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BARBARA PINI

VISUAL RESEARCH METHODS IN EDUCATIONAL RESEARCH

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Visual Research Methods in Educational Research

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macmillan

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Notes on Contributors

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Mary Dixon is Deputy Director of the Centre for Research in Education Futures and Innovation at Deakin University, Australia. She has worked in higher education in Australia, Singapore and Thailand. She is well known locally and internationally for her expertise in curriculum and pedagogy research and in visual research methodology. Her classroom research moves between primary, secondary and tertiary sectors. Her

recent theorisation of images draws on the growing educational work informed by Deleuze. Her research work in classrooms has been built around generative applications of visual data generated by students, teachers and researchers.

Philip Goad is Professor and Chair of Architecture at the University of Melbourne, Australia. An expert on 20th-century Australian architecture, he has written widely on design issues relating to education, health, community, commerce and national identity. He is the author of *New Directions in Australian Architecture* (2001), editor and author of *Bates Smart: 150 Years of Australian Architecture* (2004), co-editor of *Modernism and Australia 1917–1967: Documents on Art, Design and Architecture* (2006), *Modern Times: The Untold Story of Australian Modernism* (2008) and the *Encyclopedia of Australian Architecture* (2012). He is a fellow of the Australian Academy of Humanities.

Christine Hall is a professor and former head of the School of Education at the University of Nottingham, UK. She writes, researches and teaches about the arts and literacy in schools and about the policies and practices that affect teachers' work. Her recent research projects have investigated creative teaching, the impact of arts and cultural learning on school change and the Royal Shakespeare Company's professional development work with teachers. She is writing about place-based approaches to analysing and understanding educational development and the impact of philanthropy on local policy making.

Elaine Hall joined Northumbria School of Law as Reader in Legal Education Research in 2013, having been Lecturer in Research Methods at Newcastle University, UK. Her research career has spanned sixteen years and more than thirty funded projects. This research has been directed towards the experience of teaching and learning from the early years to old age, as curriculum-specific, metacognitive and professional practices. The diversity of context has produced a unifying theory of pedagogic enquiry, which focuses on the intent of the researcher, the potential of research and pedagogic tools and critical engagement in research networks.

Dawnene D. Hassett is an associate professor in the Department of Curriculum and Instruction at the University of Wisconsin-Madison, USA. She studies the social and cultural construction of literacy education, including what it means to be visually literate. Drawing on poststructural theories, she analyses the social forms of reasoning that tightly control current literacy programming. Then, using social semiotics and

socio-cultural theories, she pokes holes in that reasoning to find relationships between imagination and the image, print literacies and visual literacies, multimodal communication and dialogic comprehension. She teaches undergraduate and graduate classes in curriculum theory and literacy education.

Sylvia Kind is an instructor in the Department of Early Childhood Education at Capilano University, Canada and works closely with the campus Children's Centre as an atelierista. She is an exhibiting artist, working primarily in textile/fibre processes and photography. Her research and teaching interests are in art education, studio research, the role of materials in early childhood education, atelierista studies and teacher inquiry.

Aaron Koh is Associate Professor of Literacy and English Education in the, School of Education and Professional Studies at Griffith University, Australia. Previously he worked at Monash University, the Hong Kong Institute of Education and National Institute of Education, Singapore. His research interests are critical English education, cultural studies in education and global studies of elite schools. He is on the editorial board of four international journals: *Curriculum Inquiry*, *Journal of Curriculum and Pedagogy, Discourse: Studies in the Cultural Politics of Education* and *Journal of Adolescent & Adult Literacy*. He is also the co-founding Springer Book Series Editor of *Cultural Studies and Transdisciplinarity in Education*.

Wendy Luttrell is Professor of Urban Education, Sociology and Critical Social Psychology at the Graduate Center, City University of New York, USA. Her research explores educational inequality, featuring how gender, race, class and sexuality systems of inequality take root in students' self-evaluations and actions. She is the author of two award-winning books on this topic, *Schoolsmart and Motherwise: Working-Class Women's Identity and Schooling* (1997) and *Pregnant Bodies, Fertile Minds: Gender, Race and the Schooling of Pregnant Teens* (2003), and is also the editor of *Qualitative Educational Research: Readings on Reflexive Methodology and Transformative Practice* (2010).

Eric Margolis is a sociologist, internationally known for his work on visual ethnography. He is an associate professor at Hugh Downs School of Human Communication, University of Arizona, USA. He holds a doctorate from the University of Colorado, Boulder, and has written many articles on visual ethnographic methods. He is past-president of the International Visual Sociology Association and co-editor with Luc Pauwels of the *SAGE Handbook of Visual Research Methods* (2011). The second edition is currently in the works. His current projects include:

'Visual Research' with Renu Zunjerwad in the *SAGE Handbook of Qualitative Research,* edited by Norman K. Denzin and Yvonna S. Lincoln (5th ed., forthcoming 2015).

Paula McDonald is Professor of Work and Organisation, and ARC Future Research Fellow in the QUT Business School in Brisbane, Australia. She takes a multi-disciplinary approach to her research, addressing complex problems in organisational settings which take account of broader social and regulatory policies and structures. The governance and management of high schools is one of a range of thematic areas on which her research focuses. She is the author of three books and over sixty academic journal articles, and her research has had substantial impact in a range of organisational and policy settings.

Julie McLeod is a professor in the Melbourne Graduate School of Education, University of Melbourne, Australia. She holds an ARC Future Fellowship (2012–2016), is Deputy Director of the Melbourne Social Equity Institute and co-editor of *Gender and Education*. Her research is in the history and sociology of education, with a focus on curriculum, youth, gender and inequality. Her books include *Rethinking Youth Wellbeing: Critical Perspectives* (2015); *The Promise of the New and Genealogies of Educational Reform* (2015); *Researching Social Change: Qualitative Approaches* (2009); and *Making Modern Lives: Subjectivity, Schooling and Social Change* (2006).

Amy Scott Metcalfe is Associate Professor of Higher Education in the Department of Educational Studies at the University of British Columbia in Vancouver, Canada. Her current work examines research policy and the social role of the research university, and her research methods include visual analysis and critical policy studies. She has recently published her research in the *International Journal of Qualitative Studies in Education* and is co-editing a special issue on poststructural policy analysis for *Critical Studies in Education*. She is a coordinating editor for *Higher Education*.

Julianne Moss is Professor of Education Studies Pedagogy and Curriculum at Deakin University, Australia and a past President of the Australian Association for Research in Education (2013–2014). Her research interests lie in visual research and the intersection of these methods with student diversity, teacher professional knowledge and social change. She is CI on recent major Australian government research tenders and research projects in teacher education, and led the programme of research with twelve project schools, university associate researchers and school mentors for the ARC Linkage Grant

Doing Diversity*:* Intercultural Understanding in Primary and Secondary Schools (2013–2015) with C. Halse, F. Mansouri, C. Arrowsmith, R. Arber, N. Denson, N. Priest and J. O'Mara.

Barbara Pini is a professor in the Faculty of Arts, Education and Law at Griffith University, Australia. She has written extensively in the field of rural and gender studies with her more recent work focusing on the field of education. Her recent books include *Disability and Masculinities: Corporeality: Pedagogy and Critique of Otherness* (2015; co-edited with C. Loeser and V. Crowley) and *Feminisms and Ruralities* (2014; co-edited with B. Brandth and J. Little).

Jeremy Rowe has collected, researched and written about 19th- and early-20th-centuries photographs for over twenty-five years. He has written several books, numerous chapters and articles on photographic history and curated exhibitions with regional museums. He serves on several boards, including the Daguerreian Society (as president) and Ephemera Society of America. His current projects include georeferenced analysis of the development of early photographic studios, initially in New York City, and routes travelled by pioneer photographers. Jeremy lives in Mesa, Arizona, and on the Bowery in New York City, and manages a photographic history resource (Vintagephoto.com).

Kim Senior is Senior Lecturer in Pedagogy and Curriculum at Deakin University, Melbourne, Australia. She has over two decades of experience as an educator in Australia, Japan and South East Asia. Her research interests focus upon pedagogical relationships, literacies and visual methodology/methods in social research.

Patricia Tarr is an associate professor in the Werklund School of Education, University of Calgary, Canada. She has been interested in the Reggio Emilia philosophy since 1990. Her research and published works have focused on the possibilities of the Reggio Emilia philosophy for North American contexts, particularly on classroom environments and pedagogical documentation. Her research in pedagogical documentation has led to her current work in ethical issues in research with and about young children.

Kitty te Riele is a professor and principal research fellow in the Victoria Institute for Education, Diversity and Lifelong Learning at Victoria University, Australia. She researches educational policy and practice for marginalised young people, with a particular focus on alternative education initiatives. She has experience as an active member of faculty and

university human research ethics committees. Her books include the edited collection *Negotiating Ethical Challenges in Youth Research* (2013; co-edited with Rachel Brooks) and *Ethics and Education Research* (2014; co-authored with Rachel Brooks and Meg Maguire).

Pat Thomson is Professor of Education and convenor of the Centre for Research in Arts Creativity and Literacy (CRACL) in the School of Education, University of Nottingham, UK. A former South Australian head teacher in disadvantaged schools, she now researches primarily in galleries, communities and museums. She blogs as patter on patthomson. net and tweets as @ThomsonPat.

Kate Wall is Reader in Education at Durham University, UK. She is interested in creative methodologies for facilitating voice (particularly with young children), the ethics of this process and its end result, and how the practices that we use support more authentic perspectives and allow for more democratic ways forward in teaching and learning. Her work is characterised by collaboration between research and teaching communities and, as such, she has worked to transfer and codify affective strategies across domains under the belief that in effective pedagogy there are established techniques that researchers can learn from and vice versa.

Julie Willis is Professor of Architecture in the Faculty of Architecture, Building and Planning, University of Melbourne, Australia and the University's Pro Vice Chancellor (Research Capability). With Philip Goad, she is co-editor of the *Encyclopedia of Australian Architecture* (2012). Her current and recent research projects include studies on government, community, healthcare and educational buildings, equity and the role of women in the architecture profession, architecture and wartime, and international architectural networks.

1
Introduction

Julianne Moss and Barbara Pini

One more book on visual research

In recent years there has been a burgeoning uptake of visual research in the social sciences. The interest is also highly visible in the field of education. In 2011, Margolis and Pauwels published the first handbook on visual methods. The handbook articulated both the growth of the field in recent years and also the diversity of disciplines that are engaged in the production of research that loosely falls under the signature of visual research. So the question we ask is why another book on visual research and why a focus on education? Is there anything new? Or is this the same old? How can a critical focus and a new contribution to visual research methods be established in a single volume?

Overall, there is very little academic literature on the subject of visual research methods in education. In particular, there is an absence of theoretically grounded discussions of the possibilities and challenges of the approach for educational researchers. This book addresses the gap in the literature and brings together some of the leading educational researchers writing on the subject. Rather than offering a 'how to' approach to the method, the authors will use their own experience of engaging visual sources to address some of the complex epistemological and methodological questions which may come to the fore in visual research.

One of the key issues for the uptake of visual research methods (VRMs) in educational research is the way that the field of education has both embraced VRMs yet uses multiple and diverse theoretical perspectives. Education by its very nature is interdisciplinary and nests its theoretical orientations largely within the social sciences. For researchers who are new to the field of VRMs in education there is little literature that explains, weaves together and supports critical discussion of the

strengths and weaknesses of diverse interdisciplinary practices used in the uptake of VRMs in education. One self-evident but overlooked issue is that VRMs (as the name suggests) requires an understanding of the visual, visual studies and visual culture. Gillian Rose (2013), a seminal contributor to the field of VRMs, has argued that a lack of understanding in this regard by visual researchers is delimiting the field and is a barrier to understanding how our knowledge of the relationships between the production of knowledge and the production of knowledge by other social groups is emerging in the second decade of the 21st century.

Rather than merely fetishise a collection of case studies that use VRMs, the chapters in the book are selected to trace contemporary debates about the visual in educational research. We are therefore arguing that, given the intense interest in the adoption of VRMs in education, it is now timely to closely analyse the contribution made by educational researchers. As editors, we

- organise thematically the collection of research studies according to four key issues for VRM;
- evaluate the interrelationship of these approaches with visual cultural studies more broadly; and
- analyse the representations of the politics and practices of VRMs to provide a well-needed critical perspective on the contribution of VRMs in educational research, asking what we can take from the new and the old.

This approach affords our publication a unique space in the education and social science literature. As Rose (2013) asks us in the conclusion to her recent paper: Are social science researchers in fact doing anything different from what is occurring in visual culture, or is what is going on in VRMs characteristic of a broader convergence happening in the field of social science knowledge production? These meta issues of knowledge production will unfold in our volume as they relate to educational research.

The editors and authors in this book are researchers who, for some time, have been connected to the field of education, but in differing ways. The book does not focus solely on photography, as visual methods are more than that. The contributors were selected for their working knowledge of social theory and action, and for the points of difference we could see visible in the 'look' of their work. A common thread in the fourteen chapters is the deep reflexivity that is engaged by the authors. As Lather (2014) states, the reflexivity does not, however, assume 'a

modernist self, transparent methods, and reflexivity as a "too easy" solution to whatever problems might arise' (p. 8). As editors, we have been both equally captured and caught by the field, and although we have differing disciplinary backgrounds, we are tied through shared concerns for the continuing development of the field of VRMs in education.

Despite the burgeoning publications in visual research from any number of perspectives, there is a continuing need to read the field through a critical consciousness that both celebrates what has gone on in education and questions what has been done and what is yet to be done in contemporary social science research and education in particular. Rather than gesturing towards a paradigmatic slice that understands the visual in educational research as limited to photography and participatory approaches, and has little to say about or speak back to educational policy and practice, we aim to illustrate, through the breadth of chapters, the innovative work that has been achieved in the last decade that keeps critical conversations to the fore. The book is intended to have a diverse audience. The chapters will be of benefit to researchers and policy makers, but also those who may be new to the field of research in education.

As Australian editors, we are accustomed to reviewing the field from the landscapes that are above us in the south. The spatial affordances of scholarship and the temporal nature of work, cliqued as it may be, are very much about what it means to become a researcher 'down under'. We are taught through our graduate years to look out and across bodies of scholarship, research and policy. Increasingly, our Australian education faculties are situated as part of larger social science structures, such as colleges and mega faculties. Further, the higher education sector in Australian is like those elsewhere – globalised and engrossed in all things hybrid, technical and less humanised. Yet our work in education remains in communities, in schools and hyper-real systems where impact is less and less measured by the human touch or in the experiences that are educative.

Editing with the 'signature method' in mind

What can be offered in a short anthology of chapters from authors who are currently working in Anglophone contexts such as Australia, Hong Kong, Canada, the USA and the UK could be interpreted as a highly myopic method. To explain our method we have done some borrowing from Agamben (2009), the well-known contemporary Italian philosopher. We take our known limitation of the selection of contexts as read

and are suggesting that while handbooks and publications specific to photography, participatory approaches, the use of film, media and the like have proliferated in recent years, the signature that each researcher presents in this book carefully considers the 'look' and mode of visual research. Education in the global world indeed has a 'look'. It is increasingly codified, and practices appear in Anglophone words as 'look – alike', despite the vastly differing geographical and cultural nuances of place and social sites that situate education and schooling.

In his celebrated work, *The Signature of All Things on Method*, Agamben (2009) introduces us to the philosophy of signatures. Academic scholarship, like art, is readily identified by the author or creator. Academics, however, are rarely praised for their artistry or the 'look' that they bring to knowledge. In this book, the authors have taken a distinctive approach to their analysis and framework and reveal something of their 'look' and 'signature' to visual research. As Agamben has illustrated for us in his 'theory of signatures', 'the paradigm of signatures is further complicated' (2009, p. 38). Signatures etymologically can be connected to the act of signing a document. In Latin, *signare* also means 'to coin' (2009, p. 38), and for many centuries the signature was impressed as a seal on a letter. It is only later, as Agamben reveals, that 'the signature decisively changes our relation to the object as well as its function in society' (Agamben 2009, p. 40). In sum, for Agamben,

> a signature does not merely express a semiotic relation between *signans* and a *signatum*; rather it is what – insisting on this relation without coinciding with it – displaces and moves it to another domain, thus positioning it in a new network of pragmatic and hermeneutic relations. (2009, p. 40)

Thus in the context of a small work which is not a handbook, the signature of the authors and their approach to visual research in education are developed to demonstrate an effective resolution for the field of education. Through the author's selection of problem and visual method(s), visual research is re-positioned with an educative signature that critically reviews the approach taken to VRMs. We are proposing that visual research methods likewise are part of a new network of pragmatic and hermeneutic relations in educational research, but as a developing method we have much to learn from the new and the old. What follows is an overview of what each of the chapter authors have signed off for us: thirteen chapters that we have organised into four parts and bookended by an introduction and conclusion.

Overview of the chapters

Part I is titled 'Images of Schooling: Representations and Historical Accounts'. In this section, three groups of authors develop accounts that capture moments in time and engage with disciplinary and interdisciplinary dialogues. **McLeod, Goad, Willis and Darian-Smith**, drawing on an interdisciplinary study of the history of school design and innovations in pedagogy, explore the socio-spatial arrangements of schools and classrooms as a focus for visual analysis. As with a number of chapters in the book, we get access to knowing more about recent large-scale studies. The chapter situates the explanation of the visual research from an Australian Research Council (ARC) study which examines how the architecture and design of schools interacts with educational ideas and practices, shaping understandings of the child; the citizen; learning; the natural, aesthetic and built environments; and the social world. The larger study brings together researchers working across the disciplines of architecture, urban planning, history and education in order to explore the multi-layered histories and interactions between innovations in school design, educational reforms and pedagogies, attending to the socio-spatial, aesthetic, built and natural environments of schools.

Rowe and Margolis examine the use of 'found object' images in educational research. They introduce the key questions of ethics that confront visual researchers. As they note, while privacy rights and rules protecting human subjects make it increasingly difficult to take photographs in schools, there is a wealth of visual data depicting schooling. The chapter provides several search and research strategies for collecting both old and new school images. Details on how to access sites from major online archives and school collections, to eBay and photo shows, tag sales, or swap meets, to online social-networking sites like Facebook, Pinterest, and Reddit, or simple Google image searches are described for the reader. The chapter also has a particular take on issues of representation through the introduction of photoforensics – the history of photography and photographic apparatus, styles used by professional and amateur photographers, and the specific development of genre schools. Acknowledging that typically materials are not 'historic' until they are more than fifty years old, they provoke us to consider what counts as an historical image in these times and argue that it is valid for visual researchers studying education to use broader definitions that fit their topic.

In the final chapter in this section, **Pini, McDonald and Bartlett** take up a key question that is often addressed to researchers in the form

of a critique of visual methods. Rather than arguing that there is one approach that defines the field, the authors contend that an openness to varied and multiple paradigms which are guided by research questions and aims is needed. The researchers build on work which has mapped the use of approaches in elite schools through interviews with the producers of these images; that is, marketing and communication managers whose work is to produce and/or oversee the production processes of brochures, video newspaper advertisements and the like. The authors argue that this group of actors has become key in the educational landscape and the mediation of discourses that pertain to the rendering of schooling and education in this century. Moreover the authors illustrate how research on elite schooling and the take up of the visual have a lineage in the field. Pini, McDonald and Bartlett offer not only a concise overview of the corpus of work on elite schooling and marketing materials but also depart from it by talking to those who have the responsibility for creating the visuality of these schools.

Part II is titled 'Performing Pedagogy Visually', where the four chapters focus on pedagogy and the canvassing of issues that relate to the production of research in teacher education, learning spaces and the use of film in understanding teacher professional knowledge. The authors illustrate how new pedagogical relationships can be understood if we keep the visual in mind.

Senior and Moss introduce the well-known and rehearsed problematic issues and struggles of researching and reconstructing teacher education research in the context of global policy panic and teacher quality discourses. The chapter reports on the tracing of Kodak Easy Share™ method for transforming data and interpretation in a study of teacher education, school culture and pedagogy. Issues of method and analysis are addressed in the context of a project that was collaborative, contextually appropriate, feasible and ethically aware and negotiated over the life of the project. The co-production of knowledge is analysed to disrupt notions of how the visual and teacher education simultaneously get taken up in educational research.

Dixon is currently working in Australia and offers, in her chapter, a performative cartography of pedagogical spaces inside schools developed from a large Organisation for Economic Co-operation and Development (OECD) project on learning spaces conducted in Victoria. In these times, international bodies of classroom data are being assembled and rely heavily on large-scale data collection through, for example, videoing classroom action and international comparative studies. In her chapter, we are reminded of the multiple ways that pedagogical data are presented

and how visuals are or are not put to work in educational policy. The chapter calls to account the politics of representation in studies of pedagogy and asks what else is needed or can redress globalising portrayals of pedagogy. Finally she concludes by outlining how pedascapes can address the pedagogical silences in the public portrayal of schools.

Thomson and Hall have extensive research backgrounds in collaborative and arts-based partnerships. In their chapter, they focus on the spaces between educational research, children and young people, and what their approach contributes to the remaking of how we might understand teacher professional knowledge. Through their aim of producing pedagogic resources for teachers *through* research, informed initially by visual research literatures, they explain and problematise what websites and film can do to support teachers' learning. As they note, the visual research literature has less methodological discussion about, and empirical reporting of, research using moving images. The chapter takes up the problem of how to communicate different and more creative approaches to pedagogical practice which do not unintentionally duplicate the notion of a deficient teacher incapable of professional knowledge production. But the contribution of the chapter is not all methodological; there is a substantive and compelling argument developed on how films become resources and change practice and possibilities for alternative pedagogical approaches.

Working in the USA and a specialist in early years' literacy, **Hassett** also reports on work that aims to be put in the hands of teachers. Drawing on social semiotics to push the boundaries of a print-based education, she introduces readers to an educational definition of visual literacy that begins with an analysis of highly visual and interactive children's texts as resources in helping to make meaning (their modes). For educational purposes, this exercise is not only about the study of visual signs and how they might be interpreted, but also about the design of curriculum and instruction where visual signs and representational modes can be played with and manipulated for educational purposes. The chapter ends with a discussion of the ways in which a working knowledge of social semiotics can affect the teaching of visual reading and visual design à la modes, thereby rethinking what an educational definition of visual literacy for the early years may look like.

In Part III's 'Power and Representation in Visual Educational Research', the first chapter is by **Metcalfe**, who is working in Canada. She demonstrates how repeat photography as a visual research method is an approach that fits well with conditions of possibility, displacement, and power and representation in image-based work. As she goes on to explain,

repeat photography, the longitudinal analysis of visual methods, is the practice of place-based photography over time, often beginning with archival images as the source for further analysis. Repeat photography has its origins in the natural sciences, specifically geology. The potential for repeat photography in educational research is explored as it might be used to inform educational practice and policy. The chapter signs off with a call for researchers to look deeper and theorise with more complexity, a continuing theme that emerges throughout the four parts of the book.

In the next chapter, **Luttrell** provides us with a review of her distinctive contribution to longitudinal research, through the project *Children Framing Childhoods and Looking Back*. This study has put cameras in the hands of thirty-six children growing up in working-poor and immigrant communities, inviting them to document their lives and schooling over time, specifically at ages ten, twelve, sixteen and eighteen. The research, situated in the USA, has generated an extensive audiovisual archive that includes photographs; video-and audio-taped individual and small group interviews of the participants talking about their images; and video diaries produced by a subset of participants at ages sixteen to eighteen. In the chapter, we are given a considered and reflexive account of how specific analytic moves have been made over time and, as Luttrell reminds us, are necessary for understanding the children's meaning making through photography. Further, we learn more of the traditions of the field that, as she states, are too often neglected in discussions about photography as a form of educational research. The chapter presents strategies that allow for a fuller appreciation of what the children 'do' with their cameras, which Luttrell argues counters deficit and stigmatised visions of their childhoods, families and schools.

In the next chapter, **Koh** introduces readers to the visual ecology of tutorial centre advertisements that are circulating in the mediascape of Hong Kong. As he describes for us, it is difficult to miss these attention-grabbing tutorial centre ads. They are everywhere in the public spaces of Hong Kong. Not only do they appear as huge billboards erected on well-trafficked avenues and public transport such as MTR and double-decker buses, they are also circulated in social media platforms like YouTube and more traditional media formats, such as TV commercials and full-page newspaper ads. Introducing the term, the 'media spectacle' – a term borrowed from Douglas Kellner (2003), Koh works up a critical concept that he uses to unfold the educational politics in Hong Kong's education landscape. Dazzling tutorial ads disclose a great deal about

education in contemporary Hong Kong, and the chapter well illustrates the ideological work that these media texts do and the specific politics they embody.

Returning to the UK, **Hall and Wall** at the outset divulge that there are some things that just will not be present in their chapter. The chapter seeks to problematise some of our assumptions about visual methods and their role in relation to participatory design and ethics in educational research. The authors make use of abductive reasoning (after Peirce 1878, 1903) to explore the ways in which other researchers over a number of years have attributed causality and connection in this area. The experience in exploring these assumptions to write this chapter suggests that the use of greater precision and transparency in framing the relationship between the researcher's intent and the use of visual methods is a vital first step, which can set the context for a more reflective data collection process as well as a more reflexive discussion of intent, design and process. The chapter challenges, both in public discourse and in the authors' own thinking, the casual and increasingly frequent elision of 'visual' and 'participatory' in discussions of research design.

The final part of the book is titled 'Ethical Issues in Visual Education Research'. **Te Riele and Baker**, researchers from Victoria, Australia, point out the need for continuing discussions that occur in educational research and social research more generally in respect to the specific ethical dilemmas that visual approaches pose for both researchers and institutional ethical committees. Urging for a creative and reflexive disposition to be adopted towards research ethics guidelines and principles, the purpose of this chapter is to highlight how traditional approaches to applying research ethics principles are challenged by visual research approaches. As the authors argue, ethical challenges are inherently 'grey' rather than 'black and white', so this chapter does not supply solutions. Rather, the authors' intent is to make visible ethical challenges that are particularly relevant for visual research. This is achieved by an overview of three widely recognised principles for research ethics: benefit and harm, respect for persons, and justice. The chapter draws on the expertise of Te Riele and on a discussion of the specific challenges for visual research in relation to each principle, based on two research projects by Baker.

Tarr and Kind, researchers who are based in Canada and working in the field of early childhood education, examine the ethical issues in using photos as part of the documentation processes to understand children's thinking with three- and four-year-olds using cameras. In

this chapter they explore the questions and issues that have emerged around the use of photography, which have implications for both educators and researchers, incorporating visual methods with children, especially young children. Their research conversations support us in understanding pedagogical documentation as a process of listening to children. The research further involves processes of photographing and recording children's processes and engagements, revisiting and discussing them together, and collectively proposing new directions for inquiry. It takes children's participation in their own learning seriously and situates children and educators as researchers together. Building on research from education and visual sociology, and the ethical issues which are metaphorically explained through the lenses of the gaze and a consideration of the photograph as a gift, this chapter is a thought-provoking reminder of the centrality of ethical responsibilities in educational research.

This book takes a critical lens to the dramatic increase in visual research methods in education with contributions that

- extend and enliven debates about what constitutes 'the visual' by documenting experiences of a broad and diverse range of visual data and/or revealing the constructed, fluid and contingent nature of the categorisation 'the visual';
- explore the ways in which visual methods may further contribute to critical educational research in disrupting norms, ideologies, discourses and institutions, and in redressing educational inequalities based on gender, sexuality, class, race, geographic location and ability;
- investigate how visual methods with their potential to highlight the embodied, affective and the sensory may open up new research trajectories in areas of key concern in contemporary educational sociology (e.g. the globalisation and marketisation of education and increasing educational inequalities) or contribute to new knowledge in areas of educational research where the visual has been seldom invoked (e.g. policy studies, higher education, alternate educational settings);
- consider how researcher positionality shapes ethnographic knowledge arising from visual sources and/or the use, advantages and limitations of reflexivity in analysing and representing the visual;
- problematise some of the orthodoxies of visual methodological research, such as, for example, the conflation between visual methods and more egalitarian research relationships and/or participatory goals, and the notion that visual research is always qualitative; and

- reflect on visual representational strategies including some of the tensions which exist in communicating visual research to academic and practitioner audiences and/or the possibilities new technologies may offer for representing the visual.

In the concluding chapter, we consider how visual research methods in education have been deployed in this volume and in the recent literature. Re-emergence between what is written and what is meant and read as the visual – subtle and obscure as these practices sometimes can be – are, nonetheless, signatories to education and educational research in a rapidly globalising world. Visual research methods can support education and educational research to frame contemporary research problems, but to ensure that the uptake of VRMs in education is not reduced to fashion and fad, there is much to be understood.

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Part I

Images of Schooling: Representations and Historical Accounts

2
Reading Images of School Buildings and Spaces: An Interdisciplinary Dialogue on Visual Research in Histories of Progressive Education

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Introduction

School space is not merely a backdrop to the 'proper' work of schooling. The classroom or the school itself is much more than a simple container in which learning and educational experiences happen, as if indifferent to the spatial and material environment (Burke and Grosvenor 2008, p. 8). The design of schools, from classrooms and school buildings, to play areas and outdoor zones, has been integral to the history of educational provision and in conveying ideas about the purposes and ambitions of schooling. In this sense, the architecture of school buildings and the organisation of school space mediate the experience and aspirations of schooling. They shape – both hinder and enable – pedagogies and classroom dynamics as well as interactions and learning, even in the seemingly unstructured space surrounding school buildings. Acknowledging the significance of space, however, calls for more than attention to the instructional efficacy of learning environments (Leander et al. 2010). It also calls for an account of the kind of student subjectivities and dispositions the space of schooling invites and makes possible (Burke and Grosvenor 2008; Gutman and de Coninck-Smith 2008). In addition, the very look and feel of schools feed into the symbolic and reputational meaning they have in their local communities and beyond. A focus on the design of school environments underscores the significance of the visual and representational dimensions of schooling, across public and community settings as well as in the lived experience of being in school