

About You	
1.	Your Name
	Katy Rubin
2.	Your Employer / Organisation
	Independent Practitioner
3.	Your Position
	Legislative Theatre practitioner
4.	Your E-Mail at Work
	katy@katyrubin.com
5.	Your Address at Work
	N/A
6.	Your Telephone Number at Work
	N/A
7.	Your Role in the Project
	Designing and facilitating the legislative theatre process
An Introduction to the Project	
8.	Which partner organisations are involved in delivering the project (local authorities, organisations, community groups, etc.)?
	Arts Homelessness International and Coventry City Council (Shelter assisted as a gatekeeper to connect lived experience people to the project)
9.	Does the project have specific aims and/or objectives? <i>If so, please add to the box below.</i>
	To explore how to embed co-production across CCC who recognised their work with lived experience citizens could be more accessible and effective. To radically co-produce CCC's rough sleeping strategy. To form an ongoing leadership/negotiating group – they are known as the scrutiny group. Making policy debate more accessible and inclusive and using creative processes to do that – non-traditional ways of altering policy are important to explore as they can make citizens feel closer to policy making (overturning the power dynamic when possible).
10.	Does the project have a title? <i>If so, please add to the box below.</i>
	Rough Sleeping in Coventry
11.	When did it start?
	Discussions began in March 2021 with the rehearsals and event in September 2021.
12.	Has it finished? Is it on-going? Does it have an end date? <i>Please add dates to the box below.</i>
	Whilst the legislative theatre event was completed in the autumn of 2021 and the strategy complete by the following spring, the project continues in the

	sense that the scrutiny group arising from it still helps to guide rough sleeping policy, working with and holding local decision makers to account.	
13.	Which groups of people, if any, are targeted by the service provided?	
	Homeless, rough sleepers, those in temporary accommodation.	
14.	How many people have been served by the project?	
	The project involved approx. 120 people, including cast, facilitators and audience. That said, the city of Coventry has been served by its results, in particular those with lived experience of homelessness and rough sleeping.	
15.	Where is it delivered?	
	Coventry	
The Initial Idea		
16.	Who had the initial idea?	
	Arts Homelessness International having previously worked with Katy Rubin, they suggested to CCC that a legislative theatre approach would be useful.	
17.	How did the idea for the project come about?	
	Arts Homelessness Int and Katy Rubin have worked on similar projects together - in particular, an award-winning Greater Manchester Homelessness Prevention Strategy.	
18.	Did you draw on any published reports / papers / research evidence or practice you had seen elsewhere to inform your plans? <i>If so, please add details to the box below.</i>	
	Arts Homelessness Int and Katy Rubin drew on their previous experience. CCC also had identified an issue with co-production, though it is unclear if they based this upon any official research.	
19.	Who was involved in developing the initial idea of the project?	
	Arts Homelessness Int and Katy Rubin were involved in the initial idea of using legislative theatre.	
20.	Were those with lived experience of poverty involved in developing the initial idea of the project?	
	The participants/actors helped to develop the conception of the themes within resulting play. 50% of participants were people with lived experience and 50% worked for the council (some of whom may also have had lived experience).	
21.	What funding was used, if any, to support the development of the initial idea of the project?	
	Some funding came from CCC with some philanthropic funding.	
22.	What in-kind resources were needed when developing the initial idea of the project?	
	Facilities	Yes, local space
	Equipment	Not really – the odd prop!
	Local Knowledge	Yes, gatekeepers and that of the lived experience citizens

	Food and Drink	Yes, local café and council provided for all involved.
23.	What, if any, barriers did you have to overcome when developing the initial idea of the project?	
	The traditional ways of working in CCC were barriers to be overcome but the Council recognised this. The power imbalance meant people with lived experience did not initially feel they could be honest, so this had to be worked through.	
24.	What, if anything, was helpful when developing the initial idea of the project?	
	Drawing from previous experience and having the Council enthusiastic about legislative theatre helped.	
25.	Did you conduct a feasibility study? (if yes, please describe what you did and what you concluded)	
	No, but Arts Homelessness Int had done research throughout the relevant Coventry population prior to the Legislative Theatre process recruiting lived experience participants.	
26.	What was the timeline between the initial idea and the start of the project?	
	Katy was first contacted in March 2021 and the project began in September 2021. Approximately 6 months.	
27.	Who made the decision to introduce the project?	
	Arts Homelessness Int and CCC	
Pilot Project		
28.	Did you run a pilot project? (if no, please skip to the next section, Q. 37)	
	N/A	
29.	What did you do? Please describe the pilot project	
30.	Who was involved in the work of the pilot project?	
31.	How, if at all, were those with lived experience of poverty involved in the pilot of the project?	
32.	What funding was used, if any, for the pilot project?	
33.	What in-kind resources were used for the pilot project?	
	Facilities	
	Equipment	
	Local Knowledge	
	Food and Drink	
34.	Was the pilot project evaluated? If yes, please provide details	

35.	What evidence, if any, from the pilot project was used to confirm that it was working?								
36.	Who made the decision to continue with the project beyond the pilot project?								
37.	How did the pilot project inform the final design of the project?								
The On-going Development of the Project									
38.	Has Rough Sleeping in Coventry changed through time? <i>(if no, please skip to the next section, Q. 37)</i>								
	Now the strategy has been produced it is about the continuation of the scrutiny group to guide the work.								
39.	In what ways has it changed?								
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The Offer									
40.	What were the reason for these changes?								
	A recognition and a buy-in to the that fact that power needs to be shared. Acknowledging that this is a highly transferable, effective and enjoyable process that results in positive policy solutions. Katy notes that as she works reflexively, she is continually making small amendments to her practice								
Accessing the Service and Engaging with Service Users									
41.	Is there a referral process? If yes, how does the referral process work (self-referral, referred by other agencies, identified from an existing database)								
	Arts Homelessness Int did the groundwork to build relationships with referral agencies such as Shelter and local drop-in centres to find the lived experience participants who would enjoy working in an artistic and creative way to challenge and change policy.								
42.	How are potential clients made aware of the project?								
	Participants (clients) were made aware of the project via the referral agencies and the local gatekeepers.								

43.	<p>How do you keep in touch with service users? Do your service users have a preferred method of contact?</p> <p>Arts Homelessness Int and service workers mostly used mobile phone calls for texting and messaging to ensure participants remembered rehearsals etc. Some required a great deal of support.</p>
Working With People with Lived Experience of Poverty	
44.	<p>Are those with lived experience of poverty involved in <u>delivering</u> the project? <i>If so, please describe below.</i></p> <p>Yes, through the Legislative Theatre process those with lived experience identify the problems, frame and script the play, sometimes co-facilitate, open discussions and facilitate discussions with decision makers and other audience members.</p>
45.	<p>Are people with lived experience of poverty involved in <u>managing</u> the project, <u>supervision</u> within the project, or project <u>governance</u>? <i>If so, please describe below.</i></p> <p>For the Rough Sleeping in Coventry project the scrutiny group was formed and is still in existence, negotiating and holding to account those who would formerly make decisions without lived experience input. Additionally, the co-director of Arts Homelessness Int has lived experience himself and 50% of the team also have lived experience.</p>
46.	<p>Are people with lived experience of poverty involved in <u>any other aspect</u> of the project? <i>If so, please describe below.</i></p> <p>Legislative Theatre utilises the wisdom, knowledge and skills of lived experience participants through the entire process from identifying and deliberating the issues to holding decision makers accountable where possible.</p>
Leadership, Governance and Partnership Working	
47.	<p>Who has overall responsibility for Rough Sleeping in Coventry?</p> <p>Katy Rubin and Arts Homelessness International</p>
48.	<p>Is this the only responsibility of the person managing the project? <i>If not, please describe the manager's wider roles and responsibilities.</i></p> <p>All those involved in managing the project had other responsibilities to their organisation.</p>
49.	<p>Is there a Project Steering or Advisory Group or Organising Committee? <i>If yes, who is involved in this and how does it work.</i></p> <p>Yes, a scrutiny group, they still meet monthly two years post project and negotiate for and steer the strategy arising from the project.</p>
50.	<p>If there is no Steering Group, what governance arrangements are in place to review strategy and performance?</p> <p>N/A</p>
Staffing	
51.	<p>Are there any paid staff? <i>Please describe their role and their contribution.</i></p> <p>N/A</p>

	Everyone was paid for their time on the project, including people with lived experience (they had a choice of cash or vouchers).	
52.	Are volunteers involved in delivering the project? <i>Please describe their role and their contribution.</i>	
	Volunteers from local organisations.	
Links to Wider Policies, Strategies and Statutory Requirements		
53.	Is the project part of a wider anti-poverty strategy? <i>If so, please give details.</i>	
	Coventry's on-going work to reduce rough sleeping.	
54.	Is the project part of any other strategy? <i>If so, please give details.</i>	
	General Government anti-poverty strategies	
55.	Is the project delivering a service that is a statutory commitment. <i>If so, please give details.</i>	
	The council has a statutory commitment to support people experiencing homelessness. Notably however they do not have a statutory commitment to co-produce solutions to homelessness.	
Funding		
56.	Who funds the project? <i>Please give details.</i>	
	CCC with some funding coming from Arts Council England and other philanthropic sources.	
57.	How is the project funded?	
	As above	
58.	What is the budget for the project / how much does it cost to deliver?	
	25k was the initial outlay which covered everything.	
59.	Is future funding based on pre-agreed outcomes or outputs being delivered? <i>If so, please give details</i>	
	N/A	
Resources		
60.	What in-kind resources do you need to deliver your project?	
	Facilities	For all of the below, it is sometimes unclear if these are provided 'in kind' - each project is different.
	Equipment	
	Local Knowledge	
	Food and Drink	Food and drink are provided to volunteers as everyone eats together, especially in celebration of a completed project. This was the case for Rough Sleeping in Coventry.
61.	For each of the in-kind resources listed above, who provides it?	
	Facilities	

	Equipment	
	Local Knowledge	
	Food and Drink	
62.	Did you have to buy or develop new IT systems, software (databases, apps) or technology to deliver your project? <i>Please describe below.</i>	
	No	
63.	Was additional staff training required to deliver your project? <i>If so, please describe.</i>	
	No	
Formal Monitoring and Evaluation		
64.	What information, if any, do you collect about your project?	
	Number of users	The numbers of audience, facilitators and actors totalled approx. 120.
	Profile of users	Interpreting users as participants the total was approx. 12 for this project.
	Experience of users	Survey audience, qualitative debrief, report from Warwick Uni provides feedback on experience of users
	Anything else	No
65.	How often is data collected? Who collects the data?	
	Before the project began, throughout and afterwards Arts Homelessness Int lead on collecting data.	
66.	Do you have baseline data on what things were like before the start of the project or before users started the project? <i>Please describe the type of baseline data that you have.</i>	
	Qualitative anecdotal data was used to understand the issues. Quantitative data expressed the degree of the problem with rough sleeping in Coventry	
67.	Do you produce an annual report? <i>Please provide details of what this includes.</i>	
	The council produce annual reports which include ongoing results of this project. See evaluation report on CCC website.	
68.	In what ways, if at all, do you use the data that you collect to adapt the service that you provide?	
	Katy keeps a reflective diary /notes from which she adapts the legislative theatre process. Reflective meetings between partner organisations result in adaptations to how the next project may be conducted. It is an iterative, evolving process.	
69.	Have you employed an external organisation to formally evaluate your project? <i>If yes, please provide details.</i>	
	Warwick University included this project in a report – here: AHI-Arts-and-Homelessness-in-Coventry-report-2022.pdf (artshomelessint.com)	
70.	If yes, in what ways, if at all, have you used the External Project evaluation to adapt the service that you provide.	

	N/A
71.	Do you intend to employ an external organisation to evaluate the service that you provide in the future? <i>If yes, please provide details.</i>
	No
Impact	
72.	What difference has the project made?
	It has embedded lived experience in the work of CCC and the ongoing scrutiny group ensures that through a monthly homelessness forum. Sharing power in decision making has improved.
73.	How do you know this? What evidence demonstrates impact (metrics, interviews, feedback)?
	Tracking document contained here: https://www.coventry.gov.uk/homelessness-1/coventry-partnership-rough-sleeping-strategy-2019-2024/3
74.	To what extent have the aims of the project been achieved?
	They have been fulfilled. CCC continue to use what they have learnt to apply to other areas of working with people with lived experience. The Rough Sleeping Strategy prevents and reduces rough sleeping and homelessness.
75.	How, if at all, has the demand for the service provided by Katy Rubin changed since it started?
	Katy's work is constantly evolving. Reflections on her own ways of working and with others ensures adaptations are made for subsequent projects. Coventry City Council have progressed with their homelessness services, including peer support for people in recovery and creating new role descriptions for peer supporters. They also apply this to work on climate change and mental health.
76.	If yes, has the project had the capacity to meet these changing conditions and demand? <i>Please describe and explain below.</i>
	The project Rough Sleeping in Coventry and the award-winning Greater Manchester Homelessness Prevention Strategy (which was the first homelessness prevention strategy in England) have massively raised awareness of the power of legislative theatre. Working as a sole practitioner or with partners, Katy Rubin is able to meet demand. https://www.qmhan.net/news-and-events/winners-of-the-oidp2022-best-practice-in-participatory-democracy/
77.	Has the project had any unexpected or unintended outcomes? <i>If so, whether positive or negative, please describe.</i>
	No
78.	In your opinion, is the project having an impact on tackling poverty? If so, please describe in what ways.
	Yes, it is crucial that people experiencing poverty are involved with evaluating and creating anti-poverty policy.
Learning from Experience	

79.	What is working well?	
	The raised awareness of legislative theatre and its evident positive outcomes.	
80.	What, if anything, is working less well?	
	Challenges include long-term commitment to this way of working, especially around ensuring continued funding at a local and national level. Challenges also around reducing bureaucratic hurdles.	
81.	What are the key learning points that you'd like to share with other practitioners? For example, is there anything that you would do differently?	
	Katy is always refining her own work through reflection and reflexivity. Legislative Theatre processes should aim to receive more press, there should be more celebration of groups undertaking these projects to raise visibility of these positive, creative, co-productions. Katy notes there is a responsibility to do this process well and therefore partnering with organisations and local organisations who can provide or assist with safeguarding of vulnerable participants is an important consideration.	
82.	What plans do you have to develop or expand the project in the future?	
	Similar projects are in planning stages. Involving more people and making it more accessible is important. Helping others to understand this can be adapted to all kinds of policy decision making is part of why Katy works on raising awareness.	
83.	How easily do you think your project could be replicated in another setting?	
	It can and IS being replicated all over the UK. Katy's own future projects include forthcoming legislative theatre in Kent and she has recently completed work on 'Changing the Rules' with Trussell Trust.	
Social Media		
84.	Please enter social media contact details and weblinks to supporting documents or resources below:	
	Web Pages	https://www.katyrubin.com/
	Facebook	N/A
	Instagram	N/A
	Twitter	Yes
	Tik-Tok	N/A
GDPR Consent (Add yes or no in the box)		
I give my permission to be named in the tackling poverty locally directory and associated public outputs.		Y
I give permission for our organisation to be named in the tackling poverty locally directory and associated public outputs.		Y
I give permission for me to be contacted by directory users.		Y
I am willing to be contacted if more details are required		Y
Request to review (Add yes or no in the box)		



**Tackling Poverty Locally Online Directory
Proforma for Researchers to Complete**



Did the interviewee request to review a draft before it I sent to referees for review	N
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Part 3 – Project Evaluation and Profiling

It may be possible to complete some details in advance of interview. However, you will be better placed to complete the following information after the interview. You are using your judgement (drawing on guidance we provide) to fully complete the Evaluation and Profiling (after the interview).

Start on next page

SPIRU Category	Category B – Fully Validated and Effective Local Practice				
	The aim of the Rough Sleeping in Coventry Project was to reduce (and mitigate) rough sleeping, homelessness and living in temporary accommodation.				
Poverty Impact	Select from: Prevention, Mitigation, Reduction, Awareness. Provide justification in the box below for each of the Impacts you identify (leave blank if not selected).				
	Prevention	The project has indirect implications for this as the resulting strategy aims to prevent people in Coventry becoming homeless. It also has direct benefits to the small number of lived experience participants.			
	Reduction				
	Mitigation				
	Awareness	Legislative Theatre raises awareness of certain issues. However, it's results raise awareness of its own effectiveness, in that creative processes involving people with lived experience can result in policies that work better and empower otherwise overlooked/less powerful populations.			
Poverty Driver	Select from: Increase employment income; Provide benefits in-kind (asset); Provide benefits in-kind (experience); Provide benefits in-kind (asset and experience); Increase income from benefits; Non-driver – improving quality of life. Provide justification in the box below for each of the Drivers you identify (leave blank if not selected).				
	Increase employment income				
	Increase income from benefits				
	Provide benefits in-kind (experience)	The project provides positive experiences of collaborative working and demonstrates the successes of this type of working			
	Provide benefits in-kind (asset and experience)				
	Provide benefits in-kind (asset)				
	Non-driver	Improving quality of life			
Keywords	Rough sleeping	Homelessness	Co-production	Legislative Theatre	Sharing power

<p>Key take-away</p>	<ul style="list-style-type: none"> • Legislative Theatre is co-production to identify and deliberate social issues and can result in changes of policy. • Legislative Theatre can be easily and cheaply replicated. Providing tools that can be used in different settings about different policies. • It is important, where possible to utilise the expertise of partner organisations. Reflecting on the process with them refines the process for its next application. 																												
<p>What difference does it make</p>	<p>Rough Sleeping in Coventry has not only resulted in the production of a new strategy guided by people with lived experience that the local council have implemented, it has also ensured that Coventry City Council continue to work more generally in a co-produced way.</p>																												
<p>Themes</p>	<p>Leave blank, or add a justification for each of the themes that is the main focus of the project</p> <table border="1" data-bbox="422 869 1449 2056"> <tr> <td data-bbox="422 869 868 936">Cash payment</td> <td data-bbox="868 869 1449 936"></td> </tr> <tr> <td data-bbox="422 936 868 1003">Clothing / Personal Effects</td> <td data-bbox="868 936 1449 1003"></td> </tr> <tr> <td data-bbox="422 1003 868 1070">Community Activism</td> <td data-bbox="868 1003 1449 1070"></td> </tr> <tr> <td data-bbox="422 1070 868 1216">Community Engagement</td> <td data-bbox="868 1070 1449 1216">Seeks to involve relevant local populations that are frequently otherwise voiceless.</td> </tr> <tr> <td data-bbox="422 1216 868 1283">Criminal Justice</td> <td data-bbox="868 1216 1449 1283"></td> </tr> <tr> <td data-bbox="422 1283 868 1350">Digital and technology</td> <td data-bbox="868 1283 1449 1350"></td> </tr> <tr> <td data-bbox="422 1350 868 1417">Education</td> <td data-bbox="868 1350 1449 1417"></td> </tr> <tr> <td data-bbox="422 1417 868 1641">Empowerment</td> <td data-bbox="868 1417 1449 1641">Brings co-producers with lived experience into an area ordinarily dominated by policy makers and other decision makers. Aims to make decision making more equitable.</td> </tr> <tr> <td data-bbox="422 1641 868 1709">Employment</td> <td data-bbox="868 1641 1449 1709"></td> </tr> <tr> <td data-bbox="422 1709 868 1776">Energy</td> <td data-bbox="868 1709 1449 1776"></td> </tr> <tr> <td data-bbox="422 1776 868 1843">Financial Inclusion</td> <td data-bbox="868 1776 1449 1843"></td> </tr> <tr> <td data-bbox="422 1843 868 1910">Food</td> <td data-bbox="868 1843 1449 1910"></td> </tr> <tr> <td data-bbox="422 1910 868 1977">Health</td> <td data-bbox="868 1910 1449 1977"></td> </tr> <tr> <td data-bbox="422 1977 868 2056">Holiday</td> <td data-bbox="868 1977 1449 2056"></td> </tr> </table>	Cash payment		Clothing / Personal Effects		Community Activism		Community Engagement	Seeks to involve relevant local populations that are frequently otherwise voiceless.	Criminal Justice		Digital and technology		Education		Empowerment	Brings co-producers with lived experience into an area ordinarily dominated by policy makers and other decision makers. Aims to make decision making more equitable.	Employment		Energy		Financial Inclusion		Food		Health		Holiday	
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	Housing	In the case of Rough Sleeping in Coventry the issue of housing, lack of and precariousness of maintaining shelter was illuminated.
	Leisure	
	Literacy	
	Lived Experience	Legislative Theatre places the wisdom of lived experience at its centre.
	Research and Evaluation	
	Social Security/Welfare	
	Sport	
	Stigma	By creating a more equitable approach to policy making and by exploring the cost of failing policies to wellness and life chances, legislative theatre reduces stigma born of ignorance.
	Substance Misuse	
	Training	
	Transport	