

SHARMED Policy Brief Series

Issue 4

Facilitation: Personal contributions

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1. About this policy Brief

This policy brief series regards the activities conducted in the 48 classes selected for the SHARMED project. These activities concerned the use of photography to stimulate children's narratives about their memories and to promote dialogue in the classroom, as a way of innovating education in multicultural classrooms. During the SHARMED project, the activities were coordinated by facilitators, with the task of:

- (1) Enhancing children's active participation, and in particular children's agency (autonomous contributions influencing the structure of the interaction)
- (2) Promoting narratives and dialogue.

The SHARMED project was implemented to show if and how these activities can become part of education in multicultural classrooms.

The SHARMED Policy Brief Series highlights what these activities can suggest for policies and interventions in the education system.

Facilitation of production of narratives and dialogue requires the enhancement children's agency in choosing how to act and orient their stories. The analysis of the activities allows the identification of some important facilitative actions that can accomplish this function.

This policy brief regards the ways in which facilitators and children provide personal contributions during classroom activities.

2. Facilitators' personal contributions

Facilitators' personal contributions can be useful to enhance children's narratives; however, they can also be a risky way of imposing facilitators' points of view. In fact, facilitators upgrade their authority through their personal contributions. Therefore, personal contributions are risky actions for facilitation, which need much attention. During SHARMED activities, facilitators have provided four types of personal contributions: comments, appreciations, stories and displacing utterances. These types of personal contributions may be frequent in facilitation, if not exhaustive.

2.1 Personal comments

Comment is a type of "upshot" formulation, i.e. a formulation that, rather than elaborating the gist of children's previous utterances, creates new meaning, which is thus authored by the facilitator. Facilitators' comments add external meanings to children's narratives. Their general function is stressing the relevance of these narratives. Thus, comments can be effective way of supporting children's contributions, giving them a positive meaning. In example 1, the facilitator shows her affect for M2's accident. Affect is stressed by the non-verbal touch of his neck. Moreover, the facilitator's affective action is reinforced through the final thank and further non-verbal support.

Example 1

1. M2: Um, so my sister, she told me to go on this ride, called Vampire and I was like, fine, I'll go on it and then I went on it and then on the last part I was going up, I didn't know if I was going to go down (..) I went down really, really fast and then my head was forward, so when you're going down, I smashed my head because I was going so fast and then at the end I said I think I broke my neck
2. FAC: Aah
3. M2: and then I went on a long ride and I went (?) and then the first one made my belly go over and the second one, I wasn't holding on so I fell out of the (..) um... (..) ride (?)
4. FAC: Wow (..) **that must've been really painful ((touches own neck)) (..) I can feel your (..) I**

can feel (..) it sounds really painful (..) ok (..) thank you very, very much for sharing that
(gives M2 double thumbs up)

Comments can also enhance children's reflection. Example 2 shows an invitation to reflect on an important topic, which supports the children's contributions to the interaction. The facilitator asks for the permission to say something that can be difficult for the children (turn 1), then he introduces a comment, in hypothetical form, on the difference between role and person (turns 3 and 6). This difference is confirmed by some children. The facilitator asks for other circumstances in which the children are involved, as either persons or roles (turn 8). This question enhances a series of contributions (turns 9-28), supported by the facilitator through questions and formulations (turns 13, 15, 19, 21, 24).

Example 2

1. FAC: **posso provare a dire una cosa difficile?**
May I try to tell something difficult?
2. ((some children say yes))
3. FAC: **poi mi dite se: (.) [..] può essere che quando uno è nel ruolo (.) che deve co- fare, (.) a quel punto lascia un po' più da parte la sua persona poi invece quando è finito tutto –**
then you will say if: (.) it [..] may it be that when one is in a role (.) that he must co- do (.) at that point one leaves a bit more aside their person then when everything is concluded
4. M?: mh mh
5. M3: sì
yes
6. FAC: **torna fuori la persona [è un po' così?**
The person is back, is it a bit in this way?
7. M3: [sì probabilmente è così
Yes, probably it is in this way
8. FAC: **ma ci sono secondo voi altre situazioni che: (.) il ruolo e la persona (.) tipo a scuola voi siete: (..) coinvolti come persone o come o nel ruolo?**
But are there in your view other situations which (.) role and person (.) maybe at school are: you (.) involved as persons or in roles?
9. M?: nel r[:uolo
In role
10. M3: [ma dipende dipende anche dal: dalle sit[uazioni
But it also depends on the situations
11. M?: [tutti e due
both
12. M14: tutti e due
both
13. FAC: **ci sono situazioni e situazioni**
There are different situations
14. M3: sì
yes
15. FAC: **per cui in alcuni momenti siete più stu[denti**
Then in some moments you are more students
16. M14: [con le con le prof nei ruoli poi: fuori
[with the professors in roles, then outside
17. ?: tra di noi:
among us
18. M14: persone
persons
19. FAC: **quindi anche qui dentro e fuori**
So here too in and out
20. M14: sì
yes

21. FAC: **e a casa invece? Siete più nel ruolo o più nella persona?**
And what about at home? Are you more in a role or in the person?
22. ((many say person, comments))
23. M2: ruolo devo pulire tutto io
Role, I must clean everything
24. FAC: **[la persona]**
[The person]
25. M2: [io entro nel ruolo ruolo ruolo]
[I am in the role role]
26. FAC: ma il il babbo e la mamma sono due ruoli o sono due persone?
But are your dad and your mum two roles or two persons?
27. ((many say persons))
28. M2: sono due persone perché devo pulir sempre io
They are two persons as I must always clean

Comments also risk undermining children's agency, as they can interrupt their narratives or deviate them towards objectives chosen by facilitators, without children's involvement. In example 3, the facilitator invites M2 to control his imagination (turns 4, 6). Then, she adds a comment about the necessity of restrictions in the use of computer games and films (turn 8). These comments stress the facilitator's authority as children's adviser.

Example 3

1. M2: ähm, immer wenn ich zocke, dann kann ich mir vorstellen, wie die, die sterben immer schön.
emm, whenever I play video games I can imagine how they, how they always just like die really nicely.
2. FAC: ohoh, okay. Also hier ist so die Ecke, die ein bisschen mit Brutalität und Kampf zu tun hat.
oh dear, I see. So this corner here has a bit to do with brutality and violence.
3. ((overlapping of children's utterances))
4. FAC: **da achtet aber drauf, dass die Phantasie nicht zu weit geht, ne, dass man immer noch weiß, was Phantasie und was Realität ist, das ist ganz wichtig.**
what's important is that you make sure imagination doesn't go too far, you know, that you still recognise the difference between imagination and reality, that's very important.
5. M2: das ist bei mir schon das Problem.
that's already my problem.
6. FAC: deswegen.
that's exactly it.
7. M5: bei mir ist alles Realität.
everything is reality to me.
8. FAC: **deswegen gibt's ja bei bestimmten Computerspielen und -filmen auch eigentlich Altersbeschränkungen.**
that's why some computer games and films also actually have age restrictions.

2.2 Appreciations

Appreciations provide affective support to children's autonomous actions, stressing that children are doing well. Appreciations can regard children's personal attitudes, shown by their narratives or comments, positive interpersonal relations, events and facts. In example 4, the facilitator's appreciation (turns 1 and 3) regards the child's disclosure of his own feelings, which is confirmed by the child himself and by the teacher.

Example 4

1. FAC: **a me a me questa storia [ha colpito molto]**
I was very moved by this story

2. T: [s::
3. FAC: **perché tu parli molto sinceramente dei tuoi sentimenti**
Because you tell of your feelings very sincerely
4. M7: [sì
yes
5. T: [sì e quasi quasi piange[va da quanto era emozionato vero?
Yes and he almost cried as he was very emotional
6. FAC: [eh?
7. M7: sì
yes

In example 5, the facilitator's appreciation regards positive interpersonal relations. The facilitator appreciates the fact that F3's brother apologized with her sister.

Example 5

1. FAC: und wie kamt ihr wieder zusammen dann?
and how did you make up in the end?
2. F3: ähm, mein Bruder hat mir mh irgendwann so gemacht. Lena, Lena, Lena. (?) Und dann ich so, nö, du bist doch immer noch auf mich zickig. Tschuldigung.
emm, at some point my brother was calling my name, F3, F3, F3, like that (?) And then I was like, nope, you're still being bitchy to me. Sorry.
3. FAC: **ach, das ist ja toll.** Hat er sich entschuldigt. mhm. ok.
oh, that is really great. He apologised. Mm-hm. Okay.

Appreciations regard children's actions, relations and experiences and are ways of supporting children's narratives. The problem of appreciations is that, if they are not systematic, they can be perceived as selective, i.e. as an assessment differently distributed among the children; if they are systematic, they become a routine that interrupts children's narratives. Therefore, it is important to limit appreciations as support of narratives that are particularly delicate for their content or the relations that they include.

2.3 Personal stories

Facilitators' personal stories show their involvement in the interaction and their closeness to children, thus enhancing children's narratives. In example 6, following M3's story about swimming, the facilitator tells the story of a trip to the seaside to swim, stressing his father's risky behavior, her lack of awareness of risk and her happiness in being on her father's shoulders. This story enhances M4's story about a situation in which, in the same conditions, he was instead scared.

Example 6

1. M3: I have a memory. So, I went to Dubai this waterpark is called (?) and there is like KFC and McDonald's, and they have this surfing place (?) over there. So, I just put my tummy on the ground. I didn't learn how to swim, and then there were trees like this and then I ate McDonald's.
2. FAC: You know when you put your belly on the ground, was it so that you could pretend to be swimming?
3. M3: Yeah.
4. FAC: **Do you know what - you really remind me when I was a little girl, which was a really, really long time ago, my dad took me swimming to Brighton which is a seaside**
5. ((Class all talk – talking about also visiting the same seaside as FAC))
6. FAC: **And my dad, he couldn't swim but I didn't know he couldn't swim. And he put me on his shoulders when I was a little girl, probably about your size, and I was on his shoulders and he took me up. And I was wondering why my mum was getting really cross. She was standing on the side of the sea and she was going like this come in, like this. And my dad**

was laughing. And I think he was laughing because he was kind of joking with my mum because she knew he couldn't swim. And he took me out a little bit. And I thought my dad was the best swimmer in the whole wide world and I was safe, but really he was taking me out and he couldn't swim either. And I was on his back and then he had to come back in because my mum told him off, and you've really made me remember that.

7. M4: And my dad he took me to the deep end like 2 m and (?) and those boys over there (?) sometimes the wave comes, so what happened my dad said come here and then I went there, he picked me up and then he's like jump and I will catch you, and I was no - I'm scared and then he'd take me back.

Personal stories upgrade facilitators' contributions to the interaction. However, facilitators can also show that they have a "story" to tell, thus improving children's perception of them as committed persons, rather than as interpreters of a routine based on their role.

2.4 Displacements

Displacements are actions that enrich narratives through stories or comments that surprise and entertain children. Displacing utterances can be affective support of children's narratives, comments on children's funny family stories, or funny comment on children's experiences. In example 7, initially, the facilitator asks a question about photographs of parents' weddings. F3 starts to tell of a photo regarding her parents' wedding. The facilitator asks what F3 was doing at that very moment (turn 9). The question disorients F3, who therefore hesitates. The facilitator provides the answer to his own question (turn 11: "non c'eri"), immediately followed by F3's confirmation, showing relief as her orientation seems to be re-established. However, the children laugh for this joke and the facilitator goes on, suggesting that the child was attending a party in another place (turn 19). The child rejects this interpretation protesting that she was not born at the time, while another child accepts the joke, suggesting that she was at the disco. The facilitator acknowledges F3's rejection pretending surprise (turn 20: "ah non eri ancora nata ecco"). Then, he asks if other children were at their parents' weddings (turn 22). M5 comments that this is impossible, but the facilitator rejects this comment. F4 intervenes saying that she was at their parents' wedding as at the time she was born (turns 29, 31). The facilitator concludes stressing that things are possible in different ways, thus stressing the unpredictability of personal experiences. Then he starts with new questions about the photographs.

Example 7

1. FAC: [...] Chi chi chi vuole raccontare la foto dei propri genitori? prova a dire
Who who who wants to tell the parents' pictures? Try to tell
2. F3: una foto di quando il papà e la mamma stavano stavano entrando nella macchina
A picture about when dad and mum were were entering the car
3. FAC: il giorno del matrimonio o un altro giorno?
The day of their wedding or another day?
4. F3: no il giorno del matrimonio
No, the day of their wedding
5. FAC: ah quindi (.) tu non hai una foto (.) di: della cerimonia ma del momento successivo
Ah so (.) you don't have a picture (.) of of the ceremony but of the following moment
6. F3: sì
yes
7. FAC: quando la cerimonia era stata fatta, e stavano salutando tutti e se ne stavano andando in viaggio di nozze?
When the ceremony was done and they were were greeting everywhere and leaving for the honeymoon
8. F3: sì
yes
9. FAC: e te cosa facevi?
And what were you doing?
10. F3: io:

- I:
11. FAC: non c'eri
You were not there
12. F3: non c'ero
I was not there
13. FAC: eh hh
14. Some: hhh
15. FAC: perché quel giorno lì avevi una festa da un'altra parte no?
Because that day you were at a party elsewhere, weren't you?
16. ?: h
17. ?: no
18. F3: no perché non ero ancora [nata
No, because I was not yet [born
19. ?: [(?) in discoteca
[(?) to the disco
20. FAC: ah: non eri ancora nata ecco
Ah: you were not yet born I see
21. ?: h
22. FAC: e: c'è qualcuno di voi che invece c'era (.) al matrimonio dei suoi genitori?
And is there someone who was there (.) at their parents' wedding instead?
23. M5: è impossibile
It's impossible
24. FAC: no non è impossibile [perché [capita capita
No, it's not impossible [because [it can happen it can happen
25. M3: [((says something to M5))
26. F4: [((raises her hand))
27. M5: [ah!
28. FAC: te c'eri?
Were you there?
29. F4: sì
yes
30. FAC: e come mai c'eri?
And why were you there?
31. F4: eh: perché ero già nata
Eh because I was already born
32. FAC: vedi ((a M5)) è possibile perché le cose sono possibili in tante maniere (.) e: e avete una bella impressione di quelle foto? Cioè nel senso che i vostri genitori ve ne hanno parlato ((gesticola)) con emozione, con entusiasmo, oppure le avete trovate voi (.) andando a guardare (.) degli album di famiglia?
You see ((to M5)) it is possible because things are possible in many ways (.) and and do you have a good impression of those pictures? I mean, did your parents talk of them to you ((he gesticulates)) showing emotions, enthusiasm, or did you find them (.) while looking for (.) family albums?

Displacements have a double function: (1) they create a positive and funny relation between the facilitator and the children and (2) they open to unpredictability of personal contributions. In particular, stressing unpredictability through displacing utterances shows that the classroom conversation is open to any possible contribution. However, the use of displacements requires a strong interest in using humour and in enhancing unpredictability.

3. Children's initiatives

Children's initiatives are unpredictable contributions that are not enhanced by facilitators' actions (such as questions or formulations). These initiatives can be responses to other children, requests of taking the floor, interruptions of conversations and stories. Children's unpredictable contributions challenge facilitators'

coordination of the interaction, which should ensure that children participate without disrupting stories and violating other children's rights to talk. Children's initiatives are however important, as they highlight children's agency through unpredictable actions. When children initiate a sequence of communication, facilitators have to manage either their autonomous participation in discussions, or their interruptions of ongoing interactions and narratives.

3.1 Facilitation of discussions between children.

Children can take the floor and start to discuss autonomously, putting aside the coordinator. In these cases, firstly the facilitator can give room to their contributions, without interrupting their discussion. In example 8, the facilitator asks two questions to M7 (turns 1 and 3), receiving short confirmations. In turn 5, F10 self-selects to ask a question about war in Chechnya. In the following turns, the conversation is managed autonomously by the children, through their questions (turns 9 and 13), while M7 answers to them. The facilitator only provides an acknowledgment in turn 11.

Example 8

1. FAC: und hast du manchmal Erinnerungen ähm auch wenn du das Bild siehst, an deine Heimatstadt vielleicht oder an Tscheschenien?
and do you sometimes still remember emm maybe also when you look at the picture, do you remember your hometown or Chechnya?
2. M7: ((Nods)) ja.
yes.
3. FAC: vermisst du das?
do you miss it?
4. M7: mhm ((saying yes))
5. F10: war bei euch Krieg, oder?
was there a war there, wasn't there?
6. M7: nein, bloß wegen meinem Bruder, der ist krank.
no, just because of my brother, he's sick.
7. F10: oh.
8. M7: er kann gehen, reden, alles, aber bloß er ist krank. Und wenn wir jetzt zum Beispiel, vielleicht nicht nach Deutschland gezogen wären, vielleicht wäre er gestorben.
he can walk, talk, everything, but just he is sick. And if we were for example, maybe we hadn't moved to Germany, maybe he would have died.
9. F7: was für eine Krankheit war das?
what kind of sickness was it?
10. M7: ähm, weiß ich jetzt nicht aber das ist eine seltene Krankheit, sehr selten. (.) Und diese Diagnose wurde neu ge-erstellt, also die war noch nicht.
emm, I don't know right now but it's a rare sickness, very rare. (.) And the diagnosis was made again- was revised, so we didn't have it yet.
11. FAC: ah, okay.
aha, I see.
12. M7: okay, das wars. (.) ah, F9.
well, that's it. (.) ah, F9.
13. F9: war das eine schlimme Krankheit.
was it a bad sickness.

In some other situations, the facilitator's coordination regards the children's requests to contribute. The facilitator gives the floor to the children, then coordinating the interaction. In example 9, F1 tells that she has something to tell and the coordinator gives her the floor immediately (turn 2, "dimmi"), then supporting F1's story through a continuer (turn 4) and a series of questions (turns 6, 8, 10 and 12). The story continues for a long time (not shown here).

Example 9

1. F1: avrei una cosa da raccontare
I would have something to tell
2. FAC: **dimmi**
Tell me
3. F1: della foto di prima di M2
About the previous picture of M2
4. FAC: sì
yes
5. F1: e: che: anch'io ho una foto più o meno del genere
E: I too have a picture more or less like that
6. FAC: come la de- la definiresti?
How would you de- define it?
7. F1: catastrofe
Catastrophe
8. FAC: come? (.) [catastrofe?
What? (.) [catasrophe?
9. F1: [(?]
10. FAC: ma non era una foto in cui erano insieme?
But wasn't it a picture in which they were together?
11. F1: no
12. FAC: no che foto era?
No, what picture was it?
13. F1: e: tipo una foto in cui ero piccola ero: sul letto e c'era: da una parte mia mamma e da una parte: mio padre
e: like a picture in which I was little I was on the bed and there were my mum on one side and my father on the other

3.2 Management of children's interruptions

Children can interrupt the conversation to ask questions or to make comments. Facilitators can manage these interruptions in different ways. The first way is clarifying the meaning expressed by the interrupting children or simply responding to the interruptions. In example 10, the facilitator asks a question to M3 (turn 1), then she explicates his answer and adds a second formulation as development (turn 3). F4 intervenes autonomously (turn 4) starting to tell a story about a wedding and the facilitator pays immediate attention to her, asking a series of questions to clarify the story.

Example 10

1. FAC: So, would it be a member of your family or
2. M3: Friends and family.
3. FAC: Both. Yeah, you see them every time there is an event.
4. F4: When was eight I went to a wedding there was some policemen in a car (?) and my mum was talking to them (?).
5. FAC: you went into them and what did he say to you?
6. F4: I felt embarrassed for the rest of the day.
7. FAC: What sort of wedding was it that you went to?
8. F4: It was in Thailand.
9. FAC: In Thailand, you went to Thailand for a wedding. So and how did the wedding, how did the ceremony work in Thailand, what was it like?
10. F4: The bride and the groom were colorful
11. FAC: So, very colourful and elaborate outfits, yeah?
12. F4: And it took place at a Temple (?) house.
13. FAC: Okay and where did you go to the wedding?
14. F4: groom's house.

Facilitators can also discourage children's interruptions when their interest in the ongoing narrative prevails or they stress that the right of talking does not admit interruptions. A rather mitigated way of discouraging interruptions consists in giving a short feedback and then returning immediately to the ongoing narrative. In example 11, F11 tells the story of her relation with her boyfriend (turns 1-8). F8 interrupts the conversation (turn 9) to provide a contextualising information. The facilitator gives a feedback, acknowledging the information and asking for some details (turn 10), then she continues to ask questions to F11.

Example 11

1. F11: also, das ist mein Freund. ((lacht))
well, this is my boyfriend. ((laughs))
2. ((everyone laughs))
3. F1: zeig mal T1
show it to T1.
4. T1: ich wollte grad mal, wolte, ah sehr schön.
I was just about to, about to, oh lovely.
5. F11: also, er ist mir halt wichtig und er schläft halt immer Samstag bis Sonntag bei mir.
well, he is just important to me and he always stays at my house from Saturday to Sunday.
6. ((children laugh))
7. F11: und ähm ja, wir reden halt immer viel, ist auch immer sehr lustig mit ihm. Ähm ((lach)) und dieses Wochenende hat er wieder bei mir geschlafen und dann haben wir uns mit F8 getroffen und was noch. Und ((Name)) und ((Name)). Das war halt auch lustig, weil wir da ein bisschen rumgesponnen haben. Und, ja.
and em yeah, we just talk a lot all the time, it's always really fun with him. Emm ((laughs)) this weekend he stayed at my house again and we met up with F8 and what else. And ((name)) and ((name)). That was fun too because we messed about a bit. And, well yeah.
8. FAC: mhm.
mm-hm.
9. F8: Also, ähm, der Linas Freund ist bei der Bundeswehr und dann wenn ich dann samstags bei Lina bin meistens, dann ist er halt auch da und dann Machen wir halt auch viel dumme Sachen zusammen. Wir erzählen dann auch so, oder er erzählt dann halt über die Bundeswehr und das wird dann auch sehr spannend und lustig
Well, F11's boyfriend is in the army and then mostly when I'm at her house on a Saturday he's there too and then we do a lot of stupid things together. We chat together or sometimes he tells us about the army and then it's really interesting and funny.
10. FAC: **ah, okay. Also kommst du auch gut mit ihm klar?**
ah, okay. So you get on well with him?
11. F8: ja.
yes.
12. FAC: war dir das wichtig, dass dass sie auch gut mit ihm, mit deinem Freund klar kommt?
was it important to you that he also gets on well with he- that he also gets on well with your friends?
13. F11: ich sehe ihn halt immer nur ähm am Wochenende, ja halt, weil er bei der Bundeswehr ist.
I only ever see him at the weekends, yeah so, because he's in the army.

Facilitators can also avoid responding children's interruptions if they think it is important to continue to support the ongoing narrative. Example 12 regards a conversation on secrets. The facilitator asks why the children do not keep secrets (turn 1). F4 answers that it is difficult and the facilitator engages in a dyadic interaction to understand her point of view. F7 takes the floor (turn 8) to say that she is able to keep secrets and it is not difficult to do so, then she adds that she was able to keep a secret from the first to the fifth class (turn 11). The facilitator ignores her contribution, continuing to ask questions to F4, and when F2 answers to his question, he acknowledges her as interlocutor. The facilitator is more interested in focusing the difficulty to keep secrets, than to involve F7 who shows her ability in doing the opposite.

Example 12

1. FAC: perché non li tieni i segreti?
Why don't you keep secrets?
2. F4: perché è difficile
Because it is difficult
3. M10: perché è bello dirli
Because it is funny to tell them
4. FAC: è difficile?
Is it difficult?
5. F4: sì
yes
6. FAC: anche te pia- sei
You too lik- are
7. F4: ((nods))
8. F7: no io in verità [in verità io li tengo per me non è difficile
No, to tell the truth I keep them for me it's not difficult
9. FAC: [non non gliela fai a tenerli i segreti te?
Aren't you able to keep secrets?
10. F4: ((shakes her head))
11. F7: in prima mi hanno detto un segreto l'ho tenuto fino in quinta
In the first class they told me a secret and I kept it until the fifth class
12. FAC: qual è l'ultima volta che non sei stata in grado di tenere un segreto?
When was the last time you weren't able to keep a secret?
13. F2: stamattina
This morning
14. Alconi: [hhh
15. FAC: [addirittura
[really
16. F4: ((says something to F2))
17. FAC: **che segreto non ha tenuto questa mattina?**
What secret didn't her keep this morning?
18. F2: non non dico niente
I don't say anything

4. Final reflections

Facilitators' personal comments can be provided in different ways and with different degrees of success. In general, stories and displacements are less ambiguous than comments and appreciations, though they are not free from risks. While their length and pervasive nature can disturb children's interest and participation, stories and displacements can be adapted to the specific situation and linked to children's narratives. Moreover, they can be respectful of children's rights as primary participants in interactions. In these cases, facilitator's personal expressions are effective in increasing closeness, surprise, fun, stories and contributions, and, last but not least, sense of unpredictability. Personal comments are the most risky actions as they display the facilitator's authority in the clearest way. Appreciations are beautiful actions, but they risk to be rather intrusive in the conversation. Personal stories and above all displacements require a strong commitment and are not easy actions; above all it is not easy to decide when and how provide them in the conversation.

Children's initiatives are important, as they show children's agency, but challenging for facilitators' coordination. When facilitators can easily coordinate them, many autonomous contributions arise in the interaction, although some fragmentation can be the outcome of this situation. When children interrupt ongoing conversations or narratives, the facilitator's decision of the way of reacting depends on two aspects: (1) the perception of the degree of fluidness of the conversation and (2) the assessment of the contextual relevance of interruptions. These perceptions and assessments do not necessarily lead to the best possible reactions. In particular, the decision if supporting or ignoring interruptions can have relevant consequences on the interaction: both actions may limit participation. It is important to recognize that managing unpredictable contributions is the most difficult task of facilitation.