Figure 6. Still from *Liang Zhu* (Weng-San, 2019). Screenshot showing the lantern-bridge ritual scene reflecting communal identity and belonging. **Source:** Screenshot captured from Canal 180 (Television broadcast, January 18, 2025).

Film 3: *On & Off* (2024) – Gar O’Rourke

This documentary accompanies the work of *Letreiro Galeria* in Lisbon, where a group of graphic designers rescues and preserves old neon signs of closed businesses. The film examines how urban development, gentrification, and collective memory transform public spaces by reclaiming visual fragments of the city’s past (see Figure 7).



Figure 7. Still from *On & Off* (Gar O’Rourke, 2024). Screenshot showing the designers of *Letreiro Galeria* inspecting reclaimed neon signs in Lisbon. **Source:** Screenshot captured from Canal 180 (Television broadcast, February 11, 2025).

Film 4: *Stud Country* (2024) – Lina Abascal & Alexandra Kern

Stud Country documents the queer *line dancing scene* in Los Angeles, a tradition of more than 50 years in the LGBTQ+ community. Despite its success and the commitment of its participants, the survival of this space faces threats from gentrification, highlighting the tensions between popular culture, identity and territory (see Figure 8).



Figure 8. Still from *Stud Country* (Lina Abascal & Alexandra Kern, 2024). Screenshot showing a member of the queer line-dancing community discussing the need to protect these spaces amid gentrification. **Source:** Screenshot captured from Canal 180 (Television broadcast, March 11, 2025).

Film 5: Hamza (2021) – Faramarz Gosheh

This documentary follows the life of Hamza Barka, a young boxer from Biskopsgården, Gothenburg, over four formative years of training and personal challenges. Through a raw yet poetic aesthetic, Hamza explores resilience and the struggle to redefine the margins of possibility within a social context shaped by stereotypes and structural barriers (see Figure 9).



Figure 9. Still from *Hamza* (Faramarz Gosheh, 2021). Screenshot showing Hamza Barka in the boxing gym, illustrating his resilience amid social barriers. **Source:** Screenshot captured from Canal 180 (Television broadcast, April 03, 2025).

Film 6: Centre of the Cyclone (2015) – Heather Trawick

Centre of the Cyclone encapsulates the overall theme of the cycle: resistance not only as confrontation, but also as transformation and adaptation within a perpetually shifting environment. The film combines poetic imagery to reflect on the processes of life, death, and rebirth (see Figure 10).



Figure 10. Still from *Centre of the Cyclone* (Heather Trawick, 2015). Screenshot showing demolition derby cars racing in an arena, symbolizing transformation and cycle of destruction and rebirth. **Source:** Screenshot captured from Canal 180 (Television broadcast, May 16, 2025).

3.4.2. Cartography of Chaos (June to November 2025)

The *Cartography of Chaos* cycle was outlined for the second half of the year, exploring forces of chaos and collective anxieties reflected in contemporary cinema. This draft version includes four of the planned six films; the remaining two will be selected and programmed by Canal 180 once the initial framework is in place. To maintain curatorial coherence with the first cycle, each proposed film was also associated with a conceptual axis that articulates its particular form of chaos, whether psychological, social, sensory, or existential, as the central axis of its aesthetic and symbolic narrative:

- **O, Glory!:** Paranoia and reality distortion | Mental Chaos
- **Wild:** Irruption of the domestic as a space of conflict and power | Latent Chaos
- **I, Adonis:** Obsession and bodily self-destruction | Internal Chaos
- **Farfalle:** Fragmentation of memory and psychological trauma | Emotional Chaos

Below are the chosen pieces along with an analysis of how each engages with the cycle's thematic axis.

Film 1: *O, Glory!* (2020) – Joe Williams & Charlie Edwards-Moss

Set in the late 1970s, a psychiatrist and his assistant are summoned to a remote country house to evaluate Deborah, who is suspected of losing her sanity. Through an atmosphere of hysteria and hallucinations, the film explores paranoia, madness and the fragility of perception (see Figure 11).



Figure 11. Festival laurels still from *O, Glory!* (Williams & Edwards-Moss, 2020), showing the exam scene in which Deborah's sanity is called into question. **Source:** Image retrieved from Grey Moth website: <https://greymoth.com/projects/o-glory/> (accessed May 19, 2025).

Film 2: Wild (2018) – Jan Verdijk

A holiday retreat in the Dutch countryside turns into a surreal nightmare. With immersive cinematography and a growing sense of unease, *Wild* depicts how the everyday can unravel in the face of inexplicable, unsettling forces (see Figure 12).



Figure 12. “Nederlands Film Festival” official selection and title still from *Wild* (Jan Verdijk, 2018), showing the protagonist’s moment of shock in the forest.

Source: Screenshot retrieved from IMDb: <https://www.imdb.com/title/tt10218886/mediaviewer/rm2490144257/> (accessed May 19, 2025).

Film 3: I, Adonis (2021) – Angelo Raaijmaker

I, Adonis offers a disturbing portrayal of muscle dysmorphia, also known as bigorexia. The short film follows a young man obsessed with achieving a perfect physique, revealing the dangerous extremes he goes to fulfill ideals of masculine beauty (see Figure 13).



Figure 13. Festival laurels and title still from *I, Adonis* (Angelo Raaijmakers, 2021), showing the protagonist’s tense pose in the gym environment alongside a selection of official laurels from international film festivals.

Source: Screenshot retrieved from Vimeo <https://vimeo.com/623522897> (accessed May 19, 2025).

Film 4: *Farfalle* (2022) – Marco Pattarozzi

In the Italian Apennines, Caterina spends her last summer days with her childhood friend Patrick before he departs for the United States. After an unexpected night of partying in which she unknowingly consumes a substance, Caterina must piece together her fragmented memory to uncover the truth of what happened (see Figure 14).



Figure 14. Festival laurels and still from *Farfalle* (Marco Pattarozzi, 2022), showing the protagonists in an intimate pose amidst the rugged Apennine landscape, overlaid with official selection laurels from international film festivals. **Source:** Screenshot retrieved from YouTube:

<https://www.youtube.com/watch?v=bR7CSLrk1ss&t=264s> (accessed May 19, 2025).

3.5 Design and Production of Interviews for Instagram

As indicated previously, within the multiplatform distribution strategy, a ninety-second interview format was designed to align with the language and dynamics of the Instagram Reels to accompany the premiere of the works on the channel's schedule. These short capsules added value to the cycle by offering the audience a concise but revealing vision of the creative process of each filmmaker and their work.

The script design was flexible and personalized. Rather than using a generic template, each interview was adapted to the author's profile and the aesthetic and thematic characteristics of their work. The questions, mostly open-ended, addressed technical aspects (film format, sound design, framing), conceptual or narrative elements (structure, rhythm, tone) and subjective dimensions (motivations, personal context), favoring a direct, approachable, and analytical tone without sacrificing depth¹.

Once participation was confirmed, I sent the questions by email with a one-week deadline. Beforehand, I conducted detailed research to familiarize myself with the creator's work. I

¹ Contacted: 45 filmmakers. Responded: 11 filmmakers. See Appendix III for a sample personalized script.

requested the answers in audio format, recorded on a mobile device or professional equipment, and then selected brief excerpts that I edited in Adobe Premiere Pro, preserving a vertical 9:16 aspect ratio and a 1080 × 1920 resolution. To ensure accessibility, I added English subtitles and an initial graphic insert with the title of the work, the name of the filmmaker and the mention "On TV" (see Figure 15).

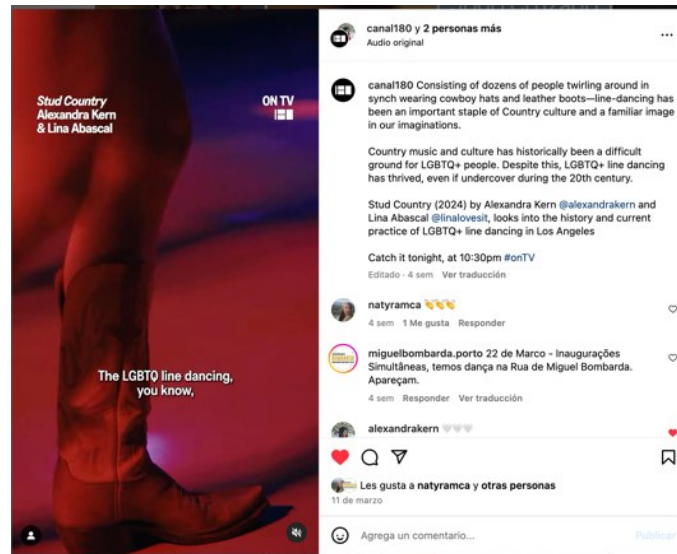


Figure 15. Screenshot of the Instagram Reel for *Stud Country* (Lina Abascal & Alexandra Kern, 2024), showing the graphic overlay with title, English subtitles, and the “On TV” label, in a vertical 9:16 format. **Source:** @canal180 on Instagram, <https://www.instagram.com/reel/DHErYcaI4vG/> (accessed March 11, 2025).

From that material, I edited short fragments to fit the Instagram Reels format. This approach allowed me to maintain an aesthetic consistent with the channel’s style while creating an intimate, reflective space that reinforced the cycle’s curatorial character (see Figure 16).

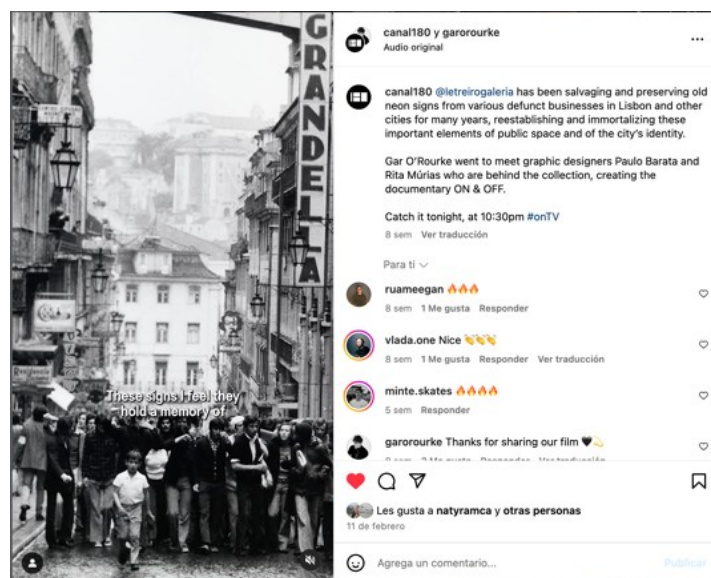


Figure 16. Screenshot of the Instagram Reel for *On & Off* (Gar O’Rourke, 2024), showing the original post text, viewer comments, and vertical 9:16 framing with the “On TV” label and English subtitles. **Source:** @canal180 on Instagram, <https://www.instagram.com/reel/DF8VvBCIBX8/> (accessed February 11, 2025).

This workflow, from the conceptualization of the script to the final reel insertion, reinforced an intimate and reflective quality. Prioritizing the author's voice in a concise format enabled a direct connection with the audience, without sacrificing aesthetic coherence or compromising the conceptual integrity of the content. The tone of the questions was thoughtful and respectful, avoiding generic or promotional formulations. An analytical perspective on the creative process was prioritized, aiming for the responses to provide a deep understanding of each work from the authorial viewpoint of each filmmaker.

3.6. Editing Criteria, Visual Narrative, and Impact Assessment

Broadly speaking, the reel edits focused on a swift approach that preserved each work's conceptual coherence, avoiding excessive fragmentation that could distort the meaning of the testimonies. Interview excerpts were incorporated, and where appropriate, segments of the original soundtrack were added to reinforce the audiovisual narrative without saturating the format.

Special attention was paid to the internal sequencing of the selected clips, constructing each reel as a micro-narrative with its own rhythm: a powerful opening, a meaningful middle and a closure that left an emotional or intellectual impression. This structure sought to quickly capture the viewer's attention and maintain their interest throughout the available ninety seconds.

In aesthetic terms, fidelity to the original piece was maintained, applying minimal color adjustments and avoiding distracting visual effects. The transitions were kept sober, usually through straight cuts, thereby reinforcing the direct and intimate tone of the interviews and respecting the original content as much as possible.

Although the montage was initially conceived for Instagram, in some cases it was also adapted for TikTok, thereby broadening the content's reach across a multiplatform environment.

The reels not only served as introductions to the audiovisual works broadcast on the channel but also functioned as active promotional tools, driving direct interaction (likes, comments, shares) and extending the visibility of the curatorial project within the digital ecosystem.

In addition to their communicative role, reels were the subject of editorial analysis. During internal channel meetings, key metrics such as average view duration, drop-off points, and interaction spikes were reviewed. This feedback made it possible to refine selection and editing criteria, strengthening the strategic dimension of curatorial decisions (see Figure 17).

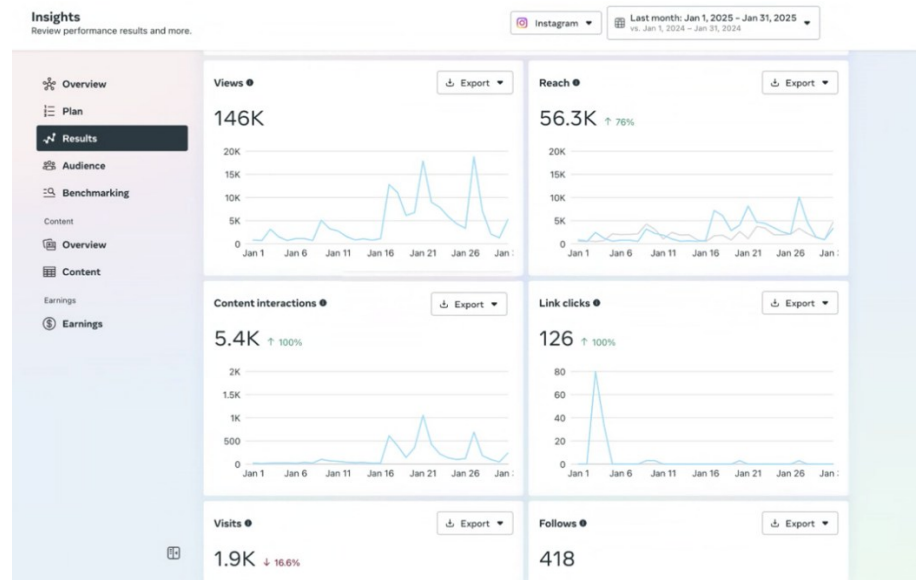


Figure 17. Instagram Insights performance metrics. Screenshots of views, reach, content interactions, link clicks, visits, and follows for January 2025. **Source:** Document shared during a planning meeting (May 21, 2025)

3.7 Challenges, Rejections, and Learning Throughout the Process

The curatorial process was not without difficulties. One of the biggest challenges was facing rejection from some filmmakers, who did not accept the proposal due to the lack of financial retribution or concerns about exhibition rights. This experience led me to critically reflect on the structural tensions between visibility and remuneration in the independent audiovisual sector, as well as the labor precarity that affects much of the audiovisual and artist’s sector.

Another significant challenge was the language barrier. At the start of my internship, my Portuguese proficiency was limited, which affected my ability to communicate fluently in editorial meetings and in some everyday interactions. However, I chose not to rely on English and embraced the challenge of gradually improving my Portuguese communication skills. This decision not only facilitated greater integration into the work team, but also proved to be a meaningful learning experience, linguistically, culturally and professionally.

Ultimately, the challenges I encountered became valuable learning opportunities, strengthening my negotiation skills, resilience, and adaptability, competencies that are essential for professional practice in independent cultural contexts with limited resources, while also illuminating broader tensions in contemporary cultural production.

Beyond my own development, these experiences call into question models of cultural production that rely on unpaid labor under the guise of “exposure,” underscoring the urgent need to rethink curatorial dynamics through an ethics of care that recognizes structural precarity as a collective issue.

4. Critical analysis and reflection

4.1. Curatorship on Television: Differences from Other Contexts

Given that the channel operates as an archive in constant construction, the curator takes on the task of shaping a narrative from materials dispersed in the digital environment, aligning them with the flexible curatorial line proposed by Canal 180. This perspective resonates with the earlier discussion of curating as a complex narrative practice. As Tietenberg (2022) noted, curating is “an integral process of narrative generation, conceptual mediation, and management of exhibition formats” (p. 13) in this case, that narrative is assembled from audiovisual pieces found online. This characteristic means that televisual curatorship at Canal 180 faces very different challenges than those encountered in more traditional exhibition spaces, such as museums or galleries.

In the context of Canal 180, curatorship is not guided solely by aesthetic or conceptual criteria, but must also respond to the specific dynamics of television programming: the channel’s specific audiovisual language, broadcast schedules, and above all the audience profile. This forces the curator to make decisions not only based on the quality or innovation of the works, but also on their suitability for the medium, budgetary constraints, the need for voluntary collaborations, and the pieces’ potential to generate interaction on social media. My experience confirmed what García Leiva & Albornoz (2017) described as the coexistence between traditional and digital channels, since each work had to adapt both to linear broadcast and to immediate circulation on social networks.

While museum spaces or art galleries offer a more leisurely and contemplative experience, focused on individual observation and deep engagement with the work, television operates under a logic of immediacy, repetition and constant connection to other forms of communication. This difference forces the curator to adapt its strategies, redefining the role within a system that prioritizes the continuous flow of content over prolonged display forms.

Beyond the television context, it is important to consider how the digital environment has profoundly altered the modes of audiovisual production, distribution, and exhibition. In this regard, digital platforms such as Vimeo and YouTube have enabled the expansion of film production and circulation. While traditionally the film industry was dominated by production companies and distributors who controlled access to cinemas, now access to production tools and broadcasting platforms has broadened. This shift has displaced the monopoly of large cinemas, often anchored in a traditional exhibition model, allowing low- and mid-budget filmmakers to find legitimate online spaces for circulating their work. While cinema admissions in Europe grew significantly in 2023—reaching 986 million (+21.6% from 2022)—the number of theatrical releases has not yet returned to pre-pandemic levels, and many territories still face challenges linked to production delays and global crises. These limitations have reinforced the importance of online platforms as vital outlets for filmmakers outside the traditional theatrical circuit (Union Internationale des Cinémas, 2024 p.7).

The contemporary viewer, through mobile devices and digital platforms, has immediate access to both historical productions and new independent works, profoundly altering the relationship

between audiences and traditional cinematic practices. This phenomenon not only redefines modes of audiovisual consumption but also poses new challenges for curation in digital contexts.

In this regard, Canal 180 forges an intrinsic link with cyberspace, since most of the content that feeds its programming is drawn directly from digital platforms and virtual environments. The channel's curatorship feeds on this new circulation dynamic, acting as an intermediary that identifies, selects and reorganizes emerging audiovisual pieces that are found on the internet, then recontextualizes them within the television framework, thereby sustaining a curatorial practice aligned with audiences' evolving digital consumption patterns.

4.2. Digital Media, Social Networks, and Audience Interaction

In the case of the cycle I developed, Instagram presence proved crucial. It wasn't just about showcasing audiovisual works but about generating dialogue, obtaining reactions, and building community. As Bishop (2012, p. 30) warns, participation today “includes social networking sites and any number of communication technologies relying on user-generated content,” and indeed I found that every Reel had to be crafted to hook the scroll within its first seconds. This dimension required thinking of content in terms of its circulation: How do you capture attention in the first few seconds? How can you structure a Reel that blends artistic intent with social-media style? How do you preserve the channel's identity without sacrificing dynamism? Audiences on these platforms don't consume passively; but they interact, comment, share or ignore in a matter of seconds. On top of this comes the algorithmic conditioning that largely determines which posts are amplified and which disappear into obscurity. In this context, digital curation meant not only organizing content but competing for attention in a media ecosystem governed by the logics of accelerated consumption. Therefore, this type of curatorship also becomes communicational mediation, narrative design and management of short formats. This was a creative and technical challenge that deeply enriched my understanding of the role of the curator in contemporary contexts.

This experience taught me that, in digital environments, the curator's role expands far beyond the traditional tasks of selecting works and composing exhibition accompanying texts. Following Bruns (2008) concept of “produsage” as collaborative and ongoing content building, I discovered that on Instagram my capsules functioned less as finished products and more as open sketches, constantly enriched by community comments and remixes. Digital curators must act as mediators between multiple languages, visual, textual, and audiovisual, as well as among disparate platforms, each with its own technical constraints and user behaviors. In practice, this means translating complex theoretical concepts and dense artistic intentions into bite-sized, engaging formats (such as Instagram Reels, TikTok Shorts, or YouTube clips) that capture the audience's attention without oversimplifying the underlying ideas. At the same time, the curator must remain vigilant to preserve each work's conceptual depth and authorial voice by crafting metadata, subtitles, and contextual captions that guide diverse audiences toward a richer understanding. By bridging these gaps between scholarly discourse and social-media

immediacy, between linear filmic experiences and interactive digital channels, the curator becomes a vital cultural translator, ensuring that meaningful content not only reaches wider publics but also retains its intellectual integrity.

4.3. The Curator's Role in Relation to Platforms

In a digital environment such as Canal 180, the curator's role has changed and expanded significantly. It is no longer enough merely to select or organize works around a shared idea: one must also actively manage their visibility by designing user experiences tailored to each platform. As mentioned earlier in the state of the art, Florida (2012) describes the "Creative Class" as a driver of cultural and technological innovation. During my internship at Canal 180, I experienced how this logic shapes curatorial work within the institution. Within this framework, the curator emerges as a key agent of that innovation, blending formats, engagement data, and narrative strategies to maximize reach. This involves adapting content to algorithmic logics, identifying relevant trends, and adjusting formats (lengths, pacing, visual styles) to maximize impact. Likewise, the curator contributes to meaning-making through written pieces, graphic assets, and publication strategies that engage diverse audiences and encourage interaction.

In brief, in my experience the digital curator acts as both mediator and strategist, combining artistic and communicative criteria to ensure each work reaches its intended audience at the right moment and in the proper context. This interaction with algorithmic logic introduces new tensions: the symbolic value of a work can be displaced by its potential for engagement, which forces it to constantly negotiate between curatorial criteria and visibility metrics.

Thus, in today's digital sphere based on my practical experience, curatorial work goes beyond merely selecting content to build a narrative, it must engage audiences through diverse formats. At Canal 180, the curator does it all: identifying impactful pieces by tracking engagement (like "likes"), writes short, punchy captions, edits eye-catching reels, and coordinates posting schedules that can instantly adapt to shifting priorities. This hands-on practice enhanced my ability to merge artistic vision with technical expertise and deliver clear, concise storytelling in the audiovisual realm of the internet.

In short, the main challenge of this kind of curatorship is maintaining a critical perspective on platforms driven by speed, simplicity and instant visual impact, where constant scrolling shapes both production and reception. In the specific case of Canal 180, it is essential to consider attractive visual elements, commonly referred to as *eye candy*, that is, images crafted to capture the viewer's attention through intense sensory stimuli. Curating in this context implies constantly negotiating between the conceptual depth of the work and the visual tactics necessary to ensure its visibility and resonance, thereby preserving the critical dimension in the midst of the ephemeral logics of digital circulation.

4.4. Personal contributions and professional learnings

My internship at Canal 180 represented for me an opportunity to integrate and test previous knowledge in curatorship, audiovisual production and digital culture in an environment of high creative demand and adaptability. My contribution materialized not only through curatorial proposals and selection of works that enriched the thematic spectrum of the channel, but also through the continuation of an interview model adjusted to the specificities of the television and digital medium. Likewise, I independently assumed the management of contacts with filmmakers and the coordination of content, strengthening my communication and negotiation skills in current professional environments.

A particularly significant aspect was how remote work influenced the development of skills critical to today's audiovisual ecosystem. The need to operate remotely enhanced my ability to self-manage, organize tasks independently, communicate asynchronously, and collaborate in virtual environments. This experience showed that remote work is not merely a temporary adjustment but a structural transformation in cultural production dynamics, where flexibility, proactivity, and autonomy become essential competencies.

From a professional development standpoint, this internship immersed me in the unique challenges of curating for cultural television, quite different from the traditional exhibition spaces I had worked in before. It also taught me to master the rhythms, languages, and formats specific to a channel like Canal 180, where I had to constantly balance the demands of TV programming with the need to maintain a critical, sensitive, and context-driven curatorial vision. This experience reaffirmed the importance of an approach that not only prioritizes the aesthetic and narrative quality of works but also engages with the technical, economic, and sociocultural constraints of the medium and addresses timely, impactful topics to stay aligned with current events and developments.

To sum up, this internship not only strengthened my technical and strategic abilities in audiovisual production and curatorship but also enriched my critical perspective on evolving patterns of cultural circulation and industry practices, reaffirming the importance of a rigorous, adaptable, and engaged curatorial approach in today's digital and television environments.

5. Conclusions

5.1. Summary of Results and Achievements

The internship carried out at Canal 180 allowed me to independently and systematically implement a curated film cycle that encompassed everything from the research and selection of works to the creation of interviews and their distribution on social media, with the participation of 11 filmmakers and the release of five reels. I also produced an interview with Zet Gallery's curator Helena Mendes Pereira in Braga, discussing Miguel Rio Branco's exhibition "Self-Portrait of Nowhere", which was featured in Mag, an art magazine segment covering current exhibitions and related events across Portugal and Europe.

Throughout the process, I managed to consolidate a curatorial model adapted to the language of the channel and the current audiovisual format, generating content consistent with the editorial line of Canal 180 and with the potential for continuity in its programming.

In addition, and as I mentioned before, a replicable work structure was created, with editable templates for reels, interviews, and synopses that can be reused in future editions of the cycle, contributing to optimize the channel's internal resources. The project also required adapting to remote work dynamics, which strengthened my self-management, digital communication, and asynchronous collaboration skills, essential in today's audiovisual ecosystem.

From a critical standpoint, this work allowed me to explore curatorial strategies that balance aesthetic experimentation with the need to engage audiences on digital platforms, in harmony with the unique demands of contemporary cultural television. I also strengthened my audiovisual editing skills for short, social-media-friendly formats, significantly expanding the reach and impact of the content produced.

The content generated enjoyed strong engagement on social media, evidenced by interactions, positive feedback, and interest in continuing the series in future editions. In general terms, the project satisfactorily met the goals set out in the internship plan, providing the channel with a specific line of programming that reinforces its mission to showcase emerging filmmakers, diversify its audiovisual offer and consolidate its role as a cultural agent in both the digital and television landscapes.

5.2. Impact of the work and Potential continuity of the project

The curated cycle not only meant a punctual contribution to the channel's programming, but also opened concrete possibilities for its continuity. The methodology implemented allows the cycle to be expanded with new authors, adapted to other topics or even consolidated as a permanent editorial line within Canal 180, strengthening its mission to promote contemporary art and culture. The positive reception of the contents and the fluid articulation with the channel's aesthetic demonstrated the viability of the proposed curatorial model.

In addition, as they are interviews and works organized in short formats and adapted to social media, a flexible model was consolidated, easy to update and with the potential to expand the dialogue with the audience in these digital environments. This strategy not only responds to current consumption dynamics, but also allows the continuous exploration of new audiences and also extends the visibility of the selected filmmakers.

Looking ahead, the project could be strengthened by continuing this series with biannual thematic editions, potentially involving external partnerships with festivals, universities, or independent audiovisual collectives.

In this way, the series added value both to the channel and to my own development. On the institutional level, it introduced small adjustments in the daily editorial dynamics and expanded independent programming, reinforcing the curatorial identity of Canal 180. For me, it meant consolidating critical skills in curatorship, multiplatform content editing, cultural management, and project coordination in hybrid and remote contexts. This experience will undoubtedly strengthen my future performance in professional, academic and curatorial settings by providing an integrated perspective on the challenges and opportunities of contemporary audiovisual culture.

5.3. Personal Reflection on the Internship Process

From a personal standpoint, this internship gave me the chance to apply my theoretical audiovisual knowledge in a specialized setting, articulating my Master's studies in Film with hands-on experiences in audiovisual curatorship, editing, and digital content production. I was also able to combine prior learnings with new challenges in digital communication, navigating technical, linguistic, and creative contexts that demanded flexibility, proactivity, and problem-solving skills. These challenges pushed me out of my comfort zone and required me to adapt quickly to a dynamic, ever-changing professional environment.

Beyond the concrete outcomes, I deeply value the journey itself, particularly the close engagement with filmmakers, the collaboration with the channel's team and the possibility of experimenting with new formats of cultural diffusion. This experience not only solidified my technical skills, but also strengthened my critical capacity to analyze contemporary audiovisual media and understand the hybrid dynamics that define today's cultural projects. It also reaffirmed the importance of a curatorial perspective that is both critical and sensitive to context and collaborative processes.

The remote work modality, predominant throughout the entire process, posed an additional challenge but also became an opportunity to improve my ability to work independently, improve asynchronous communication, and adapt to the dynamics of digital collaboration, skills that are now indispensable in the media ecosystem. Without a shared physical space, I learned to anticipate my team's needs through clear, well-structured messages and to employ online collaboration tools efficiently to recreate the spontaneity of face-to-face interactions. Far from being a provisional measure, this model was an exercise in independent orchestration that

sharpened my ability to lead projects autonomously, manage discontinuous feedback cycles effectively, and quickly redirect priorities as circumstances evolved, competencies that reinforce any successful digital endeavor today.

Finally, this internship reaffirms my interest in continuing to explore the intersections between art, audiovisual and digital media, and offers me solid tools to advance in my own, collaborative and innovative projects, both on traditional platforms and in digital environments. Far from a conclusion, this experience represents a new starting point in my professional and academic career, by consolidating a view that integrates creative practice, mediation, and critical thinking within today's cultural ecosystems, and that allows me to design future audiovisual initiatives with a context-sensitive, critical, and forward-looking perspective.

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Edwards-Moss, C., & Williams, J. (Directors). (2020). *O, Glory!* [Short film].

Gosheh, F. (Director). (2021). *Hamza* [Documentary].

O'Rourke, G. (Director). (2024). *On & Off* [Documentary].

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Appendices

I. Plan of activities

Ongoing Activities (October 2024 – April 2025)

- Drafting and sending personalized invitations to filmmakers
- Negotiating unpaid collaborations
- Confirming participation and distributing interview question scripts
- Developing and refining interview guides (technical, conceptual, motivational)
- Adapting questions to each creator’s profile and aesthetic
- Preparing technical aspects of interviews (vertical format, subtitles)
- Receiving audio and video responses
- Editing Instagram Reels in Adobe Premiere Pro (9:16; 1080 × 1920)
- Adding graphics, credits, and English subtitles
- Coordinating with the broadcast team for Canal 180 scheduling

Defined Phases

Preliminary Research (October 2024)

- Studied Canal 180’s platform and multiplatform ecosystem
- Reviewed the existing editorial and curatorial line
- Analyzed theoretical references on expanded curatorship and cultural television
- Searched for works via prior contacts (Directors Library, Directors Notes)

Content Selection (November – December 2024)

- Searched Vimeo Staff Picks, Directors Notes, and YouTube
- Evaluated films according to resistance, innovation, and inter-film dialogue criteria

Interview Design (January 2025)

- (All guide development, question adaptation, and technical prep moved to “Ongoing Activities”)

Material Reception & Editing (February 2025)

- (All response handling and Reel editing moved to “Ongoing Activities”)

Scheduling & Publication (March 2025)

- Published Reels on Instagram and monitored initial metrics

- Made post-feedback adjustments (drop-off points, interactions)

Evaluation & Closure (April 2025)

- Analyzed results (views, reach, interactions)
- Reflected on methodology and lessons learned
- Drafted the final report with recommendations for future cycles

Ad Hoc Contributions (October 2024 – April 2025)

- Conducted research on music video directors (e.g., NYSU, Rocío Mesa)
- Drafted interview questions for the "Director ID" microformat
- Interviewed Helena Mendes Pereira (Zet Gallery) regarding Miguel Rio Branco's *Self-Portrait of Nowhere*

II. Visual Records of Instagram Interview Reels

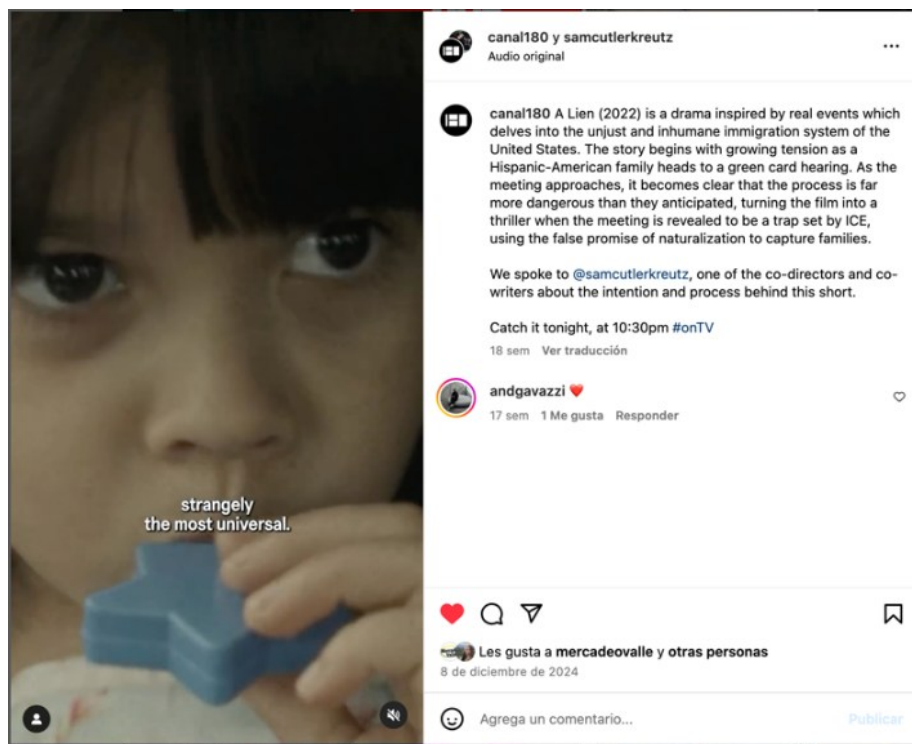


Figure A2.1. Screenshot of Instagram Reel interview from @canal180 & @samcutlerkreutz showing *A Lien*.

Source: Instagram post, <https://www.instagram.com/reel/DDU9zfQI73a/> (accessed December 8, 2024).

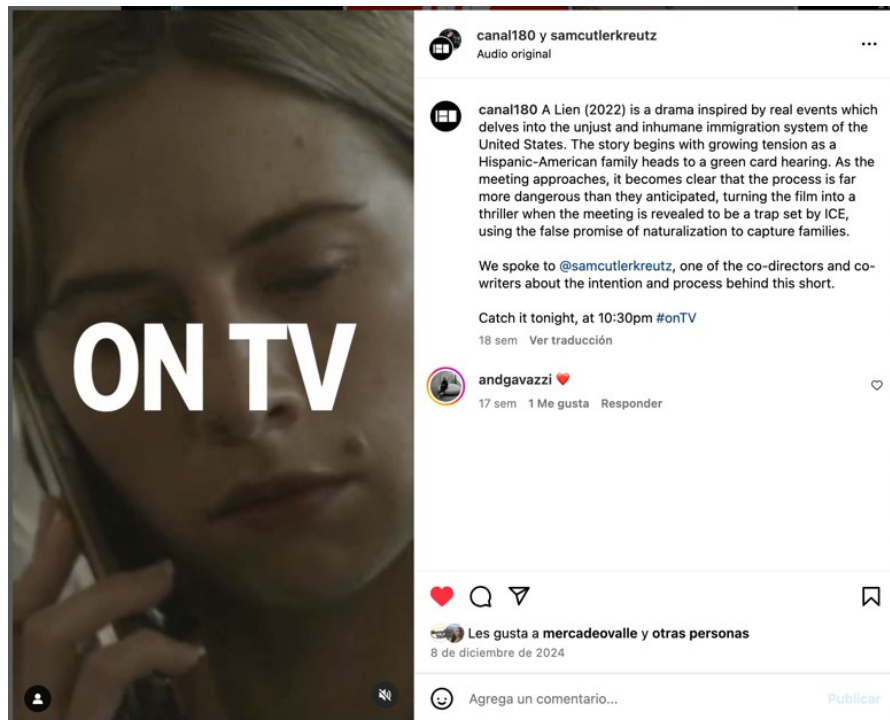


Figure A2.2. Screenshot of Instagram Reel interview from @canal180 & @samcutlerkreutz showing *A Lien*.

Source: Instagram post, <https://www.instagram.com/reel/DDU9zfQI73a/> (accessed December 8, 2024).

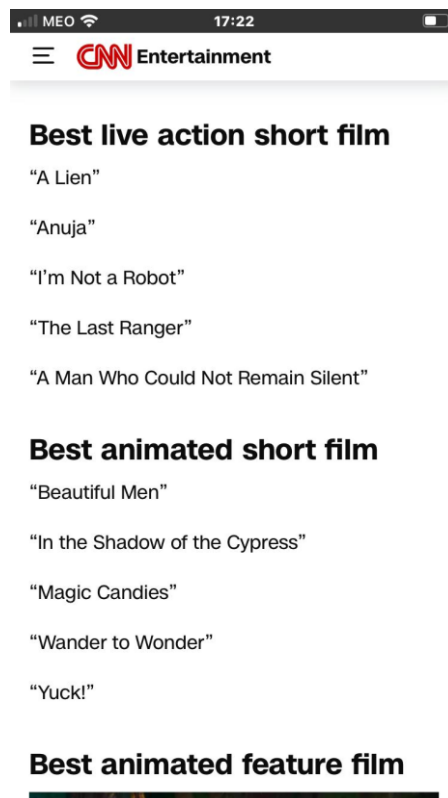


Figure A2.3. Screenshot of CNN Entertainment webpage listing the 2025 nominees for *Best Live Action Short Film*, including *A Lien*. This reinforces the public relevance of the film featured in the Instagram interview Reel.

Source: CNN Entertainment, <https://edition.cnn.com/2025/01/23/entertainment/oscar-nominations-academy-awards> (accessed June 12, 2025).

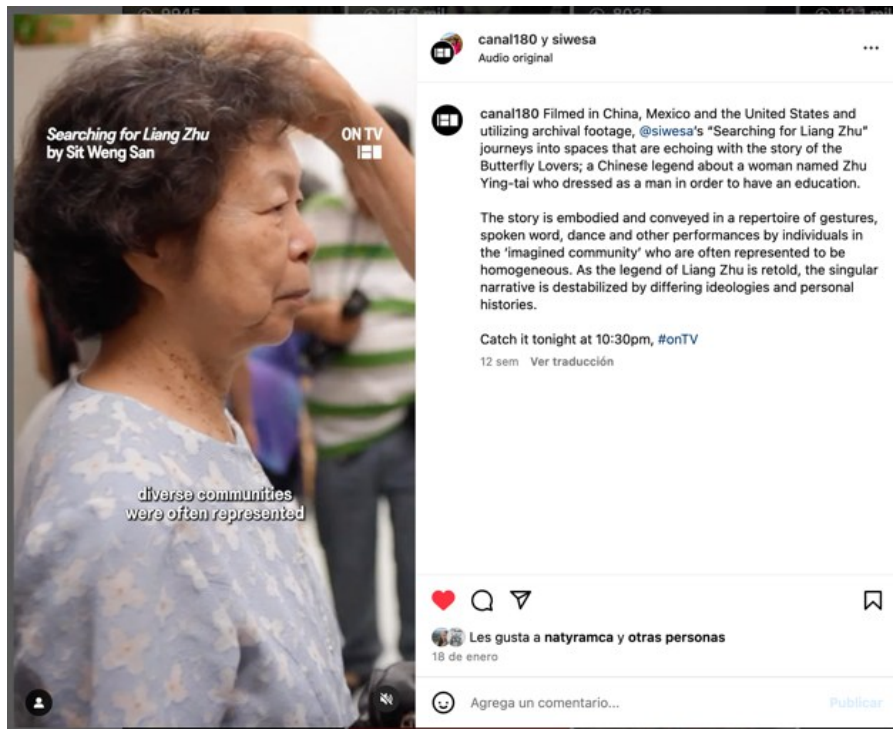


Figure A2.4. Screenshot of Instagram Reel interview from @canal180 & @siwesa showing *Searching for Liang Zhu*. Source: Instagram post, <https://www.instagram.com/reel/DE-XxbZlXj8/> (accessed April 1, 2025).

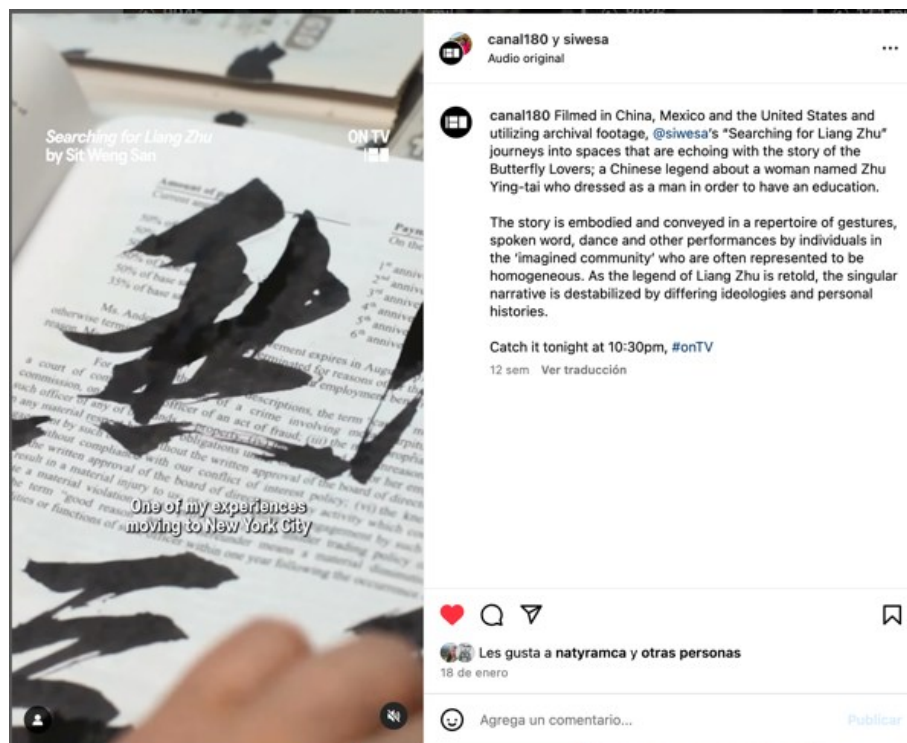


Figure A2.5. Screenshot of Instagram Reel interview from @canal180 & @siwesa showing *Searching for Liang Zhu*. Source: Instagram post, <https://www.instagram.com/reel/DE-XxbZlXj8/> (accessed April 1, 2025).

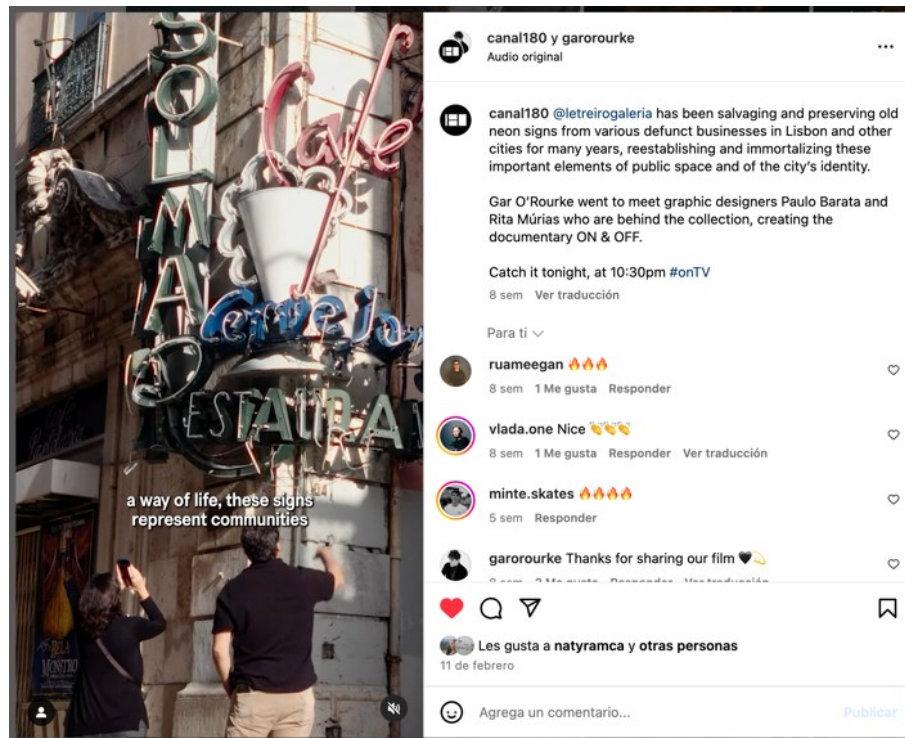


Figure A2.6. Screenshot of Instagram Reel interview from @canal180 & @garorourke showing *On & Off*.
Source: Instagram post, <https://www.instagram.com/reel/DF8VvBCIBX8/> (accessed February 11, 2025).

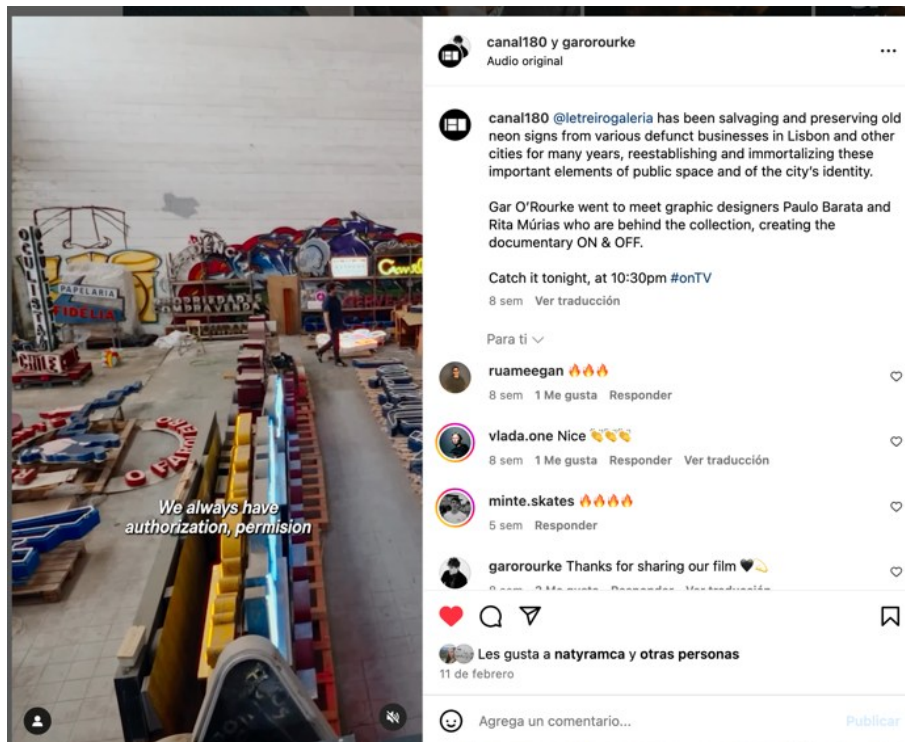


Figure A2.7. Screenshot of Instagram Reel interview from @canal180 & @garorourke showing *On & Off*.
Source: Instagram post, <https://www.instagram.com/reel/DF8VvBCIBX8/> (accessed February 11, 2025).

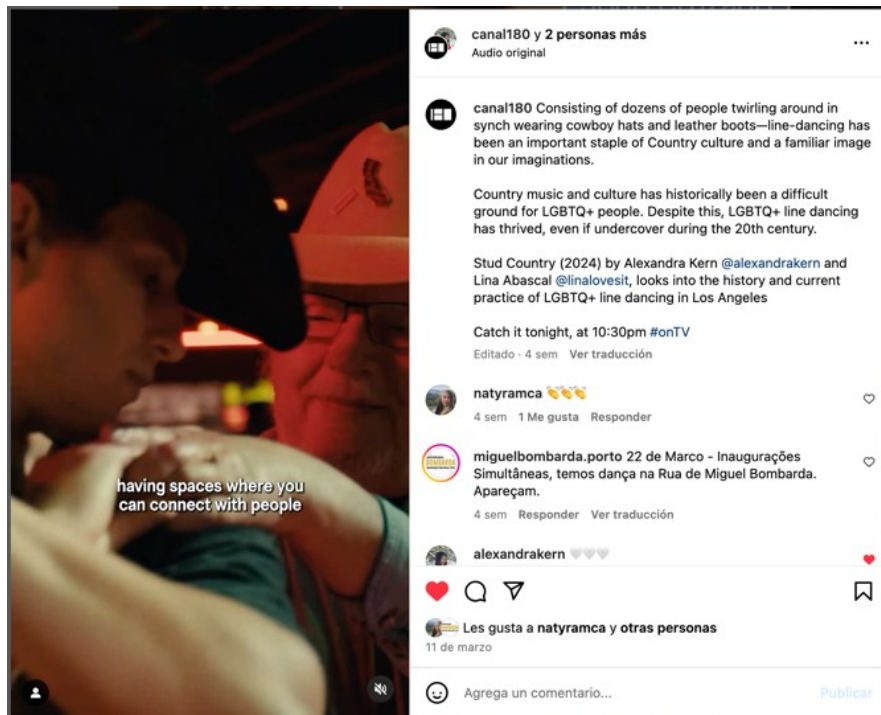


Figure A2.8. Screenshot of Instagram Reel interview from @canal180 & @alexandrakern and @linalovesit showing *Stud Country*. **Source:** Instagram post, <https://www.instagram.com/reel/DHErYcaI4vG/> (accessed March 11, 2025).

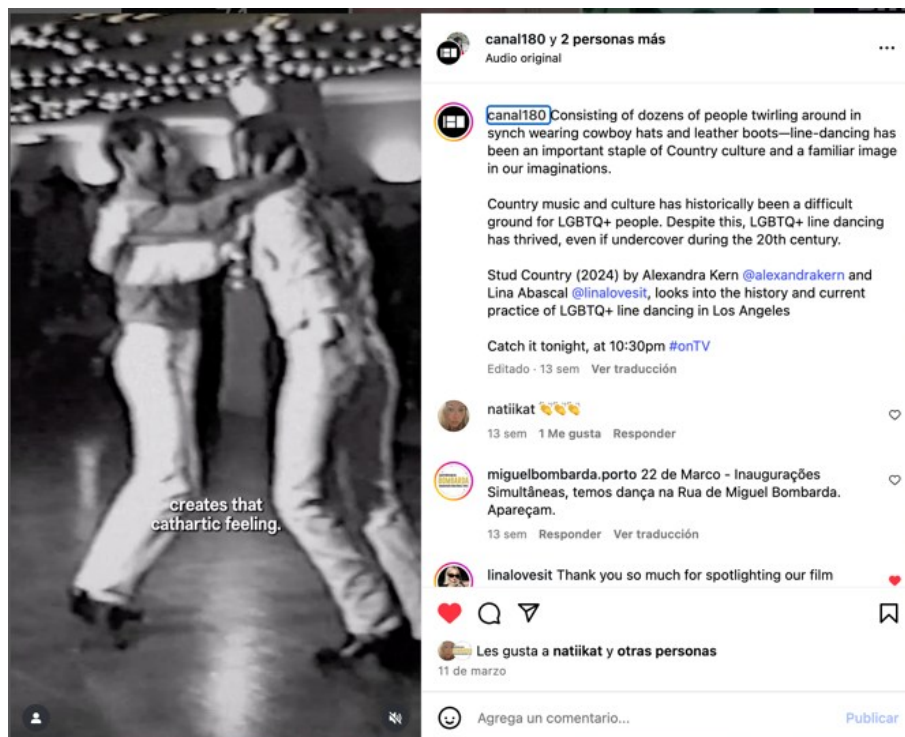


Figure A2.9. Screenshot of Instagram Reel interview from @canal180 & @alexandrakern and @linalovesit showing *Stud Country*. **Source:** Instagram post, <https://www.instagram.com/reel/DHErYcaI4vG/> (accessed March 11, 2025).

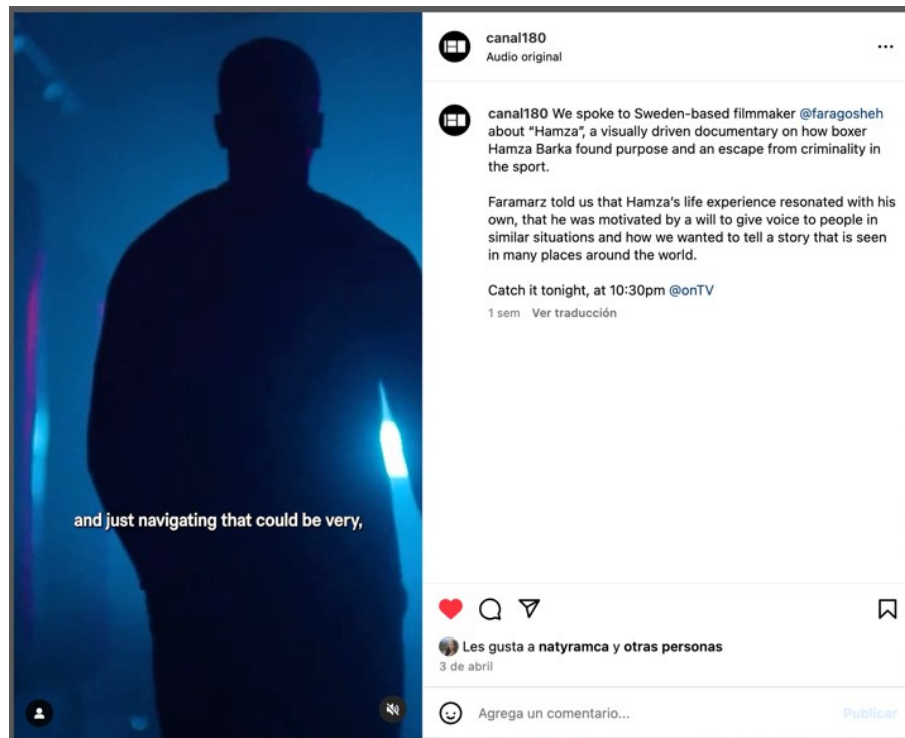


Figure A2.10. Screenshot of Instagram Reel interview from @canal180 featuring filmmaker @faragosheh showing *Hamza*. Source: Instagram post, https://www.instagram.com/reel/DH_gspPIimY/ (accessed April 3, 2025)).

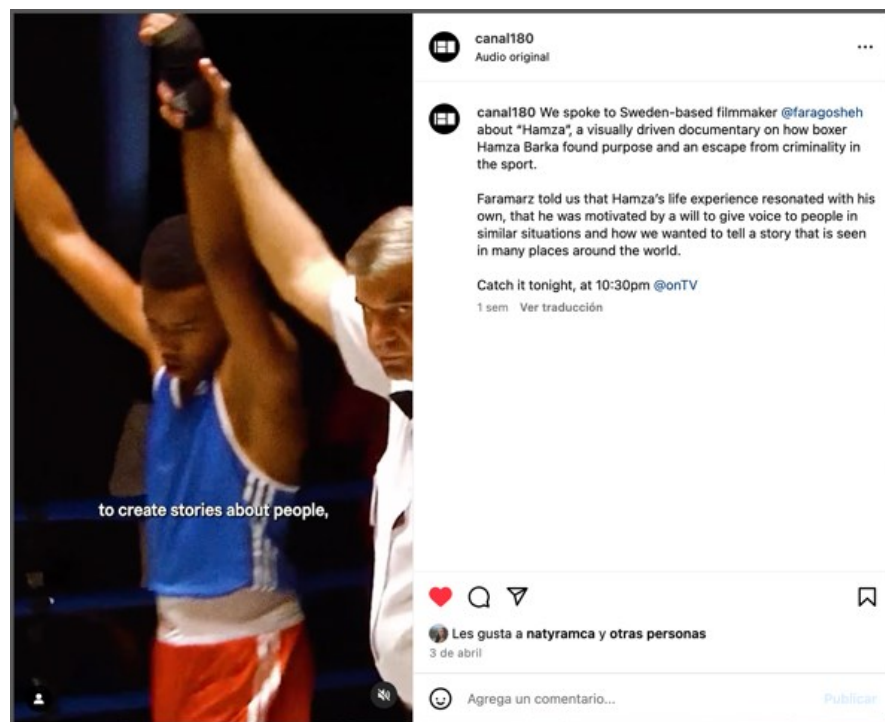


Figure A2.11. Screenshot of Instagram Reel interview from @canal180 featuring filmmaker @faragosheh showing *Hamza*. Source: Instagram post, https://www.instagram.com/reel/DH_gspPIimY/ (accessed April 3, 2025)).

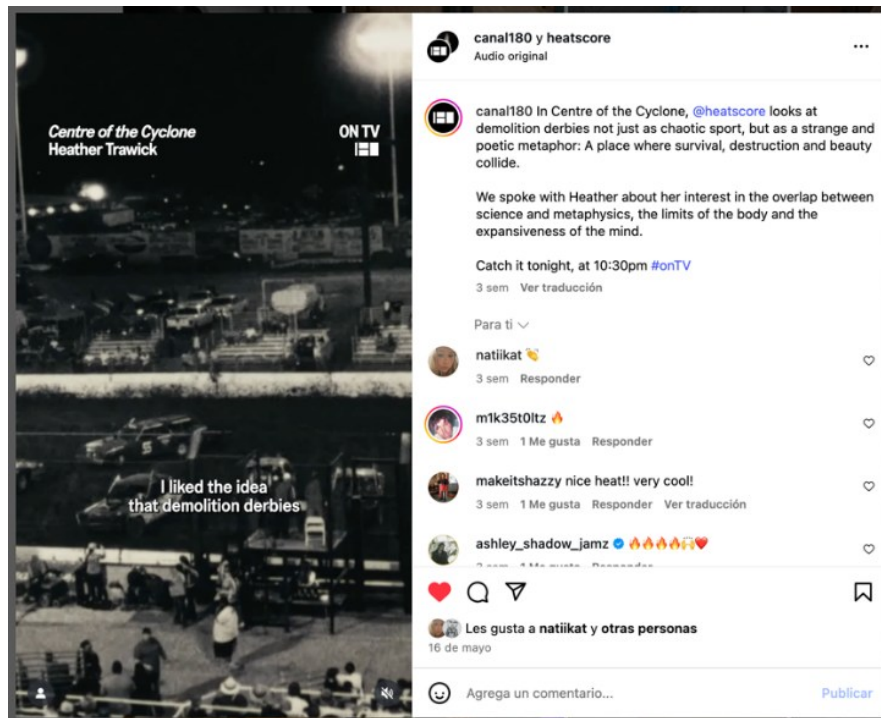


Figure A2.12. Screenshot of Instagram Reel interview from @canal180 & @heatscore showing *Centre of the Cyclone*. Source: Instagram post, <https://www.instagram.com/reel/DJuGqhlIJ40/> (accessed May 16, 2025).

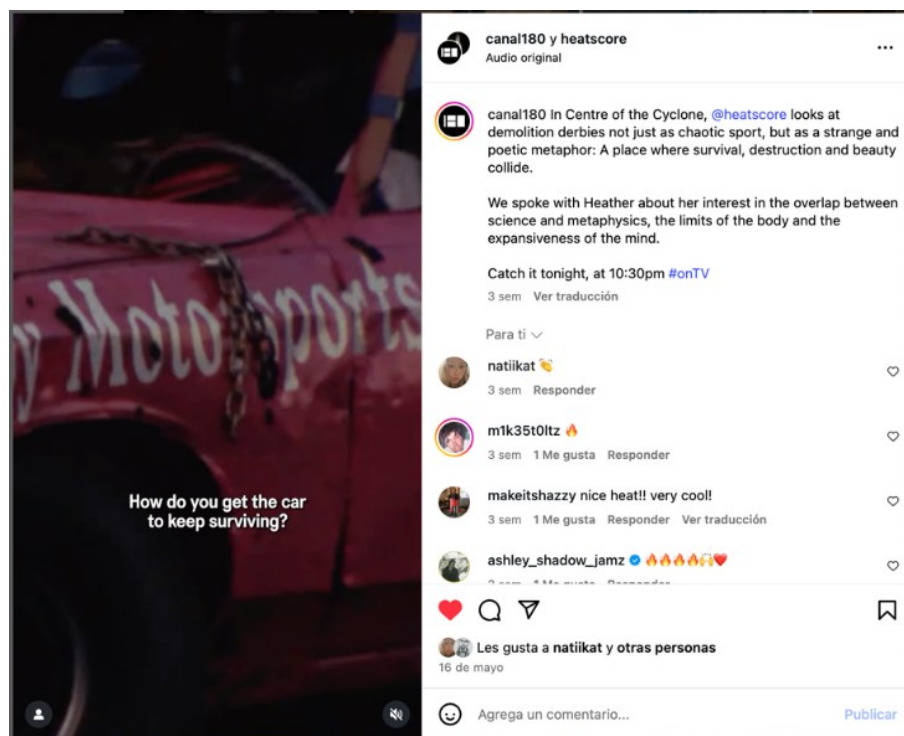


Figure A2.13. Screenshot of Instagram Reel interview from @canal180 & @heatscore showing *Centre of the Cyclone*. Source: Instagram post, <https://www.instagram.com/reel/DJuGqhlIJ40/> (accessed May 16, 2025).

III. Interview Base Script

This script served as the base for the Canal180 Instagram interview series. While individual questions were adapted to each artist, the overall structure remained consistent throughout the project.

Note: The following script was used to guide recorded interviews later edited and published as Instagram Reels. Artists' answers appear in the audiovisual format, available through the links provided in II. Visual Records of Instagram Interview Reels.

Project: Canal180 – Instagram Reels / Artist Interviews

Interviewer: Norman Suescun Calero

Interviewee: Heather Trawick

Platform: Instagram

Date: Published May 16, 2025

Location: Remote interview conducted online

1. Introduction and Background

- Could you briefly introduce yourself and your artistic practice?

2. About the Film – *Centre of the Cyclone*

- In *Centre of the Cyclone*, what led you to explore the contrast between the limits of the mind and the body?
- Why did you choose the concept of transcendence between the physical and the metaphysical as the central theme in this work?
- What role do the demolition derbies play within this transcendental narrative?

3. Aesthetic and Methodology

- Besides John C. Lilly, were there any other philosophical or artistic influences that shaped this film?
- Is there any recurring symbolism in your other films that also appears in *Centre of the Cyclone*?

4. Themes and Personal Context

- Did you have any personal experiences that inspired the theme of the film?

5. Audience and Reception

- What kind of emotional or intellectual response do you hope viewers will have?
- Has the film generated any interpretations that surprised you?

6. Final Remarks

- Are you working on any new projects that continue exploring these metaphysical or symbolic dimensions?
- Where can audiences follow your work or see more of your films?