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Library Storytelling Team Guidebook

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Reporting Library Advocacy Stories
to Increase Funding:
Guidebook for Story Reporters

Thomas Memorial Library

Cape Elizabeth, Maine

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Abstracts

Public Library Funding Companion Papers 1 & 2

Reporting Library Advocacy Stories to Increase Funding: Guidebook for Story Reporters, Paper 2 describes how a public library can report advocacy stories effectively in the 21st century. *Section 1* covers the basics of library advocacy stories. *Section 2* describes the story plot in detail, with examples, and integrates numerous references. The *Appendices* and a *Glossary* provide a number of tools useful to Story Reporters and other key players in the library's story telling team.

the companion paper:

Library Storytelling Team Guidebook, Paper 1 describes how a public library can organize a team to report its advocacy stories. *Section 1* addresses the question, "Should we start a library storytelling project?" Changes in the public's willingness to fund libraries and the changing roles of libraries in the 21st century are outlined. An overview of advocacy library stories and a team approach for an effective storytelling program follow. This section concludes with pointers to determine when it may not be appropriate to start this effort. *Section 2* discusses the roles of the team members and when a consultant may be needed. Nearly 65% of the content has robust *Appendices* and a *Glossary* that provide sample agendas, a release form, a story review form, and other tools. These will save you time and the need to hire a consultant.

Both papers are available at https://digitalcommons.library.umaine.edu/. Enter the title to access either of the papers.

TABLE OF CONTENTS

WHY WE ARE DOING

A LIBRARY STORYTELLING PROJECT

Purpose

The purpose of this Guidebook is to help Story Reporters:

1. Understand the reasons their library has chosen to start an advocacy storytelling program.
2. Describe the basic elements of advocacy stories as a fundraising tool as suggested by LaRue (2018).
3. Provide a clear expectation of the roles of the Story Reporters and others in the storytelling team groups.
4. Synthesize information that makes development of these stories easier, more authentic, and consistent with the characteristics needed to motivate people to donate more or to more readily support public funding for the library.

The first three purposes are reviewed in this introduction and fourth, Library Advocacy Story Basics, is the focus of this guidebook.

Changes in Public Willingness to Fund Public Libraries

Public libraries are facing funding challenges due to the COVID-19 virus predicted to cause a deep recession which may take many years to resolve (Everylibrary, 2020).

Even before the virus induced recession, public financial support appeared to weaken between 2008 and 2018. While 55 percent of the voters see the library as an essential local institution, their commitment to library funding is not as strong. Only 27 percent would vote in favor of a library funding referendum. To ensure a positive funding vote, it is necessary to convince all voters (OCLC & ALA, 2018, pp. 6-7). In addition, the percentage of voters who would probably or definitely vote for library funding dropped from 78% in 2008 to only 58% in 2018 (OCLC & ALA, 2018, p. 10).

Figure 1.
Willingness to Fund Local Services [1]

Survey Results for Support of Library Funding

I'd be willing to pay more in local taxes to better fund this
(% Top 3 Box Agreement: 8, 9, or 10 on a 10 pt. scale)

2008 2018

	Fire Dept.	Police Dept.	Public Schools	Public Health	Public Library	Park Service
2008	54%	50%	47%	42%	37%	27%
2018	53%	52%	51%	42%	35%	30%

Should be one of the first things cut in a budget crisis
(% Top 3 Box Agreement: 8, 9, or 10 on a 10 pt. scale)

2008 2018

	Fire Dept.	Police Dept.	Public Schools	Public Health	Public Library	Park Service
2008	8%	10%	9%	11%	18%	29%
2018	15%	16%	16%	19%	26%	32%

Should be a top priority when allocating tax dollars
(% Top 3 Box Agreement: 8, 9, or 10 on a 10 pt. scale)

2008 2018

	Fire Dept.	Police Dept.	Public Schools	Public Health	Public Library	Park Service
2008	74%	73%	71%	56%	44%	25%
2018	70%	70%	67%	58%	39%	35%

Source: *From Awareness to Funding,* 2018, p. 11.

In both 2008 and 2018, Figure 1 shows libraries were next to last in public willingness to increase funding. In times of budget crisis, the public was more willing to cut library funding than it would cut fire departments, police, public schools, and public health (OCLC & ALA, 2018, pp. 10-11). This difference may exist because the public does not

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[1] In reading Figure 1, remember that respondents were asked to show agreement with each statement on a 10-point scale rather than to allocate the budget between the services. Hence, the totals across all services will not add to 100% or less. The authors included the percentage of respondents that rated the most agreement by including ratings of 8, 9 and 10 for each service in each year.

understand the benefits of the library as their mission changes from simply providing access to books, videos, and other collection items to becoming community hubs and providing many more educational and cultural services and programs. Take care not to pit library funding against funding other community services. If the benefits of all public services are considered, as well as the tax costs, the public is likely to be willing to increase tax rates so all services can expand as needed.

In 2018, over 85% of all public library funds were local, trending upwards since 1998 when 78% came from local sources showing that attitude of local voters toward libraries is important (OCLC & ALA, 2018, p. 26).

Individuals most likely to donate or support higher taxes are ones that see libraries having a transformational impact on their patrons rather than just being a source of information. Some believe their smart phone plus Google is a "library in their pocket" (OCLC & ALA, 2018, p. 26).

Public Libraries Have Become Community Centers or Hubs

Over the last two decades, public libraries have become community hubs or "third places" (Klinenberg, 2018; Zurinski, Osborne, Anthoine-Ney, & McKenney, 2013). Most public libraries now offer educational and cultural programming rather than being only sources of books and reference materials. Libraries offer creation spaces, business start- up programs and incubators, and places for lonely seniors to meet informally with others. Libraries welcome people of all races, age, income levels, orientations, political views and religions. They provide safe places for teenagers not involved in organized after school activities to study or meet friends.

This shift from simply loaning books and videos to providing programs and services that help patrons in some way change their lives for the better is seen as the most important reason to donate to libraries or to support public funding (De Rosa & Johnson, 2008, pp. 4-1, 4-12, 4-13, & 6-9 - 6-13). Yet, 30% of the population are non-library users (i.e., library non-patrons) and probably do not know enough about library programs and services to understand benefits to patrons and, indirectly, to non-patrons. Most patrons only use a few of the many different services and programs offered by their library. Hence, even some patrons do not understand some of their library's programs and their direct and indirect benefits. Advocacy stories help communicate these benefits.

Basic Elements of Advocacy Stories as a Fundraising Tool

In 2011, James LaRue described how to use advocacy stories to enhance library funding. LaRue (2018) suggests that repetition of the tagline (main message) is essential in order to reframe public discussions in ways that increase donations and public funding. Effective advocacy stories have six basic elements (LaRue, 2018), illustrated here in a story example:

> **A real person.** Too often, we tell our story in generalities. Libraries serve "children" or "seniors" or "small businesses." But to connect with an audience, we must be

more specific. A real person can be captured in one simple phrase: *"Caiden was 3 years old."*

A real problem. The hook of the story is a life problem. *"Caiden stuttered."* At this point, notice that we are not talking about an institution. We are talking about one person. This captures people's emotional attention.

A library intervention. Now we introduce a supporting character—a library staff member, program, or service. *"One day Caiden noticed a dog in the library. A little girl was reading to it."* The library points out the path to resolving the real person's problem. It is important to keep the focus on the original character, and not let the library take over the story.

A happy ending. *"After reading to that endlessly interested and patient dog for many months, Caiden didn't stutter anymore."* The library has provided a solution to a real person's problem.

A single fact. *"In our state alone, more than 112 libraries offer a 'read to dogs' program."* A brief statistic like this underscores the magnitude of both the problem and the solution.

A tagline. A short message provides the frame for a picture that will stick in our mind. Bolstered by OCLC's research and other studies about what activates support for libraries, the American Library Association (ALA) has adopted four key messages:

- *Libraries transform lives.*
- *Libraries transform communities.*
- *Librarians are passionate advocates for lifelong learning.*
- *Libraries are a smart investment.*

Public Value, A Seventh Element

A statement conveying public value is sometimes added to the six basic elements of advocacy stories. Later we explain public value in more detail, why it is important to add its message whenever possible, and how to insert it between the "single fact" and the "tagline."

Research on Advocacy Story Impact on Funding

Do advocacy stories make a difference in how much donors give to Library Foundations or Friends groups? Do these stories influence public discussion on whether to vote for a bond issue to expand or renovate their local library?

LaRue (2018) provides a short, clear explanation about why advocacy stories make a difference:

> "Human nervous systems are wired to get involved in a compelling story. Our minds swing wide open, pushing aside existing preconceptions and prejudices. Even before they decide to join the fight for a cause, people want to know how the story comes out. Relieved by a happy resolution, they bond with a fact that now has an emotional context. People experience a real shift in belief and attitude— once they are armed with a solid example that grounds the story in a plausible

reality and a memorable phrase that reframes their outlook" ("Storytelling," para. 9).

Paul Zak is a professor of economic sciences, psychology, and management at Claremont Graduate University. His experimental research has identified and tested brain processes that support trustworthiness, generosity, and sacrifice. He found that good advocacy stories increase the amount of oxytocin released by the brain and "the amount of oxytocin released by the brain predicted how much people were willing to help others; for example, donating money to a charity associated with the narrative" (Zak, 2014, para. 4). His results are also presented in a five-minute video (Zak, 2013b) and a more technical article (Zak, 2015).

Jennifer Aaker is the General Atlantic Professor at Stanford Graduate School of Business and specializes in marketing. She teaches a course *Power of Stories* and is co-author of the book *The Dragonfly Effect* which shows how digital (especially social) media can use stories to impact donations. A five-minute video (Aaker, 2013) summarizes her research on the impacts of stories.

The research of Zak (2013a, 2013b, 2014, 2015) and Aaker (2013) show that human scale advocacy stories can result in donations more than doubling.

Story Reporter's Roles

Story Reporters are a key ingredient in a strong and effective storytelling effort. They are the storytelling team members who interview "library patrons," the people who use the library, about a specific program that benefited them (see Glossary for terms used in this guidebook). The reporter then writes the story in an advocacy format.

As shown in Table 1, it takes a team to fully implement an effective storytelling effort and story reporters cannot do the job on their own. There are a number of roles in addition to interviewing patrons and reporting their stories. In our initial experiment, one committee handled all functions. We now recommend Storytelling Team subgroups share these roles to better match team members' skills with role and avoid a potential conflict of interest. This allows Story Reporters to focus on interviews and writing.

In most small to medium sized libraries story reporters are volunteers rather than library staff or independent contractors. Information in this guide applies to all story reporters, whether volunteers, full- or part-time staff, or contractors.

Expectations of Story Reporters

Learns about advocacy stories

All story reporters need to be familiar with the two key resources, LaRue's 2018 article and his 2017 video, found in Appendix 2, Essential Readings for Story Reporters. We also strongly recommend reviewing the additional educational resources listed in Appendix 2. While some Story Reporters may prefer to individually read or view these

materials, other Reporters will prefer to discuss some parts of these resources with their peers.

Interviews patrons identified by the library director

Initially, we thought a Storytelling Committee could implement and carry out all roles outlined below in Table 1. However, we found that volunteers have a difficult time identifying patrons to interview and need the help of the librarians. Story Reporters can concentrate on interviewing people identified by librarians and write their stories.

Story Reporters are like journalists. Both report true authentic stories rather than writing fictional stories. Having stories which are true in every detail is essential to their long-term credibility, especially audiences who question whether public libraries are needed in an age with smart phones and internet search engines. These stories, while not proof that library programs have the impacts illustrated in the story, provide some initial evidence for at least one patron.

Writes patrons' stories

Some storytelling programs will want to use both word-of-mouth and local newspaper columns to share their stories. A short story (200 words or preferably less) is needed for the word-of-mouth version. This is probably the most effective since it is the easiest for audiences to remember and share. For a newspaper column, the length will depend on the word limit negotiated with the paper. For the *Cape Courier,* the limit was 600 words. However, if an announcement is added, the story may need to be shorter.

Appendix 6 suggests ways to select Story Reporters.

The roles of other Storytelling Team members are detailed in the companion guidebook, *Library Storytelling Team Guidebook* (Morse & Haskell, 2021).

Table 1.
Roles of Storytelling Team

Role	Library Director	Other Library Staff	Story Champions	Story Reporters	Story Editor	Public Value Facilitator	Friends, Foundations & Advisory Groups
Decide to use Advocacy Stories	R**						
Promote the idea of stories to advisory groups	R*	R	R**	R	R	R	R
Establish guidelines for stories	R*		R**				
Decide how to share and manage stories	R*		R**				
Recruit Story Reporters	R*		R**				
Identify library users willing to be interviewed	R	R**					
Interview library users				R**			
Report/Write the story				R**			
Find research on public value						R**	
Manage the review process					R**		
Share three stories by word-of mouth widely	R	R	R**	R	R	R	R
Define and measure success	R*		R**				
R = Assists with doing this function but not primarily responsible. R* = Library Director selects and leads the Story Champions group. R** = Primarily (or solely) responsible for carrying out this function.							

Increased Fund Raising Is the Primary Goal

If a library is starting a library storytelling project to increase fundraising, this guidebook helps prepare Story Reporters for their role. The primary goal of most library storytelling efforts is to increase the willingness of the public to donate to the library, via either a Friends Group or local library Foundation. A secondary goal is to help the public realize the library has many benefits for the entire community beyond those accrued by library patrons. This benefit to the entire community is called public value. Having the public

understand how the library benefits both those who use and those who do not use the library is useful when in the future it is necessary to have a bond issue to renovate or upgrade the library building.

LIBRARY ADVOCACY STORIES: THE BASICS

Because the brain is wired to think in stories (Cron, 2012), this section synthesizes information about writing advocacy stories from several authors. We use LaRue's (2018) six essential elements as the framework for the discussion and add additional comments and suggestions from the other key references.

Authors often use different terms for the same concept. Appendix 1 compares similarities and differences in the terms used in this document with those used by references cited. All authors referenced use the "hero's journey" plot structure or what we call the "library patron's journey."

Six Options for Learning about Advocacy Stories

When asked to be a story reporter, did you feel like a mouse facing an abandoned, huge block of cheese? If we watch the mouse, we see it "decide" to simply take one nibble at a time and keeps coming back because the cheese is still there. We offer several ways to learn about advocacy stories. Find and use one or a combination (those small bites) that best suits your learning style. The storytelling team at the Thomas Memorial Library (Cape Elizabeth, ME) found some reporters used all of them, and others preferred to use one – sometimes with a bit from another option style. That's what we wish for you. Find your preference and make it uniquely yours.

Option 1: Read this guidebook.
Selected readings found in Appendix 2 are synthesized and summarized.

Option 2: Read the readings listed in Appendix 2.

Using the LaRue (2018) approach is essential for developing a strong advocacy story. The readings presented in the Appendix are important in understanding the positive financial impact advocacy stories have in building support with all library advocates for embarking on a storytelling effort. The public value statement readings are useful once the group is ready to add these.

Option 3: Serve as a reviewer for stories developed at other libraries.

When you notice another library in another community is using stories to let the public know what they are doing, ask if they need a story reviewer. If they say yes, accept the

opportunity to formally, or informally, review their stories, gain experience, and strengthen your advocacy skillset. Appendix 3 presents a suggested review form.

Option 4: Review stories posted online by other libraries or nonprofits.

This may be easier than Option 3 because the stories are already available. Practice editing. Use the review form (see Appendix 3) to see if "the required criteria for advocacy stories" are present. What did the story use for a tagline? Is it one of four taglines suggested in this guidebook and by LaRue or was it tailored by local decision? A first relatively easy step is to review the stories from Cape Elizabeth's Thomas Memorial Library at https://www.thomasmemorialfoundation.org/libraryuserstories

Option 5: Review longer stories and re-draft to less than 150-words.

All online stories from Cape Elizabeth (see Option 4) exceed 150 words. How would you shorten them to 150 or 200 words?

Option 6: Discuss questions with other Reporters and/or the Editor.

Networking with other story reporters allows for the exchange of ideas, opinions, experiences, opens new perspectives and strengthens the skillsets of both the reporters and the entire storytelling team. We noticed this positive impact in our 2016 University of Maine Extension online program with libraries.

Four Universal Concepts for Developing Advocacy Stories

Story Reporters need to consider, honor and integrate four universal concepts in all stories they develop, from interviewing, writing, reporting and publishing. They are:
- Use the "library patron's journey" plot,
- Interview and report the story authentically,
- Note and consider the importance of emotions at each stage in the story, and
- Use the guidelines established by the Director and Storytelling Champions.

"Library Patron's Journey" Plot

Nearly all advocacy (and other) stories follow a plot line that builds emotional tension early as the main character faces a problem, obstacle, or challenge and reaches a turning point when the problem is solved with a decline in tension as a solution is achieved. Traditionally, this "dramatic arc" is called the "the hero's journey" or a "challenge plot." In this guidebook and its companion, *A Guidebook for Library Storytelling Teams,* we use the term "library patron's journey" plot to focus exclusively on the library patron.

It is easy to understand why Story Reporters, and, in fact, many members of the storytelling team, believe the librarians are the "hero" when they help the library patron solve his or her problem. However, in the "hero's journey" format, the first universal concept creates the foundation where the library patron, the main character, is the focus of the story. The journey-type, emotion-filled plot (problem-turning point-solution) is one

that nearly all who hear or read the story will directly identify with and "feel good" that the main character was the hero. It implies possibility, the "I've done that" or "I could do that" emotion and seeing the librarian as a guide rather than fixer.

The library patron's journey, or dramatic arc, is shown in Figure 2. Notice how tension increases until the intervention creates a turning point and helps the patron move toward their solution.

Figure 2.
Dramatic Arc in a "Library Patron's Journey" Advocacy Story
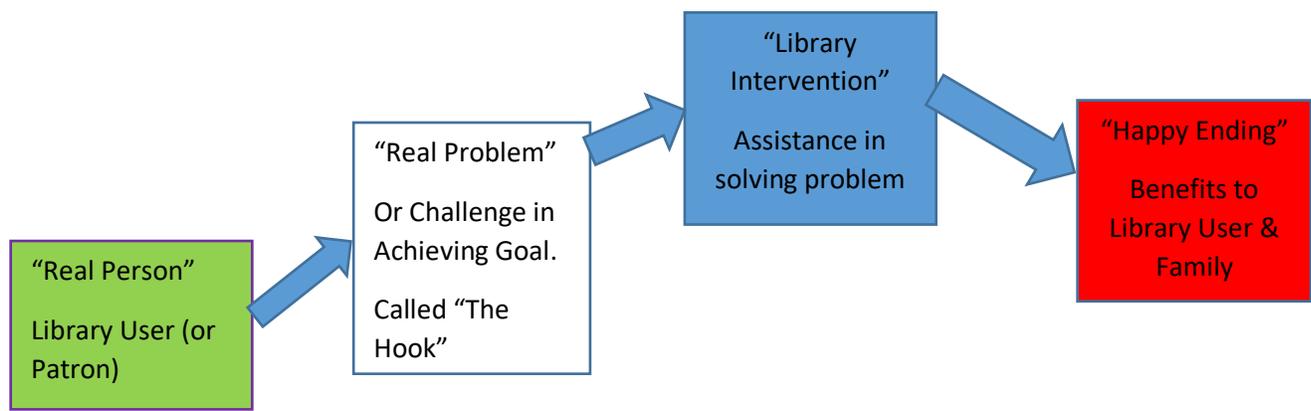
Authentic Story Interviews

"Stories" are associated with both fiction (e.g., novels) and with true, authentic reports. To be persuasive, library stories must be both factually correct and authentic. To realize authenticity, it is essential to interview the main character, in this case the library patron. Volunteer story reporters will be more effective when they use suggestions found in the resource *Stories Worth Telling* (Dixon, 2014, p. 16) (see Appendix 2).

Create a Trusting Relationship between the Patron and Interviewer
When the library director selects a story reporter to interview a patron, match the patron with a reporter the patron already knows and trusts. If this is not possible, ask someone trusted by the patron to introduce the person who will conduct the interview. When effort is made to build comfort and trust, patrons are more apt to openly discuss their positive library experience.

Explain How Each Patron Controls Their Final Story
Storytelling teams have successfully built trust with those they interview by being open and sharing all relevant information that a patron uses to freely decide if telling their story is right for them.

1. Point out early on that after the story is developed, the patron may decide to have their name replaced with a pseudonym to protect the family's privacy. Likewise,

any details that would identify the main character may be removed or reworded to be more general. For example, rather than naming the specific college your daughter, the story's main character, attends, state "Jane attends a community college" or "Mia graduated from a prestigious ivy league school."
2. After the story is completed and edited, the patron then reviews it and suggests edits, if necessary. Let the patron know that the storytelling team wants the story to please the patron enough to tell their family and friends about it.
3. Lastly, the patron is the final person (after the story has been approved by the editor and library director) who decides whether the story is used. If yes, a standard release form is signed that incorporates important considerations presented in *Stories Worth Telling* (Dixon, 2014, pp. 10 & 11) (see Appendix 4).

Interview Question Tips

Dixon details how to report stories authentically (2014, pp. 14-16). Tips include:

- Keep the questions brief and open-ended. Answers will be more detailed with short questions.
- Ask more detail than you will probably use in the story. Two interviews seldom occur.
- Know the details. Rather than telling how the patron benefited, use direct quotes to show what happened.
- Listen for and record several quotes. Most stories are written in the third person to encourage word-of-mouth repetition.
- Ask questions in a manner that allow the patron to speak in their own voice and not worry about delivering the story they believe you want.
- Cover as many of the five senses as possible. "Show rather than tell."
- Think like a reporter. Dixon outlines many good tips (2014, p. 16).
- Do not use composite characters. Use a fake name (pseudonym) to protect identities (Dixon, 2014, p. 16).

Questions that complement LaRue's story plot method, probe for the "problem" or "challenge" as well as "how the library helped," and provide a picture of the "happy ending" elements. Several key questions are:

- "Which one program/service would you recommend to others?" "Why?"
- "What do you like the most about the library?" "Why?"
- "What feature of that program do you like the most?" "Why?"

Genuine Emotion in the Story's Dramatic Arc

LaRue (2018) explains the role of emotion in the "problem" and "happy ending" stages of the story and how it makes a difference. They create an emotional context which helps to shift beliefs and attitudes.

Research by Zak (2013a, 2013b, 2014, 2015) and Aaker (2013) confirm the need for emotion in advocacy stories. A most useful explanation for how to include emotion was written for private sector salespeople (Bosworth & Zoldan, 2012, pp. 82-85), yet it applies to any advocacy story. An example of applying emotion to a library service, is posted on the Maine State Library website (Morse & Haskell, 2015). Another helpful resource for describing emotion is found in Ackerman and Puglisi (2012).

Establish and Follow Guidelines

An effective advocacy storytelling program must use the same tagline repeatedly, in every story, even though the stories are unique. To have a community wide impact, use short word-of-mouth versions of the story as well as longer in-depth versions for local newspapers or the web.

To ensure consistency, Story Reporters have to know the expectations for their stories. Storytelling Champions and the Library Director establish these explicit written guidelines (see example in Appendix 5). Each library's guidelines may differ and should, therefore, be explored when the Story Champions interview potential reporters. After stories are written, the Story Editor reviews them to ensure the guidelines are followed and works with the Story Reporters if needed.

Start with Index Cards and Handwritten Notes, Not a Computer

Good stories do not have complicated words or emotions; they are understandable and human-centered (Dixon, 2014; Haskell et al., 2019). The goal of the storytelling project is to reframe public attitudes and views to one that is "our library is a good investment." Hence, all stories must provide an easy-to-understand case that illustrates why the library is a good investment.

Bosworth and Zoldan (2012, pp. 74 - 81) recommend outlining the story with notes on index cards. These cards, what they call the "Story Leaders Card System," are the cues or simple bullet points to help you tell the story verbally. They are not a detailed script.

The advantage of this approach is it keeps your attention on the major plot elements rather than good grammar, spelling, complete sentences, etc. When typing a story, most word processing systems alert to misspelled words tempting the reporter to correct and make finishing touches while losing track of the main elements. Using handwritten cards suggest Bosworth and Zoldan, helps avoid the left brain's "built-in spell checker and grammar police" (2012, p. 74). Making notes by hand is "connected to your five senses and to your emotional brain" (Bosworth & Zoldan, 2012, p. 74).

While Bosworth and Zoldan's (2012) story card system includes four elements, it works equally well with the seven elements outlined here. With both, each card covers one element of the story.

Details on Advocacy Story Elements

Throughout history stories have helped people see new perspectives. However, only recently has empirical evidence suggested that stories often work better than logic and evidence alone. Stories must include certain characteristics to effectively encourage additional willingness to finance good causes (Aaker, 2013; Zak, 2013a, 2013b).

In *Advocacy and the Power of Narrative: Storytelling as a fundraising tool*, LaRue (2018) sketches a simple "dramatic arc" plot structure that includes four story elements or characteristics that must be present in each story:

1) One real patron
2) who has a real problem, desire or challenge,
3) gets help with a solution from a library program, service, or librarian
4) that leads to a happy ending.

Then LaRue adds:

5) one fact that demonstrates this unique story reflects a much larger picture and
6) a tag line that summarizes the main message of the overall advocacy effort.

We suggest adding:

7) a Public Value Statement between LaRue's #5 and #6 to demonstrate that non-patrons generally benefit indirectly resulting from benefits the patron received or the "happy ending."

We stress that advocacy communications differ from propaganda. Advocacy stories or communication must be fact based while propaganda uses any narrative that is persuasive, even if it is untruthful.

This advocacy story illustrates the LaRue (2018) model. A discussion follows of the seven key elements found in the story.

> "As a third grader, Curt didn't like to read. His Dad tried everything, but nothing worked. Dad signed him up for a session of the library's Read to a Dog program." Curt read to the dog for the 15-minute session and begged to come back the next day for the other dog. Curt's Dad reported that after four months Curt's reading skill and enthusiasm had improved 300 percent. In fact, Curt wanted to go to the bookstore all the time. When asked why not borrow books from the library, Curt's Dad replied, "Because once he has read a book, he doesn't want to return it. Many other children also participated in the library's Read to a Dog program. Children learning to love reading will be more successful at school which not only benefits them but all of us by decreasing costs for special education. Our library changes lives and benefits the entire community." (Adapted to 153 words from Morse & Davis, 2015).

Element 1. One Real Person

Why do effective stories focus on only one main character?

LaRue (2018) focuses on one library patron in all his examples. To connect with a listener or reader, the story needs to focus on one person rather than talking about a general group.

Dixon (2014) concurs and writes: "Stories should contain a single, compelling character that is relatable to the audience and who is comfortable relaying specific details, memories and experiences" (p. 7). She points out that multiple characters make it more difficult to relate to each of them, especially in short stories (p. 7).

Short stories (under 500 words) are essential to submit to most media outlets. Even shorter stories (under 150 words) are fundamental for word-of-mouth communication, the strongest means of promoting an idea. It is impossible to develop multiple effective characters in less than 150 words (Dixon, 2014, p. 4). The solution, "One Fact," is discussed later in Element 5.

In addition, research on the effectiveness of stories to move people to donate or change their attitudes all focus on one main character (Aaker, 2013; Zak, 2013a).

Why should the main character be a library user (generally called a "library patron" by librarians)?

As mentioned by Dixon (2014, p. 7) and illustrated by LaRue's examples (2018), most stories focus on a library patron rather than the librarians. It is easier for a listener or reader to put themselves into the story with patrons than with librarians. They want to know what benefits librarians provide rather than how librarians benefit.

Element 2. One Real Problem

Why is a problem so important in an effective story?

Everyone who hears your story is also flooded with other information from smart devices, TV, digital (especially social) media and newspapers. Even when seemingly listening, their minds wander if the story does not "hook" their attention (Rock, 2009, p. xvi). Zak points out that paying attention is "metabolically costly so we use it sparingly". The problem helps us pay attention and if we pay "attention long enough, we may begin to emotionally resonate with [the] story's characters" (Zak, 2013a, para. 13 & 16). Rock (2009) says when we "pay close attention to something, it is like bringing the orchestra together to play a piece of music" (p. 224). The brain is in tune, working as a unit, hooked by the problem.

What is "a real problem" and why is it important?

LaRue (2018) gives the following examples of problems: 1) a child that stutters; 2) an autistic child who couldn't make eye contact with anyone and was increasingly isolated; 3) a mother worried about gang graffiti, 4) an elderly reader suffering from macular degeneration, and 5) a person who wanted to start a new small business.

A problem is a circumstance in which a current condition is separated from an ideal condition by complications or obstacles. Problems are things you have seen or experienced (Rock, p. 13). Image yourself on a month-long hiking trip. You come to a stream that normally can be waded, but this year because of all the rain it is much too deep and running too fast to wade. Yet you want to continue, so you have a problem.

Dixon (2014, p. 8) suggests that you need to frame your problem as a universal need, such as acceptance, belonging, safety, self-independence, or growth. This framing connects our brain to its past needs, along electrical paths that requires less energy rather than to an unknown future (Rock, p. 208-209).

The story does not have to be a perfect example of transformation of the patron, rather it helps to make sense of the world (Rock, 2009; Zak, 2013). Dixon (2014) writes: "Often, organizations feel the pressure to choose the rare individual whose life has been entirely transformed – the "superstar" client who personifies the organization's entire mission" (p. 10). This often reduces the charisma of the patron, which is essential to making the story authentic.

The bottom line is that any desire or need which a library program, service, or librarian can help the patron resolve is okay to use as "a problem." A book club or knitting group that helps a widow stay connected to others and not be as lonely is as good a problem as helping someone learn how to start a new business. Just ask the patron why they liked the program and then ask what they would miss the most if the program wasn't there (Capobianco, 2018).

Element 3. Library Intervention

A "library intervention" is any library program, service, or librarian who helps the patron solve their problem.

Both LaRue (2018) and Dixon (2014) point out that care must be taken to keep the focus on the patron's journey and not on the library intervention. For the listeners to be more likely to relate to the patron, they need to connect or "see" their parent, child or grandchild in the story. Having the program's name and that of the librarian also may heighten relating to the story. Beyond that, only a sentence on how the program operates is needed. In other words, tell them what time it is, not how the clock is made.

Laura Pohl, a filmmaker, says: "The focus should be on the person; that is what people connect with. People will find out who made it. They will know your name—it will happen!" (Dixon, 2014. p. 7).

Dixon (2014, p. 8) spotlights an easy solution to keep the focus on the patron. Simply change the title from "How We Helped John Smith Get Back on His Feet" to "How John Smith Got Back on His Feet." Other factors to consider about titles are covered by Barrett (n.d.) and iUniverse, (n.d.).

Element 4. Happy Ending for the Patron

A "happy ending" occurs when a patron solves their problem (or need, desire, challenge). Both donors and taxpayers like to support efforts that deal with important needs and are effective.

Also, when a program helps the library user, spinoffs or indirect impacts often touch others in the comm

Element 5. One Fact = Zoom In/Zoom Out

Why is a "Single Fact" particularly useful?

While every story is unique to one patron with a desire or need who encounters a barrier or conflict (i.e., problem), resulting in the character being transformed (Cron, 2012; Dixon, 2014; Haskell, et al., 2019; Rock, 2009), most stories reflect the experiences of many other patrons.

 LaRue (2018) suggests adding "one sentence" with a statistic that "underscores the magnitude of both the problem and solution."

The rationale Dixon (2014, p. 7) gives for what she calls "zoom in/zoom out" is that it helps story reporters focus on one individual rather than multiple characters. Zoom in/zoom out (a single fact) helps "to maintain the focus on the individual transformation while giving a sense of the broader context." Appendix 1 compares terms used by these authors.

Element 6. Public Value Statements: *How Non-patrons also Benefit*

A library program's "public value" are the indirect benefits to non-patrons that directly stem from the benefits going to the patron (Franz, 2013; Franz, Arnold & Baughman, 2014; Haskell & Morse, 2015; Kalambokidis, 2004). Kalambokidis (2004) provides a practical guide on identifying the public value of a public service. Three additional resources for identifying and quantifying public value are Morse, French and Chazdon (2016), Haskell, et al., (2019) and Tuck, et al. (2020). The public value is particularly important since nationally 30% of voters do not go to the library, according to the *2018 From Awareness to Funding* research (OCLC & ALA, 2018). Non-patrons are unlikely to understand either the benefits to the patrons or the indirect benefits to themselves, i.e., the public value. Stories that include public value statements are likely to appeal to those who are wondering how their donations or taxes help benefit their family.

The public value statement is the only story element LaRue does not mention. Economists have maintained that some people provide public funding because of the public value aspects of a public investment rather than just altruism (Kalambokidis, 2004).

To include the public value element, simply add one sentence about public value between the "single fact" and the "tagline." In the earlier story about Curt reading to a dog, the public value statement was: *"Children learning to love reading will be more successful at school which not only benefits them but all of us by decreasing costs for special education.*

All public value statements have a phrase similar to "*which not only benefits them but all of us"* that links the patron benefits outlined in the story to the specific public value created. Only one indirect benefit is needed, even when there are many others.

Do we need to add Public Value Statements to every story?

No. Add public value statements after a story is developed in the LaRue manner. Then the statement is added when the story champions:
1. Agree on a public value statement that would be used with a story.
2. Have solid research to support the public value statement or, at very least, widely accepted logic of how the public benefits indirectly from the benefits to the patron.
3. Have a written set of answers for Frequently Asked Questions on the public value statement that the champions' team agrees with.

For additional examples of public value narratives, see the *Maine State Library* (2015) https://www.maine.gov/msl/libs/data/public-value/narratives-public-libraries/public-value-narratives-examples/additional-examples/

To develop new public value statements, use ideas discussed by the four resources found in Appendix 2, References on Public Value Statements.

Element 7. Taglines and Frames

A tagline is a short, memorable sentence that carries the main message you want the public to remember and share. A frame is an idea.

What are some examples of taglines?

LaRue (2018) suggests four taglines.

- Libraries transform lives.
- Libraries transform communities.
- Librarians are passionate advocates for lifelong learning.
- Libraries are a smart investment.

Another tagline may be even a better fit. The local decision of which tagline is used is made by the Library Storytelling Champions that includes the Library Director.

Why is a tagline important?

The tagline "is a message that provides the frame for a picture that can stick in the mind of an audience" (LaRue, 2018, para. 8). It makes sense and resonates with the listener. It is not overly complicated or underwhelming (Young Entrepreneur Council, 2013). People interpret specific decisions within a pre-established set of opinions or "frames."

What does "frame" or "framing" mean?

Frames "act like a link that connects many stories together" (Prudchenko, 2016). "Frames" are ideas, not "slogans" (Lakoff, 2014, p. xii) and are backed up by research that confirms the validity of these ideas. Frames are not a new concept or found only in advocacy stories. They are "a literary technique used to contain an embedded narrative, a story within a story, to provide the reader with context about the main narrative" (Prudchenko, 2016). While in this guidebook, we suggest placing the tagline, or frame, at the end of the story, it may be placed at the beginning, middle or end.

If the frame is reflected in questions about "tax burden," the public discussion is completely different than if the frame is about a "smart investment." Reframing is a process of encouraging those using a different frame (say "lower tax burdens") to use a new one (say "libraries are a smart investment").

Lakoff (2014) and Prudchenko (2016) point out that the frame needs to be repeated until it enters normal public discourse and becomes the link between, in our case, the library's advocacy stories. Lakoff (2014) writes: "It doesn't happen overnight. It is an ongoing process. It requires repetition and focus and dedication" (p. viii).

Appendix 1.
Comparison of Terms Used in Story References

In this and the companion guide, we reference three primary authors, all of whom use the "her0's journey" plot structure. However, they often use different terms to describe the same concept. Each word or expression in the rows below describe the same concept with different terms.

Table A1-1.
Comparison of Terms Used by Authors Writing about Storytelling

Plot Feature	LaRue, 2018	Dixon, 2014	Bosworth & Zoldan, 2012
Type of Plot	"Six Structural Elements"	"Hero's Journey" or "Challenge Plot"	"Storyboard"
Focuses on One Main Character	A "Real Person"	An "Effective Character"	"Story's Setting" includes who and context
Attention Grabbing Item	A "Real Problem"	"Hook"	"Story's Complication"
Role of Organization Helping Main Character	A "Library Intervention"	"Supporting Organization"	"Turning Point"
Resolution of Journey	A "Happy Ending"	"Resolution"	"Resolution"
One Fact	A "Single Fact"	"Zoom In/Zoom Out"	Not used
Main Message	A "Tagline"	"An Action Call"	"The point of the story"

Appendix 2.
Essential Readings for Story Reporters

Earlier we discussed six options for story reporters to learn about advocacy story development. The first option was the "read this guide" and other options included being a story reviewer. This appendix addresses "read the readings listed."

The first seven are essential for all reporters. Of the seven, the first five help Story Reporters understand how to develop library advocacy stories. The next two, numbers 6 and 7, provide evidence that this type of advocacy story can increase donations or willingness to vote for bond issues. The final four, 8 through 11, are essential reading for the public value facilitator and are also valuable for the Story Reporters.

Readings referenced on Reporting Stories Using the LaRue (2018) Approach:

1. LaRue, James. (2018, October 23). Advocacy and the Power of Narrative: Storytelling as a fundraising tool. *American Libraries Magazine.* https://americanlibrariesmagazine.org/2018/10/23/advocacy-bootcamp-power-of-narrative/

   This article is the basic document to read and includes six of the seven key elements in an advocacy story. It updates his 2011 article.

2. LaRue, J. (2011, May 31). Keeping Our Message Simple. American Libraries Magazine. https://americanlibrariesmagazine.org/2011/05/31/keeping-our-message-simple/.

   This was LaRue's original article on advocacy stories and is most consistent with the hero's journey plot. The 2018 update added the zoom in/zoom out statement and a tagline, both important for reframing public attitudes.

3. LaRue, J. (n.d.) *How to Tell a Library Story.*
   https://www.youtube.com/watch?v=Iy0-1qjtDJY

   This six-minute video illustrates how to develop and tell a story. It shows one of the most effective and simple story narrative structures.

4. Zoldan, B. & Bosworth, M. T. (2012). Chapter 5. Story Building. *What Great Salespeople Do: The Science of Selling Through Emotional Connection and the Power of Story.* McGraw-Hill.

   Chapter 5 "Story Building" is especially important to read prior to starting to report/write up stories. While the book is aimed at private sector salespeople, Chapter 5 applies to creating any story. You can get a copy from your library or through interlibrary loan (ILL). An illustrated example of using this storytelling method is also available at the Maine State Library at

https://www.maine.gov/msl/libs/data/public-value/narratives-public-libraries/stories/how-to-develop-a-good-story/

5. Dixon, J. (2014). *Stories Worth Telling: A Guide to Strategic and Sustainable Nonprofit Storytelling*. Meyer Foundation.

While this was written for non-profits, it applies to any public service. It has many tips on ways to do the interviews and report the stories in ways that connect with the audience and move them to action.

References on the Impact of Stories on Financial Support:

6. Zak, P. (2013a). How Stories Change the Brain. *Greater Good Magazine.* https://greatergood.berkeley.edu/article/item/how_stories_change_brain

This article shows evidence that "hero's journey" plot stories can increase the willingness to financially support good causes. Zak's (2013b; 2015) short video and more technical article also address the impact on financial support.

7. Aaker, J. (2013, October 13). *Persuasion and the Power of Story.* Future of Storytelling Summit 2013. https://www.youtube.com/watch?v=AL-PAzrpqUQ

References on Public Value Statements:

8. Kalambokidis, L. (2004). Identifying the Public Value in Extension Programs. Journal of Extension. April 2014. https://www.joe.org/joe/2004april/a1.php

This article defines public value but in the context of a university educational outreach program.

9. Franz, N. (2013). Improving Extension Programs: Putting Public Value Stories and Statements to Work. *Journal of Extension.* 51(3) Article # 3TOT1. Available at: https://www.joe.org/joe/2013june/pdf/JOE_v51_3tt1.pdf

10. Haskell, J. E. & Morse, G, W. (2015). What is Your Library Worth? Extension Uses Public Value Workshops. *Journal of Extension*. 53(2). Article v53-Feature v53-2. V53-2a1. https://joe.org/joe/2015april/a1.php

This article describes public value statements related to public libraries.

11. Haskell, J. E. & Morse, G. W. (2016). *Library Public Value Narratives website.* University of Maine Cooperative Extension and Maine State Library. https://www.maine.gov/msl/libs/data/public-value/

This website gives a comprehensive overview of public value statements for libraries.

Appendix 3.
Library Story Review Form

"A successful story needs a plot that shows change. It also needs something else: emotional impact. Stories that are too factual lack emotion and therefore lack the power to influence change. Stories that are too emotional lack coherence and don't make sense." (Bosworth & Zoldan, 2012, p. 73).

Name of Story _____

Instructions: Indicate "yes" or "no" in the second column and add any comments, especially constructive suggestions on ways to improve the story. Return to _[n*ame of Story Editor]____ at __email __. Do not put your name on this form.*		
Does the Story…..?	Yes or No?	Comments
Have only 0ne library patron as the main character?		
Describe the challenge the patron faces or what the patron hopes to achieve?		
Portray the problem the patron encounters in achieving their goal?		
Explain how the library helped the patron achieve their goal?		
Keep the Library in the support role that helps the main character achieve their goal?		
Describe a happy ending for the patron, i.e., explains how the library made a difference?		
"Zoom out" with one fact to show the larger scope of the program?		
Explain how non-patrons indirectly benefit from the patron's benefits, i.e., the Public Value?		
End with a clear main point or message (the tagline)?		
Have an emotional impact on readers?		
Quote the main character and ring authentic?		
Have two versions (one under 200 words and one between 450 and 600 words)?		
Have a photo to go with story?		
Have a catchy title?		
Recommendation? (Check one of the following. Add comments if you wish.)		
Use story as is		
Assist the author in revising the weaker parts		

Appendix 4.
Patron's Library Story Approval and Release Form

We are sharing stories about how our local public library is making a difference to its patrons and why the library is vital to the community.

We want the enclosed story about you to be accurate and authentic so that you will be proud of it and that we can legitimately claim that all our stories are real stories about real patrons. This is true even if you elect to use a fictional name (or pseudonym) rather than your real name to protect your privacy.

I, _____, whose signature appears below, authorize the use of the story entitled _____ for possible inclusion in the ___*name of library*___ website, in media stories and other ways to demonstrate a way that our library benefits library users and the community. I understand that my permission need not be secured prior to publication of each future individual use of the story. I verify that the story as written is both factually accurate and quotes attributed to me are authentic.

I also authorize the use of the photo included in the letter with the story which shows ___ (*describe if it shows your face, uses a close up for details (for example, hands), silhouettes, or alternative angles rather than on faces or other identifying images)* and does not violate copyrights.

I have indicated (by circling my preference) how I want my name used as the main character in the story. I understand pseudonym means my real name will not be used. Refer to me by:

MY FULL NAME   MY FIRST NAME ONLY   A PSEUDONYM

If the main character is under 18 years of age, fictional names are used, photographs are from a public source, and a parent or guardian must read and sign the approval and release.

I am participating in this storytelling project to help the library and expect no monetary remuneration for the use of this story. I have read this release before signing and fully understand it.

Name (main character and guardian/parent, if appropriate) _____

Signature(s) _____   Date _____

Phone _____   Email_____

Postal Address: _____

Thank you.

Appendix 5.
Sample Story Reporter Guidelines

To ensure consistency, Story Reporters have to know the expectations for their stories. The Storytelling Champions have or will establish explicit written guidelines that likely include the following. Each library's guidelines may differ and should, therefore, be explored when interviewing potential reporters.

1. **Plot**. All stories should follow LaRue's (2018) six elements, a proven format effective in increasing fundraising.
2. **Public value statement.** Add public value statements when possible because this increases the willingness of non-patrons to fund the library.
3. **Story length, the short version.** Stories 200 words or less can easily be told verbally in under 2 to 3 minutes. Word-of-mouth is the most effective means of spreading the message.
4. **Story length, a longer version.** One under 500-word version of the story can be used in a local newspaper column to allow greater detail of the story. The word length may vary with the media outlet.
5. **Tagline**. The story should only use one of the following taglines: "Libraries are a smart investment," "Libraries change lives," "Libraries change communities," or one set by the local Storytelling Champions. The second and third taglines support the first one. A tagline that encourages greater use of the library is not used if the goal is to increase funding. The rational for these taglines is presented in *Guidebook for Library Storytelling Teams* (Morse & Haskell, 2021, Appendix 3).
6. **Review Process**. Each story should be reviewed by 2 or 3 anonymous outside reviewers, keeping the reporter's name anonymous as well. The feedback from the reviewers should be provided to the Story Reporter as sent by the reviewer. Alternative review processes are outlined in the *Guidebook for Library Storytelling Teams* (Morse & Haskell, 2021, Appendix 4).
7. **Patron's Review.** After the story has been revised to reflect reviewers' comments (where possible) the persons mentioned in the story are asked to review it and confirm if it is authentic and accurate. A written release should be signed by the main character (or her/his parent). Appendix 4 in this guidebook provides a "Patron's Library Story Approval and Release Form."
8. **Librarian's Review.** The librarian mentioned in the story should also review the story. We want the librarians to be comfortable with the stories that involve them to encourage wider participation. Appendix 4 in *Guidebook for Library Storytelling Teams* discusses how librarians document approval and provide release to publish.
9. **Photo.** Stories with color photos in both print and digital media help draw attention to and illustrate some aspect of the story. The *"*Patron's Library Story Approval and Release Form" (Appendix 4) releases use of the photo.
10. **Editor.** An editor appointed by the Storytelling Champions will decide if the revisions made by the reporter are adequate to merit publication.
11. **Director's Review.** A best practice includes having the Library Director review the story prior to its publication.

GLOSSARY

Authentic Stories: Stories which are true in every detail often carry many direct quotes from the library patron to show it is genuine.

Complication in Story: *Also known as "a real problem"* (LaRue) *or "attention grabber."* See also "Hook" and Table A1-1.

Dramatic Arc Stories: Where the tension builds in a story until the main character finds a solution to the problem, often with help from others, is said to have a dramatic arc. *Also known as "hero's journey" plot lines or "challenge plots"* (Dixon). See also "Patron's Journey" stories.

Emotion in Stories: Emotion changes over the dramatic arc of the story. Tension increases until the library intervention occurs and then turns to relief or happiness. The emotion needs to be real and not exaggerated.

Frames for Stories: Frames are the ideas backed by research and/or public conventional wisdom that provide the perspective from which individuals approach a decision. A "tax burden" frame leads to a very different discussion than that of a "smart investment." Frames are the concepts which are summarized in the Tagline.

Happy Ending: The way the patron's problem is resolved to the patron's satisfaction. It describes the direct benefits to the patron of using a library program or service or receiving individual help from a librarian. *Also known as "a story resolution"* (Bosworth & Zoldan; Dixon) *or "resolution of the journey."* See also Table A1-1.

Hook: A story's hook is a word, phrase, idea - something that catches your attention and encourages you to read the rest of the story to see what happens. In nearly all hero's journey plots, the problem faced by the hero (and in our case, the library patron) is the "hook."   *Also known as "a real problem"* (LaRue), *"story's complication"* (Bosworth & Zoldan) *or "attention grabber."*

Library Intervention: The way the library helps a patron resolve their problem, whether it is finding the right book, learning through an educational program, or providing a place for informal socializing. The intervention may be a program, a service, or a librarian (LaRue). *Also known as a turning point.*

Librarian: In this guidebook the term "librarian" includes any paid library staff, from the director to part time workers. We acknowledge the term is professionally used to refer to those who have completed a Master of Library and Information Science.

Library Patron: A library patron is a person who uses the library not a person who supports it financially. Librarians use the term "patron" rather than "library user" though non-librarians may be confused by the terminology because "patron" in other contexts, often means a financial supporter.

Library Storytelling Team: Included are the Library Director, library staff, Storytelling Champions, Story Reporters, Story Editor, and, sometimes, a storytelling consultant.

Library User: See "library patron."

One Fact: One sentence highlights the scope of the library program or service or the scope of the problem in order to illustrate that the unique story has wider implications. *Also known as "Single Fact"* (LaRue, 2018) or *"Zoom In/Zoom Out" sentences* (Dixon)*.

One Real Person: LaRue's term for the main character. In this guidebook, a local library patron (a real person) is the main character. *Also known as an "Effective Character"* (Dixon)*. See Table A1-1.

Patron's Journey Stories: Some library teams prefer to use the term "patron's journey stories" rather than dramatic arc stories because they consider the librarians the ultimate heroes. However, a patron is the main character in all library advocacy stories, regardless of the label.

Public Value: The indirect benefits that accrue to others in the community who do not directly benefit by using a particular program, service or assistance from a librarian.

Real Problem: A problem can be defined as a circumstance where a current condition is separated from an ideal condition by complications or obstacles. *Also known as "a story complication"* (Bosworth & Zoldan) *or "attention grabber."* See "Hook" and Table A1-1.

Resolution of Story: *Also known as a "happy ending"* (LaRue, 2018) assuming the outcome is positive.

Setting of Story: Adds the "when, where, why, and context" to "one real person," who in this guidebook is a local library patron. See also Table A1-1.

Story Reporter: A story reporter interviews library patrons about how a specific library service or program benefited them or their family and then writes the story in an advocacy format.

Tagline: A short memorable statement of the story's main message, especially when reframing future discussions on funding libraries. The tagline is like a bumper sticker that reminds people of the ideas included in the frame. See also Frames for Stories.

Transformation: This means "change" and often implies a major change. The word "transformative" often intimidates patrons from telling their story of how the library has benefitted them. The librarian must consider carefully how to invite patrons to be interviewed, perhaps with a statement such as, "Sue, our part-time librarian, said you told her that you were able to restart your business with help from our program, 'Covid business shutdowns. Now what?' and other online and in person resources we've had during the last half of 2020. I think there are other shuttered businesses who would like to hear your story and how the library fits in. May we have a short interview at your convenience?" A statement such as this offer an invitation in a non-threatening, non-manipulative way that does not express a given outcome expected by the library.

Turning Point of the Story: *Also known as "Library Intervention."* See Table A1-1.

Zoom in/Zoom out: See "One Fact" and Table A1-1.

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ABOUT THE AUTHORS

George W. Morse is a professor emeritus of Applied Economics at the University of Minnesota and former Associate Dean and Director of Extension 2002 to 2007. We retired back to our home state of Maine and the small town of Cape Elizabeth. The Thomas Memorial Library (TML) was the way we met people here. I volunteered in 2012 to help promote a bond issue to renovate TML. Unfortunately, the bond issue failed. In 2013, TML Director, Jay Scherma (retired in 2015) invited me to do a public value workshop on libraries and I became a member of the TML Foundation (TMLF). Since adapting the Kalamokidis (2004) workshop to libraries was time consuming but received excellent evaluations, I wanted to handoff the program to someone doing outreach education. I emailed Extension Director John Rebar (now retired) asking if anyone in UMaine Extension worked with libraries. I fully expected a "No," but he responded "Yes, Jane Haskell, has a lot of experience in group facilitation with libraries." This unexpected result filled two important gaps in my economics background. Jane was a valuable partner for both workshops and publications. I learned the most in 2018-2019 about the organizational aspects of storytelling by serving on the TMLF Storytelling Committee and using feedback from different local perspectives.

Jane E. Haskell is an Extension Professor Emerita, University of Maine. She worked with citizens statewide for two decades to strengthen and practice their group and leadership skills. Jane continues as an adjunct graduate UMaine professor guiding group process skills with Higher Education students. She also facilitates strategic direction retreats. Her work with public and academic libraries, either as individual entities or as collectives (e.g., Maine InfoNet, Minerva, Maine State Library Commission) spans from focus groups to guide local development, strategic thinking, and how to work with staff and volunteers who span five generations. From 2013 to 2017, Jane helped George Morse develop and adapting the public value concept for public libraries. She is an avid library advocate and user: volunteers for the tiny, Maine, all volunteer-led and -staffed Monroe Community Library, patronizes Maine's northern-most larger library (Bangor Public Library), uses England's Market Harborough library and listens to Scotland's Falkirk Library podcast, Library Love.

Journal Article on Early Work on Library's Public Value

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