

## **Transcultural Film and Television Producers Working Across the 'Hispanic Atlantic'**

**By Christopher Meir (Universidad Carlos III de Madrid / Tecmerin Research Group) and Miguel Fernández Labayen (Universidad Carlos III de Madrid / Tecmerin Research Group)**

The producer continues to be neglected in Film and Television Studies, even with the emergence of Media Industry Studies and Production Studies, two subfields that one would have thought would draw more attention to this vital figure. This paucity of studies of film and television producers is all the more curious amid the broader turn in Film and Television Studies towards questions of the transnational, when after all the producer also typically plays a vital role as a cultural and industrial intermediary between national industries (Meir 2012, Meir 2014).

Using case studies of the Spanish-based producer Pedro Uriol and the production company El Estudio, a joint venture launched in 2019 by producers in Spain and Mexico (Enrique López Lavigne, Pablo Cruz and Diego Suárez Chivalo), this presentation will use the producer to illuminate a very particular and important transnational network: that which links the film and television industries of Spain and Latin America across the Hispanic Atlantic (D'Lugo 2009). Collectively, the four producers examined here have produced numerous works that have featured transnational elements drawn from across the Spanish-speaking world, including the film *The Dance of the 41*, and the series *El diablero*, *The Taco Chronicles* among others.

The analyses of Uriol's oeuvre and that of El Estudio will be developed using original fieldwork interviews, as well as methods drawn from studies of producers (typified by Spicer et al 2014) and studies of cinematic transnationalism (e.g. Hjort 2010, Binimelis, Cerdán and Fernández Labayen 2015). Focusing on the agency of these producers and examining their respective oeuvres, the seminar will argue that Uriol and the team behind El Estudio play vital roles in forging connections between creative talents in Spain and Latin America and then later acting as intermediaries between these talents and the global distribution companies that ultimately circulate these works.

## **Bibliography**

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Hjort, M. (2010), 'On the Plurality of Cinematic Transnationalism,' *World Cinemas, Transnational Perspectives*, eds. Nataša Đurovičová & Kathleen E. Newman. New York and London: Routledge, pp. 12-33.

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## **Author Biographies**

**Christopher Meir** is Assistant Professor in Communication at the Universidad Carlos III de Madrid. His most recent book is *Mass Producing European Cinema: Studiocanal and its Works* and he was also co-editor with Andrew Spicer and A.T. McKenna of the book *Beyond the Bottom-Line: The Producer in Film and Television Studies*. He has also published another monograph (*Scottish Cinema: Texts and Contexts*) and numerous articles and book chapters on the global film and television industries and their impact on film history. He is currently working on a project on Netflix original movies and is a member of the team working on the nationally funded research project 'Cinematic Cartographies of Mobility in the Hispanic Atlantic,' based at the Universidad de Carlos III de Madrid.

**Miguel Fernández Labayen** is associate professor in the department of Communication at Universidad Carlos III de Madrid and a member of the research group Tecmerin. His work on media industries has appeared on the *Journal of Spanish Cultural Studies*, the *Journal of Latin American Cultural Studies* and *Communications: The European Journal of Communication Research* among others. Current lines of inquiry include work on the production and circulation of film remakes across the Spanish-speaking world and a study on the transnational mobility of Spanish film professionals. He co-directs the book series "Pantallas iberoamericanas / Ibero-American Screens" for Peter Lang and is the co-PI of the research project 'Cinematic Cartographies of Mobility in the Hispanic Atlantic,' funded by the Spanish Ministry of Science and Innovation.

Webinaire CinEcoSA 2021-2022

**Production Cinématographique et Transculturation**

*Le séminaire se tiendra sur Zoom, le vendredi, de 15h à 17h, sur inscription auprès de [transcultural@cinecosa.com](mailto:transcultural@cinecosa.com) et [nolwenn.mingant@univ-angers.fr](mailto:nolwenn.mingant@univ-angers.fr).*

**10 décembre 2021**

*Transcultural Film and Television Producers Working Across the 'Hispanic Atlantic'*

Christopher MEIR & Miguel FERNANDEZ LABAYEN (Université Carlos III, Madrid)

Séance animée par Ana Vinuela (Université Sorbonne Nouvelle)

**7 janvier 2022**

*Regroupements d'émigrés à Hollywood dans les années 40*

Claire DEMOULIN (Université Saint Denis- Paris 8),

Séance animée par Katalin Pór (Université de Lorraine)

**18 mars 2022**

*The Curious Case of Creative Producers: Indian-European Co-production Model*

Neha BAHTIA (Université de Calgary, Canada)

Séance animée par Joël Augros (Université Bordeaux Montaigne)

**1er avril 2022**

*Les relations cinématographiques entre la France et la RDA*

Perrine VAL (Université Paris 1)

Séance animée par Christel Taillibert (Université Côte d'Azur) et Bérénice Bonhomme (Université de Toulouse-Jean Jaurès)

**20 mai 2022**

*Film Co-productions in southeastern Europe and Europeanisation*

Eleni SIDERI (Université de Macédoine)

Séance animée par Cecilia Tirtaine (Université de Nantes) et Nolwenn Mingant (Université d'Angers)

**Séminaire dirigé par** Nolwenn Mingant (3LAM, Université d'Angers)

**Equipe organisatrice**

Joël Augros (CLARE/ARTES, Université Bordeaux Montaigne)

Bérénice Bonhomme (LARA-SEPPIA, Université de Toulouse-Jean Jaurès)

Katalin Pór (2L2S, Université de Lorraine)

Christel Taillibert (LIRCES, Université Côte d'Azur)

Cecilia Tirtaine (CRINI, Université de Nantes)

Ana Vinuela (IRCAV, Université Sorbonne Nouvelle)