Exploring young migrant children's 'funds of knowledge' through documentary photography

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Abstract

In the context of unprecedented global migration (Migration Data Portal, 2020), there are increasing numbers of children from migrant backgrounds entering early childhood education and care (ECEC) contexts. However, the rich funds of knowledge of young children whose families have migrated to the UK are largely invisible. This qualitative visual participatory case study foregrounds, and renders visible, the funds of knowledge of three young migrant children through documentary photography, challenging dominant deficit perspectives (Bove and Sharmahd, 2020; UNESCO, 2018).

Case studies with three, three- to four-year-old children were generated at home and in an English nursery over four months. Naturalistic data generation methods included: child-led photography and allied video recorded photo conversations; photo storybooks, semi-structured interviews, field notes and reflexive journaling that were analysed thematically. The findings illuminate the children’s intuitive and wise photography about their everyday funds of knowledge as a ‘touchstone’. Their democratic photography reflected colour, texture, layers, patterns, rhythms and poetry as portals. The children frequently revisited these portals over time with affection, quiet and humour, re-storying and analysing in their own aesthetic authorial, and co-authored voices in the nursery as a ‘cultural setting’ (Moll, 2005, p.283).

This study’s original contribution to knowledge is in its development of a theoretical framework of layered listening in a novel application of visual concepts: intuitive and wise photography (Norris Webb, 2014); ambiguity (Franklin, 2020); photographing democratically (Eggleston, 2019) and ‘elastic spaces’ (Ghirri, 2017). The children’s documentary photography invites alternative ways of seeing young migrant children’s funds of knowledge. A blurring of methodology and pedagogy through documentary photography offers an expanded notion of ongoing, unfinished human conversational spaces of shared funds of knowledge over time. The children’s photographs are portals and touchstones to limitless future trajectories and possibilities for their visible funds of knowledge as pedagogical resources (González et al., 2005).
Acknowledgements

I hope this study does justice to Daisy’s, Priya’s and Alisha’s ways of seeing the world so whole heartedly, with warmth and humour. Thank you for welcoming me into your nursery and homes and sharing your stories about your special photographs. I loved learning new ways of how you used the camera and what it can do.

Thank you to the children’s families for your time and trusting me with your rich stories and funds of knowledge the children explored so creatively and vocally through their documentary photography. The nursery teacher, practitioners and leaders have appreciated this study’s invitation to new ways of seeing migrant children’s and families’ diverse knowledge to bring to the nursery as rich resources for learning. I am deeply grateful for all your support and willingness to venture with me!

I have also been so fortunate to learn and teach with colleagues at the University of East London: Carolyn Silberfeld – where the journey began, Richard Harty, Dr. Jane Cox, Dr. Paulet Brown-Wilsher, Mary Karpel-Jergic. The students I studied with, and taught, were from all over the world, many had migrated from other countries; they inspired an interest in diverse, rich childhoods with resilience, creativity and a sense of possibility. Also in practice, nursery manager Diane Young made time to listen closely to everyone and had a listening ‘photographer’s eye’.

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Chapter 1 Introduction

1.1 Exploring young migrant children's funds of knowledge through documentary photography in a global context

Unprecedented global migration (Migration Data Portal, 2020) and worldwide sociocultural, political and economic upheaval (Tobin, 2020) have created ‘new social complexities...patterns, forms and identities’, or ‘super-diversity’ (Vertovec, 2019, p.125). There are increasing numbers of children from migrant backgrounds entering UK early childhood education and care contexts (ECEC). However, the rich home voices and funds of knowledge of young children whose families have migrated to the UK are largely invisible (Bove and Sharmahd, 2020).

This qualitative visual participatory study’s original contribution to knowledge is in its development of a theoretical framework of layered listening, through child-led documentary photography, as an invitation to new ways of seeing young migrant children’s funds of knowledge in educational practice as pedagogical resources (González et al., 2005). It contributes to an international imperative for a paradigm shift that renders visible the strengths and funds of knowledge of young migrant children in increasingly diverse ECEC contexts.

Children and families bring ‘cosmopolitan cultural competencies, hyphenated identities and long-distance nationalities’ (Robertson et al., 2014, p.612). Young migrant children have developed rich funds of knowledge through their participation within their families and communities in their everyday sociocultural life as pedagogical resources (Vélez-Ibáñez and Greenberg, 1992; González et al., 2005) (section 2.5.2). ECEC offers a particular niche for opening up spaces for new global research questions, theoretical, methodological and ethical dialogues (Sigona, 2013). This study builds on the funds of knowledge concept (Vélez-Ibáñez and Greenberg, 1992; González et al., 2005) and rising interest in participatory visual culture that disrupt dominant deficit discourses (UNESCO, 2018; Franklin, 2020).

This interpretivist case study was generated with three, three- to four-year-old children, Daisy, Priya and Alisha, at home and in a nursery in an academy primary school in
England. Daisy is of Lithuanian descent, and Priya and Alisha are of Pakistani descent, with their parents’ country of birth in these respective countries. There is no universal definition for ‘migrant’ (UNESCO, 2018). Each of the children’s families migrated to the UK for different reasons and Priya’s family are seeking asylum (see ‘Research context’ and ‘Participants’ in sections 3.5.2 and 3.5.4). The significance and aim of this visual participatory case study are to render Daisy’s, Priya’s and Alisha’s rich everyday lives and funds of knowledge visible through the medium of documentary photography as pedagogical resources in the nursery.

This study has been inspired by the belief:

‘Photography practiced respectfully has the power to educate us all towards a greater understanding of, and empathy with, others.’

(Franklin, 2016, p.9)

This study’s overarching research questions (RQs) are:

**RQ 1**

*Does listening through participatory documentary photography to young migrant children’s funds of knowledge, at home and in a nursery, contribute to new ways of seeing and knowing in the early childhood community?*

**RQ 2**

*If so, in what ways?*

Documentary photography is seen as one possible medium for rendering visible young migrant children’s funds of knowledge in the nursery as a ‘cultural setting’ (Moll, 2005, p.283). Daisy’s, Priya’s and Alisha’s photography conveys a sense of their rich, unique stories and funds of knowledge (Vélez-Ibáñez and Greenberg, 1992; González et al., 2005). Their lives lived are told by them as the ‘author’ of their documentary photography (Franklin, 2018, no page). Daisy’s, Priya’s and Alisha’s aesthetic and touching ‘authorial

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1 Academy schools are directly funded by the Government. Academies are managed as part of an academy trust, and they are inspected by the Office for Standards in Education, Children’s Services and Skills (OFSTED). They follow the same admissions rules as non-academies, however they do not have to follow the national curriculum (GOV.UK, 2021).
voices’ (ibid) in their photography created portals and touchstones that connected them to their families and others as important readers and audiences. Daisy’s best friend, Peter Parker, became an important ‘audience’ with the children. He involved himself as a patient listener and co-researcher (see section 3.6.2).

This inquiry-led (González et al., 2005) interpretivist case study puts early childhood into conversation with concepts in visual sociology and documentary photography. There is an invitation to consider expanded, alternative, potentially transformative ways of seeing and knowing about young migrant children’s funds of knowledge as pedagogical resources (ibid). This study sets out a collaboration of expertise (Clark, 2017) with the children, families, teacher, practitioners and other children as co-participant learners.

1.2 The global political context: an introduction

Globally children under five make up a significant proportion of displaced people, 16%, at more than four million children (Global Education Monitoring report, UNESCO, 2018). Global flows of migration are at their highest level, at 280.6 million (3.6% of the world’s population) (Migration Data Portal, 2020).²

Unprecedented, ongoing upward growth of global movement of migrants, refugees and asylum seekers led to the New York Declaration for Refugees and Migrants, which was signed by 193 UN member states in September 2016 (United Nations, 2016). The declaration and follow up ‘Global compact for migration’ and ‘Global compact on refugees’ in 2018, builds on ‘The 1951 Refugee Convention’ and renews international shared responsibilities for coherent and coordinated protection, development and inclusion of migrant, refugee and asylum seekers in education systems upholding their citizen’s rights (UNESCO, 2018). Of interest to this study is the declaration’s citing of education as a site for formally recognising the participatory opportunities brought by global migration in the unique skills, knowledge and cultural heritage of international migrants (UNESCO, 2018). However, despite international, governmental and local responsibilities Park et al. (2018, p.3) state European and North American responses

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² Approximately 9.4 million international migrants reside in the UK (13.8% of the population; with 21% under the age of 15). Worldwide international migrant children aged 0-4 were 7.6 million in 2019 (4.8 million in 1990) and in the UK 143,576 (62,379 in 1990) (UN DESA in Migration Data Portal, 2020).
towards the ECEC of refugee and asylum-seeking children have been ‘extraordinarily weak’.

1.3 Young migrant children’s ‘(in)visibility’ in early childhood contexts

ECEC settings are ‘key sites’ for rendering visible the lives of young migrant children and upholding social justice (Bove and Sharmahd, 2020, p.3). There is an ‘urgent need’ (ibid) for ongoing collaborative research in the development of welcoming, supportive, accessible, sustainable and culturally sensitive pedagogic approaches in ECEC, that contribute to a scarce evidence base. ECEC provision that serves im/migrant children and families is the most ‘pressing issue facing European ECEC programs’ (Tobin, 2020, p.10). There has been too little research in listening to children and families and the situation has ‘grown more acute…challenging and divisive today than fifteen years ago’ (ibid). ‘Social and political upheavals’ around migration have further increased pressure on ECEC to establish connections between the setting and children and families (Tobin, 2020, p.10). However, ECEC staff often perceive a dilemma between being ‘culturally responsive to parents and ‘notions of best practice’, pedagogy and formal curriculum demands’ (Tobin, 2020, p.15).

1.4 The context of this study

This inquiry builds on the sociocultural theoretical concept of ‘funds of knowledge’ as a pedagogical resource in education (Vélez-Ibáñez and Greenberg, 1992; González et al., 2005). The concept’s core principle is:

‘People are competent, they have knowledge, and their life experiences have given them that knowledge.’

(González et al., 2005, p.ix/x)

This study develops a conversation with funds of knowledge and critical participatory documentary photography, visual sociology and early childhood, with an emphasis on visible listening (Rinaldi, 2005; Clark, 2017). Clark (2017, p.68) illuminates refugee children are a ‘particular group of children whose circumstances are more likely to render them
invisible and powerless’. Discourses of trauma and deficit perspectives have persisted in relation to migration (Rutter, 2006; UNESCO, 2018). There is no intention to deny or minimise possible suffering and experiences of loss and this study therefore considers pathways of risk and resilience (Masten and Narayan, 2012).

Daisy’s, Priya’s and Alisha’s everyday lives lived and funds of knowledge were told by them through their agentive and intuitive ways of making and talking about their documentary photography in ‘photo conversations’ (section 3.7.2). Children led the photo conversations in the nursery and at home as participant co-researchers with expertise (Punch, 2002; Clark, 2017). During the research process the children chose their favourite photographs to make a photo storybook (section 3.7.5). Their rich lives lived were brought closer through the layers, textures, overlaps, emotional resonance and threads of their documentary photography as a ‘democratic visual art’ (Ewald, 2001, p.14).

The children’s teacher, Rose, and nursery practitioners were collaborative learners with me and the young children and their families. In a time limited study most of the interviews were undertaken with Rose. However, each practitioner contributed important insights and practices that led to them. For example, Lily suggested Alisha when an original child was withdrawn from the nursery, and she spoke with her mother between my research times in the nursery. Further, Iris suggested Priya was using the camera ‘as her eyes’ (semi-structured interview 21.10.19) (sections 3.8.7; 4.5.2; 5.3.3). Each of the practitioners commented on the value of seeing this study’s children’s home lives as ‘you only get a snippet of what their life is like’; ‘it would be nice to actually see what they do because you don’t fully understand’ (Lily and Violet semi-structured interview 21.10.19).

Unexpected ways of seeing and understanding emerged leading to new and changed relationships for children and adults as well as inviting alternative ways of seeing and new possibilities and trajectories for future pedagogical practice.

1.5 Personal and professional origins of this study

This study has been developed from a belief shared in the 2019 Global Education Monitoring Report that migrants are perceived from different viewpoints and ‘education can help open up those perspectives and bring greater opportunities for all’ (UNESCO,
In my personal experience listening can be surprising and transformational, but it is complex and never finished.

My professional background in teaching in EC and higher education has been with children and adults of diverse sociocultural backgrounds. I have learnt from, and been inspired by, their knowledge, childhood experiences, and teaching that have been shared in my classrooms to develop a rich picture of early childhood. In 2016 I attended two short professional courses: ‘Documentary Photography: Seeing the World’ and ‘PhotoVoice’, at the London College of Communication. I began to explore the potential in children’s visual storytelling through documentary photography to develop a new way of working in early childhood practice and research that opens up visible listening spaces for conversation and pedagogical possibilities.

I attribute this study to many influences including my personal background as my parents had not had the opportunity of achieving formal qualifications at school but had developed resourceful ways of knowing. Thus, the theoretical concept of rich existing competencies or ‘funds of knowledge’ (Vélez-Ibáñez and Greenberg, 1992) developed within families and communities as a pedagogical resource is close to home. Photography had been one medium that brought our family together around the treasured, well-worn yellow family photo album including three generations of family, as well as ‘cine’ film, loose photographs and frames with photographs behind others.

Birger’s (2015, no page) reflection on documentary photography resonated with me personally and professionally:

‘It’s not about the technical aspect of how you use a camera, it’s for people who want to engage with this medium of documentary photography... to think about how you tell stories and how you convey these stories to a larger audience. I think it’s about how you add many layers into your photography, and how you tell stories with each of those layers often they will be separate stories but when you put them altogether you will see a whole new meaning and new world emerge as well.’

In short, photography can bring people together, thoughtfully and emotionally in ways that set change in motion for new ways of seeing and possibilities in educational practice.
1.6 Structure of the thesis

Chapter 2 includes two overarching sections of critical interdisciplinary theoretical framing and empirical studies. The chapter develops a theoretical framing (section 2.6) including influences in documentary photography and visual sociology with a sociocultural perspective that foregrounds listening to young migrant children as expert participant citizens with funds of knowledge as pedagogical resources (Vélez-Ibáñez and Greenberg, 1992; González et al., 2005).

Chapter 3 sets out this study’s visual participatory methodological approach within an interpretivist / constructivist paradigm. The teachers, practitioners and I were positioned as learners (González et al., 2005) and creators of time and space for children to re-visit individual and collaborative ideas, and feelings in their photographs. Thematic analysis (Braun and Clarke, 2006) led to the construction of four themes (see Table 6 Defining and naming themes, section 3.8.8) that structure this study’s findings.

Chapter 4’s findings are the ‘thick descriptions’ (Geertz, 1973) of layered listening to Daisy’s, Priya’s and Alisha’s rich aesthetic ‘authorial voices’ (Franklin, 2018, no page). The chapter is organised by the four themes. These are understood through the unique, novel application of significant concepts in documentary photography: intuitive and ‘wise’ photography (Norris Webb, 2014); ‘ambiguity’ (Franklin, 2020); ‘photographing democratically’ (Ewald, 2001; Eggleston, 2019) and ‘elastic spaces’ (Ghirri, 2017).

Chapter 5 is a critically reflexive discussion of this study’s visual methodology in relation to the findings including limitations and tensions. They are viewed in terms of their potential opportunities for contributing to professional pedagogical practice.

Chapter 6, the conclusion, argues that young migrant children have rich funds of knowledge and stories to tell as pedagogical resources. The chapter explicitly distils this study’s original contribution to knowledge through a blurring of visual methodology and pedagogy that engage young children as participatory researchers. The development of a theoretical framework (section 6.2) offers layered conversational ‘elastic spaces’ (Ghirri, 2017, p.112) of listening to the children’s funds of knowledge through their documentary photography that are never finished. This study is an invitation to alternative interpretations and continuous dialogues and pedagogical possibilities with photography as a serious medium (Badger, 2010; Ghirri, 2017).
Chapter 2 Literature Review

2.1 Introduction

This chapter puts theoretical and empirical literature in documentary photography and visual sociology into conversation with listening in early childhood and education. It particularly draws on funds of knowledge and sociocultural theory to understand the particular rich and complex knowledge that migrant children bring to the situated sociocultural context of the nursery as pedagogical resources (Vélez-Ibáñez and Greenberg, 1992; González et al., 2005) and how these may be seen anew through documentary photography. Photography’s inherent ‘ambiguity’ (Franklin, 2020) offers many spaces and channels for listening to young migrant children’s agentive, affective funds of knowledge, that invite participation, alternative ways of seeing and pedagogical possibilities and trajectories in ECEC.

2.2 Literature search

An extensive rigorous, multidisciplinary critical literature search was undertaken (see appendix 1).

2.3 Structure of the chapter

Section 2.4 begins with listening with young migrant children as participatory citizens with rights in the UK. Section 2.5 expands a sociocultural theoretical framework for listening to young children’s funds of knowledge with an ontological understanding of the nature of being a young child as a competent, capable participant (Rogoff, 2003; Clark, 2017). The sociocultural theoretical framework that underpins the listening and funds of knowledge approaches offer epistemological views of knowledge creation and production in spaces for collaborative inquiry within relationships of trust, reciprocity and conviviality in homes and educational contexts. Whilst this study emphasises children’s funds of knowledge and strengths, it also includes discussion of literature on pathways of risk and resilience (Masten and Narayan, 2012) and pedagogical implications (Payler and Scanlan, 2018). Key concepts in critical visual research are discussed before conceptualising the sociocultural
theoretical framing in a new model in early childhood that brings key relevant elements of funds of knowledge, documentary photography and visual sociology together (section 2.6). Section 2.7 discusses relevant empirical studies and how the previous empirical research has helped to shape this study’s design, approach, and visual and non-visual tools. Section 2.8 summarises the key theoretical and empirical ideas with this study’s research questions (section 2.8.1).

2.4 Listening to young migrant children: participant citizens with rights

Young children have a right to an education and to be listened to, heard and taken seriously as participatory citizens (United Nations, 1989). However, there has been a political shift away from listening to young children’s perspectives (Clark, 2018). The wider political view of the UK government positions migration as a ‘crisis’ (The House of Commons Home Affairs Committee ‘Migration crisis’ Seventh Report of Session 2016-17, House of Commons, 2016). The voices, stories and funds of knowledge of young migrant, asylum-seeking and refugee children have been marginalised (Clark, 2017; Bove and Sharmahd, 2020). Historically young migrant and refugee children have tended to be seen as a homogenous group where dominant discourses of trauma have influenced a deficit view (Rutter, 2006; UNESCO, 2018). ECEC is seen as offering an ‘important protective function’ (UNESCO, 2018, p.134).

In the UK, UNICEF (2018) identify clear factors that support migrant children’s access to and experience of education including local authority expertise, funding, school wide welcoming policies and practice, provision of advocacy and support. Listening and support were important to refugee and asylum-seeking families and children in ‘having someone to listen to me’ (ChildLondonUASC, cited in UNICEF, 2018, p.48). Similarly, UNICEF (2018, p.45) highlight the importance of a ‘committed, caring adult’, personalised curriculum, pastoral and mental health support, supportive interagency partnerships, ‘creative approaches’ to peer support, staff training and development and social activities. There is a tension with dominant discourses in ECEC that emphasise regulation, conformity, standardised testing, prescriptive learning curricula, competition, ‘choice’ underpinned by developmental psychology and economics, termed the ‘story of quality and high returns’ and ‘markets’ (Moss, 2017, p.14). This study shares a vision with Moss’s
alternative discourses, the ‘story of democracy, experimentation and potentiality’. Children’s voices are thus foregrounded as citizens in their creation of new stories and pedagogical directions.

2.5 Sociocultural theoretical framing

2.5.1 Listening with young children

The ontological approach of this study views the experience of being a child as agentive, capable, social and worthy of study in their own right (James and Prout, 2014). In a sociocultural theoretical framework, participatory methodological approaches to listening to young children are of central importance in research with young children that hear their unique sociocultural voices, lived experiences and funds of knowledge (Clark, 2017). This study is inspired by the Mosaic Approach’s multimodal, polyvocal framework, a process of ‘slow knowledge’ (Clark, 2017, p.154), hearing, interpreting, shared meaning-making, embedded in practice. The Mosaic Approach is a child-led ‘multi-method process’ (Clark, 2017, p.25) that combines children’s ongoing visual, verbal, non-verbal, quiet and symbolic communication about their everyday lives. The Mosaic Approach is pertinent to the creation of new visible knowledge where young migrant children’s ‘perspectives might be lost in a more rushed approach’ (Clark, 2017, p.154).

The Mosaic Approach represents a ‘pedagogy of listening’ (Rinaldi, 2005, p.19) in a participatory democratic approach to openness and experimentation rooted in the distinctive pedagogical approach of Reggio Emilia. A pedagogy of listening focuses attention to children’s different ways of multi-modal expression, meaning-making and communication (Edwards et al., 1998; Rinaldi, 2005). An aspect of the Reggio Emilia communal approach is the creation and production of documentation as a ‘concrete and visible “memory”’ as a pedagogical resource, ‘research tool’ and communication with parents and wider public’ (Edwards et al., 1998, p.10). This is especially important to the aims of this study in the creation of spaces with and for children to make photography and photo storybooks, and talk about them with others.
A pedagogy of visible listening underpins this collaborative study. Listening that,

‘takes the individual out of anonymity, that legitimates us, gives us visibility enriching both those who listen and those who produce the message (and children cannot bear to be anonymous).’

(Rinaldi, 2005, p.20)

This study centrally positions Daisy, Priya and Alisha as active participant researchers in the different ways they used the cameras to see and make photography, at home and in the nursery, and in their communication and conversations. Like the Mosaic Approach, this participatory study aims to be ‘polyvocal’ in that it ‘brings together different perspectives in order to create with children an image of their worlds’ (Clark, 2017, p.17). This image is co-constructed between individual children, small groups of children and adults, all of whom are recognised as holding particular expertise (ibid). This study positions adults as listeners and learners, appreciating that our knowledge of young children’s interior and social worlds is significant but partial.

The recognition of the expertise of children and adults as co-researchers, drawing on a range of traditional and innovative, written and visual ‘person-friendly’ approaches, is proposed by Punch (2002, p.337). Punch (ibid) reminds us that children appreciate multiple modes, and adults also use visual methods (Clark, 2011; Horsley, 2021). Further ‘child friendly’ visual approaches have been derived from ‘Participatory Rural Appraisal’ methods with adults (Punch, 2002). Thus, human knowledge generation that seeks to share power more evenly between children and adults acknowledges children’s and adults’ funds of knowledge in ways that relate to the research aims and context. Christensen and Prout’s (2002) term ‘ethical symmetry’ encompasses an ethical relationship with values in research with young children as participants and social actors in the same way as with adults as a start point. Like Punch, researchers do not need different or particular methods with children, rather, they align with ‘children’s experiences, interests, values and everyday routines’ (Christensen and Prout, 2002, p.482).

2.5.2 Funds of knowledge

This study builds on the sociocultural theoretical concept of ‘funds of knowledge’ (Vélez-Ibáñez and Greenberg, 1992; Moll et al., 1992; González et al., 2005). González et al.
(2005) drew on previous sociocultural theoretical underpinnings and empirical ethnographic research in their collaborative interdisciplinary research with teachers and Mexican communities in the border region of Tucson, Arizona. They chose an inquiry-led approach, as learners, listening to each other, the students and their family’s perspectives in order to develop a culturally responsive pedagogy that builds on the students’ funds of knowledge. González et al.’s (2005) approach underpins this study. Researchers discerned new pedagogical possibilities through engagement with families in documenting their rich home funds of knowledge and holistic social worlds in their homes, and classroom observations in study groups with the teachers.

Young children have developed nuanced competencies, experiences and knowledge through their active participation within their families and communities in their rich everyday sociocultural life. Funds of knowledge are defined as,

‘*historically accumulated and culturally developed bodies of knowledge and skills essential for household or individual functioning and well-being.*’

(Moll et al., 1992, p.133)

The term ‘funds of knowledge’ originated from empirical research in 1984-86 with Mexican origin households in Tucson, Arizona (Vélez-Ibáñez and Greenberg, 1992). Vélez-Ibáñez’s and Greenberg’s (ibid) sociocultural theoretical framing meant that they developed rich insights into households’ diverse histories, skills, knowledge, experiences, employment, languages, linguistic practices, political views and religions. The funds of knowledge were being transformed and shared within and between families in strong social networks of exchange, for example: construction, childcare, cooking, financial management, oral histories, repairs, gardening, storytelling, painting and music. Of particular interest to this study is the notion of families’ funds of knowledge, creativity and experimentation that ‘spoke against the idea of “deficits” on the part of households, parents, children, or their networks’ (Vélez-Ibáñez, 2020, p.175). Supportive social relationships and networks of exchange facilitated the sharing and transformation of families’ rich funds of knowledge in a sociocultural, political and economic context. These “thick” (Vélez-Ibáñez and Greenberg, 1992, p.324) multiple relationships were characterised by a deep sense of ‘*confianza*’ (mutual trust) and reciprocity (ibid, p.325). They enabled children’s agentive experiences and expectations of participating in the rich
and resilient sociocultural life of their families and communities, that are also viewed as pedagogical resources in this study (ibid).

2.5.2.1 Funds of knowledge: culture, community and transforming participation

Sociocultural historical theory regards ‘human development’ as a ‘process of people’s changing participation in sociocultural activities of their communities’ (Rogoff, 2003, p.52). ‘Culture’ is therefore not ‘static’ (ibid) but fluid and ever changing. In this study, children’s everyday lived experiences reflect their intergenerational rich funds of knowledge that are constantly being shared, distributed and transformed by people in their intra-actions with one another and shared ‘material and symbolic tools’ (ibid, p.51). These ‘ongoing, mutually constituted practices’ (ibid, p.52) have the potential to transform participation. Esteban-Guitart and Moll (2014) build on funds of knowledge with ‘funds of identity’ through expanded methods and methodology to include individual and collaborative digital, visual and cultural artefacts. Children’s participatory ‘identity texts’ (ibid, p.76) and ‘identity artefacts’ (ibid, p.78) that can travel between schools and homes and communities (ibid) are highly relevant in this study’s extension of funds of knowledge theory and methodology, also drawing on the Mosaic Approach (Clark, 2017) and Barad’s (2007) concept of intra-action. Thus, potential transformation of agency and participation is not imposed from the outside (as in an intervention or ‘bridge’) but rather as an ‘ongoing process of mutual human and material engagements or intra-actions’ (Barad, 2007, p.56). This opens up ethical responsibilities of research and practice in ECEC and new discursive spaces and conversations orientated to possibility that, like culture, are fluid. The theory suggests there can be an agentive pause to consider what might be the consequences of photographs (Lange, 2019, no page) for pedagogical possibility over time. An important aspect of this study’s method is the process and opportunity for children to pause and revisit important photographs, adding layers of verbal, non-verbal, symbolic language, re-analysing and touching their authorial photography, individually and with others (see sections 3.7.1 -3; 3.8; 4.4 - 4.7).

This study takes the sociocultural theoretical perspective of ‘interculturality’ that young children participate between and within sociocultural contexts and systems (González et. al, 2005, p.43). Further, new ways of seeing diversity within as well as between ‘assumed unilineal heritage’ (ibid) invite a view of the nursery as a ‘cultural setting’ (Moll, 2005, p.283) of sociocultural, historical funds of distributed knowledge. Thus, young children’s
fluid intercultural funds of knowledge result from genuine social intra-actions, of coming to know one another as human beings as a community that ‘is not a consequence of an encounter with others, but a practice of encountering others’ (Todd, 2004, p.343). This is a non-linear process over time; community, like culture, is dynamic, shifting, ‘names for ineffable and inexplicable features of human existence... and living together with others’ (Borofsky et al., 2001, p.444). Borofsky et al. (ibid) propose culture as ambiguous and best not thought as a ‘name for a thing and come to view it instead as a placeholder for a set of inquiries which may be destined never to be resolved.’ In González et al.’s (2005) research, teachers and researchers came to know about families’ funds of knowledge at home and school in such rich depth, leading to new questions that had never been asked before, which led to new pedagogical insights and possibilities. Furthermore, González et al. (2005) highlight that families also came to know that their histories and funds of knowledge are valued as pedagogical resources.

2.5.2.2 Resilience and needs

The resilience framework is a useful theoretical strand in this study for acknowledging families may have resilience and needs. Masten and Narayan’s (2012) ‘resilience framework’ is an interdisciplinary generation of research and intervention evidence in worldwide disasters, trauma and possible effects on children. ‘Resilience’ is framed with ‘dynamic systems’ applied to a child, family, community, or wider systems (Masten and Narayan, 2012, p.231). Lasting effects of trauma are not inevitable or necessarily resulting in prolonged trauma. Masten and Narayan (2012, p.232) highlight ‘purported vulnerability factors may actually be indicators of sensitivity or plasticity in response to experience, which could be bad in an adverse environment but good in a favourable one’. Shared interdisciplinary aims and support for children’s different complex possible pathways of risk and resilience (Masten and Narayan, 2012) are significant in this study through protective factors and opportunities for play, learning and developing relationships, agency, self-efficacy and connectedness.

ECEC settings are potentially uniquely placed to support the development of relationships with migrant children and families. However, many migrant, asylum-seeking and refugee families may not participate in ECEC (Tobin, 2020; Lamb, 2020). A resilience framework recognises the mediational role of bilingual and bicultural staff (Cremin et al., 2012; Robertson et al., 2014; Tobin, 2020; Lamb, 2020) and the central importance of
researchers’, teachers’ and practitioners’ collaborative listening. Payler and Scanlan (2018) highlight that seemingly distant experiences or ‘disrupted’ childhoods of migrant children are part of the changing cultural contexts of early childhood settings. The implications in pedagogical practice in strong, resilient communities are for teachers to know about the individual lives of children, with families, who are variously affected by trauma; to mobilise ‘protective’ factors and support the child’s agency and sense of control (ibid) (see 3.7.1; 3.7.2; 3.7.5). The development of this study’s collaborative participatory research, methods and evidence base support a paradigm shift towards rendering visible the strengths and funds of knowledge of migrant children with potential protective factors (ibid; Masten and Narayan, 2012).

2.5.2.3 Hybrid, open third spaces of possibility

Theoretical perspectives on ‘third space’ (Moje et al., 2004) drew on hybridity theory (Bhabha, 1994) as do González et al. (2005). Bhabha (1994, p.2) highlights my personal and professional experience (section 1.5) that ‘we find ourselves in a moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion.’ This suggests a sense of possibility of potential directions and effects of our encounters (Todd, 2014) and sociocultural, material participation (Rogoff, 2003; Barad, 2007). Hybridity theory (Bhabha, 1994, p.2) draws on multiple dynamic funds of knowledge for renegotiating individual and collaborative values in ‘in-between’ and overlapping spaces that produce culture. ‘Third space’ in this study came to be conceived as more than a bridge but rather ‘a space of cultural, social and epistemological change in which the competing knowledges and discourses of different spaces are brought into “conversation”’ (Moje, et al., 2004, p.44). These third conversational spaces of hybrid knowledge production are complex contexts for listening and seeing Daisy’s, Priya’s and Alisha’s funds of knowledge anew, as pedagogical resources. This critical study explores young migrant children’s funds of knowledge through their use and transformation of material and cultural tools and practices of the camera and photographs in visual, potentially democratic practices (Ewald, 2001; Azoulay, 2008; Eggleston, 2019). Thus ‘individual and cultural processes are mutually constituting’ (Rogoff, 2003, p.53). The different active and ongoing intra-actions between people, culture and the material world variously influence, constitute and construct one another from within (Barad, 2007) in nuanced, complex conversation.
2.5.3 The role of theory in participatory documentary photography

The development of documentary photography in visual sociology as being guided by theory is stressed by Harper (2016). In the late 1960s and 1970s, Harper, Collier, Becker, Grady, Henny, Signorelli and others (cited in Harper 2016) were at the forefront of the development of the field of visual sociology (founders of International Visual Sociology Association in 1983). They were inspired by engaging documentary photography, sometimes confronting political and social issues; and with artistic or aesthetic elements in the work, and its role in the development of visual sociology (Becker, 1974; Harper, 2016). Harper (2003) reflects Becker’s vision in his seminal article, *Photography and Sociology* (1974) of the impact of documentary photography with a rigorous theoretical underpinning in visual sociological studies suggesting,

‘visual sociology work with the intensity, commitment and photographic skill of the documentarians, but to connect that work to sociological ideas, method and assumptions.’

(Harper, 2003, p.240/1)

Early pioneers of visual sociology stressed the role of theory as essential in knowledge creation through documentary photography that is ‘intellectually denser’ (Becker, 1974, p.11). However, Harper (2016) cautions that ubiquitous photography through technological developments does not lead to rigorous academic social studies. Similarly, Clark (2011) observes the ease of handing cameras to children at a time of increasing use of visual methods in research might distract away from meaning-making. Therefore, there is a need to understand how knowledge is produced and disseminated through digital visual technologies (Pink, 2013) that is underpinned by theory.

Harper (2012, p.37) reminds us that sociologists, and in this study early childhood researchers and practitioners, benefit from the study of documentary photography. Firstly, as an insight into an historical view of the world in a particular context, including everyday ways of life; families, routines and rituals. Also, potentially photographers’ ways of seeing ‘what most people do not... to understand how visual statements are made’. This insight has helped to shape this study’s exploratory design with photography as a serious medium for understanding young migrant children’s strengths and funds of knowing. Sub RQ 1a (section 2.8.1) therefore explores significant concepts to understand
how ‘visual statements are made’ (ibid) that contribute to putting funds of knowledge, documentary photography, visual sociology and early childhood into conversation with one another.

2.5.3.1 Concepts in documentary photography: wise aesthetic authorial voice; emotions, democratic approaches, and the role of ambiguity and elastic space

Listening through documentary photography entails exploring ‘ideas visually rather than making gripping photos’ (Harper, 2012, p.40). Photography is one of many possible cultural tools for engaging with how we see, build and communicate layers of meaning, within and between, photographs to create new meanings (Birger, 2015). In this study it is the children’s aesthetic ‘authorial voices’ (Franklin, 2018, no page) that tell their stories to create new meanings for themselves and with others (explored in-depth in Chapter 4). Photography is a complex medium with unpredictable meanings that shift over time and contexts (Campany, 2020). Becker (2000) cites Frank’s ‘The Americans’, (1958) like other documentary work about everyday life in a particular time and context that provides very little written context. The images are sequenced and juxtaposed to carry key themes in a narrative that invites readers’ participation to make their own interpretations. Similarly, Graham’s (2007 cited in Badger, 2010) photography depicting ordinary everyday life draws on photography’s ambiguity, ineffability and elliptical nature that carry the author’s narrative or commentary, but also make a space for readers’ interpretations. Photography is inherently participatory as the children explored and expressed their ideas visually with listeners, audiences and readers as an important part of engaging intellectual and emotional participation (Franklin, 2016; 2020).

Meyerowitz (2018, no page) encapsulates this as:

‘I think of photographs as being full, or empty. You picture something in a frame…but that’s not what fills up a frame. You fill up a frame with feelings, energy, discovery and risk, and leave room enough for someone else to get in there.’

This study aims to share a sense of the children’s feelings and energy of themselves with others in particular contexts. The notion of room for others in photo conversations is essential to the development of new questions and encounters, deepening, ongoing participation and sharing of funds of knowledge flows across the nursery and home (also
see section 4.3). Ewald (2001, p.13) observed that children in her classrooms were ‘essentially strangers to each other’, having never seen their families, homes or localities (ibid, p.13) echoed in González et al. (2005). Ewald (2001, p.14) perceives photography as a ‘democratic visual art’ open to children to express the complexity of their interior emotional lives, lived experiences, dreams and knowledges. Other people are essential to the social nature of photography; Azoulay (2018, p.11) considers photography as co-authored, ‘the product of an encounter’. Similarly, Eggleston, a documentary photographer (2019) proposes the notion of ‘photographing democratically’ as he does not distinguish between photographing people and things. The material and social world is considered equally in how Eggleston makes photography about ‘life today’ (ibid). He pays attention to overlooked details, making the ordinary interesting, such that matter comes to matter through intra-actions between material and social worlds (Barad, 2007). This democratic view of photography emphasises the significant role of an intuitive approach to making photographs. Norris Webb (2014, p.90) believes that her photographs are ‘wiser’ that she is. They reveal the depths of her emotions during the making and re-viewing of her photography. Her photography is made in collaboration with the world (ibid) that carries emotions in visual refrains, colour, quietness and poetic qualities (Norris Webb, 2014a). Norris Webb’s photography is an insight into the importance of personal interior worlds where visual refrains suggest a mood or emotion that carries the narrative. There is an invitation to review and revisit resonating images to see something new each time (Campany, 2020).

Collier, a visual anthropologist, pioneered new ways of seeing and knowing in photo-elicitation in the 1950s (Prosser, 2008). Collier argued photographs afford the opportunity of dialogue, from the perspective of the participant as the expert, in response to visual elements that work differently to text,

‘photographs are charged with psychological and highly emotional elements and symbols . . . [which] allows the native reader to express his [sic] ethos.’


In this study the children often asked to revisit particular photographs over time, adding layers of meaning-making that the methodology facilitated as essential to its design in ongoing and frequent photo conversations with others as important listeners, readers and audiences (sections 3.3; 3.5.3; 3.7.1-3; Chapter 4).
Photography embraces an ‘inexhaustible potential for expression’ (Ghirri, 2017, p.112), and hence of young migrant children’s ways of seeing their everyday lived experiences and funds of knowledge in photography. Photography’s creation of an ‘elastic space’ that, ‘goes beyond into a continuous dialogue between what has already occurred and what is still to come’ (ibid) makes room for ambiguity and alternative ways of seeing and understanding young migrant children’s funds of knowledge and therefore new pedagogical possibilities. Ambiguity is inherently participatory (Franklin, 2020); this concept supports the children’s participation in this study in the making and communicating of their vision in photography of their funds of knowledge, and invites other children’s and adults’ participation too. Participatory ambiguity invites us to ‘work beyond what is immediately in front of us’ (Franklin, 2020, p.11). Thus, there is ‘no definitive answer or viewpoint given’ (Prosser, 1998, p.106); the methodological design allows for ‘alternative readings’ (ibid) inviting new interpretations (Cole, 2018; Ghirri, 2017). Readers gravitate to words (Tan, 2020), which is a possible limitation in an academic study (Cole, 2018). This study explores the potential for inviting new meanings and interpretations in the ‘elastic space’ of photography (Ghirri, 2017, p.112) that can be a more open-ended, non-linear, ‘less categorical’ space to pause, roam, and to understand the depths of the young children’s intentional ways of seeing and meaning-making through their wise documentary photography. Images are read differently to words (Cole, 2018; Tan 2020). This study facilitates the children’s writing and mark making on, and with, their photography. It also draws on Gilligan’s ‘Listening Guide’ (2015) with the use of ‘I poems’ to compliment the children’s photography and provide additional interpretative, emotional and imaginative space (see section 3.7.3.1) and section 4.3 elaborates on ‘ambiguity’ further ahead of this study’s findings.

2.5.4 Critical visual research

The medium of photography does not necessarily guarantee young children’s participation (Clark, 2017). Photo-facilitator, Hutchinson (2016), states the use of cameras is not inherently empowering; her work involves in-depth collaboration in communicating how images will be re-presented and the impact participants’ voices have had. This means that this research prioritises relationships of trust, regarding listening and communicating through photography as an ongoing complex activity that is never finished (see Harper, 2012, section 2.7.2; 5.3.6).
The concept of voice (Spyrou, 2011) and the medium of photography (Campany, 2020) are not straightforward, they are somewhat slippery. Further they are a product of particular sociocultural political contexts (section 5.3). Critically, Rose (2016, p.2) contends that images are not ‘innocent’ but rather constructed. Meanings of photographs shift and change in different contexts (ibid; Harper, 2000). Photographs can be thought of as ‘fragments’ (Cole, 2018; Leiter, 2018); they can open up spaces for reinterpreting ways of seeing argued for in this study. However, they can also present methodological and communication challenges in educational research and practice, particularly in terms of power and education’s responsibility in the construction of knowledge and how we see (Rose, 2016; Cooper, 2017; Clark, 2017). Therefore, key epistemological approaches in this study emphasise flexibility and participatory relationships founded on ‘slow knowledge’ (Clark, 2017, p.154), ‘embracing uncertainty’, new possible directions (Chesworth, 2018), and our ‘fallibility’ as researchers in understanding children’s meanings in particular sociocultural contexts through their photography (Mizen and Ofous-Kusi, 2010).
2.6 Conceptualising the theoretical framing

Figure 1 conceptualises the different strands of the theoretical framing. The framing reflects the structure of a camera lens with the children’s funds of knowledge through participatory photography at its centre. The theoretical influences in visual sociology and documentary photography are interconnected with a sociocultural perspective that foregrounds young children’s aesthetic authorial voices. This study’s novel application of significant concepts in photography of: intuitive and ‘wise’ photography (Norris Webb, 2014), ‘ambiguity’ (Franklin, 2020), ‘photographing democratically’ (Ewald, 2001; Azoulay, 2008; Eggleston, 2019) and ‘elastic spaces’ (Ghirri, 2017) opens out new intra-cultural participatory conversations. Listening with young children as experts in their own lives with other voices (Clark, 2017) underpins this study to understand Daisy’s, Priya’s and Alisha’s funds of knowledge as a pedagogical resources and possibilities.

Figure 1 Theoretical framework
2.7 Empirical evidence from previous studies

There is a vast body of interdisciplinary and multidisciplinary empirical studies involving photography. Broadly they involve ‘photo elicitation’ and ‘photo voice’ methods. Some key studies directly relate to empirical research with young migrant children whilst other empirical studies and documentary photography offer applicable insights into the medium in inviting new ways of seeing and knowing.

‘Photo elicitation’ and ‘photo voice’

‘Photo elicitation’ makes meaning of the photograph through conversation (Harper, 2012, p.242; section 3.7.1-3; 3.7.5). The researcher makes photographs in conversation with participants, drawing on theory, in order to direct the camera in the making and analysis of photographs to co-construct knowledge (for example Harper, 2012; 2016 in section 2.7.2). Other empirical photo elicitation research, also theoretically underpinned, includes more of a blurring or slippage in photography made by the teacher and children (see section 2.7.2).

‘Photo voice’ puts the camera into the hands of participants with an emphasis on empowerment and social change (Wang and Burris, 1994, ‘photo novella’; Photo Voice, 2021). However, Wang and Pies (2004) highlight policymakers often have different perspectives and priorities to local communities (see section 2.4). This study draws on aspects of photo voice in terms of the children leading the making of their photography and also photo elicitation, sharing in common meaning-making and analysis through conversation with transformative potential.

2.7.1 Funds of knowledge with elements of photography

The concept of ‘funds of knowledge’ (González et al., 2005) is complex and multi-faceted. It includes families’ rich histories, experiences, skills, underpinning values and beliefs, for example, creativity and resilience in ways of everyday life that can potentially influence a responsive curriculum (Sandoval-Taylor, 2005; Browning-Aiken, 2005). In previous ethnographic studies, family photographs were shared in home visits with teachers and researchers including the rich stories families had to tell about their migration experiences and funds of knowledge (González et al., 2005). For example, Browning-Aiken’s (2005, p.170) interest was ‘piqued’ by family photographs and stories prompting
her to visit copper mines in the region and develop social, geologist and industry
connections relevant to her teaching and embedding of the students’ funds of knowledge
in the classroom. Reciprocity in the families’ photographs (ibid) highlighted enduring
family and multigenerational friendships and celebrations. Families also placed a high
importance on security, education, setting roots and developing relationships (also see
section 2.5.2.1).

This expansive view of funds of knowledge founded on collaborative research broadened
participatory pedagogical possibilities exemplified in other studies, as a foundation for
this study to build upon. For example, Moje et al. (2004) also drew on photography to
explore students’ everyday lives and ways of knowing including: transborder experiences,
observational skills, activism, peer knowledges and activities including play, hanging out,
messing about and popular culture. Similarly, Esteban-Guitart and Moll (2014, p.76)
developed ‘funds of identity’ with lived experiences they term ‘identity texts’. ‘Identity
texts’ (ibid) comprise: drawings, images, documents as artefacts for connecting homes,
schools and beyond. The texts build on funds of knowledge research with a ‘multi-method
autobiographical approach’ (ibid, p.73), which resonate with this study’s use of photo
storybooks (3.7.5).

González et al. (2005a) foreground the funds of knowledge of teachers, and experiences
that went beyond their expectations that is relevant to this collaborative study. Teachers
learnt more about culture as fluid and dynamic that impacted broader possibilities for
teaching in recognition of families’ funds of knowledge, including: survival, resilience,
hopes for their children and education seen anew, that changed teachers personally and
emotionally in an ‘intricate process’ over time (ibid, p. 107) (see 5.3.6). González et al.
(2005a) found the risks they took in stepping beyond the classroom were met by families
with reciprocity and trust, each noticing and valuing efforts made and significantly
families experienced their funds of knowledge as valuable, that they were positioned as
agents in effecting change too.

The empirical approaches of funds of knowledge development have been founded on
genuine collaboration between researchers and teachers, positioned as learners, with
children, young people and families (Vélez-Ibáñez and Greenberg, 1992; González et al.,
2005). Furthermore, ‘parents themselves come to authenticate their skills as worthy of
pedagogical notice’ (ibid, p.42). Teachers were therefore able to position students’ and
families’ funds of knowledge in spaces created to facilitate their agency. The importance of visibility or being seen is potentially transformative for children and families.

2.7.2 Documentary photography in visual sociology and visual studies

Visual sociology entails increasing collaborative research with participants, drawing on documentary photography to hear their voices and to challenge dominant deficit ways of seeing marginalised people. However, integrating documentary photographic skills and sociological theory well is challenging (Harper, 2016). The studies in this section reflect critical facets of this study that have informed its aims and methodology with an emphasis on listening to marginalised voices and social justice.

Collier (1967 cited in Harper, 2016), a visual anthropologist, developed ‘photo elicitation’ as a way of understanding participants meanings and perspectives (see section 2.7), emphasising listening, respect and immersive research over time. In ‘Working Knowledge’ (1987, in Harper, 2016) Harper’s position as a learner meant that he was guided by participant, Willie, a mechanic as to how and what to photograph, which led to Willie reflecting on material practices that he had taken for granted in their conversations about the photographs. Of interest to this study is the connection between everyday lived experiences and routines of the children’s funds of knowledge as being deeply meshed with history, sociocultural relationships and material experiences (section 2.5). Harper’s approach extends to his analysis as he co-constructs and checks categories with participants as insiders with his outsider sociological knowledge (ibid) (see ‘member-checking’, section 3.9).

This study seeks to follow Harper’s (2012) reflexive, immersive, approach in hearing marginalised voices, disrupting deficit perspectives. In ‘Good Company’, Harper (2012) often did not make photographs, they were a ‘means’ not an ‘end’, such that, it ‘became important to fit in, to show respect and to learn from the people I met’ (Harper, 2012, p.40). In this study it was far more important to come to know the children and the setting, and for children to choose, when and if, they wanted to make photography. The structure of Harper’s reflexive study (2012) mirrors and contextualises the repeating pattern of the ‘cyclical nature’ of migrant life (ibid, p.31). This study pays attention to children’s narratives about their rhythms and routines of their everyday lived experiences and funds of knowledge over time and in their photography. Similarly, Lange (2019) saw the camera as an ‘appendage’ or extension of a way of being in the world, not an ‘end’ at
As Harper (2012) and González et. al. (2005a) reflect research draws us in personally changing us emotionally, resonating with Lange’s emphasis on the nature of the ‘human condition’ in photography (ibid).

Similarly, Ewald (2001, p.17) believes that photographs ‘communicate first visually and then emotionally’. Ewald’s beliefs and approach have been important in framing this study in how she positions children as experts in their ability to express their own complex voices, identities, relationships and emotions from their unique perspectives in their photography (ibid). Ewald teaches young children how to look at, and talk about their photography, and particularly how photographs are made with a ‘photographer’s eye and sensibility’ (ibid, p.17). In contrast, documentary photographer, artist and educator, Duarte (cited in Olin, 2012) deliberately gave minimal formal guidance, except for the necessary technical instructions. Participants made their own ‘photographic texts’ (Olin, 2012, p.145) that valued the history of indigenous people and their changing culture and funds of knowledge over time as pedagogical resources. This study took both approaches, beginning with little formal instruction with many opportunities for ‘photo conversations’ with awareness to how the children made their photography and the effects they had for the young children and others. It is important in this study for children to have ownership and agency in the making and telling of their photographs and photo storybook connecting personal ideas, feelings and collaborative funds of historical, lived and aspirational knowledge. There are possibilities for a more personal and ‘visualized community’ (Meiselas cited in Olin, 2012, p.151) through the child-led layers of visual documentation and practices in this study’s methodological approach.

Photographs can connect people and events, they are active agents that can set further ideas, emotions and events in motion through their intra-action with people and the world (Barad, 2007; Webb and Norris Webb, 2014; Cole, 2018). Participatory photography can raise questions, arguments and challenge taken for granted perspectives that are at the heart of this study’s aims. The generation of photo texts in cultural artefacts and archives are ongoing processes exemplified in Rieger’s (1996) assertion that social and visual change are related, with one potentially indicating changes in the other. Rieger (1996), one of the founders of the visual sociology movement, sees the camera as a research ‘tool of discovery’ (p.36) in relation to understanding social change in the context of time and place as he re-photographs the same sites and people, activities and processes over time. The importance of process, time and repetition are core to this
study’s methodology as strengths whilst being aware of challenges of photography in research (section 5.3).

The importance of process, ethical and collaborative visual research focusing on ongoing inquiry and conversation are threaded into this study design that were exemplified in Worth, Adair and Chalfen’s ‘Navajo Film Themselves’ (Penn Museum, 1966). One of the twenty-minute films was made by eight-year-old Navajo weaver, Susie Benally. Benally directs the camera to the intricate process of coming to know about the formation and distribution of shared intergenerational weaving practices. It is not until near to the end that a rug (final product) is shown, which reflects the significance of respectful listening and funds of knowledge development as slow processes over time.

2.7.3 Photography in early childhood

Early childhood contributes significantly to international visual participatory studies that foregrounds listening to young children (see 2.5.1). Participatory empirical studies that this study builds upon embrace children’s visual culture and their particular expertise in agentive ways of expression, interpretation and communication of their unique sociocultural funds of knowledge (Einarsdóttir, 2005; 2007; Rinaldi, 2005; Chesworth, 2016; Clark, 2017; Rinaldi, 2005; Paige-Smith and Rix, 2011; Rix et al., 2020). However, practitioners, leaders and managers are often surprised by young children’s competencies and contributions in photography (Clark, 2017).

The Mosaic Approach (Clark and Moss, 2001; Clark, 2010; 2017) introduced in section 2.5.1 is widely recognised as having made a significant contribution to multi-modal, polyvocal visible listening and documenting of young children’s lived experiences in ECEC research and practice. This framework for listening includes traditional, imaginative and innovative ways of listening including: observation, photography, tours, drawing, map-making and bookmaking in conversations and interviews with children and adults. The flexible approach is adaptable to the local research and practice contexts and cultures of listening to young children’s lived experiences and communicative ways to make visible the children’s activities, creations, thoughts, routines, care and relationships. Clark (2017) identifies the potential power of a new language in photography for young children. Children in this study are accustomed to photographs and photo books, a tangible trace they can talk about with others and keep. They perceive photography’s value with their families, in the ways I introduced this study, and also in popular culture and media (Clark,
Children’s lived experiences and perspectives become part of ongoing dialogues that are embedded in practice and more widely (Clark, 2010). In the Mosaic Approach (Clark, 2017) older children ‘spoke through’ younger children’s photographs to illuminate young children’s important moments and routines, such as sleeping, being changed and washed. This feels nuanced and careful in the way older children do not speak for the children’s experiences of their daycare.

Payler et al.’s (2016) research is also integral to this study’s methodology, in how researchers embedded young children’s funds of knowledge and perspectives in shaping interprofessional practice. Payler et al. (2016) attended closely to the children’s bodily responses, vocalisations and affect in photo video stills to discern ‘critical moments’ or ‘pivotal times in the research process or in the lives of “researched’ subjects”’ (Payler et al., 2016, p. 18) that shaped interprofessional practice. The empirical evidence emphasises the processes involved in young children’s capacities and meaning-making with researchers and practitioners as advocates and co-constructors with young children, mediating their equitable participation rather than delivering services that informs this study’s methodological approach (see section 3.7.3).

Chesworth (2016), in collaboration with young children, families and practitioners, renders visible the link between young children’s interests, at home and at school, and their funds of knowledge through re-viewing children’s choice of video of their play. The strong connections between a child’s interests in the nursery and home funds of knowledge resonated with the findings of the initial study (section 3.4) through photography that informed the main study.

Little is known about the sociocultural historical contexts of young migrant, refugee and asylum-seeking children and families (Kalkman and Clark, 2017). Although Kalkman and Clark did not use photography, they identified the significance of migrant children having opportunities to review and revisit events that was found to be important in this study as children often asked to see significant images to them, seeing new things and responding through play, verbal language and gesture. Vélez-Ibáñez (2020) identifies knowledge of family history as essential to welcoming and valuing families’ funds of knowledge and their visibility in educational contexts. The concept underpins participatory visible story-sharing research and practice with Central and Eastern European young children and their families in the making of their scrapbooks to tell their unique stories, unlike dominant
deficit perspectives (Salter and Chesworth, 2021). Tom, a participant in the study, highlights an open-mindedness to possibility as a key methodological approach taken in this study:

‘It’s about recognition...rather than “we do it this way”, it’s the shutting down of the thought processes which is more detrimental than anything else.’  

(Tom in Salter and Chesworth, 2021, p.11)

This empirical evidence relates to researching with young children and their families to render visible young migrant children’s funds of knowledge as pedagogical resources in complex educational contexts of migrant children’s invisibility (Bove and Sharmahd, 2020; Salter and Chesworth, 2021).

The medium of photography, aligned with children’s strengths, was drawn upon by researchers to listen to the lived experiences of young children and understand their perspectives, as experts, in an Icelandic playschool (Einarsdóttir, 2005). Like the Mosaic Approach, and this study, the children directed verbal and non-verbal conversations about their photographs. The findings revealed different ways that the children took ownership of the making of their photography, sometimes individually and with friends. One group of children used digital cameras in a tour with adults and children’s unsupervised use of disposable cameras resulted in more freedom for children to choose how they wanted to make their photography. Children’s stories and conversations with their photographs helped to build a more complete picture of children’s mean-making and perspectives on their lived experiences in the setting, also found in a follow up study (Einarsdóttir, 2007). Dockett et al. (2017) have conducted similar empirical participatory research that questions the role of photography to explore different sites of meaning-making drawing on Rose’s (2016) critical visual methodology. Dockett et al. (2017) reflect on guidance and choice in the children’s different images too and alternative ways of seeing, aligned with Cole (2018). Photography that includes people focuses attention on the person, when there may be other opportunities for meaning-making through suggestion and invitation for new ways of seeing (Cole, 2018). Docket et al. (2017, p. 232) express this as, ‘some of the power in photographs comes from the sense of presence in absence they [people] provide’. Limitations on who or what to photograph may be entirely appropriate to the context, for example, sensitive contexts such as refugee centres (Wihstutz, 2020) and to protect children’s rights to privacy and protection.
(Einarsdóttir, 2005). Other times they may limit the depth of co-constructed meaning-making and affordances of visual approaches (see 2.7.3.1).

Other studies have drawn on ‘photo narration’ to connect the home funds of knowledge of young children and families, with diverse migrant backgrounds, with their teachers of different backgrounds (Keat et al., 2009; Strickland et al., 2010). Aligned with the findings of González et al. (2005) and this study, was the sense of teachers noticing and valuing families’ rich histories and funds of knowledge through narrations that enhanced their relationships with the setting: they said they felt more ‘comfortable’ and ‘welcomed’; and teachers also developed confidence beyond their perception and fears about language difference (Strickland et al., 2010, p.94). Reflexivity was an important aspect of teachers’ awareness of bringing their own assumptions, backgrounds and teaching aims to the process of hearing young children’s voices, which was challenging. The children’s agentive narrations involved language capacities that were surprising to teachers. Keat et al. (2009) found that quiet teachers learnt about the child’s perspectives and everyday home and pre-school lives in a role reversal that repositioned children as experts (Clark, 2017). Further, ‘researchers became aware of the influence of genuine encounter’ led by the children (Keat et al., 2009, p.18). The theme of creating genuine spaces for children’s and families’ voices and funds of knowledge to be seen and heard, as part of a human encounter and a pedagogical resource, were essential to identity, belonging, relationships and border crossing (ibid).

In contrast to a body of literature focused on listening in ECEC settings, Paige-Smith and Rix (2011) ethnographic research was carried out in the ECEC setting and in the home. Researcher photography and first-person narrative observation were employed to collaboratively reflect on the perspectives of early intervention of two families with two young children identified as having Down syndrome. Paige-Smith and Rix (2011) built upon the Mosaic Approach, appropriate to the context and communication strengths of the children (Clark, 2010; 2017) supporting the children with photography they made in following the interests and activities of the children. The first-person narratives are sensitive and rich; together with photography and conversations they support ethical symmetry (Christensen and Prout, 2002), which had implications for the children’s agency and pedagogy that challenge developmental approaches and deficit perspectives (ibid). Rix et al. (2020) developed this listening approach in ‘In-the-Picture’ with practitioners in the Portage service, which has further foregrounded children’s agency and supported
practitioners shared reflexive, discursive resources in the use of the method. Similarly, Herssens and Heylighen (2012) photo-ethnographic study with blind children exemplifies children’s expertise, agency and perspectives in the processes of the children making their photography as a visual, auditory, movement and felt experience. The children made images of different lights and vivid colour and textures that spotlight the importance and potential of touch, texture, light and the senses that may be overlooked with more fleeting approaches to photography.

Other empirical studies have taken different, more pictorial approaches to their use of photography. For example, Erdemir’s (2022) participatory photo elicitation study with 36 six-year-old Syrian refugee children in a pre-school intervention programme in Turkey foregrounds their complex, interconnected funds of knowledge across different domains: ECEC preschool, home, community, peer networks, and homelands. Erdemir (2022) emphasises the children’s recovery, resilience, stories to tell and funds of knowledge. The diverse aspects of knowledge as pedagogical resources are: navigational, social, familial, linguistic, resistant, and aspirational capital and knowledge. The children’s photography was made into ‘child-friendly’ paintings by a professional painter to reflect the experiences of the young children as a basis for a conversation between the researcher and children on a predefined theme. Erdemir (2022) reports that children felt comfortable with the images that reflected their lived experiences. There are no examples of the paintings, and this method diverges from the body of literature and possibly children’s capacities to create their own aesthetic image of the world to lead discussions. This study is of particular interest in this divergence and its in-depth funds of knowledge contribution over time. Erdemir’s ‘resistant capital’ resonates with families in this study placing a high importance on developing friendships in venturing socially and materially with the camera. Similarly, in Erdemir (2022) familial bonds, ‘resistant’ and ‘aspirational’ capital (ibid) were significant protective factors (ibid; Masten and Narayan, 2012; Payler and Scanlan, 2018).

Like Erdemir (2022), Gaywood et al. (2020) employ graphic artists who made vignettes, akin to film, of selections of the children’s photographs in the setting with observations and interviews with practitioners and parent and child drawing in response to questions. The vignettes were presented to the children and families for checking before reflection with practitioners. It does not appear that children directed the choice of images or text and there are no examples of the vignettes, or ongoing dialogue. The underpinning notion
of ‘high potential for traumatised behaviour’ (ibid, p.153) meant the team rejected filming (used by Tobin, 2020) for ethical reasons. Elsewhere in the special issue dedicated to addressing migrant children’s invisibility, there seemed to be more scope to hear more from young children’s narratives, interests and funds of knowledge more directly and fully brought to the fore.

These more recent studies raised a concern illuminated by Nutbrown (2011, p,11) as she troubles the distorted use and ‘silent elimination of images of children’ in research. In this study the integrity of the children’s aesthetic ‘authorial voices’ in their photography (Franklin, 2018) is essential. Their images have not been edited, changed or distorted by me, with one exception in removing children’s names (Figure 54), in a particular interpretation of ‘an ethic of respect for: the person; knowledge; democratic values; the quality of educational research’ (BERA, 2018, p.5).

There is greater convergence between photography and other media (Canning et al., 2017; Clark, 2017; Campany, 2020), including writing, sound, moving image, and story making in different traditional and digital formats and platforms. Canning et al., (2017, p.305) recorded young children’s curiosity and imagination through an app that combined photographs and texts as stories that enabled them to revisit and ‘re-story’, to connect and anchor their memories and experiences of rich everyday funds of knowledge ‘across physical-social-emotional-textual-technological-spatial domains’. In a different approach at The Photographers Gallery, El Tantwany’s (2016) installation: ‘In the Shadow of the Pyramids’, included a photo book and traditional ‘cine’ film she made of the chaos of the Egyptian revolution echoing confusing and chaotic sound. El Tantwany juxtaposed these images with her own peacetime childhood photographs in an engaging photo installation that communicated her internal experiences and invited the participation of audiences to think and feel. The installation pushes theoretical, methodological and practice boundaries.

These empirical studies build on the researcher’s role as ‘architect’ (Kalkman and Clark, 2017, p.302) in creating multiple multimodal spaces and opportunities for listening that engage multiple perspectives and voices for change in ECEC interprofessional practice. This means that young migrant children’s participation is not only made visible but contributes to the development of more equitable ECEC that foregrounds migrant children’s lived experience and funds of knowledge.
2.7.3.1 Ethics in Arts-Based Educational Research

Nutbrown (2011, p.8) highlights rich potential in bringing together educational research and visual arts in ‘Arts-Based Educational Research’ but also cautions that it is not unproblematic, there are tensions that can result in ‘an uncomfortable collision’ around concerns for risk and others’ interpretations of images of young children. However, Nutbrown (2011, p.9) highlights researchers need to acknowledge their interpretations change the meaning of the data and seek an honest, reflexive, ‘faithful portrayal of what they see’, based on trust in respectful relationships, not over protecting but ‘deeply caring’ (ibid, p.11). The elimination and distortion of images of young children is not a solution and rather renders young children invisible, within the context of research and pedagogy that foregrounds children’s rights to protection and privacy, and trust that is pertinent to this study (BERA, 2018).

2.8 Summary

Listening is central to this participatory visual study that builds on the sociocultural concept and empirical funds of knowledge research undertaken with older children (Vélez-Ibáñez and Greenberg, 1992; Moll, 1992; González et al., 2005). These ethnographic studies emphasised collaborative interdisciplinary research process over time and the central importance of home visits. Significant contributions in early childhood foreground a critical culture of visible listening to young children directly emphasising children’s participatory expertise (Clark, 2018). The insights from funds of knowledge research in conversation with documentary photography and early childhood inform this study’s collaborative co-participatory research design. Therefore, the methodology builds in time to develop photo conversations to listen to young children’s funds of knowledge in the nursery, and at home, and also interweave families’, the teacher’s and practitioners’ expertise too.

Visual methods are far from straightforward, as Clark (2017) highlights photography requires interpretation, and may distract from meaning-making. There are many ethical considerations (Nutbrown, 2011; Rose, 2016; section 3.6) and limits to our seeing in photography (Cole, 2018) (section 5.3.7). Photography is constructed and understanding this supports critically reflexive use of photography in co-constructed interpretation and
analysis in relationships of trust. Limitations of the medium are appreciated in this study’s methodology and critically discussed in Chapter 5 as challenges and opportunities.

The methodology creates child-led visible listening spaces for children’s intuitive, wise inquiry with photography, over time as they explore and collaborate in their most familiar contexts of family, home and nursery (see methods sections 3.7.1 -3). The children choose which images they wish to revisit in photo conversations and in their photo storybooks in a series of layered and wise photography in a narrative of everyday moments that are deeply connected with their families, histories and funds of knowledge.

The concept of ambiguity is ‘highly relevant as an expressive device. It holds a position at the core of communication’ (Franklin, 2020, p.10)...‘Its focus lies in understanding pictures “between the lines”.’ (ibid, p.11). This study offers an invitation to other ways of seeing (ibid; Cole, 2018) and therefore alternative readings and interpretations of the children’s photo stories (Prosser, 1998; Chesworth, 2018; Tan, 2020). The role of the teacher, practitioners and myself is to co-create spaces for new ways of seeing in open, ongoing conversations and new questions directed by the children’s ways of seeing and funds of knowledge as pedagogical resources. The concept of ambiguity is deeply participatory, appropriate to supporting young children’s expertise in photographing democratically (Eggleston, 2019) that supports their agency, identity, emotional communication and relationships. At the same time there is room for others’ collaboration, co-authorship (Azoulay, 2018), interpretation and venturing together in the creation of ‘elastic spaces’ of ‘ongoing conversation’ (Ghirri, 2017, p.112). Teachers therefore come to know the child’s and family’s circumstances in even more depth, developing trust and reciprocity that support resilience, needs and agency (Masten and Narayan, 2012; Payler and Scanlan, 2018), and expanded networks of multiple funds of knowledge flows (González et al., 2005).

There are no fixed answers or outcomes, and therefore much pedagogic potential in educators and researchers asking new questions as learners and mediators of explorations to new places in any number of possible directions the children choose to take their photo conversations that cross the borders of the nursery walls. Figure 1, the theoretical framework (section 2.6), conceptualises the different strands of the theoretical framing. It brings together elements of early childhood, documentary
photography and visual sociology theory and empirical insight that have contributed to the shaping of this study’s research questions and methodology.

2.8.1 Research questions

In order to critically explore young migrant children’s ‘funds of knowledge’ through documentary photography this study’s overarching research questions are:

RQ 1

Does listening through participatory documentary photography to young migrant children’s funds of knowledge, at home and in a nursery, contribute to new ways of seeing and knowing in the early childhood community?

RQ 2

If so, in what ways?

Two additional sub-questions are:

RQ 1(a)

What are the significant critical concepts and spaces in participatory documentary photography and visual sociology for listening to, and rendering visible, young migrant children’s funds of knowledge as pedagogical resources in early childhood?

RQ 2(a)

How do young migrant children communicate their unique aesthetic ‘authorial voices’ (Franklin, 2018), ideas and emotions as researchers, with others, through their participatory documentary photography?
Chapter 3 Methodology and Methods

3.1 Introduction

This study’s qualitative methodological approach is positioned in an interpretivist / constructivist paradigm with transformative potential (Mackenzie and Knipe, 2006). A nested case study was developed with the three young children, Daisy, Priya and Alisha, and their families, at home and in a nursery context, with the children’s teacher, practitioners and myself (see sections 3.5.2 and 3.5.4). The emergent research design (section 3.5.3) built in time for the children to make and revisit their intuitive and intentional photographs of significant people, events and objects. Listening is central to this study’s methodology led by the children’s perspectives and analysis of their photography in video-recorded ‘photo conversations’ (section 3.7.2 and 3.7.3), with their families, other children, teachers, practitioners and myself. The methodology facilitated a continual process of listening in collaborative co-construction and interpretation of meaning with the young children (Rinaldi, 2005; Clark, 2017).

Other naturalistic methods (section 3.7) included: semi-structured interviews, as conversations, with parents and the nursery teacher and practitioners; my reflexive journal, observations and fieldnotes. The data were analysed thematically (section 3.8) into four layered personal and collaborative spaces for listening to and understanding the children’s funds of knowledge (themes in section 3.8.8) and how these could be rendered visible as pedagogical resources through documentary photography.

The methodology conceives of photography as one of many possible languages for the development of learning spaces whereby children experience themselves as researchers and teachers, with valued funds of knowledge contributions to bring (González et al., 2005; Rinaldi, 2005). The children’s identities and relationships were nurtured through the co-creation of new channels of knowing together for ‘cultural elaborations’ (Rinadi, 2005, p.25), which drew on: intuitive and ‘wise’ photography (Norris Webb, 2014); ‘ambiguity’ (Franklin, 2020); ‘photographing democratically’ (Ewald, 2001; Eggleston, 2019) and ‘elastic spaces’ (Ghirri, 2017, p.112) as key concepts (section 2.5.3.1).
3.2 Overview: theoretical position and approach

An overview of this study’s theoretical position and approach is in Appendix 2. The theoretical framing makes this research’s ontological and epistemological views explicit and orientates this study’s qualitative interpretivist / constructivist methodology. A coherent thread is developed through this study’s case study design, participatory data generation methods, tools and thematic analysis in relation to the research questions and aims (section 2.8.1). The overview reflects this study’s theoretical and methodological development that was conceptualised in section 2.6 for coherence, congruence and systematic rigour in the research process (Braun and Clarke 2006).

3.3 Reflexive case study

A case study method with the three young children, nested in the nursery context, aims to explore the complexity and nuances of Daisy’s, Priya’s and Alisha’s meaning-making ‘involving the listener in making meaning in an interpretive process’ (Clark, 2017, p.26). Ontologically this approach recognises children as agentive, capable, competent, social, active participants (James and Prout, 2014; ibid, section 2.5.1). Thus, the qualitative case study draws on participatory and traditional approaches in the co-construction of data generation with the children who brought their unique perspectives as expert teachers, listeners and interpreters (Rinaldi, 2005). Table 1 below outlines the flexible emergent design approach (Lincoln and Guba, 1985) that is expanded in section 3.5.3.

This exploratory naturalistic ‘inquiry-led’ case study (González et al., 2005) explores the lived experiences and funds of knowledge of the young children that have been developed in the sociocultural context of home and family as pedagogical resources (ibid).
## Table 1 Flexible research design

<table>
<thead>
<tr>
<th>October 2019</th>
<th>Activity</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1&lt;sup&gt;st&lt;/sup&gt;</td>
<td>Initial planning meeting with Rose, including participant children, information and consent forms for the setting and parents.</td>
<td>Study overview (PowerPoint for reference), aims and research questions, timeline, children as participants. Share reflexive journal. Itemised box of resources (blank and charged cameras individually labelled, battery packs).</td>
</tr>
<tr>
<td>7&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Setting and parents’ consent forms and information leaflets. Children play - explore with the cameras and observations.</td>
<td>Children may use the cameras independently, with other children or an adult. Teacher and practitioners as gate keepers (Flewitt, 2005).</td>
</tr>
<tr>
<td>14&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Children play - explore with the cameras. Observations, photo conversations.</td>
<td>What do practitioners think about children's use of cameras and interests/ knowledges they bring from home?</td>
</tr>
<tr>
<td>21&lt;sup&gt;st&lt;/sup&gt;</td>
<td>Home visits. Background, funds of knowledge, children make photographs in the nursery. Photo conversations.</td>
<td>According to what is convenient for children, families, teacher, practitioners. Days and times are flexible.</td>
</tr>
<tr>
<td>28&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Half term. Children use the cameras at home.</td>
<td>Home visits possible.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>November 2019</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>4&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Children make photographs in the nursery and at home, (re)view, photo conversations in the nursery, observations, conversations with teacher and practitioners.</td>
</tr>
<tr>
<td>11&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Children make photographs in the nursery and at home,</td>
</tr>
</tbody>
</table>
3.4 The initial study

The main study was carried out in the following year in the same nursery as the initial study, which provided continuity in setting and relationships with the children’s teacher and practitioners. I did not assume transferability, however the central focus on listening
and participatory photography perdured and informed the main study’s flexible research design (Table 1 section 3.3).

The initial study included three children, one of whom was a focus child, Sasha. The children were given a small digital camera for their use to make photographs of their choice over a four-week period from November to December 2018. I had an initial meeting with the nursery teacher, Rose, (29.10.18) to introduce this study and semi-structured interviews with the teacher (5/12/19.11.18) and Sasha’s mother (3.12.18). Rose and I reflected together on the children’s funds of knowledge through their participatory use of documentary photography as a resource in the nursery in an inquiry-led approach which continued into the main study (González et. al., 2005). Sasha’s mother contributed rich sociocultural insight, particularly the strong attachments of family and setting roots in the UK for a secure future together.

The initial study supported the main study’s focus on listening to young migrant children’s funds of knowledge through documentary photography. I made a subtle change to the main research question to include ‘does’ listening through documentary photography to young children’s funds of knowledge contribute to new ways of seeing and knowing (RQ 1). I added an additional research question: ‘if so in what ways’ (RQ 2), rather than it assuming it would. I made some adjustments to how I used technology in the photo conversations (laptop positioning and light). I maintained as little ‘interference’ as possible in how children might use the cameras (Duarte, cited in Olin, 2012, p.142). The children in the initial study intuitively raised the significance and influence of photography’s communication of colour, emotion, friendship, humour and above all family in the children’s aesthetic ways of seeing for themselves and with others in photo conversations that were thematically analysed. Sasha and Caitlin’s photography below are examples of these elements.

Figure 2 is Sasha's mother and nephew (photo conversation 12.11.18). It tells Sasha’s story of family attachment and young children’s capacity to ‘express their complex emotional lives visually’ (Ewald, 2001, p.7). Sasha’s story is told by him through his meaningful photography including his mother’s smile and embrace, family photographs, a handmade baby blanket and the passing of time on the clock. The birth of Sasha’s nephew was interpreted as one of many ‘pivotal times in the research process or in the lives of “researched” subjects’ (Payler et al., 2016, p. 18). Similarly Figure 3 conveys the
love and attachment to his grandmother in Poland, and the family’s significance of sharing time and food together as complex interwoven threads of intergenerational knowledge, relationships and identity.

Figure 2 I am an uncle already
The initial study found that many of Sasha’s interests in the nursery related to his home funds of knowledge (Chesworth, 2016) told through his authorial voice in photography (Franklin, 2018). These emotional connections to home are pedagogical resources (González et al., 2005; Horsley, 2020).

Figure 4 photographs were made by Caitlin playing with her friend (initial study 12.11.19), which generated much humour. Rose observed and reflected seeing Sasha’s use of language and approaching new children and Caitlin’s friend’s humour as seeing the children ‘in a whole new light’ (semi-structured interview 5.11.18).

Figure 3 FaceTime baking with grandmother, 'she lives in her house'
Extracts from video photo conversations with Sasha that reflected expanded visual ‘pivotal moments’ (Payler et al., 2016, p.18) were coded for ‘keyness’ and ‘prevalence’ (Braun and Clarke, 2006, p.82). This approach was carried forwards into the main study (see sections 3.7.3 and 3.8.4).
Figure 5 Coding of key excerpts (green line) in Dedoose. Sonia, important family member

Figure 6 Coding pointing and family funds of knowledge in photography in Dedoose.
Learning from the initial study was communicated to the Reception class and a continued and wider use of cameras was instigated in the nursery by Rose.

3.5 The main study

3.5.1 Research questions

Table 2 is an overview of this study’s research questions and data generation tools. See further detail in Table 9 Appendix 6.

Table 2 Research questions and data generation tools

<table>
<thead>
<tr>
<th>Exploring young migrant children’s ‘funds of knowledge’ through documentary photography</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overarching RQ1</td>
</tr>
<tr>
<td>Overarching RQ2</td>
</tr>
<tr>
<td>Sub RQ1(a)</td>
</tr>
<tr>
<td>Sub RQ2(a)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Data generation and creation ‘tools’</th>
</tr>
</thead>
<tbody>
<tr>
<td>Question</td>
</tr>
<tr>
<td>---------</td>
</tr>
<tr>
<td>RQ1</td>
</tr>
<tr>
<td>RQ2</td>
</tr>
<tr>
<td>Sub RQ1(a)</td>
</tr>
<tr>
<td>Sub RQ2(a)</td>
</tr>
</tbody>
</table>

Child generated data
Co-constructed meaning created with and between children and adults
Adult generated data
Analytic memo - researcher created artefact drawing on the whole data set
3.5.2 Research context

The nursery is in an academy primary school in England with approximately six hundred children. The 2016 OFSTED report commented that children progress well in the Early Years and practitioners particularly emphasise the development of children’s language and communications skills. The report commended teachers’ knowledge of building on the children’s knowledge, including children’s home languages.

In the nursery there were 18 full-time children, 15 in the morning and 16 in the afternoon, aged three- to four-years-old. The nursery was staffed by two teachers working part time. The teacher in this study teaches for three days a week and there were five full-time nursery practitioners in this highly experienced team. The nursery has one large, spacious room with high ceilings and designated areas for a range of play opportunities around a large central carpet area. The nursery leads directly into the garden area with mini gardens, mini beasts, plants and water. There are large ‘grass’ chairs, a large enclosed sand area and ride on toys.

3.5.3 Research design

An initial outline flexible plan was shared with the nursery and updated as this study progressed with how the children led the process and the needs of the nursery and families (Table 1 section 3.3).

I had an initial meeting with the nursery teacher, Rose (1.10.19) after the afternoon session, to introduce this study’s aims, research question, ethics and consent forms, processes and time frame. The needs of the children, families and nursery were uppermost and for this study to be framed in a professional but conversational manner.

I gave the children small individual digital cameras for their use only, to make photographs of their choice at home and in the nursery (section 3.7.1), over a period of three months, from October to December 2019. All of the subsequent photo conversations with children and adults in the nursery and at home were audio-video recorded and transcribed (section 3.7.2 -3). The children’s photographs were printed, and they kept their photo storybook after the second home visit and any other photographs they had made but had not included in their books. There were two home visits for each child. The first was planned with parents and the second with the children to talk about their photo storybooks and a semi-structured interview with parents. The flexible design
facilitated our learning visits with Priya too in her first home visit and Priya’s mother and brother at Alisa’s first home visit. Home visits were adjusted due to staff cover and Priya’s and Alisha’s second home visits due to covid. The full set of children’s photography was available to parents and the children’s teacher in a password protected drop box. A child in this study was withdrawn from the nursery and the flexible study design allowed space for Alisha to join this study.

Audio recorded and transcribed semi-structured interviews, conversations and reflections with the teacher took place through the data generation and beyond including an email reflection (Rose, 16.2.21). Semi-structured interviews were carried out with practitioners and parents were audio recorded and transcribed. The transcriptions of interviews and the children’s photo conversations were made available to the teacher in the password protected drop box. Selected children’s photography and video recorded photo conversations chosen by Rose were directly shared with her in situ via ‘airdrop’ to Rose’s nursery iPad, which facilitated an immediate and secure transfer that practitioners could access from the school system.

I drew on participant observation in photo conversations with the children and some activities I was invited to join, for example conversations with the children on arrival to the nursery, talking together whilst waiting for lunch. My field notes were available in the nursery. They included jottings and fuller notes made after the session on observations, conversations, and structured information such as numbers of children, staffing, experience, together with some of the children’s writing and drawing as they had observed me. My journal included my feelings, responses and jottings.

The transcriptions were analysed thematically (Braun and Clarke, 2006), which were checked with Rose, in several iterations, as part of ongoing conversations (section 3.8). This study maintains a clear audit trial with a data log (see Table 8, Appendix 3).
### 3.5.4 Participants

<table>
<thead>
<tr>
<th>Child, age and household family</th>
<th>Teacher and practitioners</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Daisy, 3 years 9 months</strong></td>
<td>Rose - Teacher</td>
</tr>
<tr>
<td>Mother and father</td>
<td></td>
</tr>
<tr>
<td><strong>Priya, 3 years 7 months</strong></td>
<td>Lily - Senior practitioner</td>
</tr>
<tr>
<td>Mother, father, older sister, two younger brothers</td>
<td>Iris - Practitioner</td>
</tr>
<tr>
<td></td>
<td>Orchid - Practitioner</td>
</tr>
<tr>
<td><strong>Alisha, 3 years 10 months</strong></td>
<td>Dahlia - Practitioner</td>
</tr>
<tr>
<td>Mother, father, younger sister (Anya)</td>
<td>Violet - Practitioner</td>
</tr>
</tbody>
</table>

Table 3 Participants

Three children were chosen by Rose as having parents who had migrated to the UK. The children’s parents were initially approached with a friendly introduction by Rose, as a ‘gatekeeper’ (Flewitt, 2005) with me. I spoke with parents about who I am and the aims of this study, and I gave them an information letter and consent form (Appendix 4 and 5). One child was originally chosen, and parental consent granted. Her mother withdrew her from this study at the beginning, with the knowledge that she did not need to give a reason (Ethics section 3.6). Another child had been unwell at the beginning of this study and subsequently withdrew from the nursery. The child was replaced by Alisha after Lily (senior practitioner) spoke with Priya and Alisha’s mother together immediately and it was felt that Alisha’s mother was encouraged by Priya’s mother’s reporting of her daughter’s participation in this study. Alisha is good friends with Daisy especially, and with Priya whose parents are also friends. Alisha’s parents were happy for Alisha to take part in this study. A sample size of three children was deemed to generate a sufficient sample size. I evaluated that as parents had withdrawn and changed their minds they did not feel under obligation to this study or the teacher as potential or possible ethical issues (Flewitt, 2005).

The children were three-years-old at the beginning of this study. Daisy and Alisha turned four-years-old by the end of the data generation period and Priya shortly afterwards. By
the time of the second home visit, which was delayed by covid, Priya and Alisha were five-years-old. See section 4.2 for a mini biography for each child where you will learn more about each child as part of the findings.

This qualitative study does not aim to be representative or generalisable. The selection of the three children was based on being able to build a rich in-depth, layered picture of their funds of knowledge through documentary photography in each case as a nested case in the context of the nursery where the ‘first criterion should be to maximise what we can learn’ (Stake, 1995, p.4). The willingness of the children’s teacher and practitioners as learners, with me in this exploratory inquiry-led study made for a context that was ‘hospitable’ to learning and continued member checking (Lincoln and Guba, 1985). The initial study supported co-constructed meaning-making with three young migrant children about their funds of knowledge through photography, with some beginning influences in pedagogical practice. Therefore, a qualitative ‘intimate’ approach (Clark, 2018) was evaluated to be of value in the local context. A sample size of three children met this study’s aims for depth of understanding. Time was designed into this study for children to revisit their photography, and to develop their aesthetic voices, with their funds of knowledge as pedagogical resources to address this study’s research questions.

3.5.5 Time frame and time

See Table 1, section 3.3 and section 5.3.6.

3.6 Ethical considerations

3.6.1 Introduction

This study adheres to the British Educational Research Association (BERA, 2018) revised guidelines and favourable Human Research Ethics Committee opinion (reference 2992). Firstly, pseudonyms chosen by the children (including Peter Parker) and practitioners, are used to preserve anonymity. Pseudonyms have been used for Alisha’s sister (agreed with her mother), and other children in the nursery.

I initially contacted many possible settings and local authorities via email and telephone, with an approach of an appreciative study (see section 4.7.1). I contacted Rose as this
study’s initial gatekeeper (Flewitt, 2005) in the nursery via email following a contact with a local migration charity. Rose was willing and curious to venture beyond the walls of the nursery and school, with me, as interested and inquiring learners, with the children, families and practitioners (González et al., 2005). The school’s headteacher consented to the nursery’s participation in this study with the teacher as ‘gatekeeper’ (Flewitt, 2005). The setting, teacher, practitioners and parents signed consent forms and I gave copies of my enhanced DBS certificate to the school’s administration with my contact details and my supervisors and the Open University’s Human Research Ethics Committee.

The children in this study were positioned as experts in the making of their photography for themselves and not for other people (Einarsdóttir, 2005). I was a ‘careful observer’ (Merriam, 1998 cited in Yazan, 2015) for the children’s consent as competent experts in their own lives and as agentive research participants as a core thread of this study (Flewitt, 2005; Clark, 2017) (see section 2.5.1). For example, I observed young children making images or not, being led by their interests (Daisy did not want to in the first session). I responded in the moment to research dilemmas of possible attention from other children (see section 5.3.3) and I was flexible in when and how the children chose to ‘talk’ about their photography. Continuous consideration and critical reflexivity as a researcher on children’s rights to privacy, confidentiality and protection (United Nations, 1989; BERA 2018) are fundamental and foundational over any research insights and in ‘balancing protection and participation’ (Einarsdóttir, 2007, p.208). I deferred to the children’s parents, teacher and practitioners as closest to the children as ‘gatekeepers’ (Flewitt, 2005) in monitoring the young children’s comfort and ease in this study. This was explicitly written into the setting’s information leaflet for the teacher and practitioners, and this was explained to parents in person and in the parent information leaflet and consent form (Appendix 4 and 5). Priya’s parents asked me not to include any photographs with Priya or the family’s faces in them. I took the responsibility seriously in a fundamental ‘ethic of respect’ (BERA, 2018, p.5). Ethics and power in critical visual research are discussed in section 2.5.4 and in the Chapter 5 Discussion. Part of my communicating trust were occasions when the children and practitioners had experienced and observed that I took their wishes seriously as above and throughout this study. For example, being told by the children if I was about to position their photograph in the wrong place; the children telling others if they had misinterpreted their image or
wishing to revisit different images; being mindful of appropriate times to talk with practitioners that did not detract from practice.

### 3.6.2 Children as agentive research participants and experts

This study’s sociocultural theoretical framing views children as active, agentive meaning-makers, with theories, ideas, feelings and funds of particular expertise and knowledge to bring to the research inquiry (Clark, 2017). Children are therefore positioned as collaborative co-researchers in the construction of ‘democratic knowledge’ (Clark, 2010, p.115) in visual participatory research that is suited to children’s strengths in expression, meaning-making and communication (Edwards et al., 1998; Prosser and Burke, 2008; Clark, 2017) (section 2.5.1).

An ‘ethic of relationships’ (Gilligan, 2015, p.73) and thus a slowed down approach to listening (Clark, 2017) underpins this study’s flexible child-led design, with different overlapping layered listening through the creation of conversational spaces and methods (section 3.7). This study sets out spaces for the children’s participation and co-construction of knowledge through their photography at home and in the nursery that are led by their interests, ideas and relationships. In addition, Peter Parker was an unforeseen collaborative listener. The listening space created in this study made room for him to involve himself, patiently listening, responding and helping; or adjusting the camera and making notes as a co-researcher. He is not from a migrant background and he did not make any photographs, but he was an important audience.

An aim of this study is for children to lead this study into new and unforeseen directions of pedagogical possibility with adults who also bring particular expertise (Clark, 2010). However, I recognise that as the children have not designed or constructed the research agenda, they are more accurately positioned as ‘participants in “open-ended research” by adults’ (Payler, 2016). The open-ended nature of this study facilitated ‘continuous data analysis, so that every new act of investigation takes into account everything that has been learnt so far’ (Lincoln and Guba, 1985, p.209). An iterative practice requires reflexivity as a researcher as research instrument. I have drawn on ‘member checking’ (Lincoln and Guba, 1985) to avoid, as far as possible, interpretations being ‘through my own adult perspective’ (Einarsdóttir, 2007, p.208).
3.6.3 Reflexive researcher as research instrument

The development of trust and relationships is at the heart of a reflexive research process. Harper’s (2012, p.40) reflexive approach to making photography was to ‘fit in, to show respect and to learn from the people I met’. Insights from collaborative documentary photography and visual sociology resonated with me (see section 2.7.2) in this inquiry-led education study as collaborative learners (see section 2.5.2) (González et. al. 2005). I have brought outsider theoretical knowledge together with participants’ insider lived experiences in checking themes and developing theoretically grounded research (Harper, 2012). Rose’s and practitioners’ ‘insideness’ have been crucial to this collaborative study’s insights (González et. al., 2005). I was both an insider and an outsider on a continuum (Hellawell, 2006). The fluid nature of my positioning (ibid) was reflected back to me in my being new to researching with this group of children and at the same time the children told me to put my hands in the air when the tambourine sounded for tidy up time. The children appeared to position me as a teacher, for example sometimes asking for help. I was keenly observed as a researcher by the children as researchers in their listening and meaning-making with the cameras. I recognised inherent power dynamics between children and adults and that adults can never be a ‘native in children’s worlds’ (Spyrou, 2011, p.156). As an adult and potentially being seen as a teacher, in addition to being a researcher, I may be perceived as holding a privileged position that affects the research process, including analysing and writing this study. I see being trusted with children’s and families’ stories and lives, and also by the nursery and school as a great responsibility in an ‘ethic of relationships’ (Gilligan, 2015, p.73). This means that the development of relationships and listening to the voices of the children, families, teachers and practitioners in this participatory study is central.

I aimed to listen to the complexity, depth and layering of voices that recognises the importance of humans as research instruments (Lincoln and Guba, 1985). Most importantly we created spaces for the children to lead their visual inquiries as insider experts in their own lives, with adults with different expertise to bring (Clark, 2010). Sometimes, listening closely involved a ‘musical aspect’ (Gilligan, 2015, p.72) as I interpreted rhythms and patterns, potentially important for future pedagogy. This entailed listening for poetic and visual refrains through repetition, within and between the children’s photographs, that they chose to revisit, with further interpretative layers.
presented in Chapter 4 Findings. Section 3.7 and 5.3.3 reflects further on the complexities of voice and layered listening.

My positioning emphasises social justice and equity through participatory photography (Azoulay, 2018). This means that qualitative researchers play an active role in creating spaces of trust and responsibility for people’s stories ‘to bring their voices into conversations about human experience’ (Gilligan, 2015, p.75), and to consider the potential impact and influence of these visual spaces that Lange (2019) referred to as the ‘consequences’ of photographs. My values and positioning reflect a concern for the humanitarian side of stories and challenging deficit policy discourses (see sections 1.2; 2.4 and 5.3.1). A holistic view entails human responsiveness and discernment of voices and feelings beneath the surface. Ambiguity and emotion are interwoven in photography that increasingly explores personal experiences and journeys, however ‘the challenge is discovering, or sensing, the invisible’ (Franklin, 2020, p.173) and this is seen as only made possible through trust and participation of the children and adults in collaborative research.

3.7 Data generation methods

The following data generation methods were employed (sections 3.7.1 – 3.7.9): children’s participatory documentary photography, photo conversations (audio-video recorded); ‘I’ poem (Gilligan, 2015), observations, photo storybook, semi-structured interviews, with teacher, practitioners and parents; field notes and reflexive journal. An important part of the method was for children to make photography of their choice. Together with photo conversations, the process meant that children could revisit their photographs over time to add layers of talk, mark making and non-verbal language while re-analysing and touching their authorial photography.

A full audit trail is detailed in the data log (Table 8, Appendix 3). Appendices 4 and 5 provide the parent information leaflet and consent form. Appendix 6, Table 9 includes an overview of research methods, analysis and interpretation aligned with research questions. Examples of how data were generated and analysed are included in section 3.8 (with Appendices) that support trustworthiness of this study (section 3.9).
3.7.1 Children’s participatory documentary photography

The children were given small, easy to operate, digital cameras. They made their images independently although the teacher, practitioners and I were available and parents at home. Daisy and Priya made 250 photographs each and Alisha made 125 photographs. The majority of the children’s photographs were made at home of special people, places, toys, objects, routines, rituals and events, or everyday lived moments of the children’s choosing. We observed the children’s visual practices in the making of many of their photographs in the nursery and listened to what they said about the photographs made in both contexts and how they engaged in the nursery and in the home visits for each child (both home visits for Priya). The children told rich in-depth visual stories about their everyday life and funds of knowledge in a process whereby children could revisit their photographs over time. Daisy, Priya and Alisha added layers of talk, mark making, non-verbal language, expressions of rhythms, poetic and lyrical elements; emotions and colour as they re-analysed and touched their authorial photography.

Daisy, Priya and Alisha made their photography intuitively (see section 4.5), somewhat like Lange (2019, no page) conceives of photography, to ‘see what is really there, what does it look like? What does it feel like? What actually is the human condition?’ The ‘human condition’ of the children and important people close to them has been rendered more visible to share their unique funds of knowledge with other children and adults. An aspiration for this study is to create individual and collective spaces in practice and pedagogy, for conversations as the ‘consequences’ (ibid) of the children’s photography as human beings, with rich lives, funds of knowledge and stories to tell. The children were competent in using the camera in their explorations, articulations and meaning-making about their lived experiences.

The children ventured across boundaries of home and nursery, with their camera, as an ‘appendage’ (Lange, 2019, no page), and towards new friends and ideas about the world, amplifying their voices. The camera is thus far more than a tool for representation but rather a way of the children intra-acting in the world, thinking, feeling, understanding and

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3 Priya was given a Canon IXUS 275 HS. Daisy and Alisha used Sony DSC W800. Four additional cameras were shared with the nursery for all the children to use so that children were all included in making photography (but not data collection).
participating, with and through the camera and their photographs (Lange, 2019; Cole, 2018).

Examples of Daisy’s and Alisha’s photographs that they included in their photo storybooks are in Appendix 7. The children’s photographs are included throughout Chapter 4 Findings.

3.7.2 Photo conversations: children with adults and children

Photo conversations were a core element of the methodology drawing on Pink’s (2013, p.99) notion of:

‘Photographic moments’ as ‘routes through which we can explore in interview [conversation] how people experience and act in the material, social and embodied elements of their environments.’

The children re-viewed their photographs on a laptop in the familiar contexts of the nursery and at home. The children navigated their photographs easily and mostly independently via the arrow keys and they chose images that were important to them to pause, to show their friends and adults, to talk, laugh, point or to look in verbal and non-verbal conversation. At other times the children in this study corrected things that were not as they intended in their meaning. They were in control of which images they wanted to attend to and for how long for the most part (within the routines of the nursery). Time was designed in to enable listening and interpretative co-construction of meaning-making, with the children’s repeated revisiting, re-seeing and feeling of important images, and for other children to ebb and flow from the laptop to share in conversations with the children. Child-led photo conversations were designed to be friendly and flexible, appropriate to research with young children (Einarsdóttir, 2007; Clark, 2017). The children became familiar with my being there on the same day each week and mostly approached me to talk about their photographs animatedly, which was also facilitated with the children’s teacher and practitioners as most familiar with the children, especially in the early stages.

All photo conversations were video recorded and transcribed. There are many excerpts of photo conversations in Chapter 4 Findings. In addition, for an example of a full photo conversation see Appendix 8. There is also an example in Daisy’s analytic memo (Appendix 11).
During the photo conversations the children developed their own analysis in the categories of special images to them in the ways that they talked about and responded to their photography with others. These pivotal moments (Payler et al., 2016) formed the basis of analytic memo writing in thematic analysis (section 3.8).

### 3.7.3 Video photo conversations

The photo conversations were video recorded in order to generate analysis and interpretative meaning beyond the literal reading of the data (Saldaña, 2016; Mason, 2017). This study draws on Payler et al.’s (2016) participatory research with young children shaping interprofessional practice with researchers’ concept of ‘critical moments’ or ‘pivotal times in the research process or in the lives of “researched” subjects’ (Payler et al., 2016, p. 18). This means that they closely examined young children’s verbal and non-verbal body language, facial expressions, gestures and emotional responses in the children’s experiences of their early years settings that shaped interprofessional practice.

Using video data of all of the photo conversations and photo storybook making, I expanded Payler et al.’s (2016) concept of ‘pivotal moments’, applying it to this visual participatory study. The children led conversations about their significant photographs in photo conversations they chose that generated rich data in relation to the research questions. I re-viewed video extracts, and in particular in relation to ‘pivotal moments’ (ibid) (also described in the initial study, section 3.4), to understand and interpret the children’s overlapping verbal (talk, shouting, screaming), non-verbal bodily (pointing, standing up, rocking) and emotional responses (laughing, reaching out, touching, kissing) connected to the children’s and family’s funds of knowledge (Vélez-Ibáñez and Greenberg, 1992; González et al., 2005). I attended closely to the children’s interests, intuitive and playful ways of making photographs and how they made and engaged with their photography (Ewald, 2001; Norris-Webb, 2014; Eggleston, 2019; Meyerowitz, 2018).

This approach to data generation and analysis illuminated the different layers and alternative interpretations and emotional responses, within and between the children’s important photographs (Prosser, 1998; Tan, 2010; Birger, 2015; Cole, 2018; Franklin, 2020), in relation to their funds of knowledge. In the extracts of video photo conversations, I reviewed for what and who, where, why and how particular people and events were made visible in the children’s aesthetic ways of seeing for themselves,
analysing and making meaning for themselves and with others as audiences. These were the ‘key’ and ‘prevalent’ moments for the development of coding and writing key analytic memos and thematic analysis (Braun and Clarke, 2006, p.86), weaving together other contextualised data (see section 3.8).

3.7.3.1 ‘I poems’ (Gilligan, 2015)

A novel approach in this study is the layering of ‘I poems’ (Gilligan, 2015) with the children’s photography. ‘I poems’ are the child’s exact spoken words by them from the transcripts of videoed photo conversations with others. ‘I poems’ listen for and highlight ‘the first-person voice as it speaks of acting and being in the world’ (Gilligan, 2015, p.71). It is constructed by writing each I statement ‘(pronoun and verb with or without the object)’ (ibid). ‘I poems’ are constructed only using words spoken by the children verbatim.

The video photo conversations were reviewed to construct an ‘I poem’ for each photo conversation. In listening to children’s perspectives or ‘plot’ (Gilligan, 2015, p.71), I was directed by the children’s voices and stories. There are mirrors with photography in Gilligan’s (2015, p.69) highlighting of the function of the ‘I poem’ as ‘exploring the interplay of inner and outer worlds’ in the layering of the children’s interpretative meaning-making that is led by them, which emphasises young children’s agency, expertise and participation. Gilligan (2015) also attends to ‘contrapuntal voices’ to be directed to hear nuance and complexity, silences, harmonies, tensions that speak directly to the research questions and not flatten the data so crucial to this study. This novel complimentary text does not overwhelm the children’s photographs. Like photography (Badger, 2010), the ‘logic of the poems is not linear’ (Gilligan, 2015, p.72). However, Gilligan (ibid) believes ‘I poems’ do have an ‘associative logic’, a voice of knowing and not knowing what one knows. The listener researcher is therefore able to listen to and discern a ‘pattern’ of how the I moves and possibly predict how the I will move. The children’s ‘I poems’ in Chapter 4 include a pattern of assertive statements through this study: ‘I want to see’, ‘I can’, ‘I will do’, ‘I have’, ‘I bring’, ‘I like’. This pattern appears to relate to the children’s sense of agency in the research and way of being in the world with one another that is also highlighted in documentary photography (Birger, 2015). There is a parallel with Norris Webb’s (2014) contention that her photographs are ‘wiser’ than her and that given time the interplay between inner and outer worlds can be discerned in her
photography with patterns in visual refrains and poetry in her deepening knowledge and emotional involvement in collaboration with the world – past, present and future.

In this original approach this study interweaves the children’s ‘I poems’ with their important and favourite photographs. This interweaving creates spaces and channels for children’s agentive verbal and non-verbal voices and silences that also connect and resonate with the experiences of others. It draws on what is special about the use of words and photographs as complimentary but also different media in interpretative, imaginative spaces for the children and others too (Tan, 2020).

Also see section 2.5.3.1 linking ‘I poems’ to photographs.

3.7.4 Observations

Participatory observations were a key method in photo conversations with the children and collaboratively with adults whilst the children were immersed in making and talking about their photography in the home and the nursery. Observations combined with interviews illuminated the children’s visual practices at times when I was not with them also. For example, to observe and question how do children use the camera? Who and what do they pay attention to and what are their interests? How do they engage their senses and emotions in making their photography? What are the connections to their funds of knowledge? How do readers and audiences engage with the children’s photography? Are there new ways of seeing, patterns and themes that can be discerned?

Observations were guided by this study’s aims and research questions.

Participant observations in the naturalistic contexts of home and nursery provided ‘here-and-now experience’ (Lincoln and Guba, 1985, p.273). They are integrated into the co-construction of analysis led by the children and interpretative shared and layered meaning-making, within an ‘ethic of relationships’ (Gilligan, 2015, p.73). Sometimes gestures were significant but fleeting, therefore I needed to be listening carefully. For example, Daisy’s momentary glance over my shoulder before kissing the photograph of her mother indicating her knowledge about her agency and how she wanted to be in touch with her in the nursery (photo conversation 25.11.19, section 4.4.1). I also noted feeling moved by the moment in my reflexive journal. Also, the gesture Rose made with her hands to express her conceptualisation of ‘two-way’ flows of funds of knowledge between home and nursery (semi-structured interview 9.12.19, section 4.7.2).
3.7.5 Children’s photo storybooks

A concertina pull-out book with 40 plain cream pages, a pocket at the back and an elastic strap on the front, was provided for each of the children. The children led and sequenced their choice of photographs to include, and they added mark making, including their names, drawings and other embellishments. The pocket was used for any photographs that they made in this study, but did not include in their photo storybook. The children’s photo story books were given to them to keep during the second home visits. Chapter 4 Findings and Chapter 5 Discussion elaborate further on the potential of the photo storybook in pushing methodological, theoretical and practice boundaries, in terms of opportunities for children’s elliptical, non-linear narratives (Badger, 2010; Cole, 2018). The photo storybooks were made on a large table in a glass walled small room, with the children together just outside the nursery room in a familiar communal area. This gave the children room to spread the books, photographs and materials out and to talk about their photo story books, with Rose, practitioners, me and each other. See section 4.7.4; 5.3.5.

3.7.6 Semi-structured interviews with teacher and practitioners

Please see Appendix 9 for examples of:

1- Annotated initial planning: teacher semi-structured interview as a conversation notes 9.12.19.

2- Coded semi-structured interview with Rose 4.11.19 (Table 10).

Continuous audio recorded, ‘fully overt’ (Lincoln and Guba, 1985, p.269) and transcribed semi-structured interviews were carried out with the teacher and practitioners in the nursery as an important aspect of this study throughout the processes of the main data generation period (including less structured conversations). Beyond the main data generation phase there was a follow up email (Rose, 16.2.21) and final member checking (Lincoln and Guba, 1985) meeting with Rose (30.9.21) following her reading of draft Chapter 4 Findings (see section 4.7.3.1). This continuous semi-structured interview and conversation practice is integral to this study’s design with the teacher’s and practitioners’ voices, funds of knowledge and insight as a pivotal insider perspectives (González et al., 2005, see sections 2.5.2; 3.6.3 and examples in Chapter 4 Findings). The semi-structured interviews followed pre-prepared questions and made space for more
open-ended discussion to develop unique contextual insights (Stake, 1995) about the ways in which our listening to the children’s visual practices in the documentary photography supported new ways of seeing and knowing about their particular funds of knowledge (RQs 1, 2).

3.7.7 Semi-structured interviews with the children’s parents

Please see Appendix 10 for:

1- Home visit one and two semi-structured interview planning as a conversation.

2- Example of a coded semi-structured home visit interview (Daisy’s parents 6.11.21) (Table 11).

Audio recorded, ‘fully overt’ (Lincoln and Guba, 1985, p.269) and transcribed semi-structured interviews with the children’s parents added further layers of sociocultural insight into the family’s rich funds of knowledge (see section 2.5.2.1). The questions followed the structure of González et al.’s (2005, p.11) funds of knowledge ‘conversations...in critical topics into three basic areas’ with families. Rose and I approached the home-visits as learners in a respectful ‘inquiry-based’ visit (see section 2.5.2 and 2.7.2) (ibid). The three broad areas below were divided into two visits, with questions relating to the local context (see Appendix 10):

1) Family history, employment – stories, experiences, beliefs, routines, rituals, religion, management of resources.

2) ‘Practices of the household’ (ibid, p.13), for example family business, hobbies, music, interests, childcare, cooking, literacy and maths embedded in everyday activities in distributed knowledge (appropriate to context).

3) Sense-making of parents’ roles and school experiences in their home country and comparison with this country including languages.

The first home visits took place on 6.11.19 with Daisy’s mother and father and afterwards with Priya’s mother and father, Priya and her younger brother at the most convenient time for families and Rose’s availability. Alisha’s mother was interviewed with the same pre-planned questions with Rose also attending (6.12.19).
The second home visit semi-structured interview was initially led by the children in reviewing their photo storybook, with their parents (Daisy 14.2.20) and for Priya the whole family was involved, including her sister and two younger brothers (21.6.21). Alisha’s mother and younger sister were included in the second home visit (21.6.21). Insights from this study were re-viewed prior to the visits (see Appendix 10). This facilitated a refinement of understanding of this study, context, issues and new opportunities for developing interview questions (González et al., 2005; Stake, 1995). Rose was unable to attend the children’s second home visits, however fieldnotes, observations and interviews were shared with her afterwards and in a final meeting (30.9.21) (sections 3.7.6; 3.9.1; 4.7.3).

Due to the pandemic and the intervening period of time between this study in the nursery and Priya and Alisha’s second home visit, I offered the families a choice of carrying these out online, or in person as safety rules and guidance allowed. The families wanted a face-to-face home visit, so I kept in touch with Rose to reassure families that I would visit within safety and covid guidance, and when families felt comfortable.

3.7.8 Fieldnotes

Fieldnotes were jotted briefly on the spot occasionally and more fully shortly after nursery and home visits as ‘raw data’ to build into the data set for analysis. The fieldnotes provided important ‘developmental devices’ (Mason, 2017, p.160) in understanding and analysing the young children’s visual practices in relation to theory. For example, observing Priya and talking with Iris as she described Priya’s looking through the viewfinder as ‘using it [the camera] as her eyes’, was a significant insight (Iris, 21.10.19, section 4.5.2). Fieldnotes formed part of the research story that may not have been audio or video recorded.

3.7.9 Reflexive journals

A reflexive journal was a space for embedding myself in the data generation with awareness of my role, positioning, responses, feelings and reactions (Harper, 2012; Mason, 2017). It included process and personal notes from field insights and personal motivations and influences of photographers (see Appendix 14). These are particular layers that I am bringing as a researcher to data generation, analysis and collaborative interpretation with others. My personal and professional background also brings insights
into the strengths and resilience of migrant people expressed in the Introduction of this study and in Chapter 4 Findings and Chapter 5 Discussion.

Also see 3.7.3, ‘reflexive researcher as research instrument’.
3.8 Data Analysis

The purpose of this section is to present a systematic, rigorous and transparent rationale in this study’s thematic analysis that pays close attention to the children’s funds of knowledge and unique ways of seeing and knowing (González et al., 2005).

Figure 7 is a simple overview showing how the children’s documentary photography in their photo conversations with others was a starting point for the development of analytic memo writing, coding table development and thematic analysis. Figure 8 illustrates an expanded overview of stages in data generation, interpretation, coding and theme generation.

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**Figure 7 Top line overview of coding and thematic analysis**

Children’s documentary photography/ funds of knowledge. Photography chosen by the children in photo story books.

Video photo conversation reviewed for expanded visual ‘pivotal moments’ (Payler et al., 2016, p.18)

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Mini-series of analytic memos constructed for each child

Generation of coding table

Excel spreadsheet with codes and data for iterative and recursive coding and theme generation
Figure 8 Layered listening: overview of stages in data generation, interpretation, coding and theme generation

**STAGE 1**

**Photo data selection**
Child-led selection of significant photographs made by them which they selected for their photo story book as start point. Verbal and non-verbal, body language was observed in the children’s intra-actions with their photography in the photo conversations that were video recorded. Expanded visual ‘pivotal times’ in the research (Payler et al., 2016, p. 18) were interpreted in key sections of video photo conversation relating to funds of knowledge for coding.

*Why? Foregrounding the children’s voices and funds of knowledge*

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**STAGE 2**

**Generation photo conversation data in analytic memos**
Analytic memo 1: constructed with all of the children’s photographs and words by photograph. Analytic memo 2 onwards: Mini-series of children’s significant photographs they chose for photo story book, with photo conversation data, observations, semi-structured interview, reflexive notes interwoven with children’s perspectives and with audiences and material environment. Key concepts, theory included.

*Why? Meaningful organisation of data led by the children for inductive and deductive coding and theme development*

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**STAGE 3**

**Thematic analysis – coding and theme development**
Significant data led by the children’s funds of knowledge through documentary photography used to generate a coding table in an iterative process. The codes used to generate an excel spreadsheet with codes at the top and data input from each analytic memo by code. Coded data moved into other codes where appropriate. Codes were grouped into themes in an iterative recursive step process of thematic analysis (Braun and Clarke, 2006).

*Why? Systematic coding and theme generation applied across the data set led by the children’s funds of knowledge through photography*
3.8.1 Data sets

Table 4 Data set

<table>
<thead>
<tr>
<th>Data</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Children’s photographs</td>
<td>375</td>
</tr>
<tr>
<td>Photo conversations (audio/video)</td>
<td>22</td>
</tr>
<tr>
<td>‘I poem’</td>
<td>13</td>
</tr>
<tr>
<td>Observations</td>
<td>14</td>
</tr>
<tr>
<td>Photo storybooks</td>
<td>3</td>
</tr>
<tr>
<td>Semi-structured interviews with teacher and practitioners</td>
<td>10</td>
</tr>
<tr>
<td>Semi-structured interviews with parents</td>
<td>6</td>
</tr>
<tr>
<td>Fieldnote entries</td>
<td>20</td>
</tr>
<tr>
<td>Reflexive journal</td>
<td>45</td>
</tr>
<tr>
<td>Email</td>
<td>1</td>
</tr>
<tr>
<td>OFSTED report</td>
<td>2</td>
</tr>
<tr>
<td>Learning journals, proud cloud, ‘cornerstones’</td>
<td>3</td>
</tr>
<tr>
<td>Nursery information pack</td>
<td>1</td>
</tr>
</tbody>
</table>

3.8.2 Thematic analysis

Thematic analysis offers a flexible, systematic and rigorous method of data analysis to identify ‘repeated patterns of meaning’ (Braun and Clarke, 2006, p.86). Braun and Clarke (2013, p.201/204) highlight the importance of qualitative research as ‘primarily a product of an “analytic sensibility”... to produce insights into the meaning of the data that go beyond the obvious or surface-level content of the data, to notice patterns, or meanings’ as a responsive researcher.

A ‘bottom up’ inductive analysis was led by the children’s photography (Braun and Clarke, 2013). Themes can also simultaneously be actively identified from ‘top down’ deductive approaches that explore and apply theoretical concepts, such as funds of knowledge as a
pedagogical resource (González et al., 2005) and documentary photography (Harper, 2012; 2016). It is not a linear process but rather a recursive and iterative way of analysing data that calls upon the researcher’s active role in constructing themes (Braun and Clarke, 2006) and ethical responsibility.

The following sections outline the stages of thematic analysis (Braun and Clarke, 2006).

3.8.3 Familiarising yourself with the data

STAGE 1  
Photo data selection  
Child-led selection of significant photographs made by them which they selected for their photo story book as start point. Verbal and non-verbal, body language was observed in the children’s intra-actions with their photography in the photo conversations that were video recorded. Expanded visual ‘pivotal times in the research [Payler et al., 2016, p. 18] were interpreted in key sections of video photo conversation relating to funds of knowledge for coding.

Why? Foregrounding the children’s voices and funds of knowledge

Immersion in the data began by actively re-viewing the children’s entire sets of photography and those they chose to include in their photo storybooks. I re-read photo conversation transcripts and semi-structured interviews, and re-viewings of video data, together with field and reflexive journal notes, for analytic possibilities and patterns of meaning, noting initial ideas, and potential meanings, connections, patterns and codes across the data set (Braun and Clarke, 2006). See Table 5, the underlined initial ideas denote ‘interest’, ‘noticings’, meanings and saliency of the idea (Braun and Clarke, 2013, p.204). They are initial insights that shifted and developed through the process of thematic analysis.
Table 5 Phase 1: familiarising yourself with your data, initial ideas

<table>
<thead>
<tr>
<th>Initial ideas – what is in the data</th>
<th>What is interesting about them</th>
<th>Link to research questions (RQs)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Children used the cameras in varying ways for exploration, agency and ownership. A consistent observation and theme of discussion identified by Rose and practitioners.</td>
<td>Children’s participation, agency and voices foregrounded. Children’s particular, unique and distinctive ways of seeing, making photography and responding to photography. All of the children used the cameras to make images of their family in rich sociocultural contexts with routines, rituals, interests. Children’s photography reflected their lives and interests and also related to more universal themes (e.g. family).</td>
<td>RQs 1, 1a, 2</td>
</tr>
<tr>
<td>Children’s and adults’ playful approaches to making photographs (children) and talking together.</td>
<td>Children experimented with the materiality of the camera. Children’s emotional responses were varied in photo conversations (non-verbal and verbal). Humour and fun in photo conversations between children and adults.</td>
<td>RQs all</td>
</tr>
<tr>
<td>Children’s making of photographs and talking about them was led by them and intuitive.</td>
<td>Children made photographs at their own pace, according to their interests and sometimes chose not to. Using the camera ‘as their eyes’. There were patterns and visual refrains in the children’s photography they chose to make, revisit and review.</td>
<td>RQs all</td>
</tr>
<tr>
<td>Other children and adults made important ‘audiences’. Community tapestry - a sense of a ‘visualized community’ (Olin, 2012, p.151).</td>
<td>Children and adults listened to children talking about their photographs. Children ebbed and flowed; they were interested in each other’s lives. They laughed and played with the cameras. Adults learnt new aspects of children’s lived experiences, they developed ongoing conversations from these.</td>
<td>RQs 1, 1a, 2a</td>
</tr>
<tr>
<td>ECEC (In)visibility (wider context).</td>
<td>The children’s lives lived and funds of knowledge were more visible in the nursery. However, the rich home voices and funds of knowledge of young children whose families have migrated to the UK are largely invisible in ECEC (Bove and Sharmahd, 2020).</td>
<td></td>
</tr>
<tr>
<td>Topic</td>
<td>Description</td>
<td></td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td><strong>Photography as a subjective and visual language/ medium.</strong></td>
<td>Photography is a visual language and medium, read and engaged with differently to words. Subjectivity and ambiguity seen as resources – approach with criticality. <strong>RQs all</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Conversations.</strong></td>
<td>Between children and adults but also conversations between elements within and between photographs. Opening of dialogues and inviting questions and possibility (for example Priya and children she would like to be friends with). <strong>RQs all</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Engages emotions and senses.</strong></td>
<td>An initial feeling about the children’s photography have different rhythms and engages senses. The children used colour, light, different camera angles, composition within and between their photography to communicate visually and emotionally (Ewald, 2001). Children often touched their photographs and engaged with the people in them as if they were physically there with them. <strong>RQs all</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Layering within and between children’s photographs.</strong></td>
<td>Children telling and retelling, texture, re-storying; overlapping, diverse alternative visual voices and knowledges. <strong>RQs all</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Reflexivity and ethical approach throughout.</strong></td>
<td>Reflexivity, ethics, trust, flexibility, humility as core guiding threads throughout. Takes time. <strong>RQs all</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Border crossing, creativity, resilience.</strong></td>
<td>Family resilience, migration, risk taking, ties and connections with home countries and extended families; disconnections. Funds of knowledge flows between home and nursery – two way expanded notion. <strong>RQs 1, 1a</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Funds of knowledge flows.</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Complexity</strong></td>
<td>Children’s lives and funds of knowledge are rich and complex.</td>
<td></td>
</tr>
</tbody>
</table>

The nursery was not visited or included in the school’s latest OFSTED report (2019). The academy’s CEO does not visit the nursery. **RQs 1, 1a**
<table>
<thead>
<tr>
<th></th>
<th>Insights into struggles families experiencing as well as funds of knowledge. resilience, risk-taking and ‘needs’. RQs all</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Challenges</strong></td>
<td>Theoretical, ethical and methodological. Access; managing visual data; voice; agency; blind spots. RQs 1, 1a, 2</td>
</tr>
</tbody>
</table>

Saldaña (2016, p.20) suggests initial impressions, notes and ‘pre-coding’ ‘codable moments’ are valuable together with highlighting key quotes (Appendix 9, Table 10) (further examples of processes in Appendix 11 to 13).

### 3.8.4 Generating initial codes

**STAGE 2**

*Generation photo conversation data in analytic memos*

Analytic memo 1: constructed with all of the children’s photographs and words by photograph.

Analytic memo 2 onwards: Mini-series of children’s significant photographs they chose for photo story book, with photo conversation data, observations, semi-structured interview, reflexive notes interwoven with children’s perspectives and with audiences and material environment. Key concepts, theory included.

Why? **Meaningful organisation of data led by the children for inductive and deductive coding and theme development**

Generating initial codes entailed formulating meaningful data driven semantic and researcher driven latent coding that captured the ‘essence’ of a piece of data related to the research questions (Braun and Clarke, 2006, p.207; Saldaña, 2016). Examples of latent concepts and processes included: intuitive discovery, venturing, trust, making a visual refrain and emotion coding. There was data that fell outside of these patterns that is also important (Braun and Clarke, 2006), for example photographs that children did not choose (see section 5.3.7).

Braun and Clarke (2006, p.86) highlight recursive, iterative writing is ‘integral’ to thematic analysis and therefore a series of ‘analytic memos’ were constructed that weave the different strands together to develop deeper levels of analysis that go beyond the literal or surface levels meanings and patterns in interpretative and reflexive readings of the
data (Mason, 2017). A series of analytic memos (Saldaña, 2016) for each child was continuously developed with individual reference numbers by child and memo in the analysis of video photo conversations (described in 3.8.4.1 - 3.8.4.1.1).

3.8.4.1 Constructing the analytic memo

See Appendix 11 for creating an analytic memo: steps, notes and example of an analytic memo.

Analytic memo writing facilitated the building of inductive coding into a table of codes (section 3.8.4.2). The codes were written into a spreadsheet that was constructed to develop thematic analysis by actively grouping codes into themes in Chapter 4 Findings.

The analytic memos bring together the photographs chosen by the children to include in their photo storybooks.

On the analysis of visual data Saldaña (2016, p.57) suggests an approach that is ‘a holistic interpretative lens’, guided by intuitive inquiry and strategic questions. Analytic memos are a narrative approach to a holistic interpretation based on careful ‘scrutiny’ and ‘reflection’ on images (ibid). Children’s own words verbatim were embedded in the ongoing development of captions, narrative and coding, including: verbal and non-verbal language, gestures, silences, pauses, and emotional responses with others. The responses of other children and adults, as audiences, were important in the development of the analytic memos that included: transcript extracts of verbal and non-verbal language and visual, bodily, verbal and emotional responses. The visual practice elements included attention to the children’s use and response to colour, composition, light and points of their interests: who and what was photographed, where, and why, and how their photography was made, which photographs were revisited and why, with repeated patterns and refrains. Interpretative analysis reflected on how the children and other children and adults engaged with the children’s photography with the medium’s ambiguity (Franklin, 2020; Campany, 2020). Analysis reflected on the social, emotional and physical spaces created in this study that may support new ways of seeing and knowing about the children’s funds of knowledge central to the research questions.

Each child’s series of analytic memos includes a full set of their photographs. Each photograph is annotated with the children’s exact words through my reviewing of video photo conversations (dated) (examples in Appendix 7). Each analytic memo details longer
extracts from conversations with adults, other children and ‘I poems’ (Gilligan, 2015), my ‘jottings’ and connections to literature. The cross referencing with other methods includes the insights of family, the teacher and practitioners in member checking (see Appendix 11 for analytic memo example). The generation of codes in analytic memos are interpretations of the visual data (Saldaña, 2016). The credibility of this analysis was strengthened by the use of all of the methods of data generation and evidence documented in an audit trail (data log, Table 8, Appendix 3) and member checking (Lincoln and Guba, 1985) (section 3.9). I drew on Saldaña (2016) in the captioning of the photograph series in each analytic memo as part of the interpretative process, considered part of the theming of data (ibid). Saldaña’s (2016) analysis reads as a narrative with codes embedded in capitals that stand out that I employed.

The interpretative process is continuous in the writing of analytic memos as a ‘concurrent activity’, with the process of coding in qualitative data analysis and developing understanding of the children’s funds of knowledge through documentary photography.

3.8.4.1.1 Visual overviews: How the analytic memo was constructed and coding process

Figures 9 and 10 illustrate the elements of construction of a series of analytic memos for each child. Figure 11 illustrates the linked data extracts with codes applied to one of Daisy’s analytic memos.
Figure 9 Stage 2: construction of Analytic Memo 1 – components

Unique analytic memo reference code: Child and analytic memo number. This is analytic memo 1.

Analytic memo 1 is a copy of the child’s complete photo story book.

Subsequent analytic memos include the children’s photographs, ‘I poems’, data extracts to generate coding, interpretation and theming of the data.

D_AM1
Daisy’s photo story

Photograph number

Analytic reference number

D_AM1.1
‘It’s all yukky, yuk, yukky!’

13.10.19

Date the photograph was made

14.10.19

The child’s direct words from the transcript from a photo conversation with the date of the photo conversation

Photograph number

Analytic reference number

D_AM1.1
‘It’s all yukky, yuk, yukky!’

13.10.19

Date the photograph was made

14.10.19

The child’s direct words from the transcript from a photo conversation with the date of the photo conversation
Figure 10 Stage 2: construction of each analytic memo (2 onwards) for each child – components

‘Title’: A theming of the data generated at the end of writing the analytic memo – a way of encapsulating the essence of the coded and analysed data extracts across the data set in a theme (Braun and Clarke, 2006; Saldaña, 2016)

D_AM4
RE-VISION AND VISUAL REFRAIN: FAMILY

A mini-series of the child's photography from the child’s photo story book (in AM1)

The mini-series reflects ‘pivotal times in the research process or in the lives of “researched” subjects’ (Payler et. al. 2016, p. 18)

Caption: A phrase in the child’s own direct words that reflects the essence of the mini photo series. For example, ‘I love my family’

Date: Dates of photo conversations and photo storybook making.

Contexts: Location, who present in photo conversations, photo storybook making, observations, semi-structured interviews.

My jotting: Short free writing first impression, open interpretations, notes, essence of the photograph (Saldaña, 2016). Includes potential links to theory.

‘I poem’ Children’s own words that began with ‘I’ during photo conversations and photo storybook making.
Holistic interpretations and coding generation: Collation of detailed description and analysis of key videoed photo conversations (transcripts) of this study’s expanded visual ‘pivotal times in the research process or in the lives of “researched” subjects’ (Payler et al., 2016, p. 18). Includes children’s verbal and non-verbal responses in their intra-actions with their photography, adults and other children. “Thick description” analytic narratives’ (Spencer, 2011 cited in Saldaña, 2016, p.60) support the recursive iterative process of coding generation. Codes are denoted in capitals to identify them. They relate to the coding table (Appendix 12).

Coding is generated within the text of writing the analytic memo as a working document. Codes are denoted using capital letters embedded in the text (Saldaña, 2016) – they correspond with the coding table. The coding table is structured with subcodes and higher-level coding to organise data into potential themes as an ongoing process. The analytic memo and coding table are organic texts that are recursively and iteratively written by working across both documents. See section 3.8.4.2 below.
**Data extract – Photo**

**Data extract – Daisy’s ‘I poem’**
(photo conversation 18.11.19; me, Daisy and child CS)

- ‘I want to see my mum,’
- ‘She’s got a pink coat,’
- ‘Look her smile,’
- ‘Her eyes are brown,’
- ‘She’s got pretty hair... she’s got big,’
- ‘Ah she’s got “in ones,”’ (pointing to her own ears)
- ‘She’s got earrings,’

**Data Extract - Holistic interpretations and coding generation. Sub codes in capitals**

Daisy KISSES photograph 17

She GIGGLED and TURNED TO and LOOKED AT Rose. She SCREAMED and SHOUTED when she saw her Mummy (17): ‘Look my MUMMYYYYY! That’s my mummy!’ (14.10.19) and ‘I love my Mum’ (25.11.19). When I asked Daisy which was her favourite photograph (14.10): she replied, ‘Um .. my mummy’ (D_AM4, p.50)

Other children and adults make important AUDIENCES: Daisy turns the laptop to child (Cs) (D_AM4, p.51)

‘Take this picture of my mummy... and you can see it, press this one.’

**Coded for:**

- **Emotion coding**
  1. Non-verbal responses
  2. Verbal responses
  3. Embodying relationships
  4. Visual refrain
  5. Emotional connection

- **Concept coding**
  1. Audience – community tapestry

---

**Figure 11 Daisy, example: data extracts with codes applied (Braun and Clarke, 2006)**

Data extracts from interpretative analytic memo and coding table: D_AM4: Re-vision and visual refrain: Family
‘The photographs give you a massive EMOTIONAL CONNECTION” (Rose 9.12.19)

I felt moved seeing Daisy kiss her mother and express love for her parents
(D_AM4, p.50)

---

**Recursive, iterative process of generating initial themes between the analytic memos and the coding table**

The recursive writing of analytic memos and coding table feeds into thematic analysis – ‘generating initial themes’ and ‘searching for themes’ (Braun and Clarke, 2006).
3.8.4.2 Generating initial codes: the coding table

See coding table in Appendix 12 for generation of initial codes (Table 12).

Coding is an ‘interpretive act’ and a ‘transitional process between data collection and more extensive data analysis’ (Saldaña, 2016, p.5). Figure 11 explains how the data extract from Daisy’s analytic memo was developed into the generation of initial emotion and concept codes. Saldaña (2016) suggests coding is applied to visual data using selective use of Grammatical, Elemental, and Affective methods as an outline structure to the coding table. ‘Process’ coding was included as appropriate to the active nature of children’s engagement.

The video extracts were coded within the analytic memos as above and developed recursive and iterative writing in constructing the coding table in the three categories. The coding definitions became more refined in the generation of coding for ‘repeated patterns of meaning’ (Braun and Clarke, 2006, p.86) in a ‘dynamic and malleable process’ (ibid) between the analytic memo and the coding table where perceptions were sometimes changed, merged or created anew.

**Example reflections (underlined words were coded in capitals in the analytic memos)**

**Priya**

*What strikes me is how playful Priya is and the sense of her playing with and through the camera, having fun in a series of images of her face against a light (P_AM2 ‘This is me’). She is smiling, directing her own learning based on her interests with agency and curiosity. The second image especially suggests an emotion of joy. I am sensing movement, sound, loudness! Although when we came to this photograph she simply said, ‘this is me’ (smiling). The camera seems more a part of her and her ideas and identity. Priya is interested in how people and objects relate (conversation) elsewhere too, playing with*
light, dark and shade, using the flash, experimenting in a personal way of seeing (camera as an extension). An interesting seeing and knowing anew about her funds of knowledge came about towards the end when, Rose reflected on how vocal she was in the first home visit (6.11.19) and how much she knows and how happy she was (semi-structured interview 2.12.19). Priya is venturing with the camera, with a personal statement shared with others as an audience.

Daisy

Daisy’s teacher reflected that ‘the photographs give you a massive emotional connection’ (Rose, 9.12.19). This has a broader significance for the ways in which the ‘audience’ reads and engages with the children’s photography and the children. Other children were interested in seeing photographs made by the children in this study (for example Cs above) who photographed Daisy’s mother as Daisy checked where he was pointing the camera to direct him. New possible spaces for children’s dialogue with other children and their teachers seemed to open up children as researchers. In addition, Daisy’s best friend Peter Parker who listened quietly, made notes, asked intermittent questions, helped the children, and adjusted the camera during a video conversation (Photo conversation 4.12.19). In reflection, during analysis I began to think about the significance of ‘audience’ as a code and potential theme with children as researchers.

The coding table was developed with definitions for each code (see Appendix 12) that was included in a spreadsheet with corresponding data extracts from the analytic memos to search for themes (section 3.8.5).
3.8.5 Searching for themes

Searching for themes entailed repeated reviewing of visual data and recursive analytic memo writing appropriate in qualitative research. Many codes were generated that engage with the complexity, messiness and nuances of meaning-making with the children. Provisional codes were reviewed to check whether they ‘work’ in their own right, to include ‘different concepts, issues and ideas’ (Braun and Clarke, 2013, p.211). An excel spreadsheet included the codes from the coding table which captured a specific idea, with collated data extracts from the analytic memos relating to the code. Appendix 13 includes two examples of significant codes with data extract examples from the children’s analytic memos (extracted from the excel spreadsheet). Four distinct candidate themes in italics below began to be identified, which were developed and refined in later phases of thematic analysis (including thematic mapping in section 3.8.6, Figures 12-17 and 3.8.7 -8).

**Family funds of knowledge: Home is where the heart is**

Most of the children’s intuitive photographs were made of and with their families, or objects and events connected to them. The children reviewed and responded to them with much love, humour and expressive verbal and non-verbal gestures and responses.

The research explores the funds of knowledge of young children that have been developed in the home and family, which they bring with them to the nursery as pedagogical resources (González et al., 2005). The data was coded and analysed
inductively and deductively. Thus, family at heart formed the basis for the first candidate theme that reflected the children’s feelings about their families through their photography and the funds of knowledge concept.

*I bring the picture, I bring the camera: I want to see again and this is how it is! But it might not be quite as it seems.*

Daisy, Priya and Alisa intuitively experimented and explored their interests, theories, questions and unique ways of seeing significant people, family and friends, and events. The children were working deeply (Webb and Norris Webb, 2014) in the familiar social contexts of family and the nursery as intuitive, agentive photographers making deeply felt personal statements (ibid; Meyerowitz, 2018; Gruyaert, 2018).

*Materiality – the camera as an extension, ‘touchstone’ or portal*

The material elements described above in the children photographing intuitively, with close family connections and touch, akin to a ‘touchstone’ or portal were initially thought of as a separate theme that become part of children photographing intuitively through the process of inductive and deductive thematic analysis.

*The audience: I can be there too. We make the venture together*

Other children ebbed and flowed from the photo conversations and children and adults became less strangers to one another (Ewald, 2001). Time was created each week for listening together when children wanted to join in. Daisy, Priya and Alisha were teachers and co-researchers as experts (Rinaldi, 2005; Clark, 2017) about their lives with others, ‘as a window into their backgrounds that gave them a voice’… photography ‘became the universal language’ (Rose, email 16.2.21). Audiences responded verbally, non-verbally and emotionally that was coded to illuminate the richness and depth of this developing theme.

*The nursery research hub: trusting in a shared human experience*

This candidate theme reflects the nursery’s ethos of building relationships with the children and families, and the nursery’s ‘part in creating a more inclusive society’ (Rose, email, 16.2.21). There were many aspects of seeing and knowing anew in the rendering visible of the children’s funds of knowledge (Appendix 13). Trust was important in an
'ethic of relationships’ (Gilligan, 2015, p.73) and how children and adults shared power and were seen as ‘human beings’ in this study (Rose semi-structured interview 9.12.19).

3.8.6 Thematic map

The development of meaning and significance, rather than frequency, of coding was key to a recognisable, credible research story with the children, families, teacher and practitioners (Braun and Clarke, 2013; Lincoln and Guba, 1985). Candidate themes were considered where they encapsulated ‘a central organising concept’ (Braun and Clarke, 2013, p.224) through inductive and deductive analysis. The production of candidate themes reflects the processes described at each stage of thematic analysis. Figure 12 below summarises the four candidate themes, which are illustrated as two personal, and two collaborative candidate themes.

Figure 13 illustrates the reviewed and revised themes in an expanded thematic map of each of this study’s four themes, with associated codes and sub codes. The four themes are shown individually, and enlarged in Figures 14 to 17. The process of reviewing themes is explained in section 3.8.7.
Figure 12 Searching for candidate themes: an overview
Figure 13 Thematic map
Figure 14 Theme: Family funds of knowledge: Home is where the heart is with coding
Figure 15 Theme: Children photographing intuitively: ‘I bring the picture, I bring the camera’ with coding
Figure 16 Theme: Fellow travellers: I can be there too, we make the venture together with coding
Figure 17 Theme: A nursery without walls: A visible cultural setting with coding
3.8.7 Reviewing themes

Themes were actively constructed through a recursive consistent and systematic process of analytic interpretation (Braun and Clarke, 2006). The coded data were checked in each theme in the excel spreadsheet for ‘fit’ and that each theme encapsulated the data in relation to the research questions. This section explains the process of reviewing the themes, where some codes were expanded or evolved to combine to make one coherent meaningful theme that were developed into a thematic map (section 3.8.6, Figures 13-17). The richness and depth of each theme was evaluated as being significant and with a distinct ‘organising concept’ (ibid) (Figure 18 below).

Reviewing materiality – the camera as an extension, a ‘touchstone’ or portal

The theme of the camera as a ‘touchstone’ or portal was reviewed as part of the children’s intuitive inquiry from within (Barad, 2007). The camera did not seem to be in the way in children’s play and explorations of their social contexts. This resonated with Lange’s (2019) conceiving of the camera as an ‘appendage’, part of the children rather than an extension, for example:

‘Priya is looking with the camera. I observed Priya using the viewfinder looking, not necessarily making images. Iris referred to this as ‘using it [camera] as her eyes.’

(P_AM5, 21.10.19)

The code ‘camera as an extension’ therefore became a part of the theme ‘children photographing intuitively’.

Agency, control, ownership and humour were moved to children photographing intuitively as part of children as participatory researchers. These participant data driven codes were fluid in nature with latent codes that were generated through other methods, for example, ‘they aren’t just randomly clicking away, they do use it with a purpose’ (Rose, semi-structured interview 21.10.19). These elements of a theme were reflected in the children’s ‘I poems’ also: ‘I will do this’ (Daisy, ‘I poem’ 4.12.19); ‘I bring the camera, I bring the picture’ (Priya, ‘I poem’ 25.11.19). Priya’s words are directly in the name of ‘children photographing intuitively’ theme, which became: ‘Children photographing intuitively: I bring the camera, I bring the picture.’
The children’s explorations of the medium led to imaginative uses of vivid colours, black and white and more muted tones connected with emotions. They are related to all of the themes in children’s making of their photography that made for extended patterns in ways of seeing in the past, present and future, in the children’s visual refrains, for example the children’s feelings for their families. The material elements of colour, composition, layering, patterns and texture are aspects of the medium’s ambiguous, participatory nature (Franklin, 2020). Other children and adults, as audiences, can bring their ideas and feelings into conversation, with the children too as collaborators in the cultural setting of the nursery (Moll, 2005, p.283), with an expanded funds of knowledge base of pedagogical possibilities in practice.

Reviewing the themes

Figures 13 above and 18 below show review changes including the children’s funds of knowledge centrally positioned with each child’s name. An image made by Daisy in connection with each theme emphasises the centrality of young children’s unique and social visions for meaning-making. Each of the children’s photography made for deeply personal ‘touchstones’ and portals. The aliveness and vividness of colour of each child’s venturing with a camera, at home and in the nursery is shown in children photographing intuitively.

The four candidate themes encapsulate the children’s unique aesthetic authorial voices (Franklin, 2018) and unique ways of seeing connections to their families and funds of knowledge. Their heartfelt connections with their families as a touchstone, and funds of knowledge as pedagogical resources in the nursery, were made visible. Listening spaces in a nursery as a visible ‘cultural setting’ (Moll, 2005, p.283) were integral to social communicative ways of seeing and knowing anew with the children creating a community tapestry.
Candidate themes

A nursery without walls: A visible cultural setting

Social collaborative ways of seeing

Daisy’s Priya’s and Alisha’s funds of knowledge through documentary photography

Children photographing intuitively: ‘I bring the picture, I bring the camera’

Personal, unique ways of seeing

Fellow travellers: I can be there too: We make the venture together

Family funds of knowledge: Home is where the heart is

Figure 18 Revised candidate themes
3.8.8 Defining and naming themes

The four themes were reviewed and defined with distinct boundaries in Table 6. The distinct themes provide a structure for the Chapter 4 Findings.

Table 6 Defining and naming themes

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<th>Theme</th>
<th>Definition</th>
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<td><strong>Family funds of knowledge: Home is where the heart is</strong></td>
<td>This theme renders visible the children’s rich funds of knowledge developed within their families as a start point. The children’s photography of everyday life illuminated family close at heart. It also includes parents’ perspectives on their family’s funds of knowledge, employment, skills, histories, aspirations, values, approach to life, beliefs and hopes.</td>
</tr>
<tr>
<td><strong>Children photographing intuitively: ‘I bring the camera, I bring the picture’</strong></td>
<td>This theme explores children intuitively making, showing and telling about their photography in photo conversations and in their personal photo storybook. It foregrounds and renders visible their unique ways of seeing, interests, knowledge in their aesthetic authorial voices (Franklin, 2018) as a ‘personal statement’ (Franklin, 2016). The depth of children’s participation in their photography is captured in how they engage with their photography, often revisiting significant photographs, responding verbally and non-verbally and with great affection and humour. There are different visual refrains, use of colour, composition, rhythms, ellipsis, storytelling, and ambiguity that are different to words. There is deepening meaning-making that connects children’s inner and outer worlds, in ‘elastic spaces’ (Ghirri, 2017, p.112), led by the children through their</td>
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‘wise’ photography (Norris Webb, 2014). Future pedagogical possibilities can be envisioned through the patterns and refrains of children’s intuitive approach to their photography as researchers.

| **Fellow travellers: I can be there too, we make the venture together** | This theme captures a sense of travelling together with the children’s families, other children, teacher and practitioners, sometimes on new and unpredictable journeys. Photography’s social and communicative qualities (Palmer, 2017) with its inherent participatory ambiguity (Franklin, 2020) invited rich, lively conversations and different perspectives, with the children’s authorial aesthetic voices as central. The children ventured with the camera, with other children and adults as listeners, co-authors and researchers. |
| **A nursery without walls: A visible cultural setting** | This theme recognises the nursery’s priority of building relationships and collaborative understanding of funds of knowledge of children in the nursery as a ‘cultural setting’ (Moll, 2005, p.283). This theme considers the creation of personal and social ‘elastic spaces’ (Ghirri, 2017) of listening with the nursery as a niche for welcoming and listening to the funds of knowledge of young migrant children as a pedagogical resource. The teacher’s and practitioner’s professional identity and funds of knowledge are integral to this collaborative inquiry-led research as learners (González et al., 2005). Multiple spaces and channels of listening and understanding young children’s funds of knowledge as pedagogical resources are created that invite other ways of seeing and knowing as human beings. |
**Strands**

The process of thematic analysis is iterative with overlaps (Braun and Clarke, 2006). Figure 19 illustrates the themes that have been constructed through thematic analysis (ibid). The young children’s aesthetic authorial voices and funds of knowledge as pedagogical resources are stretched in the participatory spaces of home and in the nursery through documentary photography that supports new ways of seeing and knowing in ‘elastic spaces’ … that ‘goes beyond into a continuous dialogue between what has already occurred and what is still to come’ (Ghirri, 2017, p.112) (RQs 1, 2, 2a). There are connective strands between and across the themes of: children’s aesthetic authorial voices (Franklin, 2018), ambiguity (Franklin, 2020), trust and ‘elastic spaces’ (Ghirri, 2017).

Figure 19 Stretching ‘elastic spaces’ (Ghirri, 2017, p.112) of young children’s aesthetic authorial voices and funds of knowledge
3.9 Trustworthiness

The development of mutual trust in reciprocal relationships are essential to this study’s methodology (Vélez-Ibáñez and Greenberg 1992). There are four key criteria for trustworthiness: credibility, transferability, dependability and confirmability (Lincoln and Guba, 1985). This chapter has systematically and rigorously unpacked and illustrated this study’s underpinning theoretical and methodological framing, data generation and interpretative processes to develop an audit and evidence trail that exemplifies trustworthiness.

3.9.1 Credibility

The children’s participatory photography and conversations are this study’s foundational ‘raw data’ (Lincoln and Guba, 1985) aligned to listening to the strengths and interests of young children as agentive research participants and experts (sections 2.4; 3.7.1 -2) (Clark, 2017). This study has a flexible design (section 3.3 and 3.5.3) that draws on the concept of ‘ambiguity’ (Franklin, 2020) in order to create spaces for alternative interpretations (2.5.3.1; 4.3). There was time for children to choose to make and re-visit significant photographs individually, and with others, as co-participatory researchers. I listened to the children’s parents also. Priya’s mother asked me not to include any images of the family’s faces which I have honoured and valued.

‘Member checking’ (Lincoln and Guba, 1985) continued throughout in conversations and semi-structured interviews, and beyond the data generation period (teacher email, 16.2.21; meeting with Rose, 30.9.21). All of the photographs, video clips and transcripts were shared with the children’s teacher, practitioners and families via a password protected drop box for member checking of findings and interpretations. My fieldnotes were also available in the setting for the teacher and practitioners.

3.9.2 Transferability

This naturalistic case study does not claim to be representative or generalisable to other contexts (Lincoln and Guba, 1985). However, the development of this study’s data base (Lincoln and Guba, 1985) has been made visible and transparent. It may therefore be adapted to other ECEC contexts focused on rendering visible young migrant children’s sociocultural funds of knowledge.
3.9.3 Dependability

This study’s emphasis on an inquiry-led approach (González et al., 2005) (see section 2.5.2) was essential to its dependability and confirmability. The teacher’s and practitioners’ observation and role in continuous auditing through direct participation in activities, and other times observation and interview, identified that the ‘children felt that they could not get it wrong’ (Rose semi-structured interview 2.12.19) in human listening spaces of more equal power sharing (Rose semi-structured interview 9.12.19).

3.9.4 Confirmability

A confirmability audit supports the neutrality of the research interpretations. Table 7 lists the elements of the audit trail with a flavour of additional examples. This chapter with Appendices weaves in examples of each aspect of trustworthiness (Halpern in Lincoln and Guba, 1985, p.319-320).

Table 7 Trustworthiness audit examples

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<td>- Figure 11 Daisy, example: data extracts with codes applied (Braun and Clarke, 2006)</td>
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### 3.10 Summary

This qualitative naturalistic case study is underpinned by a sociocultural theoretical framework. The case study centrally positions listening and foregrounds the children’s agentive sociocultural and material participation and expertise as producers of new funds of knowledge through documentary photography and photo conversations with others.

An ‘ethic of relationships’ (Gilligan, 2015, p.73) is foundational to this inquiry-led study (González et al., 2005). An ethical approach entails a critical visual methodology and pedagogy (Rose, 2016) in recognising how ways of seeing and knowing are constructed. Data were created with the children in their photography and what they chose to say about them (verbally and non-verbally) in photo conversations and their photo story books. A range of participatory data generation methods are interwoven in a rigorous and systematic approach to thematic analysis in relation to the research questions (Braun and Clarke, 2006).
The methodology offers an invitation to open-ended conversational channels and spaces that render visible Daisy’s, Priya’s and Alisha’s funds of knowledge and particular ways of looking through their documentary photography as a pedagogical resource (González et al., 2005). These are illuminated by theme in Chapter 4 Findings that were generated in section 3.8.
Chapter 4 Findings

4.1 Introduction

Through the process of systematic and rigorous data analysis personal and collaborative themes were identified (section 3.8). The findings are presented by each key analytic theme with extracts from each child’s participatory photography, ‘I poems’ and texts from other data generation methods (section 3.7) that exemplify patterns and divergence in the data (Braun and Clarke, 2006).

The chapter exemplifies how, in different ways, the children as agentive researchers intuitively used the camera to explore and make photography as a portal or ‘touchstone’, a deeply personal statement motivated by a human impulse to document and tell stories (Franklin, 2016). The thematic analysis also revealed photography as a ‘social and communicative activity’ (Palmer, 2017, p.15). The children reflected verbally and non-verbally on what is close to them as they revisited important photographs repeatedly, with warmth and humour, re-storying and analysing in their own authorial and co-authored voices (Franklin, 2018). The layers within and between children’s photography entail ‘ambiguity’ (ibid) in colour, story, poetry, revision and repetition that can be quietly intimate, bringing and bridging touching personal connections and emotions that venture and invite new interpretative spaces and ways of seeing between children, families, practitioners and other children.

Section 4.2 introduces the children’s mini-biographies and families funds of knowledge in more depth. Section 4.3 foregrounds the findings as it highlights the significance of the themes with key strands (Figure 19, section 3.8.8) through the novel application of significant concepts in documentary photography (section 2.5.3.1): intuitive and ‘wise’ photography (Norris Webb, 2014); ‘ambiguity’ (Franklin, 2020); ‘photographing democratically’ (Ewald, 2001; Eggleston, 2019) and ‘elastic spaces’ (Ghirri, 2017) (RQ 1a).

The following themes were identified, and they form the structure of sections 4.4 – 4.7:

- Family funds of knowledge: Home is where the heart is;
- Children photographing intuitively: ‘I bring the camera, I bring the picture’;
- Fellow travellers: I can be there too, we make the venture together;
- A nursery without walls: A visible cultural setting.
The methodology offers flexible human spaces for developing possibilities in participatory pedagogy that render visible Daisy’s, Priya’s and Alisha’s diverse funds of knowledge in the nursery as pedagogical resources (González et al., 2005). The presentation of the findings is an interpretative act. The children’s photographs, photo conversations and ‘I poems’ intend to bring us closer to the aliveness of the three young children, to their thoughts, feelings and experiences.

4.2 Children’s mini-biographies and introduction to the families’ funds of knowledge

4.2.1 Daisy

Daisy lives with her mother and father and she is of Lithuanian descent. She was three-years-old during the data generation period and was four-years-old at the time of the second home visit. Daisy is described by her teacher as sociable and a ‘busy child’ (home visit 6.11.19). Daisy and Peter Parker attend the morning and the afternoon sessions, they play and go to lunch together every day. Daisy attends breakfast club at 7.30 am. Daisy is bilingual with fluent English, which developed rapidly upon joining the nursery in 2018, and Lithuanian which she developed further over the summer with her maternal grandmother.

Daisy’s father migrated to Ireland in 2011, joining his father. Daisy’s father was a builder but following the economic ‘crisis’ in Lithuania in 2009 and the collapse of the construction industry, Daisy’s father says that it is ‘quite hard to live’. Daisy’s mother migrated to England in 2014. She came to study English linguistics but started work instead. Daisy’s mother misses her extended family (including five grandmas, grandad and cousins) who all live in Lithuania. The family use FaceTime to stay in close contact with extended family. Daisy’s family have made many friends in England and have a widening social network of friends with babies and young children they enjoy (semi-structured interview, home visit 6.11.19, Appendix 10). Daisy spends time during the summer with her grandmother in Lithuania. Daisy enjoys her grandmother teaching her to draw. Daisy’s love of mark making, writing and drawing was observed in the making of her photo story book, which she asked to decorate in all the sessions for this activity.

Education is highly valued by Daisy’s family. Daisy’s mother describes Daisy’s ability in
‘learning everything really fast’ (Daisy’s mother, home visit 14.2.20). She would like for her to ‘grow something like my mum because my mum is smart’. Her mother is in the law profession (semi-structured interview, home visit 6.11.19). Rose and I observed the way Daisy methodically and quickly sorted the photographs she wanted to include in her photo story book reflecting the family’s funds of knowledge and development of organisational skills (Rose semi-structured interview 9.12.19).

Most of Daisy’s 250 photographs were made by her at home with her family. Daisy is very close to her parents and revisited photographs of them on many occasions or objects in them that represented times together. Fun and humour was a golden thread in the way Daisy made her photographs and talked about them together with quieter, reflective images.

4.2.2 Priya

Priya lives with her mother, father, older sister and two younger brothers and she is of Pakistani descent. The family’s faith is Muslim and their home language is Urdu. Priya was three-years-old during the main data generation period. She was five-years-old during the second home visit due to covid restrictions. Priya attends the nursery every afternoon. Priya’s father had a disposable surgical instrument business in Pakistan. Both parents are now studying Business Management. Priya’s mother explains that they would like to have their own business. The family have been seeking asylum for the last five years. Priya’s mother explained that it is dangerous for her to return to Pakistan as she has remarried in the UK for a ‘love marriage’. Therefore, the family is no longer in contact with extended family in Pakistan. This is a difficult process for her. Priya’s teacher was unaware that the family was seeking asylum as the pre-admission forms or home visits had not brought this to light at that time. Education is very important to Priya’s family for the parents to give their children a ‘secure future.’

There are a few members of family in the UK and they are meeting lots of new friends, including Alisha’s family. They celebrate Eid and birthdays, which gives opportunities for socialising that they see as very important for their children especially (semi-structured interview, home visits 6.11.19; 21.6.21).

Priya made 250 photographs, many of which were of her family that she responded to with great affection and humour, particularly her brother and sister. Priya played with her
sister as they made photographs of one another and in the family home. I also observed her using the camera to play, explore and experiment by moving close to objects, repositioning them and being interested in her own position in relation to the world around her. Priya enjoyed making images of herself and experimenting with colour and light. Photography was also a medium for Priya to share with her friends and family in playful making images and talking about them with humour.

Due to the family seeking asylum I was asked by Priya’s parents not to include images showing Priya’s or the family’s faces. Consent was given to share non-facial images.

4.2.3 Alisha

Alisha lives with her parents and younger sister. They have a large extended family in Pakistan. Alisha is of Pakistani descent, the family’s faith is Islam, and their home language is Urdu. She was three-years-old at the beginning of the main data generation period and she turned four-years-old towards the end. She was five-years-old during the second home visit due to covid restrictions. Alisha attends the nursery every afternoon.

Alisha’s father was born in Pakistan and has lived in the UK for twenty years. Alisha’s mother met her father in Pakistan and came to England five years ago after she married Alisha’s father. Alisha’s mother believes England is ‘open-minded, the economy and study, the future are beneficial’ (semi-structured interview 16.12.19), and ‘there is greater equality for women, it’s freedom’ (semi-structured interview 21.6.21). Alisha’s mother worked as a midwife for nine years in Pakistan and her father is an area manager. The family do not have family in England. Alisha’s mother has a large family in Pakistan with her parents, five sisters and two brothers, all of whom are married with children. Many of Alisha’s photographs included visitors and get togethers that Alisha’s mother said are important. Friends are also very important to the family and they often meet Priya’s family. Alisha often tells her mother she would like to go to Daisy’s home and to invite her to hers although Alisha’s mother has not met Daisy’s mother.

Alisha’s mother explains that Alisha is clever, content and understanding. Alisha’s bilingualism is appreciated by the family. Alisha’s mother comments, ‘my in laws are very happy, she is speaking in English’. Rose commented that she learns very quickly and Alisha’s mother adds that Alisha is ‘very talkative all the time’ (semi-structured interview 16.12.19). The family speak in Urdu and English at home, and Alisha talks with her
extended family in FaceTime calls. Alisha’s mother appreciates the play in the nursery as there is a lot of pressure in nurseries in Pakistan with subject exams children must pass to go onto the next year group.

Alisha made 125 photographs. Her first photograph was of her father she returned to many times. Her mother believes her confidence is from her father. The family have lots of family photographs.

The findings are presented by each of this study’s four themes. See section 3.8 for an explanation of how the themes were generated through a rigorous approach to coding and thematic analysis (Braun and Clarke, 2006; 2013).

4.3 Ambiguity as a strength in photography

The children’s photographs are an invitation to slow, alternative ways of seeing, knowing and exploring the children’s funds of knowledge through their participatory documentary photography. Ambiguity is an important concept (RQ 1a) as an ‘expressive device... at the core of communication’ (Franklin, 2020, p.10). There are different ‘facets’ of ambiguity, including heart, poetry, time, space, context, mind and narrative (ibid) that can be discerned in Daisy’s, Priya’s and Alisha’s photography. Ambiguity is defined as something that could be understood in more than one way (ibid), which sits with the view of photography’s potential to generate ‘alternative readings’ where ‘no definitive answer or viewpoint is given’ (Prosser, 1998, p.106). This is important in this study which aspires to create malleable, creative and collaborative spaces through the layers within and between the children’s photography to reveal new meanings (Birger, 2015). Ghirri (2017, p.112) terms this ‘elastic space’ that engages participation, to go beyond the obvious or what is given in a new ‘continuous dialogue’ (ibid). It is the cognitive and emotional gaps between the layers of the children’s photography and texts, in what is given and not given, that invite the active participation of readers and audiences (Franklin, 2020). These ‘elastic’ (Ghirri, 2017) in-between, discursive hybrid spaces (Bhabha, 1994) offer an invitation to new ways of seeing children’s funds of knowledge as a pedagogical resource. Tan (2020, no page) contends that this invitation to interpretation and alternative ways of seeing in the quiet essence of images, the feelings involved, can ‘illuminate silent voices’,
and is the ‘thing most likely to fire up the critical imagination of both children and adults’ (ibid). The notion of invitation, silence and colour, as well as black ‘negative’ spaces in the photography (Leiter, 2018) is much more about how we engage with photography than what we see and where. Leiter (2018) challenges the notion of a ‘good’ photograph through reflections and angles, creating a sense of not being entirely sure of what there is to see, and what has been left out to create a sense of wonder, curiosity and questioning. Campany (2020) advocates that audiences embrace photography’s inherent ambiguity to consider how we look at, think about and engage with photography.
4.4 Family funds of knowledge: Home is where the heart is

Children’s rich everyday, complex lived experiences and funds of knowledge developed with their families were reflected in their photographs, photo story books and conversations. The children asked to revisit the photographs often, they physically reached out to photographs of their family, sometimes as if the person was there. These images seemed to be portals for the children and others connecting with everyday family life and funds of knowledge as a ‘touchstone’ with repeated visual refrains linked to their love for their families. Listening was key to discerning important patterns within and between the children’s photography in ongoing conversations.

The children’s photography is presented by child with an analytic commentary at appropriate intervals between the images.
4.4.1 Daisy, ‘I want to see!’

Daisy often repeated, ‘I want to see’ when she asked to see photographs of her mother and father.

Daisy made Figures 20 ‘I love my Mum’ (D_AM1.17 13.10.19) and 21, ‘Look my Daddy!’ (D_AM1.18 13.10.19) and 22 ‘I have candy’ (D_AM1.29 10.10.19) during a family day out with her parents on the first weekend that she took the camera home. Daisy physically touched and held photographs of her mother and father often.

Daisy: Look it’s my Daddy! My Daddy!
She giggled and turned to look at Rose.

Daisy: Look my MUMYYYYY! That’s my mummy! (photo conversation 14.10.19).

The repetition of key images of family through Daisy’s photo storybook, with her repeated words: ‘I love my Mum’; ‘I want to see’; ‘I want to see my Daddy’ connected
with Norris Webb’s (2014a) attention to ‘visual refrain’ through the repetition of making, touching and reviewing ideas and feelings in her photographs in that ‘each time its meaning shifts, stumbles, circles back, deepens’ (Norris Webb, 2014a, p.106). The echoing of images of her family in her photography and ‘I poems’ felt like a deepening circuitous story.

When Daisy kissed her mum (Figure 20) on the laptop screen there was a very still moment beforehand where she paused, look over to me and then slightly over my shoulder to the door. She then leant forward to her mother on the screen and kissed her. The space in time to pause was important and for Daisy to know and feel she was in control of how she wanted to respond to her own photographs. Similarly in photo conversation (18.11.19), Daisy took Peter Parker to the wall where she had added a photograph of her with her parents to the class tree display. The tree is a poster of the photograph of a willow tree that Daisy made that was positioned at the children’s height (D_AM1.47). Daisy is sitting on top of her father’s shoulders in the photograph and her mother is standing next to them. Daisy touches her photograph with both hands (see Figure 77 section 4.7.2). Peter Parker is looking at her and listening. Daisy tells him, ‘it’s my umbrella,’ Peter Parker nods. They are crouched down together looking. Daisy points and touches, ‘they are my shoes.’ Photo conversations at the laptop created spaces for other children to ebb and flow as their interests in the children’s photographs and stories created conversations, which enabled the children to know more about each other and their lives, Alisha said, ‘wow I like your mum’ (photo conversation, 18.11.19). There were many occasions where Daisy asked to see Alisha’s family too and they had conversations about visiting one another’s house.

Other images connected Daisy with home in her photo conversations that were about spending time, routines and rituals with family. For example, Daisy pointed another child to the toy and drink cup from a trip to McDonalds that she had enjoyed with her parents. She points out, ‘it’s mummy’s’, and ‘it’s mine, it’s McDonald!’ (photo conversation...
25.11.19). She also pointed out the red dress she wore and a unicorn balloon she returned to often (Figure 25).

![Figure 25 'It’s mummy's, it's mine'](image)

There are also ‘traces’ (Azoulay 2008) of Daisy’s parents in other photographs where they are not physically in them. Figure 25 (D_AM1.37 17.11.19) was made by Daisy’s mother and it was one that Daisy referred to as a favourite that she asked to see throughout this study. On one occasion another child had asked to see one of Daisy’s photographs to which she replied: ‘Whhhooodd?? I want to see my pumpkin!’ (D_AM1.7 photo conversation 25.11.19). The photographs provided important portals in Daisy’s rich experiences, memories and funds of knowledge with her family. The pumpkin appeared in many photographs that Daisy revisited with ‘I want to see!’ in her ‘I poem’ (also see section 4.5.1). Objects related to Daisy’s much-loved time with her family that she talked about with her teacher, practitioners, other children and me. The significance of the objects was understood through listening to Daisy’s emotional responses, verbal and non-verbal talk, for example ‘my pumpkins’ in Figure 26 (D_AM1.49 10.11.19) were not obvious at first. Daisy points to them dotted in the window against the blue sky above her mother (photo conversation 25.11.19). The photograph was a portal and a touchstone to her memories with her mother and cherished time she spent with her parents at Halloween, which was also felt by her mother and father too (home visit 6.11.19).
Connections to extended family in Lithuania were very important. Daisy’s mother commented that she misses her family a lot and that they may go back to Lithuania. Daisy’s mother’s reflection about returning to Lithuania was a new insight for Rose. We learnt more about the influence of Daisy’s grandmother speaking Lithuanian and drawing. Daisy’s grandmother shared these important funds of knowledge in the month that Daisy spent with her grandparents in the summer (home visits 6.11.19 and 14.2.20).

The agency with which Daisy makes and talks about her photographs, including getting up to move to the wall display, using the laptop, directing what she would like to look at, and how she makes her photo storybook in her own way, reflects the space Daisy has at home with her parents and extended family to be creative and agentive.
For example, in the FaceTime calls to family in Lithuania, Daisy’s father comments, ‘yeah, but sometimes she’s not interested. She just walk past it, ‘hello’, and sometimes she will spend half an hour talking. It's all on her’ (home visit 14.2.20).

Figure 27 Daisy ‘I poem’ ‘I am going to choose’

Daisy’s parents conveyed a sense of believing in possibilities and new learning. Daisy’s mother and father described how their own funds of knowledge and those of extended family were distributed, with Daisy through high values placed on multilingualism, drawing, organisation, learning and a sense of possibility through strong connections and love (see Appendix 10 home visit 6.11.19).

Figure 28 ‘I love my Mum’ (D_AM1.33 23.11.19) Figure 29 ‘I want to choose Daisy’ (D_AM1.34 16.11.19)
Daisy’s biography, photography and conversations that followed recognised and rendered visible her family’s history and rich cross-border funds of knowledge (González et al., 2005). Daisy’s father had described life as being difficult following the economic crash in Lithuania in 2009. González et al. (2005, p.13) found that the ingenuity required to thrive in challenging economic circumstances results in a broad range of:

‘marketable skills in a multiplicity of areas’ and that children are also ‘exposed to the funds of knowledge that these shifts engender. This ability to shift strategies in mid-stream is a skill that the successful and productive citizen of the future must embody.’

These lines of funds of knowledge through the family’s experiences are shared through Daisy’s everyday lived experiences in meaningful and memorable routines, rituals and close bonds of love within the family as pedagogical resources.
4.4.2 Priya, ‘we got rainbow colours!’

Figure 30 'We got rainbow colours!'

Priya chose this photograph as the third photograph in her photo storybook where colour and images of her family were echoed all the way through. Priya included portraits of her sister and brother especially.

Priya responded to colour as emotion in her photographs (Webb in Webb and Norris Webb, 2014). For example, Figure 30 – 31 (P_AM1.3 and 1.19, 19.11.19, photo conversation 25.11.19). She shared her photographs of her family with others very vocally in words and through gesture to convey her feelings for her family in her verbal and non-verbal intra-actions with her repeated images of rainbow colours in key, pivotal moments (Payler et al., 2016).
In analytic memo two I reflected that Priya had made many images of herself and positioned them with her brother and sister and most, but not all, next to her sister. During photo conversation (18.11.19) Priya stretched her arms towards the screen when she saw the photographs of her brother and sister she had made on the screen. She screamed and shouted, ‘it’s rainbow [sister’s name]!’; ‘he got rainbow [brother’s name]!’; ‘she’s [sister’s name] looking at me, she’s got rainbow!’ Priya was rocking backwards and forwards at the same time, sometimes turning to Iris (practitioner) beside her. Priya tells us that her sister is going to school as she made the image of her in her school uniform. Her sister’s smile is broad, she is very comfortable and this love between Priya making the image is evident in how her sister interacts with her in having her photograph made in this portrait. The relationship between the girls in these photographs also seems to relate to the high value placed on school and education of the family (home visit 6.11.19). When Iris asks if there is a rainbow Priya, Priya shakes her head, ‘no, Priya not here.’ When she comes to the photograph of herself she pauses to think and says, ‘this is me’ and she points to herself. Iris asks who made the photograph and she says she did and Priya then says, ‘my mummy.’

There is much play and ease with the family’s rich lives and funds of knowledge shared between Priya and her sister when she also has a camera. Priya included images of her sister dancing in their lounge, enjoying their play together, making photographs of one another. There are shared funds of knowledge of humour between Priya, her family and how Iris interacts with Priya as she talks about her photographs. Priya’s photographs reflects photography as a ‘social and communicative activity which unfolds over time’ in relationships among photographers, their ‘subjects and viewers’ (Palmer, 2017, p.15) and co-authorship (Azoulay 2008).
The unicorn photograph was made in a series of images where Iris noted that Priya was ‘getting closer and closer’ (18.11.19). As for Daisy, photographs of Priya’s family provided a ‘touchstone’. Priya returns to looking at her photo book, she reviews the photograph of her rainbow sister (P_AM1.7). First, she circles her hand on the photograph and pats it. Then she pats the photograph of herself next to her sister (P_AM1.6). Priya bangs the photograph of her sister and pats herself again (2.12.19)

![Priya poem (4.12.19)](image)

Figure 32 Priya ‘I poem’ ‘I can do myself’

I noted in my journal that Priya’s patting and banging these significant photographs of her sister appears to combine emotion, verbal and non-verbal language in and through a physical act as she ensures that her important photographs are securely in place (2.12.19).

This photo conversation with Rose (2.12.19) reflected on the significance and intention Priya brought to her documenting her photo storybook in affixing family in her book and also in friends that she likes in the nursery, including Daisy and Peter Parker (also in this activity with Alisha seated at the table).

**Rose:** Priya’s being specific about what she wants, she’s not just stuffing them in.

**Priya:** This one (shows Rose, smiling broadly)

**Karen:** She loved the pictures of her family [Priya bangs another photograph into her book, giggling]

**Priya:** This is mine [teddy, Figure 31]

**Karen:** It’s got all different colours on it [smiling]

**Priya:** That one, that one

**Karen:** That one?

**Priya:** No not that one
Karen: Who’s this?

Priya: Daisy (P_AM1.20) [Daisy looks across to her]

Karen: We’ve got the feet here. You like your feet don’t you, lots of toe toes
(P_AM1.28)

Priya: [giggles]

In photo conversation (4.12.19) Priya holds up the heart sticker and is about to stick it with one photograph but she changes her mind and searches through the book, looking at the different photographs for where she wants to stick the heart she is holding in the air. She chooses a photograph of her and her sister and sticks the heart at the bottom of the page and writes on it too (P_AM7). Priya’s intention through her use of the camera and documentation seems to speak to colour, movement, and emotions of playfulness, love and affection.

The family’s resilience in the long process of seeking asylum and establishing roots in education, employment and friendships reflected the high value of these aspects of everyday life to the family (home visits 6.11.19, 21.6.21). Priya’s mother commented:

‘Here we have some families and friends. They come and celebrate Eid festival...we have some get together with the birthday parties.... we will get together to have lunch together so we spend lots of time here with the families. We have more now I made lots of friends, Alisha’s mother, they are also same culture. We also meet some new friends here as well... But now we have lots of friends now because we are meeting in the class...So we are making new friends here. So maybe hopefully in this Eid we all get together. Last year we don’t have too much families but maybe hopefully we will celebrate also together.’

Also see friendships in sections 4.5.2; 4.6 and 4.7.3.
4.4.3 Alisha, ‘it’s my family’

Figure 33 (AM1.2 14.11.19) was the first photograph Alisha made and the first she talked about (photo conversation 18.11.19) when she asked to talk with me about her photographs immediately after Priya. Her photo conversations were filled with talk with adults and the other children in this study and friends. In discerning the invisible (Franklin, 2020), I felt a sense of Alisha’s, agency, ‘I am here!’ Alisha is immersed and enveloped in her family life. The two elements also came together in Alisha’s mother’s comment (home visit 16.12.19):

“I have a camera, some old photos of my wedding, my daughter is crying ‘where I am?’ ‘Why I’m not here?’ ‘I want to be there’, and my sister is taking the child, my sister have a boy, very small, and I told to Alisha, ‘this is you when you was a baby’ and then she is ok, ‘I am here.’”

Alisha’s rich lived experiences and family funds of knowledge were communicated through her photography of every life, family get togethers and celebrations are important for ‘for eating, explore, new jobs, shopping, meet each other and go to visit homes’ (Alisha’s mother 16.12.19). Alisha expresses and communicates her ideas, feelings, and family funds of knowledge vocally and quietly in her photographs and conversations.
Alisha made many photographs of her and her sister together and her sister with her mother and father. The background ‘I poem’ photograph was Alisha’s 4th birthday, ‘my little sister and me’ (photo conversation 25.11.19), which echoes Alisha’s words, ‘it’s my family’ (photo conversation 18.11, photograph A_AM1.8).

Alisha also interacted with her photographs of her family on the laptop screen as if they were there in person, for example, this moment, photographed by me as Alisha leans forward to the screen. Touch and play in everyday life funds of knowledge are exemplified in this affectionate and playful moment (A_AM1.59 9.12.19).

Figure 34 Alisha’s ‘I poem’ ‘My little sister and me’

Figure 35 Alisha: ‘Anya, Anya, Anya, Anya, Anya...’
Alisha’s sister had had her hair cut in Figure 36 and 37 (A_AM1.49; 6.12.19; A_AM1.54 8.12.19, photo conversation 9.12.19) and it was the first thing that Alisha told Rose when she arrived at nursery and me, Peter Parker and Daisy in our photo conversation (9.12.19).

When Alisha comes to share her photographs with her teacher, Daisy, Peter Parker and me, Alisha screams, shouts, stands up and leans on the table, ‘Loookk! She got hair cut!...She’s got 2 teeth, there and there... you can see my sister, she got hair cut today’ (Figure 36 and 37) Alisha kisses her sister (Figure 35). Her friend Peter Parker was moved to join in the game and also kiss Alisha’s sister on the screen (photo conversation 9.12.19).
There is a ‘gentleness’ (Franklin, 2020, p79) in the way Alisha is with her sister and how she makes her photography. Badger (2010, p.210) highlights, ‘the “quiet” photograph is a difficult notion to define with any exactitude, partly a question of style, more a question of voice.’ This simple photograph of Alisha’s sister is part and parcel of everyday life she has created with a sensibility, or a quiet ‘photographer’s eye’ (Ewald, 2001, p.17).

![Figure 38 'My mummy, daddy and sister'](#)

In Figure 38 (A_AM1.37 16.11.19 photo conversation 18.11.19) Alisha tells Rose, Daisy and me, ‘that’s my mummy, daddy and my sister.’ Daisy and Alisha call over to Peter Parker. There is long conversation that included this quiet image.

**Rose:** And your sister, all sitting at the table  
**Alisha:** She not like table a sitting, don’t like it  
**Rose:** Who doesn’t like it?  
**Daisy:** This is a baby Alisha! [Daisy leans forwards and points to Alisha’s baby sister on the screen; Alisha looks round to her left to listen to Daisy]  
**Alisha:** Yeah [smiles] Peter Parker! [calls loudly across to Peter Parker] Look at my baby! [points to screen]
Rose: Alisha, does your sister not like sitting at the table? She likes sitting in her chair does she?

Daisy: Peter Parker come over here!

Alisha: No [shakes head] she likes sitting in the chair

The layers and echoes in Alisha’s quiet photography and conversation speak to everyday life as it is (Birger, 2015). Many images struck me as ‘life around the table’ in my journal notes (6.8.20) as they are about everyday family routines where the family come together, socialising, food, chatting in time shared together. There is nothing set up.

The layers within Figure 38 and between some of Alisha’s photography quietly reflect the family funds of knowledge of ease in one another’s company. Family affection is a visual refrain that carries Alisha’s photo story through rhyme and repetition of family members, routines, celebration including the significance of food and clothing for example. In Figure 38, Alisha’s mother is looking at her mobile at that moment. Everyday items such as the bottle of water, ketchup bottle, a jacket over the back of the chair, mobile, items on the hallway and the stairs in the background suggest the family’s everyday life in the present, past and future. These items are familiar but there is a sense that we are not quite sure of what we are seeing, we do not know, possibly because Alisha’s sister is no longer sitting. This kind of ‘confusion’ in photography is favoured by Leiter (2018), inviting us to question how we see. Franklin (2020, p.79) refers to this ambiguity from many (and some of the most interesting) photographs that, ‘tell an inexact story, or no story at all. In fact, the story is dependent upon the reader’s interpretation.’ Badger (2010, p.210) describes this ‘discreet emotional distance’ I interpret in Alisha making this photograph, a space is created for it to suggest its own story and for others to be there too, and to expand their possible alternative readings. Rose and Daisy both had a particular way of seeing that they brought to the conversation that Alisha responded from her own perspective to create different possible readings.

Some of Alisha’s photographs are imbued with a sense of ‘quietness’ that lends itself to seeing anew. There is a contrast with Alisha’s extended photo conversations and enjoyment of talk (Alisha’s mother, home visit 16.12.19). There are different facets of Alisha’s visual language in quiet ways of seeing I discerned in this photograph, like others where Alisha stands back from the scene, she is unimposing upon it, a visible fund of knowledge. A quiet assuredness or ‘confidence’ that Alisha was like her father was
expressed by Alisha’s mother (home visit 16.12.19) seemed to relate to the family’s funds of sociability, quiet confidence and collaboration.

![Image](image_url)

**Figure 39 A poetic image. Alisha’s 4th birthday**

Figure 39 (A_AM1.9 23.11.19) was made by a family member of Alisha and her mother on her 4th birthday. Alisha repeatedly points to the screen to show Daisy, Peter Parker and me, the person standing to the right of her in the photograph, ‘she has a present in her house, a kitten!’ Alisha’s photograph resonated emotionally with Rose and me as a ‘jolt of recognition’ (Cole, foreword in Webb and Norris-Webb, 2014, p.9). The richness of home funds of knowledge in the details and intricacies of everyday life and the moment of a sense of ‘pride’ between a mother and her daughter struck me as a ‘poetic image’. It has a ‘charismatic quality’ of ‘grace’ that is ambiguous in its invitation to different ways of seeing in fleeting moments (Franklin, 2020).
As Rose responded,

‘The photographs give you a massive emotional connection.’

(Rose semi structured interview 9.12.19)

Rose: It’s almost like a.. it’s a bit like a bride on their wedding day, that pride.
Karen: Yes, it is isn’t it
Rose: It’s pride isn’t it. Alisha just looks lovely doesn’t she. And then you’ve got mum with that look of, just so proud, it’s lovely. And the stuff around [in the kitchen]
Karen: I like that also because it’s
Rose: Natural
Karen: Yes, its life as it is
Rose: It’s life

It is a touching image, again quiet. It was a photograph that Rose and I were drawn to, as we saw Alisha’s mother on her daughter’s birthday, as a joyous and proud celebration. She too wears an embellished dress with beautiful beading and the occasion is given more ‘weight’ by a family member that we cannot fully see. At the same time, we see everyday items, baby bottle, food and rubbish bag at the end of the day’s celebrations. I reflected that, for me this photograph captured the beautiful in the ordinary (Leiter, 2018). However, there is an inherent value judgement as to what is graceful and beautiful which could be limiting (Franklin, 2020). Alisha’s sister and her immediate and extended family are ever present in her photography.
The family’s strong extended intergenerational social family networks became more evident through Alisha’s photographs and conversations. ‘This is my holiday to plane again’ Alisha says as she shows Daisy, Peter Parker and Rose a photograph of her uncle in Figure 41. In photo conversation (9.12.19), Alisha says that she is going on holiday, ‘we’re going Baba’s family’. Alisha is calling Daisy and says, ‘you want to see my Baba?’ Alisha
leans towards the screen again to kiss her father (A_AM1.41) ‘I love my daddy. His name Baba.’ Alisha’s mother told Rose and me the family visited Pakistan last year (16.12.19).

Alisha likes to go to Pakistan because she is ‘very attached to’ her mother’s brother-in-law. He was included in her photography in a FaceTime call. They call often, Alisha talks about her friends, playing, iPad. Alisha’s ‘in laws love Alisha very much, they have no girl’. Alisha wants to call her family in Pakistan ‘all the time because she is very talkative… when’s she’s told I’m going to school and she’s speaking in English, my in laws are very excited because she has another language to learn’ (Alisha’s mother home visit 16.12.19).

The family’s funds of knowledge in making friendships are echoed in her mother sharing ‘traditional sweet, we have it every festival, Alisha likes it and that’s why we buy all the time’ (home visit 16.12.19). Priya’s mother is also at Alisha’s home visit with her son that afternoon and she tells Rose and me the names of the sweets, ‘they are all different, sugar, syrup for weddings, it’s traditional.’

4.4.4 Summary comment

This theme has considered the children’s intra-actions with their photographs as a portal and a ‘touchstone’. The children’s photographs touched them emotionally and they responded through reaching out to them, playing and kissing them. Franklin’s (2020) concept of ambiguity in ‘heart’ and ‘visual poetry’ facilitates new ways of seeing alternative and possible readings that led to the families’ funds of knowledge, with the children in their agentive, authorial voices. Relating the research question, spaces made for conversation, beyond the surface in unimposing, quiet photographs helped us to see and discern visible and invisible routes to family funds of knowledge shared in intergenerational households (Vélez-Ibáñez, 1992; González et al., 2005), for example: languages, communication, use of technology, possibility, humour, organisation and planning, high values on friendship and education. Trust, reciprocity and empathy were key in the research process but also within and between families where affection and love infused the children’s photographs and conversations.
4.5 Children photographing intuitively: I bring the camera, I bring the picture

In conversations and semi-structured interviews with Rose, she observed the control and ownership the children had with the cameras in following their own interests and expressing their agency and voices. Rose commented,

‘They aren’t just randomly clicking away, they do use it with a purpose.’

(Semi-structured interview 21.10.19)

The children made their photographs intuitively, they were working deeply in their own interests, physically walking around their subjects, and engaging with them intuitively (Gruyaert, 2018; Meyerowitz, 2018). This section focuses on their intuitive making and revisiting their photographs with the camera as an ‘appendage’ and way of being in the world (Lange, 2019, no page).

As Campany (2020, p.11) comments, ‘each [photograph] possesses and demands at least some measure of individuality’. For Daisy there was much revisiting of photographs, especially those related to family and significant friendships that she embellished with writing and drawing. There were quiet reflective elements amid her use of the camera for fun. She also corrected children when their interpretation or wish to see an image was not right to her, underscoring the seriousness with which she made her own meanings of her photographs. Priya used the camera as a tool for exploring her positioning and objects in conversation with one another, determining her own participation and possibilities for developing friendships. Alisha’s photography communicated her immersion in her immediate and extended family.

The openness and flexibility of the methodology facilitated quiet reflective spaces and channels for the children’s imaginative and playful use and layers afforded by the medium with others and the world over time. This section will explore some of the patterns of rhythmic, poetic and musical qualities of the children’s intuitive use of the camera and their photographs.

The children led their photography, and where other children and adults were directed to look, that rendered visible new conversations about the children’s funds of knowledge.
The different facets of ambiguity create individual and collaborative participatory spaces in a particular sociocultural context in time that resonated psychologically and emotionally (Franklin, 2016; 2020). The children's agentive photographs and stories of their everyday lives lived and rich funds of knowledge are a world away from the ways in which our looking has been directed by media images associated with migration and discourses of trauma, vulnerability and deficit perspectives (ibid).
Daisy brought her own fund of knowledge of humour to her photography and many times she exclaimed, ‘it’s funny!’ (Figure 42, D_AM1.23, 17.11.19, photo conversation 2.12.19). Daisy often referred to herself looking funny and she delighted in this. In the making of her photographs and her photo story book (Figure 43) she pretended to be a rabbit, ‘I look like a rabbit! Up up up!’ (photo conversation 4.12.19) as she sticks jewels on herself on the front cover whilst bouncing up and down. She shared the camera as a tool for extending her humour with her friends, particularly Peter Parker and Alisha. Daisy’s sense of humour is a facet of her agency. In decorating her photo storybook (photo conversation 4.12.19) Daisy has framed a photograph of herself dancing next to Peter Parker in gold sparkle tape in the way artwork is seriously framed (Figure 43). She has threaded a red sparkle strand across Peter Parker and drawn across both their eyebrows and noses whilst talking to herself:
Daisy: ‘It will be a surprise!’ [draws on eyebrows]
Daisy giggles: ‘he is a bit funny’

Figure 43 Daisy’s ‘I poem’ ‘I will do this’
(D_AM1.39-40)

The liveliness of Daisy in the making and documenting of her experiences, thoughts and feelings seems in contrast with the surface of photograph as elusive, ‘glassed in and cut-off’ (Campany, 2020, p.34). Campany (2020) draws on the work of Almeida with an image of her painting over herself. Daisy’s work resonates with Almeida’s approach and agency in freely moving between different media as she acts them out, draws, writes and sticks embellishments directly on the surface of her photographs. In Figure 44 Daisy places herself with her mother and father in her photo storybook, again, she uses different media together. Like Almeida, sometimes she covers herself – she is in control. Campany terms Ameida’s work as a ‘feminist gesture’ since ‘abstract painting was associated with heroic male artists’ (Campany, 2020, p.34). I reflected on Daisy’s grandmother’s fund of knowledge of drawing she shares with Daisy. When I asked Daisy why she likes drawing on her photographs she says, ‘because I like it. I like to draw’ (photo conversation 9.12.19).
As Daisy began to mark make on her photographs, I became aware of a tension in me as a researcher with a commitment and belief in foregrounding the child’s voice. Daisy drew on some of the objects in her photographs but as she turned the page to her mother and father, I felt uncomfortable, not sure how drawing on her mother and father would be perceived by her parents and possibly Rose and the other practitioners. I reflected in situ and in my journal that it was my role to follow Daisy’s lead, to be present and attuned to her voice and meaning (Horsley, 2021). Daisy drew her mother’s eyelashes in Figure 44 (D_AM1.16-18) ‘I love my mum’ (and elsewhere she applied jewels on herself and her mother for earrings). Daisy also wrote her name next to her mother and father and she told Peter Parker not to draw on her mother holding her hand over her mother’s photograph, underscoring the personal importance of image for her. Daisy allowed Peter Parker to draw on the edge of the page, which he did. I reminded myself that this tension and Daisy’s moving comfortably between media on the surface of photographs is her ‘creative disruption’ and an opportunity of my ‘creative unknowing’ (ibid).

A similar tension arose when Daisy was choosing a photograph for her front cover with the conversation below between Rose and Daisy. Daisy made Figure 45 on a family day out with her parents.

Figure 44 ‘You look funny!’

As Daisy began to mark make on her photographs, I became aware of a tension in me as a researcher with a commitment and belief in foregrounding the child’s voice. Daisy drew on some of the objects in her photographs but as she turned the page to her mother and father, I felt uncomfortable, not sure how drawing on her mother and father would be perceived by her parents and possibly Rose and the other practitioners. I reflected in situ and in my journal that it was my role to follow Daisy’s lead, to be present and attuned to her voice and meaning (Horsley, 2021). Daisy drew her mother’s eyelashes in Figure 44 (D_AM1.16-18) ‘I love my mum’ (and elsewhere she applied jewels on herself and her mother for earrings). Daisy also wrote her name next to her mother and father and she told Peter Parker not to draw on her mother holding her hand over her mother’s photograph, underscoring the personal importance of image for her. Daisy allowed Peter Parker to draw on the edge of the page, which he did. I reminded myself that this tension and Daisy’s moving comfortably between media on the surface of photographs is her ‘creative disruption’ and an opportunity of my ‘creative unknowing’ (ibid).

A similar tension arose when Daisy was choosing a photograph for her front cover with the conversation below between Rose and Daisy. Daisy made Figure 45 on a family day out with her parents.
In Daisy’s first photo conversation (14.10.19) Rose asked if she had seen any fish and Daisy replied laughing, ‘no it’s all yukky, yuk, yukky!’ Figure 45 (D_AM1.1 13.10.21) was the image that Daisy chose for the front cover of her photo book. Daisy had decorated it with a piece of purple tissue paper over the top. Rose asked if she wanted this photograph on her front cover (photo conversation 2.12.19) and they seem to come to an agreement.

**Figure 45 ‘It’s all yukky, yuk, yukky!’**

*Daisy:* I’ll choose this disgusting

*Rose:* You don’t want a disgusting one on the front do you? What one do you want on the front? Alisha’s got a nice picture of her on the front so we know it’s her book. Where’s a nice one that you like?

*Daisy:* This one, this one

*Rose:* [pauses]

*Daisy:* [sees a picture of herself on the table], ‘I will choose this (Figure 63, section 4.6.1) and this one will be behind too’

*Daisy:* The disgusting one on the back [Daisy is sticking it down] .. And the good one

*Rose:* And the good one on the front [smiling, playful]

Daisy subverted the process by utilising the physical structure of the photo book. The book has the same cover for the ‘back’ and the ‘front’, with concertina pull out pages that
mean the book can be read in either direction. This meant that there was space for Daisy’s ‘creative disruption’ and our ‘creative unknowing’ (Horsley, 2021). The flexibility of the photo story book created spaces for others to be with Daisy too. Badger (2010) highlights the photo storybook as a format suited to nonlinear narrative, noting that people often engage with photo books from ‘back’ to ‘front’ or from the middle and that some books are designed in this ambiguous way as a positive characteristic. Daisy’s photo storybook works either way with the ‘yukky’ photograph on the front and Daisy’s creativity, imagination and voice at the forefront (also see 4.7.4).

Daisy combined writing in her photo storybook too which I had observed she enjoys. Writing is a focus in the nursery, which flows to and from home through her family’s high values accorded to education and funds of knowledge, for example: languages, linguistics, possibility and drawing. Daisy expands the boundaries of her funds of knowledge and use of different media on and with her photographs.

As Campany (2020, p.124) points to photography’s ‘hybridity’ as more than a visual medium, photography is a ‘space of slippage and borrowing, of translation and fusion’ (although not from all the arts) (ibid). Campany (2020) draws on the work of Moroccan born Lalla Essaydi, ‘Les Femmes du Maroc’, which embeds Arabic calligraphy inscribed in henna in the women’s faces and fabric of the furniture and furnishings that speaks to photography’s potential for rendering marginalised voices visible in ‘scripto-visual culture’ (ibid). In its classical form, Arabic calligraphy was ‘almost exclusively a male preserve’ (Campany, 2020, p.124). In the image the Arabic calligraphy is mostly illegible speaking to post colonialism and North African and Arabic women’s empowerment (ibid). This idea
resonated with me reflecting on Daisy’s parent’s aspiration for her to be like her
grandmother and related to her mother’s background in linguistics too (home visits
6.11.19, 14.2.20).

I also reflected back on Tan’s (2020, no page) contention that images can carry their own
concepts and the notion of alternative readings and meanings that are not drowned in
words given the ‘gravitational pull’ of words. In Lalla Essaydi’s work (Campany, 2020), her
use of words had been subverted, much like Daisy’s agentive subversion of her
photographs, writing, and embellishments with humour. Campany (2020a) discusses that
many photographs are made that will never be revisited. But for some the revisiting has a
purpose that was captured in Rose’s observation (semi-structured interview 4.11.19),

‘They refer back to their experiences and say sometimes they have a different
perspective. And sometimes just more elaborate, extending on it.’

Daisy often asked to see photographs of her parents and objects she related to them and
their times together (Figure 47 D_AM1.3;4;7; 26 4.11.19).
Daisy created spaces for revisiting photographs to see something new, which she extended and elaborated on further thorough her verbal, non-verbal expressions and through mixing media. Campany (2020a) comments that a second or more look at a photograph is not quite the same as the first, it is ‘compelling… it’s meaning will keep changing for you… there’s probably something unconscious going on somehow’ (ibid, no page). When I reflected back on the sequence of photographs Daisy chose very close to the beginning of her photo storybook, Daisy reviewed items belonging to her mother, and times shared with her parents together, for example visiting McDonalds. Daisy’s revisions create a visual refrain connecting to her memories, experiences, identity and relationships as sociocultural contexts of family funds of knowledge (González et al., 2005).

Norris Webb (2014, p.90) terms this attending to her photography as a process of ‘revision’ when editing using the same ‘intuitive eye’ as she made her photography (ibid). Norris Webb (2014, p.90) contends that her photographs are ‘wiser’ than she is. The unfolding of time between making and developing photographs is important for Norris Webb (2014), in the same way that time unfolded for Daisy between making and editing.

Figure 47 Repetition of colour and objects as a touchstone to home, rituals and time together
her photo story book, created an important pause for developing patterns and rhythms in a ‘visual refrain’ of deepening meaning (ibid). Daisy has created a visual refrain in her making and editing of her photo storybook through repetition and sequencing of different objects, shapes, form and colours (circles, orange and red colours, bottle, pumpkin). Daisy’s ideas, use of space, objects and light have engaged her thoughtfully and emotionally. These elements of her photographing democratically (Eggleston, 2019) are echoed through this mini-series of juxtaposed images (Figure 47). They also link with other images in her photo storybook that communicate new ways of seeing Daisy’s photography and her use of the medium. Photographs and photo conversations facilitated spaces and connections to Daisy’s family funds of knowledge, rituals and memories of time together as a touchstone that were rendered visible in relationships with others.
4.5.2 Priya, ‘aha it’s me!’

Priya’s photo storybook begins with a close-up photograph of herself on the front cover with glitter. Priya has positioned herself against the dark in the background with a light on behind her. She experiments with the flash on her face and in one photograph she is peering downwards into the camera with a broad smile appearing to be swirling around with it (P_AM1).

Figure 48 Priya’s ‘I poem’ ‘I bring the camera’

Priya’s photographs of herself were among her favourites and when she saw them she screamed, rocking backwards and forwards, pointing, ‘Aaaaah...’ She repeated the sound pointing and coming forwards towards the screen, holding her hands close to her face, she giggled, waving her finger over her mouth. Two children joined her at the laptop. They are an important audience. Priya pointed to her photographs and said, ‘My eyes are white. Brown and white’ (photo conversation 25.11.19).

There seemed to be a sense of Priya venturing with the camera resonating with Lange (2019, no page),

‘The photographer puts a camera around her neck in the morning, along with shoes. And there it is, it is an appendage.’

This notion of an appendage was echoed in Priya’s ‘I poem’ and her insistence that I come with her to see her bag that she brought to nursery with her (photo conversation 18.11.19),

‘I got toys in my bag, and my camera and my clothes.’
Priya used the camera in her home and in the nursery, across the borders. Priya’s voice seems to be amplified (Meyerowitz, 2018) with the camera. Her favourite images of herself seemed loud in the way that we discerned her energy and her laughter in them. Priya made photographs of herself, places, spaces, objects, toys and friends. She made them from different angles: in light and dark; in different ‘rainbow’ colours, and black and white. Priya was, ‘using it [camera] as her eyes’ (Iris semi-structured interview 21.10.19). I also observed her looking into the viewfinder without making a photograph (fieldnotes 7.10.19). The camera appeared to be a part of Priya’s meaning-making, in Cole’s words, ‘you’re present to what might turn out to be yours...’ (2018, no page) and how she participates. Priya directs others’ looking with verbal and non-verbal language: ‘look at it! look at it!’ (Lange, 2019, no page). For example in Figure 50 (P_AM1.47 photo conversation 4.11.19), this popular pink hat seems to symbolise fun, sharing and friendships between the children in the nursery (fieldnotes 4.11.19).
In a photo conversation (4.11.19) Zeena has joined the table to listen to Priya and look at her photographs. Zeena was leaning on the table close to the screen. We come to the photograph of the pink hat and Iris comments that Peter Parker was just wearing the hat. Iris calls Peter Parker over:

Iris: Say, 'hello Peter Parker'

Priya: Hello Peter Parker!

Iris: In his hat!

Priya: Peter Parker [Priya stands up and calls out]

Peter Parker comes over to the table. Priya faces Peter Parker standing up and momentarily twists round to show Peter Parker his photograph on the screen. Alisha is with him. Priya points at Peter Parker and then the screen to show Peter Parker. He smiles when he sees his portrait photograph (P_AM1.23).

Priya: This is you Peter Parker!

When Priya reaches a photograph of Aileen (P_AM1.12 7.10.19, section 4.6) wearing the pink hat Iris says, ‘it’s that hat again!’ Priya and Zeena scream with laughter.
Priya’s photographs were how things were and how they appeared to her through the camera. There were possibilities and conversations to be had according to how she wanted to see them and position herself in relation to her family, friends and objects. Priya’s photographs and conversations were playful as she used the camera to explore, experiment and consider possibilities in time, space and place. Priya used the camera to venture in the world and especially new possible friendships. Iris commented (semi-structured interview 21.10.19):

‘It’s really open to their interests. She’s not one to mix a lot with children. So, it is interesting to see who she wants to take photographs of isn’t it, maybe who she wants to be her friend?’

When Priya looked at her photographs and talked about them, her friend Zeena was often there or close by. Priya was often very vocal, shouting or screaming especially when she saw photographs of her family, she reached out to them, rocked backwards and forwards, smiled and laughed in humorous conversations with Iris (Figures 30-31; 51 P_AM1.52 photo conversation 4.11.19).

Figure 51 Iris: 'Did he bite your toes?!'
The family funds of knowledge and aspirations to reach out and make friends (home visits 6.11.19; 21.6.21) was echoed in Priya’s photography and the way she used the camera to approach other children as friends and how they also joined her at the laptop to hear about her life in photographs.

The use of the camera can support exploration of personal ideas and expressions of emotional, interior worlds, ‘in a twofold journey that’s inward to the self and outward to the world’ (Webb and Norris Webb, 2014, p.14). Conversations were generated through the ways Priya arranged objects, repositioning them and in relation to herself. Priya photographed in contrasting rainbow and vivid colours (related to emotion, ibid) and in black and white. Meyerowitz (2018) made many photographs comparing the images in black and white and colour as two very different languages. Priya also made many different series of objects in the same intuitive way, using colours and black and white (for example Figure 52, P_AM1.42 and 43 photo conversation 18.11.19). Black and white is more a question of ‘graphic management of space’ and colour as emotional (Meyerowitz, 2018, no page).

![Figure 52 'My teddies'](image)

The notion of different visual languages resonates with Priya’s bilingual funds of knowledge and creativity, and Iris’s observation that she is ‘using it [camera] as her eyes’ (photo conversation 21.10.19). Priya is actively thinking in two visual languages, in the sense that Meyerowitz suggests photography as a way of ‘posing a problem for yourself
that can be solved photographically in very interesting ways’ (ibid) that is encapsulated in Figures 52 and 53.

Figure 53 Colour, space and time (Priya 7.10.19)

Priya was flexible and playful in how she moved different objects around and she photographed everyday objects from different angles, lights and spaces. Meyerowitz (2018, no page) looks at movements of objects, with a possibility of objects as being in ‘conversation’ with one another that can be added to and changed, just as Priya arranged what she wanted. The extent of this activity’s playfulness is captured by Meyerowitz (ibid) in that it ‘tickles’ the photographer. Looking back at Priya’s whole photograph set there are many with objects that she chose or re-arranged, and also playfully photographed in a range of colour ways and black and white in small worlds. Meyerowitz (2018) believes that photography relates to how people find particular ways of photographing the world in interesting ways as a personal statement. This visual practice is highly related to the development of identity that we have seen in Priya’s intentional choice of objects and people and how to photograph them. Meyerowitz (ibid, no page) comments:

‘So, every step of the way you’re delineating your identity and character and personality and this is what photography can reveal to you ... this is a search for identity, your photographs, which are your selection of specific moments in the world give you a precise identity unlike anybody else.’
The ambiguity (Franklin, 2016) in Priya’s photographs and conversations lies in the gap between Priya as a ‘quiet child’ (Rose, meeting notes 30.9.19) and the way that she used the camera to make and respond to her photographs visually, vocally and non-verbally to express her own statement and identity. Rose reflected:

‘For her it’s taken her a long time for that sense of humour to come out but now she’s comfortable you see that. I thought going into the home she would revert back to being shy... but she wasn’t at all. She was happy, and it was lovely to see, we saw the real her at home again which was lovely.’

(semi-structured interview 9.12.19)

The second home visit (21.6.21) underscored the link between Priya feeling comfortable and possibilities for rendering visible her funds of knowledge (see 4.7.3).
4.5.3 Alisha, ‘this is me, my happy birthday’

![Image of Alisha on her birthday]

Figure 54 ‘This is me, my happy birthday!’

Figure 54 (A_AM1.15 23.11.19 photo conversation 25.11.19) was made on Alisha’s fourth birthday, and it seems to convey a sense of Alisha’s confidence and strength connected to her father that her mother talked about (home visit 16.12.19). Alisha also made many portraits of her family (Figure 55) that included her extended family in Pakistan, and also her friends and some of herself.
Figure 55 Alisha's portrait photographs in her photo storybook

Figure 56 (A_AM1.6 23.11.19) was the next photograph Alisha chose for her photo storybook suggesting a sense of sharing discerned in section 4.4.3. The family’s love and pride is further suggested by the surrounding of her with balloons, decorations, lights and her and her sister’s names in temporary decorations on the wall (removed for anonymity).

Figure 56 Alisha and Anya

Alisha’s photography is ‘co-authored’ in a way that is about Alisha and also her relationship with the person in or making the photograph (Azoulay 2008). The family’s strength and quiet confidence appear as funds of knowledge communicated by Alisha’s photography.
Azoulay (2008, p.11) regards co-authored photography as, ‘the product of an encounter and the start of a dialogue, which goes beyond the notion of a single authored image.’

There are elements, or ‘traces’ (Azoulay, 2008, p.11) that extend beyond the photograph itself, particularly in articulating attachments and love for family and the person in or making the image. Some of Alisha’s photographs and conversations suggested links discussed in the first home visit with her mother too (16.12.19).

For example, in one of the photo conversations (18.11.19) Alisha talked about the Salwar Kameez she was wearing with jewellery. We learnt that the textile industry is very important in Pakistan and in England to the family. Alisha has dresses from Pakistan and England and in the second home visit Alisha shared photographs she had made of herself (section 4.7.3). She shares her photographs and experiences with Daisy and Peter Parker especially. Peter Parker tells her that he loves her new dress and her birthday lights (photo conversation 25.11.19) and Alisha and Daisy both tell one another they like each other’s mums (photo conversation 18.11.19). The threads of sharing and collaboration are evident in Alisha’s photographs and conversations with her friends and adults and in her home visit. This collaboration also includes times when Alisha keeps firm about what chocolate she likes, although Daisy says she doesn’t like it. Alisha’s sense of humour is shared by Rose’s playful approach to conversations with the children, with her arm resting lightly on the back on Alisha’s chair (photo conversation 18.11.19).
Alisha included a few images that were made by her parents in Figure 34 (section 4.4.3) which Alisha chose for her front cover of her photo storybook. Alisha’s collaborative approach to her photography reflects her family’s collaborative funds of knowledge, and their trust, friendship and reciprocity with others that resonated with the findings of Vélez-Ibáñez and Greenberg’s (1992) funds of knowledge research. See section 4.6.1, 4.7 and Appendix 8 for examples that exemplify Alisha’s capacities as a researcher, teacher, listener and collaborator with other children and adults.
4.5.4 Summary comment

The children have brought different funds of knowledge, values, and interests to the intuitive use of the camera with purpose. Their agency, creativity and families’ sense of possibility and experimentation belies deficit perspectives (Vélez-Ibáñez, 1992) and associated directed ways of seeing (Franklin, 2020). Daisy often revisited photographs of herself and especially her family. She embellished them with decoration and moved freely between different media. Priya employed the materiality of photography, exploring spatial concepts in the management of the photo frame, sometimes graphically in black and white and at other times with vivid colour that conveyed strong emotions. The camera supported her in expressing her identity and hopes as she responded vocally, talking and screaming sometimes, and with gestures of pointing and standing up. In this way her photography was like a portal forward to the future, and Daisy’s like revisiting the past and the present in a circuitous motion. Alisha’s photographs emphasised her family’s collaborative lives lived, and strength. The medium of photography invited the children’s co-authorship and collaboration with the world (Webb and Norris Webb, 2014) and their families’ rich funds of knowledge that were both related to skills and values. The children’s aesthetic authorial voices (Franklin, 2018) were vocal and quiet, reflecting different facets of their unique perspectives.

In sections 4.4 and 4.5 the children have shared their photographic voices and identities with others through lively participatory conversations. The children have directed their own participation in the different ways they have approached the making and communication of their photography according to their unique perspectives, how things appeared to them in everyday family life and routines, and objects that have spoken to them personally and with others (Lange, 2019). The next section considers the importance of ‘fellow travellers’ or audiences and the children’s capacities as researchers which is continued into section 4.7.
4.6 Fellow travellers: I can be there too, we make the venture together

The previous two themes (sections 4.4 and 4.5) have presented each child’s separate photographs, ‘I poems’ and analytic texts by child. Children have expressed their individual lives lived, including complex relationships, emotions and funds of knowledge through their participatory documentary photography as a ‘personal statement’ (Franklin, 2016). In this section the children as researcher artists ‘reach out’ to others who ‘join the dots’ with them as important audiences (Franklin, 2020, p.89).

Photography is a highly ‘social and communicative activity’ between the children and others, within and outside of the frame of the photograph (Palmer, 2017, p.15). Other children and adults were able to be there too, to participate by bringing their perspectives and funds of knowledge to lively conversations and alternative possible readings of photography mediated by ambiguity (Franklin, 2016; 2020).

Figure 59 Friendship hat. Photograph made by Priya: ‘It’s Aileen!’

Figure 60 Alisha’s ‘I poem’ ‘Daisy have you got too?’
This participatory methodological approach offers potential new conversational ways of rendering more visible young migrant children’s funds of knowledge for seeing and knowing ‘between the lines’ (Franklin, 2020, p.11). This ambiguity supports children’s active participation as researchers in going beyond the immediate appearances of photographs in all the ways they made and engaged with them. Whilst most of the children who engaged with the children in this study ebbed and flowed in photo
conversations (sometimes for extended periods of time), Peter Parker involved himself as an integral co-researcher for almost all of Alisha and Daisy’s photo conversations and some of Priya’s. His participation in co-research spoke to his friendship with Daisy and Alisha and the participatory nature of the research methodology in being open to possibility. Likewise, Daisy often asked to see Alisha’s (and Peter Parker’s) photographs, even when Alisha was not there in the mornings, and Peter Parker had not made images for this study. There were also other occasions when children outside of this study also asked to see the children’s photographs, for example Daisy’s photographs started a forty-minute conversation between six children, Daisy and me (photo conversation 14.10.19).
4.6.1 Children as researchers

Figure 63 'Because I love her'

Figure 63 (D_AM1.25 25.11.19) is the photograph Daisy chose for the back cover of her book. Daisy asked me to make this photograph of her ‘looking funny’ (25.11.19). She had decorated it with her ‘bunny up, up, up’ ears and now Peter Parker is helping her choose some love hearts.

Peter Parker: *Red, your favourite.* [Gives Daisy a red heart]

Peter Parker: *Let’s see what else is in my special bag…. Pink heart*

Daisy: [Sticks them on herself]

Daisy: *Peter Parker, where’s me? Where’s me gone?*

Peter Parker: *‘There’*

Daisy: *Under me, under*

Karen: *She is under a lot of love hearts, that’s good*

Peter Parker: *That’s good because I love her*

(Daisy, Peter Parker and me photo conversation, 16.12.19)
A subsequent photo conversation on the same day had been difficult to hear as another child was crying loudly. In employing previous research experience in ‘slowing down’, letting go and presence (Horsley, 2021) I suggested we might want to talk again later. Daisy, Alisha and Peter Parker began to play on the mat, cameras in hand, dancing around each other making funny pictures. They each made photographs of one another, many of which Daisy chose to include in her photo storybook (D_AM1.2, 5, 9, 43, 44, 46). Daisy purposely chose this image for her cover and moved between media to express different ideas visually for herself and, with others, again she played ‘bunny ears, up, up, up’ and she found this funny. Peter Parker interpreted this image slightly differently from his own perspective as he made use of ambiguous space offered by his own interpretation or reading of the image and Daisy’s invitation to him to help her with decorating it with stickers he could choose from.

There were other occasions when Daisy took her photograph in a further direction of her choosing. Two friends had joined Daisy at the laptop and they were listening to her talk about her mother (Figure 20 ‘I love my mummy’). Carter had a camera in his hand and Daisy directed him to make a photograph of her mother. She was specific in where he should point the camera and she checked back, looking at him and the screen on the back of the camera (photo conversation 18.11.19). I made a further interpretation that this act
seemed to further underscore her love for her mother in addition to her previous verbal and non-verbal intra-actions with the image.

Some of Daisy’s photographs evoked a conversation but she did not necessarily choose them for her photo storybook. Peter Parker was at the table next to Daisy when she came to a photograph of Paw Patrol. Peter Parker was making ‘good and bad list’ on a piece of paper on a clipboard. Daisy waited for him to make his note with her head rested on her hands on the table looking to the list. The following story was made between the two of them, which was connected to the photograph and also a departure from it.

**Peter Parker:** *Paw Patrol has been good!*

**Daisy:** *But Paw Patrol doesn’t be good*

**Peter Parker:** *I’ll send the list again*

**Peter Parker:** *From Peter Parker to Paw Patrol* [writes on his list]

**Daisy:** *Can you do sweetie?*

**Peter Parker:** *Oh, think I can*

**Daisy:** *Sweetie from Paw Patrol... there’s a monster* [Daisy turns to look at me]

**Daisy:** *Like a monster! This is some big!* [Daisy turns to Peter Parker and waves her hands in the air. She is using a story character voice]

**Daisy:** *The monster scared the Queen – ok!*

**Daisy:** *Peter Parker the monster scared the Queen* [Daisy turns to Peter Parker and says this next to his ear as he writes]
Daisy puts her hands to her mouth and is screaming and giggling. Peter Parker stands up straight and turns the clipboard around to show us what he has written. He walks away from the table. Daisy turns to me smiling, she rocks her head back and puts her hands to her face.

**Daisy:** Where’s Peter Parker gone?

**Daisy:** Peter Parker What are you doing?

**Peter Parker:** I got a new one now

**Daisy:** I don’t want to see your pictures now [Daisy goes back to her photographs]

There were many occasions when the children’s photographs opened up participatory possibilities for dialogue. This section explores how Daisy and Peter Parker found that they can be there too as the photographs and conversations take new directions after their making by Alisha with her family.

Figure 66 ‘I love your dress’

**Daisy:** I love your new dress

**Alisha:** It’s my new dress

(Alisha photo conversation 18.11.19, A_AM1.35 15.11.19)

On the surface a simple comment about Alisha’s new dress from Daisy also connected on a deeper level to the family’s birthday celebrations, funds of textile knowledge, extended family coming together, and a sense of pride and affection discerned by Rose and myself. Layered listening, within and between the children’s photographs, with others, through their interpretations and ways of understanding create new meanings.

Alisha looks at her sister and touches her on the screen as if she is there. She repeats ‘Anya...’ (Figure 67, A_AM1.60 9.12.19, photo conversation 9.12.19). Peter Parker does the same, close but not touching the screen.
Daisy and Peter Parker move closer and after a few times Alisha asks them to ‘stop it’, which they do.

Rose and I had reflected about the control the cameras and photograph making had given the children (semi-structured interviews 14.10; 21.10; 4.11; 9.12.19). The notion of authorship is not straightforward and photographs are influenced by social context in the making, reading and interpreting (Azoulay 2008; Campany, 2020). Alisha’s photography of her sister was made by her and she is intra-acting with her in a playful way that her friends wanted to join in with. Such a space for them to be there too opened up the photograph as a ‘product of an encounter and the start of a dialogue’ (Azoulay, 2008, p.11). There are different possibilities for how this encounter and dialogue might be directed next. Alisha maintains control and her authorial voice (Franklin, 2018), she leans towards the screen and kisses her sister. Peter Parker does the same and then Alisha does once more. Peter Parker and Daisy feel that they have a part to play in being there too, but they also listen to Alisha and how she feels about her sister and this moment with her photograph.

Similarly in Figure 68 (A_AM1.7 21.11.19 25.11.19), Alisha shows Daisy and Peter Parker photographs of her family (photo conversation 2.12.19).
Peter Parker: Who’s that?
Alisha: My sister Peter Parker
Peter Parker: No that little one...
Alisha: Anya!
Alisha: Look at my bubba
Peter Parker: Bubba, bubba, bubba ...

Alisha: This is my baba
Daisy: This is your papa?
Alisha: No baba
Daisy: Baba, baba, baba, babaaaa......!
Seemingly unconnected photographs can lead to new, surprising directions. For example, this photo conversation between Daisy and Alisha (18.11.19) connected to a favourite photograph for Alisha (Figure 69, A_AM1.41 15.11 18.11.19).

Daisy makes her voice shaky to express a story character of a spider making actions of the scary spider too. Rose is smiling with her arm resting gently on the back on Alisha’s chair in the same way as Alisha’s father in Figure 69.

Figure 69 ‘I like your house Alisha’

Daisy: I like your house Alisha
Alisha: You want to come to come to my house?
Daisy: No, I don’t want to come to your house
Alisha: I have no spider in my house
Rose: No spiders
Daisy: I’ve got spider in my house
Alisha: You remember you got a spider in your house. We’ve got a little one in my door.
Daisy: I’ve got a big big spider!
Alisha: I’ve got more, more [wiggling fingers] and in my door [hand to head] oh my goodness! Spider! Spider! [She turns to Rose and wiggles her fingers again]
Rose: Makes a scared face
Daisy: I’ve got a big spider climbing up there in my house [shaky, scared voice]
Alisha: And my spider come down and put [laughs] it’s scary [wiggles fingers]
Rose: It was scary
Alisha: He’s got five legs [holds up fingers] and he’s on the door. I don’t like the spiders!
Rose: No, I don’t like spiders either!
Alisha’s mother commented that Alisha had asked to play with Daisy at home after nursery (home visit 16.12.19).

There were occasions when other children interpreted a photograph in their own way, unconnected to the intentions of the photographer. For example, Daisy’s pink ball (D_AM1.27 12.10 14.10.19) was a photograph that she often chose to look at and so did other children who likened it to their own ball at home and play they enjoyed. Other children made their own multiple, complex meanings as readers and an audience. Daisy brought the ball into various conversations at different times, and in different ways, as suggested by her ‘I poem’. She also chose it for her photo storybook.

The concept of ambiguity in photography may be likened to the children throwing the ball and there being possibilities as to where it may land up. As Campany writes (2020, p.8):

‘Photographs confuse as much as fascinate, conceal as much as reveal, distract as much as compel. They are unpredictable communicators.’

In photography’s inherent malleability and ambiguity lies potential new directions. In the initial study Sasha approached children he would not normally with the camera.

Rose had observed him approaching new children and talking a lot more (semi-structured interview 5.11.18),

‘I saw him in a whole new light, ... the language he was using ... today he approached new children and talked to them....It's [camera] given him a tool to talk.’

(Semi-structured interview 12.11.18)
Likewise, Priya ventured with her camera to talk and approach new friends. Rose reflected on seeing the ‘real her’ (semi-structured interview 9.12.19) through her playful photographs she made of herself, family, friends and toys in different colours and lights were shared with and appreciated by others. Spaces for being visible in photographs and communicating about them are important in spaces for others to listen and participate, including Priya’s family who developed much closer relationships with the nursery (see 4.7.3). On many occasions, in making her photographs and photo conversations, Priya had literally showed how ‘artists reach out’ (Franklin, 2020, p.89). She had ventured towards and with others, seeing them as fellow travellers, taking risks as she did so. Priya’s risk taking in reaching out reminded me of Lange’s (2019, no page) emphasis on the human condition to enable others to see how the world looks and feels to her with others. The children’s ‘authorial voices’ (Franklin, 2018, no page) were made visible to themselves and others.

4.6.2 Summary comment

This section has explored more about how some of the children’s photographs were read and engaged with in many ways, taking off in different, unpredictable directions that sometimes ‘slip away from explanation’ (Campany, 2020, p.9) in spaces left by ambiguity. This means that new alternative interpretations can create new possible relationships, friendships, perceptions and spaces for children to take the lead as listening researchers. There is a disruption of the idea of a photograph as a static snapshot or a good picture to venturing future hopes and aspirations of the children and their families, and also for the children engaging as active participants in the making of a community tapestry of diverse knowledge and perspectives.
4.7 A nursery without walls: A visible cultural setting

The nursery is perceived as a ‘cultural setting’ (Moll, 2005, p.283), with funds of knowledge as being integrated into part and parcel of the everyday cultural life of the nursery as a pedagogical resource.

4.7.1 The nursery setting

There was very little record or information regarding young migrant and refugee children in ECEC settings across local authorities, hubs and individual settings in five boroughs I spoke initially with. Rose was prepared to go beyond the walls of the nursery in this inquiry-led collaborative research which builds upon the children’s funds of knowledge (González et al., 2005).

Rose reflects:

‘All the time it is their voice isn’t it, which was lovely to see...’

(Rose semi-structured interview 4.11.19)

The three children are all bilingual and had learnt English rapidly in the nursery. The children’s home languages of Lithuanian and Urdu were obvious funds of knowledge from home, and we encountered Daisy’s mother tongue Lithuanian words ‘driežas’ (lizard) and ‘papūga’ (parrot) in her photo conversations.
Time developing trust and reciprocity in building relationships was important to the nursery and families. Rose (semi-structured interview 2.12.19) reflected on this study:

‘You know some children are scared to do something in case it’s wrong, whereas they didn’t feel that. They knew whatever they did was right, it didn’t matter, whatever they wanted was right…’

Alisha came into this study when another child was withdrawn from the nursery. It was the relationship of the nursery with her mother and also the friendship of Priya’s mother that carried a reciprocity and trust into this study.

The nursery’s trust with parents was also connected in the school:

‘A lot of the staff feel pressure and are in that way of well this is how you teach, we’ve got a scheme...And you do have a lot of time constraints. I think if you’ve got happy children, they want to come in school ... you build all this trust with parents and the love of learning and love of coming into school and building relationships’

(Rose semi-structured interview 14.10.19)

Rose and the practitioners advocate more play-based visual teaching practices in the school (Rose semi-structured interview 14.10.19). Visibility of the nursery at all levels (including CEO) is important to this visual study and the upward influence of creativity and visual methods presents an opportunity for the development of and the sustainability of migrant children’s funds of knowledge as pedagogical resources for seeing anew.
4.7.2 Photo conversations

New multi-layered listening spaces were developed to listen to the children’s photo conversations from their unique perspectives. Rose reflected,

‘it’s a nice, shared experience, from my point of view, and from her point of view, they feel valued don’t they. They’ve got something, rather than being told.’

(Rose semi-structured interview 4.11.19)
Rose sensed the ongoing opportunities for continuous dialogue about ‘unfinished worlds’ (Leiter, 2018, p. 96) in her comment,

‘it [the photographs] opens up those channels and that conversation even later on doesn’t it.’

(Rose semi-structured interview 9.12.19)

A diversity of perspectives and continuous conversations were set in motion and opened up through photography’s ambiguity, with the children as active researchers and experts. Those conversations in the frame travelled in various directions through further thoughts, feelings, interpretations and funds of knowledge across and within the home and nursery contexts. The children’s photo conversations are spaces that are never ‘finished’. Those ‘channels’ therefore present great opportunity for potential change and transformation of perspectives for the children as they shape and re-tell their stories with other children, families and the nursery into the future in a ‘continuous dialogue’ (Ghirri, 2017, p.112).

Rose (semi-structured interview 9.12.19) comments:

‘It causes lots of conversations between children ... sometimes people don’t give children the credit and the pleasure they get... that talk evolves and gets bigger as more children join in conversations... the implications for photography are massive... sometimes people don’t always have time to listen to children and I think celebrating that, having that time to share with them something personal that they know that it’s not right or wrong, because sometimes when teachers are questioning, they sometimes want the right answer... whereas with this, they are in control and I am the one interested and asking the questions... it’s almost like a role reversal, it gives the children that power... you’re both human beings, just because I am ‘the teacher’ doesn’t mean that they can’t bring in something for me, it’s that two way again.’

The simplest of photographs and conversations, often carried by humour between children and others can be part of continuous conversations (Daisy, photo conversation 14.10.19).
Daisy: laughing, oh no not again!... not again!

Rose: That's your eye..

Daisy: What that? ... Wow it's ...

Daisy: It's my nose!

Daisy: Look my eyes!!

Rose: And your nose

Leiter (2018, p.96) comments that ‘photographs are often treated as important moments but really they are little fragments and souvenirs of an unfinished world’. The layers in the methodology create participatory spaces through the medium of photography for the children and others to bring the layers and fragments together into conversation to see new meanings and worlds.

Figure 75 Daisy 'Oh no not again!'

Figure 76 Alisha and Daisy
photo conversation 18.11.19
Rose reflected on the children’s rich funds of knowledge in conversation (semi-structured interview 4.11.19),

‘and you never know, when they do it again, whether or not they'll say something different, or whether they'll elaborate a bit more.’

For example, in section 4.5.1, Figure 47, Daisy joined the same and similar objects (pumpkin, bottle, flowers) as fragments connected through her images. They related to home and a kiss for her mother and wishes to see her father she wanted others to see. Likewise, Alisha’s poetic photographs told of her everyday life and her funds of knowledge immersed in her family as little fragments or worlds that resonated deeply with others. And Priya’s voice was heard in all the ideas and ways she explored friendships and venturing towards new friends and ideas. The children’s funds of knowledge had travelled from home to nursery, within nursery and home again.

‘Touch’ and touching base became an important finding in this study, with how the children intra-acted with their families on the screen (kissing, playing, reaching out to them). The children’s verbal and non-verbal talk and gestures expressed in their photography and photo conversations often led back to their families (see section 4.4 and 4.5). Funds of knowledge flowed from the nursery to home too, for example, Alisha’s mother commented on her maths knowledge in the shops (home visit 6.12.19) and playing with glitter at home in the same activity as previously in the nursery (Figure 78, A_AM1.17 14.11.19).
Rose reflected (photo conversation 18.11.19) on an expanded wider picture of each child’s life and the funds of knowledge in the nursery seen through this study:

‘She’s obviously explained it to her mum what she did and what she wants and her mum’s embraced that as well. It’s lovely that that goes home because then it becomes a two-way thing’ (gesture of hands to indicate the reciprocal nature of funds of knowledge).

4.7.3 Home visits

As learners, Rose, practitioners and I were open to new insights, developing our understanding of families’ histories, funds of knowledge, aspirations and values in their everyday lived experiences as pedagogical resources (González et al., 2005). I drew on González et al. (2005) in the design of respectful questions as an open ended ‘conversation’ with trust, reciprocity and empathy as central (see Appendix 10).

4.7.3.1 Trust, reciprocity and empathy

Families placed a high value on developing friendships and education during the home visits. These priorities are closely tied to stability and a secure future that were consistent
with the funds of knowledge research this study has built upon (Vélez-Ibáñez and Greenberg, 1992; González et al., 2005).

In the second home visit, Daisy’s parents commented,

**Daisy’s father:** *We got all letters on the fridge now with the alphabet. We do write and a lot of reading with her. She knows the alphabet as a song but she doesn’t recognise the letters but she’s picking it up slowly. I mean she’s four, in Lithuania, the kids start from seven...*

**Daisy’s mother:** *We’ve been back [to Lithuania] in January for a week and she really likes to write her name everywhere, so she was writing everywhere in Mumma’s house. And Mumma said, ‘she knows how to write her name?’ And surname as well. They were really surprised.*

In Alisha’s first home visit (16.12.19) Rose and I learnt that her mother appreciated the nursery’s emphasis on play in contrast to a pressurised exam based early years education system in Pakistan. Rose had become more aware of nursery funds of knowledge travelling to the home (Figure 78) and appreciated knowing that Alisha’s mother appreciated nursery practice.

**Alisha’s mother:** *She knows about the numbers. When we are going shopping she is learning the number and she told me this one is expensive or not. This is number, she’s learning.*

**Rose:** *We do it through playing when there’s no pressure on them, they are learning through play about the numbers and letters, that’s interesting.*

Rose commented afterwards (semi structured interview 9.12.19),

‘... it becomes a two-way thing.. that’s probably something I wasn’t expecting... I just thought you would see a lot about their home, their lifestyle, their family and would learn so much from that... but what the nursery is then giving into home is something I would never have seen... it’s so important for us, we like to have that relationship with them and support... we want to know what is the bigger picture?’

Rose and I both challenged our misconception that a more formal curriculum may have been preferred and this was not the case. In the second home visit, the ‘freedom’ afforded in the UK, especially for girls, was seen as a comparative advantage (Alisha’s
mother, 21.6.21). We looked through Alisha’s photo storybook and afterwards Alisha showed me photographs she had made independently of herself, with imaginative pops of colour and her quiet, reflective ‘photographer’s eye’ (Ewald, 2001). She had carried on in her photography at home over time. Alisha’s mother commented on Alisha’s photo storybook as a ‘gift’.

Friendships were highlighted by all of the children and their families as part of a secure future and settling roots. The depth of friendship of Alisha and Priya’s families became more visible. They shared support, get togethers, being in one another’s homes, rituals, everyday favours and information. Their relationship speaks of a deep reciprocity and trust consistent with Vélez-Ibáñez and Greenberg (1992).

The home visits were essential in further making spaces to listen to families’ funds of knowledge and for seeing anew, sometimes in challenging circumstances. During Priya’s first home visit (6.11.19) Rose and I learnt that Priya’s family had been seeking asylum for the last five years and the process had caused Priya’s mother to experience depression. Priya’s mother explained that it is dangerous for her to return to Pakistan, and she is no longer in contact with extended family in Pakistan (home visit 6.11.19). Rose and Lily commented on realising how important Alisha and Priya’s friendship was to them (fieldnotes, in nursery after home visit 1, 6.11.19). This is a difficult process for her, and at the same time the family is reaching out to new friendships, which had grown considerably by the second home visit when Priya’s mother showed me the family’s joyful Eid celebrations in the park. Priya and Alisha’s mothers shared a mutual trust and reciprocity that was so fundamentally core to families’ mediation and distribution of funds of knowledge for resilience and survival in the cross border context in the research of Vélez-Ibáñez and Greenberg (1992, p.325) called ‘confianza’ (‘mutual trust’, reciprocity and cultural expectations of exchange relationships).

These close ‘exchange relationships’ of ‘mutual trust’ characterise ‘thick’ family and social networks, in which the children are enmeshed (ibid), that support the families in navigating their paths of risk and resilience (Masten and Narayan, 2012; Payler and Scanlan, 2018, see sections 2.5.2.2). All of the families have mobilised and expanded their social networks, with creativity as an important asset to them in overcoming significant historical, political and economic challenges consistent with Vélez-Ibáñez and Greenberg (1992).
The nursery plays a pivotal support role in the development of trust. They had been unaware that the family was seeking asylum as the pre-admission forms and initial home visit had not brought this to light at that time or previously when Priya’s sister attended the nursery. Through the trust in the research process, Priya’s mother became more confident coming into the nursery and in telling Rose and practitioners of her circumstances where friendships may not be a route of particular support and so should not be assumed.

**Rose:** I feel like we do have that closer relationship with Priya’s parents and they trust us... the relationship that we’ve built with them and more so because of the photography because we would never have gone back to the home and so I think that’s really lifted Priya’s mum, because she’s had her troubles hasn’t she and I think now she seems so happy and relaxed and she comes in and she feels she can say anything and ask anything... until that happened [this study] I don’t think we would have had quite so much that bond with them.

Just through a simple thing like this has made such a big impact on lots of different areas not just for the children, but relationships with parents are obviously beneficial to the children, aren’t they, but it’s lovely for us to have that relationship with them as well, and for us to understand where they’ve come from and the struggles they are having... It’s quite a privilege to go into the families and for them to share.

**Karen:** Yes definitely

**Rose:** Even down to Daisy’s mum and dad to take that time off work to be there and talk to

**Karen:** and let you in

**Rose:** Let you in and be so frank about their lives and their feelings. And that’s all through a simple thing like photography that I would never have imagined that it would bring so much.

(Rose Semi-structured interview 9.12.19)
Trust, participation, inclusion and empathy became more of the ‘bigger picture’ as Rose reflected back on this study a year later (email 16.2.21):

‘We try to develop children into empathetic people. We play a massive part in creating a more inclusive society. Using photography in the nursery has developed social cohesion, inclusion and most definitely language. The photography element you introduced to the nursery had such an impact on me. I loved watching Daisy, Alisha and Peter Parker sharing their photographs. They had a mutual interest, respect and such a buzz of excitement as they shared. Priya was so painfully shy that she would hardly talk to anyone. When she was sharing her photographs it was so lovely to see her smile and feel relaxed. She really changed from that point as she trusted me and would talk to me freely. This experience for her was crucial to her success in Reception. Priya was that shy child who would not talk to anyone and photography changed her. She is such a different child in Reception and is making such good progress. The camera most definitely was the window into their backgrounds and gave them a voice. Photography helped develop their speech and became the universal language!

We had always tried to get to know the families through home visits. Sasha and his family [initial study] were so open about their struggles, circumstances and their wider family. I learnt so much from Priya’s parents and their story. My perception of them completely changed during this study. The life they left behind and the jobs they had is a complete contrast to their life here. They both wanted to work and create a better life for their family. I was shocked that they had so many constraints holding them back from achieving their dream. I loved how they were so determined to rebuild their lives. The families trusted us, and it created such good relationships between us. They felt valued, listened to and understood.’

(Rose email 16.2.21)

Franklin (2016, p.9) comments that ‘photography practiced respectfully has the power to educate us all towards a greater understanding of, and empathy with others’. Through the home visits we came to know families and build relationships further, which influence children’s and families’ visibility in an inclusive pedagogy.
4.7.4 Photo storybook

Daisy, Priya and Alisha chose their favourite photographs that they wanted to include in their photo storybook.

Rose (semi-structured interview, 2.12.19) reflects on the children’s agency and the importance of time in co-constructed meaning-making.

‘They had ownership over their book... All of them, in their own way have thought about it and what they wanted and knew that that belonged to them....They knew whatever they did was right... it was lovely to see Priya do that because she could easily, if you didn’t do things with her she could easily slip under the net, because when you ask her things sometimes she won’t always respond if she doesn’t feel comfortable so it’s hard to know quite how much she knows, but you see her through the photos of what she was talking there and the fact that she really enjoyed herself.’

The children organised the photographs they wanted methodically. Daisy’s family funds of knowledge of organisation (tidying, her parents commented on in her ‘proud cloud’) and ability to learn quickly mediated how she approached her organisation of choosing
and discarding photographs. Daisy quickly made a space to spread the photographs out, making two piles, one she wanted and one she didn’t (Figure 80, 2.12.19). Rose commented, ‘she wasn’t I’m so excited I’m going to stick it all in. It was, I’m going to organise this first’ (9.12.19). Daisy’s funds of knowledge in her organisation were apparent in how she approached choosing and mark making in her photo storybook (also see section 4.2.1 and 4.5).

Daisy chose the four photographs of her mum first, she counted out, ‘1 mum, 2 mums. 3 mums, 4 mums.’ Next she chose herself and her father. These three images were chosen first as a trio next to one another in section 4.4.1 when she put them in her photo storybook. She said, ‘I love my mum’ and ‘I want to choose Daisy’, ‘We need happy Daddy’ (Figures 20-22). Daisy embellished herself in feathers, and drew eyelashes on her mother (Figure 44). She also commented on the smelly water remembering the day out from when she made her photos of her parents, ‘Ooopfh! It’s smelly!’ (Figure 45). The interactive qualities of touch and senses are re-emphasised (Olin, 2012) in organising her photographs and creating her photo storybook below.
Not all the photographs at this stage made the book. The favourite pile was re analysed by Daisy subsequently through the process, again before she stuck them into the book. Alisha and Priya followed similar processes, taking a little more time to choose their favourites, with a little bit of help in setting up piles.

The children mostly stuck their own photographs in with help from me, Rose and Peter Parker, with ownership over the process. Following the children’s choosing and sticking their favourite photographs in their photo storybooks the children were given the choice of ‘decorating their books’ if they wished. This invitation was influenced by knowledge and experience of the Mosaic Approach (Clark, 2017), nursery practice and the children’s interests. Daisy decorated her book extensively. A range of creative resources (stickers, string, glue, papers, pens, gel glitter) were made available to the children on a large table just outside of the nursery that was familiar and felt comfortable for the children.

Touch has been important in the photo conversations (see sections 4.4 - 4.6). The children’s creation of their photo storybooks facilitated further touching intra-actions with their families. The children talked about their families and friends, and they included layers of mark making and embellishments with their photographs, sequenced in a particular way that expressed how they felt. In Figure 82 (D_AM1.13 & 14) Daisy is touching the photograph of her on her father's shoulders with her mother on the nursery family photograph display. Daisy chose to place this photograph next to her friend Alisha. In the second home visit, her photograph of Alisha was the first photograph Daisy noticed (14.2.20).
In a semi-structured interview (9.12.19), Rose and I reflect on children’s purposeful and enjoyable use of cameras:

**Karen:** I’m almost surprised how people are surprised that children use the cameras in purposeful ways

**Rose:** Because I think they don’t always give children the credit do they sometimes. It’s ‘oh they’re too small and they can’t’, but actually if they are shown the right way they use them and they enjoy it don’t they, and the pleasure they get from looking at what they’ve taken as well.

The pleasure the children found in creating their own photo storybook speaks to Badger’s belief (2010, p.222) that the photo book is where ‘photography sings its loudest, and importantly its deepest and most complex song’ (ibid, p.222). The reason for this is closely tied to ambiguity in the spaces it leaves for the children’s participation in the making and choosing of their photographs, their sequencing and piecing the fragments together, to make their own meaning in a ‘picture story’ (ibid). The narratives the children constructed carries their own meaning (in sections 4.4 to 4.6).
Rose (semi-structured interview 9.12.19) comments:

‘There’s so many more things you can talk about with them … with photos you can see, you can ask questions, you might interpret a photo a completely different way and then the child will correct you or tell you what’s happened… they tell you the same sort of things they tell me about the photos… they feel empowered don’t they.’

Badger (2010, p. 223) embraces photography’s ‘ineffable’, ambiguous nature as a strength in photo books that carry an ‘elliptical’ or ‘non-linear’ narrative. The children’s photo storybooks have been found to carry spaces for the children’s thoughts, emotions, energy, rhythms, agentive voices and spaces that resonate with others too. They are far more than a recorder of events, but rather offer a participatory touchstone and portal into everyday life and funds of knowledge as pedagogical resources for multiple conversations and unforeseen directions. Badger is less concerned with definitive, concrete certainty or answers (see section 4.3), leaving a space for the poetic, magical, colourful and emotional moments in the children’s photographs that cannot always be answered or explained with words. Other times, spaces between different ‘fragments’ (Cole, 2018, no page), of and between the photographs and ‘I poems’, conversations and mark making in the photo storybooks, creates a space for individual’s thoughts, ‘to follow those ellipses’ (ibid). Sometimes the links between writing and photographs are not obvious, opening up spaces for ambiguity and possibilities for new alternative interpretations, and therefore pedagogical directions.

Referring to Daisy’s photographs in section 4.5.1, in her active participation she subverted the physical properties, or the direction of the photo storybook so that the ‘yukky’ image of the leaves in the river water was on the front cover (Figure 45). She saw it as her book. It belonged to her. Also in section 4.5.1, I referred to this series of Daisy’s photographs (Figure 83 below, D_AM1.3;4;7; 26 4.11.19). Daisy juxtaposed these images, with a rhyming pattern running through them in the repetition of shapes (tall, portrait) and colours red and orange. These images are significant for her in objects that were part of important family time with her parents (Halloween and going to McDonalds). At the same time the reader is invited into Daisy’s non-linear, allusive, ‘elliptical’ narrative to think about the relationships between the images that are not obvious, and to talk about them (Badger, 2010; Franklin, 2020).
The children’s photography carries a rhythm. Webb (Webb and Norris Webb, 2014, p.93) refers to the way that he structures his photography books ‘emotionally and almost musically: a big book is like a symphony, a small book like a sonata.’ Webb (ibid) explains that these reflect the different uses of ‘emotional notes’, colour and light. Daisy’s photo storybook had many red and warm tones in its colour palette in the first half and cooler blue colours in the second half. As described in Priya’s photography, she made use of rainbow colours, light and dark, flash and vivid contrast in colour and black and white photography. Alisha’s were more muted and quieter in some. There were different energies, sounds, and visual refrains that reflected how the children used the cameras and how they created their photo storybooks, with layers of storytelling in a single image, and across photographs for new possible insights.

The physical structure of the photo storybook in a pull-out concertina style means that there is scope for the children’s participation and story creation in different combinations and the book can be ‘read’, played with, intra-acted with in either direction or order as pages can be placed how children wish to follow their own elliptical narrative. For example, in Daisy’s home visits (6.11.19; 14.2.20) that value her agency and humour in the process as family funds of knowledge.
Daisy: It’s Peter Parker, he’s funny! Look it’s Alisha

Daisy: What is that? [Figure 44]

[Daisy and her mother look beneath the feathers]

Daisy’s mother: I think it’s Daisy

Daisy: Look [points] there’s Mr. Tumble, what we watch

Daisy: There’s mummy! You look funny! [Bangs the photograph twice]

Daisy’s mother: Wow, [smiling] I do really

Daisy: Look daddy! He’s funny too!

Daisy looks into her photo storybook and eases the pages out a little to see more of her story. She notices a photograph she didn’t decorate and then she folds a page on itself.

Daisy presses the pages out a little further and points,

Daisy: But look at my horsey. But you know what happened to it? [holding her hands up and out to the side of her head]. It popped! [loud voice, Daisy claps].

Daisy showed me where her horsey play balloon had been in the living room that had resonated with other children too, travelling into the nursery and back home again when she told us what had happened to it when she revisited this photograph.
Daisy says, ‘there are more pictures’ in the ‘special magic pocket’ [my words, reflecting a more hidden or perhaps private space] and she pulls the photographs out to look at the loose ones, one by one. Daisy’s mother looks through the book while Daisy does this. She is looking at Daisy’s favourite photographs of their day out together and she said it had been a lovely day out. This extended time period for reflection and revisiting was an important aspect of the medium for the children in telling, reviewing and retelling their stories, for seeing something new with every relooking (Campany, 2020). Photography’s ambiguity (Franklin, 2020) and ‘elliptical narrative’ (Badger, 2010) creates a space for possible ways of seeing and looking anew for the children but also those listening and bringing their interpretations and feelings too. When Daisy asks what is in a photograph and her mother replies, ‘I don’t know it’s your picture’ she is listening to Daisy and valuing what she thinks, her creativity and agency (home visit 14.2.20).

Franklin (2020) and Badger (2010) highlight the growth of photography about personal experience, with a ‘great opportunity for narrative to become more allusive and elliptical’ (Badger, 2010, p.227). The physical intra-active properties of the photo storybooks in this study can be harnessed by the children to tell their stories in a linear or non-linear way. The horsey play balloon was made at a later time than the photographs of Daisy’s parents in two separate days out although they were told together. Likewise, Daisy’s rhyming photographs were not predictable. There were spaces within the methodology and the book for more unpredictable, allusive and elliptical connections that can potentially be more ‘radical’ (ibid, p.225) (although ambiguity can be difficult to grasp or even ‘irritating’) (ibid, p.228).
It takes time and resources for piecing connections together and undertaking further home-visits that could be challenging in practice. Overall, the photobook’s aim and potential is as Badger (2010) points out, to make us think.

Badger highlights a particular photobook, Paul Graham’s, ‘A Shimmer of Possibility’, which makes the most ambiguity in very ordinary moments of everyday life, as does this study, to show an eye for describing or encapsulating the essence of a scene; perhaps a feeling, or a poetic moment that reaches out to resonate emotionally with others (Franklin, 2020). For example, ordinary, quiet, everyday moments as described in section 4.4 in Figure 86 (A_AM1.37 16.11.19) made by Alisha. Badger (ibid, p.230) comments elliptical narratives have no definitive beginnings and even less so neat or ‘satisfactory’ endings, rather they are ‘little open-ended moments’ of nothing very much in particular. These layers and textures of everyday life is what makes them special within and between images with important people and symbols of the family’s everyday lives lived and funds of knowledge. Figure 86 photo conversation 18.11.19) and Figure 87 (A_AM1.40 and A_AM1.44) are allusive, ineffable and elliptical in their framing of ordinary everyday moments. In Figure 87, Alisha’s mother is just visible on the sofa, we can also see Alisha’s Lego tower, ‘this is my house’, ketchup, kitchen roll, tins for sweets we shared in the home visit, clothes and a picture in the frame.

Figure 86 'My mummy, daddy and sister'
There is an allusive, ongoing, unfinished quality to these photographs. Leiter (2018, p.96) comments:

‘Photographs are often treated as important moments but really they are little fragments and souvenirs of an unfinished world.’

Leiter reminds us not to hold on too tightly to a fixed meaning of a photograph, but rather to listen and pay attention to how we see. Ordinary everyday life speaks to Alisha’s ideas and, at times quiet ways of seeing (Meyerowitz, 2018; Harper, 2012). Alisha’s images are elliptical, with ambiguity employed, with her family doing very little on the surface of it, that Alisha has photographed in a ‘deadpan’, straightforward way (Badger, 2010, p.232). These kinds of images offer a space to make us think through the ambiguity so that we might question and see anew. Badger adds another potential opportunity to the rendering of very ordinary photographs in photobooks as a ‘slow-motion movie’ aesthetic (ibid, p.231), particularly as digital cameras (and mobile devices) have the capacity for bursts of photographs to be made. This idea brought to mind Daisy enjoying flicking through her photographs on the laptop somewhat like a movie (18.11.19), she said, ‘that was fun.’ There is a connection to the photo storybook, which is a concertina style, like the frames of a film.

As Badger reflects back on Graham’s ‘A Shimmer of Possibility’ he highlights that Graham is respectfully listening to marginalised people. The photographs in this study have been
made by young migrant children, at risk of invisibility (Bove and Sharmahd, 2020). Listening to and rendering their voices and funds of knowledge visible is an important contribution to literature through a flexible, thoughtful, careful and creative methodology. An understanding of ambiguity and elliptical narratives creates a pause for multiple, and continuous dialogues for seeing anew with limitless directions and possibilities for the children’s funds of knowledge as pedagogical resources.

4.7.5 Summary comment

This theme has explored four key visible, participatory spaces for listening to, and rendering visible the children’s funds of knowledge through the multiple layers within and between their photography as a pedagogical resource (González et al., 2005). The expanded spaces in the setting, photo conversations, home visits and photo storybooks invited possibilities for seeing anew in ‘elastic spaces’ of ‘continuous dialogue between what has already occurred and what is still to come’ (Ghirri, 2017, p.112). This continuous dialogue supported the nursery in building even stronger participatory relationships of trust, reciprocity and empathy with families and communities. Funds of knowledge are rich and varied, complex and nuanced for each child and family in unique contexts.

Franklin (2016; 2020) brings intimacy to the fore: emotional, touching connections into photographing what’s close and very personal shared with others that ‘opens up those channels and that conversation even later on’ (Rose semi structured interview 9.12.19). Thus, new multiple conversational spaces for children’s ‘authorial voices’ (Franklin, 2018, no page) render visible their funds of knowledge, with new possibilities of pedagogical direction.

We are being directed to agentive new ways of engaging with photography. Ambiguity in photography opens up, and invites new possible channels and directions, of seeing children’s agency, resilience, non-linear elliptical stories, poetry, rich histories and funds of knowledge as a ‘counter discourse’ to more one-way directed teaching and learning and deficit notions of migrant people’s lives and capacities (González et al., 2005, p.ix). There are many formal learning, assessment and accountability pressures in education but also very vibrant opportunities for ECEC for building in participatory human spaces for relationships that render migrant children’s funds of knowledge visible as a pedagogical resource (González et al., 2005). Shifts in seeing anew have the potential for
transformation that connect us thoughtfully, wisely and emotionally, in individual portals and a more visible community tapestry, a touchstone for all.

4.8 Summary

Daisy, Priya and Alisha have expressed their vibrant lived experiences, emotions and funds of knowledge through playful, intuitive uses of the camera in conversations and in their photo story books. Children revisited their photographs and oftentimes their rich photo conversations led us through their personal portals to the touchstones of home. The children ventured in the world, to invite the possibility of new friendships, to have fun and bring others in, to physically walk around their subjects, to make serious meaning and connections in their relationships and knowledge between home and nursery contexts.

The visual world is alive to them, and us, as the camera travelled with the children, so that their sophisticated sensibility and way of seeing, and complex interior emotional lives (Ewald, 2001), were made visible. Daisy, Priya and Alisha were unafraid to come up close, physically and emotionally to children and adults and the material world. Children used their ideas about the world and photography to move it around, turn it on its side, to reposition it, bring humour and ask questions of it – sometimes without making an image. Significant concepts or strands of photographing intuitively (Norris Webb, 2014), democratically (Eggleston, 2019) drawing on ‘ambiguity’ (Franklin, 2018) in ‘elastic spaces’ (Ghirri, 2017, p.112) have showed poetry, rhythm, visual refrains and complex emotions; agency, ownership and motion embedded within and beyond the images (section 2.5.3.1, RQ 1a).

Birger (2015) describes documentary photography as about everyday life, how we are with one another in photography that can tell stories through its many layers in individual and collections of photographs. Seen this this way participatory documentary photography has been a shared, social activity. The notion of ‘traces’ and social intra-action between the ‘photographed persons’ and the ‘photographer’ (Azoulay, 2008, p.11), and ‘ambiguity’ (Franklin, 2016; 202) creates multiple dialogues that can take off in new, unexpected directions, inviting new meanings and possibilities in pedagogical practice from an expanded understanding of migrant children’s funds of knowledge. The
methodology facilitated alternative spaces and channels to reveal new depths in the children’s intuitive, exploratory, quiet, poetic, humorous ways of seeing and knowing in the nursery as a ‘cultural setting’ (Moll, 2005, p.283). Furthermore, the children’s families’ less tangible funds of knowledge were rendered visible including: trust and reciprocity, resilience, creativity, adaptability and relationships that supported sharing and transforming funds of knowledge in the building of a secure future (González et al., 2005).

The role of the teacher and practitioners in making time to listen to children’s funds of knowledge through participatory photography is significant. Trusting relationships as human beings are fundamental to the underpinning of funds of knowledge theory (Vélez-Ibáñez and Greenberg, 1992; González et al., 2005). The layered methodological approach supports the development of a rich visual holistic picture in an expanded notion of young migrant children’s funds of knowledge, over time. Flexible participatory spaces for the children and other adults and children supported multiple relationships, and time to revisit their photographs in different spaces identified in this study’s themes (section 3.8.8 and 4.4 to 4.7 of this chapter). Many possible new channels have opened up, with ambiguity as a significant concept (RQ 1a) in refocusing attention on how we see and potentially alternative ways of seeing and knowing anew that move us and alter the pedagogical possibilities at the centre of this study’s research questions 1 and 2.

The next chapter critically discusses the themes, major concepts and strands of the research, including limitations in relation to the research questions, theory and literature.
Chapter 5 Discussion

5.1 Introduction

The children’s making of their photographs are intentional and artistic ways of understanding the world in continuous dialogues of an ‘elastic space’ that connects their inner and outer worlds with others (Ghirri, 2017, p.112). The children’s photography has had pedagogical ‘consequences’ (Lange 2019) for an expanded understanding of multiple channels of migrant children’s complex funds of knowledge through documentary photography (RQs 1, 2). We have come to understand photography as more fluid, with ambiguity leading to alternative ways of seeing and emotional resonance than before (Franklin, 2020), with possibilities for alternative pedagogical directions.

This chapter draws together and apart themes and major concepts and strands of the research in relation to the research questions. It interweaves this study’s strengths for rendering visible young migrant children’s funds of knowledge and critically discusses the issues, tensions and limitations in section 5.3. These include: the wider political context of invisibility; the critical concepts and complexities of listening to young children, and authorial voice; the limits of our seeing in photography within perceived time and formal curriculum demands. Section 5.4 stretches the boundaries of listening and participatory funds of knowledge through documentary photography suggesting an open conversation of possibility and trust that reflects the essence of the families’ funds of knowledge, perceiving limitations and opportunities.

5.2 Research Questions

This study’s overarching research questions (RQs 1, 2) are the engine of this exploratory study’s contribution to a paradigm shift in rendering visible the strengths and funds of knowledge of migrant children in ECEC contexts (Bove and Sharmahd, 2020).
Here are the research questions for ease of reference:

**RQ 1**

*Does listening through participatory documentary photography to young migrant children’s funds of knowledge, at home and in a nursery, contribute to new ways of seeing and knowing in the early childhood community?*

**RQ 2**

*If so, in what ways?*

**RQ 1(a)**

*What are the significant critical concepts and spaces in participatory documentary photography and visual sociology for listening to, and rendering visible, young migrant children’s funds of knowledge as pedagogical resources in early childhood?*

**RQ 2(a)**

*How do young migrant children communicate their unique aesthetic ‘authorial voices’ (Franklin, 2018), ideas and emotions as researchers, with others, through their participatory documentary photography?*

### 5.3 Limitations

There are opportunities for realising an ethical and democratic participatory paradigm in early childhood research and pedagogy that continues to be challenging (Palaiologou, 2016; Clark, 2018). This section critically questions key limitations, issues and tensions, and how this study’s limitations are perceived in ways that influence what can be known about Daisy’s, Priya’s and Alisha’s funds of knowledge through documentary photography, and the ways in which they are rendered visible (RQs all).

This section questions a wider political context of invisibility and theoretical and methodological issues and limitations. The section discusses participatory photography for critical understanding of children’s touching agentive visible voices, in the making and communicating of their photography in conversations and photo storybooks over time, and the limits of our seeing in a particular sociocultural context.
5.3.1 A political context of (in)visibility

Knowing children’s home and community circumstances and funds of knowledge in ECEC settings is significant (Payler and Scanlan, 2018). A strength of this visual participatory study is its contribution to listening to and rendering visible young migrant children’s funds of knowledge as experts in their own lives and citizens with rights (United Nations, 1989). This study’s methodology recognises the pedagogical assets of young migrant children through their documentary photography as a democratic practice and resource (Ewald, 2001; Eggleston, 2019). Young migrant children’s voices and funds of knowledge have been marginalised in a wider political context of invisibility (sections 1.3 and 2.4). This study questions this political persistent certainty reflecting on Cole (2018, no page):

‘Even our certainties I think ought to in some sense be contingent. On the macro-political level, a certainty has so often been so disastrous and so murderous, particularly certainty about who doesn’t belong.’

The political backdrop of invisibility is a potential limitation. Reflecting on the 30th anniversary of the UNCRC, Clark (2018) spotlights a move away from listening to young children at a political level resulting in fragmentation of knowledge and reduced funding and resources. The political situation of migrant, refugee and asylum-seeking families continues to be in turmoil. The perspective of the House of Commons Home Affairs Committee ‘Migration crisis’ Seventh Report of Session 2016-17 (House of Commons, 2016) sets out the ‘huge challenge’ faced by the UK and EU in a ‘migration crisis’ from a rapid growth of new migrant, refugee and asylum arrivals and international movement of people requiring ‘managing’ (ibid, p.10). Whilst there are some supportive elements, including supporting family reunion and supporting increasing numbers of women and children, the overarching language is divisive. There is an emphasis on border controls, illegal immigration, security, causes of mass migration, ‘processing and treatment’ (ibid, p.28), funding and local authority support for the ‘burden’ of unaccompanied children and their ‘distribution...in relation to dispersal of asylum-seekers’ (ibid, p.40). Currently a ‘New Plan for Immigration’ adds layers to a divisive ‘two-tier system’ that have been illuminated as ‘wholly unjust’ by the Refugee Council’s Chief Executive (Solomon, cited in Grierson, 2020, no page).

UNICEF (2018) cites the UK asylum process as detrimental to children’s education and the family’s access to resources. The long asylum process has affected Priya’s mother’s
mental health, but at the same time the findings show a family who are very invested in their children’s education and relationships for a ‘secure future’ (Priya’s mother, 16.12.19).

Each family emphasised the priority and significance of hopes for a secure future, a high value placed on education, friendships and settling roots in deepening ‘thick’ multi-stranded relationships strongly connected to their extended families in Lithuania and Pakistan (Daisy and Alisha) (Vélez-Ibáñez and Greenberg, 1992, p.324). More equitable, spaces of open, continuous dialogue, with children in participatory approaches represent ‘slow knowledge’ (Clark, 2017, p.154) over time, with resources, coherent systems and commitments to local, national and international policy into practice. In the context of a pandemic and political upheaval, this study’s visible connections that had supported the children’s participation and our knowledge of their funds of knowledge need careful commitment, time and support to be sustained. In the second home visit Priya’s father reflected on how well Priya had participated in nursery but this had decreased. The ongoing collaboration with Rose and our learning in this study has sustained the visible portal or touchstone with Priya’s voice and funds of knowledge through her documentary photography into year one, with her new teacher and continued in the nursery’s relationships with the family and her siblings.

At local nursery level there was an openness to this study. I had encountered much migrant invisibility in local authorities, pre-school and nursery provision, with a lack of information and record keeping as to families with migrant, refugee and asylum seeker backgrounds across boroughs, including within one local authority with its nursery situated in the same building (see section 4.7.1). In a challenging context in this study, Rose and the team of practitioners had made time for listening through the children’s participatory photography in different spaces (see section 4.7). They knew about the backgrounds of the children and as we found in the home visits (see 4.7.3) we learnt of each family’s particular social context and funds of knowledge and Priya’s family’s experiences of seeking asylum. This study brought about an ongoing dialogue that transformed the relationship between the family and the nursery. Each child’s voice and funds of knowledge were explored, shared and rendered visible (sections 4.4-4.7).

There are a myriad of pressures, for example, formal testing and accountability, as potential limitations in listening to young children. Although there are innovative
practices and research with young migrant children (González et al., 2005; Clark, 2017; Luttrell, 2010; Tobin, 2020; Vandekerckhove and Aarssen, 2020), they have remained invisible (Bove and Sharmahd, 2020). Clark (2017) and Vandekerckhove and Aarssen (2020) also highlight issues including: families’ challenging and inequitable access to ECEC; potential to be living in temporary accommodation, privacy, time needed to build trusting relationships, and willingness to trust ‘to let go of their child’ (Vandekerckhove and Aarssen, 2020, p.109). This seems particularly challenging given the language and ‘wholly unjust’ nature of national policy (Solomon in Grierson, 2020, no page). The current, and ever shifting policy direction present significant tensions and potential limitations to this study. However, the children’s and families’ visible everyday stories and funds of knowledge offer a counter discourse to dominant deficit perspectives (UNESCO, 2018) as a key strength of this study.

Visible listening as human beings offers possibilities for continuing to build on relationships with families from a position of coming to know their circumstances and aspirations well. Rinaldi (cited in Moss et al., 2005, p.6) comments, ‘listening is an element that connects... it is a part of the essence of being human.’ This sense of listening as human beings is an important methodological and pedagogical approach.

5.3.2 Children’s touching aesthetic authorial voices and ‘thereness’

A sense of control and agency was a recurring thread in Rose’s and practitioners’ reflections on children’s photography during this study that are important in ECEC practice with migrant children and families (Clark, 2017; Payler and Scanlan, 2018). The children’s visual voices are real. They are part of their intuitive approach to life shared through photography as one medium to relate to themselves, others and the world around them, to explore, tell stories and listen to one another. At times they brought their funny bones of knowledge, at other times quietly reflective, poetic, wishful, exploring, reaching out, theorising, affectionate, colourful, soulful, venturing, beautiful. The children’s unique authorial and intuitive approaches with their photography encompassed their own funds of less tangible personal and shared knowledge, creating and stretching spaces for their own visible participation with others (RQs 2, 2a).
Badger (2010, p.16) highlights that photography is simultaneously related to reality and a ‘trace of a memory’. The medium facilitates the ‘interplay of inner and outer worlds’ (Gilligan, 2015), which was sometimes conveyed through a sense of ‘thereness’ (Badger, 2010, p.16) (RQ 1a). The children responded to their photography in ‘pivotal moments’ (Payler et al., 2016, p.18), with a feeling of being ‘there’ with their families in the ways they physically reached out to touch them and so did other children (see sections 4.4 - 4.7) (RQ 2a). Yet at the same time photography is ‘slippery’ (Campany, 2020), it defies words of explanation at times, and (pressed) time is needed to ‘join the dots’ (Franklin, 2020, p.89). For example, Daisy made connections between less visible fragmented events and objects, including photography which did not visibly include special people (sections 4.4.1; 4.5.1; 4.7.4). The pumpkin, and other symbols (including those Daisy added to her photography, for example her mother’s earrings), were repeated in many photographs in a visual refrain (Norris Webb, 2014a), reflecting Daisy’s emotional connection to her family, her wish to revisit, to keep in touch with her family. Daisy often repeated the phrase ‘I want to see’ in her ‘I poems’ as she maintained a visible and felt connection with her family in the nursery in the touchstone of her own photography (RQs all). The investment in time of practitioners’ and researchers’ is pivotal to understanding the connections that Daisy, Priya and Alisha are making and the pedagogical implications and possibilities of photography as a,

‘time machine, especially in relation to people. The vicarious attractions of photography might be measured largely by the media faculty to project us into visual contact with the physiognomy of someone at the farthest ends of the earth.’

(Badger, 2010, p.17)

I observed the children’s intuitive, straightforward approach to their photography of special people, objects and symbols. Badger (ibid) comments about children’s more straightforward approach to making a ‘simple snapshot…may distil this ineffable quality more readily than a self-conscious attempt to produce photographic art.’ This suggests a nuance in the way that children make photography intuitively, and sometimes quietly in a straightforward, almost dead-pan way that I described with Alisha’s photography (sections 4.4.3 and 4.7.4). The findings showed all of the children’s photography of family in everyday situations in life, near and far away with extended family in other countries,
evoked children’s strong emotions through touching verbal and non-verbal responses, kissing, holding, reaching, playing. Alisha referred to images of her father and an uncle the family had visited in Pakistan who had been unwell, ‘We’re going to Baba’s family. This is my holiday to plane again’ (section 4.4.3). Alisha also kissed and reached out to her sister (see 4.4.3 and 4.6.1). Priya used the camera to explore concepts of time, space, positioning and participation and friendships in detail in her photography, together with her feelings for her ‘rainbow family’ and herself (see section 4.4.2 and 4.5.2). Daisy had remembered a day out with her family as she held her hand over the photograph of her and her parents on the nursery wall (see section 4.7.2). She added further layers of ‘thereness’ (ibid) and touch through her agentive mark making on top of the photographs of her and her parents and closest friends (see section 4.5.1), for example eyelashes on her mother, hair on her father and feathers and hearts on herself. Daisy brought her funds of knowledge of drawing she shares with her grandmother. Daisy also kissed her mother where I noted a still moment of her pausing and looking to me first and then just over my shoulder towards the door (see section 4.4.1) underscoring the importance and value of ‘thereness’, touch and intimacy for Daisy, and also Priya and Alisha relating to each research question.

Sometimes there is a “jolt of recognition” that jolts the mind and touches the heart’ (Cole, foreword in Webb and Norris-Webb, 2014, p.9), where the photography is akin to poetry:

‘As in great poetry, the particular transcends the to the general’. In this way the work reaches out and moves us.’

(Franklin, 2016, p.160)

Sometimes the children were quietly reflective, there was no ‘jolt’ but rather a longer wondering about why a photograph was interesting as children revisited their photography adding many layers of meaning over the weeks. Time is a fundamental aspect of the ways in which we were all able to see and know in new ways (RQ 2) and an aspect of critical practice that can feel pressed in the pressure to meet perceived formal curriculum demands (Rose semi-structured interview 14.10.19; Clark, 2018; 2021) (see 5.3.6). In Alisha’s photograph of her parents and sister at the table and the other of her mother behind her helping her with her dress (Figure 38 and 39, section 4.4.3), Rose and I wondered how the images reached out to us emotionally. Simic, a painter and poet
reflects on images that have struck him that ‘grow more beautiful’ and ‘become part of us’:

‘A good photograph, like a good poem, is a self-contained little universe inexhaustible to scrutiny.’

(Simic, 2013, no page)

It was also a reminder to me about the value of space, privacy and agency. These are Alisha’s photographs that she interprets in her own agentive way – her self-contained little universe (ibid). It raises critical questions about how young children’s funds of knowledge are rendered visible and what private and more social spaces are researchers and teachers creating for young children’s aesthetic authorial voices (Franklin, 2018), and spaces young children create for themselves.

Listening with each child to revisits and repeated refrains in their participatory photography facilitated the children’s unique portals of ways of seeing and keeping in touch with special people at different times and places (RQs all). The repetition of images of ‘thereness’ described by Badger (2010), both in the expanded, ‘elastic spaces’ (Ghirri, 2017) of photo conversations in the nursery and at home, and in the children’s photo story books connects the children to the ‘thereness’ of special people as a touchstone, sometimes intimate and personal and sometimes shared. Listening with visible connections appears ever more important as families become separated during migration and continuing sociocultural turmoil and challenging listening contexts (Tobin, 2020), with a further layer of separation in a global pandemic.

**Touch and senses**

This study expands photography in early childhood research as a sensory experience (Herssens and Heylighen, 2012). The falling of light, perspective and vivid colour, close texture, detail and orientation, multiple series of the same objects were important in Priya’s photography especially (section 4.5.2). The children in this study also made photography with music in mind, indeed their photo storybooks carried poetic and rhythmic qualities (RQ 1a). Clark (2018) reflects on very young children’s capacities as experts, with a detailed sense of their belonging to places and experiences in the past that children can articulate through visible participatory methods can be a challenging notion for others, including senior educators. In this study the children’s agentive but
varied ways of using the camera and conversations made the children’s sense of space, place, past, present and future visible in the materiality of the setting (Clark, 2018). The ongoing current context of a pandemic has created physical and emotional distance between families, further underscoring the significance of touch, and keeping in touch for children, with families across time and space, but also in children experiencing a deep sense of belonging in the spaces of the nursery as part of the daily life and culture (ibid).

In a ‘pedagogy of listening’ as emotion (Rinaldi, 2005), the children’s powerful personal emotions resonated with others. The conversational directions were stretched in sometimes unpredictable ways (Chesworth, 2018). For example, Daisy subverted her ‘yukky’ photograph to the front cover (Figure 45, section 4.5.1); and a conversation between Alisha and Daisy turned to spiders and playing at Alisha’s house (see section 4.6.1 and appendix 8). It was a meaningful discussion in which Alisha told Daisy she wanted to play with her at home, a photograph that took them somewhere else – an ‘elastic space’ of what had been and what was to come in ongoing conversations and possibility over time (Ghirri, 2017, p.112) (RQ 2). Franklin (2016) notes that there is much more to know about the emotional and psychological ways in which documentary photography reaches out, communicates and touches others, of which ambiguity plays a part (RQ 2, 1a).

5.3.3 Children making their photography: authorial voice?

Material, social and discursive considerations shape the data (Spyrou, 2019). The methodological design was led by the children in flexible spaces trusting the children’s intuitive and intentional visual directions. Sometimes the practitioners and I accompanied the children in the explorations of the nursery with the camera at the very beginning or when invited, or during playful exchanges observed or involving us directly as participants. At other times the children disappeared from view in the nursery and took the cameras home with them. Einarsdóttir (2005) found that when she accompanied young children with digital cameras in their playschool, the children made photography as if they were showing a guest what was important. The children produced and showed different voices when they directed their own photography of the setting, without adults, producing photography of what they wanted for themselves.

Spyrou (2011) cautions against the notion of researchers interpreting children’s voices as authentic and authorial (Franklin, 2018), because voices are messy, multi-layered and
potentially contradictory. Gilligan (2015) highlights that people do not always know how they feel and what they think, or know what they know. Making and talking about photography can be a way of encouraging people to reflect on their feelings and highlight knowledge participants take for granted (Harper, 2016). However, Spyrou (2019) highlights voices and what can become knowable are influenced by social, cultural, institutional, material, political and discursive contexts.

Some research actively discounts photography, for example Wihstutz (2020), due to adults and children being in communal, refugee accommodation. Critical reflections on photography research with older migrant children of Ghanaian heritage in Italy found that whilst it can be empowering, some children were wary of attracting attention in public places due to their migrant background (Fassetta, 2016). Fassetta also indicated personality traits, such as shyness, may also lead to discomfort or effect on what is photographed and how. Researchers also need to bear in mind the possibility of ‘intrusion’ and photography could be a ‘chore’ for some (ibid, p.701). In translating these significant ideas in the methodology (RQ 2) in the field, I invited children to make photography and accepted that they may not wish to. For example, initially Daisy did not make photography in the nursery and not in each session. This was a different experience to the children in the initial study and it is my responsibility to learn and embrace the unpredictability, uncertainty and foremost know the children and the context, not to focus on outcomes (Harper, 2012; Chesworth, 2018).

On another occasion Priya had first used the camera with Iris, whom I knew she was close to, but had quickly begun to move around the nursery exploring with the camera, sometimes making images and other times looking through the viewfinder. She moved into the garden to make some photographs and when I joined Iris she wondered about the attention Priya was attracting with the camera. I took her concern seriously as Priya’s gatekeeper (Flewitt, 2005) and also reflected on my observations of her using the camera to explore and venture. I did not want this study to create any discomfort but at the same time I wondered about the voices we might hear should we trust Priya and the children and see together. There were other cameras for the children, and I did not want to silence what could be, and turned out to be Priya’s competent, lively voice. Importantly, Iris later commented that Priya was ‘using it [camera] as her eyes’ (Iris, semi-structured interview 21.10.19) and possibly photographing children she would like to be friends with. The camera was an extension of her deep explorations of herself in the world with
others (sections 4.4-4.7). The trust that Priya and her family developed in their relationships with the nursery were transformed, meaning that their funds of knowledge and Rose’s perception of them completely changed during this study. These new ways of seeing and knowing (RQ 1, 2) have been communicated into subsequent year groups and enhanced the nursery’s relationships with the family, including Priya’s younger siblings (section 4.7.3), and potentially other children more broadly.

I had decided to wait in that moment with Iris as a ‘relational move’ (Gilligan, 2015, p.73) to enable a space to listen to Priya’s different voices about what she knows and feels, to make visible perhaps what she knows to herself and to others advocated in the Listening Guide (ibid). Gilligan (2015) illuminates a responsive relational approach which questions assumptions, face value voices, to step outside of one’s cultural framework. The interplay of Priya’s, Iris’s and my different voices led to a moment of seeing anew the voices that may reveal themselves through Priya’s venturing with her photography: the surprising volume, rhythms, laughter, reaching out, vivid colours, light, black and white, perspectives and friendships. Her explorations and venturing with the camera were illustrated in her ‘associative streams’ in listening for ‘contrapuntal voices’ (Gilligan, 2015, p.72) related to understanding her funds of knowledge through her photography and in her ‘I poems’, for example (photo conversation 25.11.19):

**Priya’s ‘I poem’**

*I bring the picture*
*I bring the camera*
*Where’s me?*
*I can*
*This is me.*

Photography carries rhythms, visual refrains, repetition and revisiting that were discerned in each of the children’s photography through ambiguity that showed different aspects of the children’s funds of knowledge (RQs all). Gilligan (2015, p.74) sees poetry as research data and one way of discerning an ‘associative logic of the psyche’ unrelated to ‘rational causal logic’. ‘Ambiguity’ (Franklin, 2020) is a key concept in participatory photography (RQ 1a) that relates more to the children’s poetic voices, feelings, ideas and artistry. Ambiguity (ibid) helps to open up channels for conversation, thinking and emotional resonance in alternative interpretations of different viewpoints that are threaded through
this study as a strength. In the sharing of our perspectives as co-researchers the children and adults have been able to listen to direct and indirect voices, for what is ‘unsaid or also said beneath some kind of other discourse’ (Gilligan, 2015, p.74). Trust is an essential foundation for creating contexts for listening to the children’s funds of knowledge as a counter discourse to silencing and marginalising deficit, vulnerable or political discourses (UNESCO, 2018).

5.3.4 Photo conversations

The epistemological underpinning of this study’s approach, and collaborative positioning of children and adults with funds of knowledge is important in the production of voices that are social, material and discursive (Spyrou, 2019). The methodological design included children talking about their photography, verbally and non-verbally in photo conversations (RQs all). It could be that the children made images knowing they would talk about them with adults according to that they thought we might be interested in rather than their interests (Einarsdóttir, 2005). Also, I reflected that having learnt about the high value parents conferred on their children’s education and knowing that I am a researcher for a university they might unconsciously direct some of their children’s photography, although we had explained that the aims of the research were for the children to choose. Rose, Iris and I were led by what the children wanted to say about their photographs, but Rose and Iris also asked the children questions as they knew the children and their families, and I tended to build on what children said to develop my understanding of their perspectives and as a learner and an outsider. In the initial photo conversation with Daisy (14.10.19) and with Alisha (18.11.19), Rose and the children talked about the children’s photographs one by one with Rose moving the photographs on when the children were ready. This meant that the children talked about each one. Similarly, Iris talked about each image with Priya, but she was sitting on the other side of the keyboard, so it was Priya who took the images forwards in each conversation. This was insightful as each image was considered and some of the children talked more than others, which determined when the children might be ready to move on. Mostly the children controlled the laptop keys and where they wanted to look and for how long.

A mix of our perspectives and approaches generated talk and non-verbal engagements with us, other children and the materiality of the camera and images. The colour materiality of the medium was explored by Priya where she made images of varying grey,
black and white and vivid colours. Her photography of her ‘rainbow family’ and other objects in varied colours, black and white, expanded her explorations, aesthetic authorial voice (Franklin, 2018) and creative re-presentation that combines her touching photography in ways that do not show faces but communicate the closeness of the family (see sections 4.4.2 and 4.5.2). There were differences in the essence or a mood that were conveyed within, between and through the children’s individual photographs and conversations. Alisha’s quiet photography was more muted in its colour palette that can relate to ‘quiet’ reflective photographs, with the essence of her being ensconced in her family. At the same time Alisha generated much animated talk in her photo conversations relating to her family, events, outings, memories, clothing and toys. There was a sense of Alisha sharing her family as the family shares and reaches out to multiple extended social networks and a large extended family as a fund of their knowledge and its distribution (Vélez-Ibáñez and Greenberg, 1992; González et al., 2005).

5.3.5 Photo storybooks

The children have visible and less visible funds of knowledge, for example: quiet, reflective looking, sharing, home languages, affection, organisation as important pedagogical resources. The playfulness and helping one another of Alisha’s family appeared to be reflected while the children were decorating their photo storybooks. Peter Parker had reached over to the stickers in front of her, she had glanced briefly but did not appear to have a conception of them as belonging to her specifically. The research design and trust communicated by adults facilitated space that Peter Parker had felt comfortable to join as a consistent listener researcher with the children. Peter Parker did not ask to make photographs or a book, he listened and joined in conversations when invited to; for the most part he was responding rather than offering his own perspective. The children in this study had felt comfortable to disagree with him and other adults and children, highlighting the significance of children being most relaxed and powerful when they are with other children (Einarsdóttir, 2007).

Each child’s photo storybook communicated in different colour palettes, patterns and moods, as an ‘intellectual experience and also a physical object’ (Badger, 2010, p.91) that can also be subverted. Rose and practitioners often commented on the control, purpose and ownership children showed through the whole study with their photography. Rose commented Priya’s knowledge was more visible as she ‘could easily slip under the net. It’s
hard to know quite how much she knows, but you see her through the photos (in a longer quote in in section 4.7.4). Like the photo conversations, the children’s making of their photo storybook was a ‘social and communicative activity’ (Palmer, 2017, p.15). For each child I have also included more expanded dialogues in the findings (4.4 -4.7) to contextualise the children’s voices so that readers can evaluate my and other adults’ influence or role in the production of the children’s voices (Spyrou, 2011). Rose had reflected on what children could bring as pedagogical resources with ‘whatever they wanted was right’ (Rose semi-structured interview 2.12.19, section 4.7.1), as human beings, so central to the research aims and questions (RQs 1, 2, 2a).

Through the process of this study, Rose identified a shift from a more ‘single-stranded teacher-to-student interaction’ (Vélez-Ibáñez and Greenberg, 1992, p.330) to a more multi-stranded relationship within a formal system of assessment, accountability and overall political context, in which the nursery has created a play-based curriculum. Rose had got to the heart of a significant concept in photography (RQ 1a) in the different ambiguity and possible interpretations of photographs (Franklin, 2020) as not providing ‘answers’ and ‘definitive viewpoints’ (Prosser, 1998, p.106; Tan, 2010), but ‘opening channels’ (semi-structured interview, 9.12.19) over time through the medium’s invitation to alternative ways of seeing and knowing (Franklin, 2020; Cole, 2018) that were actively created by children and adults. This included a willingness to be uncertain (Chesworth, 2018), to develop ‘slow knowledge’ (Clark, 2017, p.154) for children to make the most of the photo storybook’s potential for subversion and ineffable, non-linear, elliptical and ambiguous narratives (Badger, 2010), which can be unsettling for adults.

5.3.6 A process over time

Slowing down to listen through documentary photography to young children’s funds of knowledge requires time, shared dialogue and discursive resources (Clark, 2017; Horsley, 2021). Teacher and practitioner possible perceptions of pressure on time and teaching to a ‘scheme’ is a tension (Rose semi-structured interview 14.10.19).

There is much will in the nursery to venture beyond the walls in this inquiry-led study (González et al. 2005). Reflecting on Clark (2018), universities are placed to make enduring, trusting and reciprocal links with local authorities, nurseries, voluntary agencies and policy makers.
Already, in this context Rose shared what she had learnt from this study with the Reception team:

‘Seeing the children being free with the cameras was amazing. They took amazing photos and these photos allowed the children to develop their language skills. I was able to see different personalities and different behaviours that we had not seen before...I shared this information with the Reception staff and they decided to use the cameras to allow children to take photos and then write about them. Their level of involvement was superb.’

This study perceives children’s sensibilities for communicating their own intuitive, wise voices through their photography. The children’s personal unique ways of seeing resonate with others and invite new ways of seeing and knowing made visible to themselves and the wider EC community (RQs all). The children’s photography offered them touchstones with their families and their voices touched others through their different rhythms, quietness, vocal, non-verbal, conflicting, agentic, colourful and playful authorial voices (RQ 2). The children’s participatory photography took us beyond the frame through the medium’s ambiguity at times that led to more ongoing continuous dialogues of understanding and questioning what we think we know, thus stretching the channels or ‘elastic spaces’ ...for ‘continuous dialogues’ (Ghirri, 2017, p.112) (RQ 1a). Spaces for time and multilayering of opportunities to hear the children’s different voices were an important part of the ongoing, never finished methodology (RQ 2). The impact in practice of trust was developed through the children’s wise photography (Norris Webb, 2014) and their reflections can be heard in their own right as rich funds of knowledge as cultural resources for teaching and learning (González et. al., 2005) (RQ 1).

Clark (2018) believes there is a need to critically examine the difference that listening has made in educational practice, pedagogy and intra-actions with young children. The process of this study has steadily led to a collaboration between research and the nursery in reaching out to children and families to build on understandings of their strengths and resilience, sense of possibility, families’ ability to “shift strategies in mid-stream” ... to make the most of scarce resources and adapting to a situation in innovative and resourceful ways’ (González et al., 2005, p.13). The critical impact of this study is to set in motion a sustainable methodology that has built on practice to continue to expand the continuous conversations to learn more about migrant children’s funds of knowledge as a
whole nursery ‘cultural setting’ (Moll, 2005, p.283). Rose further reflected (semi-structured interview 2.12.21) on local practice and opportunities for children’s diverse funds of knowledge threaded through the schools Gifted and Talented programme, and cameras have also been used by the school’s inclusion team (Rose email, 16.2.21). However, it is the relationships that are developed through the personal portals, touchstones and community tapestries over time that are key in developing and sustaining ongoing conversations of what has been and what could be (Ghirri, 2017).

The notion of children’s touching authorial and aesthetic voices has further stretched the conversational spaces with new avenues of pedagogical possibility and potential further critical collaborative research. A critical visual methodology recognises that photography is not ‘innocent’ (Rose, 2016, p.2), photographs engender particular ways of seeing, portraying and reflecting power relationships. In ‘The Civil Contract of Photography’, Azoulay (2008, p.17) contends that marginalised people, (including stateless people), rendered politically invisible, are ‘participant citizens’, she suggests a ‘contract’ of photography, disregarding notions of ‘empathy’ and ‘compassion’ in the way this study emphasises children’s agency through their aesthetic authorial voices (Franklin, 2018). However, younger children are likely to be excluded entirely from policy and policy-makers with different priorities and agendas (Wall and Dar, 2011). Further research of photography (Ghirri, 2017, p.112) (also discussed in section 5.4) might suggest new ways of collaboratively developing an understanding of migrant children’s diverse rich funds of knowledge that can be conveyed photographically, in agentive narratives with other media, as a counterpoint to the wider political context of invisibility and marginalisation (see section 5.3.1).

The children’s photo storybooks push theoretical and methodological boundaries as a participatory statement of citizenship (RQ 2a). This study is concerned with the processes over time to understand children’s everyday lives and funds of knowledge through photography to ‘explore ideas visually’ (Harper, 2012, p.40) in ‘cooperative learning systems’ (Vélez-Ibáñez and Greenberg, 1992, p.330) aligned to families’ hopes in this study. The families placed a high value on friendships and social ‘thick’ (ibid, p.324) networks, and a secure future for themselves but notably for their children (a strand from the initial study), as part of their distributed funds of knowledge. However, the development of citizenship and collaborative learning are potential challenges or limitations in wider political and educational contexts of migrant children’s invisibility.
(Bove and Sharmahd, 2020), and formal, accountability and time imperatives (Clark, 2021).

A strength of this study has been to expand the ways in which migrant children’s individual ways of seeing their sociocultural worlds, in their touching authorial voices and the wider picture of the families’ funds of knowledge and histories, are rich and dynamic. Time was designed into this study as a strength in perceiving more fluid, hybrid, cosmopolitan super diverse funds of knowledge (Sigona, 2013; Robertson et al., 2014; Vertovec, 2021) as pedagogical resources that reflect the families sense of possibility and how they had adapted and directed their lives in different sociocultural and political contexts with resilience and creativity (González et. al. 2005).

Intricate methodological and pedagogical processes require time, support and trust that can benefit collaborative research and pedagogy (González et. al. 2005a; Cremin et al., 2012) so that these rich visible conversations are not lost to other seemingly more pressing curriculum and accountability concerns, that are arguably met through the nurturing of young children’s, teachers’ and practitioners’ unique and social funds of knowledge (ibid).

5.3.7 Limits of our seeing

Photographs are ambiguous, so that meanings and interpretations can shift, evolve and diverge (Franklin, 2016; Campany, 2020). Thus, there are limits and blind spots in our seeing (Cole, 2018). Photography in research is not straightforward, and it is context dependent. Rose reflected, ‘some people can see cameras as a bit of an invasion, but they’ve all embraced it’ (semi structured interview 9.12.19). The use of cameras was constantly evaluated in a flexible, child-led approach as far as possible (ibid; Clark; 2017; Payler et al., 2016). However, my participation and others in this particular sociocultural, institutional, political, discursive, material context shapes what can be known and how the data is created, analysed and re-presented (Spyrou, 2011; 2019). For example, the choices of images in this thesis have been directed by what the children chose as their ‘favourite photographs’ in their photo storybooks interpreted as a child-led analysis. The videoed photo conversations were re-observed and analysed for ‘pivotal times’ (Payler et al., 2016, p.18), which related to children’s choices of significant photographs they chose to talk about and directly intra-act with for themselves.
and with others. The photo conversations and analysis offer further layers of interpretation as I recognise this text has been written by me. The children did not choose some of their photographs to respond to in any discernible way. However, this does not necessarily mean that they were not important to the children or that they may not be returned to at another time, or in a private space just for them (Simic, 2013). Equally many images are made that are not looked at again (Campany, 2020).

The interpretative process has entailed a continual evaluation of asking whether we, as adults, are truly reflecting the children’s perspectives or adult interpretations (Einarsdóttir, 2007). In this critically reflexive methodology I have questioned if this study contributes to pedagogical practice that enhances the children’s experiences through the research, for example in being included in personal intimate moments such as Daisy kissing a photograph of her mother. Further, in section 4.7.3 Rose reflected on how ‘a simple thing like photography’ could bring ‘such an impact’. Rose also reflected on knowing about the ‘struggles families were having’ but also of the reciprocity, risk, reaching out that families brought through the opening of channels and communication of our genuine interest and trust in this study; entailing ‘letting us in’ to the children and family’s rich funds of knowledge. González et al. (2005a, p.100) state, ‘each teacher as she came to know the households personally and emotionally came away changed in some way.’ Rose reflected on being shocked by the constraints that had been holding Priya’s family back from their dreams but also their determination to rebuild their lives. The trust built with the family and Priya through her photography had enabled her to see even more of Priya’s capabilities and venturing to new friendships. Priya’s humour was evident in the second home visit as she snapped the book’s band across her photograph of her face on the front cover. She giggled and her father commented on how comfortable she was with me (after a long gap due to covid). This home visit made a space of continuous dialogue stretching from the nursery into year one with Priya’s aesthetic authorial voice at the forefront of participatory pedagogy that is foregrounded by her teachers.

Rose had also seen how families appreciate the play-based pedagogy of the nursery and the two-way flows of funds of knowledge from the nursery into the home. We both felt, as in González et al. (2005a), that families made great sacrifices for the sake of their children first and foremost to secure a better future, with being very invested in their children’s education and settling roots and friendships. I too was changed personally and emotionally in seeing again the children’s and families’ resilience, and embracing of
crossing and straddling geographical, time, political, familial, language borders with a sense of capability, hope and possibility. What struck me most was the children’s and families’ trust and reciprocity in this study. Their funds of knowledge are rich pedagogical resources that are in stark contrast to national Home Office view and ways that seeing ‘others’ can be misdirected (Franklin, 2020). The children’s participatory photography had shown me, families, Rose, practitioners and other children a far richer picture of the facets of young migrant children’s dynamic sociocultural lives lived and funds of knowledge (RQs 1, 2). However, there is acknowledgement of the limitations and partial nature of our seeing and interpretations in a particular sociocultural context (Rose, 2016; Cole, 2018). Overall, this study looks to Harper’s (2003) reflection that recognises the distinct construction of images ‘does not destroy or diminish their worth, rather, it allows the alert ethnographer to utilize them with more caution and subtlety’ (2003, p.241).

5.4 Stretching boundaries of listening and participatory funds of knowledge through documentary photography: an open conversation

This study’s research questions push the theoretical, methodological and pedagogical boundaries. They raise possibilities to consider significant critical visual concepts that enrich the equitable rendering of young migrant children’s funds of knowledge and the early childhood community’s ways of seeing and knowing anew (RQs 1, 2).

The concept diagram below is a reminder of Figure 19 (section 3.8.8, Defining and naming themes), with the notion of stretching the overlapping ‘elastic spaces’ (Ghirri, 2017) of young children’s aesthetic authorial voices, with intra-acting strands of funds of knowledge between home and nursery. An invitation to open, ongoing dialogues are at the heart of the ways in which listening through participatory documentary photography to young migrant children’s funds of knowledge, at home and in a nursery, contribute to new ways of seeing and knowing in the early childhood community (RQs 1, 2).
Moll (2005, p.283) reflects on schools as ‘cultural settings’ with rich funds of sociocultural, historical funds of knowledge. Seen in this broader way, children’s funds of knowledge are not an add on or an infusion into existing practice (Moll, 2005). Rather children’s agentive participatory photography speaks to funds of knowledge theory that invites new interpretations in open conversation, with children as participant citizens, interwoven in the sociocultural processes of everyday life in the nursery and beyond.

This study built on an established visual practice including vibrant visible wall displays, art works, journals and story books. This study has brought photography’s capacity for ambiguity, quietness, re-interpretation, not forcing or being unnecessarily original (RQ 1a). This study introduced new possible ‘tempos and modalities’ (Ghirri, 2017, p.111) that build on the nursery’s existing visual cultural practice. Each of the children’s photo storybooks (see 4.7.4) had its own rhythm, patterns, feel, or tempo constructed by the children, which brought together their inner worlds or their ‘throughline’ (Meyerowitz, 2018) into a dialogue with their outer social and material worlds in an ‘elastic space’ (Ghirri, 2017, p.112). I have written the children’s ‘I poems’ verbatim and actual speech that is different to, but compliments their photography, but also recognising the limits of
'voice' (Spyrou, 2011; 2019, section 5.3.3) and the significance of non-verbal responses, gestures, expressions (RQ 2a).

More widely, photo storybooks can convey a narrative through the image alone, or with a short caption, or contextual texts and conversations at varying points in the book or at the end. Images can carry a narrative in themselves and spaces for inviting alternative interpretations that can open conversations for critical thinking (Tan, 2020). Invitations to alternative meanings can be made through connections in photographs and accompanying texts, they may not be obviously linked but they can stop us and make us think (Cole, 2018; Badger, 2010) (RQ 2). Badger (2010) highlights many forms of a photo storybook and its potential for personal agency and subversion described in the findings but also engagement by the reader. Readers, including the children in this study, can dip in and out, open where they want and read in either direction. The concertina style of the book can be made cheaply and sustainably using folded card and any resources available in the home or setting. Nothing special is required other than the space for children to lead with what this study found to be their own coherent, intuitive aesthetic authorial voices in their photography (Franklin, 2018). Each book was made as an individual personal and social statement shared with others. Other modalities for drawing on photography’s ambiguity, allusive, elliptical nature for inviting open conversations, and multiple meanings, include montage and photo story boxes. They need not be read in a particular order or way; it is open to children and readers, both children and adults alike. Non-linear (elliptical or allusive) narratives utilise uncertainty and unpredictability that Badger (2010, p.225) proposes as more ‘radical in concept, both formally and politically’ (RQ 1a). Future studies (see 6.4) might play with different film and photo effects with the children exploring how they may put together film effects or ‘slow motion movie sequences’ (ibid, p.231) (Daisy used her book to flick the pages as a film telling me, ‘it was fun’, fieldnotes 2.12.19). Other possibilities include: double exposures, collages and montages; poems, impressions and effects with other materials and textures as they did in this study.

If we are willing, this slowing down (Clark, 2017; Horsley, 2021) and willingness to ‘embrace uncertainty’ and unpredictable directions in research (Chesworth, 2018) to listen to young migrant children’s funds of knowledge through documentary photography can help us to see pedagogy in new ways. Trust and reciprocity are threads that help to connect children’s inner personal, intuitive and social ways of seeing and funds of
knowledge in collaboration with others through documentary photography. Open conversations that supported ebbs and flows of other children and readers conveyed a trust that facilitates agency (Baraldi and Farini, 2013). As Azoulay (2008, p.11) conceives of the ‘traces’ of other people, places and times inherent in photography as:

‘The product of an encounter and the start of a dialogue which goes beyond the notion of a single authored image.’

Ghirri (2017, p.112) referred to this ‘elastic space’ for ‘continuous dialogue’, and for Franklin (2020) entailing the reader’s participation in the different ways, or ambiguities in the way photographs can be read to go beyond what is given.

The story of how we see and the potential ‘consequences’ of the children’s photography (Lange, 2019, no page) is never finished. The children in this study were positioned as teachers and researchers (Rinaldi, 2005) about their funds of knowledge. Elastic, hybrid spaces of ebb and flow in the methodology facilitated multiple traces of meeting through the children’s intuitive, touching, aesthetic, authorial and social documentary photography (RQ 2).

5.5 Summary

This critically reflexive discussion of this study’s visual methodology highlights potential opportunities, tensions, issues and limitations relating to: the political context, authorial voice, perceived formal curriculum demands, time and support for collaborative learning research. Support and collaboration over time are needed to develop social networks and discursive resources to co-construct theoretical understandings of migrant children’s funds of knowledge and a new participatory visual methodology and pedagogy in the nursery. This exploratory study invited new channels and possibilities for seeing and knowing the children’s home funds of knowledge as a cultural resource in an open conversation with the children, families, teacher and practitioners (RQ 2). The limitations and challenges discussed can also be seen as possibilities and opportunities for a greater understanding of young migrant children’s lives and strengths in potentially transformative visual conversations over time. This has implications for the educational experiences of the children in this study and other children as researchers.
The significance of this qualitative interpretivist case study is in its original application of sociocultural funds of knowledge theory, including layered listening and trust (Vélez-Ibáñez and Greenberg, 1992; González et al., 2005; Gilligan, 2015), with insights from documentary photography and visual sociology put into conversation with early childhood. This study renders visible the rich, everyday lived experiences and funds of knowledge of young migrant children through documentary photography as a pedagogical resource. A layered, creative and collaborative methodological approach builds trust to disrupt discourses of trauma, vulnerability and deficit perspectives (Rutter, 2006, UNESCO, 2018; Franklin, 2020). This is significant for children’s personal and shared visible funds of knowledge becoming increasingly threaded and rethreaded in a dominant discourse in a nursery as a ‘cultural setting’ (Moll, 2005, p.283). This study’s novel application of the concepts: intuitive ‘wise’ photography (Norris Webb, 2014); ‘photographing democratically’ (Eggleston, 2019); ‘ambiguity’ (Franklin, 2020) and ‘elastic spaces’ (Ghirri, 2017, p.112) invited new possibilities in pedagogical practice through ongoing dialogues in personal and shared interpretative spaces for seeing and knowing anew in the nursery, and more widely locally, and as a contribution to the ECEC international community, further research and policy (RQs all).
Chapter 6 Conclusion

6.1 Introduction

At a time of unprecedented global migration (Migration Data Portal, 2020), with ongoing and recent ‘social and political upheavals’, listening to young migrant children and their families in ECEC continues to be a most ‘pressing issue’ (Tobin, 2020, p.10). Global migration has created contexts for increasingly cosmopolitan super diverse societies (Sigona, 2013; Robertson et al., 2014; Vertovec, 2021). This study argues that ECEC is well placed to build upon the rich and layered funds of knowledge that migrant children and families bring with them as pedagogical resources (González et al., 2005).

This study’s original contribution to knowledge is the rendering visible of young migrant children’s funds of knowledge through documentary photography and the development of a theoretical framework (Figure 88, section 6.2). A blurring of methodology and pedagogy of layered listening is an invitation to new ways of seeing young migrant children’s funds of knowledge through documentary photography as pedagogical resources that challenge dominant deficit perspectives (UNESCO, 2018; Franklin, 2020) (RQs 1, 2).

The chapter is structured in four sections. Section 6.2 sets out this study’s original contribution to knowledge in a new theoretical framework as an invitation to alternative ways of seeing and knowing with young migrant children about their funds of knowledge and potential pedagogical and methodological trajectories (RQs all). The original theoretical framework has been developed in each of this study’s themes, with the novel application of significant concepts in visual sociology and documentary photography: intuitive and ‘wise’ photography (Norris Webb, 2014); ‘ambiguity’ (Franklin, 2020); ‘photographing democratically’ (Ewald, 2001; Eggleston, 2019) and ‘elastic spaces’ (Ghirri, 2017). These critical visual concepts in early childhood open new potential conversational spaces and trajectories of possibility that build upon young children’s funds of knowledge in a blurring of critical visual methodology and pedagogy in section 6.2.1.

Section 6.3 outlines this study’s implications in pedagogical practice relating directly to each layer of listening generated from the main themes and concepts of the theoretical framework. Section 6.4 sets out some further research possibilities and there is a final
summary in section 6.5. This chapter includes criticality, however, for a more explicit discussion of limitations and tensions see section 5.3.

6.2 The theoretical model: layered listening, an invitation to new ways of seeing young migrant children’s funds of knowledge through documentary photography

This study’s key original contribution to knowledge is in its development of a theoretical framework. The model (Figure 88 below) encompasses all of the research questions as the ways in which listening through participatory documentary photography to young migrant children’s funds of knowledge, at home and in a nursery, contribute to new ways of seeing and knowing in the early childhood community.

The theoretical model includes a layer for each of this study’s four themes:

- *Family funds of knowledge: Home is where the heart is;*
- *Children photographing intuitively: ‘I bring the camera, I bring the picture’;*
- *Fellow travellers: I can be there too, we make the venture together;*
- *A nursery without walls: A visible cultural setting.*

The theoretical model encompasses a novel application of significant concepts in visual sociology and documentary photography within each theme (RQs 1a, 2):

- *Intuitive and ‘wise’ photography* (Norris Webb, 2014);
- ‘Ambiguity’ (Franklin, 2020);
- ‘Photographing democratically’ (Ewald, 2001; Azoulay, 2008; Eggleston, 2019);
- ‘Elastic spaces’ (Ghirri, 2017).

In the theoretical model (Figure 88), the themes and concepts are represented in each layer of listening, in bold text radiating from the centre in each co-centric circle. The detail of the associated nuances of layered listening spaces and channels (the codes of the themes and concepts) are shown within each co-centric circle.
Figure 88 Layered listening: an invitation to new ways of seeing young migrant children's funds of knowledge through documentary photography
The circular design builds on the idea of a camera lens. The child and family are at its heart with co-centric circles working outwards and inwards, somewhat like a camera lens that can be turned to adjust the light that comes into the lens to influence the making and production of the image. In this study the children led the focus and re-focusing of their photographs, with others over time, inwards to their own portals of meaning-making and outwards to expression and communication with others (RQs 2, 2a). This study reveals different levels of visible layered listening spaces of young children’s funds of knowledge through documentary photography that can be led by the children in new trajectories and pedagogical directions. The development of this theoretical framework represents a contribution to theory that proposes ‘elastic spaces’ (Ghirri, 2017, p.112) for listening to young migrant children’s funds of knowledge through documentary photography that invite new ways of seeing and knowing as an ECEC community (RQs all). It builds on significant concepts in visual sociology and documentary photography (RQ 2) in foregrounding young children’s aesthetic, authorial voices, ideas and emotions, individually and with others (RQ 2a).

6.2.1 The theoretical model: blurring critical visual methodology and pedagogy

The model of layered listening offers an invitation to new ways of seeing young migrant children’s funds of knowledge as pedagogical resources through documentary photography through the application of significant concepts (RQ 1a). The layers relate firstly to the portals of the child’s way of seeing, expressing and communicating through their documentary photography (RQ 2a) and outwards with others in a nursery as a ‘cultural setting’ (Moll, 2005, p.283) (RQs all).

This study foregrounds Daisy’s, Priya’s and Alisha’s unique, intuitive and social ways of seeing in their photography and the visible and invisible routes to family funds of knowledge, as touchstones, within and beyond their photographs. The children made their photography for themselves offering inner and outer visual worlds of warmth, affection, play, touch and colour. There is space for young children to create and revisit humour, affection and comfort within their personal photographs as experts and capable competent curators of their interests and lives (Clark, 2017) (RQ 2a).

The children imaginatively ventured with others into new portals of knowledge, past, present and future as co-travellers and participants, deeper into particular ways of seeing
into new worlds and possible ways of using the medium. This study contributes the rich layers, textures and colours of Daisy’s, Priya’s and Alisha’s aesthetic ‘authorial voices’ (Franklin, 2018) that disrupt discourses of trauma, vulnerability and deficit perspectives (Rutter, 2006, UNESCO, 2018; Franklin, 2020) (RQs al).

This study’s opportunities for the children to revisit their photography in their own ‘elastic spaces’ that ‘...goes beyond into a continuous dialogue between what has already occurred and what is still to come’ (Ghirri, 2017, p.112) was pinpointed in Rose’s reflection,

‘It [the photographs] opens up those channels and that conversation even later on doesn’t it.’

(Rose semi-structured interview 9.12.19)

Children were positioned as participatory researchers, teachers and ‘human beings’ (Rose semi structured interview 9.12.19) in this study’s emergent design (Lincoln and Guba, 1985). A blurring of methodology and pedagogy foregrounds young children’s aesthetic ‘authorial voices’ (Franklin, 2018), with an emphasis on the children’s photography and photo conversations leading a ‘set of inquiries’ that are never finished (Borofsky et al., 2001, p.444). These ongoing conversations open up expanded multiple spaces and channels for rendering visible young migrant children’s funds of shared knowledge and new ways of seeing in the early childhood community (RQs 1, 2). However, new flexible spaces and channels of ongoing conversation need to be actively co-created with teachers’ and practitioners’ visible and heard funds of knowledge too (González et al., 2005a).

Time is needed for a blurring of methodology and pedagogy in nurturing spaces and channels for teachers and young children to co-create new meanings, and to discern unique patterns in young children’s interests through their photography. The patterns in children’s photo conversations and storybooks are articulated and communicated through: repetition, revision, rhythms, colour, composition and patterns in a visual refrain; and at times with a poetic quality (RQs 2, 1a, 2a). Time for repetition and revision is an essential aspect of the originality and contribution of this study that attends to developing understanding new ways of seeing ‘how visual statements are made’ (Harper, 2012, p.37). The children communicated a sense of their unique ways of seeing the world,
as authors with coherent visual voices and ways of articulating them (Franklin, 2018). The children’s photography travelled through portals to create ‘touchstones’, with others as co-participatory readers and audiences. The spaces and channels of ‘ambiguity’ are deeply participatory (Franklin, 2020) in the way they enable others to be there too and to bring their own ways of seeing and knowing (Cole, 2018). These shared insights and discursive resources between young children, their families and teachers, make future potential stories and relationships visible that bring diverse funds of knowledges into conversation in the nursery as a ‘cultural setting’ (Moll, 2005, p.283). This means that young children’s funds of knowledge are not added on or integrated into the curriculum, rather they are part of how Rose described a human context of the nursery (semi-structured interview, 9.12.19, section 4.7.2).

For each family, photo conversations were important for recognising the rich histories of families, their intergenerational funds of knowledge and shared networks, and essentially the development of trust and reciprocity across the entire study (Vélez-Ibáñez and Greenberg, 1992; González et al., 2005).

There is a humanity to the shared vision of study with the teacher and practitioners that recognises the resilience of the young children, but also being open to their needs and those of their families (Masten and Narayan, 2012; Payler and Scanlan, 2018). Returning to the home meant that we learnt of Priya’s amplified voice and the family’s seeking of asylum, which led to the family feeling more comfortable and confident in their nursery relationships. Rose took the learning of this study into Reception and beyond into year one to support Priya’s ongoing participation further into the school.

The blurred methodology and pedagogy offers spaces for setting in motion new trajectories of pedagogical possibilities as a ‘consequence’ of photographs (Lange, 2019, no page). Photo conversations in the nursery and at home were formal, but also insights developed in fleeting conversations at drop off and pick up time, at lunch, and those in-between moments, that are also important cultural spaces of funds of knowledge production and developing trust (RQs 2, 2a). The children photographed ordinary, everyday moments, including people, objects, impressions, events, conversations between human and material worlds. The children were unafraid to see the world differently with each other; they were ‘photographing democratically’ (Eggleston, 2018) as friends, with humanity, wonder, warmth, affection and humour. This study has
rendered visible the children’s funds of knowledge as pedagogical resources that they created as researchers and citizens with rights, with photography as a ‘democratic visual art’ (Ewald, 2001, p.14). The children explored the layers of photography’s colour, sounds, rhythms and quiet reflective moments of ‘thereness’; elliptical, ambiguous, and ineffable qualities (Badger, 2010, p.16) that offered spaces and channels that the children created with others to render visible their own funds of knowledge (whilst recognising this study’s limitations, see section 5.3).

A blurring of critical visual methodology and pedagogy invites new ways of seeing, alternative interpretations with young children who tell their stories and illuminate their funds of knowledge through documentary photography in continuous dialogues as pedagogical resources and possibilities in the nursery as a ‘cultural setting’ (Moll, 2005, p.283).

6.3 Implications in pedagogical practice

6.3.1 Impact in practice

Rose shared the findings from the initial study with the Reception team, which led to children making photography to talk about their interests, experiences and learning (sections 3.4; 4.7.3.1; 5.3.6; Appendix 9 - Coded semi-structured interview with Rose 4.11.19). In addition, the Early Years Manager and other senior leaders have observed the children in the nursery using the cameras purposely to direct their own learning. In both the initial study and the main study Rose reflected throughout on the opportunities this study created for young children’s ownership and control of the medium and expression of their learning and development (RQs all). Control and ownership are key protective factors and pedagogical opportunities for navigating resilience and risk (González 2005; Masten and Narayan, 2012; Payler and Scanlan, 2018; Clark, 2017).

Photography as a ‘touchstone’ has become ever more important as time and relationships became more fragmented during the pandemic. Covid had caused, and is continuing to cause, an interruption for children with their friends and teachers, a loss of being in touch. This study is significant as a way of children being in touch through photography, as a physical and emotional ‘touchstone’ with their families in the nursery. This collaborative study has created opportunities for the nursery to extend their reach in
being even more in touch with families, deepening their relationships in a visible community tapestry. In home visit two, Priya’s family expressed a concern about Priya’s participation going into year one compared with the nursery. I was concerned by the long gap in the time I had seen Priya, however her father highlighted, ‘she feels comfortable with you’ (semi-structured interview 21.6.21, also see section 4.7.3). A post visit meeting with Rose (30.9.21) has led to her meeting with Priya’s year one teacher to explain the positive affect of this study on Priya’s participation in the nursery. A new intention for another shift in pedagogical direction and trajectory led by Priya and her family, with the support of Rose and her teachers, has been put into motion for her and her siblings due to join the nursery too. This study has initiated the nursery’s question:

‘We want to know... what is the bigger picture?’

(Rose semi-structured interview 9.12.19)

The development of the theoretical model (section 6.2) contributes a particular way of seeing in relation to all of the research questions over time. It is the time listening in relationships that supports knowing the individual circumstances of young children’s and their families’ funds of knowledge through the children’s photography, photo conversations and storybooks in a holistic, whole ‘educational experience’ (Payler and Scanlan, 2018, p.49) that Rose reflects in her question.

6.3.2 The theoretical model in critical methodological and pedagogical practice

The implications of the new theoretical framework are for a blurring of methodology and pedagogical practice, with an expanded notion of multiple channels of shared funds of knowledge through young migrant children’s personal and social documentary photography. Teachers, practitioners and I actively created different layers of focus in listening that expanded the spaces and channels in photo conversations, home visits and photo storybooks, in the home and nursery.

The following sections set out the four layers of listening through the theoretical model (Figure 88, section 6.2) to broaden out this study’s main contributions to pedagogical practice (RQs all).
6.3.2.1 Layered listening: young migrant children - family funds of knowledge: home is where the heart is

Nursery teachers and practitioners play a pivotal role in reaching out, recognising and understanding young migrant children’s ways of seeing their funds of knowledge. This study has built on González et al. (2005) where families’ funds of knowledge in the home were the start point for coming to know families first hand, their unique histories, stories and lives lived. Rose and the practitioners were willing to venture beyond the nursery walls and the complexities and challenges of practice in this collaborative study. We learnt about the unique children’s and families’ intergenerational, diverse, tangible and less tangible funds of knowledge. It was the time in listening to the children in photo conversations that revealed the nuances and golden threads to the children’s homes and families in new and unexpected ways through documentary photography. Aspects of children’s and families’ resilience, hopes for a secure future, to make friendships, settle roots, and also a high value placed in education became more visible. At the same time families’ ‘needs’ were also a source of pedagogical possibility in trust and connections built by ‘a simple thing like photography’ (Rose semi structured interview 9.12.21). Rose reflected that, ‘the families trusted us and it created such good relationships between us. They felt valued, listened to and understood’ (Rose email 16.2.21). Everything starts with trust and connections with the children and families. Like González et al. (2005), Rose and the practitioners’ steps to see, value and understand were appreciated by families and children with funds of knowledge and stories to tell and bring of value.

6.3.2.2 Layered listening: children photographing intuitively and wisely – photographing democratically

Conversational ‘elastic spaces’ (Ghirri, 2017) and channels offer portals and touchstones for young migrant children to communicate their unique aesthetic ‘authorial voices’ (Franklin, 2018) and emotions as researchers (RQ 2a). At the same time, they created community tapestries with others through their participatory documentary photography. New spaces for children’s photography illuminated the children’s competent, purposeful and intuitive making of their own images, that were seen anew by Rose, practitioners and the senior leadership team. As a researcher I positioned myself to ‘fit in’ (Harper, 2012, p.40) and earn the trust of the children, families and teaching team. For some practitioners and leaders seeing the process of children making and communicating their visual voices supports development in practice. It is a small study, but it was able to
illuminate the children’s intuitive and wise visual voices whilst recognising more broadly that other migrant children will not have had the opportunity to access or participate in ECEC (see 2.4; 4.7.1). This is an ongoing challenge in ECEC practice and research.

Daisy, Priya and Alisha approached the social and material world with the camera as part of their identity and relationships (Lange, 2019; Meyerowitz, 2018). Their movements, talk and gestures were affective, full of humour, colour and love. Their photo conversations and story books were agentively led by them in their own unique ways of seeing, as human beings. There are opportunities in practice for broadening spaces and channels for physical and sensory intra-actions with significant people with photography as a ‘touchstone’, or a portal with a concrete sense of ‘thereness’ (Badger, 2010, p.16; Clark, 2017).

New ways of seeing young children’s funds of knowledge led to new ways of interacting with children in practice (RQs all). We appreciated the layers of rhythm, colour, patterns, hopes, sound and quiet reflection in the ‘pivotal moments’ (Payler et al., 2016, p.18) of children’s wise photography (Norris Webb, 2014). Time is a key factor in discerning how these elements develop in a way of coming to know the child and see their funds of knowledge, identities and relationships anew. The children created repeating patterns in photography that were related to memories, the here and now and the future. The children made sophisticated connections and overlaps between significant people, events and objects, they photographed democratically, that conveyed a deeper sense of who was important and how they were connected to the family’s funds of knowledge and everyday life (Ewald, 2001; Azoulay, 2008; Leiter, 2018; Meyerowitz, 2018; Eggleston, 2019).

The children’s photography carried their own meanings, feelings and stories as children roam and return to their images as an alternative to the linear ways in which words carry meaning (Tan, 2020). We can listen to how the story can be told through a visual narrative, and with words, that mutually support and build on one another’s unique strengths or “imaginative play” that can exist between words and pictures, outside of any simple or direct visual-verbal relationship’ (Tan, 2020, no page). The children’s ‘I poems’ complimented the children’s photography, each medium working in a unique way to listen to the children’s aesthetic authorial voices and feelings.
Photography can be thought of as a ‘democratic visual art’ (Ewald, 2001, p.14) with adults and children being more visible and known to one another in a ‘pedagogy of listening and relationships’ (Rinaldi, 2005, p17) (RQ 2). ECEC has an advocacy, equality and social justice role with the children’s democratic photography as citizens towards alternative discourses (Azoulay, 2018). It is the spaces of ambiguity, experimentation and potential for young children’s aesthetic authorial voices (Franklin, 2018) that lead to new pedagogical trajectories inviting alternative ways of seeing and pedagogical practice (RQs 1, 2).

6.3.2.3 Layered listening: fellow travellers and co-researchers – ambiguity

This study created collaborative social spaces for other children to ebb and flow from children’s photo conversations. This meant that other children involved themselves as co-participants, researchers and fellow travellers at particular points of interest to them in the journey. Peter Parker became a constant listener and co-researcher with the children along with adults. Significant people in the children’s lives were co-authors in the creation of ‘traces’ (Azoulay, 2008) or a community tapestry, as the community became more visualised (Olin, 2012) through the photo conversations, the photo storybook and class display.

This study’s novel application of ‘ambiguity’ (Franklin, 2020) is a significant concept for pedagogical practice in the deeply participatory space it creates for others to be there too (Cole, 2018; ibid) (RQs all). For the children’s photography to reach out to them, to resonate with them psychologically and emotionally (Franklin, 2020). Ambiguity in photography creates an open invitation for alternative ways of seeing young children in an agentive capable light, venturing in the world in their own way, with the camera and with others. Photography has the capacity to ‘move us’ (Franklin, 2016, p.160). Again time, physical and emotional spaces are important in practice. Layers and textures, feelings and colours of everyday life were significant to the children with no particular beginnings or endings in ‘little open-ended moments’ (Badger, 2010, p.230). The potential for linear and non-linear elliptical and ineffable narratives in the children’s photo storybooks are endless. Fragments of old or continuing stories weave into new ones for the children themselves as owners of their books and fellow travellers, readers and researchers.
Cole (2018, no page) refers to the possibilities of photography’s ‘ventilation of style’. There are no answers and the photograph invites wondering, questions and a resonance with the wider audience. For example, the image of Alisha and her mother on her birthday (Figure 39 section 4.4.3) is a fragment of a photograph that ‘leaves space for you, it leaves space for your thoughts, to follow those ellipses and that’s immensely consoling’ (ibid) (RQ 1a). The photo conversations and storybooks may be visualised in many creative ways, unfolding as in this study, or held within a box, a changing board display, with or without text and captions and other print and digital media. The aim of this study in its research questions was for the children and the context to lead practice, not a tool, in this case photography, or technology that can be distracting from meaning-making and knowledge production in its novelty (Clark, 2017).

This study’s emphasis on alternative ‘readings’ (Cole, 2017; Tan, 2010; Chesworth, 2018; Franklin, 2020) and invitation to other ways of seeing and understanding from different theoretical, methodological and practical perspectives are threaded through the design of this interpretative case study. In a critical visual blurring of methodology and pedagogy, key questions of how children and adults engage with children’s photography and photography’s ambiguity open up further potential ‘elastic spaces’ (Ghirri, 2017) as invitations and alternative aesthetic authorial ways of seeing, knowing and hearing what have been marginalised voices in ECEC (Clark, 2017; Tobin, 2020) (RQs all).

6.3.2.4 Layered listening: nursery without walls: a visible cultural setting – elastic space

Our ‘inquiry-led’ approach in this blurring of participatory methodology and pedagogy builds on the sociocultural theoretical concept of ‘funds of knowledge’ (Vélez-Ibáñez and Greenberg, 1992; González et al., 2005). The children’s funds of knowledge were illuminated through their explorations with the camera in different conversational listening spaces and channels (RQs all). These ongoing dialogues render visible the children’s identities and relationships within their sociocultural material worlds with others’ perspectives and potential readings (Chesworth, 2018; Cole, 2018; Tan, 2020) that create spaces of pedagogical resource and possibilities. To return to Rinadi (2005, p.26) is to highlight that the children are learning that their stories and funds of knowledge they bring are of value in the nursery, they ‘exist’, they are visible. Furthermore, they have set
new stories and possibilities in motion in ongoing conversational pedagogical spaces (RQ 2).

Rose’s and practitioners’ layered listening and insights are of pivotal significance to the understandings that have been developed through this study, where teachers’ visibility, voices and funds of knowledge are often missing in the literature (González, 2005a) (RQs 1, 2). The expertise of Rose with practitioners underscores the importance of a curious ‘cultured teacher’ (Rinadi, 2005, p.27). A cultured teacher (ibid) is involved in collaborative research and learning in intra-cultural conversational spaces. More open, fluid spaces, with room for ambiguity, invite alternative interpretations of young children’s meaning-making as a consequence of their working deeply with their photography in their own interests and contexts of the nursery and home (RQ 2a). The visual spaces and channels support time as being essential to the methodology and pedagogy for young children to revisit photography that is ‘wiser’ than they are (Norris Webb, 2014, p.90) (RQs 2, 2a). Time can feel like a constraint in practice (Rose semi-structured interview 14.10.19). However, this study illuminates conversations are ongoing, never really finished, because there are no prescriptions or outcomes with this particular approach and thus teachers are very well placed to discern how the different channels of conversation are developing through a more dynamic view of how children’s funds of knowledge can best be made visible in the particular nursery context (RQs 1, 2).

Time and space matter most in listening and being curious about what the ‘consequences’ of the photographs are (Lange, 2019, no page) and what they could be. The expansion of social relationships, trust, reciprocity, empathy, confidence and stronger ties between the children’s homes and the nursery have been important contributions of this study and most significantly to the educational experiences of Daisy, Priya and Alisha (RQs all). This is important in recognition of finite and pressed resources. Like González et al. (2005) the home visits are essential for opening up further multiple perspectives and new previously unasked questions and unseen insights for young children’s funds of knowledge as pedagogical resources, and how the nursery funds of knowledge were shared, built upon, and appreciated by the children and their families in the home (RQs 1, 2).

Rinadi (2005) highlights ‘project-based thinking’, a very similar perspective to Vélez-Ibáñez (2020) that build into their pedagogy migrant children’s and families’ possible
expectations of ‘cooperative learning systems’ (Vélez-Ibáñez and Greenberg, 1992, p.330) and “thick” multi-stranded relationships’ (ibid, p.324). However, there are tensions with the pressure for more single stranded, one directional approaches whereby teacher’s formally interpret curriculum as teaching to ‘a scheme...and you do have a lot of time constraints’ (Rose semi-structured interview 14.10.19). In this study, adults and young children come together in time that is made to share multiple ‘channels’ of ongoing listening for funds of knowledge as ‘human beings’ (Rose, semi-structured interview, 9.12.19). This is a particular moment to consider the ‘human condition’ at the current time of a global pandemic and lasting social and political change and conflict, and thus an opportunity for weaving and sharing intra-cultural funds of diverse knowledge. This is not a straightforward process, especially given the wider political, and institutional contexts (see sections 1.2; 2.4 and 4.7.1). This study suggests individual and social ‘elastic spaces’ (Ghirri, 2017) and channels as routes of ongoing conversations through photography in richer ECEC learning contexts, educational experiences and relationships of lasting confidence and trust. The nursery is in a niche position to set the intention for multiple possible pedagogical directions, with migrant children’s funds of knowledge as pedagogical resources in the nursery and further into the school (RQ 2). Time, trust, reciprocity and ethical symmetry (Christensen and Prout, 2002) in a pedagogy of layered listening and relationships are bedrocks (Rinaldi, 2005; Clark, 2017; Gilligan, 2015) (RQs all). They are encapsulated in Moss et al. (2005, p.13) where:

‘Listening is understood as a pedagogy and a way of researching life, a culture, and an ethic, a continuous process and relationship.’

Daisy, Priya and Alisha are active producers of new knowledge within the everyday cultural and material life of the nursery that entail ‘certain historically developed, socially mediated, cultural practices and funds of knowledge’ (Moll, 2005, p.283). This means an expanded notion of multiple channels of funds of knowledge production, sharing and practices over time. The time and depth of young children’s meaning-making, afforded by a blurring of methodology and pedagogy, in opportunities for Daisy, Priya and Alisha to revisit, re-story, touch and intra-act with others in their photography as portals and touchstones, is an essential aspect of the approach that invites new ways of seeing (RQs all). There were disagreements, but we observed the children’s confidence in their aesthetic ‘authorial voices’ (Franklin, 2018, no page). However, at the same time others were invited in with friendship, affection and humour at heart. Thus, spaces for personal...
touchstones, portals and community tapestries offer different channels of ongoing meaning-making and elaboration, not just relating to memories or the past, or in the present, but also into the future. The patterns, rhythms, textures, colours and co-authorship of the young children’s documentary photography that brings their funds of knowledge more into focus illuminate unique, shared and democratic perspectives (Ewald, 2001; Eggleston, 2019; Azoulay, 2018) (RQs all).

In this study the children’s photo story books were created and owned by them. Some of the images made by the children have not been shared here, in view of what the children chose to share and also those that might compromise confidentiality, anonymity and privacy (BERA, 2018). However, images the children did not highlight may also be of significance to them, at other times and places, that could be of value in the future as pedagogical resources depending on the children’s meaning-making (RQ 2a).

This study contributes the young children’s documentary photography in their own words and gestures in a way that aims to be faithful to the children’s meanings, intentions and aesthetic authorial voices (Franklin, 2018). However, as an adult I can never see through the children’s eyes (Einarsdóttir, 2007), and this study is a reconstruction of already co-constructed knowledge (see section 5.3.7).

The context is of pivotal importance from the outset of designing and undertaking trustworthy research (Lincoln and Guba, 1985). In some ECEC and family contexts it may not be appropriate to use photography (Fassetta, 2016; Wihstutz, 2020). Other participatory approaches and tools may be more appropriate (Punch, 2002; Clark, 2017). Although this study has focused on photography, the children also chose to draw, moving freely between media (Campany, 2020; Clark, 2017), and the children were invited to mark make in their photo storybooks. There were occasions when children used paper I had nearby during photo conversations to freely mark make too.

Stretching the boundaries of listening and participatory funds of knowledge in ongoing conversational ‘elastic spaces’ (Ghirri, 2017) through documentary photography is a slow, intricate multifaceted process over time (section 5.3.6). Teachers need ‘time and support to move from theory to practice, or from field research to practice’ (González et. al. 2005a, p.107). Collaboration is a major benefit of ‘conceptualising the pedagogical connection between classrooms and households’, however ‘transformation does not
have a timeframe...in sum how to provide convincing evidence of positive change is a constant project issue’ (ibid).

Time and perceived curriculum demands are significant tensions (Clark, 2021) to the nurturing of the ongoing nature of conversations and children having the opportunity to revisit their photography. In other contexts, where perceived time, accountability and curriculum pressures may come more to the fore, may be limitations to the notion of stretching boundaries of listening over time. Cremin et al. (2012, p.101) also found professional challenges for teachers bringing funds of knowledge theory into practice, requiring ‘considerable time, space and support’.

In a blurring of methodology and pedagogy this study makes an original contribution of foregrounding and rendering visible young migrant children’s voices and funds of knowledge as pedagogical resources that have set in motion positive, transformative possibilities for the children into further year groups and also for siblings entering the nursery. It includes the perspectives of the children, families, practitioners, and the children’s teacher, Rose, as combined facets of the ongoing conversation and spaces for listening and seeing that may be created in the nursery and further in the school. There are further opportunities more broadly in partnerships with other institutions and policy.

6.4 Moving on: further research and pedagogical possibilities

A critical visual blurring of methodology and pedagogy entails ECEC’s key role and responsibility for how different ways of seeing are organised equitably (RQs 1, 2).

There is a

‘critical imperative to examine in detail how institutions mobilise specific forms of visuality to see, and to order the world.’

(Mirzoeff, 2011, cited in Rose, 2016, p.14)

Listening to young migrant children and rendering their funds of knowledge visible presents ECEC with a unique niche of opportunity for further research, methodological and pedagogical approaches. This study has listened for a range of diverse voices and funds of knowledge, which has illuminated the children’s intuitive and artistic
photography that they revisited many times, directing and shaping new ways of seeing and knowing essential in ECEC collaborative inquiry. Critical opportunities build on questions that this study raises: *how can ECEC researchers, teachers, practitioners and leaders further create and stretch ‘elastic spaces’* (Ghirri, 2017) of listening and seeing that *invite young children’s intuitive funds of knowledge that value and draw upon migrant families’ funds of knowledge as pedagogical resources? What are young children’s wise, artistic and democratic voices telling us? What could we be missing, where are our blind spots? How are young children learning to see and render their own voices visible with others in intra-cultural conversational spaces, and what are these spaces?*

There are potential future research and pedagogical opportunities in the spaces of photo conversation, home visits, and especially highlighted in the non-linear, elliptical narratives of the photo storybook (Badger, 2010) (RQs 2, 1a, 2a). Daisy’s, Priya’s and Alisha’s photography illustrates ‘traces’ (Azoulay, 2018) of their being in everyday moments. The children’s photo storybooks carried these ‘traces’ of meaning-making and ambiguities in vivid, muted and rainbow colour, patterns, rhythms, sounds and repetition. New possible ‘tempos and modalities’ (Ghirri, 2017, p.111) speak to this study’s findings in the potential of these attributes of photography and the photo storybook, or other imaginative and creative definitions of photo storybooks that children might intuitively create from their personal series of photography as a ‘complex statement of ideas’ (Meyerowitz, 2016, no page).

Overall, this study is an invitation to alternative ways of seeing and knowing young migrant children’ funds of knowledge through documentary photography. This begins with acknowledging and taking time to come to know children and families, which is a priority in the nursery that this study builds upon in relation to funds of knowledge research and pedagogy (Vélez-Ibáñez and Greenberg, 1992; González et al., 2005; Vélez-Ibáñez, 2020). Over a long collaborative research trajectory, Vélez-Ibáñez (2020) highlights the significance of acknowledging and valuing migrant families’ rich histories and funds of knowledge. They have been made visible in a centre of migration in a Higher Education institution’s honours degrees, and very prominently in the centre’s visible environment in ground up, culturally formed logos, artwork and historical maps.

Further research and pedagogical inquiry presents new potential conversational spaces, channels and possibilities with ambiguity (Franklin, 2020) and stretched ‘elastic spaces’
(Ghirri, 2017) of visual intra-cultural encounters with young children’s intuitive, wise photography of their funds of knowledge as pedagogical resources in the nursery. They will look differently in different contexts and times. The evaluation of the theoretical framework by teachers, practitioners and researchers is significant as an ongoing theoretical, methodological and pedagogical contribution and conversation (RQs all).

6.5 Summary

![Co-authorship and photographing democratically](image)

Figure 89 Blurring methodology and pedagogy: another way of seeing through photography

This is a pivotal moment and opportunity for ECEC leadership of new research questions, theoretical, methodological, ethical and equity dialogues (Sigona, 2013, no page). This case study foregrounds Daisy’s, Priya’s and Alisha’s unique and valued voices and funds of knowledge in the making of personal and co-authored social documentary photography that are touchstones of human connections (RQs 2, 2a).
This study has led to new, interdisciplinary understandings and previously unseen meanings and new worlds of expanded funds of knowledge flows through an invitation to alternative democratic ways of seeing, of asking questions, being open to the ‘consequences’ of photography (Lange, 2019, no page) that children venture with their cameras, even if this is at times unsettling for adults. Figure 89 endeavours to show how the creation of sociocultural listening ‘elastic spaces’ .. of ‘ongoing continuous dialogue’ (Ghirri, 2017, p.112) is a process that is complex, ambiguous, provisional, sometimes blurry, not definitive, challenging and uneven. At the same time listening and relationships are at the heart of this study’s contribution, with new depths to the children’s meaningful photography as portals and touchstones of connection far beyond the surface of the image. The blurring of methodology and pedagogy entails deep trust, democracy, reciprocity, ethical research and pedagogy to co-create and develop ongoing visible listening spaces and channels of conversation over time in ways that nurture young children’s intuitive and wise aesthetic ‘authorial voices’ (Franklin, 2018) co-authored with others (Azoulay, 2018) in ECEC cultural contexts (Moll, 2005).

An expansion of relationships and networks befits the funds of knowledge concept starting with the children feeling comfortable. With this came the children coming up close to who and what is important to them in their sociocultural and material worlds (RQs 2, 2a). These human, democratic spaces and channels of ambiguity and unfinished fragments and stories are an open invitation to new ways of seeing and knowing about young migrant children’s multiple funds of knowledge flows that are rendered visible. They have influenced the young children’s identities, emotions and relationships with themselves, their families, teachers and other children who have also been touched and involved as researchers.

The interpretative case study reveals different nuanced levels of visible layered listening spaces and channels to young children’s funds of knowledge through meaningful documentary photography led by the children. They are an invitation to critical possibilities for new trajectories and pedagogical directions in new democratic conversational ‘elastic spaces’ (Ghirri, 2017). This study contributes more elastic expanded multiple spaces for rendering visible young migrant children’s funds of knowledge as an ongoing unfinished conversation with ambiguity in photography as deeply participatory in nature (Franklin, 2020). This critical study contributes an open
invitation to new ways of seeing young migrant children’s funds of knowledge, of alternative narratives, experimentation, democracy and pedagogical possibility.

The development of a new theoretical framework has applied significant visual concepts in a novel way (RQs all). An understanding of intuition and wisdom in photography (Norris Webb, 2014), ambiguity (Franklin, 2020), elliptical narratives (Badger, 2010), democratic and co-authored photography (Ewald, 2001; Eggleston, 2019; Azoulay, 2018) and ‘elastic spaces’ (Ghirri, 2017) creates a pause for multiple, and continuous dialogues for seeing anew, with limitless trajectories and possibilities for the children’s funds of knowledge as rich pedagogical resources. Most importantly Daisy, Priya and Alisha created new spaces for themselves, trusting in their own aesthetic authorial voices and funds of knowledge on which to build. They also created new possible visible spaces for others too.

How we see is the story and anything is possible.
References


DOI: 10.1080/14733285.2016.1190811

DOI: 10.1080/03004430500131338


(Accessed 10 November 2020)


DOI: 10.1080/1472586X.2010.523274.


Appendices

Appendix 1 – Literature search

Relevant, authoritative literature searches

- Key individual scholarly peer reviewed journals (e.g., Visual Sociology; Visual Studies)
- Scholarly peer reviewed articles and books in multi- and interdisciplinary fields including:
  - Early Childhood;
  - Documentary Photography;
  - Visual Studies;
  - Migration;
  - Transborder and Anthropology Studies;
  - Art.
- High quality, authoritative online sources (e.g. Birger, 2015; Harper, 2016; Campany, 2020a).

Databases

- The Academic Search Complete and British Educational Index database search included combined keywords, for example child* (im)migration, refugee, asylum seeker, funds of knowledge, participation, (documentary) photography, visual practice. I included studies that did not include photography with migrant and refugee people (Wihstutz, 2020); and critical studies (Fassetta, 2016).

Exclusions

- Studies relating visual studies into gang violence, gangs, sexual health for example as they were least aligned to the aims and methodological approach of this study.

Iterative approach

Further literatures emerged in the iterative processes of data generation, analysis and writing including relevant original citations searching backwards and forwards.

Cross reference section 2.2
Appendix 2 – Theoretical and methodological overview

Theoretical stance

Ontology

- Young migrant children have developed rich funds of knowledge in their families and communities as pedagogical resources (González et al., 2005)
- Views the experience of being a child as agentive, capable, competent, social and unique (Clark, 2017)
- Children actively participate in the world, and are worthy of study in their own right (James and Prout, 2014)
- ‘Individual and cultural processes are mutually constituting’ (Rogoff, 2003, p.53)
  - Multiple realities (Twining et al., 2017, p.2)
- The world involves aesthetic, felt, textual ontological dimensions (Mason, 2017)

Epistemology

- ‘Meaning is culturally defined’ (Twining et al., 2017, p.2), socially constructed (Rogoff, 2003), naturalistic (Lincoln and Guba, 1985)
- Knowledge is co-generated and created, situated, contextual, provisional. Sociocultural theoretical framing (Rogoff, 2003)
- Knowledge production and culture – ‘set of inquiries’ (Borofsky et al., 2001, p.444)
  - Listening underpins learning and knowing about young children’s holistic lived experiences, funds of knowledge and stories to tell in familiar social contexts (Rogoff, 2003; Clark, 2017; González et al., 2005)
  - Life experiences as knowledge (González et al., 2005)
- Positioning as a researcher as a learner, with values (Lincoln and Guba, 1985), but without preconceived ideas or expectations (González et al., 2005; Stake, 1995; Mason, 2017)
  - Multiple ways of generating knowledge exist (Clark, 2017)
- Open ended: novel application of ambiguity (Franklin, 2020); and ‘elastic spaces’ (Ghirri, 2017)
Approach: derived from particular ontological and epistemological views

Qualitative Methodology

Interpretivist/ constructivist paradigm

- Naturalistic inquiry (Lincoln and Guba, 1985)
- Children as ‘experts in their own lives’ (Clark, 2017, p.20).
- Emphasis on understanding young children’s lived experiences and meaning-making as socially constructed (Rogoff, 2003)
- Listening is an ‘active process, involving...interpreting, constructing meaning and responding’ (Clark, 2017, p.26)
- ‘All data is a symbolic representation, which needs to be interpreted and thus its meaning is subjective and context dependent’ (Twining et al., 2017, p.2)

Case Study Research

Understanding the ‘particularity and complexity of a single case... within important circumstances’ (Stake, 1995, p.xi)

- Concerned with rendering young migrant children’s funds of knowledge visible as pedagogical resources
- Emphasis on interpretation (Mackenzie and Knipe, 2006)
- Ethical symmetry (Christensen, and Prout, 2002)

Participatory Methods

- Documentary photography, mark-making, conversations

Data generation and creation ‘tools’ and spaces

- Child-led photography, photo storybooks, ‘I poem’ (Gilligan, 2015) and traditional ‘tools’
- ‘First-hand research experiences’ with children and families (González et al., 2005, p.x)
- Reveal and invite alternative ways of seeing and knowing about young children’s rich funds of knowledge as complex, nuanced, pedagogical resources
Thematic Analysis

- Subjective, creative, open ended, reflexive, mediated by researcher’s perception and interpretation (Braun and Clarke, 2006)

- Coding data sources that represented ‘keyness’ and ‘prevalence’ (Braun and Clarke, 2006, p.82)

- Themes generated and checked for a ‘patterned response or meaning’ (Braun and Clarke, 2006, p.82)

Cross reference section 3.2.
Appendix 3 – Data log

Data Log: Exploring young migrant children’s ‘funds of knowledge’ through documentary photography: A1:F22

<table>
<thead>
<tr>
<th>Data item no.</th>
<th>Raw files and Word copies of transcripts by FILENAME / date (except photographs)</th>
<th>Data collection details</th>
<th>Where / When</th>
<th>Who</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Initial meeting prior to main study with nursery teacher 30.9.19</td>
<td>Notes from initial meeting</td>
<td>Nursery</td>
<td>Teacher and me</td>
<td>Reflect initial study, aims main study, possible sample children</td>
</tr>
<tr>
<td>2</td>
<td>Observations/Fieldnotes/Reflection journal 14.10.19</td>
<td>My hand written observations/fieldnotes/worked for analysis.</td>
<td>Nursery</td>
<td>Child, teacher, practitioners</td>
<td>Consent background, consent, Child (Daisy; Priya), child observation, challenges using photography, conversation with teacher, links with theory and reflective questions</td>
</tr>
<tr>
<td>3</td>
<td>Observations/Fieldnotes/Reflection journal 14.10.19</td>
<td>My hand written observations/fieldnotes/worked for analysis.</td>
<td>Nursery</td>
<td>Child, teacher, practitioners</td>
<td>Consent, Ofsted, voice, observations, reflections Daisy, Priya, all children</td>
</tr>
<tr>
<td>4</td>
<td>School OFSTED Report</td>
<td>Hard copy OFSTED report</td>
<td>Nursery</td>
<td>Child, teacher, practitioners</td>
<td>Notes about conversations with Rose &amp; Lily in Observations/Fieldnotes/Reflection journal (14.10.19) above</td>
</tr>
<tr>
<td>5</td>
<td>Rose Semi-structured interview 14.10.19.m4a</td>
<td>Raw recording of semi-structured interview with Rose</td>
<td>Nursery (during PE)</td>
<td>Teacher and me</td>
<td>mp4 raw audio recording</td>
</tr>
<tr>
<td>6</td>
<td>Rose Semi-structured interview 14.10.19.m4a</td>
<td>Transcript of semi-structured interview with Rose</td>
<td>Nursery (during PE)</td>
<td>Teacher and me</td>
<td>Semi-structured interview transcript Word doc</td>
</tr>
<tr>
<td>7</td>
<td>M Photo conversation 14.10.19 IMG_8263.mex</td>
<td>Raw audio video recording of photo conversation with M about the photographs she made at home at the weekend (12th &amp; 13th Oct 2019)</td>
<td>Nursery inside – quiet as all the other children were playing outside</td>
<td>M, H, Teacher, me</td>
<td>Audio video raw recording</td>
</tr>
<tr>
<td>8</td>
<td>M Photo conversation 14.10.19 IMG_8263.mex</td>
<td>Transcript of photo conversation with M about the photographs she made at home at the weekend (12th &amp; 13th Oct 2019)</td>
<td>Nursery inside – quiet as all the other children were playing outside</td>
<td>M, H, Teacher, me</td>
<td>Photo conversation transcript Word doc</td>
</tr>
<tr>
<td>9</td>
<td>Photo conversation M audience 14.10.10</td>
<td>Raw audio recording of photo conversation with M about the photographs she made at home at the weekend (12th &amp; 13th Oct 2019)</td>
<td>Nursery inside – just outside home area</td>
<td>M, H, A, me and other children who stayed and come and went 6-7 children in total</td>
<td>mp4 raw audio recording</td>
</tr>
<tr>
<td>10</td>
<td>Photo conversation M audience 14.10.10</td>
<td>Transcript of photo conversation with M about the photographs she made at home at the weekend (12th &amp; 13th Oct 2019)</td>
<td>Nursery inside – just outside home area</td>
<td>M, H, A, me and other children who stayed and come and went 6-7 children in total</td>
<td>Photo conversation transcript Word doc. Includes some of M photographs and selfies (IMG_8344; 8365; 19 png screenshot images)</td>
</tr>
<tr>
<td>11</td>
<td>Observations/Fieldnotes/Reflection journal 21.10.19</td>
<td>My hand written observations/fieldnotes/worked for analysis.</td>
<td>Nursery</td>
<td>Child, teacher, practitioners</td>
<td>Consent, Ofsted, voice, observations, reflections Daisy, Priya, all children</td>
</tr>
<tr>
<td>12</td>
<td>Lily &amp; Violet Semi-structured interview 21.10.19.m4a</td>
<td>Raw recording of semi-structured interview with Lily &amp; Violet</td>
<td>Nursery (during PE)</td>
<td>Lily &amp; Violet and me</td>
<td>mp4 raw audio recording</td>
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<tr>
<td>13</td>
<td>Lily &amp; Violet Semi-structured interview 21.10.19.m4a</td>
<td>Transcript of semi-structured interview with Lily &amp; Violet</td>
<td>Nursery (during PE)</td>
<td>Lily &amp; Violet and me</td>
<td>Semi-structured interview transcript Word doc</td>
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<tr>
<td>14</td>
<td>Iris Semi-structured interview 21.10.19.m4a</td>
<td>Raw recording of semi-structured interview with Iris</td>
<td>Nursery (during AM free play time)</td>
<td>Iris and me</td>
<td>mp4 raw audio recording</td>
</tr>
<tr>
<td>15</td>
<td>Iris Semi-structured interview 21.10.19.m4a</td>
<td>Transcript of semi-structured interview with Iris</td>
<td>Nursery (during AM free play time)</td>
<td>Iris and me</td>
<td>Semi-structured interview transcript Word doc</td>
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<td>16</td>
<td>Dahlia Semi-structured interview 21.10.19.m4a</td>
<td>Raw recording of semi-structured interview with Dahlia</td>
<td>Nursery (P.M free play time) in a small room just outside the nursery</td>
<td>Dahlia and me</td>
<td>mp4 raw audio recording</td>
</tr>
<tr>
<td>17</td>
<td>Dahlia Semi-structured interview 21.10.19.m4a</td>
<td>Transcript of semi-structured interview with Dahlia</td>
<td>Nursery (P.M free play time) in a small room just outside the nursery</td>
<td>Dahlia and me</td>
<td>Semi-structured interview transcript Word doc</td>
</tr>
<tr>
<td>18</td>
<td>Rose Semi-structured interview 21.10.19.m4a</td>
<td>Raw recording of semi-structured interview with Rose</td>
<td>Nursery (P.M free play time)</td>
<td>Teacher and me</td>
<td>mp4 raw audio recording</td>
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<tr>
<td>19</td>
<td>Rose Semi-structured interview 21.10.19.m4a</td>
<td>Transcript of semi-structured interview with Rose</td>
<td>Nursery (P.M free play time)</td>
<td>Teacher and me</td>
<td>Semi-structured interview transcript Word doc</td>
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<tr>
<td>20</td>
<td>Rose Semi-structured interview A.11.19.m4a</td>
<td>Raw recording of semi-structured interview with Rose</td>
<td>Nursery (A.M during PE)</td>
<td>Teacher and me</td>
<td>mp4 raw audio recording</td>
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</tbody>
</table>
Photo conversation transcript Word doc. A rich mix of photography from home and nursery photographs (37 mins)

Photo conversation transcript Word doc. There are interesting colour variation in the photographs Priya made

Photo conversation transcript Word doc. Child Ch was interested to see many of M individual photographs. M was adamont about the ones she was interested in and wanted to see again and not necessarily the same as Ch

Photo conversation transcript Word doc. Child Ch was interested to see many of M individual photographs. M was adamont about the ones she was interested in and wanted to see again and not necessarily the same as Ch

Photo conversation transcript Word doc. Includes screenshots IMG_8792-79; 83-87; 89-98.

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<th>Page</th>
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<td>46</td>
<td>A Photo conversation 25.11.19 MPEG_9157/9159/9162.mpg</td>
</tr>
<tr>
<td>47</td>
<td>A Photo conversation 25.11.19 MPEG_9157/9159/9162.mpg TRANSCRIPT</td>
</tr>
<tr>
<td>48</td>
<td>Priya Photo conversation 25.11.19 MPEG_9027.mpg</td>
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<tr>
<td>49</td>
<td>Priya Photo conversation 25.11.19 MPEG_9027.mpg Transcript</td>
</tr>
<tr>
<td>51</td>
<td>M photostory book AM (2.12.19)</td>
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<tr>
<td>52</td>
<td>M photostory book AM (2.12.19)</td>
</tr>
<tr>
<td>53</td>
<td>M Go Pro (2.12.19)</td>
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<td>55</td>
<td>ALL photostory book PM (2.12.19)</td>
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<td>56</td>
<td>Rose Semi-structured interview (2.12.19)</td>
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<tr>
<td>57</td>
<td>Rose Semi-structured interview (2.12.19) Transcript</td>
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<tr>
<td>58</td>
<td>M photostory book decorating 1 AM (4.12.19)</td>
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<tr>
<td>59</td>
<td>M photostory book decorating AM (4.12.19) Go Pro</td>
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<tr>
<td>60</td>
<td>ALL photostory book decorating 1 PM (4.12.19)</td>
</tr>
<tr>
<td>61</td>
<td>ALL photostory book decorating PM (4.12.19) Go Pro</td>
</tr>
<tr>
<td>64</td>
<td>M Return to photostory book decorating 1 AM (9.12.19)</td>
</tr>
<tr>
<td>65</td>
<td>M photostory book decorating 3 AM (9.12.19) Go Pro</td>
</tr>
<tr>
<td>66</td>
<td>M Photo conversation (9.12.19)</td>
</tr>
<tr>
<td>67</td>
<td>A photoconversation 1 (9.12.19) MPEG_9155 &amp; A photoconversation 2 MPEG_9158</td>
</tr>
</tbody>
</table>
Appendix 4 – Information leaflet for parents

Hello there, your child’s nursery is interested in taking part in a research project which I am carrying out at The Open University as part of my doctorate in education. This leaflet tells you about the research and how to contact me should you wish to.

What is the research about?
I am interested in listening to young migrant and refugee children through their photographs about their everyday lives in the nursery and at home. I also want to know how teachers find children using cameras and whether this helps them to understand your child’s experiences and stories better. This may help them when thinking about your child’s learning.

Children make their own photography to create their personal photo story. Children may make their photographs on their own if they wish or with an adult. Children might photograph favourite people, items, activities, places or things of interest to them. I will listen to what your child says about their photographs with your child’s teacher. This approach is based on current research on using photography to hear children’s voices about their experiences. This can give teachers and parents an insight into children’s unique experiences and ideas.

Why is this project important?
There is little research about listening to young migrant and refugee children’s rich experiences and knowledge. Research tends to be with older children. Through the use of photography the project aims to listen to migrant and refugee children in the nursery and at home. I am interested in the knowledge young migrant and refugee children learn at home, with their families, and how this can help us to develop teaching and learning in nurseries and schools.
What will happen?
I will be working with your child’s teacher to support your child to use the camera. Your child will make photographs about their interests and experiences of play and explorations in the nursery. Your child’s activities will be no different from their usual daily routine. Your child’s teacher and I may make photographs too and later create a photo story from the images they have collected. Your child’s teacher and I will help your child to create photo stories or your child will do this by themselves as the camera is very easy to use. Children will use the camera to record their daily experiences and stories over a three to four-month period. During this time I will talk with your child about their photographs with your child’s teacher. Other children in the nursery may also like to hear about your child’s photographs. This child photo story project will be audio and video recorded so that I can understand your child’s stories and how s/he presents them.

I will also visit your home with your child’s teacher twice when it is convenient for you and your family. You are the closest to your child, so we visit the home so that we can understand and learn more about your child’s story and experiences. Your child will be invited to take photos of their everyday lives and interests at home. They can make photos on their own or together with you. We would like to have a friendly conversation with you about your family’s stories, knowledge and interests you have and how you share these with your children. We would like to hear about your family history, migration, celebrations, routines, relationships, traditions, employment, and languages. With your permission I would like to audio and video record our conversations, including what your what your child says about their photographs so that I am accurate about what I learn with you and your family.

Teachers who work with your child in the nursery will share their experiences of using the camera with your child with me. Your child’s teacher will have the opportunity to use the camera as part of their everyday activities with all children, so no child will need to feel left out.

What will happen to the information?
We will guard your privacy and your child’s participation will be treated in strict confidence in accordance with the Data Protection Act. Your contribution will be used for research purposes only. Nobody will be individually identified in my final research report or research articles and academic presentations. Photographs created of people and places will be stored securely so that they are available for analysis as part of the project.

You can withdraw your consent for your child to take part in the research up until 30th October 2019 by letting me know (contact details below) or your child’s nursery key person. Any photo stories that your child or teacher creates can be shared with you via email as a document or a copy of photos. Not everything that your child produces will become part of the research. Only some photo stories, or parts of photo stories will be considered by me and teachers will also help in these decisions.

What if I don’t want my child to be included?
Simply let your child’s teacher know and they will not pass on any photographs or stories that your child creates through the use of the camera. The teachers will keep a close watch on your child so that if they seem uncomfortable at any time during the research the teacher will be sensitive to your child’s wishes. I am an experienced researcher with young children in nurseries and I will work sensitively with your child and family. You can also contact us if you have any concerns on the email and telephone numbers below.

Information about the researcher
Karen works at The Open University and is studying for a Doctorate in Education. She researches and writes study materials for students studying Early Childhood subjects. Karen’s main research interests are the use of photography in research to listen with young children and children’s rich social and cultural worlds.

Any questions?
If you have any questions about the research, please e-mail or telephone: Karen Horsley Karen.horsley@open.ac.uk 01908 332583 / 07841342522

This research is being supervised by:
Professor Jane Payler Jane.payler@open.ac.uk 01908 654363
Dr. Natalie Canning Natalie.canning@open.ac.uk 01908 858268

Cross reference section 3.6.1
Appendix 5 – Consent form for parents

CONSENT FORM: PARENTS (SETTING AND HOME)
‘Child photo story’

I confirm that I have read and understand the information sheet relating to this Doctorate in Education study, and I understand that:

Children’s participation
• My child’s participation is voluntary and that I am free to withdraw my child at any time up until 30th October 2019 without giving a reason by informing my child’s early childhood practitioner or the researcher (contact details are given at the bottom of this form). I understand that my child’s care in the centre will not be affected.
• If there is any information collected about my child that I do not wish to be used, it will be securely destroyed on request. I will have the opportunity to see this as part of the project.
• I give permission for my child to use a digital camera in the early childhood setting and in my home environment as set out in the information sheet.
• I understand that the time my child will spend using the camera will be limited at the discretion and professional judgement of the practitioner in the nursery and my discretion in the home.
• I am happy to have a friendly conversation with researchers about my child’s family as set out in the information sheet.
• I understand that conversations about my child’s photographs and with our family will be audio and video recorded so that the research can be analysed and understood. These may also be transcribed into English (if they are in another home language).
• I understand that the research will not use real names for children, practitioners or settings in any publications.
• I understand that the research will be used in academic papers, conference presentations and for training purposes only.
• I understand that any facial photographs taken by my child or researchers, will not be linked to real names/addresses and will only be used in academic papers and publications, conference presentations and for training purposes.

I am happy for my child to take part in this study. Please tick √

YES ☐ NO ☐

Your name(s) (please print) …………………………………………………………………………………

Name of your child ……………………………………………………………………………………………

Signature………………………………………………Date………………………………………………

Thank you for your time.

Cross reference section 3.6.1.
## Appendix 6 – Research methods, analysis and interpretation aligned with research questions

Table 9 Research methods, analysis and interpretation

<table>
<thead>
<tr>
<th>Data</th>
<th>Who selected</th>
<th>Generation – what for?</th>
<th>Align research questions (RQs)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Children’s participatory documentary photography</td>
<td>Children chose the photographs they wanted to make and talk more about. They also chose their photographs for their photo storybooks they constructed. I selected the mini-series for analysis from these conversations led by the children.</td>
<td>I made selections of mini-series of children’s photographs with their verbal and non-verbal voices and responses as a point of departure for further analysis and construction of possible interpretations. Child-led and multi-vocal perspectives, alternative interpretations possible.</td>
<td>Listening and understanding children’s lived experiences, voices and funds of knowledge in a way that positions children as active competent agents and participants (Clark, 2017) is central to all RQs. Analysis and interpretation aligns to ‘new ways of seeing and knowing’ (RQ 1, 2) Critical concepts, pedagogical resources, communication of children’s ‘authorial voices’ (Franklin, 2018) (RQs 1a, 2a)</td>
</tr>
<tr>
<td>Videoed photo conversations Including photo storybook</td>
<td>I re-viewed video conversations about children’s favourite photographs, those children chose to talk about, respond to and include in their photo storybook.</td>
<td>I reviewed the verbal and non-verbal conversations between children, teacher, practitioners and families in each selected mini-series of selected children’s photography in conversations with Children as active competent agents and participants (Clark, 2017) Iterative cycles of analysis, and development of interpretation and</td>
<td></td>
</tr>
<tr>
<td>Semi-structured interviews with teacher, practitioners, parents</td>
<td>Reflects ‘critical moments’ or ‘pivotal times in the research process or in the lives of ‘researched’ subjects’ (Payler et al., 2016, p. 18)</td>
<td>teacher, practitioner, friends, me as audiences. Children’s participatory documentary photography, voices, interests and funds of knowledge are the starting point together with their intra-actions with audiences and camera to notice, hold, document to develop analysis and interpretation, coding in an analytic memo.</td>
<td>themes aligned to new ways of seeing and knowing. (RQs 1, 2) Critical concepts, pedagogical resources, communication of children’s ‘authorial voices’ (Franklin, 2018) (RQs 1a, 2a)</td>
</tr>
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<td>---</td>
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<tr>
<td>I have drawn on semi-structured interviews that align with the children’s specific photo conversations (above) and the RQs.</td>
<td>The intra-actions between children and ‘audiences’ generate a holistic narrative interpretation, coding and analysis. Multiple perspectives – co-construction of meaning-making, analysis and interpretations</td>
<td>The main RQ1 and 2 reflects new ways of seeing and knowing in the early childhood community. This study is intended to render children’s voices and funds of knowledge visible as pedagogical resources of which adults are integral to facilitation (RQ 1a). Offer multiple voices and perspectives (RQ 2a)</td>
<td></td>
</tr>
<tr>
<td>Field notes, observations</td>
<td>As above and including wider contextual information.</td>
<td>Generation of a holistic narrative interpretation, coding and analysis</td>
<td>Notes and observations re the physical setting, routines, pedagogy, structure, relationships, conversations with children making</td>
</tr>
<tr>
<td>Reflective journal</td>
<td>Personal responses, feelings, ideas and insights</td>
<td>My values, assumptions and beliefs influence how and what I see, analyse, interpret and miss. Inclusion makes these more explicit.</td>
<td>My responses and thoughts in progress of collaborative meaning-making and interpretations also links to literature and theory. Question how I am seeing in this study and my impact / influence. (RQs all)</td>
</tr>
</tbody>
</table>

Cross reference section 3.7
Appendix 7 – Examples of Daisy’s and Alisha’s photographs

Examples of Daisy and Alisha’s photographs that were included in their photo storybooks with their spoken words verbatim. I have not included Priya’s here as many images include Priya’s and her family’s faces. Cross reference section 3.7.1. and 3.8.4.1-1.

Daisy’s photo story extract (D_AM1)
Extracts from Daisy's photo storybook (D_AM1)

D_AM1.49
'My pumpkins' 10.11

D_AM1.50
'Oh look!' (screams) 14.10

D_AM1.51
'It’s my bee’ 25.11
'I want to see my sister
It’s called “Funner”’ 25.11

Figure 90 Extracts from Daisy's photo storybook (D_AM1)
Alisha's photo story extract (A_AM1)

“Alisha”'s photo story extract (A_AM1)

259
A_AM 1.54 A: ‘look! She got hair cut! {screams}’
heart favourite photograph 8.12
A: ‘This is Habiba’
PP: Whose Habiba? 😉
A: Habiba is my best friend. This is my sister and
this is Habiba {pointing}
A: She’s got 2 teeth, there and there.
A: ‘this is my favourite one’
PP: Kisses this photograph and then A does 9.12

A_AM 1.57 This is Habiba’s mummy 8.12
She’s my auntie

A_AM 1.58
9.12
A: she’s got a moo(n)? mouth! All laugh
Any, Any, Any, Any, Anya...
‘mwa’h’ 9.12

Figure 91 Extracts from Alisha’s photo storybook (A_AM1)
Alisha’s photo conversation 18.11.19

Alisha, Rose, Daisy, Peter Parker and me 18.11.19 IMG_8694.mov Transcript

A 0:00
I’ve got lots of toys and lots of pictures. This is my Daddy.
K 0:05
Your daddy
So you can press this one [button] when you want to move on
A 0:06
yeah
K 0:11
So that’s your daddy. He looks very smiley A.
A 0:18
Yeah
K 0:25
What do you play together?
The blocks
The blocks, that's what you like to do
Do you want to press that one and it will take you on to the next one
I want to press that one
yeah
Yep you can press that one [Rose on way to join us]
So do you know what we're going to do with these photographs
We're gonna make a really special book together. Do you like that?
And you can stick your photographs in and you can make decorations and you can do it with Daisy and Priya
Daisy, Priya and Peter Parker!
Yeah, we've got to have Peter Parker as well haven't we. Do you think he will help us?
So did you make these at home?
Yeah
And you can stick your photographs in and you can make decorations and you can do it with Daisy and Priya
[friends]
Daisy, Priya and Peter Parker!
Yeah, we've got to have Peter Parker as well haven't we. Do you think he will help us?
So did you make these at home?
Yeah
[Rose joins us] We've just had a look at daddy.
Are these your photos that you took?
yeah
Shall we have a look at the next one... ah look [K ah too]
Whose this?
my sister [smiling, looks at Rose]
Your sister [smiling]
She looks tiny, how old is she?
Do you know old your sister is?
Is she 1 maybe?
In my, in my home she's sleeping
she's sleeping is she?
Aw she's asleep
[moves to next photograph - FaceTime photograph] Who's that?
It's my er, [pause], go on holiday and then a plane in holiday
Ah that could be someone from home, back home because they went back home [next photograph 2 of same person]
A 2:45
Is this Grandad maybe?
Yeah
This is my toy [waves pointed finger over screen]
Rose 2:49
That looks like bricks [points to middle of the toys]
A 2:56
bricks
K 2:57
I love the colours of colours.[next photo of gold glitter tray]
A 3:03
It’s a glitter [same as tray glitter the children made in the nursery last week for fireworks Rose showed me afterwards]
Rose 3:05
glitter! [Rose and I say the same]
That’s what we did didn’t we when we did the fireworks. [pause] You did glitter at home, wow.
A 3:12
I have a lot of colours
Rose 3:15
You have lots of colours.
A 3:16
I have green and I have table and a lot of toys
Rose 3:42
It’s nice you did some glitter
K 3:43
Yeah, it’s really pretty
A 3:44
I got my mummy picture too
Rose 3:48
What’s this is this a brush? [points to screen]
A 3:51
Yeah I do it into the middle
K 4:02
Is that you A? [pointing to her hand on the screen]
A 4:04
Yeah it’s my hand
K 4:08
It’s my mummy and daddy [next] Daddy need a water [Peter Parker comes over to tell A that he has sunglasses] Peter Parker I got too
Rose 4:34
You got sunglasses too .. Ah your little sister she looks like she’s following you.
A 4:42
And I take that too
Rose 4:44
That’s your little sister, she looks like she’s following you.
A 4:45 Yeah [laughs] she’s looking to me
Rose 4:50
She wants to take some pictures do you think?
A 4:54
No, she can’t take pictures
Rose 4:57
She’s a bit small isn’t she
A 4:58
she’s a bit small
Rose 5:00
when she gets a bit bigger maybe
A 5:02
ah.. [at Eid?] a little bit, .. ah e
Rose 5:13
Daddy and your little sister
A 5:14
yeah
Rose 5:14
Holding your daddy's leg [points to screen]
A 5:16
yeah [laughs] she's walking, she's got new shoes [points to sister's shoes]
Rose 5:22
Oh yes I can see she's got new shoes; she's got new sandals.
A 5:25
She got new shoes in the supermarket [lifting lid of pot she is holding and looking to the window - thinking - remembering - concentrating?]
Rose 5:29
In the supermarket, wow.
You got some as well.[looking down to A feet]
A 5:32
I got too [looks down to feet]Rose 5:35
Very nice
A 5:35
I got white colour and my sister got new white colour shoes
Rose 5:36
White colour shoes as well
A 5:36
Rose I got a new dress
white shoes there
Rose 5:36
she's got white clothes on hasn't she
You got a new skirt haven't you, or is it a new dress? Oh no it is a dress. It's nice, very nice.A 5:56
That come from the supermarket too
Rose 5:58 That came from the supermarket.
K 5:59
It's a good supermarket.
A 6:00
This is my, all that like, I like-ed [points at water bottle]
K 6:11
Water bottle
Rose 6:12
[points] is that tomato sauce
A 6:15
this is my picture [artwork on table]
[photo of dad] This is teddy [behind daddy on sofa]
Rose 6:26
Your teddy, Okay, daddy looks very happy doesn't he
A 6:28
yeah
Rose 6:29
Is he gonna fall asleep? [I laugh]
He's watching telle is he
A 6:35
No, he's watching TV
yeah
That's my sister and my mummy
K 6:45
Oh that's lovely, that's a nice picture, that's gorgeous [quietly]
A 6:45
Me. [laughs] daddy's face!? [sounds like face [smiling], but it's his hand that's just in the photograph and sister looking at it] catching to my sister [laughing]
Rose 6:49
Look who’s that? [points]
Your sister
A 6:58
I am just (go?)
Yeah
This is my holiday to plane again
Rose 6:59
Whose that?
[to me] family at home
K 7:19
It’s a great picture
A 7:21
Took myself
Rose 7:21
Daddy's talking.
A 7:23
yeah daddy's talking
Rose 7:25
Do you know his name [man in facetime photograph]
A 7:41
I don't know K 7:50
Someone’s hand :)
A 8:00
My sisters
Rose 8:01
Your sisters, is she going like that to the camera? [holding hand out]
A 8:01
yeah [smiling]
Rose 8:01
I can see her hair look [points]
Your sisters got very curly hair. Your hair isn't as curly as you sisters is it
A 8:01
No, I got it like that
[laughs] hers open like that [hand]
Rose 8:01
You've got it in a ponytail
A 8:01
This is my house [Lego]
Rose 8:02
Wow did you build that?
A 8:05
yeah
Rose 8:05
Very good. Wow that’s impressive
A 8:10
I make another one too
K 8:12
Yes it is
Rose 8:12
I like these bits [pointing to the turrets on top]
A 8:14
This bit and there and there [pointing] you like it?
Rose 8:20
I do like it, it’s a very good tower
You made another one did you?
Blocks on the floor [next photographs]
A 8:36
on the carpet, my carpet’s a brown colour
Rose 8:40
It is a brown colour I can see
A 9:16
[points to screen]
Rose 9:20
Someone's finger
Lots of bricks
A 9:20
My one
There's a lot too [waves hand]
[Looks across the room] Daisy I made lots of bricks [calling to Daisy] Come here [looks back to screen] I make
yeah
Rose 9:21
Is that your other one?
A 9:21
Yes nods
Rose 9:21
and your camera on there look
A 9:21
My camera in there. My camera is hiding
Rose 9:23
You've got it haven't you, taking a picture
A 9:24
yeah
[A looks up at Rose - Intake breath both] Chocolate!
Rose 9:26
[Big intake breath] You made chocolate
A 9:29
Yeah and (?)
Rose 9:31
Awwww! Lovely!! Where did you put them?
Where did you put the chocolates?
K 9:37
She made chocolate Daisy look [Daisy comes over to the table]
A 9:49
In my mouth
Rose 9:49
Yum yum!
A 9:51
Do you like it Daisy? [looks round to ask her]
D 10:01
I don't like it
A 10:01
I like it [turn to screen, smiling at her chocolates]
Rose 10:02
You like chocolate?
It's my favourite too I like chocolate
A 10:02
This is my daddy [smiling]
D 10:02
No I don't like it
Rose 10:02
You don't like it?! [A and Rose turning to D] You don't like chocolate? I love chocolate, I eat far too much
A 10:06
I like chocolate, it's my favourite
Rose 10:09
daddy again
A 10:13
Yeah [really big smile]
This is my stair
Rose 10:14
Your stairs. Is your bedroom up there?
D 10:17
I like your house A
A 10:17 You want to come to come to my house
D 10:26
No I don't want to come to your house
A 10:28
I have no spider in my house
Rose 10:32
No spiders
D 10:33
I've got spider in my house
A 10:35
You remember you got a spider in your house. We've got a little one in my door.
D 10:42
I've got a big big spider!
A 10:44
I've got more, more [wiggling fingers] and er in my door [hand to head] oh my goodness! Spider [turns to
Rose and wiggles fingers again] Spider [Rose makes scared face]
D 10:55
I've got a big spider climbing up there in my house [shaky, scared voice]
A 10:59
And my spider come down and put [laughs] it's scary [wiggles fingers]
Rose 11:04
It was scary
A 11:04
He's got 5 legs [holds up fingers] and he's on the door. I don't like the spiders!
Rose 11:05
No I don't like spiders either
A 11:15
That's your dad [looking at the screen, D comes forward to lean on the table]
Rose 11:16
That's her dad.
A 11:17
yeah
Rose 11:17
Let's look at the next one. Oh look
A 11:23
That's my mummy, daddy and my sister
Rose 11:33
And your sister, all sitting at the table
A 11:44
She not like table a sitting, don't like it
Rose 11:48
Who doesn't like it?
D 11:49
This is a baby A! [D leans forwards and points to A baby sister on the screen; A looks round to her left to
listen to D]
A 11:59
Yeah [smiles] PP! [calls loudly across to PP] Look at my baby! [points to screen]
Rose 11:59
A Does your sister not like sitting at the table?
She likes sitting in her chair does she
D 11:59
Peter Parker come over here! A 11:59
No [shakes head] she likes sitting in the chair [hands on head [think it is the white photograph of 'nothing']
Me! yeah! [laughs and rocks forwards]
Rose 12:01
I don't know what that one is?
Ohh whose that?
That's a nice picture of you
A 12:07 I love your dress
A 12:08
It's my new dress too [looks to me]
K 12:13
Oh that's lovely, that's beautiful
Rose 12:14
Ah that's a really nice picture
A 12:14
I make 2 more picture
D 12:16
Ah it's A again
A 12:19
[smiles/laughs]
Rose 12:19
Laughing
D 12:23
yeah
K 12:24
That's lovely
D 12:25
It's laughing, you laughing
A 12:27
This is my er my TV
Rose 12:33
Your TV
A 12:38
Yeah
Rose 12:38
Wonder what channel that is? [Rose, A and Daisy leaning in, looking closely]
A 12:40
I don't know
Rose 12:40
Were you watching it or was mummy and daddy?
A 12:42
Mummy, Daddy, Daddy watching [pointing to the screen]
Rose 12:44
Daddy, subtitles [points]
A 12:48
We got lots of pictures
D 12:55
What?! What is that? huh! Its chair [Peter Parker comes to the table]
Rose 13:01
Look, it's somebody's feet
Is it Daddy's?
A 13:06
No it's Mummy's
Rose 13:08
It's mummy's feet,
A 13:09
yeah, she's sitting
D 13:09
It's the baby
A 13:09
yeah, this i's my sister
D 13:09
Look at this baby, have a look Peter Parker [points to screen, Rose is looking at Daisy, listening to her, Peter Parker is looking round the side at the screen] Peter Parker look [Daisy leans forwards towards the screen - some of Daisy's parent's friends are having babies] It's a baby. Peter Parker say baby
P 13:09
Baby
A 13:10
yeah
Rose 13:10
by the table
K 13:12
Peter Parker do you want to sit down? [I get H a chair, he sits with the group]
P 13:33
Baby
A 13:33
[Laughs]
My sister [points]
Rose 13:34
She’s walking now
D 13:35
Wow!
Rose 13:36
Aw look
A 13:36
[hands to head] Oh no! [really close up photograph of A] [D took to her right at A with hands on her head]
Rose 13:38
Is that you? I can see your nose, and your mouth [points to lips]
A 13:42
No, it’s my (? name?)
Rose 13:44
Is it your sister again?
A 13:45
No it’s me
Rose 13:48
Oh it is you
M 13:49
It’s A! [close up eating]
A 13:53
It’s me
Rose 13:54
What are you doing?
A 13:55
I, I chew like that [[hold hands up to face]
D 13:59
What are you doing?
Are you eating?
A 14:03
[taps pots forwards and backwards
D 14:03
Are you eating something?
A 14:06
Biscuit
Rose 14:06
Oh a biscuit
D 14:11
It’s not a biscuit
A 14:13
It’s is are, it’s a biscuit [turns to face D]
D 14:15
It looks like a biscuit
A 14:16
Look [pointing to Lego tower to show Daisy] Wow I like the bricks
Rose 14:20
Ah that’s one your building, it’s clever isn’t it, I like these bricks [points to screen]
A  14:23
D have you got too?
D  14:25
I've not got bricks
A  14:27
why?
D  14:27
because I (don't want it?)
Rose 14:30
You haven't got any bricks
D  14:32
No
Rose 14:32
No. We've got lots of bricks in nursery
PP 14:35
I have Lego
Rose 14:39
Whose this A? [lady at front door]
Is she mummy's friend?
A  14:48
No.
Rose 14:48
No?
A  14:48
She go upstairs now, go walk, walking, walking upstairs
Rose 14:55
On the stairs
A  14:55
yeah [... 2/3 words?]
Rose 14:57
Mmmm
A  14:57
There's my sister and my daddy [points individually]
Rose 15:07
Your sister again
A  15:09
Yeah,
D  15:09
What's that drink?
A  15:11
Pink drink, it's my drink I make it
in the supermarket
D  15:15
in the supermarket, Rose  15:16
From the supermarket, Mummy must have bought lots from the supermarket
Ah look this is pretty [pointing to photography of Dad holding baby sister wearing a yellow scarf. One side of her face is in the photograph].
K  15:25
Ah wow
A  15:27
one eye
Rose 15:27
She's got one eye
A  15:28
yeah [points to her sister]
Rose 15:28
We can't see the other one
A  15:29
It's the door [points]
Rose 15:31
The door to upstairs
Ahh loook [photograph of A in her dress and scarf with gold]
That’s lovely
K 15:36
Very pretty
Rose 15:39
I love this [pointing to the gold jewellery on the edge of the scarf]
A 15:41
And soon it’s my (sister’s name?) sister’s birthday and my birthday
K 15:41
It’s beautiful
Rose 15:49
wow, it’s really pretty
A 15:50
And we take photos
K 15:52
I wonder what the dress is called and the jewellery? [side conversation as A and D were talking, it’s not a sari is it...? very pretty (K) It’s lovely, I like it (Rose)
D 16:17
But what is that? [points to object on the table]
A 16:17
That? [points to the same place]
I don’t know [shrugs shoulders]
[next photograph] that’s my makeup table
Rose 16:18
Your makeup table
A 16:19
yeah [pulling up right sleeve]
D 16:20
I’d like a makeup table
Rose 16:20
You’d like one
D 16:21
yeah
A 16:22
Do you like pink and red?
D 16:25
Yes. I like blue and green
Rose 16:29
blue and green
A 16:29
Peter Parker [points at screen] look at my makeup table [returned to table]
Rose 16:32
Makeup table Peter Parker
D 16:34
No Peter Parker this is A’s! [looks round loos at A - close]
A 16:40
It’s my light. That is me! [shadow, points]
Rose 16:43
It’s you
A 16:45
Yeah
Rose 16:45
I can see in the light shining there [points]
A 16:48
Yeah. [pause] it’s our carpet (points?)
PP 16:54
Let me have a look A
Rose 16:56
Laying down
Can I look A?
Rose 16:58
[next photo A in dress with light toy doll] Ah look
Wow
A 16:59
This is my new toy
Rose 17:02
New toy
A 17:03
Look at my case (?)
Rose 17:08
Oh very nice this is lovely.
D 17:09
What's that? [pointing to toy A is holding]
A 17:10
My new toy [points] and turns to face Daisy
Rose 17:12
Whose this? [pointing to a woman sitting just behind Alisha]
D 17:15
I don't know. It's my family! :) rocking backwards
Rose 17:18
Your family
A 17:19
Yeah and this is my mummy
Rose 17:22
this one your mummy [pointing [half body visible in photograph]
A 17:25
I don't know yeah
Rose 17:25
And who's this? [pointing to lady behind A to her left] someone from your family
D 17:29
Let's press the other one [button to move on - pointing]
Rose 17:29
That's A's new toy
A 17:33
I press two [pushes both hands forwards] [A leans into the screen - photograph of her in her dress looking down at the light of her toy] And this is... I don't know
Rose 17:42
It's very good. I like it, it's a lovely colour that (scarf)
And the other way [photograph]
D 17:45
What is that?
like that [M is trying the same]
A 18:00
He get [or this dress?] for me, for me and my sister
K 18:06
Teddy's looking too [Daisy hold her teddy forwards to look too]
D 18:11
You're so good teddy is saying to Alisha on the screen
Rose 18:12
He's [teddy] saying you're so good
Oh look she's taken it off
A 18:14
It was time to, to, go to bed
Rose 18:23
It was bedtime was it?
A 18:24
Yeah
Rose 18:29
That's another nice picture [holding the scarf around her]
K 18:32
Lovely, really nice
D 18:32
That's Alisha
A 18:32
You do like there and like that [showing how she puts her scarf round [shows with hands]
Rose 18:36
oh like that
Another one of you
D 18:46
[shaking teddy towards Alisha on the screen] Are you my best friend?
A 18:50
Are you my best friend too? [turning to Daisy]
Rose 18:53
Ah look whose that A [man sitting on the sofa]
A 19:05
I don't know [H leans round the screen to look too]
D 19:08
[holding teddy] Hello hello I want to go to the slides please, Peter Parker do you want to go to the slides?
A 19:13
D want to go to the slides
Rose 19:14
Alisha you have 3 more photographs. There's your toy, sparkly.
And your blanket on the sofa and this one [Lego tower] Wow you put that one [Lego brick] on top
D 19:15
[leans to look at the screen]
Rose 19:15
That's good balancing
A 19:18
[points to bottle behind the toy
Rose 19:25
Your sister A 19:31
Daddy and my sister [points to the each] and my blanket
[to Daisy] do you want to look at the other one?
Rose 19:51
That's it 52/ of 52 lovely photos
A 19:54
[Daisy leans to the button] [A points to her Lego tower and counts] 1,2,3
K 20:11
Do you want to go back to the first screen [Daisy wants to see a particular photograph]
A 20:11 I have lots of pictures
Rose 20:19
You have lots of pictures and they are beautiful interesting beautiful.
A 20:47
We got 2 glitters [pointing to the glitter tray photographs]
Rose 21:01
That's interesting, because we did the fireworks, I'll show you the photographs actually [Rose goes to get the iPad with the photographs of the glitter trays they made in the nursery, mum may have seen when she came to collect A]
K 21:01
They are beautiful Alisha thank you
A 21:01
Daisy do you have picture too?
D 21:01
What?
A 21:01
You have lots of pictures too? [waving hand over the screen of all of her photographs]
K 21:01
You did didn't you. I'll show you. There you go, that was Daisy's wasn't it.
D 21:01
Can I have a look at that, and that? [PP leaning in too]
K 21:01
which one?
D 21:01
That one [points] [now looking at Daisy's photographs]
A 21:01
Is that your mummy and daddy Daisy? 21:01
D 21:01
My mummy
A 21:01
Your mummy
D 21:01
Yes
A 21:01
This is your daddy
K 21:01
[to Rose returned with photographs of the glitter activity on the iPad in the nursery] We are on to Daisy's photographs now
A 21:01
Wow! Look at that! It's mummy (I think) [pointing to photograph of the bird in the cage]
P 21:01 That's is cool Daisy! [photograph of birds in their cage] [the children are independently using the screen to look at and talk about Daisy's photographs]
Can I do it too [press the button]
A 21:01
No don't, Don't Peter Parker [waving finger at him]
D 21:01
[points to photograph of plant] Look at that Alisha
A 21:01
Wow
I like your mummy, I like your daddy
Come on lets go and play
D 21:01
No [Daisy stays for another 37 minutes looking back again at the first batch of photographs she made [next recording]
Rose 21:58
2 glitter ones
This is what they did. and then she's gone home and done that which is really interesting. That's the same using the brushes and doing things like that, so that's quite interesting [glitter tray activity photographs on the iPad]
(Nursery funds of knowledge flows to home)

Cross reference section 3.7.2
Appendix 9 – Teacher semi-structured interview planning and coded semi-structured interview

There are two documents in this section:

1- Annotated initial planning: teacher semi-structured interview as a conversation notes 9.12.19.

2- Coded semi-structured interview with Rose 4.11.19 (Table 10).

1- Annotated initial planning: teacher semi-structured interview as a conversation notes 9.12.19

Questions:

Reminder RQs
Reflection on Daisy’s, Priya’s and Alisa’s unique funds of knowledge. What are they and how are they told by the children through their documentary photography, photo storybooks in conversation?

What have we seen we might not otherwise have? What is the contribution of the photographs? Where are the ‘blind spots’ and limitations?

What is the emotional impact of the photographs?

What are the channels and spaces of making young migrant children’s funds of knowledge visible in the nursery as pedagogical resources?
In nursery

*In analysis I have highlighted what was most salient to the research questions*

<table>
<thead>
<tr>
<th>Semi-structured interview with Rose 14.10.19</th>
<th>Coding</th>
</tr>
</thead>
<tbody>
<tr>
<td>K 0:00 Daisy had said the Lithuanian word for lizard and parrot - papuga</td>
<td>Rich everyday lived experiences and funds of knowledge</td>
</tr>
<tr>
<td>I thought what has she said there? Oh, that is what she just said. And I didn't notice that at the time.</td>
<td></td>
</tr>
<tr>
<td>Daisy has come straight up and she's took one picture!</td>
<td></td>
</tr>
<tr>
<td>Rose 1:01 Ah she did!</td>
<td></td>
</tr>
<tr>
<td>K 1:02 In the home corner right up close of the telephone.</td>
<td>Ethical symmetry / practice Letting go</td>
</tr>
<tr>
<td>Rose 1:04 That's good because she wasn't overly that fussied was she about taking pictures in [emphasised the word 'in'] the school. But obviously outside school she had.</td>
<td></td>
</tr>
<tr>
<td>K 1:15 Yes.</td>
<td></td>
</tr>
<tr>
<td>Rose 1:15 yeah</td>
<td></td>
</tr>
<tr>
<td>K 1:16 But she's so involved with Peter Parker so..</td>
<td></td>
</tr>
<tr>
<td>K 1:25</td>
<td></td>
</tr>
</tbody>
</table>
Do you think home visits will be possible?

Rose 1:26
Well, we can ask them providing the parents are free. And that was the problem. I'm trying to get cover. And then I said, Okay, we do it on Monday. And then, they went on Friday after school. Yeah, we can cover you Monday and I went, I can't ask the parents.

Yeah. So I said, can you do it? Maybe Wednesday?

K 1:50
Comedy of errors!

Rose 1:52
So, obviously, I said, if you can do it for the Wednesday, then it gives me a couple of days to ask people. So this afternoon if <original child in study> comes in we’ll ask her mum and Priya’s. The only one might be Daisy mum because of college ties.

K 2:13
Yes, of course

Rose 2:13
If I say to them anytime on Wednesday, can you do can try and fit them in

K 2:20
Okay, thank you.

K 2:27
I think one of the things I was wondering about was last year we were talking about maybe opportunities to use a journal where they make their photography and they put it in, did you manage to do that and how did that work out?

Rose 2:47
We used the photography. I mean L [other teacher] does the stories though. We made books

K 2:58
right

Rose 2:59
and the children. **We took pictures of the children and the children took pictures. And then it went into their learning journey.** So if they were playing with something like say a small world. And L would ask them about telling a story about what they were doing.

K 3:20
Yeah.

Rose 3:20
And they were sequencing pictures and things like that. So, obviously, L wasn't particularly involved in this study but because of what came out of last year, and how valuable we felt that the photos were and taking the photos and the children's voice with the photo.

K 3:43
Yeah.

Rose 3:43
**Because obviously, again, like S [last year], you had no idea that he had all that language in there [emphasised]. Until he started talking about the photos, you know, there was loads of that...and the same the Daisy [this year] [quiet and pause] quite phenomenal really it's quite an eye opener. So I know L did a lot of that. And in reception. They started using the cameras more as well, because obviously, I showed them our story telling and things that, L showed them what she was doing. And they took that on board.**

K 4:28
Yes, I remember you said. Because something I noticed from what you said last week was that you take the learning from here further up the school.

It was lovely that you had shared that with Reception as well, but I wondered maybe for the three last year whether the experience of taking photos at home and in here influenced how they engaged with learning and putting their photos in the learning journal, but I guess, language as you just said,

Rose 5:07
Yeah,

K 5:08
is quite a big one

Rose 5:09
massive, it’s massive. And I think you know, you were talking about the children with their photos, this year because last year you did the little books, didn’t you? So it’s done for them. Which was, they were lovely and the children loved them. But if they make their own?

K 5:28
Yes.

Rose 5:30
Some sort of scrapbook or something with theirs, and I think that would be a really, really good exercise for them to do. Because their ownership of it as well

K 5:41
Yes, yeah of course [in the main study plan]

Rose 5:44
And you never know, when they do it again, whether or not they’ll say something different, or whether they’ll elaborate a bit more

K 5:54
Looking back because it’s always that for Daisy when she bought the photos in it was quite fresh wasn’t it

K  6:03
Yes, yeah.

Rose  6:03

So to look back on those that she took, you know, with her as we go along her language is progressing. So quickly whether or not she would say, you know, has she learned anything from it?

K  6:16
Yes,

Rose  6:17  her language developing? Will she then say something different or expand on it? That will be quite interesting as well.

K  6:24  It will be really interesting because I think maybe new things will come out, although the photographs are the same.

Rose  6:30
Yeah.

K  6:31
And then the intra-action with the children.

Rose  6:33
Yeah.

K  6:34
That again, gave a different view on those photographs because the children interacting, looking at the photograph, and then talking with her, and then relating that to themselves; So that

Rose  6:45

Working deeply in a place / project through a process of intuitive discovery

*note difficult to quantify

e.g. love for her parents, connections to home, humour, sequencing

Seeing anew over time
Making and communicating a visual refrain

Seeing anew over time
Audiences community tapestry

Audiences community tapestry
Conversations
and I think if she’s [Daisy] showing photos as well, her telling other people like even if it is Peter Parker she’s telling about her photographs and the conversation that children have between each other about them as well

K 6:59
Yeah.

Rose 7:01
will be really interesting because I think all the children have been really excited by the cameras and using the cameras and they ask, they like the little ones, they always ask, can I have the little blue camera and you know, they do use them. Even, you know the children who have just come in, they use them really well. And purposefully.

K 7:26
I talked about young children using cameras purposefully at the [EdD] residential weekend (anonymously)

Rose 7:32
yeah

K 7:43
the students, 'Oh at three and four’ [years old]. They were surprised.

Rose 7:46
Yeah. Yeah.

K 7:48
And then I realised I assume because I know that they will.

Rose 7:52
Yeah,

K 7:52
we assume
Rose 7:53
Yeah.

K 7:54
And um, but not everybody thinks the same

Rose 7:57
No.

Well, like you said last year when I was being observed and the children were using the cameras even like the Assistant Head noticed, these children are actually using them. And they're actually taking proper photos.

K 8:11
Yes.

Rose 8:12
You know, they're talking about, she couldn't believe it, because I suppose they don't often see Early Years and come in enough. And so she was really taken aback by that she was so shocked, nursery were using cameras, you know, and they were taking photographs and they were sharing and they were taking, you know, because they were, weren't they very, very good and even, you know, some were a little bit possessive over the cameras. But generally they were taking turns, taking their own photos and some have gone around in twos taking the pictures together or you know, or they spoke about what are we going to take a picture of and others have gone round on their own on their own agenda. So, yeah, it's been you know, really good for us

K 9:00
Yeah,

It would be interesting to talk with the Assistant Head again at some point in this study, maybe when we put the books, the children putting the books together all having those conversations.
Rose  9:16
Yeah. Yeah.

K  9:18
Have that voice about how children using the cameras purposefully

Rose  9:22
Yeah.

K  9:23
And what they're getting out of it. So with the learning journals. Would you, would you be doing that again this year, where the children take their own photos and put them in?

Rose  9:32  Yeah, [lengthened]

K  9:32
for example, the three. There's loads of photos, already

Rose  9:34
yeah [same above]

K  9:35
particularly for Daisy

Rose  9:37
Yeah definitely

K  9:38
and if there’s space to bring photos in from home or would that?

Rose  9:42
Yeah,

K  9:42
or do they tend to be just
Rose 9:44
No, no, or anything from home

K 9:46
Yes.

Rose 9:47
Yeah, definitely.

K 9:48 Interesting. Yes, it opens up. Is that a new thing from study last year, or was you doing that before? Rose

9:56 we did it a little bit but because of the value of this study it, we do a lot more. And like I say, we've kind of shared our practice with reception and they've followed it on as well. So they've, you know, whereas before they'll probably be a bit like, perhaps we don't need to get the cameras out. but they've thought of things the cameras, going on a school trip and things. it's the adult that goes round and the majority of it is but they're given the opportunity as well for the children to take

K 10:29
It's a very different view. I think, I like taking photography I like it myself, but in some ways, maybe. So I had to resist taking Daisy and Peter Parker together, you know, it's really lovely intra-actions. But that's my view.

Rose 10:48
Yeah,

K 10:49
their view is so

Rose 10:50
different

K 10:51

Render visible

Seeing anew
(Children’s agency and competence in making photography)

Rendering visible
Children as listeners and researchers
and very detailed. So I think Priya is quite interesting because they know that how different objects relate. They are in conversation themselves. And it's about identity and how they view the world and how they see things is different.

Rose  11:10
Yeah.

K  11:10
And you can get an idea about them as individuals, but also as part of the children in the nursery.

Rose  11:16
Yes.

K  11:16
their friendship Daisy and Peter Parker. fantastic friendships.

Rose  11:20
It's just, it is interesting bringing the home stuff because we do a home visit and we try to involve parents but with the photos. It's is great for us to see as well it gives such a bigger picture of the child.

K  11:37
Yes

Rose  11:38
When you see those home photographs and what they do like you say with S last year, you know, how close he was with the family and home

K  11:47
Yes. Oh, definitely.

Rose  11:48
Yeah. You know, you could see there was this big separation that they, you know, they felt that they, you know, we're safer here, but the concern back for the family and the fact that they were
constantly face timing, even though S’s so small. He knows them so well, even though they don’t see them every day. So that's quite important isn’t it to see that you know, things like that you would never have known.

K 12:21
but I think you as a teacher make a space for that.

Rose 12:24
Yeah.

K 12:25
You're very interested in in conversations and you make a lot of space for children to talk.

Rose 12:31
Yeah.

K 12:32
There's lots of free play. So they've all those spaces

Rose 12:43
Yeah.

K 12:43
Let the children come to you with things

Rose 12:45
yeah.

K 12:46
And the humour I think about your funds of knowledge that you bring how you how you teach, you know, with Daisy the boom boom, boom with the speakers.

Rose 12:56
Yeah.
she did the hands over her ears Your sense of humour, how you are.

Yes,

Brings out different aspects of the photograph how you are with the children.

Yeah,

with Daisy talking about her photos, because you are very relaxed, she could bring what she wanted to.

Yeah. So it's a nice, it's a nice shared experience, I think. Yeah. You know, from my point of view, and for her point of view, they feel valued don't they. They've got something, rather than being told.

all the time that they have their and it is their voice isn't it, which you know, it was lovely to see and like I say, because she was that. I just see her as that little girl she used to just sit there sobbing all day and you think look at her now, you know how she's progressed. And we're confident that she's got. It's just lovely to see. So just makes it all worthwhile.

that comes out. It's not, as you said about the telling,, letting the child have that voice and then following that,
sometimes, yeah. definitely

Does that screen work (pointing) I'm just wondering with the photos whether if I scan them with a rather than sticking on the wall we could have a rolling display. It's just an idea and not a fully formed idea. I suppose these three children in study are individuals but also within their friends and whether the children might enjoy.

They do it's nice like you say when they see pictures of themselves or when they on their learning journeys when they sit down with their parents to look through this nice seeing the parent and the child intra-action with a child and then you know about what they did and a lot of parents, they come home and they don't really tell me very much

yes.

And then when they come in and see the book, they're like, Oh, well they do do so much. I didn't realise they did this I didn't you know, so. That is nice. The children like to show they like to see so you know seeing photos up there they would enjoy the photos up there,

Having the journal and particularly the photos because it's from their experience they are put in the position of the expert.

Yeah

with their voice

Rendering visible

Rich funds of knowledge
with their parents at home

children go home and just think some of them say you know I was busy I don’t really want to talk about it I played. They get home and they just forget but then when they see pictures they are like ah you know, I did this, that’s when I did that. So it’s lovely to see them journey, learning journeys in the photos. They just refer back to their experiences and say sometimes they have a different perspective. And sometimes just more elaborate. extend on it.

I suppose that’s another space that you’re facilitating with parents to come into the nursery regularly and look through the learning journals to talk with you to play with their children. That’s another way of bringing out the child’s voice.

And putting them in a place where they can show the adults

rather than the other way around.

That’s really interesting. Yes, lots of spaces I think that may be to do with the actual photo, but maybe around the photo too.
Rose 17:42
Yeah, absolutely

K 17:44
things may be once you see the home and have conversations, and children had a chance to elaborate Yeah, it's a different view as you said that more all-round picture

Rose 17:57
Yeah. I have to say with bringing the photos in from home and knowing where they've been what they've done gives me something more to talk about and refer to because sometimes you're saying to children you know, did you go anywhere and sometimes they just don't remember do they, it's too long ago you know so sometimes those kind of things where is it where is it works further up that you can say to them What did you do and they go I went here or I did this or I you know, I stayed at home and my family, whatever it is, whereas the little ones seem to forget so the fact that like with Daisy seeing that I can say to her, when we are sitting having our lunch and say ah you know when you went and I saw that photo and all that joggs her memory and it gives, I don't know it's just like, just a bit more understanding of the child and their life, rather than Just that child that walks through the door when you don't know what's gone on so much that I like that as well. And the parents coming in gives us a better relationship with the parents.

K 19:17
Yeah. You talked about that last time as well

Rose 19:19
Yes.

K 19:19
that's really important,

Rose 19:20
yes it is important I think, because sometimes further up the school it can be lost.

K  19:26

So when, the doors open parents can come in, they can stop and chat if they need to or go.

Rose  19:32

Yeah, whereas when the children come in the morning don't necessarily see the teacher, the parents and then, you know, at the end of the day, the teacher stands on the door and the children go. So they want the interactions with [them?] and I think especially with some of our parents that are quite vulnerable and needy, that I think it's good that they feel supported and they feel that they can come in and they can talk to you. And, you know, some of them talk to you about all sorts of problems and things that they trust you with.

K  20:11

Yeah, trust is another big.

Rose  20:13

Yeah,

K  20:14

element, isn't it?

Rose  20:15

Yeah,

K  20:15

You mentioned that last time

Rose  20:16

So from that point of view, the whole process is so valuable, I think.
Thank you

Cross reference section 3.7.6
Appendix 10 – Home visits semi-structured interview planning and coded semi-structured parent’s interview

There are two documents in this section:

1- Home visit semi-structured interview as a conversation planning.
2- Coded semi-structured home visit 1 interview (Daisy’s parents 6.11.21) (Table 1).

Home visit semi-structured interview as a conversation planning

The three broad areas divided in two home visits according to the local context including:

1) Family history, employment – stories, experiences, beliefs, routines, rituals, religion, management of resources.
2) ‘Practices’ of the household’ (González et al., 2005, p.13), family business, hobbies, music, interests, gardening, childcare, cooking, literacy and maths embedded in everyday activities in distributed knowledge and linking it with academic knowledge in a rich complex image of possible funds of knowledge.
3) Sense-making of parent’s roles and parent’s school experiences in their home country and comparison with this country including languages.

(González et al., 2005)

Questions as prompts and adjusted according to the family and context. Time and space are planned in for appropriate follow up questions and discussion.

Home visit 1

Brief background and comment on the aims of this study and context of home visit. Children’s photography and observations: comment at the beginning and relate conversations to the children’s photography identifying connections.

Questions as conversation:

1. Where are your family from and how did you come to be here?
2. What is life like in <country name>? Do you visit?
3. How do you keep in touch?
4. What do you like to do together as a family? (everyday activities, hobbies, interests, family celebrations and get togethers...)
5. Who do you spend time with? (extended family, friends)
6. How does <child> learn? (including nursery funds of knowledge at home)
7. Are you in employment?
8. What languages do you know?
9. Do you practice a religion?
10. What was life like growing up in <country> what are the schools like? How do they compare with here?
11. What do you hope for <child>?
12. Do you make photographs at home? Can you tell me about that?

**Home visit 2**

My preparation included re-viewing the children’s photography before the visit.*

Questions as conversation:

Start visit with children’s photo conversation with photo storybook led by the child

1. How did you see <child> using the camera? Did you notice any particular ways of <child> seeing or making her/ his photographs?
2. What can nurseries do to make the most of the knowledge and skills children and families from migrant backgrounds bring with them? How can they support them if needed?
3. What impact or difference has this study made to <child> and your family if any? How?

* Review photography prior to visit. Example reflective notes

**Priya**
Photography – coming close, venturing and exploring with the camera – risk taking
Interest in colour
Creative, different uses, effects with the camera
Having fun – family – play – humour
Making friends – audiences – reaching out
Amplifies voice
Rainbow colours – rainbow family

**Alisha**
‘It’s my family’ – talk
Candid, straight on moments in photography – everyday ordinary family life
Humour
In between moments, ‘fragments of an unfinished world’ (Leiter, 2018, p.96) – continued conversation …
Immersion, embodied, affective, sociability
Quiet photography – gentleness of holding moments in photography

Photo storybook for the child Daisy, Priya and Alisha to keep.

The home visits were conversations and rather more fluid than a list of questions suggests.
They were prompts and I spent the time listening rather than making notes.

The home visits were video and audio recorded and later transcribed and coded for analysis and interpretation with the other methods. See coded semi-structured home visit 1 interview (Daisy’s parents 6.11.21) example below.
## A coded semi-structured home visit 1 interview (Daisy’s parents 6.11.21)

<table>
<thead>
<tr>
<th>M home visit Semi-structured interview 6.11.19 Transcript</th>
<th>D Mum, Dad, Rose and me</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>D Mum 0:00</td>
<td>How much does she use the camera?</td>
<td></td>
</tr>
<tr>
<td>Rose 0:03</td>
<td>Well, as much as you want. I think you’re going to finish around ..</td>
<td></td>
</tr>
<tr>
<td>K 0:08</td>
<td>just before Christmas</td>
<td></td>
</tr>
<tr>
<td>Rose 0:10</td>
<td>She doesn’t have to take loads and loads</td>
<td></td>
</tr>
<tr>
<td>D Dad 0:16</td>
<td>Because she took it to nursery as well but I don’t know if she is making the pictures there.</td>
<td></td>
</tr>
<tr>
<td>K 0:16</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>Rose 0:17</td>
<td>Yeah, yeah,</td>
<td>Ethical practice - symmetry</td>
</tr>
<tr>
<td>D Dad 0:18</td>
<td>Sometimes she remembers the picture and makes the pictures and</td>
<td></td>
</tr>
<tr>
<td>K 0:20</td>
<td>Yes,</td>
<td></td>
</tr>
<tr>
<td>Rose 0:21</td>
<td>Yeah. is for her to use as she wants</td>
<td></td>
</tr>
</tbody>
</table>
K 0:22
Yeah.

Rose 0:23
She doesn’t have to take everything every week. It doesn’t matter. But if she wants to take something it’s just really nice. Because, you know, when she’s got the pictures on the laptop, she’s been looking at them. She’s really, you know, the language and it’s just been brilliant for her. She’s really, her. It’s been phenomenal how quickly she’s picked up things and she’s just done so well. So it’s just been really good for her because she’s talking to the other children about her pictures, isn’t she and like I say, we’ve just seen such a massive difference in her so the fact that she’s able to do this it’s been brilliant.

D Dad 1:02
She talks a lot when we sat with PP

D Mum 1:05
Yeah

D Dad 1:05
yeah [all knowing smiles at how close Daisy and PP are]

K 1:06
A lovely friendship. So PP came and she talked and then I was doing something on the computer later on in the afternoon and then other children and D wanted to come back again and then other children, six or seven children for good half an hour or so and they were talking and so that was lovely. She talks a lot and she’s very clear I think

Rose 1:32
yeah

K 1:32
She doesn’t make a lot of photos in the nursery and I think that might be because she’s so involved with PP
Rose 1:40
She’s busy isn’t she.

K 1:42
She’s very busy

Rose 1:44
Yeah, but that’s fine

K 1:45
She’s a very happy little girl and in fact that she took quite a few at home and made two or three in the nursery :) But really my study is about what children learn at home with their families, and how that is a benefit. I understand as well she speaks Lithuanian at home a lot.

Or you do you?

D Dad 2:06
Err

D Mum 2:06
We do

D Dad 2:10
She was with her grandmother in the summertime for a summer holiday for a month. And so when she went there she don’t really speak spoken Lithuanian, but she picked it really well and she was fluent when she come back here, about a month, she was fluent with us and now we’re actually she’s losing again.

Rose 2:30
because when we did the home visit obviously she didn’t really understand us at all did she

D Mum 2:35
no

Rose 2:36 And you know, she was really happy she was chatting away to us but she didn’t understand. And so from where she’s come from to now is brilliant
D Mum 2:46
yeah different.

K 2:46
Yeah, she's very clear and I don't obviously know her in the same way that Rose does but I, I can understand. It's really because you tell so much that she's learning from home. Just how bright she is and sociable and outward looking it's interesting to get to know her a little bit. So I teach at the Open University so I'm doing this as part of my research work to understand what children from whose families have come from other countries, what they bring with them into nursery in terms of the positive things from home, so it's a very positive study, looking at all the different kinds of learning and knowledge and I think we've learned quite a lot in conversations through the photography. So Daisy is 4 in December is it?

D Mum 3:37
Yeah, end of December.

K 3:42
And does she have any brothers or sisters?

D Mum 3:44
No, just her

D Dad 3:46
Not yet

K 3:47
Not yet ... end December, ok [writing it down]

And what brought you to the UK? Where have you come from and what was it like there?

D Mum 4:03
Oh, well,

K 4:04
And it's only what you want to say.
D Dad  4:07
Yeah [and mum yeah too]

K  4:08
I don't name people either. I keep everything anonymous.

D Mum  4:12
I came here five years ago. I came here to study but I actually start to work and my studies gone go away. So and I met him here actually, because he came here like eight years or nine.

D Dad  4:29
2011

Mum  4:31
Yeah, so back in the same year, I'm a lone child as well, as D. So, I don't know, it's

it is what it is all you know, isn't it, you only know what how it is?

D Mum  4:47  Oh, well, at the moment, I would like to go back because it's getting better. That thing that you miss family a lot because everyone mine and his is over there. We're just here just me and him

D Dad  5:05
No friends, from school, they are all there. We go there for a holiday but thinking maybe one day well go back

K  5:12
yeah so you don’t have other family here?

D Mum  5:16
No

D Dad  5:17
No

We all met here friends
D Dad 5:20
It's different, it's still not the same as back home but it's not bad.

K 5:25
yeah yeah

[to D Mum] so you came for study and why did you [D Dad come]?

D Dad 5:33
For work really. Actually I went to Ireland because my dad lives there

K 5:37
yeah

D Dad 5:37
and it all went wrong there and about half year later because my ex-cousin he lives here like 15 odd years and still lives here so we just come away to England and we just stayed quiet (?) but we stayed there then I stayed here I divorced and then I met her [D Mum]

K 5:58
yeah. Do you study now?

D Mum 6:01
No

K 6:01
what did you come to study?

D Mum 6:04
I came to study English linguistics. I've been studying back home, but I really wanted to go to the other country. And I stopped for a year. So every paperwork and I came here and just really it was far away from here because I came straight away to S [place] and it is middle [county name] so it is a bit of far so I just started to work and my studies finished.

K 6:37
Okay, yeah, sometimes that happens or you go back later on you start something and then

D Mum 6:43
so I think I might start again, but probably not here.

K 6:59
At another point so um okay

so you're here for now. You make friends when you have children very often don't you

D Dad 7:13
yeah

K 7:13
and that way around so what do you like to do as a family to like the family time going out days together or how does it work What do you like to do?

D Dad 7:23
Well it depends what if anyone offers anything to go somewhere? Or we are going somewhere but usually we

D Mum 7:30
We prefer just us.

K 7:31
Yes, yes.

D Dad 7:32
Because then it's go somewhere staying late and we want to go home so most of our time we all meeting up somewhere in town and is a couple more friends that getting baby soon so the more meeting. One of them is twins,

K 7:47
D Dad 7:48
Two weeks’ time

Rose 7:49
wow

D Dad 7:50
and other friends in February so it's getting bigger and bigger.

Rose 7:56
yeah

K 7:57
And just thinking about home in Lithuania. What is it I've never been there so I don’t know what it's like there

D Dad 8:04
more green

K 8:05
yes this is very built up isn’t it

D Dad 8:07
There's a lot of forests and a lot of lakes and a lot of clean water. We don't have a sea for eight kilometres I think and the sea line 200 kilometres

D Mum 8:21
200

D Dad 8:21
yeah not a lot but a lot of lakes and rivers it different the people are more angry if you go in the shop or somebody they do smile now but like 10 years ago if you come from the UK you know your used to the smiles and the driving is different everyone lifts their hand or over the pedestrian crossing lift the hand. If you did that in Lithuania now they wouldn't understand you, looks like what, go, you know go. and you know on the tills in the shop Same on the tills in the shops, they are in High value on friendships High value on Secure future
there all day they you know they had enough, they in a bad mood and yeah is different. Now is a bit better but it's still like that. Is a lot a lot of work and a lot of people in the bad moods. you walk around it's just no one smiles

K 9:10
Oh really

D Dad  9:11
yeah it's quite hard to live to be honest if you if you making enough money it's alright, it's nice and easy but compared to here the minimum wage, I think 300 hundred euros a month which a lot of jobs like shops and something which is not you know have to have a high education or something is a minimum wage

K 9:34
yes

D Dad  9:35
builders they make more obviously is something you know

D Mum  9:41
people are angrier

D Dad  9:43
but they you know, they are all fed up they don't have money is all

Rose  9:46
Yeah.

D Dad  9:47
It's mostly because of that. and then the money is different. You know, again, we've got much less than over here but no one's making anything cheaper, say computer, TV. It's still the same price as over here. But you work longer harder to afford it. The living is cheaper actually houses and everything or rent get two bedroom flat and probably going to cost you including the bills about 300 euros a month so it's a big difference but another way I mean cars as well dearer than over here right-hand drive. Time off is a bit different as well if especially in the summertime you go
along to a lake and stuff like that you know camping [in our heads a bit less. We do less now but]

D Mum 10:49
children have more holidays

D Dad 10:52
three months

K 10:53
ok

D Mum 10:54
Through the year yeah but through the year. The have less than here

Rose 11:02
okay.

D Mum 11:02
So

K 11:05
is it quite warm Lithuania temperature wise, is it hotter in the summer?

D Dad 11:09
It's hotter in the summer and cold in the winter

K 11:12
Okay

D Dad 11:12
You got 30 in the summertime sometimes a bit more. and in the wintertime 20 up to 20 sometimes 24 but for a week, used to be 30 like 20 years ago but now it's getting a bit warmer. isn't getting that much that much colder still 20 - 25

K 11:33
yeah we get the odd hot day here [all laugh]

D Dad 11:36
It feels different from here because over here the weather is more is more wet. You know I mean, I would say is much dry winter. So minus five here is probably like minus 15 over there.

K 11:44
Do the children have more chance to go out, you said about the lakes and the greenery and things so schoolchildren would they go outdoors more or? how is it in schools?

D Dad 11:57
It's only, as far as I remember being in school at the end of the year because it goes closer to summer, in the spring you go out a bit, because it's a bit you know, it's not all left (?) so majority of stuff is done and you do go out a bit, maybe in the PE you do a lot outside when its warmer, but a apart from that. Not really, they might do more now but because in a in a wintertime when it is cold time is cold, and everybody's sit inside.

D Mum 12:04
Yeah,

well, when I was going to school, we do have the trips to somewhere,

D Dad 12:36
oh yeah we did have that as well, go to other towns and, and to museums and to (?) and parents have to pay for it but we don't have to go if you don't want to but the majority of kids go but you do go quite when you are in private school you used to go quite a lot when you get a bit older, so this is less and less but on the beginning is a lot museums and other places in some writers of some stories although you don't understand anything you go there whatever they say to you [all laughter]

D Mum 13:12
definitely like to go to their classes [more than one person talking, agreeing]

Rose 13:16 
yeah

K 13:18 
Did you like school?
D Mum 13:19
Pause, Uh, Some days yes some days no. It was hard for me and the class because I have a I had a surname that is different from the other children. So I got loads of boys bullying yeah because how's in English? Armenia, Armenian?

K 13:50
yeah that yeah [and Rose]

that’s my surname is came from there because my dad is half Armenian, half Lithuanian so I used to have a lot of bullying, but when I got older it get easier. So I did like then after.

Rose 14:10
Yeah,

K 14:11
but till then it was hard.

Rose 14:15
because we have so many don’t here that names don’t really know.

In Lithuania, only Lithuanian in schools, so

[so it was?] different

D Mum 14:27
Yeah,

D Dad 14:27
yeah.

K 14:30
So in terms of Daisy’s, extended family in Lithuania who is there and do you keep in contact? obviously with her nan you said in the summer

D Dad 14:38
We have the calls and the messenger and the video calls and things like that so
K 14:42
Is that on FaceTime.

D Mum 14:44 yeah, yes, yeah. [and Dad]

D Dad 14:46 Yeah, but sometimes she’s not interested.

K 14:49
Yes.

D Dad 14:49
She just walk past it, 'hello', and sometimes she will spend half an hour
talking. It’s all on her.

K 14:56
Yes. Yes, of course.

Rose 14:57
yeah.

D Mum 14:59
There is two Grandmas
and granddad just 1 there

D Dad 15:03
granddad

D Mum 15:08
And the others one is my grandma. And the other is his grandma. But
Daisy still grandma so she has 4. And one my mum’s friend, she is a
grandma as well. So she has 5.. she has 5 grandmas.

K 15:26
yeah it’s like aunties.

Rose 15:29
Mmmm
it might be a friend.

Everyone is grandma there

Does she have cousins as well?

I do have a stepfather and he has a daughter, and she has a boy and a girl. So they keeping in touch. So they arrived. They've been there this summer. So they were quite good in communicating and playing and everything and One is older and the girl she turned three yesterday, so

Oh, yes. similar age.

So they all right,

My brother's too young. So not too young younger. So maybe in the future

Yeah. Yeah.

Would you speak Lithuanian between you two at home? Maybe?

Yes,

We try to

Yes, yes. I think you said I mean, keeping up with home languages helps with learning English and, well you know this from your linguistics how language works
D Dad  16:41

yes

D Mum  16:44  I was really worried when she started.

D Dad  16:47  When I was in the army things in Lithuania where they had
the camps that the kids used to come over and some of them used to be
like politics and [...?] But yeah, they used to, you know, one of our big
guys used to know them. And he used to come and come over and one of
them was that one of our embassy guys, so every four years he travels
[?some of] the kitty. He knew 4 languages. And he was about eight or
nine.

K  17:17

Yeah. They can really pick it up

D Dad  17:23

Where he was living all the time, I mean, whatever country he was
speaking 4 or 5 languages

K  17:29

did you say you were in the army before?

D Dad  17:31

yes

K  17:32

What did you do? [to mum]

D Mum  17:35

I was just a popular Girl.

I did go to gymnastics for three years. And swimming for two.

K  17:50

That's wonderful.

D Mum  17:51

So I'm more like the athletic side.

Rich everyday lived experiences and funds of knowledge

Possibility

Rich lived experiences and funds of knowledge

Rich everyday lived experiences and funds of knowledge
K 17:55
Yeah, yeah, [and Rose]

D Mum 17:56
than the thinking or something.

Rose 17:59
yeah

K 18:00
We've had lots of conversations, Rose and I because our children are both into sports

Rose 18:09
and mine are swimming and football.

K 18:11
So we think a lot of that we value things like sports and languages

Rose 18:34
Not just the academic side, the learning

D Dad 18:38
Oh, I was bad at school I've never been interest for me. I mean, when it was a practice thing or chemistry, I used to remember it, but when it was in the books. It just wasn't for me.

K 18:48
Yes.

D Dad 18:49
So I was quite bad. So I never think about uni or anything. I never go the buildings were really good because it was just two years before the crisis, 2007 or 6. So I was earning a lot of money on that time just straight after school [...] there's no welfare you know but then it all kicked in Christ it all went down. So all the buildings collapsed the buildings business.

Rose 18:49
yeah
K  19:13
So what happened? What happened at that time with the crisis?

D Dad  19:16
I bought in a building site. The actually there was a lot of companies open because I mean, the bank would give the money to people to, you know, the mortgages and everything. So they were buying mad whatever. And then it all stop. And especially for the building side. The companies who are the bigger ones, they collapse, the don't pay the money for the other companies you know, so obviously, it's like a domino. 60% of them were busted, and all people without the work, and then they can't afford to pay mortgages. And it was a big, big mess. It's all calm down now two years ago. It was a big, big mess in that time. But I was in the army getting money from there [buildings], played a bit of rugby, I did a lot of things.

K  20:07
So having those types of skills as you say, as well being able to cope in those situations and being able to build things, we've [me and Rose] lots of conversations around different skills

D Dad  20:27
What I have learned you have to carry on your shoulders, isn't it? You know? Pause, quiet, it's how it is

Rose  20:35
Yeah,

K  20:35
yeah. It's a big resilience to be able to do lots of things and cope in different situations as well.

So what would you like for Daisy?

for her

D Dad  20:59
Um What do you hope for her so not necessarily just school or thinking but what do you hope for Daisy?

D Dad 21:07
want the best [we all laugh]

K 21:09
Of course :)

D Dad 21:12
Probably sports

K 21:14
yes

D Dad 21:15
We keep thinking about much as we try to show her football, she went to the S [place] game once,

K 21:21
yes (in the photos from home 12/13th Oct)

D Dad 21:22
she lasted one half but not the other! [all laugh]

but she wants to go back there

K 21:27
okay

D Dad 21:28
She want to go and see it again so

Rose 21:30
yeah

D Dad 21:31
she likes the ball but it might be young for her to go and actually play football she's not really know all that kind of fit I don't know how young they start over here?

Rose  21:44
yeah, they do football they do start quite early there's quite a few, especially girls' teams now because my daughter plays and I've got a son and daughter and the son wasn't interested in football my daughter was and she plays for a team so Yeah, they do like around five. They've got

D Dad  22:03
Yeah.

Rose  22:04
yeah

D Dad  22:05
So or swimming or gymnastics, anything [?]

Rose  22:09
Gymnastics starts a lot earlier.

K  22:11
Yeah, now, dancing

D Dad  22:17
because in Lithuania the main sport is basketball.

K  22:20
Okay,

D Dad  22:21
basketball is the national game but football is nothing to compare going into a champion league or anything. Yeah but we do watch it at home she's not really interested into it. Because I keep track on the game, on the team but she doesn't have a choice she does watch it [we all laugh]

but football she does love, we don't watch that much but she does like to go out and kick the ball and as far as I understand, she Like the game as well.
Rose 23:01
She likes lots of things

K 23:05
She does do she :) 

D Mum 23:06
She's really really smart

K 23:08
Yes she is

D Mum 23:09
she's bossy at home

I would like her to grow something like my mum because my mom is smart and she’s in legal stuff she's working with legal stuff so

D Dad
She's like an Actuary and in the same in the same way she's got a law education like a lawyer so she's a she does put up the accounts in the company and she stands in the court when things go wrong against it because a lot of things go wrong in Lithuania. You can't run a business if you're not making it a bit of an aside money.

Rose 23:49
Yeah.

D Dad 23:50
So when you're like that you can do both things. It's quite, you know quite expensive there.

Rose 23:56
Yeah [and K]

K 23:57
Pause [quite a deep intake breath]

D Mum 23:57

Rich everyday lived experiences and funds of knowledge

Rich lived experiences and funds of knowledge

Rich lived experiences and funds of knowledge
<table>
<thead>
<tr>
<th>Time</th>
<th>Person</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>24:01</td>
<td>Rose</td>
<td>Well there is no reason why she won't.</td>
</tr>
<tr>
<td>24:02</td>
<td>K</td>
<td>No [total agreement with Rose]</td>
</tr>
<tr>
<td>24:03</td>
<td>Rose</td>
<td>She's so she just absorbs everything.</td>
</tr>
<tr>
<td>24:06</td>
<td>K</td>
<td>She really does.</td>
</tr>
<tr>
<td>24:07</td>
<td>Rose</td>
<td>You know, like for She's so happy.</td>
</tr>
<tr>
<td>24:10</td>
<td>D Mum</td>
<td>And she she remember things.</td>
</tr>
<tr>
<td>24:11</td>
<td>Rose</td>
<td>She does, Yeah, absolutely.</td>
</tr>
<tr>
<td>24:13</td>
<td>D Mum</td>
<td>It can happen a week ago and after a week she remember that she does that or done that?</td>
</tr>
<tr>
<td>24:20</td>
<td>Rose</td>
<td>Yeah.</td>
</tr>
<tr>
<td>24:20</td>
<td>D Dad</td>
<td>Or, she tell if you are trying to lie we're going to go tomorrow or something and just go out now and then she will remember and she'll say, 'aw you said yesterday..' [All laugh]</td>
</tr>
<tr>
<td>24:34</td>
<td>Rose</td>
<td>I am sure wherever she goes she's going to do well.</td>
</tr>
<tr>
<td>24:37</td>
<td>K</td>
<td>Oh yes. She she's just she's a real joy just to be around.</td>
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</tbody>
</table>
Yeah everybody, our friends.

Yeah. She's really good.

Because last week we did trick or treat

she was scared at the first house but after the first house we couldn't catch her she was going alone and banging door :)

She didn't like it if someone is already waiting she wants to lock the door. At the beginning was quite a bit shy she didn't want to go but the later she actually you know the kids you know passing one another she was getting to the front, we were ‘where are you going?’ Then we have to look where she is running

and we were saying you have to say thank you and Happy Halloween and she just forgot to do that and she just grabbed [all laughed]

yeah might want to want to go home because purely they just wanted the big bag of sweets.

Yes.

Two days with eating sweets.

She didn't want to make any photographs in the nursery but she said, Can I take it home? So I hope that's ok

Rich everyday lived experiences and funds of knowledge

Rituals, routines

Memories
I think she had it in her bag today, she took it with her.

K  26:11
Oh, okay. Yes, yeah, yeah, so she can carry on photos at home then I'll talk a little bit more with her, well we both will.

Rose  26:20
yeah

K  26:20
about what she brings in. That's really interesting. And she might make some in the nursery but I very much I leave it open to Daisy to whatever she wants to do. She's busy playing and doing what she's doing. You know, she gets on and she chooses what she wants to do.

D Dad  26:36
Because when she's busy she's at home at the same time you know, with a camera

K  26:39
Yes, yes.

D Dad  26:40
When a thing comes, Oh I want to

K  26:42
yeah

D Dad  26:43
play with him? Yeah.

K  26:44
Yeah, that's fine. she's a busy little bee isn't she

D Dad  26:47
We say (?) go camera do some pictures with not pushing it But..

K  26:52
no,
We say that [gentle encouragement]... she liked it.

Yes

Yes, very much because we could see that she had taken the photos from her view of the world as well, which was lovely that she made lots of really all sorts of very interesting photographs that other children were fascinated by as well and having and they were saying things like 'oh I've got a ball like that' or 'that's Daisy's ball'. And it's completely, it's great that it's from her view on the world.

As when when she wants to. So do you use photos? Do you have photographs at home? Do you have photos of family?

We have but we never done anymore. Done it when she was what one years old. So it's a family of friends. And it's on the wall in her bedroom. And that's pretty much it. We do have making pictures on the phones and she does look at them. But we don't print any out.

We probably have three, three, picture frames with 4 pictures in it. Never been actually we keep saying we going to put some pictures in it.

We know what it's like

You just take it on your phones

I will print Daisy’s photos and then she can make a book with us. And that will be really nice. It will be interesting to see how they do keep coming back, to the books don’t they in the nursery.

Yeah,
But it's nice that they are her photos that she's taken, it's about her view. And then you said with the video call, so that's another way isn't it?

D Dad 28:37
Yeah

K 28:38
Using photography in a way to keep in touch with family at home

And I don't write her real name in my work. So at the moment, I've just I've used a D, her initial so that but is there a name or would you like to think about a name that I can use in my writing

D Dad 28:59
Anything you want Really?

K 29:00
No I wouldn't use anything, have a think about it and then let us know.

D Mum 29:07
Okay,

K 29:08
I do it so it's anonymous,

D Dad 29:12
like a writer have a name and no one knows [all laugh]

D Mum 29:15
Yes that's fine

K 29:15
that yes, this is the same, same thing. I mean I, I could use her real name if you wanted me to and if you felt strongly about that, but equally I could use a different name when I when I write it up, and my research has to be anonymous. And would it be okay, just to do one more home
visit with Daisy here and maybe towards the end of November - December?

D Dad  29:58
yeah

K  30:00
Bring the camera and then have a look on the laptop with the photos that she's taken together. And I'm really flexible with what suits you.

D Mum  30:18
Yeah, yeah, that's great, actually. To see how Daisy is at home.

K  30:24
Yeah. So yeah, I think it's a big part of this study because the home and families are really important.

And we've had lots of conversations that gives a different view from as teachers to know about the children and what they're interested in and their background

It's really lovely to meet you. Thank you.

Rose  30:53
Thanks for your time

K  30:53
I really appreciate it. . Thank you.

D Mum  30:57
That's ok

Rose  31:01
Thank you very much for having us.

D Dad  31:08
That's alright.

Cross reference section 3.7.7
Appendix 11 – Creating an analytic memo: steps, notes and example

This section includes: Creating the analytic memo – steps
Creating an analytic memo - notes
Example of an analytic memo (Saldaña, 2016)

Creating the analytic memo - steps
Creating an analytic memo - notes
Example of an analytic memo (Saldaña, 2016)

Codes were generated in writing (in capitals) to include in a coding table (Appendix 12) and subsequently in a spreadsheet (examples in Appendix 13) to search for and construct themes (Braun and Clarke, 2006).

**D_AM4**

**VISUAL REFRAIN : ‘I love my family’**

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**Caption: ‘I want to see’**

**Date:** 14.10; 18.11; 25.11 and photo story book sessions 2/4/9/16.12  
**Contexts:** Photo conversations Daisy; Rose; Peter Parker; me (14.10.19); Daisy; me; Alisha; Peter Parker; and child CS; friends ebb and flow (18.11.19); Daisy; me; Alisha; Peter Parker; friends ebb and flow (25.11.19)  
**My jotting:** The caption ‘I want to see’ is a phrase Daisy repeated often (see ‘I poem’ D_AM2) and reflects her wanting to see the various photographs she made of her family and friends many
times. The photographs in this series are interwoven with days out, rituals and objects. Again there is much repetition and RE-VISITING, zig zagging but always returning to family especially and friendships with PP and A. Daisy is WORKING DEEPLY IN A PLACE, it feels her interests and lived experiences circle back, deepen and grow. This reminds me of Norris Webb work (2014a) and attention to the ‘VISUAL REFRAIN’ – in the repetition of key images of family and friends through Daisy’s photo storybook. Daisy was also drawn to objects, for example the pumpkin (4 and 7) which she associated with her mother (49) and rituals of that time of year as a family. Daisy shares the significance of her wanting to see and repeated images of her family with other children and adults. This VISUAL REFRAIN reflects Daisy’s interior landscape, her emotions and feelings – love for her family and friends. The structure of her photo story book seems to reflect this love and a continuing and circling back (in made photographs, RE-VISITING, KISSINGing her mother’s photograph – see below and touching base - literally in photograph 13).

Daisy’s ‘I poem’ (photo conversation 18.11.19; me, Daisy and child (CS).

_I want to see my mum,
She’s got a pink coat,
Look her smile,
Her eyes are brown,
She’s got pretty hair… she’s got big
Ah she’s got ‘in ones,’ (pointing to her own ears)
She’s got earrings,
Awwwww ..... I love my mum._

Holistic interpretations and coding generation:
Photographs of Daisy’s parents were among her favourite photographs, she attends to their details (for example her mother’s earrings). There are also TRACES (Azoulay 2008) of her parents in other photographs where they are not physically in them. For example 23,24, 26, 37 from her weekend with her mummy and daddy where she went to McDonalds. Daisy returns to them, RE-VISITING and POINTING to different elements of these photographs, her dress, toys, juice, object belonging to her mum, balloon for example (25.11).

These photographs of her parents in this mini-series evoked strong verbal and non-verbal responses, including KISSing her mother leaning towards the screen (photo conversation 25.11.19). Daisy: Awwwww ..... I love my mum. Daisy looks to me, then slightly over my shoulder towards the door, then turns to the screen, bends forwards and KISSes her mum, looking back to me and then back towards the screen POINTING at her mum.

As the person with Daisy when she did this there was Cole (foreword in Webb and Norris-Webb, 2014, p.9) refers to as a ‘jolt of recognition’ in other words a recognition in photography that touches ones heart, jolts the mind - ‘recognition that registers in the body’ (ibid, p.6). I felt moved seeing Daisy kiss her mother and express love for her parents she shared through her photography wit her teacher, friends and me. In her first photo conversation with Rose, me and P (14.10, 19) Rose and I recognised photograph 17 as Daisy’s favourite which she told us explicitly at the end.

Daisy asked to see these photographs many times. Daisy wanted to show other children and directed one child (CS) to make a photograph of her mother on the screen. Other children were interested in Daisy’s family and she wanted to share them with her friends, teacher and researcher too (section 4.6.1). A said ‘wow I like your mum’ (18.11). They had had other conversations about their families and home lives and the possibility of visiting one another’s homes (e.g. A photo conversation 18.11). Also in Alisha’s home visit (16.12.19) her mother had talked about A wanting to play with Daisy outside of nursery. These connections between the
children point to more than TRACES which suggest the past to me but rather to FUTURE possibilities. there are moments of sharing her family through all photo conversations and the process of Daisy constructing her photo story book AUDIENCE – COMMUNITY TAPESTRY.

Daisy had many important photographs, among them her favourite were of her parents (17 and 42). Daisy RE-VIEWS this photographs, she is TALKING and LOOKING AT them – 17 she KISSES and 42 Daisy assigns a ‘heart’ symbol as a favourite photograph. Daisy includes a photograph of herself with her mother and father (D_AM1.16-18). There are many occasions in the photo conversations when she talks about them and also when she often seeks them out by asking to see them. Daisy says, ‘Look it’s my Daddy! My Daddy!’ (18, 14.10.19) she GIGGLED and TURNED TO and LOOKED AT Rose. She SCREAMED and SHOUTED when she saw her Mummy (17): ‘Look my MUMMYYYY! That’s my mummy!’ (14.10.19) and ‘I love my Mum’ (25.11.19). When I asked Daisy which was her favourite photograph (14.10) : she replied, ‘Um .. my mummy’, Nodding .. ‘I just was like it.’ In Photo conversation 18.11.19 Alisha said ‘wow I like your mum.’ Daisy in further photo conversations where she specifically asked to see it (14.10 in the afternoon again; 18.11; 25.11.19).

Other images are CONNECTIONS TO HOME and spending time, routines with family are important to Daisy and she has shared these experiences.
In photograph 13 Daisy takes Peter Parker to the wall behind us where she has added a photograph of her with her parents to the class tree display. Daisy is sitting on top of her father’s shoulders in the photograph and her mother is standing next to them. Daisy TOUCHES her photograph with both hands. Peter Parker is looking at her and listening, Daisy: ‘it’s my umbrella.’ Peter Parker nods. They are crouched down together looking. Daisy POINTS and TOUCHES, ‘They are my shoes.’ They both TOUCH and POINT to the photograph of their friend in the display too. Daisy and Peter Parker both ASK, ‘where’s A’s picture?’ They both run towards the display and Daisy HOLDS HANDS OVER her PHOTOGRAPH; ‘it’s mine.’ They both do and repeatedly HOLD HANDS OVER their friends PHOTOGRAPHS. They return to the laptop and Daisy ASKS to see Alisha’s photographs again and the one of her eating her biscuit.

Daisy’s familiar photography EMBODIES RELATIONSHIPS and emotions.
Daisy is WORKING DEEPLY IN A PLACE / PROJECT, WORKING THROUGH A PROCESS OF INTUITIVE DISCOVERY as she makes and returns to these images for herself and with others she shares. The process of REVISION is significant in Daisy attending to her meanings. And a way of me attending to her VOICE and AGENCY rather than overlaying with mine.

Cross reference section 3.8.4.1
Appendix 12 – Coding table: generating initial codes

Table 12 Coding table: generating initial codes

<table>
<thead>
<tr>
<th>Coding method / type</th>
<th>Coding Characteristics</th>
<th>Code definition</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elemental Methods</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>In vivo coding</td>
<td>Children’s direct verbal words. Each child’s ‘I poem’ (Gilligan, 2015)</td>
<td>Children’s words spoken by them verbatim ‘I poem’</td>
<td></td>
</tr>
<tr>
<td>Process coding</td>
<td>(Saldaña (2016) - Process of human action -ing words Activity and conceptual action Psychological concepts – processes Subprocesses Consequences of intra-action and story lining</td>
<td>Children photograph without being told what/ what not to photograph. they follow their own interests. No intended ‘outcome’ Physical affordances of using a camera e.g. walking Children expressing humour and having fun – making and communicating Playing/ experimenting with light effects on people and objects Playing/ experimenting with effects of dark on people and objects Playing/ experimenting with effects of shade on people and objects Handling the camera, laptop, physical photographs, photo storybooks</td>
<td>Intuitive and playful photographers - Letting go; - Physicality - Fun and humour - With the light - With the dark - With the shade - With the materiality</td>
</tr>
</tbody>
</table>
| Complexity and richness in children's lived experiences | Using the flash function whilst photographing  
Exploring the relationships and the environment with the camera |
| 'Routines and rituals of human life' (Saldaña, 2016, p.111) | Using the flash  
Exploring  
Experimenting |
| Useful to add verbs 'is' and 'means' after the phenomenon in further analysis, writing and theming data (essence) (Saldaña, 2016). | Turning the camera on herself  
Angling the camera straight on  
Angling the camera from above/ below  
Child is upside down |
| Discern changes in significance of processes over time (Dey, 1993) | Directing her own learning based on her interests  
The camera acts as an extension (Meyerowitz, 2018) |
|  | Looking with the camera  
Pausing to think  
Making and telling a story  
Moving closer with the camera  
Moving and repositioning objects |
|  | Using the camera to see, represent, frame, interpret and engage with own interests and unique ways of seeing the world. (Active participation) |
|  | Looking through the viewfinder not making an image  
Slowing down and pausing whilst making/talking about photographs  
Children’s stories told during photo conversations  
Moving closer to people or objects to photograph them  
Moving objects to new positions during photographing/re-photographing |
|  |  
-  
-  
-  
-  
- |

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Using the camera to ask questions of the world and explore problem solving according to what is interesting to the child. Child exploring their own inner world, interests, questions.

Children returning to and revisiting photographs again. Recurrent themes of interest that are (re)photographed and talked about, deepening meaning-making over time led by the child.

Touching the photographs – laptop, photo storybook, wall.

Making/ talking about portrait photographs of significant people.

Reaching out towards new ideas, friendships, interests, emotions are echoed through the series. Taking risks – e.g., indicating new friendships. relating to past – present – future.

Photographs may evoke different senses.

Playful intra-actions teacher/practitioner – child.

- Posing own questions and problems
- Following her ‘throughline’ (Meyerowitz, 2018)
- Working deeply in a place / project through a process of intuitive discovery and revision
- Touching photographs
- Making portraits
- Venturing
- sensory qualities of photographs
- adults playful(ness)
Humour and fun part of children and adults playful approaches

Children as ‘experts in their own lives (Clark, 2017)
Children leading and taking ownership of the cameras, conversations, sequencing and making photo storybooks. Decisions about which photographs and where in photo storybook
Sequencing includes choosing, planning, talking with others, showing others, handling, making piles, discarding, disagreeing, saying stop, banging the photographs into place in a tune; combining different media eg writing, decorations, drawing
Being herself
Bringing children’s authentic verbal and non-verbal voices to the fore.

Children’s rich lived experiences, funds of knowledge and close relationships being visible to one another through photo conversations. Children’s windows and conversations on one another’s lives.
Teachers and practitioners coming to know children’s lives through their photography and photo conversations.
Wider visibility of children, families, practitioners funds of knowledge, stories and experiences, and field.
Visibility both ways between home and nursery

Teacher/ practitioner / researcher ‘holding’ children in sustained conversation through interest they show physically, emotionally, - Agency
- Control, ownership
- Voice
- Rendering visible
- Rich funds of knowledge
- Holding
- Revisiting memories

- Energy

- Limitations

- Seeing, sensing, discerning, hearing, feeling and knowing anew

- Funds of knowledge
- Children’s agency and competence in making photography
- Child’s character
- Possibility
- Choice
- Language
- Sequencing, organising capacity
- How close families are and what they like to do, ‘bigger picture of the child’. Closeness and connections to extended families in their home countries
- ‘Gut’ or visceral emotional response to seeing a photograph

- Struggling – family
- Developing confidence
- Being vulnerable

| non-verbal gesture and language. Physical position of teacher while listening (eg enveloping) | Memories supported, accessed and shared with others through photography |
| A sense of energy in the children’s photo conversations and photography, for example quiet, reflective, vibrant, lively | Limitations of the medium of photography and seeing |
| Process of adults - teacher/ practitioner/ researcher and children (in reviewing/ returning to photographs) developing new insights through this study |
- Funds of knowledge |
- Children’s agency and competence in making photography |
- Child’s character |
- Possibility |
- Choice |
- Language |
- Sequencing, organising capacity |
- How close families are and what they like to do, ‘bigger picture of the child’. Closeness and connections to extended families in their home countries |
- ‘Gut’ or visceral emotional response to seeing a photograph |
<p>| Family struggles – insight into |
| Parents developing confidence in relationships with teacher and practitioners |
| Some parents being ‘needy and vulnerable’ (teacher insight) |</p>
<table>
<thead>
<tr>
<th>Concept coding</th>
<th>Reflexivity:</th>
<th>Audiences – other children and study children looking and choosing to look at other children’s photographs – sharing experiences and making stories. Photography as a ‘social and communicative activity, which unfolds over time’ in relationships among photographers, their ‘subjects’ and viewers (Palmer, 2017, p. 119).</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘Assign meso or macro levels of meaning to data or to data analytic work in progress...a word or short phrase that symbolically represents a suggested meaning broader than a single item or action - a “bigger picture” beyond the tangible or apparent’ (Saldaña, 2016, p.119). Broader processes.</td>
<td>Keep learning to listen. Openness to not knowing and knowing Creative approaches that disrupt usual, taken for granted ways of seeing and knowing. Playing with ‘rules’; across boundaries, or moving freely between e.g. touching wall display photograph, playing in the bucket, dancing/ running in the nursery, drawing on and around photographs; media (subjective)</td>
<td>- Creative unknowing - Creative disruption - Zig zagging borders and boundaries - Presence - Slowing down - Children as listeners and researchers - Audience Community tapestry</td>
</tr>
</tbody>
</table>
The image is relational and co-authored (Azoulay 2008).

- Photo conversation
- Positioning of children in relation to other people and objects
- Home and nursery *(suggesting an expanded notion of FOK)*
- Photographs in conversation with one another - juxtaposed
- Photographs and text in conversation - juxtaposed
- Possible interpretations in conversation / dialogue
- Stories juxtaposed with the children's photography

Invisibility of Early childhood/years as a sector – wider context
Building on the bedrock nursery's ethos of building trust and relationships with children, families, and school, academy and sector.

Pressure on nursery teachers and practitioners in the context of EC practice, for example to achieve outcomes, funding, increases in number of children intake

Connections and disconnections to significant family including extended family and connections across spatial, geographic, time, social, economic domains important

<table>
<thead>
<tr>
<th>Conversation</th>
<th>Invisibility</th>
<th>Rendering trust and relationships even more visible/ felt'</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pressures on nursery</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Connections to home</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Ambiguity in
- Quality of photograph / photography
- Viewpoint
- Meaning that shifts, changes
- Meaning that goes beyond what intended.
- Fluid meanings, authorship

Communicating the diversity of children’s rich everyday lives and funds of knowledge, for example, family, close relationships and attachments, family time, trips, skills (cooking-connected to family), linguistics, languages, values, drawing, organisation, construction, everyday life, parties, celebrations, friends (the importance of), media (e.g. tv, FaceTime), heritage, employment/business, family’s openness to sharing their lived experiences, emphasis on building a secure future and the importance of education; writing and drawing at home; humour; sociability; talk; agency

Affective methods

Children directed, made and engaged with photography as a medium that is an intuitive visual language where ideas, emotion and affect can be inferred and communicated

Emotion coding

Studies where intrapersonal
| and interpersonal experiences are significant | Repetition of objects, elements, ideas expressed visually in the photography. In poems refrains are repeated, ‘and each time its meaning shifts, stumbles, circles back, deepens. (Norris Webb, 2014a, p.106), ‘there are echoes and ideas that repeat – circuitous’ (ibid). ‘And you never know, when they do it again. whether or not they’ll say something different, or whether they’ll elaborate a bit more’ (Rose semi-structured interview 4.11.19) |
| Insights that honour the complexity and richness in children’s lived experiences | Rhythm, movement, repetition, connection in elements, content, composition, aesthetic, ideas, talk and emotions that echo and flow in a structure. The flow and movement of photography books can correspond to emotional notes, hues of color, or modulation of light and dark’ (Webb, in Webb and Norris Webb, 2014, p.93). Webb tends to structure his photography books ‘emotionally and almost musically’ (ibid). |
| Discern emotional journey/storyline in analysis (Saldaña, | **Non-verbal responding** Definitions as the children enact the codes with their bodies |
| | - Making and communicating a visual refrain |
| | - Poetic image with musical / lyrical feel |
| | - Visual language |
| | - Rocking backwards and forwards |
2016). Is there a link to changes in processes over time?

during videoed photo conversations and making photo storybooks

- pointing;
- coming forwards towards the screen;
- held her hands close to her face;
- Puts her hands over her eyes
- Taps finger on face
- Puts finger in her mouth
- waved her finger / hand over the photograph;
- leaning on the table;
- leans very close to her friend;
- [Friend] leans very close towards [child in study]
- [Friend] leans towards the screen
- looking at (audience person – friend, teacher, researcher);
- smiling;
- turning to (person)
- touches;
- holds hands over;
- Rocks head backwards
- Pushes off on the table
- Waves her hands in the air;
- Holds hands close to her chest
- Story character acting
Verbal responding during videoed photo conversations and making photo storybooks. Definitions the same as the codes.

Children bring funds of knowledge and interpretations, embodying in their photography and photo conversations, themselves, their families and close relationships and ties, roles, routines, social events and intra-actions, culture and ways of playing and being (ibid). includes

- Other children are looking at the photographs;
- Looking at others photographs
- Unfolding over time

Verbal
- talking;
- screaming;
- laughing;
- giggled;
- screams loudly
- calling [person] name
- Speculating
- Shouting;
- Asks;
- Story character voice

- Embodying relationships

Values coding

Values, attitudes, beliefs systems

Parents highlighted the importance of a ‘secure future’ for their children

Parents emphasised the importance of education in their aspirations for their children and their future.

- Building a secure future
- High value placed on education
<table>
<thead>
<tr>
<th>Parents emphasised the importance of friendships.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Approaching intra-actions together with another person, people. Eg talking about photographs (with other children and adults), writing, drawing.</td>
</tr>
<tr>
<td>Teacher, practitioner, researcher values and funds of knowledge</td>
</tr>
<tr>
<td>- Arts background; experience of non-traditional ways of knowing (not formal qualifications); family background; animals, experience over many years teaching (back to training NNEB); passion for EC and learning.</td>
</tr>
<tr>
<td>Children taking pride in their photography (practitioners insight into); pride in home funds of knowledge (proud cloud)</td>
</tr>
<tr>
<td>Working with ethical considerations threaded through all aspects of research and practice, building relationships, trust, empathy, care (researcher and teacher)</td>
</tr>
</tbody>
</table>

| - High value placed on friendships |
| - Collaborative approach |
| - Adults funds of knowledge |
| - Pride |
| - Ethical approach |

Cross reference 3.8.4.2
Appendix 13 – Searching for themes: analytic memo titles, extracts from the spreadsheet with coding; and process notes

This section includes:
- Table 13 Searching for themes: Analytic memo titles and captions
- Extracts from the spreadsheet with coding and analytic memo writing
- Possible candidate themes – work in progress
- Developing thematic analysis – notes

### Table 13 Searching for themes: analytic memo titles and captions

**Analytic memo titles** (different number of memos per child but similar overall length)

<table>
<thead>
<tr>
<th>Child</th>
<th>Analytic memo title</th>
<th>Photo caption (from child’s words)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Priya</td>
<td>Priya’s photo story (P_AM1)</td>
<td>Priya’s spoken words with each photograph, dated with reference codes</td>
</tr>
<tr>
<td></td>
<td>This is me (P_AM2)</td>
<td>‘Aha it’s me!’</td>
</tr>
<tr>
<td></td>
<td>Family: ‘We got rainbow colours!’ (P_AM3)</td>
<td>‘We got rainbow colours!’</td>
</tr>
<tr>
<td></td>
<td>Visual refrain: Poetic images (P_AM4)</td>
<td>‘I’m looking for’</td>
</tr>
<tr>
<td></td>
<td>Exploring people, time and space in conversation (P_AM5)</td>
<td>‘I did!’</td>
</tr>
<tr>
<td></td>
<td>The past, the present, the future: being visible and venturing towards new ideas, friendships and possibilities (P_AM6)</td>
<td>‘Hello friends’</td>
</tr>
<tr>
<td></td>
<td>Sequencing and analysis: ownership, control, agency and the senses (P_AM7)</td>
<td>Bang bang!</td>
</tr>
<tr>
<td>Daisy</td>
<td>Daisy’s photo story (D_AM1)</td>
<td>Daisy’s spoken words with each photograph, dated with reference codes</td>
</tr>
<tr>
<td></td>
<td>Re-vision and creative disruption (D_AM2)</td>
<td>‘I’ll choose this disgusting!’</td>
</tr>
</tbody>
</table>
I love my family (D_AM3)

Visual refrain: Energy, possibility and stories (D_AM4)

Sequencing and analysis: ownership, control, agency and the senses (D_AM5)

‘I want to see’

‘I do it like this. I like it’

Can I decorate my book?

Alisha’s photo story (A_AM1)

Embodying family at heart (A_AM2)

Sequencing and analysis: A social and communicative activity (Palmer, 2017). Reflecting family (A_AM3)

Alisha’s spoken words with each photograph, dated with reference codes

‘It’s my family’

‘Look at my bubba’

**Extracts from the spreadsheet with coding and analytic memo writing. The text codes are underlined for ease of reading the narrative here (capitals in the working versions).**

*The children’s photographs, conversations and ‘I poems’ where the first point of departure (section 3.7.1 – 3.7.3.1)*

**Coding Connections to home and family funds of knowledge**

**Analytic memo extract**  
*Daisy’s verbal and non-verbal responses to the photograph of her mother conveyed her love for her (Figure 20, D_AM4). She kissed the photograph on the screen and said, ‘I love my mum’. Daisy returned to revisit this photograph she said was her favourite many times. Daisy chose to photograph her on other occasions too (D_AM1.33; 49). Similarly with her father (D_AM1.18; 42; 48). Daisy set her photographs of her family out among the other photographs of her friends in the photo storybook reflecting how she revisited them many times. They are a continual significant thread for her – like a touchstone. Daisy touched the*
photographs of her parents and sometimes she interacted them as if they were there in the nursery with her.

There are ‘traces’ (Azoulay, 2008, p.11) that extend beyond the photograph itself, here in what the children wished to convey and their relationship with the person making the image (P_AM3).

Other images are connections to home and spending time, routines with family are important to Daisy and she has shared these experiences. In photograph 13 (D_AM1.13) Daisy takes Peter Parker to the wall behind us where she has added a photograph of her with her parents to the class tree display. Daisy is sitting on top of her father’s shoulders in the photograph and her mother is standing next to them. Daisy touches her photograph with both hands. Peter Parker is looking at her and listening,

**Daisy:** ‘it’s my umbrella.’

**Peter Parker** nods.

They are crouched down together looking. Daisy points and touches. ‘They are my shoes.’ (D_AM4).

Daisy’s mother, home visit 1 6.11.19 (Appendix 10 coded semi-structured interview)

That thing that you miss family a lot because everyone mine and his is over there. We’re just here just me and him – Connections to home.

Daisy’s father, home visit 1 6.11.19 (Appendix 10 coded semi-structured interview)

She's like an Actuary and in the same in the same way she's got a law education like a lawyer ... she stands in the court when things go wrong against it because a lot of things go wrong in Lithuania. – Rich funds of lived experiences and funds of knowledge

Alisha often talks to extends family on Facetime, for example photograph 32 (A_AM1.32). Alisha’s photographs that ‘embody family at heart’ include significant photographs (A_AM 1.2; 7; 8; 9; 15; 19; 23; 32; 46; 54) in A_AM2: ‘It’s my family’”. Alisha is smiling. At photograph 54 Alisha is
screaming, shouting and leaning on the table standing up (9.12.19 A_AM2).

The phrase ‘life around the family table’ came to my mind – family life around being together, socializing, food, celebration and ordinary everyday life (Reflexive journal, 18.11.19, A_AM2).

<table>
<thead>
<tr>
<th>Coding</th>
<th>Seeing, sensing, discerning, hearing, feeling and knowing anew/ Rendering visible</th>
</tr>
</thead>
<tbody>
<tr>
<td>Analytic memo</td>
<td>Daisy is re-sorting her remaining photographs into piles again. Rose: I like this organisation. Pause. Rose: I never expected that (hand gesture to Daisy organising her photographs systematically). Rose: Normally it would be a free for all (circle hands gesture) I’ll have everything (circle hands gesture) Karen: I was worried whether it would work. Rose: But actually ... Karen: ‘we’re seeing new things’ (seeing anew) (D_AM6).</td>
</tr>
<tr>
<td>extract</td>
<td>Iris described Priya’s looking through the viewfinder as ‘using it [camera] as her eyes’, which was a significant insight (Iris, 21.10.19,</td>
</tr>
<tr>
<td></td>
<td>Alisha’s mother appreciated the nursery’s playful approach and play based curriculum noting how much Alisha is learning that she can tell from everyday activities (e.g. Maths when shopping). In Pakistan children take exams, the curriculum is formal and contingent on passing exams to proceed to the next year. Alisha’s mother believes that Alisha has progressed well and in advance of cousins in Pakistan. The educational contexts and high value placed on education was appreciated my Rose and we gained new insights into Alisha and the family’s rich funds of knowledge (funds of knowledge flows from nursery to home in photograph A_AM1.17). First home visit (16.12.19 A_AM2).</td>
</tr>
</tbody>
</table>

It’s nice that with some of the activities like we saw Alisha, she wanted to do an activity, the glitter thing at home, things like that are nice because she’s obviously explained it to her mum what she did and what she wants
and her mum’s embraced that as well. It’s lovely that that goes home because then it becomes a two-way thing (funds of knowledge between nursery to home with a gesture of hands to indicate the reciprocal nature of funds of knowledge). They’ll say they sing songs at home or they’ve learnt things but that was lovely for me to see that. It broadens what I am looking at, because it’s not ‘just’ I don’t mean ‘just’ but it’s that two-way (Rose semi structured interview 9,12.19) – Rich funds of knowledge

Violet and Lily (semi-structured interview 21.10.19):
‘I haven’t seen any of the home pictures yet. But it would be nice to actually see what they do because you don’t fully understand.’

‘I think to a degree for us in here generally for all children, it’s is great to see their home life because as much as we do home visits you only get a snippet of what their life is like.’

Rose: I thought I just have a look see if she [Daisy] has taken any. And it was just a nice surprise because you think oh, wow, look what they’ve done in the weekend...And then obviously like football matches but wow I didn’t she realise so many things like that are quite nice gives you a nice insight into her family life..Karen: Did you know that she goes to football? Rose: No, no idea. No idea and she's not ever really mentioned know that at all. But so it’ll be nice to see what she said. You know, the weekend, I wasn’t quite expecting that Karen: It was like they had had a holiday in a weekend holiday. Rose: yeah absolutely that’s what I thought when I saw that I thought that was quite nice, we were trying to work out where It was thinking wow, I'd quite like to go there myself (Rose semi-structured interview 14.10.19 – rich funds of knowledge and seeing anew.

Rose: Because obviously, again, like Sasha [last year], you had no idea that he had all that language in there [emphasised]. Until he started talking about the photos, you know, there was loads of that...and the same with Daisy [this year]. Quite phenomenal really it’s quite an eye opener. (Rose semi-structured interview 4.11.19).
Priya Mum: ‘yeah as well because we are fighting for everything for our children we want to give them so we have to face everything. I hope that one day everything will be fine.’ Priya home visit 1 6.11.19 – secure future

Rose: Yeah. You know, you could see there was this big separation that they, you know, they felt that they we’re safer here, but the concern back for the family and the fact that they were constantly face timing, even though Sasha is so small. He knows them so well, even though they don’t see them every day. So that’s quite important isn’t it to see that you know, things like that you would never have known. Karen: but I think you as a teacher make a space for that. You’re very interested in conversations and you make a lot of space for children to talk. Connections to home too. (Rose semi structured interview 4.11.19).

Rose – I think if I was taking (photo), I’d think oh, move that bag out of the way, but the way it’s so natural and it’s just relaxed isn’t it. Because some people can see cameras as a bit of an invasion but they’ve all embraced it haven’t they (Rose semi structured interview 9.12.19) - limitation

We saw the real her at home again which was lovely. (Rose semi-structured interview 9.12.19). (seeing, sensing anew; render visible).

Rose: You might interpret a photo in a completely different way and then the child will correct you or tell you that’s what’s happened whereas you see something different because you don’t know, you’re not always there but they tell you (Rose semi structured interview 9.12.19) – seeing anew.

Karen: do you see an emotional impact with the photos? Rose: I do, yes because like you said you felt quite emotional, that’s what hit me straight away – when I saw that I was like ‘oooh!’ you know. And I think Priya where she was really smiling and happy, things like that, I thought that’s just really lovely. Yeah definitely gives you a massive emotional connection to the children (Rose semi structured interview 9.12.19) Emotional connections.
She is planning the sequencing herself. Daisy: I want to do that one, that one, that one..(photo conversation 16.12.19) Daisy is sequencing her book, setting it out and a pile of stickers and feathers. Daisy looks through the pages to find ‘the bear’, she bangs the page when she finds it. Daisy bangs the stick and feather into position on the bear (photo conversation 16.12.19, D_AM6 - Agency, control and ownership.)
Possible candidate themes – work in progress
Developing thematic analysis – notes

Cross reference section 3.8.5
Appendix 14 – Influence of photographers

Personal notes and reflections - influences of photographers (Leiter, 2018; Meyerowitz, 2018)
16.7.21

I am drawn to sand lehre photography partly because things are partly hidden, obscured, and obvious.

Negative space (la) - Fleeting moments of colour.

What is a given? What are the kind spots?

Questions not asked?

What or who are not seen?

Does wonder help to see? Am I asking

What am I missing? - not yet thought of

A nameless waving feeling ad kissing.

Photograph not talked about or domino

Responded to may be a given?

A researcher's blind spot.

Hope while - draw attention to

What we took for granted.

He didn't talk about it because they need elements of given practice.

Dave's finger, orange, abdomen is given

everyday ordinary

People, places, things properly turned to

Photographing democratically.
Cross reference section 3.9.1-4