



## INVESTIGACIÓN/RESEARCH

---

Recibido: 24/11/2014---Aceptado: 15/12/2014---Publicado: 15/03/2015

### CHANGES IN TELEVISION NATURE DOCUMENTARIES IN SPAIN. FROM FÉLIX RODRÍGUEZ DE LA FUENTE TO FRANK CUESTA (1974-2011)

**Jordi Alberich-Pascual<sup>1</sup>**

University of Granada. Spain.

[jalberich@ugr.es](mailto:jalberich@ugr.es)

**María Aguirre Salmerón**

University of Granada. Spain.

[aguirresalmeron@gmail.com](mailto:aguirresalmeron@gmail.com)

#### ABSTRACT

This article shows the changes occurred in the discourse of the television nature documentaries produced in Spain. To do this, it develops the comparative study of a selected sample of programs corresponding to the series *El Hombre y la Tierra (Man and the Earth)* (TVE, 1974) by Félix Rodríguez de la Fuente, and *Frank de la Jungla (Frank of the Jungle)* and *La Selva en Casa (The Jungle at Home)* (Molinos de Papel, 2010-2011) by Frank Cuesta. The analysis of results allows us to note the transformations in the documentary genre from a public service paleotelevision to the most recent forms of private and commercial neotelevision.

#### KEY WORDS

Nature documentary – Audiovisual documentary – Science dissemination – Paleotelevision – Neotelevision – Social communication – Spain.

### CAMBIOS EN EL DOCUMENTAL DE NATURALEZA TELEVISIVO EN ESPAÑA. DE FÉLIX RODRÍGUEZ DE LA FUENTE A FRANK CUESTA (1974-2011)

#### RESUMEN

---

**Jordi Alberich-Pascual<sup>1</sup>** Full professor of audiovisual communication and advertizing at the Communication and Documentation Faculty of the University of Granada, and member of the Research Group on Soft Computing and intelligent Information Systems (SCI2S) at the University of Granada.

[jalberich@ugr.es](mailto:jalberich@ugr.es)

El presente artículo presenta los cambios que se han producido en el discurso de los documentales de naturaleza televisivos producidos en España. Para ello, desarrolla el estudio comparativo de una muestra seleccionada de programas correspondientes a las series *El Hombre y la Tierra* (TVE, 1974) de Félix Rodríguez de la Fuente, y de *Frank de la Jungla y La selva en casa* (Molinos de Papel, 2010-2011) de Frank Cuesta. El análisis de los resultados permite señalar las transformaciones del género documental desde una paleotelevisión de servicio público, hasta las formas más recientes de neotelevisión privada y comercial.

## PALABRAS CLAVE

Documental de naturaleza – Documental audiovisual – Divulgación científica – Paleotelevisión – Neotelevisión – Comunicación social – España.

**1. INTRODUCCIÓN** Documentaries have been an audiovisual genre present in the television space since this device broke into homes over half a century ago. There have been many scientists and naturalists who have used the television medium from the very beginning to publicize their studies and research in defense of the natural environment. A large number of them have been developed and disseminated by large international producers of documentaries, such as the one related to the *National Geographic Society*, or through the disseminative and documentary work of television networks drawing special attention to it such as the British *BBC* or the American *Discovery Channel* (Attenborough, 1997).

In Spain, the nature documentary was one of the television genres having more importance and social echo thanks to the work of Félix Rodríguez de la Fuente in the 70's of the twentieth century (Baget-Herms, 1993; Diaz, 2006). Today, 30 years later, the television scenario has changed to such an extent that it is difficult to find a program like *Man and the Earth* in prime time slots of general TV channels. Among the few who have made it, there are two series of nature documentaries, namely *Frank of the Jungle* (2010) and *The Jungle at Home* (2011); they both have been recently circulated and had successful rating and an important social echo, although their discursive forms are completely different from those of the classic nature documentary.

Like the rest of formats and genres making up the television medium, the classic science-disseminating documentary has had to change to adapt to the new television times. This piece of research seeks to point out the changes that have occurred in the discourse of nature documentary series produced in Spain under the new TV policies and strategies dominating in the contemporary era. We will analyze this process hand in hand with the two basic categories introduced by Umberto Eco for the study of the evolution of television: paleotelevision and neotelevision (Eco, 1986).

The first of these stages corresponds with more institutional public television that is articulated from historical and institutionalized genres (documentary, news, entertainment), where the television medium itself is dominated by public bodies. In contrast, the later neotelevision stage emerges when private companies have access to audiovisual creation, production and broadcasting, thus creating their own channels and contents, the television programming being adapted to a market philosophy to master the rules of marketing. The overall contemporary television production will always develop in the interest of the widest possible audience (Palacio, 2006). The distinctions between paleotelevision and neotelevision will be evident in both television contents and their audience, such as in the rhetorical discourse and in new emerging formats and genres.

Although paleotelevision did not forget entertainment, the educational function is what most characterized its programming and broadcast schedule, its central objective being social training and education primarily by broadcasting informational and documentary contents (Piscelli, 1995). The

selection of content developed in line with the functions assigned to the media, already in the early 20's of the last century, by the leading representatives of the Chicago School and other schools and related classic communication models (Rodrigo, 1985), according to which the pillars of the mass media were a) report, b) educate and c) entertain, this hierarchical order being respected at all times (León, 2010). Although being a fundamental and present ingredient, entertainment was minor and secondary in programming.

The emergence of neotelevision in the last third of the twentieth century will involve the incorporation of new formats and genres to television and they will replace the previous dominant type of educational-informational television, with plenty of documentaries, with a type more focused on sensationalism and fun, in order to reach a wider audience that will actually dictate the amount and the price that these networks may charge for advertising (Imbert, 2003).

With neotelevision, the idea that information and education should be the priorities of television programming will progressively be dismissed; instead, entertainment and spectacle in this type of television will take this place. And, the same way that television programming will be redefined to respond to this intensive process of change, so must documentaries make their particular turn to adapt to changing times: this turn will increasingly include loans and elements of other genres, it will urgently seek to be more attractive and thus be able to compete with the top-rating programs of this new television.

The last third of the twentieth century will involve the incorporation of new television formats and genres that will replace the previous television – with a predominantly informative-educational focus and profusion of documentaries in the television schedule – with one more focused on seduction and fun (Cortés, 1999). While in paleotelevision, limits and boundaries between genres (news, sport, entertainment or fiction) were clear and stable, this new commercial television will be characterized by openness and hybridization. In particular, the lines separating reality from fiction or information from entertainment will increasingly become blurred and uncertain, thus enabling the emergence of new television genres and formats such as info-show, talk show, reality show, or the so-called docu-show (Gómez-Martín, 2005), in which the treatment and presentation of reality is performed by way of fictional elements.

## **2. OBJECTIVES**

This piece of research seeks to identify the changes occurred in the discourse of nature documentary series produced in Spain under the new dominant television policies and strategies in the contemporary era. Likewise, we seek to identify the differences in the audiovisual discourse among the nature documentaries proper to paleotelevision and neotelevision. After explaining the hybrid elements characterizing nature neodocumentaries in contemporary generalist television, we hope to finally show the critical extent of those changes, implied by the requirement for prioritized entertainment, to the work of science dissemination and to the documentary genre itself nowadays.

## **3. METHODOLOGY**

In line with the previously detailed objectives of our research, we first selected a theoretical corpus on the documentary genre. The evolution of television documentary language has been the focus of several significant pieces of research, among which we have highlighted in our study the ones developed by Bienvenido León (León, 1998; 1999; 2010). Also the issue of the passage from paleotelevision to neotelevision in Spain has been studied in numerous articles and by several authors. Among the most significant works, we have included those by Palacio (2006; 2008) and Gutiérrez-Lozano (2002), in which he concludes that the quality of scientific information broadly disseminated by television in the last decade is poor, especially as regards history for the younger audience. Equally illustrative in this respect are the conclusions by Tello-Díaz (2005) on the scarcity of investment in science dissemination by the Spanish television in the early twenty-first century.

Also, so as to address the changes in the history of television, we have taken its basic conceptualization developed by Umberto Eco (1965; 1986) as a pioneer in the critical study of the passage from paleotelevision to neotelevision, as well as the articles and books by other authors among which we have highlighted those by Tavera-Villegas (2009) or Piscelli (1995).

Once we defined the basic theoretical body on the status of television and nature documentary being or having been aired in our country, we have selected a sample of 20 chapters in three documentary series being representative of periods of paleotelevision and neotelevision in Spain. Then we have compiled a record of analysis (Appendix 1) for the comparative study of the distinctive elements of both periods in the material selected in our study sample. In making the record of analysis, we have taken into account both basic studies of audiovisual language standardization (Martin, 1995; Romaguera, 1999) and, in particular, previous work on science and television by the research group coordinated by Bienvenido León (2010).

For the analysis in this paper, we have taken as a study sample a total of twenty chapters corresponding to three documentary series on nature and wildlife produced in Spain and made 30 years apart from each other: a) *Man and the Earth* (1974) by Félix Rodríguez de la Fuente, b) *Frank of the Jungle* (2010) c) *The Jungle at Home* (2011), Frank Cuesta being the host of the latter two. In particular, the chapters analyzed and considered in the study sample were the following:

## I. Félix Rodríguez de la Fuente and *Man and the Earth*

### I.1 Programs in Venezuela

I.1.1 *My Friend the Otter* (1974)

I.1.2 *The World of Jaguar* (1974)

I.1.3 *Operation Anaconda* (1974)

I.1.4 *A Camp in the Virgin Forest* (1974)

I.1.5 *The South American Giant Otter* (1974)

### I.2 Programs in Spain

I.2.1 *The wild Boar 1* (1975-1980)

I.2.2 *The Wild Boar 2* (1975-1980)

I.2.3 *The Wolf* (1975-1980)

I.2.4 *The Last Lynx* (1975-1980)

I.2.5 *On the Verge of Extinction* (1975-1980)

## II. Frank Cuesta.

### II.1 *Frank of the Jungle*

II.1.1 *Vipers* (2010)

II.1.2 *Caves and Bats* (2010)

II.1.3 *Who is Frank Cuesta* (2010)

II.1.4 *Life of Frank in Bangkok Part one* (2010)

II.1.5 *Life of Frank in Bangkok Part Two* (2010)

### II.2 *The Jungle at Home*

II.2.1 *Snouty* (2011)

II.2.2 *Catfish* (2011)

II.2.3 *The Viper Aspid Zinnikeri*(2011)

II.2.4 *The Iberian Wolves in Semifreedom* (2011)

II.2.5 *On the Trail of the Brown Bear* (2011)

The choice of the series by Félix Rodríguez de la Fuente, *Man and the Earth* (1974), results from its being an emblem of the nature documentary in the Spanish paleotelevision. This documentary series became a reference for many subsequent nature producers and disseminators and it won many awards both nationally and internationally, such as its being chosen in Spain in 2000 by the Academy of Sciences and Television Arts as the Best Production in the History of Television (Palacio, 2008).

The preproduction of *Man and the Earth* began in the spring of 1973 as a co-production of Spanish Television with the Government of Venezuela. Its success made Félix Rodríguez de la Fuente – as its director and screenwriter– and the rest of his team of habitual collaborators conduct a second series of chapters that took place in Spain, this series being known as *Iberian Fauna*. Afterwards, a third series, whose development was planned to take place in wide open spaces of Canada, would be frustrated by the death in 1980 of Félix Rodríguez de la Fuente in a helicopter crash while filming one of its chapters.

For the analysis and comparative study in relation to the series by Félix Rodríguez de la Fuente, we have taken, as emblematic examples of nature documentaries broadcasted in neotelevision, a selection of chapters from two series with Frank Cuesta hosting them, the two series being produced and released on prime time in 2010-2011 in Spain. Besides the thematic proximity and existing content with the series by Félix Rodríguez de la Fuente (the fact that both are nature documentaries), there is a number of added parallels that reinforce the interest of the comparative study between the two productions: a) the same as happened to Félix Rodríguez de la Fuente, the success of the first series (*Frank of the Jungle*, 2010) resulted in a second series (*The Jungle at Home*, 2011); b) both have won several awards such as the Ondas Award for innovative television (2011); and c) the two disseminators of Spanish nature have created programs filmed both in Spain and abroad. First Félix Rodríguez de la Fuente went to Venezuela for the filming of *Man and the Earth*, but also recorded a series of programs on the Iberian fauna. Similarly, Frank Cuesta began filming in different Asian jungles of Thailand and Malaysia, his program being known as *Frank of the Jungle*. Then he came to Spain to shoot the species living in this country and made a program known as *The Jungle at Home*.

#### **4. RESULTS**

The comparative analysis and study of the different elements making up the two types of television productions have allowed us to find both similarities and differences in discourse between one and the other, whether in the way of presenting the information or in the way to deal with it. In line with the configuration and the data obtained in the records of analysis, we grouped the divergent results obtained into five groups: 1) Differences in production; 2) Differences in the use and treatment of language; 3) Differences in audiovisual articulation; 4) Differences in the entertaining discourse, and 5) Differences in documentary narration.

##### **4.1. Differences in production**

One of the first obvious differences between one program and the other are the technical and human resources invested to film these documentaries. On the one hand, *Man and the Earth* was a documentary that invested in a large number of personnel that captured images in different places where they were going to record. There was not a single team of exploration but several of them divided into different areas. These teams could come to include up to 15 people, as Félix Rodríguez de la Fuente pointed out in the chapter *My Friend the Otter* (1974). With this large number of people working on the project, Félix Rodríguez de la Fuente got many high-quality images that fit his narrative discourse, in this case, it was voiceover.

On the other hand, *Frank of the Jungle* has a very small expeditionary group in which there is only one cameraman (Santiago Trancho), a director (Ignacio Medina) and Frank Cuesta. Although there is only one person working as cameraman, the program is developed with a many cameras the main of which is the one handled by the cameraman, while the director carries some small-format cameras helping them get shots for later montage. The use of such small cameras also helps in using a more dynamic audiovisual language and has succeeded in achieving, among other things, what is sometimes referred to as *impossible shots*, ie shots where the cameras are located in places where the human eye can not reach.

<b>4.1 Differences in production</b>	
<i>Man and the Earth</i>	<i>Frank of the Jungle /The Jungle at Home</i>
- Short documentary, 25-30minutes	-Long documentary, 45-50 minutes
- Large production	- Medium – low production
- Much deployment of resources	- Low deployment of resources (one camera, 3 o 4 handycams)
- Several teams of 10-15 persons positioned in different geographical spaces	- One team of 3 persons in the same geographical space.
- Possible thematic montage of images shot in discontinuous locations.	- Montage by locations, images from the same place.

Source: Own devising

As for *Frank of the Jungle*, the small number of people and material for filming and the fact that they all are part of the series – they appear in scenes and share experiences – intends the program to be endowed with more reality, showing that virtually everything on the frame is spontaneous. The director and the cameraman at all times pursue the man from Leon looking for animals. Similarly, in *The Jungle at Home*, only two people are involved in the shooting, in this case the director being Sonia Lopez.

#### **4.2. Differences in the use and treatment of language**

When viewers are watching any of the chapters offered by Félix Rodríguez de la Fuente, they can see how his language is full of rhetorical devices enriching the discourse away from what could be considered a scientific tone. Félix Rodríguez de la Fuente many times relies on the use of rhetorical figures such as metaphor or simile to give his explanations either about the animal that appears on the scene or about its actions.

This use of rhetoric enables Félix Rodríguez de la Fuente to achieve one of the things appearing in his documentaries, narrative, and to endow his animals with typical human feelings, thus making them the main characters of his documentaries. But together with this rhetorical language, scientific terms are of great importance. Félix Rodríguez de la Fuente, uses terms proper to biology to explain everything that is in the frame, thus providing common scientific rigor in the documentaries of paleotelevision, where education was the most important pillar.

As for the documentary productions by Frank Cuesta, the language that is used turns to a predominantly conversational tone, wherein common expressions are reproduced on the television screen, his use of language does not receive any formal treatment when addressing the camera. Although this has led some to doubt the scientific rigor of the program, it should be pointed out how the use of common terms for spectators will sometimes help them understand and engage more easily on the treated cases. Moreover, Cuesta also uses a large number of metaphors and figures of speech intended to resemble the attitude and characteristics of animals with aspects being more common to the viewer. Remarkable is the use of onomatopoeias that the man from Leon used

intensively to imitate the sound of animals in different situations, thus obtaining a comic tone in their applications.

<b>4.2 Differences in the use and treatment of language</b>	
<i>Man and the Earth</i>	<i>Frank of the Jungle /The Jungle at Home</i>
- Rhetoric uses and jargon as discourse-enriching element	- Rhetoric uses and jargon as an entertaining element
- Prevalence of literary language	- Prevalence of colloquial language
- The fauna shown is endowed with feelings	- The fauna shown is described in common words
- More importance of scientific terms	- More importance of comic terms

Source: Own devising

In both documentary productions, the importance of scientific rigor is important. In both of them there is presence and some care in the use of scientific terms. However, in some cases this does not happen satisfactorily, as exemplified by several scientific mistakes in the information provided on the species dealt with in *Frank of the Jungle*, where the spontaneity sought and enhanced in the documentary makes rigor sometimes scarce.

### **4.3. Differences in audiovisual articulation**

The comparison of the audiovisual articulation of both documentaries draws the evolution from an originally more cinematographic documentary language to a new documentary language more proper to the brief television report. The audiovisual language used in both documentaries is definitely the item of this analysis that most differentiates the documentary and informative work of Félix Rodríguez de la Fuente from that of Frank Cuesta.

One of the aspects characterizing the series *Man and the Earth* is the use of long-term shots. The long shots result from the hard work of many people and cameras shooting in the territories where Rodríguez de la Fuente studied the different animals, making images perfectly accompany the words that De la Fuente used on voiceover.

In its season targeting the Iberian fauna, this rhythm even slows down and becomes even slower. In this case, the series was organized so that different sequences occupied most of the total time of the chapter. In this season, we can find chapters like *The Wolf* or *The Wild Boar*, where there is an up-to-10-minutes-lasting introduction in which there are only mounted shots without any comment or contextualization by the speaker, in chapters – let us recall it – lasting just half an hour. In these introductions in *Man and the Earth*, an outstanding fact is the long time intended for images accompanied by music and without any information about the animal.

The latter is one of the aspects changing more in the documentaries by Frank Cuesta, it is replaced by an agile introduction structured as a summary and providing fast information on the topics that will be dealt with later in the program. Therefore, the program takes one of the typical elements of the news program to attract and capture the attention of the public through a preliminary synoptic montage of the most attractive images and moments. Also, note that as opposed to the single topic of the chapters of *Man and the Earth*, the chapters of Frank Cuesta usually cope with up to ten different topics or animal species in each of them.

In editing and postproduction of these documentaries, two distinct forms of montage have been chosen. On the one hand, *Man and the Earth* many times relies on the use of a narrative montage in which the information is presented with an introduction, a plot and usually an outcome, though sometimes there is no outcome at all. Thus, Félix Rodríguez de la Fuente places the action with the creation of several conflicts, usually one or two, to gradually develop the story in which animals are the protagonists of their own lives.

In the neotelevision documentaries by Frank Cuesta, sequences or dramatic units appear independently from each other and the elements uniting them result from linking-and-transition shots in which there are shots of the trips, either by plane or by car, of the three persons composing the team. The Programs *The Jungle at Home* and *Frank of the Jungle* often resort to a montage in which independent narrative blocks overlap.

<b>4.3 Differences in audiovisual articulation</b>	
<i>Man and the Earth</i>	<i>Frank of the Jungle /The Jungle at Home</i>
- Short documentary production: 25-30 minutes	- Medium documentary production: 45-50 minutes
- Scarce camera movements (barely tracking movements)	- Intensity of camera movements (predominantly on-shoulder-carried camera)
- Long sequences to introduce a single topic	- Brief sequences to simultaneously show several topics
- Low pace of montage	- Fast pace of montage
- A few locations in a chapter	- A great deal of locations in a chapter
- Little use of diegetic sound	- Much use of diegetic sound

Source: own devising

Sound is also one of the audiovisual resources treated very unevenly in the two documentary series. First, Félix Rodríguez de la Fuente, though using sound effects seeming to belong to the images, makes much use of sound postproduction; he edits it later and thus shows a documentary in which most sound is not diegetic, ie sound that is not included in the story and, therefore, its characters cannot hear or listen to it.

#### **4.4. Differences in the entertaining discourse**

Although both documentary productions have been intended for television, thus being part of what has been called entertaining documentaries, both of them have characteristics proper to the work of science dissemination. In both cases, both hosts appear on the screen rather as public communicators than as scientists. In fact, Rodríguez de la Fuente graduated in medicine and what led him to make documentaries was his passion for biology. On the other hand, Frank Cuesta is indeed an expert herpetologist, but his documentaries do not focus only on the dissemination of species of reptiles and amphibians.

Although entertainment is one of the most important discursive pillars in both documentaries, the way to approach it is very different in both of them. *Man and the Earth* pursues entertainment by

using a classical narrative similar to cinematographic discourse. In it, there are many stories usually converging in a single protagonist. Similarly, its antagonist is presented, as well as one or more conflicts to be solved to end the story. Also typical of his documentaries is dramatization, such as endowing animals with feelings. An example of this is in the chapter *The Wolf*, where a female wolf that loses one of her cubs buries its body, thus making an analogy with what happens with humans, without giving any biological explanation of why this happens.

Another aspect that attracts attention is the use of *preteribles* as elements of entertainment. Thus, for instance, in the chapter *My Friend the Otter*, where the friendship between Rodríguez de la Fuente and an otter becomes the focus of interest, the documentary shows images of otters either running down a forest or swimming together in a river. In this case, the director uses these images to speak about something that could have happened, but we do not know whether it happened. Likewise, he also uses flashbacks about the past of the main characters in his stories. One of them is used in the chapter *The Iberian Lynx*, where the alleged young lynx was able to hunt agilely, which is impossible to adult lynxes.

Likewise, both documentary series also have in common that the technical team appears on screen, a new aspect in the case of *Man and the Earth*, because the use of these shots was virtually unthinkable before, since the technique was intended to be hidden to try to make the speech more real. This same idea of reality is accentuated in *Frank of the Jungle*, in which even the technical team is shown on screen, so as not to miss anything regarding shooting. At this point, the shots of the technical team are one of the main factors defining his speech, as the human and technical team of the series (Sonia López, Nacho Medina and Santiago Trancho) becomes full secondary characters in the plot, and they accompany the main character in his expeditions and adventures.

<b>4.4 Differences in the entertaining discourse</b>	
<i>Man and the Earth</i>	<i>Frank of the Jungle /The Jungle at Home</i>
- The function of Entertainment as a secondary discursive element	- The function of entertainment as a primary discursive element
- Much presence of dramatic elements	- Much presence of both comic and dramatic elements
- A few <i>preteribles</i> , flashbacks and shots by the shooting team included	- Many infographic elements, flashbacks, or external or archival images, and shots by the shooting team included
- Affiliation with cinematographic elements	- Affiliation with the reality-show

Source: own devising

In the entertainment proposed in *Frank of the Jungle*, the comic elements predominate, either by using the spontaneous humor of the protagonist or by endowing animals with voices through the use of onomatopoeias or simple jokes. These elements are maintained in the whole series. Other elements helping entertainment are the intensive use of animated infographics that present, for example, the locations where the team is and its transits. On several occasions, archival images from outside the program are included in order to give a visually attractive solution both to the problems they face and to show those species they have not been able to find in spite of their search.

One of the equally characteristic aspects in *Frank of the Jungle* is its affinity with entertainment out of facts proper to the new neotelevision genera (Gómez-Martín, 2005), finding entertainment by recording provoked facts. For example, on several occasions, Frank Cuesta can be seen with his Thai family, this aspect can also be seen in the idea that, in many of the scenes, the members of his team are part of the frame and the story.

#### **4.5. Differences in documentary narration**

The capacity of *Man and the Earth* to endow animals with feelings, making them the main characters of his documentaries, is missing in the neotelevision documentary. In *Man and the Earth*, we can see how an animal becomes, with the rest of its family or species, the main character of a story that presents a series of conflicts that are usually their struggle for survival. Sometimes you see an animal that is in danger of being hunted, either by a human or by animals of another species.

These discursive forms are very clear in the chapter *The Wolf*. It shows a clear form of classical narrative. Though performed only with images, the introduction presents the wolf in its natural space and, finally, its hunting some sheep that are cornered. This way is the conflict presented. Once the shepherd finds out what happened, you can make out what is going to take place next. During the plot or story development, Félix Rodríguez de la Fuente, endowing the female wolf and its cubs with feelings, tracks the animal while it tries, by all means, to disappear from the man who is looking for it. This way the whole plot unfolds to reach an end in which, unlike what usually happens in the movies, the wolf is the loser. This endowing animals with feelings is one of the resources used to demonstrate the concern of *Man and the Earth* for wildlife conservation, thereby trying to sensitize the audience.

Although Rodríguez de la Fuente does not appear in any of the shots, he does appear in others as the protagonist who is next to the animals being filmed. The documentary narration takes two discursive forms: in the first of them the director is 1) a voiceover playing the role of omniscient narrator, oblivious of the audiovisual diegetic space; but at the same time 2) when Rodríguez de la Fuente appears on screen, he acts as a narrator witnessing what happens around him, this takes place inside the audiovisual diegetic space.

This dual narrative formulation disappears in the documentary productions of *Frank of the Jungle* and *The Jungle at Home*. Chapters develop in different blocks in which there is only one common narrative element: Frank Cuesta and his team. They act at all times as an expeditionary group. The thematic blocks result from establishing strong points of interest, the chronological linearity being ignored.

## **5. DISCUSSION**

The transition to contemporary neotelevision has undergone a large number of changes, making prospects in traditional television production change. One of the highlights is the passage to a marketing mentality, in which obtaining audience becomes the dominant criterion of television programming. This has made the new science-disseminating documentary change its discourse to survive in the new period.

Television production in the last third of the twentieth century involves the incorporation of new formats and genres to the science-disseminating documentary production, which will replace the previous dominant type of educational-informational television with one more focused on spectacle and fun.

In the Hispanic television field, the analysis and comparative study we have conducted in a representative sample of the series *Man and the Earth* and in *Frank of the Jungle* and *The Jungle at Home*, they all having been broadcasted on prime time and in general channels, allows us to establish important and significant discursive changes between paleotelevision and neotelevision nature documentaries a) in their production management, b) in their use and treatment of language, c) in their audiovisual articulation, d) in their entertaining discourse, and e) in their documentary narrative.

The documentary series by Félix Rodríguez de la Fuente shows a1) high display of media with many technical personnel taking images of different locations simultaneously, b1) the use of a literary-quality language, plenty of rhetorical elements and scientifically rigorous terms, c1) a leisurely audiovisual language, with long-lasting sequences, and a slow pace of montage, d1) use of typically cinematographic narrative and dramatic elements in making television nature documentaries, and e1) use of an extradiegetic and homodiegetic narrator.

Conversely, the documentary series by Frank Cuesta show a2) little use of low-cost means, with a very small technical team working in unique locations consecutively, b2) use of colloquial language, with plenty of comic elements and little scientific rigor, c2) dynamic visual language, with many brief shots and resources and with an agile, if not accelerated, rate of montage, d2) use of many elements linking the nature documentary with a new genre of television entertainment such as the reality show, and e2) limited use of a homodiegetic narrator.

The changes from the productions by Félix Rodríguez de la Fuente (1974) to those by Frank Cuesta (2010-2011) obtained in the course of our research accurately depict the neotelevision displacement and redefinition of the documentary genre towards new forms of entertainment, spectacle and hybridization of genres, as well as the implications of struggling to get audience on prime time in generalist networks as regards costs, production, audiovisual discourse and narration of the television nature documentary in Spain.

## 6. REFERENCE

### Periodical publications:

Gómez-Martín, M. (2005). Los nuevos géneros de la neotelevisión. *Revista Área abierta*, 12. Universidad Complutense de Madrid.

Gutiérrez-Lozano, J.F. (2002). La divulgación científica en la programación de las televisiones generalistas. *Comunicar. Revista científica iberoamericana de comunicación y educación*, 19: 43-48.

Palacio, M. (2006). Cincuenta años de televisión en España. *Revista Tendencias*, 6 (El año de la televisión): 315-319.

Tavera-Villegas, H. (2009). Neotelevisión y Ambivalencia. *Revista F@ro*, 9: 17-29.

Tello-Díaz, J. (2005). Educación científica en el medio televisivo. *Comunicar. Revista científica iberoamericana de comunicación y educación*, 25: 17-26.

### Complete books:

Attenborough, D. (1997). *The BBC Natural History Unit's: Wildlife specials*. London: Trident Press Ltd.

Baget-Herms, J.M. (1993). *Historia de la Televisión en España: 1956-1975*. Barcelona: Feed-Back.

Cortés, J.A. (1999). *La estrategia de la seducción. La programación de la Neotelevisión*. Pamplona: Editorial EUNSA.

Díaz, L. (2006). *50 años de TVE*. Madrid: Alianza Editorial.

Eco, U. (1965). *Apocalípticos e integrados en la cultura de masas*. Barcelona: Editorial Lumen.

Eco, U. (1986). *La estrategia de la ilusión*. Barcelona: Editorial Lumen.

- Imbert, G. (2003). *El zoo visual: de la televisión espectacular a la televisión especular*. Barcelona: Editorial Gedisa.
- León, B. (1998). *Ficcionalización de la información televisiva. Elementos dramáticos y poéticos en el discurso informativo*. Pamplona: Ediciones Fundación Infancia y aprendizaje.
- León, B. (1999). *El documental de divulgación científica*. Barcelona: Editorial Paidós.
- León, B. (2010). *Ciencia para la televisión. El documental científico y sus claves*. Barcelona: Editorial UOC.
- Martin, M. (1991). *El lenguaje del cine*. Barcelona: Editorial Gedisa.
- Palacio, M. (2008). *Historia de la televisión en España*. Barcelona: Editorial Gedisa.
- Piscelli, A. (1995). *Paleo, neo y posttelevisión: del paradigma de centralización a los multimedios interactivos*. Barcelona: Editorial Paidós.
- Rodrigo, M. (1985). *Los modelos de la comunicación*. Madrid: Editorial Tecnos.
- Romaguera, J. (1999). *El lenguaje cinematográfico: gramática, géneros, estilos y materiales*. Barcelona: Ediciones de la Torre.

## 7. AUTHOR/S

### **Jordi Alberich-Pascual:**

He is Associate Professor of Audiovisual Communication and Advertising at the Faculty of Communication and Information at the University of Granada. Member of SECABA LAB Research Laboratory and Research Group Couch Computing and Intelligent Information Systems (SCI2S), both from the University of Granada itself and associate researcher at the Internet Interdisciplinary Institute IN3. He teaches the course "Social Communication of Science and Technology" in the Masters in Information and Communication Science at the University of Granada. ORCID iD 0000-0001-6871-4614

### **María Aguirre Salmerón:**

She graduated in Documentation and Master in Information and Communication Science from the University of Granada.

## 8. APPENDIX

### **Summary sheet**

#### **Identification**

year:

Time:

Transmission chain:

Series title:

Chapter title:

1. Discloser:

2. Director:

3. Producer:

4. Summary:

## Production

1. Level of production:  
(High, Medium, Low)
2. Number of personnel in filming:  
Number of persons: (an- three, four-ten, over ten)
3. Approximate number of cameras:

## Language

1. predominant language used:
    - \* Scientific
    - \* Colloquial
    - \* Informative
    - \* Didactic
    - \* Literary Rhetoric
  2. Presence of scientific terms:  
(High, Medium, Low)
  3. Presence of rhetoric  
(High, Medium, Low)
- Resources used:

## Audiovisual Techniques

1. Duration of planes:  
(High, Medium, Low)
2. Number of scenes:
3. Presence of camera movements:  
(High, Medium, Low)
4. Presence of contextualising elements:
  - \* Locations (High, Medium, Low)
  - \* History (High, Medium, Low)
5. Sound:
  - a) Diegetic
  - b) nondiegetic
  - c) Sound Effects

## Level of entertainment

1. Level of entertainment:  
(High, Medium, Low)
2. Inclusion of enriching elements of the speech:
  - a) animated infographics (2D or 3D)
  - b) Flashbacks or Flashforwards
  - c) Preteribles or Futuribles
  - d) Images file or external image bank
  - e) Plans the technical equipment is included in which
3. Appearance of typical elements of other genres:

- a) Film
- b) Reality Show
- c) Interview

## **7. AUTHOR/S**

### **Jordi Alberich-Pascual:**

He is Associate Professor of Audiovisual Communication and Advertising at the Faculty of Communication and Information at the University of Granada. Member of SECABA LAB Research Laboratory and Research Group Couch Computing and Intelligent Information Systems (SCI2S), both from the University of Granada itself and associate researcher at the Internet Interdisciplinary Institute IN3. He teaches the course "Social Communication of Science and Technology" in the Masters in Information and Communication Science at the University of Granada. ORCID iD 0000-0001-6871-4614

### **Maria Aguirre Salmerón:**

She graduated in Documentation and Master in Information and Communication Science from the University of Granada.