

Transformation Of Cultural Consumption In Rural Children And Adolescents Between 2017 And 2022

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Abstract

This is a descriptive quantitative research that identified the transformations in the cultural consumption of children and adolescents (NNA) in the rural area of Cúcuta between 2017 and 2022, taking into account the changes in the social dynamics produced by the COVID-19 pandemic. A survey made up of 7 items and 22 questions was used to find out about the technological devices, preferences and uses of ICTs of children and adolescents between the ages of 10 and 19. The emergence of studies on cultural consumption opened up the question: How is cultural consumption re-signified in contexts of globalisation and cultural transformation? Their answers allow us to understand the new forms of social groupings and the changes in the ways of being together. Today, this is facilitated by the technological devices to which different age and socio-economic groups in both rural and urban areas have access. The 2017 findings reveal that given the connectivity difficulties and socio-economic conditions of the children and their families, their cultural consumption was related to television programmes and music, through the radio. However, during the compulsory physical confinement, the National Government and the Ministry of ICTs strengthened technological and connectivity capacities, which transformed this consumption, showing greater participation in social networks, with an interest in a broad and diverse digitalisation of daily life based on the adaptation to change and the search for information.

Keywords: Cultural consumption; ICT; students; rurality; COVID-19.

Introduction

This article is the result of quantitative research, of a descriptive nature and whose data collection was developed in two moments: in 2017 and 2022. A survey was carried out to determine the transformations in the cultural consumption of children and adolescents (NNA) in an educational institution in the rural area of Cúcuta, Norte de Santander, Colombia. The objective was to identify the transformations caused not only by the advance of time, but also by the COVID-19 pandemic that brought about profound changes in the use and appropriation of ICTs, the acceleration of the digital transformation in all scenarios, with clear repercussions in the educational sphere and, of course, new consumption practices among children and adolescents. This work is part of the project "Cultural consumption in children and adolescents in rural areas of Norte de Santander", and presents the results of a specific area: the village of San Faustino.

It is important to highlight that cultural consumption as a theoretical construct was developed at the end of the 20th century and during the first decade of the 21st century in Latin America by Orozco, 1996; Mata, 1997; García, 1999; Sunkel, 2002, as an epistemic and methodological approach to understand the use and appropriation that audiences make of mass media content. Particularly noteworthy are the studies on television (Aristizábal, 2020; Montaldi, 2021).

For Romeu et al. (2018), in line with García Canclini, cultural consumption can be defined as "the set of processes of appropriation and uses of products in which the symbolic value prevails over the values of use and exchange, or where at least the latter are configured subordinate to the symbolic dimension" (Sunkel, 2002, p. 2008). In turn, Martín-Barbero (2002) departs from mediocentrism, and sustains his bet from mediations, considering consumption as a production of meaning, where, for example, television content does not exclusively involve ideological manipulation, but allows for the constitution of meaning in the lives of viewers.

Given the emergence of studies on cultural consumption from a socio-historical perspective, which involves research on consumption in the processes of formation and transformation of social groups, questions such as: What are the new forms of existence of certain social groups? How are the processes of cultural consumption related to the formation of social identity? How is cultural consumption re-signified in contexts of globalisation and cultural transformation? Their answers allow us to understand the new forms of social grouping and changes in the ways of being together (Radakovich & Wortman, 2019). Today, these forms of grouping and ways of being together are facilitated by ICT and technological devices to which different age and socio-economic groups in both rural and urban areas have access.

This research established children and adolescents as the study population, as they are permanently exposed to mass media and socio-digital networks, which could pose risks as they are in a continuous learning stage where they develop diverse communicative practices (Espinell-Rubio, et al., 2020; Hernández et al., 2021). But these devices also provide, thanks to technological mediation, access to diverse content that, in the best of cases, contribute to the development of

communicative competences and to recognising the different worlds of life that circulate, thus broadening the visions and perspectives of reality.

By its nature and typology, according to Salkind (1998) this research is not only self-sufficient, "but can also serve as a basis for other types of research, because it is often necessary to describe the characteristics of a group before the significance of any observed differences can be addressed" (p. 9).

A nine-item survey designed and validated by the Uwa Werjayá research group of the Universidad Pontificia Bolivariana, Bucaramanga, was used as an instrument. According to Zapata (2000), these instruments are designed to systematically gather data on a certain topic or topics related to a population, through direct or indirect contact with the individual or group of individuals who make up the population under study. It was found that children and adolescents seek entertainment, new musical genres and pieces, new technologies and ways to stay connected in the mass media and socio-digital networks on a daily basis, although they have difficulties due to the scarce connectivity in their village.

Rurality, cultural consumption and ICTs

In a hyper-connected society, it is striking that there are still places where internet access is intermittent and, therefore, cultural consumption is limited to media with little interactivity such as television and radio. According to the latest We are Social Hootsuite report (2021), the number of internet users in the world has reached 4.66 billion people, which represents 59.5% of the population (7.83 billion people).

Conducting a research on the cultural consumption of children and adolescents in the rural area of Cúcuta, with the socio-economic and cultural characteristics of San Faustino de los Ríos, means entering into an understanding of the processes of distribution, use and appropriation of cultural industries, a context scarcely explored by the regional academic community.

This geographical, social and economic context requires theoretical, social and humanistic research support to support the design and implementation of plans, programmes and projects aimed at improving school insertion and inclusion, based not only on the results of the 2017 research process but also on the changes generated as a result of the arrival of COVID-19 in the territory. In addition, it would allow state entities, non-governmental organisations and universities to have an overview of the possible means and channels of communication that should be used for the implementation of educommunicative strategies in the school environment.

It is also an opportunity to approach the adolescent cultural world, as pointed out by Rodríguez et al. (2020), because "it requires a deeper approach to understand their symbolic universes,

references, needs and contradictions, marked by various complexities typical of this stage of development" (p. 101), research on this age group always represents a possibility to enter into this understanding, as is done in the current study.

In the work of Rodríguez et al. (2020), on cultural consumption, using a mixed methodology and involving 60 young schoolchildren in Havana, Cuba, they found that the most frequent cultural practices are sharing with friends, going to parties or 'bonches', watching drug trafficking and/or mafia series of the weekly package and listening to reggaeton, with the street being the most recurrent space for this type of consumption, followed by amphitheatres and parks, to the detriment of spaces associated with the fine arts.

For their part, Hernández & Andrade (2020) in their article "Consumo cultural de adolescentes entre 15 y 18 años en YouTube: el caso de Xalapa, México", report the use of the content analysis technique, which represents a marked difference with the tendency of the studies reviewed for the construction of this background. They formed a 12-item codebook applied to 49 videos broadcast by seven youtubers: Luisito Comunica, Yuya, Juanpa Zurita, Miku, DrossRotzank, El Rubius and Luisito Rey; by reviewing the videos published in which various social practices of the "Z" generation (people born between 1994 and 2010) are involved, they found that the formats of "vlog", "review" and "tutorials" are the most used by the generators of content for this repository.

The themes that stand out are those related to "family or private life of the youtuber", "contact with fans" and "terror". They conclude that in their themes and formats there are several elements that contribute to the development of individual and collective identities of these adolescents. In turn, Marti and Uchôa-Craveiro (2015) raise concerns about the type of programming that is being presented to children and adolescents on television and the internet, due to the fact that sometimes the web pages they browse are full of advertising that generates harmful effects and hinders their learning or moments of fun.

Among so many interests, media research on the psychosocial effects of television on children is not easy. However, studies on violence, sexism and other abuses of power agree that this audiovisual medium has not been outstanding in the transition to the 21st century either for its role or its educational effects (Alphala, et al., 2018).

Romeu et al. (2018) found that socio-economic status is significantly linked to the deployment of cultural consumption by children, adolescents and young people. They conclude that there is a close relationship between cultural and economic capital and cultural consumption; and these capitals are maintained with the construction of social representations on art, education and politics, thus widening their socio-symbolic inequality, which determines a stagnation in social mobility. In Bayamo, Cuba, Madrigal et al. (2019) concluded that the students of the Sociocultural Studies course have interests and tastes that are far removed from the offers provided by cultural

institutions; they prefer the consumption of series, television programmes, interest in popular festivals, discotheques, especially other forms of recreation and fun.

Fernández (2017) analyses the construction of the love imaginary and the characteristics of its learning process in adolescence, taking into account gender differences. For her ethnographic work carried out with adolescents between twelve and fourteen years of age in Bilbao, she used participant observation, in-depth interviews and discussion groups with students from three schools. She found that the weight of the cultural industries is more significant, as the schools do not offer sentimental education. Cultural consumption varies according to gender, as these productions guide and lead to a differentiated consumption for girls or boys, so the former are more exposed to messages about this feeling, because love is a key ingredient to classify them as "for girls".

Among the most outstanding conclusions, Fernández (2017) criticises the influence of the romantic discourse, characterised by gender inequalities that is reproduced when adolescents link femininity with hyper-emotionality, or when girls normalise suffering in affective relationships.

In the research by Medina and Salcedo (2020), they study the practices of mobile use as an audio receiver among adolescents in Mexico based on a descriptive exploration of 300 adolescents and young people between the ages of 13 and 19. It was found that young Mexicans find it more attractive to listen to digital audio devices and platforms than to traditional, hybrid or online radio. It is striking in this study that teenagers have not yet incorporated podcasts into their audio consumption agenda, despite the growing relevance of this format in the audio industry. It is possible that they associate it with the verbal component of radio, with its synchronous consumption.

Thus, in the research analysed, it could be seen that, although there is an intention to learn about the cultural consumption of adolescents and young people, children are left out of this research. Furthermore, the theoretical approach of the studies focuses on the concepts of Reguillo (2003) in the case of the category 'young people' and García (1999); Martín-Barbero (2002); Bourdieu (2007) for the categories of 'cultural consumption', 'habits' and 'social capital'. In terms of methodology, and in line with the present research, in previous studies, the survey prevails as an instrument for the collection of information, followed by the interview and focus groups, which are not used in this case.

Finally, it is important to highlight the results of the Cultural Consumption Survey conducted by the National Administrative Department of Statistics (DNP, 2020) through which it measures the uses and appropriations of ICTs, among other aspects, of the Colombian population. This instrument has been applied since 2018 and satisfies the need for information about the processes

of circulation and appropriation of productions (goods and services) and the use of cultural spaces within the public and private offer.

The results of the survey make it possible to identify the continuous changes in the country's cultural map in the hope that it will be integrated into State policies and respond adequately to the social demands in the National Culture Plan; in turn, it makes it possible to monitor activities related to culture for the fulfilment of agreed international and national projects such as Vision Colombia II Centenary 2019.

The findings indicate that in Colombia the pandemic brought about a drastic change in culture due to the confinement in which all activities became virtual (concerts, classes, teleworking, etc.), evidenced by a 9.1% increase in internet use, with 76% of the population having access to this global network.

The cultural industries can be understood as the set of media such as cinema, radio, television, newspapers and magazines, which integrate a powerful system to generate profits by being more accessible to the masses, thereby exercising a kind of manipulation and social control, i.e. not only builds the commodification of culture, but is legitimised by the ever-growing demand for these products.

It is notorious that there is no exact concern with the content of the products, although there is with the statistical registration of consumers (Costa et al., 2003), which hinders the preference of the masses and establishes the power of technology over man. In this way, the culture industry creates favourable conditions for the establishment of its trade. Use value is absorbed by exchange value instead of aesthetic pleasure, which means gaining prestige and not properly having an experience of the object. The culture industry considers the consumer not as a subject, but as its own object.

Adorno & Horkheimer (2006), coined the term 'Culture Industry', being a main concept for this research. It refers to the process of production and reception of culture in which art finds its decadence by becoming a commodity that aims to entertain but becomes a necessity for people; and almost imperceptibly crossing the senses without individuals being able to resist losing their critical awareness of what is presented to them.

Benjamin (2019) offers a break with the concept, understanding that it was necessary to analyse mass culture from a more realistic perspective, but also from the loss of the meaning of art in its reproduction. In his book "La obra de arte en la época de su reproductibilidad técnica" he focuses on analysing two fundamental consequences of this new art: the loss of aura and vulgarisation; in which he refers to aura as the originality of an object that, when reproduced over and over again, loses the nature that made it particular.

According to Guareschi (2000):

The culture industry aims to maintain the status quo by producing and reproducing social relations and conceptions in an uncritical way, and, within its ideological character, it plays a fundamental role in the formation of the consciousness of its consumers. (p. 20)

Films and television, for example, can create the illusion of a world that is the opposite of our reality, but a cinematic reality that is of interest to the economic and political system in which the culture industry is embedded. Through mass culture, man is subjected to the progress of technology, and technology contradictorily destroys him, fragments him in his objectivity in order to make room for instrumental reason; reason is reduced to instrumentalisation.

Individuals can have similar mediated experiences without sharing the same life contexts. This is not to say that their life contexts are irrelevant to the nature and significance of mediated experiences: on the contrary, individuals' life contexts play a crucial role in the reception, appropriation and incorporation of media products (Thompson, 1988).

For Lafaurie-Molin et al. (2021), child participation in the media has emerged strongly as a result of the Convention on the Rights of the Child and is a subject of political and academic discussion, as children are actors and subjects of rights. According to Lafaurie-Molin et al. (2021), child participation in digital aspects is a field of study that is still being studied in depth due to the technological transformation resulting from the evolution in which epistemological and methodological discussions have been scarce.

The participatory trend that has been given to children is developed under the framework of risks and opportunities and cultural production for play and recreational purposes. However, for the Global Kids Online project, with more than 20 years of experience, this population group develops different roles. In other words, it is the family, school and community scenarios that construct the participatory role of children, since their interactions are based on emotions and interests.

Other researchers suggest that young people's participation is based on socially motivated networks and cyberactivism, spaces of participation for the construction of communities of social and cultural representation. Within the participatory aspects, digital consumption is evidenced through virtual channels for the verification of information provided by adults and official media.

Generally, for children and young people, participation in the media is directly related to the use they make of the different virtual platforms and the activities they can carry out through them, i.e. the role they play in each platform generates their own understanding of the meaning of participation in the media.

It has been identified that the priority activities are classified by children and adolescents in 4: internet, social networks, television and video games, respectively. Their participation in the internet can take on various forms, such as viewing multimedia (generally associated with platforms such as YouTube), browsing, searching for information for homework and playing online games. Social networking is associated with the constructs of liking, chatting, socialising, reacting to memes and commenting. This indicates that the cultural consumption of this population group is based on their own interests. Children and adolescents construct their own standards based on autonomous selection, thus defining their own interests about what is socially common and understand that the different industries put forward proposals with different intentions.

The culture industry constitutes the regression of enlightenment in ideology, which finds its most influential expression in the cinema and radio, while it is no more than a profitable business for its leaders. Enlightenment as mystification of the masses is based, above all, on the calculation of efficiency and on the technique of products and dissemination. According to Adorno and Horkheimer (2006), mass culture relentlessly fulfils the dictates of a system of economic domination that needs people's agreement in order to legitimise its existence.

In today's society, products, material or immaterial, bring with them knowledge, intelligence and human culture as instruments that leverage the post-Fordist productive process, in which social relations are nourished by the consumption that converts them, and which, in turn, change the relations of production, circulation and distribution. For Bourdi (2007). the consumer contributes to produce the product he consumes through "an identification and deciphering" perceived in satisfaction, however, he recognises the power of advertising as a vehicle of information and persuasion (Bourdi, 2007, p. 96).

Portela (2011) clarifies that, in this sense, it is important to locate the current culture within what has been called "postmodernity", that is, any product is the result of a heterogeneous whole, in which the consumer helps to produce meanings of what he or she is acquiring (p. 95).

Method

This research is descriptive, since, as stated by Hernández et al. (2006), it seeks to specify the properties, characteristics and profiles of people, groups, communities, processes, objects or any other phenomenon that is subjected to analysis, i.e. it measures, evaluates or collects data on various concepts (variables), aspects, dimensions or components of the phenomenon to be investigated. It lays the foundations of the significance of the group under study.

For Salkind (1998):

Descriptive research can not only be self-sufficient, as the examples show, but can also serve as a basis for other types of research, because it is often necessary to describe the

characteristics of a group before the significance of any observed differences can be addressed. (p. 9)

Therefore, descriptive research is implemented with the aim of identifying the transformation of cultural consumption practices among children and adolescents at the Fray Manuel Álvarez School by 2022, taking into account the baseline research of 2017 and the changes in social dynamics resulting from the pandemic caused by COVID-19.

In order to achieve the objectives, an analysis based on nine items was developed to find out the preferences and uses of the school's students in relation to the cultural industries. The quantitative method is one of the most accurate and verifiable when it comes to obtaining precise data, using the survey in this case we were able to identify the students who consume the media the most, which are their favourites and most frequented, who have access to them and how much time they spend on them. The survey was designed and validated by the Uwa Werjayá research group at the Universidad Pontificia Bolivariana, Bucaramanga, and has been applied in at least three other research projects in Santander and Norte de Santander.

Universe and Sample

The population corresponds to all children and adolescents between 10 and 19 years of age living in the San Faustino district and the sample is composed of all students of the Fray Manuel Álvarez School in 2022 who are in their school year at the institution.

Sources and procedures for data collection

In this case, a survey was applied, defined by Salvador-Oliván et al. (2021) as: "a systematic method of obtaining data by means of answers to questions asked to a group of entities with the purpose of describing the characteristics of the population to which they belong". This allowed the results to be demonstrated by means of a quantitative analysis. The data for this research were collected in the following steps:

- **Implementation of the survey:** The instrument was applied to the students of the Fray Manuel Álvarez School with the approval of the rector and thanks to the inter-institutional agreement in force at the time between the Francisco de Paula Santander University, the Coquecol Foundation and the Educational Institution.
- **Tabulation of the information collected:** For the tabulation and presentation of the information, the Excel programme was used, which provided graphs in which the information could be visualised in a simple way, in order to proceed to carry out the respective quantitative analysis of the information.
- **Identification of results:** From the tabulation, the research results are defined.

Findings and discussion

Cultural consumption depends on the context to which each individual belongs and the possibilities of access to cultural industries, for Romeu et al. (2018) the socio-economic level is mostly linked to the deployment of cultural consumption of children and young people, so it is impossible to separate cultural consumption from the economic and cultural capital of the subjects, thus revealing a deep connection between both capitals, which explains the socio-symbolic inequality that can be found between rural children and children from lower socio-economic strata compared to others (urban, middle class).

In this sense, a description of the socio-economic conditions of the children and adolescents participating in this research is presented, thus determining the profile of the consumers who, as already mentioned, study at the Fray Manuel Álvarez school in the village of San Faustino, Cúcuta, Norte de Santander. It was identified that there is the same percentage behaviour between 2017 and 2022, evidenced by the dominance of the female gender compared to the male gender in participation, although there is a reduction in female participation and an increase in male participation by 2022.

For 2017 and 2022, most of the children and adolescents participating in the study came from the city of Cúcuta. There is variability in the presence of children and adolescents from San Faustino, since in 2017 they were in second place, and in 2022 their participation is reduced. On the other hand, the Venezuelan population by 2022 is the second most predominant participant and the other cities also participate, although in smaller numbers.

It is evident that the households of the children and adolescents participating in the study have a household representation of 33% for mothers and 27% for fathers; it is also found that 26% of the participants have siblings and in smaller percentages there are other members such as grandparents, cousins, uncles, aunts and uncles, etc. It is worth noting that 2 participants claim to live only with their partners.

The children and adolescents participating in the study showed through the results of the application of the instrument that the five activities they do most during their free time are related to listening to music (78.1%), being with the family (71%), watching television (61.2%), using social networks (60.7%) and playing sports (53.1%). There are no significant changes in the audiovisual equipment in the households of children and adolescents between 2017 and 2022, as the first three places are held by televisions, stereos and high-end telephones. There is evidence of an increase in the number of computers, which were few in 2017 and increased considerably by 2022. The households of both 2017 and 2022 are characterised by a greater absence of video game consoles. However, by 2022, it is evident that after the impact of COVID-19, the technological consumption of this device in households increased.

In contrast to the statistical behaviour of video game consoles, tablets have been reduced in the

homes of children and adolescents in the educational institution by 2022, given that in 2017 43% of households had the device and currently only 21% do. The results of the application of the instrument show that the most common activity carried out with the internet is chatting, reflected in 29% of the participants, followed by 28% who download music and videos, and only 21% of the participants use the internet for academic information. The use of the internet for work stands out in only one participant.

There are significant differences in the genres most preferred by children and adolescents from 2017 to 2022. In 2017, films, humour and sports were the preferred genres; however, with the change generated in the cultural dynamics as a result of the COVID-19 contingency, there is a predominance of attention towards films, series, soap operas, cartoons and musicals.

The children and adolescents of the educational institution in 2017 use social networks for communication purposes and share content through Facebook, Instagram and Snapchat, however, by 2022 there is not only diversity in the networks used, but it is also evident that they also show interest in love relationships through the search for partners through digital applications.

FINALIDAD DEL USO DE REDES SOCIALES

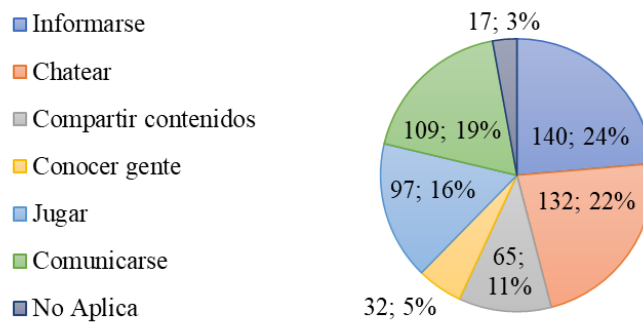


Figure 1. Use of social networks 2017.



Figure 2. Use of social media 2022.

On 6 March 2020, the first case of COVID-19 was confirmed in Colombia according to official reports from the Ministry of Health and Social Protection. After this event, the country made every effort to address the COVID-19 pandemic, as countries in other continents, such as Asia, were facing an unprecedented situation since 31 December 2019. All this led to strict restrictions in Colombia from 23 March 2020, in which citizens could not leave their homes due to the mandatory quarantine ordered by the President of the Republic, Iván Duque.

Social dynamics in the world changed and Colombia was no exception, schools, universities, companies and others moved their daily lives to the digital era, which brought with it a visibility to the gap of social inequality that the country lives, as children, young people and adolescents could not access education on equal terms. According to the DANE, only around 26% of students in rural areas had connectivity compared to 89% in urban areas.

However, the reality is different in rural areas of Colombia in times of pandemic, such as the Fray Manuel Álvarez School in the village of San Faustino in Cúcuta, Norte de Santander, since by 2017, in the results of the survey of children and adolescents in this institution, only 22.8% had a high-end phone (smart phone or Smartphone) in their homes; this figure would be little analysed at that time, as the students received their classes in person without being affected by mandatory preventive isolation. By 2022, after five years, in this same institution, the percentage increased, showing that 56.3% of the students had smartphones to watch their classes, but this did not guarantee their internet connection to access their classes or receive the documents, guides and other materials provided by the teachers.

This increase in the possession of technological devices due to a first-hand need makes it possible to determine whether children and adolescents are using this purely educational tool, or whether, on the contrary, consumption is aimed at leisure; which is not a problem if it is supervised by adults, as during the first years of adolescence, young people are influenced by trends and fashions found in the different applications that exist worldwide: Instagram, Facebook, Twitter, TikTok, among others.

Given that in the results obtained in the survey, children and adolescents use applications such as Tinder, Badoo and Snapchat; despite not being the most predominant in their use by students, it is worrying that minors give them a use to dating platforms that have as a rule the age of majority; and others such as Snapchat, where there is no guarantee of security of personal data or a history of messages in case of cyber-bullying or other digital crimes where minors may be exposed.

Another point that deserves discussion from the socio-economic aspect is the presence of the migrant population in Colombia. For the year 2017 in the results obtained in the first phase of this research, Venezuelan children and adolescents were in the "other" category with 5.6%; but by 2022 they are present with 26.8%, being the second predominant population after students of Cucuta origin with 57.1%, which indicates that the problem of the neighbouring country directly implied a cultural hybridisation in this rural area.

The dynamics of family structure have changed in Colombia, where the predominant family was nuclear, that is, composed of parents, siblings and in some cases grandparents. With the migrant population it is different, because due to their economic conditions they do not have the opportunity to live separately, which implies that a family is made up of up to fifteen people and, as in the case of several students, they do not have access to the internet or smartphones to access information as the rest of their peers do.

This research allowed us to determine that the cultural consumption of children and adolescents is not supervised by their parents, so questions remain as to how the use of the internet and the television content that these minors absorb on a daily basis is regulated.

The culture industry aims to maintain the status quo, producing and reproducing social relations and conceptions in a non-critical way, and, within its ideological character, it plays a fundamental role in the formation of the conscience of its consumers, according to Guareschi (2000). Therefore, it is feasible to affirm that the behaviour of children and adolescents is transformed by the content they consume on a daily basis, whether through Facebook, YouTube, Tik Tok or any other platform, which modifies the traditional behaviours of a population, in which the essence, the cultural roots that a region may have, is lost. Hence the importance of regulating the content and leisure time of children and adolescents in this institution, because although this is a situation that

happens all over the world, it is important to recognise and keep alive the dynamics of the environment in which one is part of.

In the research by Chaparro-Hurtado & Guzmán-Ariza (2013), the positive impact of a good use of mobile devices in the lives of young people is recognised, since, as expressed in the results of this article: important modulations in terms of social skills are recognised, such as cooperative problem solving, conflict resolution, improvements in psychomotor coordination, concentration on specific tasks, a greater capacity to improve visual, auditory and verbal information about the current world, self-control and the assumption of roles in vital environments.

While the technological world distances people from their surroundings, it is important to highlight the development of skills that can be gained in terms of information and utilities in the environment. It is noticeable that there is no exact concern with the content of the products, although there is with the statistical registration of consumers (Costa et al., 2003). Young people nowadays have a universe of educational content that not only serves academic purposes, but also uses games that are dedicated to leisure time, and help the growth of skills, which works for life. The good management of consumption that can be given with these tools is important for children and adolescents.

In the Fray Manuel Álvarez School in the village of San Faustino, children and adolescents spend mainly between one and two hours and also two to four hours a day on entertainment, mainly films, series and soap operas that do not help personal growth beyond just creating imaginaries and forms of culture that are far removed from their reality, They also make use of mobile devices, but it is found that this use is for action video games, that is, closer to the environment where they are located, since it is a rural area of the department of Norte de Santander, which has the presence of armed groups.

In situations such as those experienced by this community, we can understand the consumption practices that many choose, such as series and soap operas, which make them forget about a violent environment. This leads to a desire for a different reality, as well as the one that young people indirectly opt for by directing their free time towards video games, mostly related to action in role-playing games, as 37.1% prefer this type of entertainment. In addition to this, they also use expressions such as lead, in order to refer to the aforementioned.

Freire (2005) proposes an education for decision-making that promotes social and political responsibility, in that order of ideas, children and adolescents are exposed to different forms of consumption, whether violent or not, and that is why parents must implement strategies so that their development is not distorted in their environment; Freire (2005). begins his struggle from education, with a Brazilian peasant, because for him, education forms a basis for the formative development of people who are being formed as a mass in society, leaving aside oppression from

education is a form of rebellion because the more one is informed, the more one moves away from that irremediable consumption that leads to a need to be distanced from reality.

Another relevant issue to be discussed in this research is that of violence, which is part of the history of this country. Colombia is a land of armed conflict:

The COVID-19 pandemic has plunged communities living in violence-affected areas into even greater fear than they were already experiencing, not only because of the presence of a virus that has affected thousands of families, but because of what it means to be unprotected in the midst of armed conflicts that seem to be getting worse as the months pass (Comité Internacional de la Cruz Roja (2005).

Conclusion

Undoubtedly, COVID-19 and the pandemic generated changes in the social dynamics of the children and adolescents of the San Faustino Educational Institution, in which social media and cultural consumption were also participants. This is evident in the fulfilment of the two objectives set out for this research study, which made it possible to demonstrate a representation of the impact of adaptation to change and therefore a way of responding to new needs on the part of the population.

Likewise, this study contributes to media research since the analysis of its variables allows us to identify the changes in digitalisation produced by the pandemic in a rural area, establishing differences in the use, frequency and cultural consumption between the population of the year 2017 and that of the year 2022.

It is fundamental to recognise that the village of San Faustino now presents a greater cultural diversity as a result of the social changes brought about by the migration of the Venezuelan population, and therefore, at present, this population has become more present in the village.

There are some changes in the digital tools available to the children and adolescents, as there will be a greater presence of computers in homes in 2022, a very different situation to the population in 2017. In spite of this, televisions, stereos and high-end telephones continue to lead the way, instruments with the greatest presence in the homes of the children and adolescents of the Educational Institution.

Preference for certain TV genres also had changes by 2022. The 2017 NNAs did not envision the consumption of series, however, this is the second most preferred genre today, keeping movies in first place.

Another of the changes found has been the use of different social networks, which in 2017 were limited to Facebook, Snapchat and Instagram, however, nowadays children and adolescents have greater diversity in relation to them. However, social networks focused on dating and sexual encounters such as Tinder and Badoo have begun to emerge, a fact that is related to the social findings, since it was found that some members were already living with their partners.

In addition, the findings reveal changes in the use of social networks, with information and communication now being the most selected uses, with the purpose of meeting people also showing a lower proportion, without leaving chatting to one side.

In conclusion, for the year 2017 we found a population whose approach to cultural consumption was represented by the use of social networks in order to find entertainment; however, the health measures imposed by the National Government, the support of this same government together with the Ministry of ICT by betting on digitisation and internet access in this rural population, led to a cultural change which generated a variability in the way this population used social networks.

This does not mean that children and adolescents do not have a preference for constant access to the internet and social networks, as well as a particular focus on leisure and entertainment, but that the interest and dedication to these activities is also shared with a call to consume information in relation to health issues and, therefore, to discover that beyond the screens there are other environments of scientific and emotional construction.

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