



**‘We didn’t need the book’**

## **Community Libraries Art of Storytelling Project**

**2014-2015**

**Part 2: Striving for excellence**



**Introduction 3**

**A 'legacy of positivity about stories' 5**

**Findings about the quality and impact  
of theatre performances 6-8**

**Findings about the effectiveness of  
CLASP staff development 9-11**

**Findings about the storytelling  
performances 12-14**

**CLASP in the Library Service 15**

**PS after the project... 16**

**Acknowledgements 17**

# Introduction

‘The children sang the  
song in a line all the way  
back to school’

Nursery Teacher, Frankley

‘I’m not much of a  
performance person but  
I think I could expand  
myself a little’

Shabila, Parents’ Storytelling  
Workshop

‘It’s not just better  
storytelling away from  
the book, it’s using  
multimedia. I can take  
this into other projects’

CLASP trainee

‘I thought the Library  
was just books really.  
We will definitely be  
back !’

Parent at storytelling performance

This is Part 2 of a two part report on the Community Libraries Art of Storytelling Project (CLASP) in Birmingham. It describes and evaluates the project in more detail than Part 1 which contains activity reports and makes recommendations for future work.

CLASP was developed with support from the Wolfson Foundation, Birmingham City Council and the Arts Council England ‘s (ACE) Grants for the Arts Libraries fund . It grew from a concern that , despite the City’s flourishing cultural sector, its most deprived residents lacked access to and engagement with quality arts events. The project aimed that six community libraries in disadvantaged areas would become ‘creative hubs’ in their communities, offering and developing an audience for easily accessible ,excellent arts and culture. A target group of children pre-school to age seven and their parents/carers was chosen both because of evidence about the impact of arts participation at a young age and for its legacy for Library use and communities in the future at a time when library visits by the very young may be falling.

This was a complex, year-long project to help children experience stories in creative, visual and imaginative ways. It aimed to raise the aspirations and skills of Library staff as providers of quality performances and those of parents and carers to engage in storytelling with their children more imaginatively. Throughout the project the ACE Children and Young People’s Quality Principles (1) were used as a framework for evaluating quality. These are shown on the following page. The Quality Principle with which Library staff most identified in this challenging process was ‘striving for excellence’.

1 For further details see  
<http://www.artscouncil.org.uk/what-we-do/our-priorities-2011-15/children-and-young-people/quality/>

# The Arts Council's Quality Principles for working with Children and Young People



1. striving for excellence
2. emphasising authenticity
3. being inspiring, and engaging
4. ensuring a positive child-centred experience
5. actively involving children and young people
6. providing a sense of personal progression
7. developing a sense of ownership and belonging



# A 'legacy of positivity about stories'

'The impact of early intervention is immeasurable. Pre-school children learn social and verbal skills during library events, as well as literacy and numeracy skills'

*Crossley, L (2015) Children's Library Journeys Association of Senior Children's and Education Librarians*

A growing body of research suggests that experiencing storytelling as a child may provide an important role in promoting resilience, defined as an individual's ability to bounce back or recover from stress.

*Resilience in language learners and the relationship to storytelling Nguyen et al., Cogent Education (2015), 2*

'Storytelling opens children's minds to other cultures and life philosophies; it develops the inner world of imagination and creative thinking'

*Myers, P (2012) Child Development Institute*

CLASP was based on research evidence that storytelling can improve literacy and learning; build individual and community resilience, and contribute to collective wellbeing. The CLSU developed a 'theory of change' at an early planning stage based on research about the impact of being creative and learning creative skills (1): Selina Syder (CLSU): 'We aim to enable families to immerse themselves in the wonder of storytelling, theatre and performance so that they feel excitement and have their emotions and imaginations engaged...[and then]... to equip them with skills that can be used at home'. This two-pronged approach (high quality performances plus parents' workshops) would deliver 'a legacy of positivity around stories and the library' (Beverley Fryer, CLSU).

This approach required that the storytelling events were able to offer the potential for moments of absorption in creative 'flow', which are likely to be dependent on quality of performance, venue, age appropriateness and so on. Parents' workshops needed to be effective enough to cultivate skills and increase confidence. This potential was evaluated through observations using the ACE Children and Young People's Quality Principles as a framework; through feedback from audiences and staff which focused on describing evidence related to the Principles; and through feedback about feelings. Intentions to 'tell more stories' and in more engaging ways were also collected

The approach assumed that a positive storytelling experience would create a positive association with the Library. This assumption was tested through feedback about intentions and data from Library staff during the project .

1 Csikszentmihalyi, M. (1990) *Flow: The Psychology of Optimal Experience*, New York: Harper & Row

# Findings about the quality and impact of theatre performances

There were 38 observations made of 22 performances by Birmingham Rep and Playhouse using the ACE Quality Principles. Most performances were formally observed by more than one person, including non-participating Library staff, volunteers and CLSU staff. Altogether 375 children and 215 adults were in the audiences.

The observation format asked for evidence of behaviours to demonstrate the Principles.

Although this was a new process for most observers, most (although not all) commentators achieved this format. For example, QP3 Exciting, inspiring, engaging (how did the children and parents show they felt this?): 'Toddlers were transfixed, beat out tunes with their hands, parents sang along. Children cheered or looked sad at the right points in the play.'

(Non-participating staff member, Mere Green Library). Our analysis disregarded non-evidenced comments, such as 'Children were totally engaged'. Using this approach, we can conclude that the performances clearly demonstrated quality, as defined by the Arts Council. Observers reported very high levels of engagement, ownership and child-centred active involvement. Children were reported as joining in, choosing activities,

singing or making suggestions for the direction of the story. Comments showed a slight tension between 'being authentic' (interpreted here as related to staying in role and maintaining aesthetic focus) and meeting the needs of a minority of the very youngest children, some of whom were sometimes apprehensive: 'Actors could have chatted to children beforehand to allay fears of those new to theatre' (Volunteer, Sutton Coldfield).

As well as observations, and 'show of hands' responses from children, we also collected 152 written feedback forms from parents / carers and teachers (a high rate of return of 67%). Over 45% of these said that they had not attended any arts events in the previous 12 months. This is significantly above the national and West Midlands rate, suggesting that CLASP was meeting its target audience (1).

4. Positive, child-centred (how well did the artists meet the needs of those children?)  
 Completely child-centred asked each child to choose an animal to be in the group.  
 Continually moved around the group.

5. Actively involving children (what did the artists do to involve all the children?)  
 Repetitive song, simple actions, children add an animal each time, noises & actions.  
 Everyone had a musical instrument to play.  
 We marched all through the library to the "Rainforest".

6. (How did the children show a) Sense of ownership & belonging?  
 They became very sad when the Actor wanted to take "Frog" back to Birmingham. The children all told him very sympathetically why he needed to leave his pet.  
 Great understanding net. "Rainforest".

Other observations  
 The whole audience were spellbound. We did not feel like the audience everyone felt part of the story. Great Skit!  
 30 children involved.

Any problems, could things have been better?  
 No problems - perhaps a slightly better way to incorporate all the props.

Any comments from children? (please encourage them to draw or write on A4 sheets)  
 "Exciting"  
 "Had a lovely morning"  
 Thank you for a fun time

Any comments from parents? (please ask them to write in comments book and complete postcards)  
 Teachers thought it excellent to explain about loss of Rainforests.

'The best thing was my baby  
laughing!

'It was accessible to my 2-  
year-old and 11-month  
toddler- impressive!'

'It gave me ideas for playing  
at home with kitchen stuff'

'It was a lovely experience to  
share with my little boy'

'I've never seen my grandson  
sit still for so long'

'I loved how the children  
directed the story'

'It made me think a story  
could be totally created by  
children helped by adults'

'I thought the library are only  
for reading and taking books.  
I will come more often'

'It makes me want to use the  
Library more for School'  
*Assistant Head Teacher*

The vast majority of parents felt 'excited ' and 'inspired ' by the performances, and nearly 70% also felt 'included'. This was an important positive finding about impact because CLASP sought to inspire adults about imaginative storytelling through creating the conditions for absorption in quality performance as a precursor to changed behaviour.

We also asked for parents to comment on their children's engagement with the performances. Again responses were specific and overwhelmingly positive. Comments described *how* the performance had engaged children ('She most enjoyed choosing which room to go into and talking to the actors'), emphasising interactivity. Impact was described as overwhelmingly positive, mostly concerned with intense and extended attention, excited chatter, signs of curiosity such as many questions, and pleasure. Again, a small number of children were slightly anxious, partly an indicator of the success of the theatrical illusion: for example, 'He was a bit scared of the magic sheet, I think he thought he might disappear under it too'.

Many comments referred to parents' intentions to use the Library more and to tell stories more often or more creatively. Additionally, over 60% said they were 'more likely to use the Library more often' and 57% said they were 'more likely to tell stories to children'.

Overall, the performances clearly offered the opportunity for intense absorption and depth of attention for very young children and sometimes for their parents too. They were successful in providing a model of high quality art which may have raised aspirations, and in associating further opportunities with the Library.

## Findings about the effectiveness of Parents' Storytelling Workshops

'It takes me out of my comfort zone of sitting down with the book – I can be my own tool by creating actions'

'I learnt that making up stories is just as fun for children as reading them'

'I was a little apprehensive at first because I didn't know anyone. The warm-up helped, you lose your inhibitions when you see everyone being silly'

'It's about different ways of spending time with your child'

'I was surprised, I learnt more than I expected'

For CLASP to succeed it was important that parents and carers were inspired or empowered to enhance the imaginative performance of their own storytelling using the Library to support this. Adult storytelling workshops were held in 19 Libraries following the Library staff storytelling performances for 122 (mainly) women parents and carers. These fast-paced workshops, led by Kathak dance artist Sonia Sabri, were designed to help parents from a wide range of starting-points, many with limited English. Each workshop was highly interactive, Sonia helping parents to overcome initial self-consciousness with a friendly yet directive approach, building on simple skills. There was much laughter. Several observers commented that Sonia's use of more than one relevant language also put parents at ease. She also fostered a sense of inclusion, for example asking 'What is the word for snake in your language?', 'What stories do you tell at home?'. Observers identified key evidence about the quality of the workshops using the ACE framework and through feedback forms completed by over half participants reflecting on their learning and intentions (*examples left*). Key factors were Sonia's 'authenticity', maintaining professional concentration and expecting parents to 'take their learning seriously', to join in, move about, try new things: 'I never thought a piece of cloth could be in a story'. Even in these brief encounters parents could identify impact, 'We learnt how to show moods, about colours, animal movements, rhyme, music, how to use household items like scarves'; 'I learnt to put more expression into my whole body, my voice'. All adults felt they had 'learnt new skills' and almost all felt they had 'more confidence' to tell stories to their children following the workshops. 40% left contact details for information about more storytelling events in the Library (1). The evaluators concluded that the workshops were successful, both confidence-enhancing and skills-building, fostering aspirations to tell 'more and better' stories and the intention to use Libraries more often.

1 There was some childcare during the adult workshops. 67 (55%) adults completed written feedback despite returning children. This response rate was considered to be significant. Observations and informal interviews were also carried out.



## Findings about the effectiveness of CLASP Staff Development



CLASP aimed to leave a legacy of improved skills as well as raised aspirations. 23 Library staff volunteered with their line managers' approval for seven days intensive training, one or more mentoring sessions, followed by two public storytelling performances. The impact of this on Library services was explored in group discussions and two anonymous online surveys (for participant and non-participant staff). During the training staff were encouraged to complete reflective journals and completed weekly feedback on what and how they had learnt. All staff attended a review event after project end, when they were asked to confirm or modify their original comments on the value and impact of the training. Sonia Sabri <sup>(1)</sup> who designed and delivered the training, Andy Spencer <sup>(2)</sup> who delivered the digital media element, and the CLSU team were also interviewed.

The training was based on Sonia's contemporary interpretation of classical Indian storytelling or Kathak dance. This focused the training on physical movement and sounds, deemed appropriate for the culturally diverse Libraries' catchment areas and the wide range of levels of skills and confidence of participants. It had the advantage of offering new skills even to the more confident participants, which was significant in early engagement. Storytelling experiences and performances before the course focused on reading from books with few props. Less than a third of participants felt 'fairly confident' before the course and 70% found the early sessions 'challenging'. It was clear from observations that there was a considerable range of 'starting points' in the group, which included some very shy people.

- 1 [Sonia Sabri](http://www.sscsco.org.uk/) Company is a leading contemporary South Asian dance company in the UK. [www.sscsco.org.uk/](http://www.sscsco.org.uk/)
- 2 Birmingham based digital media artist and filmmaker [Andy Spencer](https://aspencermedia.wordpress.com/) <https://aspencermedia.wordpress.com/>
- 3 [Kathak](https://en.wikipedia.org/wiki/Kathak) is derived from the Sanskrit *katha* meaning *story*, (<https://en.wikipedia.org/wiki/Kathak>)

'The training was incredibly useful and enjoyable because it was done in groups. We could watch and learn from each other. It was less intimidating working together'

'The group gave Sonia the chance to explain again and again and again if you didn't quite get it'



Sonia's delivery was encouraging, fast-paced and repetitive, based on group work and games. The group work was felt to be both challenging and productive by participants: for example, 'I wouldn't have learnt so much if Sonia hadn't put me on the spot in front of everyone'. So, although everyone felt they 'learned a lot from collaborating' (and none would have preferred to work independently), nearly 70% also felt that it was 'difficult at times'. The challenging nature of creative engagement is reflected in the ACE concept of 'striving for excellence'. The evaluators felt that evidence of 'striving for excellence' was shown in observations and interviews, and in the unexpectedly high level of participants' commitment to work on their performances in their own time (nearly 92% worked for 'more than six 'additional hours outside of the course and paid time). For three participants this was experienced as self-reported anxiety leading up to their final storytelling performance, also commented on by non-participating colleagues in their home Library. The evaluators felt that an element of this anxiety related to inexperience with arts performances, which may often involve discomfiting peaks of intensity and 'last minute' changes.

More generally, observations and feedback paint a picture of enjoyable, intense and successful skills learning and improved confidence during the storytelling training, with only one or two exceptions where the course was considered to be too short ('By the time I felt able to be more expressive it was the end of the sessions').

However, most participants (not all) found the time allocated to digital media 'far too short'. Although 70% felt 'more confident 'using digital techniques such as animation (and three performances used it), there were various levels of concern about using digital techniques in performance, perhaps partly related to the wide range of participants' initial digital competences. The training included an extra digital training day in response to these concerns.



Levels of reflective feedback from participants were high. An analysis of feedback from weekly sessions and Journals (1). showed an initial preoccupation with overcoming feelings of self consciousness, achieved by 'being expected to take part' and working together: 'I learnt that I can get over feeling silly' ... 'It was OK because we worked it out together'. This shifted over time to concern about being able to bring different new skills together at the same time 'I can't imagine being able to incorporate sounds, exaggerated emotions, actions and narrative all at once' to worries not having enough opportunity to use new skills after the project. By the end of the project some participants had 'spoken about the possibility of setting up a storytelling group that can meet to practice and bounce ideas' (*Participant Journal*) and nearly 80% had already used their new skills (with 71 % both expecting and wanting to do so). Feelings of increased competence in specific skills (keeping audience engaged throughout, not using a book, making the space 'special', being heard, engaging different ages at once and so on) were high by the end of the training, with 'involving parents' (important to draw in very young children) and using digital technologies - although significantly improved – the areas of least confidence.

Over 80% of the storytelling trainees said that 'getting to know other staff' was an important part of the satisfaction they gained from CLASP. This may have contributed to findings in the post-project review and online survey that an unexpected legacy was raised staff morale, with half reporting that they 'felt more appreciated' as a colleague and over a third 'as an employee', and over 57% saying that 'participation had a positive impact on aspects of my life outside work'.

1 Only one entire Journal was shared; others were partially shared in feedback sessions. Participants used journals primarily to record techniques and ideas.



# Findings about the storytelling performances

‘At times this project stretched me to the limit! I started thinking I was a confident storyteller, but came to realise I was just quite good at reading books aloud. By the end my confidence increased ten fold. I’m itching to do more sessions’

‘I became the book’

‘Probably one of the most enjoyable things I have done in ten years of Library work’

‘I struggled to be heard at times, but I did have a much bigger group than anticipated. I probably need to slow down and end in a more decisive way’

‘I would like to take the performance to other agencies, such as schools, nurseries, clubs, to increase awareness of what Libraries have to offer and increase a love of storytelling’

Staff gave 41 public performances in 21 Libraries. These were attended by 873 children and 447 adults. Performances were observed using the ACE Children and Young People’s Quality Principles as a guide, and 361 written feedback forms were collected – again a high rate of return (80%) which evaluators interpreted as an indicator of engagement. (Staff reflected in writing and online - some examples of their comments on the left.)

## Impact on staff

Scheduling a draft and final public performance for all participants across the City was complex and unevenly successful, and some felt that in the gap between training and performance momentum was lost. However, almost all participants highly valued the small group or one-to-one mentoring provided by Sonia Sabri during this process. In addition, almost all felt that (despite being ‘daunted’) they gained ‘a lot’ of confidence through their draft public performance. Sonia’s ‘debriefing’ after each draft was also highly valued: ‘trying out ideas in front of an experienced performer who highlighted parts that needed attention was invaluable’... ‘the most important part was her encouragement’. Colleagues had a part to play too: all trainees had positive feedback from them about their performance. But the experience of a successful performance had the greatest impact on participant confidence, even when there were problems such as ‘crying and noisy children’, too few or too many in the audience. A key indicator of raised awareness of, and aspirations for, ‘excellence’ was that all participants, even those who began the project ‘fairly confident’ could at its end identify ways to ‘improve my storytelling even more’.



**‘They used all the space, weaving in and out of the book stacks...the parents had to get up and walk too – which they did!’**

**‘Lots of eye contact, but sometimes they fell out of role and talked to each other ‘**



## **Quality of performances**

Numbers at each performance ranged from a handful to nearly 50. The vast majority of the audiences were within the 0-5 age range, but most performances had to engage babies as well as school-age children. This was a greater challenge for some performances than others. Observers acknowledged this in their comments, for example: ‘It was an echoey room and there were many small children screeching which once or twice threw them and they didn’t know how to respond ‘ ; They did well to ignore the wandering toddlers and continue’ ; and ‘It was a measure of engagement that children were so keen to join in but sometimes it was hard to control them and move the story on’. More positively, most performances appealed across the ages: ‘The show was good for children but also had funny bits for adults’ (non-participant Library observer) and high levels of engagement were recorded: ‘At the end one small boy shouted ‘You’re going to have curry now!’, remembering from the start of the story.’ There was plenty of evidence of ‘positive child centred’ activity and in some cases children were invited to develop ‘a sense of ownership’ over plot . Evidence was of an across the board improvement in quality with examples of excellent performance: ‘There were changes of character, models to help focus attention visually, movement to keep them awake - even at nap time!’ (Nursery Worker).

## **Impact on the audiences**

Parents/carers comments were equally detailed, most often citing the opportunity to participate and/or to ‘move around’ as the most important factors in maintaining engagement. Unsurprisingly, there were slightly more positive comments for ‘final’ performances than ‘drafts’, although themes were similar.

The evaluators felt that a positive storytelling experience had raised aspirations and led to a positive association with the Library. Nearly half respondents said they were more likely to tell stories to their children and 39% said they were more likely to use the Library.

**'Wonderful! I would like parents and children to see this every week'** (Nursery Manager)

**'Some children in my group said they were interested in joining the library'** (Teacher)

**'Inviting a local nursery has definitely improved our working relationship with them'** (Library Manager)

**'I will tell a story to my child in this way'**  
Parent

Parents / carers made many comments about how different the storytelling was 'than usual' and over a quarter reported that their children listened 'more intently than usual' 'because of 'surprises', actions and songs: 'She was hooked and wanted to know more' (Parent of 3 year old) ; 'The story was brought to life, they asked open questions and let them join in' (Nursery Worker). 85% reported children as excited and happy during the event. Children also commented: 'It was really funny' (5 year old); 'He got up, they got happy, I liked it' (3 year old) 'I really loved it' (2years 10 months). As a measure of age appropriateness and quality of performance we asked parents if children could give an example of 'following the storyline'. 41% said 'yes' with an example, such as 'The little piggy was scared' (2 years 6 months), 'Run, run !' (3 year old), 'He went to sleep, the trees grew and then he went on the boat (5 year old) – and the delightful 'Some of it wasn't real' (4 year old). Examples of adult comments are on the left.

40% of the children were boys. This was considered to be a positive indicator of potential impact since boys tend to be less engaged in language and literacy activities than girls from an early age with negative consequences on their learning (1). However, this is a complex phenomenon and the fact that only 5% of adults attending could be 'male role models' suggests a need for deeper attention. The number of adults other than 'White UK' in the performance audiences was about 10% higher than the City average (2). This would seem to be in keeping with CLASP targets since there is a correlation between ethnic minorities and deprivation in Birmingham (3). However, this is by no means a simple relationship: further investigation might also explore diversity of content.

- 1 [National Literacy Trust Boys' Reading Commission 2012: Overview of the evidence 2012](#)
- 2 [Birmingham City Council 2011](#)
- 3 *Mapping of race and poverty in Birmingham*  
Cangiano – ESRC Centre on Migration, Policy and Society (COMPAS, University of Oxford)

# CLASP in the Library Service

‘Staff have developed their storytelling skills and are going to use the techniques in the summer holidays’

‘There was a lot of planning for this event and we can use elements of it in our regular sessions’

‘Staff got very stressed and emotional and that should have been taken into consideration’

‘I think as an occasional treat for our audiences it is a great idea...it was a wonderful thing as a one off’

‘I would like to have kept in touch via the facebook page but it was never really used effectively’

1 Some comments pointed out that, although actual audiences for CLASP had increased footfall, it was hard so soon after the project to assess longer term impact

An important measure of sustainability was that CLASP should have the potential to become embedded in the Birmingham Community Library Service. 28 non-participating managers and staff took up the offer to comment online. Half were from Libraries without CLASP events or participating staff. Almost all showed a good understanding of the purpose of the project but there were more mixed views on its value in terms of building footfall <sup>(1)</sup> and adding value to the Library offer. These were often couched in the context of current public spending cuts and the impact of CLASP on staff workloads. For example, ‘At this present time with staffing levels so low this project placed extra pressure on remaining staff’. This included working with agency staff, and managing staffing schedules. Whereas 70% of CLASP participants had felt that there was adequate cover provided for them to carry out their work, this figure dropped to 60% for non-participants (with 20% actively disagreeing). Nevertheless, 70% felt happy to support the project ‘even if it meant some extra work’. There was some confusion about the availability of cover costs and a lack of understanding about the (external) source of CLASP funding. Some respondents felt that staff had been ‘over pressured’ to complete and succeed at CLASP activities, spending many more hours than expected which resulted in additional stress and anxiety and sometimes affected colleagues. This view was the mirror to that of participants who were ‘striving’ to produce a quality performance, almost half of whom ‘had not understood the time commitment’ before the project. Overall, CLASP was viewed as a positive project for Library users with the potential for wider ‘roll out’. The perceived challenges were connected mainly with communication and organisational issues and, to a much lesser extent, the support available to participants within the project.<sup>15</sup>



## PS. After the project...

‘ In my ‘sealed envelope’ at the start I’d written, ‘I want to learn to tell stories without the book’. This is what happened after CLASP : In National Bookstart Week I volunteered to do a session for the toddlers – themed about teddy bears. My colleague jumped on board and we wore our pyjamas, mocked up a bed and created a ‘from waking up to bed time’ story



using rhymes and songs. The audience ranged from 4 months to 4 years and we gave each a musical instrument to play. We had 25 people attend. It went really well and not a story was read, but we created a story with our songs, actions and words. We got good feedback from parents and older children, and the younger ones all engaged with songs, noises and games. They were laughing, looking at us – some had brought their teddies.

Other customers using the Library couldn’t help but hear what we were doing as it is an open plan library and watched on. Afterwards we got good comments from them as well.

I repeated the session the next day at another Library with another colleague, this time with a local playgroup and helpers. We had a similar response and this time used a backdrop of visuals she had made using the digital skills Andy taught us during CLASP. The children were 2-3 years old .

Later, a toddler brought his mum in (after nursery) to tell her what he had seen. The nursery is next door to the Library, and we could hear children telling in their own words what they saw. It was great to hear that they had understood and it had made such an impression on them.

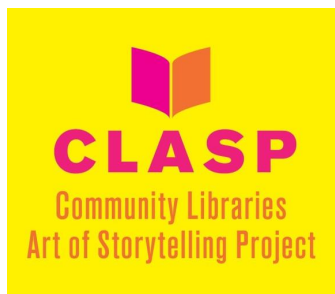
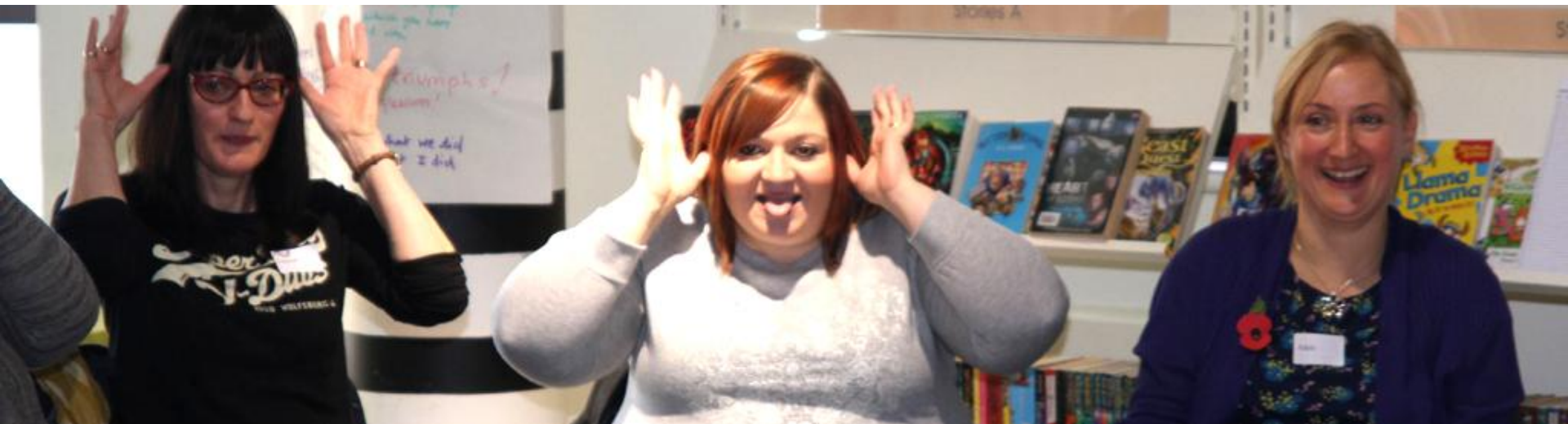
This would not have been possible without CLASP training and the confidence, skills and ideas development gained by me and other staff to explore new ways of entertaining children in the Library.

Staff who had not been part of CLASP can now see what we are trying to achieve and are being more positive as they can see the outcome and how it enhances the Library experience for children and parents’.



'I had to really struggle to get over feeling silly. I realised I could have fun too. I had to completely rethink how I told a story. It was very challenging but incredibly useful.'

Library staff participant



CLASP was conceived by Birmingham Community Libraries and the format for the project was development in collaboration with local artists, Sonia Sabri Company, Andrew Spencer, Birmingham REP and Dr Sue Challis.

This report is Part 2 of a two stage review of CLASP written by independent evaluator Dr Sue Challis for CLSU. [ms.challis@btopenworld.com](mailto:ms.challis@btopenworld.com)

Part 1 is available from the Community Library Support Unit.

The CLASP Digital Storytelling Manual produced by Andy Spencer is available from the Community Library Support Unit

Images in this report are by Andy Spencer and Sue Challis.

CLSU can be contacted at [clsu@birmingham.gov.uk](mailto:clsu@birmingham.gov.uk); telephone 0121 675 2455/3.