

Venezuelan Migrant Children: An Assemblage Experience in Soacha, Colombia*

[English version]

Niños y niñas migrantes venezolanos: una experiencia de agenciamiento en Soacha, Colombia

Crianças migrantes venezuelanas: uma experiência de agenciamento em Soacha, Colômbia

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Abstract

Objective: To analyze the agency of a Venezuelan migrant girl and boy residing in the municipality of Soacha, Colombia, recognizing them as meaning-makers based on

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their own experiences and lived practices during the migration process. **Methodology:** Grounded in the historical-hermeneutic paradigm, employing a qualitative approach in dialogue with narratives, various artistic languages, and artistic expressions. **Results:** Some of the findings unveil reflections on the vulnerability of children in migration processes, as well as the visibility of their capacities, such as affiliation, adaptation, sense of belonging, autonomy, and identity. **Conclusions:** The study highlights the need to move beyond an assistance-based perspective on children, shifting away from deficit- and scarcity-focused approaches to recognize them as political agents with the capacity and potential to transform their socialization environments through reflection and action.

Keywords: migration; childhood; artistic expressions; agency; Colombia (obtained from the UNESCO thesaurus).

Resumen

Objetivo: analizar el agenciamiento de una niña y un niño migrantes venezolanos ubicados en el municipio de Soacha, Colombia, reconocidos como hacedores de significados a partir de sus propias experiencias y prácticas vividas en el proceso migratorio. **Metodología:** se fundamentó en el paradigma histórico hermenéutico, empleando un enfoque cualitativo en diálogo con las narrativas, los distintos lenguajes del arte y las expresiones artísticas. **Resultados:** algunos de los resultados desentrañan las reflexiones sobre la vulnerabilidad de los niños y niñas en los procesos de migración, así como la visibilización de capacidades como la afiliación, adaptación, sentido de pertenencia, autonomía e identidad que poseen. **Conclusiones:** se evidencia la necesidad de trascender la mirada asistencialista de los niños y niñas, alejándose de enfoques centrados en el déficit y la carencia para reconocerlos como agentes de cambio político con capacidades y posibilidades de transformación de sus entornos de socialización mediante la reflexión y la acción.

Palabras clave: migración; infancias; expresiones artísticas; agenciamiento; Colombia (obtenidos del tesoro Unesco).

Resumo

Objetivo: Analisar o agenciamento de uma menina e um menino migrantes venezolanos localizados no município de Soacha, Colômbia, reconhecidos como criadores de significados a partir de suas próprias experiências e práticas vividas

no processo migratório. **Metodologia:** O estudo fundamentou-se no paradigma histórico-hermenêutico, empregando uma abordagem qualitativa em diálogo com narrativas, diferentes linguagens da arte e expressões artísticas. **Resultados:** Alguns dos achados revelam reflexões sobre a vulnerabilidade das crianças nos processos migratórios, bem como a visibilização de capacidades como afiliação, adaptação, sentido de pertencimento, autonomia e identidade. **Conclusões:** Evidencia-se a necessidade de transcender a perspectiva assistencialista em relação às crianças, afastando-se de enfoques centrados no déficit e na carência, para reconhecê-las como agentes de mudança política, com capacidades e possibilidades de transformação de seus ambientes de socialização por meio da reflexão e da ação.

Palavras-chave: migração; infâncias; expressões artísticas; agenciamento; Colômbia (extraído do tesouro da UNESCO).

Introduction

To leave home, move individually or in groups, cross borders and settle in other lands responds to a social term called 'migration'. A category necessary to address one of the recent problems in Latin America that has affected the lives of countless people who face political, economic and social issues, and start new lives in foreign and unknown places. This paper arises from postgraduate research focused on the migratory phenomenon of Venezuelan population towards Colombian territory. It makes visible the voices of people who most of the time are not asked, explained or inquired about their participation in this process: Venezuelan children. In this case, the participation of a girl and a boy about their experiences is taken into consideration. It is not intended to show what happens to all the children of Soacha, Cundinamarca, within the framework of their migratory processes.

Castillo et al. (2020) identify this event around 2005 when the political and socio-economic situation of Venezuela generated a massive migratory process to Colombia. The figures at that time showed the largest migratory phenomenon of the Venezuelan population in Latin America, and the second in the world. These same figures show a high increase in displacement of children and exposed to different types of situations that violate their rights and put their physical, mental and emotional integrity at risk. The mobilization of these children also leads to less encouraging situations, they often do not have social protection, food, housing, health and education. They also suffer from discrimination in their socialization environments that limits their human development. And, in legal terms, their undocumented status spoils the guarantee of their rights to health, education, food and, mainly, allows impunity for crimes against them.

The recognition of these children as active subjects within collective actions of their population is increasing. The concept of "assemblage" allows to define, express, study and propose the child's participation in society. Contrary to the perception of children as passive or simple spectators, assemblage involves the recognition of children as subjects capable to understand, dialogue and propose solutions from reflective attitudes in their closest socialization environments.

According to Deleuze and Guattari (2004) "Assemblage" is understood as a concept in form of a rhizome that "[...] must be produced, built, always removable, connectable, alterable, modifiable, with multiple inlets and outlets, with their lines of flight" (p. 25). In this case, it includes children as subjects in a territory, historical and social that have built and build specific ways of understanding the world and act in it. This possibility of understanding their reality leads them to

think and reflect on possible and diverse ways of inhabiting their spaces, trying to unsettle the order given and imposed.

For Deleuze and Guattari (2004),

Every assemblage is foremost territorial. The first concrete rule of assemblage is to discover the territoriality as there is always one. The territory creates the assemblage. The territory exceeds both the organism and the environment, and the relationship between them, the assemblage goes beyond simple behavior. (p. 513).

Children's assemblages allow them to see migration from the power they have to transform their territory. Their affiliation capacity means the presence of others, generates emotional and cognitive connections. According to Deleuze and Guattari (2004) it allows them to think from the collective and change situations from the lines of flight to transform given or imposed the structures.

To better understand the relationship between assemblage and territory, Guattari and Rolnik (2006) state that:

Territory is appropriation, with self-enclosed subjectivation. The territory can be deterritorialized, that is, open and undertake lines of flight and even altered and be destroyed. Deterritorialization will consist of an attempt to recompose a territory engaged in a process of reterritorialization. (p. 372).

In this way, authors present "reterritorialization" as new ways of thinking and building the territory that is inhabited. It goes from desire to transformative action, and subjects are always understood in motion. Thus, protected by the right to expression, the voices of children are stronger in this research. This usually focuses on adult-centric gazes and evidences the stated concept by Deleuze and Guattari (1980): "The assemblages are always in motion, even if what moves is immobility" (p. 10).

However, compared to records review, there are some researches that show the migratory experiences of children. These should be an important input in the proposals and execution of public policies or social projects that benefit and accompany them from welfare services.

Pavez-Soto (2016) criticizes Portes and Rumbaut (2001), authors who develop a theory on how adults in migrant families should act to achieve the incorporation and assimilation of children to their new contexts. It highlights severe authority and physical punishment, which

[...] not only denies the assemblage of migrant children (from an adult-centric axis) but the assemblage of adults is also analyzed of their greater or lesser integration into the system and market. (Pavez-Soto & Sepúlveda, 2019, p. 107).

In this way, a mutism of children's expressions, silence and even concealment of their experiences, feelings and bullying is identified. Vulnerabilities that lead to a social challenge to understand its subjectivity in its several manifestations and languages, and the interpretation of migration.

In the development of this research, governmental and non-governmental studies and reports were found, grouped in an interpretative way into three large emerging categories. The first category was "determining causes of migration" UNHCR and Legal Option (2017), Fernández and Arcken (2020), Migration Ministry of Foreign Affairs Colombia (2021), Ordoñez and Ramírez (2019), Linares (2019), and Lotero et al. (2020). The second category was "structural migration from an adult-centric view", Álvarez (2009), Koechlin and Eguren (2019), Freitez (2011). Finally, in the third category was "transnational families", Bedoya (2020), Ramírez-Martínez et al. (2021) and Posada (2017).

The review shows that there is a wide production of knowledge on migration. From one perspective, a quantitative approach reflects objectivity and rationality exposed in figures, percentages and statistics. And from qualitative approaches by stories, life stories and systematization of experiences. However, they mostly focus on adult-centric visions of migration, it reveals an insufficient approach to children, invalidation of their voices, impossibility of positioning them as participatory subjects, no recognition of their rights and annulment of their experiences.

Thus, there is a need to know, recognize and make visible the voices of Venezuelan migrant children, in the municipality of Soacha, Colombia. A place where the largest migrant population in the Republic of Venezuela is concentrated as it is to the Colombian capital. According to figures from *Migración Colombia*, by March 2022, the entry of Venezuelan foreigners to Soacha was around 26,922. Although residence and establishment in the area proved to be a great social impact, several government and private programs were developed to mitigate lack of housing, health, food, protection, safety and care.

The most vulnerable are children in conditions of overcrowding, malnutrition and without education. There is low municipal budget for supporting migrant residents since, according to the Colombian Red Cross (2020), Soacha borders Bogotá city, it is a recipient of many internal and Venezuelan migrants. These people face many social, economic and political challenges, as they are in situations of high social vulnerability.

However, as it has been stated, the research seeks to understand the experiences of Venezuelan migrant children in Soacha, Colombia, use their capacity and right to expression as a vehicle. In this case, artistic expression was chosen, so children are co-creators within the research process. It facilitates to face ethical and political challenges to recognize them as analytical, participatory and agent subjects of change. This allowed them to be recognized as research peers, it meant respecting their decision-making process in the research exercise, accept and recognize the expression of their ideas, thoughts, feelings, and emotions of the way they wanted to do it. This included different languages of art, so it was key to understand Saracostti et al. (2015), who referred Graham and Fitzgerald:

As for the research process, it implies an ethical effort since it involves a carefully designed methodology, and to engage in a dialogue with children and adolescents that makes it possible to co-construct their visions and experiences while they make sense of the world (Graham & Fitzgerald, 2010). The idea of co-constructed knowledge implies that adult researchers open themselves to the possibility of change in response to what children and adolescents express. (p. 224).

The challenges that demand children to be co-constructors in the research process promoted in the researchers the capacity for wonder, which is often lost as adults, to listen, so as not to interpret their voices, stories and scribbles from the adult perspective, take care of their times, rhythms and spaces, and respect their decision-making of what they wanted to do or the people they wanted to invite. All this is a personal, academic and research deconstruction which is expected to be showed in these findings.

Finally, this paper goes through two main sections of results called: "The migratory process of children" and "An assemblage experience". These highlight the feelings and meanings that a six-year-old girl and a ten-year-old boy gave to their migratory experience, and the capacities they have to face the journey and the new environments and socialization relationships in Colombia. This accounts for their assemblages as subjects capable of doing, feeling and expressing.

Methodology

This research is qualitative with a hermeneutical approach. Venezuelan children were studied from their different ways of expression and languages of art. Those are called “scribbles” in this paper, the first drawing made by children, according to Lowenfeld (1961).

The research was interested in the narratives of children. López (2020) refers to Benjamin who mentions that

[...] the narrative consists of sharing experiences to the construction of communities of meaning, it exposes the plurality of subjects and several points of view that can be found from the places of enunciation. (p. 158).

When children narrate their experiences about migration, these expressions allow them to understand their memory processes to see themselves from what they have lived, and also to dialogue with their cultural and social environments. It leads to the recognition of their social life, Ángel (2011): states "Understood in this way, narratives are not a methodology or an object of study in isolation from social life. They are part of culture, and part of a cultural life" (p. 32). When working with children who are co-constructors of their visions and experiences, narratives are not enough since they have multiple art languages to express and communicate. Malaguzzi (2001) states that children have a hundred of languages. Thus, their expressions from art are considered a constitutive part of assemblage of subjectivity and identity of children.

The fieldwork that was carried out from four artistic workshops, two hours each. The workshop was based on the ideas of Malaguzzi, who mentions that this technique generates new interpretations and dialogues in the world of children, and in adults. For Vecchi (cited by Hoyuelos, 2006) the workshop is a creative strategy that allows “[...] greater freedom of thought and variety of styles of approach, according to the reasons why Loris Malaguzzi has chosen to introduce the workshop in the schools of young children” (p. 3). From this approach, it is possible to return two aspects that have been made invisible in traditional education: the importance of expression (Hoyuelos, 2006) and the education of perceptual vision (culturally and transdisciplinarily interconnected with other fields).

Workshops:

- Workshop 1: “100 kilometers of history”
- Workshop 2: “One Voice and One Hundred Steps”

- Workshop 3: "What if you ask me?"
- Workshop 4: "Author theory"

The narratives were systematized from the following documentation instruments: elicitation interview, observation, field diary and empathy map.

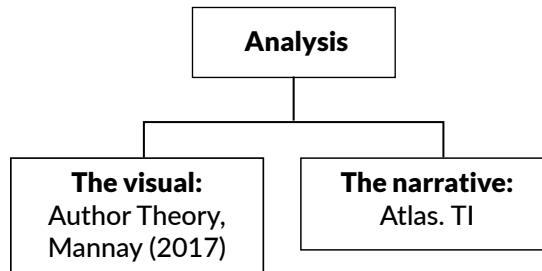
The empathy map version was the one proposed by Gray et al. (2012). *Game Storming*, a part of a catalogue of visual tools and creative exercises to solve problems at different stages of *Design Thinking* process was used. This tool was adapted and implemented to record voices and stories of children of migratory experiences.

The empathy map was used as an input for organizing the information. During the workshops with printed material, the stories were placed in front of:

- Who were the children who participated in the workshops: a description of the person you want to understand.
- What was the specific objective of the workshop: the specific goal to be achieved.
- What they say: their voices and stories of guiding questions regarding the migration process.
- What they do: their actions and interactions in front of peers and elements of the environment.
- What they think and feel: what motivates their behavior.

The elicitation interview was taken up again from Mannay (2017), who tells us that the image that the same child creates is returned to him or her to interpret it from their own experiences. Artistic productions were interpreted from the Theory of Mannay (2017):

[...] the use of interviews around the images created in the visual data production phase to centralize the meaning-making and interpretations of the participants, i.e. the image makers. In this way, images and narratives are seen as part of a conversation in which interpretation must be incorporated into the contextualized process of the interview, rather than as an analysis of decontextualized and silenced images and stories. (p. 16).



Prism	How to interpret
Context	Elements surrounding the construction of the image such as: Who was involved? Historical-social context Geographical Context
Form	Constituent elements of the image such as: Way of drawing, colors, composition Objects, artifacts, materials Location of subjects and objects
Primary content	What the work wants to say or communicate what the author wants to express
Secondary content	Symbolism, metaphor, duality of senses and the relationships that are generated.

Figure 1. *Author theory.*

Among co-constructors children of the research there is a six years old girl called Joseanny. She lives with her grandmother, aunts and cousins, and she has been in Colombia for three years, she represents the early childhood population. Adriel is ten years old, he lives with his father, mother and sister, and he has been in Colombia for four years, he represents the childhood population. These children were chosen for the research, firstly because they wanted to be part of it when children were invited, she and he were interested in and motivated: they were available and had their family consent to participate in the activities.

Regarding the ethical considerations in this project, respect and recognition for multiple expressions of language of children were taken into account according to the proposal and their capacity of assemblage. These were created from their freedom, interest and motivation. Researchers tried not to influence,

modify or transform their creations. Decisions they made in the process, times, spaces, use of materials, guests they wanted to attend workshops, among others, were respected and valued.

Results

The Migration Process of Children

“Teacher, it is nice to talk to you, I had a great time, no one had asked me that, and I remembered when I arrived in Colombia, I really liked drawing” (Joseanny, personal communication, April 4, 2022). When the fieldwork was being carried out, this was one of Joseanny's expressions, it shows how invisible children may be to the experience they had in their migration process. They rarely felt the interest of any person to know what they have experienced in migration and how they have felt. It marks the existence and transforms their socialization processes, and the construction of identities and subjectivities.

The methodology in the fieldwork with the children in relation to different expressions of art led Adriel and Joseanny to narrate not only with words, but also with drawings, colors, strokes and games to referred to their trip, to the way they did it, to the things that seemed most significant to them, the motivations, and what they should have left in Venezuela. One of the reasons for their migration was to reunite with their loved relatives, those who have had to travel before them getting better opportunities.

This family reunion is then seen as a gift, they can see their loved ones again, bonds are strengthened and different life opportunities are built. This process made both Joseanny and Adriel happy: “[...] I dreamed of seeing my dad again” (personal communication, April 4, 2022). The fulfilled dream for Adriel since the migration means the reunion with happiness and joy, somehow it is a positive experience for him. For Joseanny, migration represented “[...] a birthday gift” (personal communication, April 4, 2022), since when she came to Colombia, she would meet her aunts and cousins, whom she considers as brothers and with whom she shares daily life in Soacha.

The literature review showed that transnational families have a lot of weight in the production of knowledge that has originated in the field of migration, since, although their members live most of the time apart, they have affective and collective ties that make them stay together (González, 2016). Joseanny

and Adriel's families are not far from experiencing this reality, and the multiple dynamics and transformation processes they have to go through, Joseanny says: "[...] my mother is in Chile but we do not know where my father is, we see each other by video call" (personal communication, April 4, 2022). For Adriel, the experience of having a transnational family is expressed in the following way:

First my aunts and my dad came to Colombia and we made video calls [...] We lived in Venezuela, but my dad came to Colombia and we stayed with my mom and my sister, but my mom was sad, so we traveled to Colombia to be with my dad again (personal communication, April 4, 2022).

For Adriel and Joseanny, the emotion of joy and feeling migration as a gift goes beyond affectations. The reunion with their families may be more important than the things they leave in Venezuela, their friends, school and home; however, it is possible to perceive that the loss of a loved family in their country of origin causes sadness:

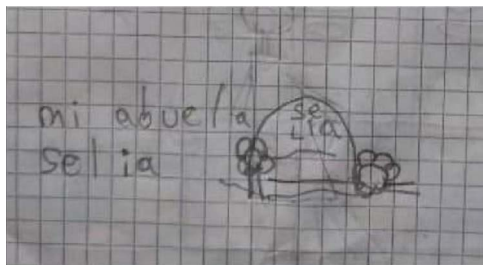


Figure 2. Drawing made by Adriel during the artistic workshop *One voice and one hundred steps*.

I miss my grandmother Selia and her cat [what happened to your grandmother?]. Teacher, she died [lowers the tone and gets sad to talk about her], but when I go to Venezuela, I will visit her and bring her flowers, my mother says [grandmother dies of Covid]. (Adriel, personal communication, April 8, 2022).

In this way, family ties, practices and the meanings they give to relationships are those things that keep Adriel and Joseanny's families together, helped by Information and Communication Technologies (ICTs) (González, 2016). They also represent safe places for them, support, care and the possibility of being better together. For Joseanny:

[...] my aunts told my grandmother to go to Colombia, why to be alone in Venezuela. They would help her and be aware of her. My mom left me with my grandmother because she went to Chile to work, so I went with her. My mom gave me for my birthday plane ticket (personal communication, April 8, 2022).

Jung's (1991) proposal about the need to listen to children was a big challenge. This made possible the re-construction of migratory experience, and their construction of senses and meanings. Adriel and Joseanny allows them to recognize the feelings and emotions they had on their journey.

Thus, feelings can be mental sensors inside the body, testimonies of life on the move. They can also be our sentinels. They let our conscious, quick, narrow, know about the current state of life and organism for a short time. Feelings are mental manifestations of balance and harmony, dissonance and discordance. (Damasio, 2009, p. 135).

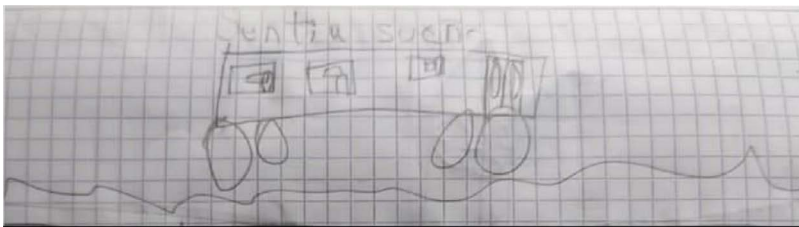


Figure 3. Drawing of Adriel in the artistic workshop: 100 kilometers of history.



Figure 4. Drawing of Adriel in the artistic workshop: 100 kilometers of history.

When the children were asked how they felt during the trip, Adriel said, “I dreamt” (personal communication, April 8, 2022). He added based on two drawings of a car:

Teacher, I was very happy, my aunts had told me that in Colombia I could study and have many friends and it made me happy, I dreamed of seeing my father again, and I was going to have two houses; one in Venezuela and another in Colombia (personal communication, April 8, 2022).

The migration experience for the children of this research also meant leaving in Venezuela things, places, environments that they will not see or experience again, and it generates some feelings of nostalgia. Some of those things they expressed leaving in Venezuela and missing are the sounds of nature, the wide green spaces and the animals they had.



Figure 5. Drawing of Joseanny in the artistic workshop *One voice and one hundred steps*.

[...] I miss the sounds of birds, rivers and beach, my little house that was large, in the yard of the house we had chickens and ducks... and oh, they are colorful... we went to the beach and to the river. I liked to go with my cousins, we played ball. (Joseanny, personal communication, April 15, 2022).



Figure 6. Drawing of Adriel in the artistic workshop: *One voice and one hundred steps.*

This is like an...aloe vera. Aloe vera, this is a small square that is in front and here is a grid, the grid looks a little black because the light comes from here...and this is closer, so cover the grid...and I miss the sound of birds, it sounded like birds there. (Adriel, personal communication, April 15, 2022).

To conclude with this section of the migratory process of Joseanny and Adriel, it should be noted that, in one of the workshops, both took a sheet of paper. There, they drew on one side the flag of Colombia and on the other the flag of Venezuela, they draw several lines between the two flags, and narrate the following:

When I was younger, when I was a baby, we used to be here in Venezuela, but now we are here in Colombia, here is my grandmother and my aunts. I like being here because I have more friends. As a birthday present, I was brought to Colombia, we arrived by plane, I traveled with my grandmother. When I arrived in Bogotá, we moved in with my aunts. (Joseanny, personal communication, April 15, 2022).



Figure 7. *Photo of Joseanny tracing in the art workshop: What if you ask me?*

The narration of Joseanny and the drawing she made was told to other children that she and Adriel invited to the workshop, including some cousins. This shows their capacity for reflection and assemblage on their migratory process. Adriel said that two of the reasons for his migration to Colombia were also for protection and economic reasons "[...] they were looting a lot in Venezuela [...] my mother was not working in Venezuela and my father sent money, but she said that it was not enough" (personal communication, April 15, 2022). It was also noticed that Joseanny, her mother's loneliness also influenced them to make the decision: "[...] my mother was bored because she said that she missed my father very much" (personal communication, April 15, 2022).

The perception that the boy and the girl have on their migratory process shows that they are not part of economic, social and political causes that they may suffer as families and that encourage their migration from Venezuela to Colombia. However, narratives and different expressions of art they made reflect that their core is in the joy of family reunion, to have new experiences in a new school and meet new friends. The way to face the migratory journey was surely not as difficult as if it may have been experienced by other migrant children, this introduces in the next section their assemblage practices in the migration process.

An Experience of Assemblage from the Capabilities

For Pavez-Soto and Sepúlveda (2019), children as agents freely and thoughtfully express the perceptions they have of life and the world around them, the contexts they live in everyday life, and, they reveal what it represents for them to live a dignified, happy and full life. The perspective of children in the analysis of this research, as they are in the first place, allows altering the social order. According to Mayall (2002), to give children's voices a place is an essentially political act that favors their social status and greater consideration for their rights. The author states that the moral reasoning of children and young people must be respected, and the recognition of their assemblage, which is the gateway to respect the rights to the field of social participation and the recognition of other capacities they have.

It was found in Adriel and Joseanny some of their assemblage practices, seen as capacities in the migratory process, such as: capacity for affiliation, adaptation, autonomy, identity, and sense of belonging.

This research emphasizes on the capacities of children that enable them to be agents of their own experience, it relates to Nussbaum (2012): Human development seen from the perspective of capacities is like "[...] an approach to a set of questions about the quality of life and basic justice" (p. 40). This is taking into account that some of the children's expressions shows that migration to Colombia allowed them to improve their living conditions, especially in the affective and relational context.

However, by "capacity for affiliation" Gómez (2016) states that it is "[...] understood in relation to living with and for others, to be able to socialize, to interact" (p. 10).

Joseanny said: "[...] I like to make new friends, I like being here because I have more little friends" (personal communication, April 15, 2022). Adriel and Joseanny show how their capacity for affiliation unfolds in unknown territories. They are not narrated from fear for what they do not know, but from the joy of meeting new people and having new experiences. Since the assemblage of Deleuze and Guattari (2004) allows us to understand that both, Joseanny and Adriel, have been in constant movement, their presence and future have not been given in an unchangeable way. They have the ability to act, decide and express what happens to them in different territories they have inhabited.

Adriel and Joseanny express ideas that allow to realize the full life they are living and the quality of life they have in their socialization environments. This allows the construction of platforms of affection, as Gómez (2016) says "[...] they constitute the social bases of self-respect and avoidance of humiliation and contempt" (p. 10). In this way, to feel that they are well treated at school by

their friends makes it possible for Adriel and Joseanny to be recognized as equals within their cultural differences, the ones that sometimes create hostile spaces of coexistence for children in schools.

Adriel and Joseanny's capacity for affiliation also shows how they are able to influence the processes of their interactions. Their assemblage constituted in feelings of belonging that allow them to feel part of a school, of some friends, follow patterns of relationship, influence and negotiation with other peers as agents in the context of their relationships.

Regarding her ability to adapt, Joseanny states: "[...] I have little friends here at school and I learn, I learn a lot" and "[...] I like being close to my family" (personal communication, April 15, 2022). It is related to Casas (2006) who states that: "[...] children understand that situations are difficult, they see danger and react, but they also learn from what they live and what they see" (p. 97). For migrant children, changes and transformations in their family and relational lives are a constant, they learn from the world around them, but they also make changes in the new routines, friends and experiences. This ability allows them to be flexible and adjust their socialization practices.

So far, Joseanny and Adriel's narratives and artistic productions have found a complex plot of their experiences and a great depth in their ways of thinking, feeling and expressing. As Malaguzzi (2001) says, who from a pedagogical proposal discusses the complexity of childhoods, they are marked by creativity and multiple languages of art. This demands adults to listen actively and constantly to discover their desires, voices and feelings.

Now, related to the construction of identity and the sense of belonging that Joseanny and Adriel have built, Adriel mentions: "This is Venezuela, here we were born, you do not remember because you are very small, but I do remember, here there are many birds and many rivers, here in Soacha there are no rivers" (personal communication, April 15, 2022). This narrative of Adriel was told to other younger children who he invited to one of the workshops, in which Family Day was celebrated. There was an environment related to Venezuela; there was music, images and typical dishes. Children were seen as transmitters of culture.



Figure 8. Photo of family members and Adriel on Venezuelan Family Day Art Workshop: What if you ask me?

Adriel and Joseanny told other children about their life in Venezuela, what they missed about their country and what they liked about both Colombia and Venezuela. All this through art, as Álvarez and Domínguez (2012) explain,

art is a tool for interpersonal development, expression of ideas and feelings, promotion of social and cultural changes. As a tool, it facilitates self-knowledge and self-evaluation, as it creates broader and more analytical perceptions of reality. (p. 117).



Figure 9. Photo of family members invited to the Venezuelan Family Day. Art Workshop: What if you ask me?

To conclude with this section, it is important to mention how in different co-creative workshops in the fieldwork with Joseanny and Adriel their autonomy was always present. They were a free boy and girl responsible for their actions, builders of their identity and subjectivity, capable of expressing their emotions, of being, and acting in the world, and with the ability to reflect on their own experiences. Contrary to the traditional concept that defines children as passive subjects, subjects that belong to adults, they turned what can be insignificant in the eyes of an adult, into the largest, most surprising and complex.

This research shows how Adriel and Joseanny, from an early age, are constructed and deconstructed in their everyday life of their migratory process as agents of their own lives, capable of actively participating in the construction of their identities. They generate valid views about their social world, that are entitled to participate in. MacNaughton et al. (2007), state "[...] children as social actors have valid ideas, values, and understandings of themselves and others and their world, and they can act as peers with adults to develop new policies and practices" (p. 460).

Conclusions

In this research, children act as co-creators and theory of Mannay (2017) is used for the interpretation of the «narratives», thus, the conclusions focus on the contributions to people, programs and institutions that work with migrant children in everyday life, it aims to discuss or have new interpretations of the results.

The findings allow us to establish that there are great challenges in moving away from the adult-centric perspective that researchers have when working with migrant children. It was evident how the review showed negative effects and consequences of migration from the perspective of the adult. The exile, economic, social, political and cultural scarcity and refugees that families have to go through when they migrate to another country increase the production of knowledge generated in this field. This does not mean that it is not true, the voices and experiences of the children, with their parents or caregivers on this journey, have been lost of their sight.

These gaps in the production of knowledge in migration have effects on the way in which children are accompanied from humanitarian care programs, where they assumed from lack and deficit. There is a focus only on the needs of adults, it makes children invisible, without realizing that they can assume migration

from other views. This research demonstrates, from the capacity of assemblage, that they have and develop in their nearby spaces of socialization. In this way, the analysis of the phenomenon of migration from the comprehensive approach reveals diverse and deep complexities. Joseanny and Adriel's voice and experience would have an important place for their understanding that could also go beyond the ways of accompanying them, helping and learning from them.

The strategies of social organizations, whether governmental or non-governmental, are mediated by how they perceive children and the social construction they make of them. Therefore, it is too important to ask: How are migrant children being seen? only as victims? only as subjects of rights? children who require only humanitarian attention? Alvarado et al. (2012) mention that we cannot still see people from a single perspective "[...] the same subject and the multiple ways of being a subject are constructed and controlled in language-mediated interactions that make sense in a specific culture" (p. 206). Therefore, the complex gaze of children is required to allow the expression of their plurality, diversity, differences and potentialities.

[...] several "selves" are constructed from the narratives made by others about oneself, that are internalized in social relationships in different contexts of daily life, with different people and different interactions and conversations. (Alvarado et al., 2012, p. 206).

In this way, if organizations that work with migrant children still see them only as victims, or as subjects of rights, their actions and strategies they design for them will only have the assistance intention of filling the gaps and ensuring their well-being. This is very good and necessary in the vulnerable contexts in which children usually are, however, we must get a more holistic and inclusive approach that allow children to be seen as subjects of assemblage with capacities and potential, and facilitate them to live migration in multiple ways.

Therefore, this would make it possible to learn from them to the extent that they make their own decisions and express their opinions, emotions and feelings. This way of seeing children as political subjects would allow organizations and their social programs to take them into account in their planning and social intervention processes, as proposed by Alvarado et al. (2012):

[...] can become agents capable of unfolding their potential with others to build better forms of relationship between human beings, the physical and the symbolic world, through the creation of a type of life policies that connect polarized dimensions, such as: spirit and body, emotion and reason, thought and affection, inside and outside, public and private (p. 227).

Thus, organizations that work with migrant children are invited and challenged to listen to them, to recognize them in the midst of their capacities and potentialities, to validate their ideas as to what they need and would like to have, to make them part of the characterization processes, not only as numbers or percentages, but from the very recognition of their subjectivity and identity. Only in this way it will be possible to overcome welfare views and achieve approaches that provide artistic, recreational, creative, cultural, political scenarios, among others, and allow the deployment of their potential and the construction of comprehensive and differential care policies for the best of children.

This participation of children within social programs becomes a transformative power of societies, where they are the cores of social policies, which founds the democratic state in a broad sense of the social concept. Children as democratic subjects with capacities for affiliation, adaptation, sense of belonging, autonomy and identity, as demonstrated by this research, and from their capacity for assemblage, require a broad society, recognizing plurality and diversity, where there is the possibility of letting children be, of empowering them from their own capacities and of accompanying them in this process.

Finally, at the beginning of this research, the encounter was not anticipated with experiences that were assimilated to the way of living the migratory process. It was a meaningful discover in both Joseanny and Adriel the experience of assemblage that, in one way or another, demystifies the traditional ways in which children have sometimes been seen. In addition, this brings into play a different way of how human beings interact with others and with the world around them, such as the “[...] increase in dimensions in a multiplicity that necessarily changes in nature as its connections increase” (Deleuze & Guattari, 1980, p. 14).

This also leads to lines of flight, ruptures and alternatives of identities of children who also challenge adults to see and relate to them as actors and agents of their own lives. Childhood can have or propose valid meanings of the world and the places they live in. Thus, the knowledge and significance they attribute to their world is different and not less to the knowledge of adults. New and rich experiences and understandings of children's realities can be derived by seriously contemplating the views and perspectives of children.

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