

Exploring the role of fiction and poetry as forms of evidence within public policy

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Context

“I had not imagined that pen and paper could be more dangerous than pistols in the world of reality and fact’ (El-Saadawi in Fawzy, 2022)

Aim

- **Gain better understanding of practically, how Arts and Humanities evidence can be used effectively by policymakers**
- **Challenge current (problematic) notions of what evidence informed-policy means**
- **Explore fiction and poetry as a form of evidence in and of itself to inform policy solutions (not instead of anything else)**

Background

- **Academic-Policy relationship widely researched (Davis et al, 2000; Oliver et al, 2022; CAPE, 2021-present; Boaz et al, 2019; MacKillop et al, 2020; Durrant et al, 2022, etc).**
- **Notion in both practice and research that evidence informed policy = objective, science based, neutral, technical & mechanistic, following a deficit model**

Background

- **Arts and Humanities engagement with policy has been a long standing issue, in particular around recognition of value, engagement outside of the ‘obvious’, and diversifying evidence (O’Neill, 2008)**
- **Diversifying forms of evidence has also been a discussion lately, recognising the importance of multiple forms of evidence, for example Lived Experience, informing policy decisions**

Research Design

- **Interpretivist**
- **Standpoint Epistemology (Harding, 1988; Haraway, 1992)**
- **Centre of Calculation & Actor Network Theory (Latour)**
- **Coloniality in Knowledge (Quijano, 2002)**
- **Subaltern (Spivak, 1985)**

Methods

- **Unsure of Methods yet, but looking at some longitudinal methods, ethnography, and interviews.**

Applications

- **Better, survivor & person centered understanding of policy issues (in particular GBV)**
- **Contributing to diversifying evidence-informed policy processes**
- **Contribute to developing practical ways for lived experience to be captured and heard**
- **Contribute to public discourse through creative mediums**