Comparison of typologies of travel journalism in three programs of Cuatro: Callejeros Viajeros, Desafío Extremo and Fogones Lejanos (2006-2014)

Travel journalism is the main topic of this paper. It is a journalistic specialization that has achieved a boom in recent years although it was born about the same time that journalism itself with the traveling chronicles of war and discoveries explained by the most important conquerors of all the times. It started with written journalistic chronicles, and it has evolved to the present to be played on various media such as magazines or television, the most widely recognized among the public. So now, with the evolution of the image and, principally, the importance that has received the description for the audience that want to see themselves involved, travel journalism has developed into what people want, reports and television documentaries. The major reason of this paper is the comparison of three of these Spanish television programs, Callejeros Viajeros, Desafío Extremo and Fogones Lejanos, all belonging to Cuatro (Mediaset), and its contents to check compliance
with the characteristics that make them travel journalism programs.

There are three objectives to be found in this project. On the one hand, the different kinds of travel journalism will be studied, due to the fact that all three programs have the same final purpose (show the places that they are visiting to an audience), but each one uses different methods: visiting cities by Spaniards or Spanish speakers living there, sport experiences or typical food. On the other hand, this paper will help the people that will read it to know the techniques that the travel journalism uses, as well as the resources implicated. Finally, the third objective will be discovered if there’s an evolution and some changes in the journalistic models of this brand of journalism, or if it takes the same method to show the topics to the audience.

Moreover, there are some hypotheses that the paper will try to give a response. The first one is that there are many different kinds of make travel journalism, although all of them are sharing the same finality. The second one is that this brand of journalism uses the same techniques that can be observed in other reports of specialized journalism, such as prior documentation, music or voiceover narration. The last one is that the television travel journalism has evolved, in terms of formal content, the way used to address the subject matter to the audience.

The most theoretical part of the paper shows the historical part of this specialization, from it began in the Age of Antiquity, to the closest present. Then the travel journalism as a specialization is studied, differentiating, both in use and method of a generalist journalism. It continues with a distinction between travel journalism and tourism journalism, something that can seem the same but it has important divergences that make them different from each other. Coming back next, the importance of the image and the description in this type of journalism is shown, created by people of the modern era who need more than words to know and believe in things. The penultimate thing studied is the travel journalist and the features that they must have to show the contents to an audience that demands a lot to the people that is offering them all kind of services. Finally, the last point of the theoretical part of the paper is the travel television documentary-reportages
and its thematic typology that is very reach and large: geographic, society, ethnographic, sports, economy, fine arts and politics.

In this context, the main characters (how many and their features), the presenters (how many and their features), thematic typology (the main contents of each program), the techniques (methods to transfer the contents to the public as people and environment video clips), the resources (which kind of supplies are used to complement the techniques as the music, signs, voiceover, previous documentation and the host appearances on the camera), the sources (official, local people, Spanish people (main characters) and experts), and the reasons of the emigration (is a way to know a little bit more about the actors) of these programs are examined.

The methodology is based on the application of content analysis, a useful technique to study and analyze the communication of a objective in a systematic and quantitative way. For an easy classification of issues to be analyzed, will be chosen four chapters of each program: the first chapter issued, the last one, the one that has more audience and the one that had less share and all of them will be of its first season. So, finally, a total of 16 programs (four of each TV program) were subjected to content analysis for this study. It has also been used a survey to find out what the judgments of the audience whether these programs can be framed or not within the travel journalism.

The results show a total application of the distinguishing traits studied in all television programs, confirming one more time that all of them correspond to the journalistic specialization of travel journalism.

The thematic typology shows that all of them have a 100% of geographical content, a largely social and ethnographic content. Apart from this, it is seen as different alternate content, as nature, history, sports, economy, arts and politics. Although each one ads his distinctive touch, all of them share its contents.

Concerning the protagonists, it can be seen that they contribute to a proximity
between the screen and the audience, due to the fact that they have the same level in the society, they are population. As reporters, the hosts of the programs are almost always journalist with their cameras (the only one that is not a journalistic person is the one of Desafio Extremo, who is a professional mountaineer showing his expedition) with a wide worldview to be able to send to the public the pertinent information in a direct and enjoyable way.

In all three programs, the techniques that had been use are more or less the same. All of them record the protagonists, the local people and the landscape of the place that they are visiting but focusing in what they want to show: the cities in Callejeros Viajeros, the sport expedition in Desafio Extremo and the most typical and representative cuisine of the place in Fogones Lejanos.

The resources are definitely the same in all of them. The only variation is the frequency with which they are used. All of them use music, both national and international, and in most of the cases that the audience can know, and sometimes, local music too, to frame the images a more defined context. With the music, the programs that bring dynamism to the programs and the songs accompany the images without voice or characters appearing in the camera. Then, signs are used to provide the audience of more information, showing or the name of the place where they are, or what data is commenting and that have not been included in the dialogue between the protagonist and the presenter. When they are not appearing on the camera, and the music is not used (or it is in a low volume) voiceover of the presenter or the protagonist is present, to explain what audience are watching when anyone is appearing in the screen.

Some differences in the language can be seen. The simplicity and clarity of speech are present in all programs; so getting the audience is much easier. As for the other items, they are shuffled more depending on the type of content you want to express, but at no time is a language that is not correct, not usually predominates and the brevity and precision in language.

The context shown in each chapter of these three programs is in what is based the
main objective of them. In *Callejeros Viajeros* is basically to know lifestyle, landscapes, customs, and history of a city or a foreign country, all thanks to the Spanish residents in place, and it can vary depending on the chapter. In *Desafío Extremo* is always the same context: show to the audience places that in a standardized environment you could not find, difficult to access and fitness needs. In *Fogones Lejanos*, the principal context is to know foreign cuisines visiting at the same time the culture and the cities.

Finally, it can be seen that in all three programs, it predominate sources of the protagonists themselves, since they are the ones who decide what and how to teach. With this it can be appreciate that although it has been investigated before about the city or place you visit, there is no objectivity regarding the content offered. Moreover, there is a informative data in all programs and some human interest.

At the end of the paper, the three objectives were accomplished and the same happens with the hypothesis. It has been found in the project that the three hypotheses, to which reference has been made at the beginning, were finally fulfilled.