

SHARMED Policy Brief Series

Issue 7

Facilitation: Management of cultural aspects and identities

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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 some ways of managing cultural issues through facilitation, showing the meaning assigned to multicultural classroom in the interaction. If children are autonomous in choosing the themes of photographs and narratives, they can also decide if presenting or not presenting "cultural" (or "ethnic") narratives. That they want to present this type of narratives is far from certain. These narratives can be solicited by facilitators' questions, formulations and comments, which expand children's previous utterances and invite them to compare different cultural backgrounds.

2. Narratives of cultures

During the SHARMED activities, only some stories regarded cultural differences, based on comparison between different cultures, sometimes stressing the primacy of the cultures of countries of immigration. Interestingly, narratives about cultures have been differently frequent in different settings. These differences depend partly on the form of facilitation, partly on the context, and partly on the interest shown by the children. It is therefore important to reflect about what facilitation means in the so-called multicultural classrooms.

In example 1, turn 1, the facilitator asks an open question to expand the meaning of the feast mentioned by M4 (who said that his origins are in Santo Domingo). This follows a conversation on the affective relations between the child and his grandmother. In particular, the facilitator asks of the meaning of a Latin feast, then he proposes some developments in interrogative tone, associating the feast to fun and music (turns 3 and 5). This association is confirmed by M4. Then, the facilitator asks if this type of feast can be shared by "us" (i.e. Italians), who are explicitly defied as Latins in different way (turn 7). In this way, the facilitator enhances the comparison between Italians and Latin Americans. The child confirms that there is something shared, and the facilitator asks what instead is different (turn 9). Some seconds of silence show that the child is uncertain, but then he answers "more fun". This is developed by the facilitator as more will and interest in having fun (turn 11), and the child confirms. The facilitator addresses the class with another development, highlighting that Italians are less active in having fun (turn 13). Some children confirm. However, M3 takes the floor to stress that his mother is Cuban, but he is not so willing to have fun (turns 18 and 20). The facilitator develops this turn, suggesting that M3's mother is always happy and willing to have fun (turn 21) and M3 confirms.

Example 1

1. FAC: **e quando prima parlavi di (.) una festa latina no? Questa cosa de- per te che cos'è il: essere latini?**

And before when you told of (.) a Latin feast, wasn't it? This thing what is to be Latin for you?

(..)

2. M4: FESTA:! ((alzando le braccia))
FEAST! ((raising his arms))
3. FAC: **divertimento?**
Having fun?
4. M4: sì
yes
5. FAC: **musica?**
Music?
6. M4: sì
yes
7. FAC: **e secondo te non: non è una cosa che accomuna anche noi che non siamo latini?
[o meglio siamo latini anche noi ma (.) in maniera diversa**
And in your opinion isn't this a thing that is shared by us who are not Latins? Or better we are also Latins but in a different way
8. M4: (((nods)) sì ((nods))
yes
9. FAC: **in che cosa trovi che ci sia differenza?**
What is the difference for you?
- (2.0)
10. M4: più divertimento
More fun
11. FAC: **cioè voi sentite più: [voglia di divertirvi**
You mean that you feel more will to have fun
12. M4: [sì sì
[yes yes
13. FAC: **ah (..) quindi noi siamo un po' più: (.) seduti eh? Loro invece –**
Ah (..) so we are a bit more inactive eh? Instead they -
14. M?: un po'
A bit
15. FAC: è così?
Is it right?
16. Some: sì
yes
17. FAC: cioè [hanno (?)
You mean they have (?)
18. M3: [mia madre tipo viene da cuba anche lei
[my mother too like comes from Cuba
19. FAC: sì
yes
20. M3: però io no cioè non ho tanta voglia
However I don't, I mean I haven't so much will
21. FAC: **e la mamma come la: come la: che impressione ti fa? Di una persona che vuol sempre:
essere allegra, divertirsi?**
And your mum how how what is your impression about her? Is she a person who always wants to be cheerful, to have fun?
22. M3: sì
yes

After some turns, in which he explores M3's story about his parents, the facilitator re-establishes the topic of being Latins, explicating it as having some meaning (turn 77). M3 recognises that the behaviours are a bit different, but he also adds that Latins are similar to Italians. The facilitator explicates that the Italians are also Latins (turn 81). However, M3 is now less uncertain in asserting that the Latin culture is different from the Italian one, while however siding for the latter ("dalla nostra") and thus distancing from his mother's culture, as he already did previously. The facilitator repeats the last part of the child's utterance showing understanding (turn 85).

77. FAC: **ah ok (.) e: quindi ((gesticola)) essere latini ha un suo significato**
Ah ok (.) and so ((gesticulates)) to be Latins has a meaning
78. M3: boh mh: non lo so cioè (.) cioè hanno dei comportamenti un po' diversi
Boh mh: I don't know, well (.) well they have a bit different behaviours
79. FAC: mh
80. M3: però sono uguali in genere [cioè hanno solo un comportamento dive[rso]
But they are the same generally [I mean they only have a different behaviour
81. FAC: [perché a te ti [anche noi italiani siamo
latini dicono
[because to you [we Italians are also Latins
they say
82. M3: sì ma no: cioè latini che vengon dall'America tutte le persone hanno [(?)
Yes but no I mean Latins who come from America all people have [(?)
83. FAC: [del sud America te dici
[from South America
you say
84. M3: sì la loro cultura è diversa dalla nostra
Yes their culture is different from ours
85. FAC: **dalla nostra ok**
From ours ok

Example 1 shows that the cultural comparison between Latin Americans and Italians is contingently constructed in the interaction, through the active participation of the facilitator, above all through his formulations. This is an ambiguous contribution, as it may seem that the facilitator is enhancing cultural difference, but the children have the last word on these differences and their contributions show their perspectives and uncertainties about cultural identity, always connected to their personal stories.

Example 2 is similar to example 1. In turn 2, answering to the facilitator's question regarding the choice of the photograph, M2 introduces an Islamic feast (Eid), represented in the photograph, and the place where the photograph was taken (Afghanistan). The facilitator provides an explication, which is near to a repetition (turn 3). Then, M2 autonomously expands on the event, focusing on a story regarding his family. The facilitator asks a question to clarify the meaning of the child's hat (turn 5), then she checks if this is linked to Eid and if it means something specific (turns 7 and 9). She explicates the child's answer; then she appreciates the hat and asks if the child has something to add (turn 11). In the following conversation, the cultural issue is abandoned, as the child focuses on his family memories, supported by the facilitator's questions (turns 17, 19 and 23) and short personal story (turn 21).

Example 2

1. FAC: Why did you choose to bring that in?
2. M2: Because it was Eid in Afghanistan.
3. FAC: **So, it's in Afghanistan, so it's celebrating Eid.**
4. M2: Yeah. All of our family was gathered around in this (?) park and my grandfather unfortunately had to bring his camera because he used to be a photographer, and I think he wanted me to wear this hat and he made me put it on and it made me smile (?) picture.
5. FAC: **Why did he make you wear that hat?**
6. M2: Because it was my dad's old hat.
7. FAC: **Oh, so your dad used to wear that hat as well and how does it link to Eid, how does that link to Eid?**
8. M2: Because he wore it on the same day as Eid.
9. FAC: **And does it represent something, does it mean something?**
10. M2: It doesn't mean anything it's some hats that Afghans wear.
11. FAC: **In the Eid celebration. Okay, I really love all of the (?) on there and I love the way it comes out like a little pyramid, a triangle, that's really lovely. I noticed a lot (?). What else can you remember about the picture?**
12. M2: On that day, I met one of my cousins (?) and he came to the wedding. He didn't like me that much but like whenever I got closer he'd scratch me on my face.

13. FAC: Oh wow, some cousins might do that sometimes when they're younger.
14. M2: And there was (..) I can remember that my oldest cousin he used to play cricket, he made this rumour that he met one of the famous players, a cricket famous player and then I got into him and he made me do stuff, like he made me do stuff that I didn't want to do, like go to the shops (?) and he would show me a picture of when I was a baby and it made me feel embarrassed.
15. FAC: Were you very small?
16. M2: Yeah.
17. FAC: **And what do you (..) when you look back at this picture how does it make you kind of feel, like to think of the time together with family, generations?**
18. M2: We're apart now, we're in different countries. My other cousin (?) like sometimes I cry about it because I never met them. I meet my grandparents every five years. When I met them this year, last year, I was so emotional and I kept sort of like following them and slept with them, but when I was leaving they cried their hearts out.
19. FAC: **They didn't want to leave you, yes. Can I ask why you slept with them - was it to feel close to them and to get in with them?**
20. M2: Yeah.
21. FAC: I used to sleep with my grandma when I was little
22. M2: My grandma she's (..) well, when I was in Afghanistan, we have this house, my cousin told me it was haunted and in one of the (?) they put their hands (?) in one of the pictures and told me like there's a ghost and a hand appeared.
23. FAC: **So, you want to sleep with your grandma to be safe?**
24. M2: ((Gesticulates with hands)) (?) in the new house we had (..) my brother even told me as a child stories, scary stories that because they had like plastic bags covering their balcony (?) and she told me that, she told me they were covering that up because the ghost doesn't like coming through the balcony.

The production of comparisons does not necessarily lead to introduce cultural differences. Example 3 regards the story of M7's birthday feast in Morocco. The facilitator asks some questions about the photograph and the birthday (turns 1, 3, 5 and 7). Following the child's description, the facilitator provides a development about the fact that birthday parties are similar everywhere (turn 11). After M7's confirmation, he adds a question opening a possible alternative interpretation (turn 13), but the child confirms that there are no differences.

Example 3

1. FAC: **e: e questa foto l'hai scelta per quale motivo?**
e: and you chose this picture for what reason?
2. M7: eh perché appunto: stava iniziando il mio secondo compleanno che era bellissimo
Eh because well my second birthday was becoming and it was wonderful
3. FAC: **sì? Ti ricordi: qualcosa?**
Was it? Do you remember something?
- (.)
4. M7: pochissimo [è un po' difficile
Very little [it's a bit difficult
5. FAC: **[ti hanno chi è? la mamma che ti ha raccontato di quella festa?**
[they told it who? Was your mum who told you of this photo?
6. M7: sì cioè mia madre
Yes, well my mother
7. FAC: cosa ti ha raccontato?
What did she tell you?
8. M7: eh che: che avevano preparato: c'era un casino di gente e avevano preparato
Eh that we prepared there were many people and we had prepared
9. ?: il pony
The pony
10. M7: la torta e: i palloncini [il clown
The cake and the balloons [the clown
11. FAC: **[quindi le feste di compleanno sono un po' uguali dappertutto**

[so birthday parties are the a bit the same everywhere

12. M7: sì
yes
13. FAC: **o in Marocco si fa qualcosa di diverso che tu sappia**
Or in Morocco you know that something different is done
14. M7: no è uguale
No it's the same
15. FAC: **son tutte uguali**
They are all the same
16. M7: sì
yes

The introduction of cultural issues can also show the impact of the Eurocentric narrative on children whose origins are from non-European countries, though this has been very rare during the SHARMED activities. In example 4, F1 tells that her cousin is not seen as Indian, while she is. The facilitator asks for confirmation (turn 2), then she develops the child's utterance through a formulation of the cousin's multiple cultural identity (turn 4). After the child's confirmation, the facilitator adds a comment on the labels that lead to miss a part of multiple identity (turn 6). The facilitator asks a question about the explanation of this lack of recognition of full identity (turn 8). After reflecting, the child mentions the different skin colour, which leads people to ignore the Indian identity. The facilitator provides a positive assessment of "all of the bits" of personal identity (turn 12), siding with the child in assessing stereotypes and prejudices negatively.

Example 4

1. F1: um (..) people (..) because my cousin's dad is Scottish um and her mum is half-Indian, people say that she's not Indian, she's Scottish and English but she is
2. FAC: **She is?**
3. F1: Yeah
4. FAC: **So, she's Scottish, English and Indian**
5. F1: Yeah
6. FAC: **because she couldn't be just half and half and then miss a bit out**
7. F1: Yeah ((nods))
8. FAC: **so why do you think that happens? Why do you think we all miss out a bit of somebody?**
9. F1: because
10. FAC: It's tricky, isn't it?
11. F1: because she's got a different skin colour and we're cousins and people don't really think we're cousins and think we are not Indians
12. FAC: **yeah (..) and I think all of the bits that we have that make us, us are all lovely and wonderful and it's good to know about them (..) yeah**
13. F1: ((nods))

3. The search for identity

Example 4 has introduced the problem of identity. Migration processes enhance the necessity to take in account both children's origins and their new contexts of life. The outcome of this double consideration is unpredictable, as it can lead to different outcomes. Facilitation can highlight these different outcomes, providing important elements of knowledge about children's orientations. In facilitated classroom interactions, children's identities can be presented as cultural identities, uncertain identities and personal identities rejecting belonging.

Example 4 shows the child's desire to visit his country of origin (Chile). M8 tells that his parents do not talk with him about this country (turns 6-10). However he would like to see what he calls "il mio popolo" (my people), thus stressing his sense of belonging (turns 12 and 14). The use of the term people is not recognised by the facilitator, who reformulates it as country of origin (turn 15). The child explains his desire saying that he imagines his people as very cheerful (turn 18).

Example 4

1. FAC: **e ti piacerebbe tornare?**
And would you like to go back
2. M8: sì
yes
3. FAC: **e cos'è che c'è che ti attira? (..) che ti piacerebbe (.) vedere**
And what does attract you? (..) that you would like to see
4. M8: [m:
5. FAC: **[cioè s- ti ha parlato nessuno del Cile? Forse i tuoi genitori?**
[I mean did anybody talk to you of Chile? Maybe your parents?
6. M8: m: no
7. FAC: no?
8. M8: no
9. FAC: **non te ne parlano del Cile**
They don't talk to you of Chile
10. M8: ((shakes his head))
11. FAC: **e quindi come mai ti è venuta questa voglia?**
And so why did this will arise?
12. M8: perché voglio vedere il mio:
because I want to see my
13. FAC: sei curioso
You are curious
14. M8: sì e voglio vedere il mio popolo
Yes and I want to see my people
15. FAC: **cioè il tuo paese di origine**
You mean your country of origin
16. M8: ((nods))
17. FAC: **e come te lo aspetti? Nella tua fantasia come: com'è?**
And how do you expect it? How how is it in your imagination?
18. M8: m: (.) molto allegro
m: (.) very cheerful

In example 5, the facilitator asks M9's opinion about his life in Italy (turn 1). Initially, the child answers that he is well. However, the facilitator, capturing some hesitation, suggests with a question that his life might be better in Ukraine (turn 3). The child shows a positive feeling for both countries (Italy and Ukraine), avoiding to express a clear preference for one of them (turns 4 and 6). The facilitator asks for confirmation of this double preference (turns 7), receiving it.

Example 5

1. FAC: ho capito (.) **ma come ti trovi qui? Ti trovi bene?**
I understand (.) but how are you here? Are you well?
2. M9: sì
yes
3. FAC: **era un po' meglio là?**
Was it a bit better there?
(..)
4. M9: un po' qua
A bit here
5. FAC: eh [beh
Eh [well
6. M9: [un po' là hh
[a bit there hh
7. FAC: **per certe cose eh?**
For some things eh?

8. M9: sì
yes

In example 6, responding to the facilitator's question about his possible return, M11 says that he does not know if he would like to live in his country (turn 2), then he tells that he is not thinking of it, but that his parents would like to return, as they have a house there (turns 6-10). The facilitator develops this statement by suggesting that M11 has to move (turn 11). M11 smiles, then he states that he will not move (turn 15).

Example 6

1. FAC: **ah (.) e tu ci andresti a vivere là?**
Ah (.) and you would go to live there?
2. M11: m: boh non [so
m: boh I don't [know
3. FAC: [ci stai pensando?
[are you thinking of it?
4. M11: ((shakes his head)) per ora n[
Not for n[ow
5. FAC: [i i tuoi genitori tornerebbero là oppure prefe[riscono stare qua?
[your parents would come back there or would they prefer to stay here?
6. M11: [no i miei tornano
là
[no my parents
come back there
7. FAC: ah [sì?
Re[ally?
8. M11: [c'hanno una casa quindi:
[they have a house, so:
9. FAC: han deciso di tornare
They have decide to go back
10. M11: sì hanno fatto una casa quindi
Yes they buyed a house so
11. FAC: **quindi ti tocca: smuoverti a te**
So you must move
12. M11: ((nods))
13. M?: ma quando?
But when?
14. FAC: eh?
15. M11: oh loro vanno là io rimango qui
Oh they go there I stay here

Example 7 shows an interesting conversation on identity. The facilitator asks questions on cultural identity to a child who was born in Germany (turns 1-5). Her answer (turn 6) highlights a multiple identity ("I'm German, British and African"), while she clarifies that she only speaks English. The last sentence enhances the facilitator's question, aiming to clarify the relation between language and culture (turn 7). F1 denies any relation between language and identity (turns 8 and 10). This denial is recognised by the facilitator through an explication (turn 11), which is developed by the child through a reference to "blood". The facilitator agrees with the child and adds her personal story, which explains that her agreement is based on direct experience (turn 13). Despite the fact that the facilitator invites to ask questions (turn 15), the child adds further reflection on this point, rejecting any classification and concluding that she is "from all places".

Example 7

1. FAC: Ok (..) and it's interesting (..) because you've got your birth certificate and you were born in Germany?

2. F1: Yeah
3. FAC: ah (..) **so would you say that you're German (..) what's your culture, who are you (..) what's your first name, M.?**
4. F1: M. (..) My first name's S.
5. FAC: Your first name's S. (..) so S., **how would you describe yourself? You're living in England but you've got a German birth certificate and maybe your family are from other places in the world so how would you describe yourself? Who are you? (..) What's your (..) yeah, who are you?**
6. F1: Um, I'm German, British, and African (..) um so I'd say I do not speak the languages but I speak English
7. FAC: **so do you think speak thing the language makes you from that country, or?**
8. F1: No
9. FAC: So what is it then, what do you think?
10. F1: I think it's the way (..) I think it's if you know that you're from there either you can't speak it or not
11. FAC: **yeah, so it's not the language that you speak, it's that you know that you were born here or that you've lived there or that your family were like this because of where they're from**
12. F1: Yeah (..) It's from your blood that's where you come from
13. FAC: **from your blood? Yeah (..) I er (..) I think I agree with you actually because I was born here I was born in England but my family are Irish so someone said to me but you're English and I said well I was born in England but my family are all Irish so I think like you said my blood is Irish but I was born in England so it's a bit of a tricky ((does hand movement)) kind of thing to explain, isn't it?**
14. F1: Yeah ((nods))
15. FAC: Yeah (..) does anyone ever ask you these things or is it just your own thinking?
16. F1: yeah because some people say that you're born in Germany but your name's English, you talk in English and you sound like an English person but I'm not and then they say you're not from Germany because um, my name is pretty English as well, so I am from all places

In example 8, answering to the facilitator's question if it is possible to say that a country is sad or cheerful (turn 1), F7 states that people can feel differently about the same country (turn 4). The facilitator develops this utterance as different moods (turn 6) and F7 confirms, thus showing her thinking of personal view and feelings as more important than cultural belonging.

Example 8

1. FAC: **ma si può dire di un paese che è triste o allegro?**
But is it possible to say that a country is sad or cheerful?
2. Some: sì, no
Yes, no
3. M1: no perché comunque: (?) perché comunque [in un paese
No because anyway (?) because anyway [in a country
4. F7: [no perché qualcuno di quel paese si può sentire
in un modo diverso da come ti senti te
*[no because someone of that country can feel in a
different way than you feel*
5. M1: eh
6. FAC: **quindi è una questione di stato d'animo non è una questione di paese?**
So it's a question of mood is it not a question of country?
7. F7: sì
yes

4. The problem of delicate issues

The way of dealing with delicate issues regarding migrant children, in particular refugees, is an important problem in facilitation. The German facilitators dealt with these situations avoiding support of stories that could highlight the delicate conditions of young refugees. However, the outcome was that migrant's narratives were rather marginal. In example 9, F6 describes the photograph, while saying that she "lives" in Aleppo (turn 1). The facilitator acknowledges this contribution, thanks the child and asks her a technical question about the photograph (turn 2). The facilitator receives confirmation and repeats this confirmation (turn 4). This short exchange blocks the conversation, which is restarted by the facilitator's following invitation to the other children to ask questions, immediately substituted by two direct questions to F6, again on a technical aspect, her way of searching the photographs on internet (turn 6). Then, the facilitator provides an utterance (turn 9) in which she acknowledges F6's explanation, comments the photograph as not inviting to go to Syria and thanks again F6. This example shows the facilitator's difficulty in dealing with F6's story: she does not ask anything about Aleppo, the war and above all the child's statement that she "lives" in Aleppo.

Example 9

1. F6: also, ich komme aus Syrien und ich wohne in Aleppo und diesen Foto habe ich in Internet gesucht und da habe ich ähm, ein Krieg gesehen und da hab ich den Bomb- Bomben wie sie unten fallen und da hab ich natürlich Angst und mh das ist echt nicht gut, dass wir müssen aus dem Syrien flüchten und ich wünsche gegen den Krieg, also weg und äh Syrien wieder gut ist.
well, I come from Syria and I live in Aleppo and I searched for this photo on internet and I saw em, a war there and and the bo- bomb how they fall down and of course I am scared and that's really not good, that we must to flee Syria and I wish against the war, well, away, and err Syria is good again.
2. FAC: **mhm. Herzliches Dankeschön. Stimmt es, dass das ein Vorher und ein Nachher Bild ist?**
mm-hm. Thank you very much. Is it true that it's a before and after picture?
3. F6: ähm, ja.
emm, yes.
4. FAC: **ja.**
yes.
5. F6: das ist.
that is.
6. FAC: **habt ihr also gut erkannt, ja, mhm. Möchtet ihr vielleicht noch Fragen stellen? Habt ihr noch Fragen zum Bild? Hast du da lange gesucht im Internet oder hast du den Begriff eingegeben schon? Oder was hast du da eingegeben im Internet damit du das Bild bekommst?**
so well spotted by all of you, yeah, mm-hm. Would you ((plural)) like to ask any more questions? Do you have any questions about the picture? Did you spend a long team searching the internet or had you found that picture before? Or what did you type into the search engine to find that picture?
7. F6: ähm, ich hab geschrieben, ähm Fotos von Aleppo. In den Krieg und nach- und äh vor dem Krieg und da hab ich gefunden.
em, I wrote, em, photos of Aleppo. In those war and after- und er, before the war and then I found.
8. FAC: **ah ja, das war dir wichtig ne, dass du das mal ne. mhm. Klasse, merk das auch grade in der Stimmung ja. Ich kann beobachten, dass wir jetzt alle Recht angespannt sind hier ja. Ist so ein bisschen Gefühl von, ah, wie schon gesagt, ja da möchte man kein Urlaub machen, das ist kein schönes Gefühl, wenn man auf das Bild guckt, herzliches Dankeschön auch an dich, dass du uns das rausgesucht hast und die Erinnerung mit uns teilst danke. Okay.**
ah I see, that it was important to you wasn't it, that you that erm yeah. Mm-hm. Great, do you all notice the atmosphere now. I can see that we're all a bit uptight here now. It's that kind of feeling of, er, just like you already said, yeah you wouldn't like to go there on holiday, that's not a nice feeling, when you look at the picture, thanks very much to you for looking out that picture for us and sharing the memory with us. Okay.

5. Some final reflections

Narratives of cultural aspects, such as cultural comparisons and identity, are contingent constructions in specific classroom interactions. They are productions of **small cultures**, which means that they cannot be considered as essential components of children's personalities, but rather as linked to the specific situation. Against this background, the way in which facilitators act as co-tellers is particularly important in this production of narratives.

It is important to note that very frequently these narratives highlight the importance of children's personal experiences and preferences, rather than the abstraction of cultural values or principles. This shows the distance between children's personal experiences, on the one hand, and stereotype and prejudices on the other. Personal experiences and preferences can however lead to different outcomes, including sense of belonging, uncertainties, hybrid identities, rejection of any cultural identity.

It seems clear that facilitation should not look for cultures and cultural identities at any cost. Rather, facilitators can decide if, when and how to expand on this type of narratives, being aware that they are produced as small cultures and that children can be very sensitive to their personal experiences. Ignoring these experiences can be a way of showing sensitivity for the delicacy of children's conditions. However, in these cases, facilitation may fail in creating dialogue around different life-stories, in particular linked to those children that are not natives of the local community and thus missing an important opportunity to give voice to these children.