

BOOK REVIEWS

edited by Darrel N Caulley

Title:	Analyzing Qualitative Data: Systematic Approaches
Authors:	H Russell Bernard and Gery W Ryan
Publisher/year:	Sage, Los Angeles, 2010
Extent/type:	451 pages, paperback
Price:	A\$93/NZ\$125 from Footprint Books which offers a 15% discount to AES members, phone +61 2 9997 3973, email <info@footprint.com.au>, website < http://www.footprint.com.au >
ISBN:	978-0-7619-2490-6
Title:	Qualitative Research Design for Software Users
Authors:	Silvana di Gregorio and Judith Davidson
Publisher/year:	Open University Press, McGraw-Hill Education, Maidenhead, England, 2008
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Until the 1980s, qualitative research was something carried out by alchemists. They took their messy base matter (interviews, observations, artefacts, and so on) and by mysterious and secret processes transmuted it into golden descriptions of patterns and analytic conclusions. Accounts of how the magic was performed and advice for new practitioners were both scarce. What advice existed focused more on how to collect the base matter than on technologies for effecting transmutation. Newcomers either did what their teachers had done, or muddled along on their own muttering spells that might or might not work.

With the publication of Miles and Huberman's groundbreaking sourcebook *Qualitative Data Analysis* (1984), we saw the emergence of the qualitative researcher as good housekeeper. Housekeepers worked systematically, tidying as they went, and (at least

in theory) enabling others to understand both outcomes and the process by which data gave rise to conclusions. Researchers encountering qualitative data for the first time now had access to a repertoire of more efficient ways by which to manage the stuff.

The emergence and rapid growth of computer packages for managing qualitative data followed soon after the revolution of 1984. While most of the techniques suggested by Miles and Huberman rely on pencil and paper, programs like Atlas-ti and NVivo—the family sometimes called Computer Assisted Qualitative Data Analysis Systems (CAQDAS)—made it possible to keep track of much more data, more themes and more concepts.

During the 1990s, debate raged between those who saw the possibilities for systematic handling of data that CAQDAS offered as a boon, making qualitative research more rigorous, and those who feared

the reduction of text to numbers and the imposition of positivism by a back door. (For a sample of the debate, consult Coffey, Holbrook & Atkinson 1996, Kelle 1997, and Lee and Fielding 1996).

Over time, the idea of qualitative research as either alchemy or good housekeeping has given way to a more nuanced understanding. My own term for what we do when we use rich, messy data to engender complex understandings that are usually not given in terms of probability statistics is that we are being artisans, creating in an orderly fashion, conceptual objects that are both useful and beautiful.

The two books reviewed here show first how far qualitative researchers have moved away from the idea that data analysis is magic, towards understanding it as a rigorous and orderly but essentially creative process; and, secondly, what part CAQDAS may play in the artisanship of the qualitative researcher.

Bernard and Ryan in *Analyzing Qualitative Data: Systematic Approaches* state that they intend their book to be useful for those needing an introduction to a range of methods. To that end, they begin with a general description in Part I of 'the basics' and move in Part II towards specifics of methods.

Much of the book is of great potential use. It attempts to show how a range of systematic approaches to messy data has emerged and to describe the characteristics of each approach. There are plentiful examples and illustrations.

The authors approach to classifying approaches is somewhat idiosyncratic. In their view, 'narrative analysis' is an approach that contains within it the traditions of sociolinguistics, hermeneutics and phenomenology, because all of them deal with stories. I suspect that die-hard proponents of all three traditions might take issue with this.

Similarly, Bernard and Ryan seem to feel that the goal of the systematic approaches should be the ability to make statements about patterns that can be refined down to numbers. Some of the systematic approaches to qualitative data, such as KWIC (Key Word In Context), and the techniques for locating themes of semantic network analysis and 'meta coding' (creating a matrix of fixed-data units like paragraphs and fixed a priori themes, then using a statistical approach like multidimensional scaling) may be too 'quantitative' to fit with many researchers' notions of a 'qualitative' approach to analysis. Similarly, the authors' depiction of coding (initially described as happening after the themes are found, which is surely unreflective of the usual project involving rich, messy data) is presented (p. 87) in terms of either a simple 'index' such as 'pain' or 'value codes' (such as 'hi-pain' and 'lo-pain'). This highly structured example is not typical of coding in many kinds of qualitative projects.

The positive aspect of this book is that it is very systematic and that it puts the case for being systematic. The less positive aspect is that it tends to assume that the end point will be reports in which the outcome is a clear conclusion resembling that coming from a hypothetical-deductive method rather than a rich tale revealing complexity.

Those who will find this approach most useful are probably teachers and technical advisers who encounter postgraduate researchers working with different methods from their own. A quick guide to an unfamiliar approach will help experienced researchers decide on how to help the new researcher in the best way.

Students seeking to understand how to do analysis will find Part I useful. The discussion of selecting techniques for finding themes may confuse slightly—the table concerned with the 'labour and expertise' required for output of a high/low number of themes on p. 68 is hardly relevant. Surely the payoff sought should be in terms of how well a given strategy enables answering the research question? The table of types of data and where to use various strategies on p. 69 is potentially more illuminating.

Students will probably also profit from reading the chapter on grounded theory. This is not because Grounded Theory with capital letters as strictly practised is a universal approach to qualitative data, but because many projects use a looser version (perhaps we might describe it as small-letter grounded theory). Working from initial organisation through to detailed categorisation and eventually towards theoretical statements securely grounded in data is what most qualitative analysis involves, whatever the name used to describe the process.

Meanwhile, Di Gregorio and Davidson in *Qualitative Research Design for Software Users* offer insights into using software in

qualitative research that suggest how computers can assist 'good housekeeping' to make for more creative analysis.

Their starting point is that CAQDAS (which they call QDAS) is emerging technology, not always used to its best advantage, and not yet considered in the design of projects. They see E-Projects (Electronic Projects, in which all the materials used in, and produced during, the research are contained or represented in a 'shell' created by a CAQDAS) as a new 'genre' of research. It doesn't matter which brand of software you use, they say; the software has implications worth considering.

Core issues of E-Projects look pretty much like core issues for old projects—the research topic or problem will help shape the question(s), which in turn shape data collection, data handling and data analysis. But (pp. 24ff) since CAQDAS offers a range of tools that can facilitate managing materials and ideas, it behoves us to consider what we might collect in our E-Project and how we might want to deal with it. Ideally, the structure of our E-Project reflects the research design. So if there are some key conceptual elements underlying the problem and the questions, we can organise the project to display this. We can, if we wish, code literature as we review it and never again have to search through notebooks to see if 'the literative review' contains anything with which to compare a theme emerging from the data. We can organise our material in ways that demonstrate and support the 'iterative, reflexive nature inherent in qualitative analysis' (p. 27).

Chapter 2 introduces these possibilities while Chapter 3 looks at implementing the research design using CAQDAS. There are issues to be faced here related to which software package to choose. Di Gregorio and Davidson do not offer much direct help on this. (Those seeking a consumer guide to

CAQDAS should look at Lewins and Silver 2007).

Using CAQDAS may raise some relatively new issues for ethics bodies concerning confidentiality, especially if archiving is involved. It also raises the danger that researchers will get stuck at coding and retrieving data and ignores possibilities of asking questions about it. In a short section, which I would like to see expanded, di Gregorio and Davidson suggest that while using a CAQDAS is no guarantee of valid and trustworthy research, validity and trustworthiness are likely to be enhanced if the research design, interpretive system and iterative process by which data are handled and conclusions reached are all available for review.

Chapter 4, which focuses on E-Projects and communities of research practice, raises issues of teamwork. The argument is made that the key for good teamwork using CAQDAS is to vest coordination responsibilities in a 'supremo' who knows the software, creates the shell of the E-Project and the templates for materials, and looks after quality checking. Various scenarios (such as division by type of coder, division by site) are discussed, all based on the idea of a single person taking overall responsibility for the E-Project. The suggestions are all sensible enough, but now that a server version of at least one well-known CAQDAS software program is available so that a project can be accessed simultaneously by multiple users, other approaches beside 'the supremo' may be workable.

Part II of the book offers some examples of E-Projects using four different packages, and different contexts (national and institutional), different types of analysis and units of analysis as well as different types of data and variables and special issues. The exhaustive depiction of these differences in Chapter 5 is a little wearisome, but Chapters 6 to 13 offer fascinating pictures that will help new researchers

see possibilities for their own projects.

There are several potential audiences for parts of this book. The discussion of commercial research and CAQDAS may be of special value to evaluators (pp. 78–89). Part II of the book may help postgraduates imagine how E-Projects may help them answer their research questions. The discussion of 'Dissertations and QDAS' (pp. 67–73) will be particularly useful, as is the advice to begin the E-Project shell at the very start of the project. Teachers of qualitative research methods will benefit from the discussion of the implications of E-Project software in Part III.

The two books reviewed here both offer much food for thought to anyone interested in how qualitative research is evolving, as well as being of some use to students, researchers and supervisors. Although neither makes particular reference to evaluation, the steady growth of interest among evaluators in how to collect and use qualitative evidence with rigour and efficiency makes them worth at least a glance.

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Title:	Practical Program Evaluation: Assessing and Improving Planning, Implementation, and Effectiveness
Author:	Huey-Tsyh Chen
Publisher/year:	Sage, Thousand Oaks, California, 2005
Extent/type:	291 pages, paperback
Price:	A\$86/NZ\$119 from Footprint Books which offers a 15% discount to AES members, phone +61 2 9997 3973, email <info@footprint.com.au>, website <http://www.footprint.com.au>
ISBN:	0-7619-0233-3

This book presents a useful and useable model for evaluators and provides an important framework for thinking about evaluation. This volume has been around since 2005 and has been favourably reviewed many times.

In this four-part, 11-chapter book, Chen advocates for theory-driven evaluation and he presents a thorough review of approaches; and then, most powerfully, using case study exemplars he describes the world of evaluation from an applied perspective as well as shedding light on specific theoretical aspects of evaluation.

Practical Program Evaluation, while ideally suited as a teaching text for evaluation courses across a gamut of disciplines, is also a useful resource for practising evaluators. Theory-based evaluation is often misunderstood in practice, particularly throughout the implementation process. The volume unpacks the nature and practice of program theory-based evaluation such that it is useful and meaningful for most contexts.

One of the best aspects of the book is that it presents a holistic approach to evaluation practice. It provides a good deal of useful information about the actual design of a program theory-based evaluation and illustrates the process from start to finish. Chen identifies different kinds of evaluation activities that are appropriate for different stages of a program.

The book outlines three basic principles of theory-driven evaluation; systematic identification of stakeholder needs, selection of evaluation options suited to the needs of

the stakeholders, and working through the implementation process.

There are four distinct parts to the book. Part I covers the principles of evaluation and provides a conceptual framework and, most importantly, a practical taxonomy of evaluation. Chen advises that evaluators need to select an evaluation approach that complements the needs and realities they might face, suggesting that this is *the art* of program evaluation (p. 47).

Part II tackles working with stakeholders in a formative manner and outlines the process in understanding each stakeholder's view of the program and their evaluation needs. Here the chapters cover systematic program development and building an action and program implementation plan. Chen emphasises the inclusion of stakeholders and presents a view that a stakeholder's perspective of the program theory is as valid as those of the owners of the program. While the mechanisms for inclusion of stakeholders are worthwhile, I am left wondering if there is a missed opportunity to combine theory and practice, and perhaps there is some risk in implementing a program theory based purely on stakeholder views.

In Part III, a discussion of in-depth evaluation processes begins in earnest. These chapters cover working with new programs as well as mature contexts. The final section focuses mainly on monitoring and outcome evaluations. In addition to comments about evaluation as a discipline, Chen's specifically

theory-driven evaluation notions are quite thought-provoking. In particular sections, Chapters 2 and 3 are quite informative, particularly as the concepts in each section are outlined very simply, and conditions of applying them are well explained. In some cases, a 'checklist' or a series of steps is presented and throughout there are many examples that provide useful information.

Chapters 4 and 5 cover the dilemmas evaluators can face when program ideas are not fully developed and the evaluator feels more like a program developer than the evaluator. This is an area of criticism and concern for evaluators as we often claim: 'It's not our job'. However, Chen's methods give the impression that it is not about taking over but more about facilitating and supporting so that program providers can do their job. These chapters also provide some hints for appropriate methods for gathering data and working with stakeholders; however, it is important to note that only a broad outline and examples are provided and many readers may need to look further afield for supporting resources before conducting the suggested methods. Generally, this part of the book provides a useful guide for new evaluators and a reminder for experienced evaluators who work in this way already.

Chapter 6, entitled 'Development-oriented Evaluation Tailored for the Initial Implementation', is a great example of the practical application of the book. Chen

provides a step-by-step guide to applying formative evaluation. Examples illustrate how to use more traditional approaches to data collection in formative evaluation, such as using focus groups or intensive interviews, although again the methods are explained only in a broad sense.

For those who also teach evaluation, this volume offers a good resource that in many senses operationalises theory-based evaluation. In particular, Part 1 is a constructive description for students and Chapter 10 is useful for really getting to outcomes. Chen's explanations about types of theory-driven outcome evaluation and the intervening mechanism evaluation approach is not for the faint-hearted, because it covers so many different approaches in such a short space—but it is a useful starting place.

The overarching theme in the book is that *different evaluation strategies and approaches are best chosen for different evaluation purposes*. Such a theme is to be applauded. Throughout the book he cautions about using inappropriate methods and approaches at the wrong time and place. While many areas are covered exceptionally well and in great detail, there are some areas where more information would be useful. As a consequence, using this volume in isolation may not be the start and finish for students and practitioners of program theory evaluation. For example, it may be difficult for novice evaluators to see the complementary nature of Chen's ideas with other views of program theory, particularly

given Chen's use of language and concepts. This is a useful volume, however, to add to a suite of books about program theory. If you read this book in conjunction with Chen's 1990 seminal book *Theory-driven Evaluation and Program Theory-driven Evaluation Science: Strategies and Applications* by Donaldson (2007), and top it off with Rogers and Weiss's 2007 'Theory-based Evaluation: Reflections Ten Years On', in *New Directions for Evaluation*, you will be more fully up with the play on the nature and theory of the use of program theory in evaluation.

Chen does a good job in unravelling the conundrum that is program theory evaluation practice. This book alone might not convince new practitioners of the worth of program theory approaches; however, if it is read in conjunction with Chen's first book, there are bound to be converts. I have often used this book as an evaluator and as a teacher. Overall, as a convert to program theory I thoroughly enjoyed delving into *Practical Program Evaluation*.

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Reviewed by:

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Title:	The Systematic Screening and Assessment Method: Finding Innovations Worth Evaluating (New Directions for Evaluation No. 125)
Editors:	Laura C Leviton, Laura Kettel Khan and Nicola Dawkins
Publisher/year:	Jossey-Bass, San Francisco (an imprint of Wiley) and the American Evaluation Association (AEA), 2010
Extent/type:	123 pages, paperback
Price:	A\$37.95/NZ\$42.99 from Wiley Australia which offers a 15% discount to AES members, phone 1800 777 474 (within Australia), 0800 448 200 (from NZ only), +61 7 3354 8444 (from overseas), email <aus-custservice@wiley.com.au>, website < http://www.wiley.com >
ISSN:	1097-6736

The title of the book is probably a little misleading. Of course, the Systematic Screening and Assessment (SSA) Method is the main focus, together with childhood obesity. So, is the SSA Method a brand new methodology in the area of evaluation? Not really. As agreed by the editors, it represents merely a new combination of existing techniques.

Nevertheless, in the six chapters of this book, the authors provide sufficient evidence to justify that the SSA Method is a novel application of evaluability assessment. The SSA Method is a six-step process of engaging an expert panel that nominates programs worthy of evaluability assessment and then, on the basis of the findings from the evaluability assessments, recommends programs for evaluation. The authors argue that the SSA Method is a cost-effective way to assist program funders, practitioners and researchers in selecting the most promising innovations already in use and then preparing them for further, more rigorous evaluation. The authors assert that, besides the identification of promising innovations for evaluation, the benefits of this methodology include expert technical assistance and feedback to innovators, cross-site syntheses of trends and common practices, and cost efficiency compared to evaluating innovations that have not been selected or screened for promise.

This small book is organised into six chapters. Chapter 1 provides the overview and

conceptual support for the SSA Method and is the most detailed chapter in the book. Chapter 2 applies the SSA Method to identify the most promising innovations in the area of childhood obesity prevention that are ready for evaluation. It describes the role of the expert panel in greater detail. Chapter 3 describes step 4 of the six-step process of SSA with details of training and field support for the conduct of various evaluability assessments. It also shares the lessons learned during the assessments. While Chapter 4 describes the process of assessing an innovation in three in-depth case studies, Chapter 5 discusses the influence of the SSA Method to inform public health as well as evaluation practice. The last chapter compares and contrasts the SSA Method with the usual practice of evaluability assessment and argues that the method is not just old wine in a new bottle. Overall, the focus of the issue discussed in the book is the SSA methodology, with practical description of its application in the area of childhood obesity.

The editors of this book contend that nothing similar to the SSA Method has been attempted before. While they may be correct in their interpretation, various research initiatives in Australia and the USA (for example, Covington et al. 1997 and O'Connell et al. 2006) seem to have used an approach similar to the SSA Method already. However, as suggested by the editors, such initiatives may have used the methods

employed in SSA, but alone or in isolated pairings. This is surely the first such book that applies the SSA Method to identify the innovations worthy of evaluation in the area of childhood obesity prevention.

As the focus of the book is the evaluation of *innovation*, I was looking for a discussion of any well-established theories in this area throughout the book chapters. Among such theories is the Diffusion of Innovations (DOI) theory (Rogers 1995), which seems to have captured the many elements of the SSA Method. It has been said that DOI facilitates aggregation of evaluation issues into a broader base of theoretical knowledge and asks program practitioners to make their assumptions explicit and to reach consensus with their colleagues about what they are trying to do and why. As an influential theory of innovation evaluation, DOI can identify which assumptions are working out and which are not in order to enable the program to take corrective action before too much time goes by (Weiss 1995). Although not attached to any theory, the SSA Method indeed offers value to evaluation and has the potential to be an influential theoretical framework in itself.

The practitioners and program managers have themselves developed innovations worth evaluating and almost all innovations in large organisations are subject to formal evaluation to comply with business/legislative requirements. Then why do we need the SSA Method to identify the evaluations *worth*

evaluating when every innovation must be evaluated anyway? As suspected by the authors, one might argue that truly powerful innovations might have been identified for evaluation without SSA, but the authors make the point that evaluation, as normally practised, does not make cost-effective use of evaluation resources to identify effective innovations. Like most evaluators and funders, we want to increase the probability that the innovations we evaluate turn out to be effective and have leverage to produce change in many places. What if they turn out to have no effect? Can't a no-effect conclusion be valuable? Can't we learn any lessons from such an evaluation? The authors of Chapter 1 have answered these questions. They argue that many programs with no-effect conclusions could have been established as ineffective using much less costly methods than those employed in a conventional evaluation.

Despite few concerns as with every new idea, I believe the SSA Method is a new and important addition to the methods available to evaluate innovations. The method is new in that it sequences the evaluability assessment and expert judgement methods to create a systematic process for nominating, screening and assessing promising innovations. I believe this book will be especially useful to practitioners

and policymakers by helping them to reduce uncertainty about which innovations are likely to be effective and feasible, and therefore appropriate for full evaluation. I would recommend this book to practitioners, policymakers and researchers who seek to incorporate a valuable assessment system within their organisation. The book could also serve as a primary text or resource for teachers and students in the area of evaluability assessment and public health evaluation.

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Title:	Method Meets Art: Arts-based Research Practice
Author:	Patricia Leavy
Publisher/year:	The Guilford Press, New York, 2009
Extent/type:	281 pages, paperback
Price:	A\$53.95/NZ\$75 from Footprint Books which offers a 15% discount to AES members, phone +61 2 9997 3973, email <info@footprint.com.au>, website <http://www.footprint.com.au>
ISBN:	978-1-59385-259-7

The author, Patricia Leavy, writes:

Art and science bear intrinsic similarities in their attempt to illuminate aspects of the human condition. Grounded in exploration, revelation, and representation, art and science work toward advancing human understanding. Although an artificial divide has historically separated our thinking about art and scientific inquiry, a serious investigation regarding the profound relationship between the arts and sciences are under way. This book reviews and synthesizes the merging of cross-disciplinary social research with the creative arts. (p. 2)

Note that in this review the word 'research' is used, but what is said could also apply to evaluation. The book explores six new areas of methodological innovation in the creative arts: narrative inquiry, poetry, music, performance, dance and visual art. Each chapter reviews how the method developed, the methodological variations of the method, what kinds of research questions the practices can address, examples of studies conducted with the method, and other issues such as validity and representation. These chapters also include pedagogical features such as discussion questions and activities, as well as features designed for researchers, including checklists of considerations and annotated lists of journals, websites and recommended readings. These features allow interested readers to pursue particular

methodological innovations in greater depth. The volume also includes previously published articles by scholars who have worked with the various methods covered. The pairing of the chapters with published research articles provides a context for understanding each arts-based innovation as well as empirical and theoretical examples of their use.

Some of the results of using the methods in this book cannot be captured properly in a written text. For example, dance and creative movement cannot be transcribed textually. In research projects these artistic formats either exist in the moment only, or are partially retained via videotaping. Similar issues are true for performance as well as music-based practices. Therefore, the research articles at the end of each chapter should not be taken as full representations of how these methods are used. Researchers interested in working with these methods can, however, consider using the Internet as a site for storing and sharing sound files or streaming video. In this way, recordings of the results of performative methods can be made accessible in a way that traditional reports, books or journals preclude. Many arts-based researchers also publish colour imagery on the Internet at far less expense than traditional reports or publishing.

Chapter 1 is an introduction to social research and the creative arts. Chapter 2 covers narrative inquiry, which constitutes an extension of what some qualitative evaluators already do. Chapter 3 reviews the use of poetry in social research. Music as a method is explored

in Chapter 4. Chapter 5 reviews performance-based methods of inquiry. This vast methodological genre has exploded in recent decades. Arguably, the most abstract form of performance is dance (or movement), which is the topic of Chapter 6. The final practices reviewed centre on the visual arts (Chapter 7), completing the arch of the chapters from word to image. The book ends with a discussion of bridging the art-science divide.

This book would be suitable for both undergraduate and postgraduate teaching. A strength of the book is that it pairs introductory chapters with empirical research articles on the use of particular arts. Numerous research articles are woven throughout each introductory chapter. Introductory chapters also note key terms and definitions, major methods within each methodological genre, and examples of research questions. Each chapter ends with a checklist of considerations researchers should bear in mind as they contemplate using the particular methods reviewed. These checklists also provide guiding questions researchers can consider as they outline their own research design strategies. Evaluators using this book will also find the annotated lists of suggested readings, journals and websites at the end of each chapter helpful. Also at the end of each chapter are discussion questions and activities that can be worked on collaboratively in class or assigned as homework.

Arts-based research/evaluation practices are a set of methodological tools used by qualitative evaluators/researchers

across the disciplines during all phases including data collection, analysis, interpretation and representation. As the author indicates, the arts are typically associated with the representation stages of social research, but she indicates that the arts can be used during all phases of research.

This book is an in-depth introduction to arts-based research/evaluation. Currently, there are several books about various components of arts-based practice, as well as a comprehensive handbook, *Handbook of the Arts in Qualitative Research* (Knowles & Cole 2008). However, there are no introductory books that cover the six genres reviewed in this text. Furthermore, this is the only book that pairs introductory chapters with empirical research articles.

As the author indicates, one of the strengths of arts-based research practice is that the arts are emotionally and politically evocative, captivating, aesthetically powerful and moving. She states (pp. 12–14):

Art can grab people's attention in powerful ways. The arresting power of "good" art, whether musical, performance-based, or visual, is immediately linked with the *immediacy* of art ... As a representational form, the arts can be highly effective for communicating the emotional aspects of social life ... arts-based practices can be employed as a means of creating *critical awareness* or *raising consciousness* ... Arts-based practices can also *promote dialogue*, which is critical to cultivating understanding ... By connecting people on emotional and visceral levels, artistic forms of representation facilitate empathy ...'

One of the problems for an evaluator/researcher using one of the arts in their practice is that they may not be familiar or practised in the procedures and techniques in the particular art selected. The author advocates (p. 17) that 'researchers *pay attention to the artistic craft* they are adapting and *learn the rules and tradition* they are borrowing from (and not simply assume that they can "dabble" in poetry, for example, without any research into the discipline itself)'. Caulley (2005, 2008a, 2008b), in advocating the use of plays, short stories and creative nonfiction for representation in evaluation/research, describes the rules and techniques that are used in these arts. One solution to this problem is for the evaluator/researcher to collaborate with a person(s) who is expert in the art being used for the evaluation/research.

Finally, as I am an advocate of the use of the arts in evaluation/research, I recommend this book for those who want to use the arts in their practice.

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