

Cultural Analysis and Sense 8:

Crossings between production/reception and everyday claims

Análise Cultural e Sense 8:

Atravessamentos entre produção/recepção e reivindicações cotidianas

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1 Introduction

The audiovisual - as a mechanism the world staging - invites the sinuous paths of the representation that society makes of itself and, perhaps, not just what they make of it. We start from the idea that language production is a cultural manifestation, sometimes managed by hegemonic ways of looking, sometimes questioning with respect to inflexible paradigms. Therefore, the audiovisual - in its multiplatform format, hybrid in terms of language, per-formed and shared experience - needs to incorporate ways of understanding its practices that transcend analysis and the purely theoretical or technical decomposition of forms. It is urgent to understand, in the elaboration of narratives that involve social representations, its multiple aspects of correlation between production itself, its value systems, subjectivities, modes of use and the political-economic aspects that move this integrated network.

It should be noted that the expansion of production and access technologies greatly implies the multiplication and decentralization of ways of looking. Jean-Louis Comolli (2008, p. 10-16) corroborates the idea of representation that “designates both mise-en-scène and political system”, especially in the history of cinema; because it is “cinema itself - not television - that shows the limits of the power to see”. On the other hand, the “control of the illusion is equivalent to the illusion of

control” and the catastrophic ballet between seeing and power is also present in the rising economy of audiovisual on demand.

Therefore, the scope of this work is delimited in the multiplatform audiovisual apprehension due to its hybrid manifestation in terms of language and consumption - that despite being the undisputed heir of theatrical staging, video aesthetics, cinematic language and television logistics - also incorporates other dynamics of existence and articulation, especially those based on active digital sharing. In this way, the imagetic text is not considered as a language only, or even, a language with a unique characteristic, but it manifests itself through the flow that the aesthetic and cultural experiences themselves claim for the recent communication processes. It would not be the objective of this work to understand any “essence” of the digital language, but to organize possibilities methodologically to accompany this multiple organism in new evidences and connections.

It starts here from the understanding that audiovisual production is not separated from the idea of culture as a register of ways of life. Seeking guidance in the perspectives of cultural materialism by Raymond Williams (2003), the cultural circuit of Richard Johnson (2004, 2010) and, in a complementary way, following proposals of analysis such as those of Escosteguy (2009), Rocha (2011), Moraes (2016) and Monteiro and Azambuja (2018), we propose application of an analytical protocol with an empirical views for the multiplatform series *Sense8* (USA, 2015-2018) focusing on the combination of different data collection techniques.

We assume the perspective that cultural analysis articulates production and consumption, is cyclical and political (WILLIAMS, 2003; MORAES, 2016). We also understand that different aspects and factors must be taken into account in an attempt to establish a more in-depth look at the audiovisual product in its cultural dimension - be it film, TV series, soap opera, video clip, among others. The attempt thus passes through the study: of the product, as an imagery text; its process and production conditions; consumption and conjuncture; but fundamentally, the connections between these aspects and the social relations and cultural practices in their surroundings (JOHNSON, 2010). Finally, it seeks attention to the cultural demands of everyday life, ethical assumptions and issues of representation that are left aside eventually, when institutionalizing language paradigms.

As developing the culture circuit, Johnson, Chambers, Raghuram and Tincknell (2004, p. 42, free translation) propose theoretical and methodological possibilities for the investigation of the joints

that constitute it. The authors defend the combined adoption of methodological tools: "[...] a multiplicity of methods is necessary because no method is inherently superior to the others and each one provides a more or less appropriate way of exploring some of the different aspects of cultural processes" . The challenge is to identify and qualify the interconnections of each aspect. This is, in deed, the main objective of this work: to recover some interdependent relations between production, consumption and experiences. With a culturalist matrix, the theoretical contribution is centered on an analysis of the horizontal correlation between the audiovisual text and concrete, everyday life, in the spaces where the meaning is shared and disputed. Therefore, the depth in the particular investigation of each topic does not seem fundamental for this moment of the work, when someone seeks to understand a priori the interdependence of the fields, sometimes even coming from different epistemological matrices: culture, poetics, cinematographic and television text, for instance. In particular, each experience about the production is connected to a set of possibilities, which in one way or another multiply the existences of the original audiovisual text. The construction of this analysis brings together the following data collection techniques: bibliographic research (defining a theoretical corpus for understanding the method and an analytical model centered on the aesthetic experience of text in flow); documentary research (for production conditions) and online questionnaire (for reading conditions and cultures experienced).

The procedures are better developed in the subsequent items. Documentary research, however, seeks, through the verification of testimonials from professionals in the medium or interviews granted by the creators of *Sense8*, to bring the series production process closer to some of the influences and transformations they have experienced in their career and personal life, while over the time the series was conceived, produced, aired, canceled, resumed and completed. Political, economic and cultural issues are decisive factors in this process. The questionnaire, in turn, raises preliminary possibilities about the reading situation, basic consumer profile, consumption habits and understandings about the narrative, as well as some perceptions about empathy and particular experiences.

The two-season series is also a document - in the sense of an imagery text. The nature, characteristics and technical dimension - which constitute the audiovisual product under investigation - demand a more complex data collection. It is necessary to consider together aspects of language that form the fictional narrative of the series, without, on the contrary, isolating or disconnecting it from a conjunctural perception of the elements corresponding to the conditions of

production, reading and partially lived cultures. We are interested in verifying how the text is linked to everyday experience, both by producers and consumers.

The link between audiovisual and the idea of culture in circuit goes through problematizations around some empirical objects and resulting public representations of private lives. In the same way as the practices and conditions of production and consumption cross each other within the cultural process under analysis, the same happens with the lives represented through the multiple screens and the concrete lives of the subjects. Production conditions affect production processes. And these, in turn, materialize in the product itself, which will be consumed in the most different ways. The audiovisual text leads, according to Hall's perspective (2009), to an interpretation or intended meaning, from which the receiver will, after contact and recognition, join, negotiate or even oppose.

2 The production of Sense8, its conditions and language in flow

What approach cinematography, soap opera, miniseries, cinematography, television and video on YouTube together and what differs? Many issues are speculated at this intersection: from online sharing devices to the understanding of languages emancipated from stable models and specific platforms. Thinking in a generic way, each empirical object will demand from the producer or the analyst domains that start from technical guidelines, with configurations and languages, but need to involve broader understandings - about nature (cultural matrix), about history and characteristics of the production chain - that evokes traditions linked to the social sciences, political economy and sociology of institutions. The object of study developed here is crossed by this problem; we consider Sense8 to be a product circumscribed in a hybrid interface involving specific stylistics of both cinema, television and video, as well as sharing across multiple screens, adapted to the internet, applications, players, programming grids, modes of use and behaviors. Institutionality, as proposed by Martín-Barbero (2003, p. 18), is a mediation between logics of production and cultural matrices and, seen from this perspective, "communication becomes a question of means, that is, of discourse production publics whose hegemony today is paradoxically on the side of private interests".

In addition, according to Cevalco (2016, p. 104): "The media is not directly a natural ally of the State, but has organic and deep connections with it". The problem raised here is a topic on which the political economy of communication focuses so that it is useful for the cultural analyst to

understand both the economic and political view linked to the conditions of production of a media text.

From the popularization of subscription channels, the television series has acquired their own dynamics, with a much more complex nature than the original soap operas - demanding more sophistication in the narrative structures, linked to the new operations of the order of circulation and consumption modes. As a result of the expansion of distribution channels, they established the decentralization of conventional telecommunication mechanisms, which now have the support of independent producers. In this way, the productive structure takes on the shape of a collaborative process, from which professionals are almost always involved with the creative whole and production material, but above all in a more authorial sense. “The leader made the project, presented it, convinced producers to invest, a channel to invest and, in addition, he needs to select screenwriters, deliver episodes [...]” (RODRIGUES, 2014, p. 108). This professional is the showrunner, who is divided between the functions of creative writer and executive producer.

Sense8 is a direct inference of this practice. The hybrid television series - between science fiction, drama and a set of television and multiplatform standards - was launched by Netflix's streaming service and written / produced by sisters Lilly and Lana Wachowski and Joseph Michael Straczynski. With two complete seasons (2015 and 2017) and two isolated episodes (Christmas and special ending in 2018), Sense8 demonstrates the degree of demand and articulation that a contemporary series production imposes on those involved. If some are born without great ambitions and others move creatively behind the scenes, as Lana Wachowski says, these are not the preconditions for overcoming the "challenging numbers"¹ or even the difficulties related to the continuity of a series of uninterrupted production.

Lana, who always had enjoyed writing, defines, about Sense8, that the direction became once again in the writing process - leading us to understand, in the contexts of modern production, in the relevant changes in the creative stages, gradually, misadjusted zones of institutional comfort. She also confesses that her idea of absolute control of the set, after experiences in the cinema, gave a turn of 180 degrees in Sense8. “Often tearing up the original production plan to incorporate

¹ CARVALHO, Bruno. Lana Wachowski breaks the silence and releases an open letter about the return of Sense8! in: Site Ligado em Série, 2017. Available at the link: <https://www.ligadoemserie.com.br/2017/06/lana-wachowski-quebra-o-silencio-e-divulga-carta-aberta-sobre-a-volta-de-sense8/>.

great natural lighting that might dissipate in minutes and compelling locations they stumbled across, the crew developed a fluid technique that often confounded producers and colleagues”².

The ways of making and distributing based on video on demand (VOD) services appear as an alternative to the massive large-scale model and, in particular, admit the customization process as an economically plausible solution for a demand for more diversified services. On this effect - of the Long Tail -, Chris Anderson (2006) projected an increase in the number of consumer options, diluting the number concentrated on specific products, that is, this new sales dynamic needed to be aware of the fragmentation of the markets and, therefore, to the particular need of each audience segment.

Created in 1998, the DVD delivery provider by post introduced the streaming technology to the website (2007), diversified access devices (2011), stopped being just a distributor and added its own digital content (2013). Netflix, therefore, already in the first quarter of 2019, announced the growth of 9.6 million new subscriptions³ - and is inserted within an institutional logic theoretically more attentive to new practices with its consumers, however, also involved with algorithmic procedures and indicative of the niche market. The user, entangled in a huge data web, has access to a personalized number of recommendations, which, in one way or another, encourages more active behaviors, making the relationship between creators and creatures more complex, closer and even passionate. This is true after the abrupt cancellation of Sense8 - Netflix's exclusive series -, when Lana Wachowski declared in an emotional letter, published on the internet, that fans brought the series back to life: a two-hour special would be released for the closing, even though it is difficult to deny that it was an “exclusive” response to fans - as the critic Sam Wollaston (2018)⁴ evaluated when considering the characteristics of the final production.

Internal polemics help to highlight the links that could seem inseparable between the logics of production and their cultural matrices, both for the creation of texts and for the audience - an instance that Martin-Barbero (2003) also defines as mediation, from which it seeks to understand the interaction of production and reception spaces. Intercrosses are the central approaches for this work, however this first point of the circuit seeks to shed light on issues related to hegemony,

² TIZARD, Will. Lana Wachowski on How ‘Sense8’ Crew Stepped Out of Their Comfort Zone. In: Site Variety, 2017. Available at the link: <https://variety.com/2017/tv/global/sense8-lana-wachowski-netflix-1202618303/> Accessed on Aug 5 2019.

³ ALECRIM, Emerson. Netflix already has got 149 million of subscribers and says it is not afraid of Disney+. in: Tecnoblog. Available at the link: <https://tecnoblog.net/286368/netflix-primeiro-trimestre-2019-resultados/> Accessed on Sept 3 2019.

⁴ WOLLASTON, Sam. Sense8: the series finale review – sci-fi love-in is strictly for the fans. In: The Guardian, 2018. Disponível no link: <https://www.theguardian.com/tv-and-radio/2018/jun/09/sense8-series-finale-review-netflix-wachowskis> Accessed on Jul 14 2019.

ideology and political culture, by incorporating forms of intervention in languages, visibility regimes and non-hegemonic cultural aspects as steps essential for the constitution of an "audience", in fact, more sovereign and participatory: "thinking about politics based on communication means foreground the symbolic and imaginary ingredients present in the processes of power formation" (MARTÍN-BARBERO, 2003 , p. 15).

However, the political demand for audience numbers is reduced in a opposite way, as if so many changes in the communicational scenario suggest nothing to the massive quantitative model of conventional broadcasting. Despite the different nuances of the community, less and less homogeneous and more and more evident, the private concentration of property still directly interferes in the production processes for the public. Marinoni (2015, p. 4) links this contradictory phenomenon to the ideological production of society, which "although it is not restricted to the cultural industry, it has a privileged place - currently specialized in equating desires, representations and practices, with the aim of directing them for consumption ". What, in practice, only restricts the potential of human communication, when it creates references based on equality that standardizes and reduces, instead of equalizing by equating the different forms of existence.

Still in relation to production, it is important to anticipate the articulation of that moment with the cultures experienced by the creators. This issue is developed further and concerns, in a way, aspects related to professional trajectories and private, subjective issues, linked to the private lives of creators who take shape the series, as well as the consumers, who organize others uses and participation in the process. In addition, it has repercussions on new experiences for the imagery text, which changes from a stable context of reception to a structure of multiple possibilities, both access techniques and the perception of other communicational manifestations.

3 The text, forms and expansion of the imagetic circle

The audiovisual text, in the perspective that we support here, is a public representation of a specific way of private life, codified by a producing body, based on a certain narrative structure, the use of material elements and a certain views. Therefore, central considerations are related to this moment in the circuit: language, as a material means through which we make sense of things, and the visibility regimes instituted by the interpretation paradigms (HALL, 2016). The interrelationships are also evident, since the form given to the text emanates from this tension between private and public bodies and the meaning that is intended, in this case, for the serial audiovisual product.

Answers are possible through the most diverse perspectives, however, in the productive dimension, showrunner Lana Wachowski has already answered the challenge of migrating from the more controlled production field of cinematography to a new one to be explored, more unstable and creative - that is, from cinema to the multiplatform series. In deed, this challenge was that led the Wachowski duo to the (experienced) writer and producer J. Michael Straczynski⁵.

Language materializes this field in transformation, while the reading models pose questions relevant to the deepening, pointed out later on. From the general to the specific, *Sense8* establishes its creative bases by reconciling different genres, technical mechanisms of capture and forms of expression. Science fiction that seeks to focus on respect for human capabilities has action, drama, but not always a structure based only on the absolute technological-futuristic fable, as it revolves "around the human condition, addressing social, psychological and existential issues"⁶.

Among the narrative elements there are also coalitions, because character, time and space are focused on the idea of sharing. Eight personalities, who inhabit eight different places in the world, with their different cultures, are crossed by the possibility of sharing feelings and skills, through the idea of a collective brain, a psychic connection.

Technical requirements of photography and editing offer material bases for materializing the atmosphere that seeks to involve the "reader" of the images in a scenario of plastic fusion focused on multicultural diversification, the guiding thread of the series' narrative. The first sequence already presents all the characters through the huge overlaying of different sequences, not least because, at this moment, they don't even know each other. Angelica, the group's mother cell, is going through a moment of pain in an abandoned building; Jonas interacts verbally with her without physically sharing the same space; and in this way the opening sequence presents the sensate - characters descended from the genus *Homo sensorium*, a kind of version of *Homo Sapien* with telepathic connection.

We saw in the opening minutes of the first episode a sequence of images in which they are seen, respectively: Lito (on a film set in Mexico); Riley (on a London terrace); Sun (practicing martial arts in South Korea); Wolfgang (on a dance floor in Germany); Kala (in a pharmaceutical industry in India); Capheus (driving a van in Kenya); Nomi (applying a syringe in the United States); and Will

⁵ Creator, screenwriter and producer of the *Babylon 5* series (1994-1998) and screenwriter for the film *Changeling* (2008), in addition to other television series and films.

⁶ MACEDO, Joyce. 10 reasons to watch *Sense8*, new serie in Netflix. in: Canaltech. Available at the link: <https://canaltech.com.br/series/10-motivos-para-assistir-sense8-a-nova-serie-da-netflix/>. Accessed on Aug 27 2019.

(in a police vehicle also in the United States). Everyone sees Angelica, the mother of the cluster formed by the eight characters mentioned. Before the tragic end of the scene sequence, she asks Jonas to protect her children whom she has just given birth to. One last character is introduced in this opening sequence that takes approximately six and a half minutes: Whispers, a sensible hunter - he knows what just happened and will start looking for the group with the intention of eliminating him.

The initial montage, anchored in a juxtaposed of situations cut out from different parts of the world, at a frantic pace, presents the "sensory" impact of the encounter between disparate people, now connected by their bond with Angelica. This aesthetic effect is recurrent throughout the series, leaving a mark when trying to connote through the senses. For Eisenstein (2002, p. 85-119), the montage, expressive dynamics resulting from the dominant indication between sequential planes, has the power to print rhythmic and tonal characteristics, that is, sensations ranging from the most primitive and emotional to the melodic: "[...] the sensation of physical displacement is sometimes literally obtained". From the historical-formal point of view, the theory of montage and plans consolidates an authorial language, supported by cinematographic technique and differentiated in terms of the invention of its own forms - or the liberation of "the old betrayals of the plot". This "cinematographically progressive movement" of reflecting on historical foundations for cinema also takes other forms at times with subsequent technologies, when the discussion about multiple structures of the "image electrification process initiated by Nam June Paik reveals the disintegration of any and all units and discursive homogeneity "(MACHADO, 1997, p. 238).

In deed, these are different historical moments, techniques and languages that are also different. However, the differences discuss the power of transformation of simultaneous images, which combine and collide in the sense of composing a progressively more complex net - for Eisenstein (2002), aiming for expressive stability; for Machado (2007), conducting an aesthetic of saturation, of excess.

This technical aspect of the narrative demonstrates, in the textual / imagetic circle, characteristics of the fusion between languages, which assumes the "concrete reality of film phenomena" (AUMONT, 1995, p. 70-72), particular and objective, adhering to this certain "ambiguity immanent to the real "characteristic of the imagetic production represented by its countless senses. In effect, the dynamic electrification of the video is added, in addition to contemporary approaches around the concept of "complex television" (MITTELL, 2015), which

establish stylistic propositions for the multiplatform image, perceptible through the little marked boundaries between how producers create, how viewers watch or how series are distributed.

Although some authors listed here follow theoretical-conceptual affiliations that are not always consonant, we aim to establish contributions towards figuring the multiplatform hybrid image from its potential to bring together different possibilities, bringing the stage of description of the imagetic text closer to the developed methodology at work. Thus, although authors such as Jacques Aumont (1995) and Jason Mittell (2015) approach their theoretical proposals to the analytical method of classical cinematography, in a historical perspective in tune with stylistic conceptions and technical repertoires, Aumont (1995), for example, discusses the ambiguity that strains the interpretation paradigms, understood by Hall (2016, 2009) from the interrelations promoted by an interpretation that will be negotiated with the receiver, who can adhere or oppose.

Nevertheless, Mittell (2015) starts from the model of historical poetics, developed by cinematographic literary studies, as a formal analytical possibility; its application, in practice, aims to understand changes in the standards of conventional televisions. It proposes to perceive TV, above all, as a cultural phenomenon, constituted in the interaction of industry, technology, creative choices of producers and, in this case, also, how viewers get involved with the texts of the series. Complexity can function as an aesthetic asset in several ways, and in its connection with poetics, it is a form of textual understanding from which the object of analysis is delimited in creative work. Thus, recalling testimonies by Lana Wachowski, the more fluid, the more disconcerting and challenging, the greater the possibility of recognition, alignment and loyalty (MITTELL, 2015), making possible greater empathy and, therefore, a more lasting relationship with the narrative experience.

It is necessary to understand through the contemporary image distributed by different media platforms, in particular, stylistic issues around Sense 8, the inevitable observation of a artistic crossing between cinema and video, when the dynamics of the sequence of the plans and the resulting sensations of the rhythm they acquire a dizzying melody, in this specific case, as something fully connected to the complex plot of the series' narrative experience. Therefore, it seems unlikely to guarantee some kind of pure authenticity for the priority image when crossing multiple screens, when, in contrast, the diversity of the devices is tuned, also in a different way, to the internal circumstances of production, creation and unfolding in other contents. Sense 8 is particularized in formal terms by its narrative entanglement focused on views with theme, cultural context or issues

of production and reception, which does not appear to show something that is exclusive to the language itself, or even, the platform on which it is available: there is an electrification of the feelings about those personal experiences (particularities of the characters or, who knows, of the producers and readers too), evidenced in the narrative structure. From the online digital device, the diversity of productions is characteristic, both in the stylistic-formal proposal and in the origin and cultural entanglement - which particularizes the approach to a type of segment, as well as, allows the expansion of consumption through other possible parallel products.

The specific approach of the imagery text examines once again the organicity in which the methodological model of the culture circuit considers. In other words, when analyzing separately the fragments that make up the conditions of production and the formal style, it requests, despite the apparent dispersion of the digital medium, internal connection elements in the experiences with the products themselves. It is assimilated, specifically in this case, the impossibility of separating the production of language from the movements (and instabilities) typical of culture, or the ways of life of those who produce and those who consume cultural products.

It is important to make it clear that the final search for this work may not be measuring how much interference the audience promotes in the creative stages, but how the series offer possibilities for representing these heterogeneous populations, within a productive context that needs to get closer to the audience segments. Because of this topic, it is believed that theoretical-conceptual contributions from recent studies on media image can contribute to the reading of the audiovisual text. Baitello Junior (2018, p. 77) assumes the field of Image Theory with a timely contribution to reflections on contemporary communication, no longer specializing, isolating or amputating the complexity of communicational practices, but perceiving them within "a atmosphere saturated with the possibility of bonds of meaning and affective bonds in different degrees. "The aesthetic conception, in this case, supposes that the image is distinguished from its technical environment, by becoming an autonomous entity that transcends a historical moment, although absolutely fine-tuned with daily practices with the media. For Baitello Junior (2014, p. 1-2) contributions to "investigation of the image beyond and below its understanding as an artistic object" must be considered. Certainly, considering anthropological and historical aspects, but above all for its plurality and understanding of its "mediating role, as an agent of sociability, as a 'medium', as a powerful catalyst for energies and a trigger for actions".

That said, we started to consider the performativity of the communicational experience, as a relevant element for the analysis of the imagetic text via the Cultural Circuit. Some discussions in the book *Between the sensitive and the communicational* (LEAL, GUIMARÃES, MENDONÇA, 2010) emphasize less the certainties and significant coincidences, and propose to recognize the instabilities and dislocations at the moment of the encounter between each universe of production and consumption, seeking to understand the imagetic text inscribed in a network of relations and construction dynamics of the narratives, in the context of specific visual culture.

Baitello Junior (2014), referenced by theorists such as Hans Belting (2012), proposes the basis for a theory of media image, which allows, from this intersection of fields and meanings, to understand the imaginary potential beyond its manifestation as an object isolated or purely noble bias. "Belting's and Warburg's proposals go further towards an understanding of the image in its mediating role" (BAITELLO JUNIOR, 2014, p. 1). In this way, they show concepts that are in tune with the idea of meanings performed in the different moments of connection between production and reception, by making it possible to understand, through the policy of the unspoken, the fruitful potential of the image; finally, the residual that reveals beyond recognizable images, the universal culture or monopolized by the culture of the media. In the field of artistic practice, for example, they consider the need to question "how it takes place and what role it plays in culture" (BELTING, 2012, p. 289).

In a sense, we resumed the critical collaboration between art and media, instituted at different historical moments, in order to reflect methodologically on how digital technologies and the behaviors resulting from their uses can cross the empiricism of practices with the media: realizing not more exclusively products, or pure language, but seeking to understand them as dynamic artifacts, inserted in a broader chain of relationships.

4 Lived cultures and social relationships

We submit the analysis of audiovisual pieces to the perception of bonds that are of the order of the common, aspects of everyday life and the idea that culture is for everyone (WILLIAMS, 1989). Culture is perceived as a result of different ways of thinking and acting established by daily experiences and not just as propositions based on objects, by institutions or apart from experiences. Both the productive groupings and the subjects involved in the production processes creatively

structure text-images, establishing mediation between the public representations of the modes of private life - which occurs through intended meanings, although not determined, of interpretation.

Both the producer and the consumer are affected by the institutional conditions of production, by the reading conditions and by the social context that establish disputes between the abstract-universal and the concrete-particular (JOHNSON, 2010). The universal-abstract is defined as the dimension in which the processes of encoding and decoding start from a more abstract public representation - often stereotyped - of identities, in order to have the most universal reach possible. The particular-concrete is defined as the dimension of the mediation that the social does between consumption and production, that is, the flow of issues related to the private and concrete lives of the subjects, reaching the production process (from the characterization stage of the characters distribution / circulation strategies). What is experienced in the concrete-particular and what is conceived in the abstract-universal imply both production and consumption. This aspect leads us, then, to the (re) elaboration of cultures lived also as a text.

The perspective of cultural products also diversifies as the streaming on demand business model expands the modes of interaction between the private and the universal. The cultures experienced are articulated with social relations, which eventually take the form of public representations. In this sense, cultural analysis seeks, in the "polysemy of the field" (ROCHA, 2011), to understand propositions and tensions generated by the potential of meanings and different modes of attention. Johnson (2010) suggests considering spatial and temporal implications, as well as the recognition of the identities inherent to these, as constitutive elements of narratives in general and, inevitably, these new perspectives of distribution and consumption, responsible for expanding the processes of communication and interaction within of the cultural circuit as a whole.

It is a challenge to specify which elements of which traditions are useful for cultural analysis. It is known, for example, that a television series is produced by a group of professionals linked to different fields of technical knowledge. These professionals are subgroups that are added not only because of the projects to which they are linked, but also because of geographical, historical, cultural issues and the values and affections they share. The same can be said for consumers, who are directly and passionately connected to their preferred audiovisual products. Although the experience of following a series has a particular dimension, individualized, often homely, the mobilization of fans around a particular product highlights collective aspects.

What does it mean, for example, a particular director / screenwriter's life story, values and worldview say about the process / result of his work? And what about the subjects reached by the messages that the media circulate? In this way, how can we access the information necessary to understand the conditions - both private and collective - that imply the processes of production and consumption? And when that information is finally gathered, from which categories should it be analyzed so that it not only articulates the moments of production and consumption, but covers political and conjunctural issues?

The documentary research pointed to clues about the production process of *Sense8* in conjunction with the cultures experienced by the creators. Regarding the series, it is worth considering the transgender transition process of the creators as an analytical key. Lerry came out transgender in 2012 - adopting the name Lana; and Andy, in 2016, adopted the name Lili. According to an article published on the website of *Estadão* newspaper, the sisters are discreet about their intimate lives and rarely give interviews, however, their personal choices are often crossed by their public lives, even when they do not even want to, as stated by Lili Wachowski after the transition: "I knew that at some point I would have to come out of the closet publicly [...] I just wanted to - I needed some time to hit my head, feel at ease. But apparently it is not for me to decide that".⁷

The productions managed by the duo have in common the fact that they are linked to action, police and / or science fiction genres, but above all with a focus on global politics and / or dystopian mechanisms. In addition to the Netflix series covered in this article, the films of the *Matrix* and *V for Vendetta* trilogy stand out. Therefore, there are already, in the developed themes, inseparable relations between production-consumption and political conjuncture. Co-producer J. Michael Straczynski argued about the duo's creative potential: "[...] what starts off as a story idea quickly spirals into discussions of quantum mechanics, free will, Heidegger, Kant, and suddenly you're really in the tall grass trying to keep up"⁸. Straczynski noted that the series was conceived around ideas of evolution and empathy. For Lana and Andy Wachowski, their motivation lies in "I love of genre

⁷ Available at the link: <https://cultura.estadao.com.br/noticias/cinema,andy-wachowski-segue-passos-da-irma-e-se-assume-transexual,10000020354>. Accessed on Aug 20 2019.

⁸ ARRANT, Chris. JMS Discusses Collaborating With Wachowskis For Netflix's 'Sense8'. in: CBR.com. 2013. Available at the link: <https://www.cbr.com/jms-discusses-collaborating-with-wachowskis-for-netflixs-sense8> Accessed on Aug 27 2019.

and all things nerdy [...] about the ways technology simultaneously unites and divides us, and out of that paradox *Sense8* was born”⁹.

We argue that very specific lived cultures - around interest in nerdy culture, connections with the LGBTQ + community, cinematographic genres of science fiction / action and political concerns - lead to a broader understanding of the crossings between conditions, the production process and the audiovisual text itself.

The speech given by Lana Wachowski when receiving the Human Rights Campaign (HRC) Visibility Award, in 2012, from an organization that fights for the defense of LGBT + rights in the United States points, in a way, to this articulation between the abstract-universal dimensions and concrete-particular around the construction of *Sense8*. On the occasion, introducing the narrative about the personal transgender transition process, she stated: “Each of us, each person here, each human life, represents a negotiation between public and private identities”¹⁰. For her, her public appearance after the transition made her realize that she was subject to personal and political projections and that, although in the private dimension she could talk about herself with family and friends, that would have a price.

In *Sense8*, resuming the textual dimension of the narrative, the character Nomi is a transgender woman who lives in the United States. In the second episode of the first season, she records a video in which she tells her experience of family rejection for religious reasons. It is the day of the Gay Pride Parade and Nomi and her girlfriend, Amanita, prepare to parade. Nomi ends the video by saying: “So today I'm going to parade for that part of me that one day was too afraid to parade. And for all the people who can't walk, people living lives like the one I lived. Today I parade to remember that it's not just me. I'm also a 'us'. And we paraded with pride”. Nomi's speech in front of her notebook camera echoes the idea presented by Lana in the speech mentioned above, about public and private identities and about the relationship between visibility and invisibility in the transgender universe. Other moments in the series, such as the complicated professional relationship of the character Lito after the forced exposure of his homosexuality, also point to this

⁹ BEVERLY HILLS, Calif. Only On Netflix: Sci-Fi Giants The Wachowskis And J. Michael Straczynski Team-Up To Create "Sense8". in: *PR Newswire*.2013. Disponível no link: <https://www.prnewswire.com/news-releases/only-on-netflix-sci-fi-giants-the-wachowskis-and-j-michael-straczynski-team-up-to-create-sense8-200215501.html> Acesso em 27 ago 2019.

¹⁰ Lana Wachowski's speech can be read in: <https://www.hrc.org/videos/videos-lana-wachowski-receives-the-hrc-visibility-award> Accessed on Aug 29 2019.

crossing that we identified between the cultures experienced by the producers and the audiovisual text under analysis.

To some extent, there are inevitable confluences between the various dimensions of the circuit, and as consumers – admirator or not -it would be no different.

5 When production and culture meet reception: final considerations

One of the methodological possibilities presented by Johnson, Chambers, Raghuram and Parvati (2004) when expanding the look on the cultural circuit is the ethnography of places and groups. Ethnography, as observed by Gomes (2004) and Escosteguy (2001), was an approach that guided several research related to CCCs. A specific type of ethnography (FRAGOSO; RECUERO; AMARAL, 2011), proposed to account for relationships established in and through socio-technical networks, collects data in the tracks left by users. As already suggested, other combinations and methodological designs are possible - such as questionnaires, documentary research, life stories, focus groups and in-depth interviews.

In order to collect empirical data for preliminary notes on the consumption of the Sense8 series, an online questionnaire was applied, distributed in different digital spaces (group of fans of the series on Facebook¹¹, email, WhatsApp, Instagram and Twitter). The questionnaire, available during one week¹², obtained 113 responses, which more than 85% were from individuals who claimed to have watched the series. Most respondents received the form via WhatsApp (39.8%) or Facebook (38.1%).

The average age among respondents is 23 years old -, 59% said they considered themselves a fan of the series. There is no consensus on protagonism: some specifically mention a character, others point to the entire cluster, and there are still more subjective responses that mention love, togetherness and collaboration.

As a partial contribution to the application of a cultural analysis in the multiplatform audiovisual, it has one perceived the extreme link between the technical conditions of production, very particular motivations of its producers and the necessary reciprocity on the part of the audience - reflected in the multiplicity of interpretations that cross the moment of consumption. Here are some free responses from respondents on the theme developed by the series: sexual and bodily freedom,

¹¹ Sense8 Brazil Group- Oficial had about 46.00members in July 2019.

¹² Form Available in Google Drive, between on June 24 and July 1 2019.

love, friendship, empathy, diversity, religion, social relationships, machismo, equality, diversity, self-acceptance, drugs, politics, prejudice, power, corruption and violence. Lilly Washowski stated, while receiving an award for Sense8¹³, that the series was born out of the courage to break the boxes that trapped them and then lead them to overcome inner monsters and the violence caused by the fear of being who one is. For her, the ideas of identity and transformation, based on love, are the critical components of the sisters' work. Specifically, in relation to Sense8, Straczynski pointed out how the discussion about empathy is expensive to the serial narrative.

Finally, a necessary consideration as to the type of analysis that we have proposed with this article concerns the greater or lesser emphasis given to the moments, aspects and connections that the circuit encompasses. This asymmetry, we defend justifying by the specific problems that researchers face and even in terms of the audiovisual products under investigation. Data related to the production process and its conditions, for example, may be more or less available.

The relevance of going through the complete circuit is, moreover, in the opening, through the connections that are observed between the moments, for new research questions crossed by even broader theoretical traditions. For example: in relation to the cultures experienced, an issue that arises concerns the potential of a character or a group of characters to represent, to some extent, a kind of synthesis of cultures experienced by subjects located in the fields of production and consumption. Would Nomi (a lesbian transsexual woman) in this way, be a character that evokes experiences lived by the writers and the audience?

Obviously, we advance through the theoretical and methodological intricacies outlined within a perspective restricted to the empirical object Sense8, assuming its particularities. Therefore, we understand that this scenario is not intended to mirror other empirical situations in contemporary culture of imagetic production, it justifies an analytical endeavor of an academic dimension, in that it seeks to make the theoretical-methodological application feasible - through the combination of tools - circumscribed in the cultural analysis of audiovisual products. Their contribution from a professional point of view is also understandable, by providing the necessary subsidies to think about characteristics for emerging markets and the relevance of social reading for the production process, be it linked to large industry or independent initiatives.

¹³ Full speech pronounced in GLAAD Media Awards Ceremony, de 2016, Available at the link: https://www.youtube.com/watch?v=bHBq_Pf7va4 Accessed on Aug 28 2019.

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Abstract

We propose a cultural analysis of the serie *Sense8*, based on the culture circuit model (JOHNSON, 2010), considering more emphatically the articulation between production, text and lived cultures. Combining literature review, documentary research and theoretical-conceptual contributions from recent studies on media image, we focus on the connections between contemporary processes of audiovisual production and circulation, technical and narrative dimensions of the serie and the crossings between private lives and public representations.

Keywords: Audiovisual. Series. Cultural Studies. Cultural Analysis. Culture Circuit.

Resumo

Propomos uma análise cultural da série *Sense8*, a partir do modelo do circuito da cultura (JOHNSON, 2010), considerando mais enfaticamente a articulação entre produção, texto e culturas vividas. Combinando revisão bibliográfica, pesquisa documental e contribuições teórico-conceituais provindas de estudos recentes sobre imagem midiática, focamos nas conexões entre os processos contemporâneos de produção e circulação audiovisual, as dimensões técnicas e narrativas da série e os atravessamentos entre vidas privadas e representações públicas.

Palavras-chave: Audiovisual. Série. Estudos Culturais. Circuito da Cultura.

Resumen

Proponemos un análisis cultural de la serie *Sense8*, basado en el modelo de circuito cultural (JOHNSON, 2010), considerando la articulación entre producción, texto y culturas vividas. Enfocamos en las conexiones entre los procesos contemporáneos de producción y circulación audiovisual, las dimensiones técnicas y narrativas de la serie y las intersecciones entre la vida privada y las representaciones públicas.

Palabras clave: Audiovisual. Series. Estudios Culturales. Análisis Cultural. Circuito Cultural.