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

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“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