

## **Children and adolescents are facing adultcentrism. Radio narratives as an exercise of power in Bucaramanga, Colombia**

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**Niñas, niños y adolescentes ante el adultocentrismo. Narrativas radiales como ejercicio de poder en Bucaramanga, Colombia**

**Crianças e adolescentes em face do adultocentrismo. Narrativas radiofônicas como um exercício de poder em Bucaramanga, Colômbia**

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**Abstract:** This research is a longitudinal comparative study through the exercise of radio production in two periods (2018-2019 and 2022) with children and adolescents in Bucaramanga, Colombia, a practice of power in the face of adultcentrism mediated by narratives in which the participants find their voice and a collective voice is evidenced. Through the content analysis of the scripts produced, participant observation, and transcripts of the workshops, it is evident how they represent the adults and how, from their stories, they internalize adultcentrism or resist it.

### **Keywords:**

Adultcentrism, power, own voice, collective voice, radio

**Resumen:** Esta investigación es un estudio comparativo longitudinal donde a través del ejercicio de producción radial en dos periodos (2018-2019 y 2022) con niños, niñas y adolescentes en Bucaramanga, Colombia se evidencia un ejercicio de poder ante el adultocentrismo mediado por narrativas en la que los y las participantes encuentran su voz propia y una voz colectiva. A través del análisis de contenido de los guiones producidos, observación participante y transcripciones de los talleres se evidencia la forma en que ellos y ellas representan al adulto y cómo desde sus historias interiorizan el adultocentrismo o resisten a este.

### **Palabras claves:**

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Adultocentrismo, poder, voz propia, voz colectiva, radio

**Resumo:** Esta pesquisa é um estudo comparativo longitudinal em que, por meio do exercício da produção radiofônica em dois períodos (2018-2019 e 2022) com crianças e adolescentes em Bucaramanga, Colômbia, evidencia-se um exercício de poder diante do adultocentrismo mediado por narrativas em que os participantes encontram sua própria voz e uma voz coletiva. Por meio da análise de conteúdo dos roteiros produzidos, da observação dos participantes e das transcrições das oficinas, fica evidente a maneira como eles representam o adulto e como internalizam ou resistem ao adultocentrismo por meio de suas histórias.

**Palavras-chave:**

Adultocentrismo, poder, voz própria, voz coletiva, rádio

**1. Childhood and adolescence are crossed by adultcentrism**

Identifying a world created for adults is a simple task. Just look around and discover the supermarket shelves with products on high shelves so that they cannot be reached by the little ones, except those in which the opinion of the boys and girls is vital for the purchasing decision, such as toys or sweets. It can also be seen in parents who consider that their sons and daughters do not have the criteria to choose for themselves, choosing for them because *it is for their own good*. Likewise, the school replicates and reproduces perspectives that put 'being great' at the center, while boys, girls, and adolescents must obey. That the world comprises the average adult population is a fact. It is pertinent to reflect on why our society believes that life begins in adulthood, while childhood and adolescence are an uncomfortable transition to what is expected: achieving the adult stage.

According to Lerner (1990), patriarchy as a system of male dominance turns women and the 'reproductive product,' that is, daughters and sons, into merchandise (p. 311). This male dominance supposes a property over the bodies of minors, explained by Cussiánovich (2010) from the concept of the *dispensable child*, in which childhood is seen as "the property of the parents and as unnecessary subjects to make decisions in the adult world" (p. 32). In this way, adultcentrism operates by placing the adult stage as the reference point that frames the existence

of children and adolescents. Adulthood is an aspiration that can be summarized in expressions such as: when you grow up, you can be [...].

Mastering the adult world and adulthood as the stage to reach means that minors feel inadequate since they live in a transitory stage while they become adults. Duarte (2006) explains that the adult-centric matrix establishes a regime of truth that implies that the production and expression of adults are accurate, while children and adolescents are on the plane of daydreaming, utopia, infantile, and, therefore, false (p. 120).

This way of understanding childhood and adolescence is reproduced by school and family. The school provides "the age differentiation of students, the specificity of roles between adolescents and adults, the institutionalization of characteristics that are imposed as essences of the age classes: teachers (adults) rule and the students (girls, boys, and adolescents) obey" (Ariés, 1992, p. 487). For its part, the family establishes asymmetrical power relations in which adults have a higher place in the family hierarchy from which they can control and define options for their daughters and sons (Duarte, 2006).

In this way, it can be seen that in contemporary societies, the relationships between adults and girls, boys and adolescents, are vertical, hierarchical, and asymmetrical relationships in which adults exercise power over minors.

## **2. Power and adultcentrism**

Foucault reflects on power, understanding it as the "multiplicity of the relations of force that are immanent and specific to the domain in which they are exercised, (...) the supports that these relations of force find in each other so that they form a chain or system" (Foucault, 1977, p. 112). In the case of adult-centric power, the relationship (in addition to being asymmetrical) occurs between adults, children, and adolescents, with the former being the one who exercises domination over the latter, from whom subordination and obedience are expected. However, Reinaldo Díaz (2006), analyzing Foucault's work, argues that power is not necessarily something negative since he explains that it "positively produces subjects, discourses, knowledge, truths, realities that penetrate all social ties, which is why "It is not located, but in a multiplicity of networks of power in constant transformation" (p. 108). According to this argument, it is possible to see that power relations are not static, so the exercise of power can be modified in practices that redistribute who exercises power over someone else.

### **3. The voice as resistance**

Various forms of resistance take place before the exercise of power. Resistance is not just a fight or confrontation. Díaz (2006) states, "It is not only in terms of denial that resistance should be conceptualized, but as a process of creation and transformation" (p. 117). In adult-centered relationships, girls, boys, and adolescents resist the power of adults and the demands and expectations imposed on them in various ways, almost always individually and in family or school settings.

Resistance also "is the behavior of rejection towards what is required of the subject, altering the results of who exercises power" (Foucault, 1977, p. 117). Girls, boys, and adolescents are educated in an adult-centric world, so they internalize its logic and discourses, including social imaginaries about themselves and the same ones that adults have created. Resisting as a girl, boy, or adolescent is possible through narrative, telling your own stories that question adult-centric social imaginaries. In this article, I analyze forms of resistance to the adult-centric patterns of power that girls, boys, and adolescents exercise through radio production in Bucaramanga, Colombia.

Martín-Barbero (2012) raised the idea of one's voice from the need to tell, which means telling stories and being considered by others. This idea implies that "to be recognized, we need to tell our story, since there is no identity without narration, since this is not only expressive but constitutive of who we are, both individually and collectively" (p. 169).

The exercise of narrating oneself happens in search of identity. Evelio Cabrejo Parra (2007) states that "the knowledge of human beings is mediated by language, and, in turn, it is the human voice that consequently frames the representation that people have of others, of their world, and themselves" (p. 33). The author proposes the voice not as a sound, but as a way of being and existing. For his part, Certau (2000) states that when the boy or girl recognizes themselves, they become narrators (p. 54). Being a narrator is an opportunity to challenge the limits imposed by adultcentrism. It represents the possibility of exercising one's voice by revealing the author's ideas, dreams, and desires.

### **4. The amplified voice on the radio**

One's voice in the mass media stops being a place of enunciation and becomes a communicative product. Being part of a media project is amplified, giving another level of

importance to the narrative that the voice expresses, allowing it to reach new people who can relate to it. Clemencia Rodríguez (2020) investigated the media that open space for their communities to express themselves and called them citizen media since they helped people and communities to use their voices, languages, and symbols to participate and transform their reality (p. 165).

Citizen media have a community and social interest, understanding themselves as means that trigger social change. In these media, the previously individual voice transcends to the collective level as an exercise of power resistance, in which there could eventually be a transformation. Rodríguez (2020) focuses his work on the effects of content production in citizen media, arguing that "only those who can narrate their own identities and name the world on their terms will be taken into account. They will have a strong presence in the public sphere as political subjects" (p. 165).

Being considered is a way of exercising power. And when one's voice is amplified in the media, it becomes relevant in the public sphere. For example, in the struggles of indigenous peoples in the face of the processes of silencing and domination to which they have been subjected for centuries, the use of media to make known their worldviews, culture, and languages is a way of telling and counting in the media discourse. Self-representation is "a political concept and a form of voice that resists silencing" (Magallanes-Blanco, 2020, p. 71).

## **5. Children's and adolescent media productions and the exercise of the power of the voice**

There are significant experiences in which the media provide a space for children and adolescents to narrate themselves in media production exercises, thereby exercising and amplifying their voices, individually and collectively. An example is the *Telegordo* project of the Children's Audiovisual School of *Belén de los Andaquíes* in Colombia. This television series created by audiovisual filmmakers between the ages of 8 and 13 shows how linking childhood and youth in the production exercise allows them to contribute to the construction of "the imaginary of a community that wants to be told in reverse. to the stories that are generally made for them" (González et al., 2012, p. 10). González et al. (2012) explain this project from the communicative citizen agency, stating that the ability to tell oneself from one's own stories is a "citizen political exercise from the perspective of children that highlights local particularities and aesthetics" (p. 14).

Crew members is another exciting experience connecting the stories of girls and boys and the radio production process. This radio program was broadcast at the Francisco José Caldas District University in Bogotá, Colombia. María José Román (2009), producer of the experience, comments that radio is a little explored medium when it comes to children and adolescent audiences, stating that there are not many pedagogical and participatory programs like hers on radio frequencies on the impossibility of producing this type of programs industrially, since "creation with children involves long processes (...) so it is necessary to build a learning and playing space where they feel comfortable and can learn while doing" (p. 11).

There are other experiences of radio production led by community stations in local contexts, such as the case of the La Esquina Radio Station in Medellín, Colombia, with its radio project Historias Golosas, which assumes a citizen training exercise since "it brings the children of Medellín to the memory and history of the city, through the construction of their literary creations and the appropriation of radio tools" (Historias Golosas, s.f.). This is achieved through play so that children and The participants carry out a social appropriation of memory and their rights.

## **6. The radio hotbed in Bucaramanga, Colombia**

This article focuses on a radio training experience for girls, boys, and adolescents that I carried out in Bucaramanga, Colombia. The project was carried out in 2018 and 2019 at the Luis Carlos Galán Sarmiento Cultural station, La Cultural FM. It aimed to bring children and youth audiences closer to creating radio programs to feed the station's schedule through the participation of the listeners. One hundred eight boys, girls, and adolescents between 8 and 15 years old participated in various workshops, creating 12 radio program pilots. Subsequently, I carried out a radio production seedbed with six participants between the ages of 8 and 15 who carried out a process that resulted in the radio soap opera *El Búcaro*.

In 2020, the radio production hotbed project ended. Still, I remained in contact with the participants I invited in 2022 to carry out a new radio production exercise in which we recovered the memories of the previous project and created a new radio production program. radio called *Jóvenes Rebeldes*.

## 7. Bucaramanga and the radio

To understand the context in which the experience was framed, one must glimpse the relevance of the radio seedbed. Bucaramanga is located in the northeast of Colombia, 122 km from Venezuela. The beautiful city, or city of parks as it is popularly known, is the fifth most populated city in the country. It has 625,114 inhabitants, of which 39,705 are girls and boys, and 47,599 are adolescents between 12 and 17 years old (DANE, 2021). Bucaramanga is divided into 17 communes that house 200 neighborhoods and 25 villages organized into three townships. This information is important because the participants in the radio seedbed come from five different neighborhoods located on the northern and southern outskirts of the city: Santander, El Porvenir, Provenza, Kennedy, and Diamante I.

Regarding the radio offer, Bucaramanga has 14 AM and 21 FM stations (Centro Nacional de Consultoría [CNC], 2022). There are few radio programs for children and adolescents. In 100% of the cases, they exist on territorial<sup>2</sup> or community public stations, such as the Edu communication project *Paidópolis* and *La Casa de Coco* carried out by the *UIS Estéreo*, as well as the *Ruta Escolar* program and the programs created in the seedbed—radio broadcasts on Cultural 100.7 FM.

## 8. Radio production as a methodological input

The information obtained and analyzed to support this article comes from two chronological moments, one in 2018-2019 and another in 2022. In both moments, children and adolescents participated in radio production exercises. Although it was a smaller group, those who participated in 2022 were present in the 2018-2019 radio seedbed, allowing us at that time, in addition to producing radio, to do a memory exercise and evaluate the work done a few years before.

The information analyzed at each moment corresponds to the following:

- The content analysis of the scripts of the pilot programs carried out in the radio production workshops with girls, boys, and adolescents in 2018-2019.

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<sup>2</sup> The Luis Carlos Galán Sarmiento cultural station in which the radio seedbed project was carried out is a territorial public station, that is, it is financed by the Municipal Institute of Culture and Tourism of Bucaramanga, a decentralized entity of the Municipal Mayor's Office.

- The content analysis of the radio soap opera *El Búcaro*, produced by a small group of participants in the radio seedbed after the radio production workshops in 2018-2019.

- Participant observation in 2022 of the memory recovery workshops of the 2018-2019 radio production process.

- The systematization of the work sessions in 2022 that led to the production of the radio program **Jóvenes Rebeldes**.

- Analysis of Content from the **Jóvenes Rebeldes** program produced in 2022.

Comparing the information from the two moments of work with girls, boys, and adolescents in Bucaramanga allows us to demonstrate the changes in the participants' perspectives, ideas, and ways of narrating, as well as knowing the meaning they give to the experience—training in radio production.

## **9. The world of adults, according to children and adolescent radio broadcasters**

I have already exposed the adult-centric ideas that raise the role of children and adolescents in society. And even though I express criticism of the adult-centered world system, I do not wish to take a stance against adults or label them as good or bad. On the contrary, I consider that this work focuses on the voices of children and adolescents precisely because there are almost no spaces for listening to their ideas. Furthermore, because adults are always present in their stories and stories, it is essential to understand how child and adolescent producers represent adults.

Therefore, honoring the stories of the girls, boys, and adolescents with whom I worked, I discuss how they perceive adults, how they perceive their power, and the questions asked by elders that could open reflection to think—other ways of relating to childhood and adolescence.

### **9.1 Moment 1: Radio production to find one's voice (2018 and 2019)**

The ability to name ourselves, to tell ourselves, and not to be afraid to speak is the basis of finding our voice. As a product of the 2018-2019 radio production workshops, the participants wrote and voiced scripts for short radio fiction. They worked in small groups formed according to thematic affinity based on their ideas and proposals for each program. I identify the first moment of working in radio production with girls, boys, and adolescents in Bucaramanga (2018-2019) as the moment the participants' voices emerged. In radio production, girls, boys and

adolescents found a way to name themselves, to tell the world from their perspectives and a public space to speak, overcoming shyness and the barriers of the adult-centric world to express themselves through the media.

In the various sessions of the radio workshop, most of the participants faced for the first time the possibility of writing and presenting their own stories, recognizing their shyness and lack of confidence. When remembering the experience years later, they affirm that thanks to the radio, they lost their fear of expressing their ideas. This is how 15-year-old Dulce says: "*What was left of this? "You should not let fear or your nerves get the best of you, but you should put that aside and let your courage come to light, that is, to be yourself without needing to be someone you are not"* (Transcript, 2022).

In addition to providing the space for participants to find the necessary strength to express themselves, the radio exercise allowed them to demonstrate their narrative interests. The stories they told talked about friendship and loyalty, interest in caring for the environment, gender identity, their concern about suicide, their expectations for the future to achieve fame or develop a profession, and even school violence. The family context was present in most of the scripts as part of the knot or problem situation of the story that the protagonists had to solve. Furthermore, in all the stories, adults appeared as critical characters in the narrative structure from the representation of girls, boys, and adolescents, that is, from their voices.

Based on the analysis of the scripts made in the 2018-2019 workshops in the radio production training process, I built a typology of the adults based on how they were represented in the scripts created by the girls, boys, and adolescents. The typology identifies four types of adults: 1) the hinderer, 2) the victimizer, 3) the savior, and 4) the dreamer.

The hinderer represents an adult who sets limits, becoming an obstacle for the protagonist of the radio story (who, in all cases, is a boy, girl, or adolescent) to fulfill his destiny or mission. For example, the *Zoescuela de Cantantes* is a show about a school of animals who want to participate in a school singing contest. In this program, *Puma Yatra* appears, the protagonist of the pilot, who expresses his desire to sing to his teacher. To this request, the teacher answers: "*Are you sure you want to sing? You are timid,*" showing that, although the character wants to try, the teacher assures that her shyness will prevent her from doing so.

Another example is the character of Jackson's mother in the script of the show *The Misunderstood Rocker*. The narrator says, "*Jackson, a young man with a not-so-unusual passion*

*for rock and misunderstood by his mother", later states, "Jackson started practicing guitar daily. However, the arguments with his mother were increasing."* In the story, the mother is the obstacle for Jackson to succeed because, despite the talent and discipline of the protagonist described in the script, the mother does not believe in him.

The second type of adult is the victimizer, the one who exercises verbal and emotional violence against children and adolescents in the stories. In the pilot *Gender Diversity*, he tells the story of a young man who commits suicide due to the harassment and violence he receives due to his sexual orientation. There, the protagonist's father is vital to the story, as he uses violent and rude language to refer to him on several occasions in the program. With the opening phrase, "*Faggot, get up now*," the protagonist begins the day in which he decides to commit suicide.

Thirdly, there is the figure of the adult savior who helps the characters in an almost magical way. In the script for *Deportistas Show*, which is about some athletic teenagers who want to participate in the departmental games<sup>3</sup> and are left without a coach, the older brother of one of the characters is the one who offers to train them at the last minute: "And that's how it was, Ronaldo accepted the task of training them. But each time [the workouts] became more demanding and exhausting, until Stephani, the athlete, slipped and fell on her foot, causing her to get hurt." In this script, you can see that, although Ronaldo helps them, he pushes them to a level of demand that injures the best athlete.

Another example of the adult savior is found in the story *Flavius and the Dreams of Him*. The narrator says: "An adult with white hair, big glasses, and a white coat appeared. It was Ignacio who, against all odds, had abandoned his work at NASA to meet the young and dreamy Flavio." In the story, Ignacio only appears because he thinks Flavio is an adult. And although what was wrong with the rocket to go to the moon was something simple, it seems that, without the adult's help, Flavio and his friends would not be able to reach the moon.

The fourth type of adult is the dreamer, a character who is happy with what he does, passionate about his work, and successful or famous. In all the scripts in which this type of adult appears, the child and adolescent creators refer to themselves in their adult version. For example, in the program, *Viajemos, Dulce*, who at the time of the program's creation was 13 years old, represented a 30-year-old adult who taught others how to travel and was very happy about that.

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<sup>3</sup> The departmental games are sports competitions that are held annually in which the competitors represent the department (State) in which they live in different sports.

The adult dreamer is also present in programs such as *Amigos del Eco*, in which the main characters are adult researchers and environmentalists who help endangered species: "Months have passed and after Catalina and Alejandro have carried out a lot of research, the Rangers "They understood that the Bear that lives in this area of the Sierra is on the verge of extinction." Likewise, in *Estrellas del Maiporé*, when teenagers grow up and become famous: "I graduated from a great university and went out to study abroad until I became the sous chef of the best restaurant in London".

The typology of the adult created from the voices of children and adolescents allows me to show how they see adults and how they identify the adult-centric discourse and, in some cases, internalize it. Identification happens when the radio broadcasters place the adult as the villain of the story, giving them recurring phrases that they hear daily at home, school, and neighborhood without affecting the radio story. And the protagonists, since at the end of the story, they win or persevere in the mission they had. Other radio broadcasters show internalization of adultcentrism by conceiving themselves as people in transition to the actual life that is adulthood, as can be read in this phrase from the program *Los Invitados*: "*It is very interesting to know that all the boys and girls who meet us listen to, they can develop their passions from a young age so that when they grow up, they choose what they want to do and be happy.*"

In most cases, when referring to the adult world in their radio productions, except for the Gender Diversity program, the child and adolescent scriptwriters gave the adult characters the opportunity to change their minds, reinvent themselves, and even be happy. In the script, we see how Jackson's mother, the misunderstood rocker, apologizes to her son for not believing in him. The Puma Yatra teacher congratulates him for participating in the contest, and the children and adolescent characters grow up to live doing what they love. They are happy, and so we see that in some way for them, and representing adults from a fictional story allows them to propose a possible world that may not yet exist. It is a kind of imaginative rebellion that emerges from one's voice, from the ideas and expressions of the girls, boys, and adolescents who built stories from their imaginations of the world and in a space that allowed them to be themselves.

These expressions and ideas allude to what Duarte (2006) proposes as rebellion, defining it as a sequence of thoughts and actions that "originate from youthful dreams and promote the generation of new horizons of hope, which encourage and strengthen our daily struggles." (p. 75) Rebellion is a form of resistance. I analyze it with the workshops held in 2022, three years after

the first workshops and the radio seedbed, when six participants returned to doing radio, creating the *Jóvenes Rebeldes* program.

### **9.2 Moment 2: radio production to find the collective voice (2022)**

For the radio production workshop I carried out in 2022, I had the opportunity to meet six members of the base seedbed held in 2018-2019. They produced the radio soap opera *El Búcaro*, for which they had a twelve-month training process.

In 2022 addition to working on a new radio production, we recover the memory of their time on the radio in 2018-2019 and what happened to them in three years without seeing each other. In the workshop that was held for two intensive weeks, I identified that the relationships built between the participants in the radio seedbed in 2018-2019 were some of the most vivid memories they had. Franchesca remembers the music that united her with Nikolle and María Lucía; the three talked about the laughter in the radio booth. Nikolle remembers it like this: *"We laughed whenever we recorded when Mayra wasn't in the booth, too. Everything was recorded, and then some laughs came out in the Búcaro chapters."* María Lucía also remembered that they played pranks on Juan José, the only man on the base team.

These memories of how favorable the meeting was helped make the production exercise for the new program in 2022 go smoothly. I proposed to them to make a program to invite other teenagers like them to do radio. However, they decided what program to do, with what format, topics, and objectives. In 2022, unlike 2018-2019, my participation as an adult was limited and only appeared during times of consultation given to me by the participants.

To produce a new radio program, the participants constantly negotiated their ideas and positions to create something new. They built their collective voice in these negotiations, bringing together issues they would not otherwise address. As a group, it was easier for them to talk about self-love, school violence, and even question their parents since they did so in a single voice. The participants told stories that happened to other people, inviting them to tell their own stories. For example, they talked about an Argentine influencer who is body-positive and spoke in a reel about the importance of loving ourselves in the face of criticism we receive from others on our bodies. In response to this conversation, a participant responded: *I have also felt low self-esteem due to criticism, judging me for how I am, how I dress, my way of being. Many things*

*make me different from others, and they should understand that we are all the same no matter what we have* (Transcript, 2022).

The ability to tell themselves and simultaneously do so from a collective voice gave them the impulse and the possibility of asking deep questions to their mothers, considering that from the adultcentric model, this is almost unthinkable because adolescents are not in the role of questioning. But to obey. They decided they wanted to interview their mothers for the radio show. The questions delved into whether the love relationship between parents and children was biological due to sharing blood lineage or whether the adolescents were loved by their mothers for being the people they were beyond the filial bond. They also asked about the limits imposed by their mothers on them, and they, for example, wanted to know why they didn't let them fall in love or why they were so overprotected. Finally, they asked what was missing to improve adult and adolescent relationships.

Regarding the love relationship between mothers and children, the mothers responded that they were their life, their driving force, or their reason for being, to which Dulce expressed that she was pleased to know it publicly. However, they knew that this love was not always defined. When talking about limits, the mothers interviewed explained the idea of protecting them since *"they did not want their children to be hurt by so many things in the world with debauchery, television, social networks"*. Added to this aspect was the question: why can't teenagers fall in love? The mother interviewed responded, *"They are too young for that, and first, they must fall in love with themselves"*. In this regard, Juan José disagreed because: *"We are underage and haven't lived those experiences like they have. We want to experience them—not suddenly with everything, but we can start with something basic. For example, we don't want to be prohibited from having love and affection with someone, something basic, something like kids, right? We're not asking for more"*.

When asked about what is missing in the relationship between parents and children, the responses of both the mothers and the adolescents at the radio program worktable stated that they had communication and trust problems. The mothers said the adolescents had difficulty trusting them for fear of the consequences: *"They don't tell us things because they think it's going to take something away from me when it's quite the opposite. A father will never want anything bad for his children, but for that, one must know their child"*. The participants responded that it was difficult to trust because parents often do not listen to their children.

The interview activity, which became a section of the *Jóvenes Rebeldes* program, surprised the mothers interviewed. One of them commented on the experience, saying that the questions were on another level since they evoked questions that express: *"what young people feel, that is, things that suddenly at some point they are afraid to say, or they think: my mom is going to judge me"*.

In this section of the radio program *Jóvenes Rebeldes*, I can synthesize the exercise of power-resistance that girls, boys, and adolescents achieved, based on the collective voice from radio production in a media. By telling their own story and sharing it with others, adding to the power that having the microphone gives, they subverted the hierarchical and dominant order of the adult-adolescent relationship with someone as important in their social function as a mother. From there, they dared to question filial love, the imposed limits, the imposition of what should be, and the lack of communication, typical characteristics of adult-centric parenting models in which authority is imposed as a method of teaching and learning.

Furthermore, the six participants were very clear about why they were doing this section: *We did something so that we young people could have a voice where adults would listen to us (...) so that we could raise our voices in this environment, that people know us*. Raising your voice is resistance; it becomes a call in the face of your elders' incomprehension and lack of listening, as the participants suggest. They want to be heard, which they achieved with their mothers. Raising one's voice as an alternative world for adolescents frames this proposal, born from resistance but which proposes another way of relating different from the current one.

## **10. Conclusions**

The radio seedbed project shows the passage of time of six participants who learned about radio production. But, beyond the technical components of the radio is what they gained individually and collectively in telling their own stories: confidence, self-esteem, recognition, new friends, and an exercise of power.

Over time, their thematic interests changed, causing them in their practice to question what should be the asymmetrical power relationship between adults and minors, going so far as to suggest new forms of relationships with adults in which a dialogue is established rather than an authoritarian imposition.

The representations of adults remain the same over time; there are still adults with roles of victimizers, obstacles, dreamers, and saviors. What has changed is the way adolescents relate to each other. These changes are evident in the fictional content that, rather than questioning adults, reproduced what they saw of them without confronting them. But in *Jóvenes Rebeldes*, they assumed an attitude of criticism, confrontation with limits, and deep questioning towards their mothers, with whom there is also a permanent tension between authority and love.

Finally, I consider that learning to produce radio is an opportunity for children and adolescents to learn appropriate communication tools that allow them to express themselves and resist the social impositions that silence them. Although this article did not have the purpose of envisioning long-term transformations in their communities, I consider that children and adolescents who grow up knowing that their voice matters and that they have tools to make themselves heard are a person who can transform your reality, joining voices that resonate with your own story. This voicing is precisely the proposal of citizen media because it is not about the media themselves but about what communities do with them, to change how they live through aspects that balance and give value to their voices without the need to be adults to count(oneself) and be counted.

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