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

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Library Storytelling Team Guidebook

Thomas Memorial Library

Cape Elizabeth, Maine

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Public Library Funding Paper 1
University of Maine Digital Commons, Orono, ME
February 2021

Abstracts

Public Library Funding Papers 1 & 2

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 *Glossar*y 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.

the companion paper:

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.

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

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OVERVIEW

"Bad libraries build collections, good libraries build services, great libraries build communities." R. David Lankes (2012, para. 1)

Intended Audience

This guidebook is for library directors and staff, library volunteers and advocates, and outreach educators working to help libraries with fundraising options. It focuses on how small to medium sized libraries in rural and suburban communities can share stories about how they are building services and building their community.

Purpose of Library Stories

The purpose of library advocacy stories is to help the public better understand the benefits of public libraries to both library patrons (i.e., library users) and to the rest of the community so that they realize it is a smart investment. Without an understanding of the benefits, libraries will not have the funding necessary to deliver on collections (one type of service), other services, and on building a strong community.

While larger libraries can implement an advocacy story program with current staff or even in-house professional communicators, reporting library stories can be carried out by volunteers in small to medium sized libraries. However, to have an impact, reporting and writing stories is only half the job.

"Starting a storytelling project is a lot of work and requires a lot of time." While that may be your first impression due to the guidebook's length, rest assured, we cover all the details that will save you time. For Library Directors the startup time is about an hour per week and slightly decreases in the following years. Research shows that this time investment in storytelling increases private donations, ability to win grants and public support for local funding (Aaker, 2013, Zak, 2013, 2014, 2015).

An experienced consultant may be helpful to organize this type of effort for small or medium sized libraries, although is generally not financially feasible. *Therefore, the primary goal of this guidebook is to ensure the effective and sustainable development of a library advocacy story program without having to hire a consultant.*

Section 1, Should We Start A Library Storytelling Project, discusses the benefits for a library to have an advocacy story program and summarizes the key roles of different Storytelling Team members.

The second section, Building A Library Storytelling Team, describes in more detail the roles, preferred background and time required of different Storytelling Team members. It also provides more details about what message will be consistently delivered with each

story. The main message (called a tagline) of the stories may well be different for public libraries funded primarily by local governments compared to non-profit public libraries which have separate tax levies for operational expenses. For the latter, the tagline is likely to be “Our library is a smart investment” while libraries funded through local governments typically save the “smart investment” tagline for library bond issues. Instead, the story’s main message for local government funded libraries generally focuses on ways the library makes a difference to individuals, businesses, and the community. Ultimately, the decision of what message the library uses is made in consultation with the local government.

The Appendices provide practical tools with examples, discussions of alternative approaches or options for use in your library, and background research. The Glossary is a handy reference for terms used in this Guidebook. The Glossary and Appendices encompass slightly over 65% of this guidebook.

SECTION 1. SHOULD WE START A LIBRARY STORYTELLING PROJECT?

Changes in Public Willingness to Fund Public Libraries

Public libraries faced a COVID-19 virus induced funding crisis in 2020 that is predicted to cause a deep recession which may take many years to resolve (Everylibrary, 2020).

Even before the virus induced recession, public library financial support appeared to weaken between 2008 and 2018. While 55 percent of voters see the library as an essential local institution, their commitment to library funding is not as strong. Only 27 percent would definitely vote in favor of a library funding referendum. To ensure a positive funding vote, it is necessary to convince the undecided 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).

In both 2008 and 2018 libraries were next to last in public willingness to increase funding. In times of a 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).

In 2018, over 85% of all public library funds were locally sourced, trending upwards from 78% since 1998. Hence, local voters’ attitudes toward libraries are especially important (OCLC & ALA, 2018, p. 26).

The individuals most likely to donate or support higher taxes are ones that see libraries having a transformational impact on patrons rather than just being a source of information. Unfortunately, some believe their smart phone plus Google is a “library in their pocket” and are less willing to support public libraries (OCLC & ALA, 2018, p. 26).

Public Libraries Have Become Community Centers or Hubs

Since the early 2000s, public libraries have become community hubs or “third places” (Lankes, 2012; Klinenberg, 2018; Zurinski, et. al., 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 places for lonely seniors to meet informally with others of all ages. Libraries welcome people of all races, income levels, age, orientations, political views, and religions. They provide safe places for teenagers not involved in organized after school activities to study or meet friends.

The shift from simply loaning books and videos to providing programs and services that help patrons 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).

Basic Elements of Advocacy Stories as a Fundraising Tool

In 2011, James LaRue described how to use advocacy stories to enhance library funding. Starting in 2016, the American Library Association has offered Advocacy Bootcamps on this approach. LaRue (2018, para. 22) suggests that repetition of the tagline (main message) is essential to reframe public discussions in ways that increase donations and public funding. Effective advocacy stories have six basic elements (LaRue, 2018, para. 8-14), illustrated here in a story example, with the story in italics.

> **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, and consequently, capture 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 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 the mind of an audience. 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.*

Only one tagline is used for each story.

Public Value is a seventh element that we recommend adding. *Reporting Library Advocacy Stories to Increase Funding: Guidebook for Story Reporters* (Morse & Haskell, 2021) explains 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 the Financial Impacts of Advocacy Stories

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 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 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, 2013) 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* (2010) which shows how 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 (2013, 2014, & 2015) and Aaker (2013) show that human scale advocacy stories can result in donations more than doubling.

Summary of Roles

Table 1 provides a list of the roles needed to implement a successful storytelling program with our recommendations on who does them.

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.							

A detailed description of each role is covered in the next section of this guidebook. In our initial experiment, one committee handled all roles. We now recommend several sub-groups share these roles to better match interests and skillsets, avoid potential conflicts

of interest, and allow Story Reporters to focus on interviews and writing stories about how the library helps members of the community.

Which Organization Should Sponsor Storytelling?

Which organization, the library, a Friends group, a local library foundation, or another group, should oversee a storytelling project? As with nearly all aspects of a storytelling effort, the best answer needs to be a local decision.

We recommend that the library be in charge and invite the others to participate actively for the following reasons:

1. Key decisions, such as the main messages (taglines) and the timing of stories must be consistent with the views of the library.
2. If the stories are the responsibility of the members of a specific group, the effort can be interrupted or abandoned as membership turns over.
3. Recruitment is harder when a person is required to spend time on two sets of duties (support organization and storytelling team). However, some persons are willing to volunteer, are a good fit, and are interested in working for both.
4. Selection of the best candidates for each role is easier if not limited to members of a particular group.

Friends and/or a local library foundation can play two critical roles in a storytelling effort:

1. Share stories with friends and neighbors early and often by word-of-mouth and social media. Often those hearing the story will also share it with others.
2. Give constructive feedback on the stories' strengths and weaknesses so that the stories are continually improving.
3. Provide financial support for the storytelling effort. While minimal funding is needed, a few items can strengthen the effort such as:
    a. Cover continuing education costs for Story Reporters and/or others as recommended by the Storytelling Champions.
    b. Purchase a key book (Bosworth & Zoldan, 2012) for Reporters, Editor, and Library Director.
    c. Take out an ad in the local paper to be available for stories.
    d. Print the latest stories as handouts at circulation desk.

Should We Start A Library Storytelling Project?

Given changes in public willingness to fund public libraries paired with shifts from solely a "source of information" to community hubs with new educational and cultural programming, libraries need a long-term advocacy effort. Of course, other questions embedded in "should we start a library storytelling project" are:

1. What talents and time are involved?
2. What is the cost of having a storytelling project?
3. What is the best way to organize a story telling team?

While LaRue (2018) focuses on the key elements of the story, many additional steps are needed to develop a storytelling culture and implement a long-term storytelling effort. A successful storytelling effort requires Story Reporters who write patrons' stories after interviewing them. In addition, it requires teamwork among volunteer Storytelling Champions - teamwork paired with and complementary to library staff.

As shown in Table 1, many different roles and responsibilities are needed to develop an effective and sustainable library advocacy storytelling effort. The purpose of the next Section of this Guide is to clarify the roles of each component of the storytelling team.

SECTION 2. BUILDING A LIBRARY STORYTELLING TEAM

Introduction

This section of the guidebook outlines how to organize a public library advocacy story program. It is based on a successful pilot program in Cape Elizabeth's Thomas Memorial Library (TML) during 2018 and 2019. Thomas Memorial Library Foundation (TMLF) volunteers interviewed patrons, wrote and posted stories on the Foundation's website (https://www.thomasmemorialfoundation.org/libraryuserstories). Stories were also published once per month in the *Cape Courier,* a free bimonthly circulating to 3,500 local households (See Appendix 10). Using criteria outlined in Appendix 8, the storytelling team succeeded in its effort and continues to improve word-of-mouth sharing.

Initially four people wrote stories. However, we learned that even a team of four Reporters/Writers could not undertake all the tasks listed in Table 1. Just prior to the emergence of the Covid-19 pandemic in Maine, Library Director Rachel Davis offered her help and that of her staff to identify library patrons willing to share their stories. Shortly thereafter, the town closed the library building to patrons to protect staff and patrons from the novel virus. Davis and staff were determined to continue providing services to the community, and despite the formidable task, quickly discovered and implemented innovative ways to connect with each other, patrons, and new library users. Davis and libraries across Maine and the nation united with help from REALM studies to safely bring the library's resources into the community.

This impressive shift coupled with storytelling team turnover paused the Thomas Memorial Library Foundation's story efforts for several months. The silver lining was this provided time to reflect on the efficiency, effectiveness, and sustainability of its storytelling effort.

Using the feedback from the TMLF Storytelling Committee and other Foundation members, George decided to explore the best way to organize storytelling efforts for organizations where the group's volunteer membership changes regularly. He invited Jane Haskell to join him because she is thoroughly familiar with library public value

narratives, has group process expertise, and has facilitated strategic work with libraries of all sizes for nearly two decades.

We first found and read research-based articles about the best organizational structure for small to medium sized libraries using advocacy stories. While we found many published references on reporting/writing advocacy stories, no articles spoke about how small to medium sized libraries could organize a "storytelling team effort."

Therefore, we decided to record insights and recommendations. We encouraged those who have a public library storytelling program to share their experience with others. When we had a clear, experience-based idea of how to organize a team from our experiences, we decided to codify it so we (and others) could replicate the effort. Most importantly, this record, assembled as a guidebook, allows you to start your own unique advocacy storytelling journey. We welcome your comments, insights, suggestions, and questions about your experience.

This next section expands the summary of what we call "the roles people play" in a Storytelling Program. It is divided into the roles of library staff and non-staff.

Library Staff Roles

Library Director's Key Roles

Learns about advocacy stories

The Library Director needs to be familiar with the resources found further along in "Educational Resources for Introducing Storytelling" to be able to: 1) Understand the benefits and costs of doing the storytelling project before making a decision on whether to do it; 2) Answer questions from individuals being asked to serve on the Storytelling Team; and 3) Decide what aspects of the project require additional information, say from another library's storytelling team or even a Library Story Consultant.

Decides to use library advocacy stories to increase funding or frame a future bond issue discussion

The Library Director is the essential decision-maker in starting a storytelling effort. If the Director is not willing to do the program and the library staff are not actively engaged in finding stories, the program cannot be sustained. Generally, the Director will also assess support from and be the liaison with the local government and/or the library's advisory board.

Sometimes good ideas come at the wrong time (e.g., a pandemic) and a project is delayed or deferred for a time. Another reason to delay starting a storytelling program is if a major library bond issue is up for a vote within 3 or 4 months. There is not enough time for a storytelling program to have an impact. However, a speaker's bureau may offer the best

impact in this situation. While library storytelling might be a great idea, the Library Director will need to evaluate many factors.

Decides what main message to use

The stories' main message (i.e., tagline) must be consistent with the focus of the library's work. Hence, it is important that the Library Director and Story Champions determine the taglines (main messages) of the stories. We recommend they do this in consultation with either the local government and/or their staff, library advisory boards, and support groups. See Appendix 3 for our recommendations on taglines.

Introduces storytelling effort to all staff

All library staff need to be familiar with the two key resources, LaRue's 2018 article and his 2017 video, found further along in "Educational Resources for Introducing Storytelling." We recommend the Library Director lead a half hour all-staff meeting early in the storytelling effort to dispel the mystery, or even discomfort, about the project. It is a great opportunity for the Director to model telling a story, explain how staff are key ingredients and answer questions. Sample agendas for varied sub-groups of the storytelling team are found in Appendix 11.

Encourages staff to identify stories

Without the library staff identifying potential stories and patrons willing to be interviewed, a storytelling effort cannot be sustained. After the Director has explained the purpose of the stories to all staff and the staff's role, it is important that identifying and telling stories become part of the library's storytelling culture at formal or informal staff or committee meetings.

Develops guidelines with the Storytelling Champions

The guidelines in Appendix 2 are our recommendations for a successful storytelling effort. Each library is unique and, we recognize, may wish to modify them. Without these guidelines, neither the Reporters nor the Reviewers will know the expectations.

Connects a patron to a Story Reporter

The interview assignment to a Story Reporter depends primarily on the Reporter's prior workload. Other factors to consider are the Reporter's ability to complete the story by a deadline and the Reporter's track record in following the guidelines on stories (Appendix 2).

Shares stories by word-of-mouth

All librarians and library supporters are strongly encouraged to share at least three vetted stories relating to different types of patrons in informal settings when the discussion relates to the library. The Director models this expectation by frequently and often sharing

stories, both formally (say in staff meeting or conversations with town officials) or informally with friends and neighbors.

Optionally, writes stories

The library director can report/write stories but does not need to. However, some library directors who write well may enjoy capturing some stories and this provides the added advantage of real, feet on the ground experience of the process the Story Reporters will have.

Other Library Staff Roles

Learns about advocacy stories

All library staff need to be familiar with the two key resources, LaRue's 2018 article and his 2017 video, found further along in "Educational Resources for Introducing Storytelling." We recommend all staff read the article prior to a half hour all staff meeting where the 2017 six-minute video is shown. After a brief explanation of their roles, the balance of the time is best used for questions.

Identifies potential stories

Identifying patrons who have stories is the most important role for library staff. Library staff, not Story Reporters, have contact with library patrons who have a story to tell, are eager to share it, and are willing to be interviewed. Presumably, every regular patron finds the service or program they use beneficial because they are repeat users. However, some patrons do not see their experience as rising to the level of "a story" and others are simply very private individuals. Then there are those patrons who tell staff they appreciate a program and are willing to share how it benefitted them in an interview, especially when reassured that they get to review the written product for accuracy and tone.

Each staff can identify a few people to be interviewed by a Story Reporter and even introduce the two people when the Library Director decides "the time is right." Sometimes, staff may sit in on the interview, though the interview is not about the staff. However, the librarian does not need to be a reporter or write the story.

Shares stories by word-of-mouth

All librarians and library supporters are strongly encouraged to share at least three vetted stories frequently and often, both formally (say in staff meetings or conversations with town officials) or informally with friends and neighbors.

Optionally, writes stories

Generally, the librarians do not interview patrons and write the stories. A few staff may, however, enjoy capturing stories and this provides the added advantage to experience the feet on the ground process the Story Reporters will have. A best practice is to

interview a patron recommended by another staff member or volunteer. By reporting a patron's story about one's own service or program may appear self-serving which may result in excessive focus on the program and decreased focus on the benefit the patron experienced.

Non-library Staff Roles and Qualifications

Storytelling Champions

First, to answer the question, "What is a Storytelling Champion?" we realize that any effort, team or project has one or more "champions" that are its advocates, its backers, its supporters. They stand with and stand up for the project.

Each Storytelling Champion is an individual who is:

- Passionate about the library,
- Willing to learn the basics of advocacy storytelling,[1] and
- Willing to make decisions on the responsibilities listed above.

The Library Director selects two to four others and they establish overall policies for the storytelling program and set the stage for the remaining Storytelling Team members.

Next, we outline the roles of Story Champions. Then we address the question of who is recruited to be a Storytelling Champion.

Storytelling Champions' Role

Develops guidelines for stories with the Director

A successful storytelling effort follows guidelines that include but are not limited to 1) use a vetted plot structure; 2) articulate the best length of the stories; and 3) repetition of the main message (tagline). Appendix 2 provides examples of guidelines. Without guidelines, neither the Reporters nor the Reviewers will know the expectations.

Decides with the Library Director what main message to use

The Library Director and Storytelling Champions define "main messages" and understand why they are effective in creating favorable attitudes (the research behind them). LaRue (2018, para. 16) and Lakoff (2014, p. xiii) emphasize that to create more favorable attitudes toward donating and/or to reframe a public discussion on bond issues in a positive way requires continued repetition of one or two key messages.

[1] Simply reading or viewing the items under Educational Resources and then discussing as a team is sufficient.

The stories' main message (i.e., tagline) must be consistent with the focus of the library's work and be in alignment with either the local government and/or the library's non-profit board, their staff, library advisory boards, and support groups.

We recommend using taglines suggested by LaRue as shown in Appendix 3, Table A3-1. However, the tagline used is ultimately a local decision.

Develops a story review process

A review process ensures stories follow a plot structure, use the agreed upon tagline(s), and are not too long, etc. Appendix 4 outlines options for reviewing draft stories.

Selects a Story Editor and a Public Value Facilitator

Job descriptions for these two positions are provided in Appendix 5. The Story Editor is selected prior to starting story interviews. The Public Value Facilitator is not needed for at least six months. In some cases, Story Reporters can add the public value statement. An important note is that neither the Story Editor nor the Public Value Facilitator have to be local residents. Both could be shared with other libraries. The Public Value Facilitator could even cover the entire state and post public value statements online.

Recruits Story Reporters

A job description for Story Reporters and suggested sources of candidates is found in Appendix 6.

While at least one Reporter is needed, to ensure consistency, continuity, and sustainability, two or three persons are better. Reporters generally interview and write while team members complete other tasks. In regions with small libraries, 2 or 3 Story Reporters could provide stories for several libraries that decide to collaborate or cooperate on a regional storytelling effort.

Decides how to share stories

In addition to word-of-mouth sharing, the Storytelling Champions should pick at least one other method to share the stories and identify who will implement each method. Appendix 7 outlines the pros and cons of ways to share stories.

Defines and measures success

Simply comparing donations before and after starting a storytelling program ignores many other factors in a "before-after" comparison. Appendix 8 discusses ways Storytelling Champions can measure success of their team's efforts to not only influence donations, but also change attitudes of both patrons and library non-users about the benefits of the library so you'll know it has not been a "waste of time."

Recruits a speaker's bureau

Appendix 9 discusses when a speaker's bureau (LaRue, 2011, 2018), *if the storytelling team choses to share stories this way,* may be the most appropriate process. It also suggests how a script can be adapted to local conditions.

Encourages support groups and advisory groups to share stories

Word-of-mouth is one of the most effective means of building support for the library. Hence, stories need to be told by as many advocates of the library as possible with the understanding that some of the stories they share will be passed on by those that hear them. Note that for many, social media is their word-of-mouth method. Appendix 10 gives two shorter version story examples that were told verbally, and a list of stories published in a Maine local paper that advocates its library.

Selecting Storytelling Champions

With an eye toward recruiting an effective, efficient small group of champions, factors the Library Director must consider range from "who" to "how many" to "how much can our library do" to "who knows our community." The Library Director's first step in selecting Story Champions can be viewed in three ways. A storytelling team may have two to four Storytelling Champions plus the director. In the following list of three options and in the Pros and Cons listed in Tables 2 and 3, however, we use the smaller number (two) of Storytelling Champions.

Option 1: Library Director and two other librarians,
Option 2: Library Director and two volunteers, or
Option 3: Library Director and another librarian and a volunteer.

Table 2.
Library Director and Only Other Librarians Are the Storytelling Champions

Pros	Cons
In the initial year or two, the Director can ensure the focus of a storytelling program fits with library and town priorities.	Library staff do not have the input from local leaders familiar with the public, though staff may well understand the public's concerns.
Takes less time to recruit members and is easier to coordinate mid-course corrections, if necessary.	Takes time from library staff's other duties, though it is roughly two meetings in first year.
The librarians understand story plots and the story process well. They can help all staff with questions about how to find patrons for Story Reporters to interview.	

Table 3.
Library Director and Two Volunteers Are the Storytelling Champions

Pros	Cons
Volunteers can help recruit Story Reporters, Story Editor and give feedback on the guidelines appropriate for a particular community.	Library staff already might know potential candidates for Story Reporters, a Story Editor.
In small libraries, this might be the only option.	Takes more time to recruit and prepare volunteers for their roles.
Volunteers can either serve on a Speakers Bureau or recruit some of their peers.	A Speakers Bureau is essential when there is a bond issue vote or an annual tax levy but not an initial priority otherwise.

If the library has three or more staff, we recommend starting with the Library Director and two other librarians as the Storytelling Champions and then adding two non-librarian volunteers in the second year.

In geographic regions with small libraries, we suggest two to four small libraries explore working as a team with one Storytelling Champions group. This regional storytelling team would generally have a set of guidelines and clarifies the role of each Library Director. If a small library wishes to work on its own, we recommend starting with the Library Director and two volunteers as its Storytelling Champions.

Story Reporter's Role

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 further along in "Educational Resources for Introducing Storytelling." We also suggest reviewing additional articles identified in *"Reporting Library User Stories to Increase Funding: A Guidebook for Story Reporters"* (Morse & Haskell, 2021). 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

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 for 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 impact evidence for at least one patron. In summary, volunteer Story Reporters concentrate on interviewing library patrons identified by librarians then write their stories.

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. The short story is probably the most effective since it is the easiest for the listener 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. If only one length of story is used, we recommend the short version for both word-of-mouth and for newspapers.

Story Editor's Role

Learns about advocacy stories

The Editor must read or view all resources found further along in "Educational Resources for Introducing Storytelling" plus additional articles listed in *"Reporting Library User Stories to Increase Funding: A Guidebook for Story Reporters"* (Morse & Haskell, 2021). An in-depth knowledge of these resources will help the Editor assist Reporters in revising their stories when necessary. If the Editor has reported/written stories with knowledge gained from the suggested resources and guidelines developed by the Director and Storytelling Champions, an advantage is gained from feet on the ground experience of the process used by Story Reporters.

Manages the review process

The Editor's role in reviewing Reporter's stories depends on the review process (Appendix 4) chosen by the Storytelling Champions. If the double-blind review process is used, the Editor will need a network of outside volunteer reviewers. Our experience is that individuals are pleased to be asked to review stories and provide valuable ideas.

Helps Reporters adjust if needed

In *A Moveable Feast,* Ernest Hemingway (1964) wrote, "The only kind of writing is re-writing." Changes are almost always made in a draft story after others see it and provide feedback. Generally, Reporters figure out ways to handle the comments but sometimes we all get stuck and a second opinion is helpful especially when recommended revisions are not feasible. Ultimately, revision decisions are by the Story Editor and Library Director.

Vets story readiness

The Editor works closely with the Library Director to determine when to share a story with the public.

Public Value Facilitator's Role

While it would be ideal for each library to have its own Public Value Facilitator, it is not necessary. Several libraries, or even libraries statewide, could share one person who develops model public value statements like those posted on the Maine State Library website (2015).

Learns about advocacy stories

The public value facilitator must read or view all resources found further along in "Educational Resources for Introducing Storytelling" plus articles about the public value concept (Kalambokidis, 2004 & 2011; Franz, 2011 & 2013; Haskell & Morse, 2015a & 2015b).

Finds applicable, research-based public value statements

The Public Value Facilitator may also create new public value statements, using relevant research and the approach suggested by Kalambokidis (2004).

Encourages others to find public value statements

An alternative approach to finding or creating new public value statements is to identify the gaps in supporting research that show benefits to a library patron translates into indirect benefits to non-patrons, known by evaluation specialists as a logic model. To accomplish this, encourage basic evaluation research on public value by program evaluators, state libraries, university libraries, information science departments, economics departments, or others (Franz, et al., 2014; Haskell, et al., 2019).

Friend's, Foundation's, Trustee's Role

Shares stories by word-of-mouth

Word-of-mouth is one of the most effective means of promoting a product or service. All library related support groups can help spread the key messages and are strongly encouraged to tell at least three vetted stories frequently and often with friends, neighbors, or groups as appropriate. The active use of stories by these groups energizes all members of the Storytelling Team.

Time and Number of People Required

Table 4 shows the number of people, meetings per year and hours per person needed for a Storytelling Team.

Table 4.
Number of People, Meetings, and Hours Needed by Group

Group in the Storytelling Team	Volunteers Needed	Meetings/ year/group	Hours/year per person
Story Reporters	2 to 3	0 to 2	18 to 21
Story Editor	1	2 to 6	18 to 21
Public Value Facilitator	0 to 1	2 to 4	12 to 15
Storytelling Champions	2 plus Director	3 to 4	10 to 15
Friends, Foundation & Advisory Groups	All Members	15 minutes of all regular meetings	Telling stories is part of casual conversations
Librarians			
Library Director	1	6 to 10	20 to 30
Library Staff	All Librarians & Staff	Two 30-minute meetings & 10 minutes per month	4 to 6

The Storytelling Team approach outlined in this guidebook requires 4 to 8 volunteers. The various roles are listed in descending time required per person.

George Morse participated for two years in the pilot group mentioned in this guidebook, the Cape Elizabeth Storytelling Committee where members "did all the roles" listed in Table 1. He discovered that those committee members who desired to or excelled at story reporting were also involved in all other meetings because there were no sub-committees. Morse conservatively estimated that without role definition, each of the five persons in this pilot effort devoted at least 50 hours and attended 12 committee meetings. Additionally, Morse learned that volunteers who devote substantial time to multiple groups or efforts, were much more likely to be interested in volunteering for a specific role within a Team that requires less hours that are more focused.

The implications of Table 4 are:

1. Recruiting Story Reporters is easier with a Storytelling Team that handles non-reporting aspects because:
    a. Reporters spend less time per year in committee meetings.

   b. Fewer Reporters are needed because the Storytelling Team is responsible for non-reporting roles.
   c. Reporters can start to report stories once the project starts because others already defined the guidelines.
   d. Reporters need not be local persons because librarians identify patrons and their stories.
   e. The stories will be more widely used by the rest of the Storytelling Team and, therefore, be more effective in increasing fundraising

2. Guidelines developed by the Director and Storytelling Champions result in:
   a. Greater ease in recruiting new Reporters.
   b. Greater possibility of collaboration between Reporters.
   c. Greater opportunity for collaboration between the Editor and Reporters.

Adjustments for Small Libraries

The recommendations in this guidebook are based largely on the Thomas Memorial Library's (Cape Elizabeth, Maine) experience with nine paid employees, making it in 2020 the 35th largest of the 270 public libraries in Maine. Over 50 Maine libraries have only one or even no paid employees.

For the smaller libraries, the approach outlined here may require two or three libraries (geographically close together, similarly sized, or similarly committed) to collaborate. As we look at the roles in Table 1, each library would contribute one member as a Storytelling Champion. One Story Reporter may be sufficient to "cover" all the collaborating libraries. However, advantages of having one reporter from each library are that they may work "across libraries," provide continuity as volunteers change, and provide an opportunity to learn from and network with each other.

Should We Hire a Storytelling Consultant? Probably Not.

Because you are reading this guidebook, we know you are interested in using the Storytelling approach. We intend that this guidebook will make it unnecessary for your library to hire a Storytelling Consultant. If you are wavering around the question, "Can we do this by ourselves," we recommend:

- Read the guidebook several times. Get comfortable with the content and intent of the approach. Understand the role your library plays in the community. See the possibility of a Team becoming excited about a shared task. Believe "we do not need a consultant."
- Invite others to read this guidebook who are or may be similarly interested in using the Storytelling approach. Ask them to read from the perspective "we do not need a consultant."
- Then have a conversation with them and ask, "Can we do this by ourselves?"
- If you feel you may need to hire a Storytelling Consultant, first contact your state library. Ask if they have staff who are familiar with the approach and can assist you. If not, ask if they will put you in touch with another similarly sized library that

has had an ongoing library advocacy story project using the LaRue method. Both are likely to be willing to answer your questions.

- If after these steps, you believe you need a Storytelling Consultant's guidance, narrow down what help you need.

A Storytelling Consultant is a person who has had experience working with library advocacy stories and with teams and can:

- Answer questions from a Library Director who is exploring whether to do a storytelling project.
- Lead, or co-lead with the Library Director, a 30-minute introductory meeting for all library staff that introduces the goals of the storytelling project and their role in it as outlined in Appendix 11.
- Be a resource person for a one-hour introductory meeting for the Storytelling Champions as they understand the goals of the storytelling project and their role in it as outlined in Appendix 11.
- Be a resource person for the Storytelling Champions' meeting as they establish guidelines for stories.
- Answer questions from the Library Director and/or Story Champions over the first year after the team starts.

Questions for and Qualifications of a Storytelling Consultant

If you decide you need a consultant, we recommend the consultant have a background that includes the following. You can assess the qualifications by asking several contracting-type questions found in the italic font after each qualification listed.

- Experienced in group facilitation.
  - *What experience have you had with small groups working with community change and with community volunteers?*
- Thoroughly familiar with the organizational recommendations in this guidebook.
  - *What are two things that excite you about the storytelling approach?*
- Provides a letter of reference from another Storytelling Consultant.
  - *How does your approach working with a group differ from other storytelling consultants?*
- Provides evidence of two or three advocacy library stories they wrote.
- Has served as a Story Editor, provides evidence of stories they reviewed that were written by others, and has a network of reviewers.
  - *How have you helped a Storytelling Team decide how stories are written and reviewed? Is there a review process you prefer? What happens when a reviewer makes suggestions, the Reporter is offended, though, in your opinion comments were constructive and diplomatic, and threatens to quit?*
- Has a formal or informal consulting business and provides information about how they provide services.
  - *What is the fee structure and how does it work – initial exploratory session 30- to 60-min at no cost? Hourly fee? Travel costs? Full project cost? What if the request changes – services requested increase or decrease? How*

does the consultant set objectives so you both know what is expected? How will we discern if the consultant is biased and is pushing a storytelling program when we might not be ready --- Tell us about what happened with a group who wanted you to work with them on a project, yet after you entered into a contract it was clear that there was not full support for the project?

- (Optional): Has served as a Storytelling Consultant in another community.

EDUCATIONAL RESOURCES FOR INTRODUCING STORYTELLING

Use relevant research-based resources such as videos, articles, blogs, and podcasts to introduce library advocacy storytelling as a means of fundraising. We repeatedly referenced five resources and recommend using them to introduce the program.

How to Tell a Library Story (video). In 6-minutes James LaRue (2017) explains the simple plot structure for library advocacy stories and illustrates it with a story.

Advocacy and the Power of Narrative: Storytelling as a fundraising tool. This short article found in *American Libraries Magazine (October 23, 2018)* describes the storytelling approach shown in LaRue's 6-minute video. It is worth handing out or sharing the link with all members of your storytelling team.

James LaRue is an independent consultant and former director of the Douglas County (Colorado) Libraries (1990 to 2014) and former Executive Director of both the American Library Association's Office for Intellectual Freedom, and the Freedom to Read Foundation (2016-2018). In 2009, LaRue led a statewide storytelling effort of 140 libraries to convince the state legislature to better fund public libraries.

Persuasion and the Power of Story (video). In 5-minutes Jennifer Aaker shares how advocacy stories impact funding at the 2013 Future of Storytelling Conference. Jennifer Aaker is a social psychologist and professor of marketing at the Stanford Graduate School of Business.

Empathy, Neurochemistry and the Dramatic Arc (video). In 6-minutes Paul Zak shares easy to understand research of how advocacy stories impact donations at the 2013 Future of Storytelling Conference. Paul J. Zak is a professor of Economic Sciences, Psychology & Management and Director of the Center for Neuroeconomics Studies at Claremont Graduate University.

Public Value of Libraries. This list of public value statements (Maine State Library, 2015) provides examples of what can be added to the stories once the LaRue method is well established. The list was developed by librarians in the workshops that the authors did in 2013 & 2014.

Additional References about interviewing patrons, reporting, and writing advocacy stories are found in the companion guidebook, "*Reporting Library User Stories to Increase Funding: A Guidebook for Story Reporters*" (Morse & Haskell, 2021).

Appendix 1
Finding Library Story Ideas and Patrons to Interview

Public libraries have many positive impacts on patrons. This appendix reviews six ways to find story ideas and patrons to interview while honoring their privacy and confidentially. The suggested options reflect ideas from both storytelling experts and lessons learned from Maine librarians and library advocates working on storytelling.

Do not Ask for Stories! A tempting option is to simply ask patrons for their story. However, Julie Dixon (2014) author of *Stories Worth Telling* recommends *not asking* the public for stories (O'Connell, 2015).[2] Dixon points out that because people believe they need to report a fully formed story, it intimidates patrons and sometimes librarians.

Our experience confirms this. When asked for their story, most people said they did not think their use of the library was "transformative," the type of change implied by the taglines such as "Libraries transform lives" (LaRue, 2018, para. 14). Library staff have six options to identify patrons that are truly pleased with a library program, service, collection, or assistance and are willing to share that with a Story Reporter.

1. Build a storytelling culture at all levels from library staff to library support groups (trustees, advisory committees, friends, and foundations).
2. Put a notebook at the circulation desk in which library staff note feedback from patrons that provides story ideas and people to interview.
3. Start monthly meetings by sharing feedback that might make good stories.
4. Use a "suggestion box" for program feedback and/or story ideas.
5. Encourage informal discussions between a librarian running a program and several frequent users.
6. Use a program- or service-specific "feedback survey" that provides, through open ended questions, potential ideas, and contacts for stories. One example of a feedback survey tool is shown at the end of this appendix.

Option 1: Build a storytelling culture (necessary for all other options).

Finding story ideas requires buy-in from all levels of library staff and volunteers, library trustees, and volunteer groups such as library friends and library foundations. In Julie Dixon's discussion of nonprofit storytelling cultures, we found all her suggestions apply to publicly supported services. She writes, "A vibrant storytelling culture within a nonprofit can mean the difference between having one, somewhat stagnant story that represents the organization's impact and a living breathing portfolio of different stories told from different perspectives" (Dixon, 2014, p. 49).

[2] O'Connell summarized Dixon's comments made at a Maine Association of Nonprofits meeting in 2015. (Though comments are directed at staff of nonprofits, they apply to public service staff such as librarians).

Patrons tend to evaluate the value of the library by the benefits they get from specific programs or services rather than the broad mission statements of libraries (LaRue, 2018, para. 9 & 15). This requires a variety of patron stories that align with the different programs and services.

One way to build a storytelling culture is to verbally share the short stories developed by the Story Reporters both internally and with the general public.

Stories Worth Telling describes several ideas for building a storytelling culture in small public organizations and more suggestions for larger ones (Dixon, 2014, pp. 49 & 50).

Option 2: Use a story ideas notebook.

At least one library in southern Maine used a “Story Idea Notebook” for staff to note client interactions that might lead to a great story. These ideas successfully resulted in stories used to promote passing a bond issue for building a new library.

Major advantages of the story ideas notebook approach are it takes little time, captures ideas when they are fresh, and encourages everyone to contribute. It is okay that not all ideas will end up in stories.

The Maine State Library posts an early example of this approach in a story called “Curt’s Story: Reading to a Dog” (Morse & Davis, 2015).

Option 3: Start meetings with story ideas.

Stories Worth Telling (Dixon, 2014, p. 25) suggests starting a meeting with potential story ideas, brief sketches that come from the staff’s daily interaction with patrons. Notes are made about each story idea and the patron from whom it came. A Story Reporter then explores whether or how the story shows that the library made a difference to the patron. This option may be most relevant to library staff who have the greatest interaction with patrons.

Option 4: Use a “Suggestion Box.”

A suggestion box, either at the circulation desk or online, provides a method to gauge what patrons like or have found helpful about current services and what they would like in the future. A trusting dialogue is built between staff and patrons, essential to getting stories and excellent ideas.
Some suggestions may simply not be feasible due to resources or violation of library norms yet allow a venue for futuring or forecasting. Who, 50 years ago, would have imagined the library as a community hub that serves as a third place for many people?

Option 5: Have informal discussions with program users.

An easy way to discover stories about how the library satisfied a patron's need or goal is for the librarian implementing that service to have a one-on-one discussion with them about a program they use frequently. These discussions do not start by asking them for a story. Rather the story is a byproduct of this feedback discussion. The interview might start as follows.

Librarian: "*I am asking some people who frequently participate in the ---name of program--- what they really like about it, what they see as a weakness, and how I might address these weaknesses to make the program stronger. I want frank answers because I want to continually improve the program and make it more useful to folks like you."*

"Let's start with the positive side. What features of the program do you like? Why? If a friend who had never participated in this program asked you if you'd recommend it, what feature would you mention first? Why?" Ask follow-up questions, as necessary. Take notes because quotes are especially useful in either stories or other promotional methods.

After talking about the positive side, inquire about other details.

"Are there any aspects of the program that you are not entirely happy with or that you have heard others complain about? Remember the franker you are, the easier it will be for me to find potential solutions. And if you have any suggested solutions for correcting these features, please share those. I can't promise to implement all the suggestions I might get but I do promise to consider them all seriously because I want to make this program really strong. Ask any follow-up questions that come to mind during the conversation. Do not get defensive if they suggest something that is not feasible or breaks some library norm.

"Thank you for sharing your views with me. This is helpful. If you have other ideas later – positive, ways to improve or promote the program, please drop me a note or give me a call."

Make note of the person's name and particularly any "positive" quotes. Capture both the positive and negative main ideas in the feedback. The number of patrons interviewed does not have to be large nor done in a fixed timeline.

Five Benefits of Informal Interviews [3] are:

1. Patrons truly appreciate being asked for their opinions. They understand if you state of upfront that you as a librarian cannot promise to make all the changes, but you will consider them all seriously. The only danger is becoming defensive.
2. Positive feedback can be used in multiple ways to promote the program.
3. Positive feedback allows you to go back to the patron later and ask if they would be willing to be interviewed by a Story Reporter. A best practice is to not ask them about being interviewed by a Story Reporter until you complete 3 or 4 informal interviews. Waiting allows you to pick the best of your interviews to refer to the Story Reporters.
4. Negative feedback and suggested solutions can be used to strengthen the program or service.
5. If later you survey all participants, these interviews will help you focus on specifics.

Option 6: Identify story ideas with feedback surveys.

A program feedback survey is not a substitute for interviewing the patron. Online and paper surveys can identify individuals willing to be interviewed while protecting privacy and confidentiality. Unlike small discussion groups, e.g., book club, civic discussions, or entrepreneur support groups, program series with speakers and large groups present challenges to get feedback in a way that leads to story ideas. The online feedback approach may be used for rapid response or assessment of new or emerging programs. Four Thomas Memorial Library Foundation (TMLF) members piloted this approach in 2018 and 2019 which resulted in three ideas that led to stories (Marshall & Morse, 2019, p. 4; Morse, 2018; Schwerin, 2019, p. 6).

Library patrons and libraries value the privacy of how patrons use the library. While strict protocols for protecting the confidentially of the public is mandated for university research and outreach programs, aspects of those mandates (Brown & Weigel, 2004) provide guidance for libraries to protect their patrons' anonymity.

1. Do not ask people to complete a survey in a way that will embarrass or manipulate them if they do not want to do it.
2. If a paper copy of the survey is distributed, stress that (a) completion is optional, (b) the survey can be found online at the link given on the survey, or (c) can be completed "now" and left on their seat or in a box outside the room or taken home and returned by mail or scan or even folded and left blank. A limited response is acceptable because a feedback survey is not an evaluation.

[3] George Morse used informal interviews while developing his "Business Retention and Expansion" program which was adopted in over 40 states (https://extension.umn.edu/economic-development/retaining-community-businesses). He saw the first four benefits directly. The fifth was there but he had not started using advocacy stories at the time and didn't recognize it.

3. If names are asked for in the survey, make this question optional rather than required.
4. Use the title “Feedback Survey” rather than “Story Survey” for two reasons:
    a. Participants like to provide feedback on both the positive aspects of a program (which provide ideas for stories) and those aspects they would like to see changed (provides ideas for making a strong program/service even better). If you only ask what they especially like about a program, it will seem one-sided and reflect a lack of respect for their views.
    b. If titled “Story Survey,” similar problems outlined earlier in this appendix may occur. Naturally, if you see a story in the survey and they give their name, you can follow up, tell them about the library’s storytelling effort and ask if they are willing to be interviewed.
5. If you share a program’s summarized results, remove all respondents’ names.

The next four pages show one example of an online survey. Initially, it is best to ask individuals that you know well to test the survey rather than send to many people. You may receive feedback that suggests a story possibility. The next step is to either use the informal discussion (Option 5 above) or to pass the idea to the Library Director who will give it to a Story Reporter.

Feedback Survey to Identify Persons to Interview

Which Library Service or Program Do You Like the Most?

Welcome. What is one way our library has made a difference to you or someone in your family?

Our library has a number of new programs plus many regular services. We would like your feedback on which one you like the most and your suggestions for making that one "even the best programs better." This survey takes 5 to 7 minutes.

Your name will not be listed with the results that are shared with the public.

Some question numbers have a star (*) in front of the questions number. These are required questions. Ones without them are not required.

All of the questions are about either your reactions to the program or about the reactions of just one other person from your family.

* 1. Imagine you are telling someone who has not yet used our library (---put in name of library here---) about your (or someone in your family) favorite library program or service. Which one from the list below would you choose? ***(Pick one)***

- ◯ Borrowing books, videos, or other materials
- ◯ Assistance from librarian in identifying key books or other materials
- ◯ Using ebooks or eAudio or Movies
- ◯ Attending an ADULT PROGRAM
- ◯ Attending a TEENS PROGRAM
- ◯ Attending a CHILDRENS PROGRAM
- ◯ Other (please specify)

* 2. Based on your pick in question #1, who participated? ***(Select only one.)***

- ◯ I did
- ◯ My spouse
- ◯ My child, under 11 years old
- ◯ My child, betweeen 11 and 18
- ◯ One of my parents
- ◯ A friend

* 3. Please provide specific information about the program or service you selected in question #1. We are interested in both the program/service and the librarian and/or library staff member who supported the program/service.

Name of Program or Service OR Brief description

Name of librarian organizing it OR who helped you

* 4. Why did you (or the person from your family) like this service or program? Give your answer in the box below.

* 5. Please rate the program or service you identified according to the choices below. ***Please pick one rating per row.***

	Not Relevant	Enjoyable	Enjoyable and Useful	Rewarding and useful	Very rewarding and useful
Makes you (or the person who participated) feel part of a social group	○	○	○	○	○
Makes you (or the participant) feel good about yourself	○	○	○	○	○
You (or the participant) came away feeling like you really learned something	○	○	○	○	○
Empowers you (or the participant)	○	○	○	○	○
Helps you (or the participant) seek the truth	○	○	○	○	○

* 6. Even the "best program or service can be better." Do you have any suggestions on how this program could be even better?

- ◯ Yes, add comment if you wish
- ◯ Maybe, add comment if you wish
- ◯ No

Outline your suggestion if you wish.

* 7. We hope to visit in person with respondents in order to learn more detail about their responses in the previous questions. Which of the following ways would you prefer?

- ☐ Small focus group in person or via Zoom (if necessary due to pandemic)
- ☐ Individual interview in person or via phone or Zoom (if necessary due to pandemic)
- ☐ Not available for either

8. **THIS QUESTION IS OPTIONAL** but it will be very helpful to us if you share your name and contact information so we can explore your ideas more.

Your name will not be included if results which are shared with the public.

Name

Email Address

Phone Number

Thank You. You are Done!

Thank you for completing this survey. Your feedback will help our library better serve the community.

We look forward to visiting with you in person if you checked either the focus group or individual interview. We'll be in touch with possible dates.

If you have any questions or additional comments, please send a note to ____(name of person)____ at (email or phone or both).

Appendix 2.
Guidelines for Stories

Story Reporters have to know the expectations for their stories. The Library Director and Storytelling Champions establish explicit written guidelines that cover the following elements. 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.

1. **Plot.** All stories should follow LaRue's (2018) six elements because this format is 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 tagline used in libraries funded by local governments rather than by direct tax levy votes should use one of the first three taglines suggested by LaRue in either his 2011 or 2018 article as shown in Table A3-1 (Appendix 3) except when there is a special bond issue for the library. Then the "Our library is a smart investment" is appropriate. The rationale for these taglines is in Appendix 3 and Story Reporters need to be familiar with this background research.
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. This and other forms of review processes are outlined in 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). The companion guidebook, *"Reporting Library User Stories to Increase Funding: A Guidebook for Story Reporters"* (Morse & Haskell, 2021) provides a *"*Sample Library Story Approval and Release Form" in its Appendix 4.
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. In this guidebook, Appendix 4 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. A written release for use of the photo is included in a *"*Sample Library Story Approval and Release Form" (Appendix 4 of the companion guidebook mentioned above).
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.

Appendix 3.
Taglines and Frames

To change attitudes toward funding of a public service, stories must repeatedly use the same simple main message, called a *tagline*. The Director and Storytelling Champions select the taglines to use for all the stories.

Story frames are the ideas behind the main message (the tagline). This appendix outlines the frames or set of ideas behind the taglines suggested by James LaRue (2011 & 2018) and shown in Table A3-1.

Table A3-1.
LaRue's Messages (or Taglines) for Framing Stories

Messages (or Taglines) from LaRue 2011	Messages (or Taglines) from LaRue 2018
Libraries change lives.	Libraries transform lives.
Libraries mean business.	Librarians are passionate advocates for lifelong learning.
Libraries build community.	Libraries transform communities.
Libraries are a smart investment.	Libraries are a smart investment.

The two sets of messages shown in Table A3-1 are essentially the same except in two respects. The first difference is word substitution in the taglines. The first tagline simply substitutes the word "transform" for "change" to make it consistent with the ALA's theme "Libraries Transform." Likewise, the third tagline switches "build" to "transform." While "transform" and "change" are often seen as synonyms, the former can imply large changes (e.g., when caterpillars transform into butterflies) making some patrons uneasy that their library experience was not sufficiently large to merit telling. Patrons often experience the same unease, thinking "transforming community" implies greater change than "building community." It is important that patrons realize that however they view their experience, the result is a positive, purposeful difference not only in their life, but in others' lives. That "life change" or "building community" is truly a transformative act that ripples out into the community (Haskell, et al., 2019). If uncertain we recommend surveying your advisory groups and using whichever word is most comfortable and credible for the majority. Once selected, continue to use the same wording for all stories.

The second difference is that "Librarians are passionate advocates for lifelong learning" has been substituted for "Libraries mean business," even though both might be useful.

Recommended Taglines

We recommend using any one of the first three taglines or messages in Table 3A-1 if the public library is either a local municipal department and directly funded as part of the municipality or is a non-profit that is primarily funded by agreements with the city or town.

If the “Libraries are a smart investment” tagline is used on a regular basis it implies that the municipality should provide additional funding. This can create competition between the library and other municipality services. Even during times when the town or city must reduce overall spending, the library should be careful not to compete with other services. The first three taglines all show that the library is making a difference, and this will help ensure it is treated fairly.

The long-term purpose of advocacy stories is to help the public shift from focusing on only the cost side of a public investment (i.e., the tax burden frame) to a frame that considers both the benefits and the costs (i.e., the smart investment frame and tagline). Successful use of this approach by the library might encourage other public services to use the storytelling approach and help all services rather than dividing a fixed amount of money in favor of one or the other.

If a bond issue for the library is being voted on, then the “Our library is a smart investment” is very appropriate. In some states, public libraries have a separate tax levy for operating expenses. In those states, the “smart investment” tagline is appropriate all the time. Sometimes, one of the first three messages in Table 3A-1 can be used, followed by the “smart investment” tagline.

The Director and Storytelling Champions determine which taglines should be used.

Research Frames Behind the Library Taglines

Remember that the “frames” are the ideas and research behind each tagline, so it is important to review this research before selecting the taglines.

The “From Awareness to Funding” research behind these frames is from a national survey with 1,901 voters between the ages of 18 and 69 in cities of less than 200,000 (De Rosa & Johnson, 2008, p. xii). The research was done by Leo Burnett USA, a national research and advertising agency, and funded by the Bill & Melinda Gates Foundation for OCLC (Online Computer Library Center, Inc). OCLC is a nonprofit organization that promotes cooperation among its 60,000 member libraries in 112 counties. In addition to helping libraries locate materials for interlibrary loans, it sponsors research programs, market research, library advocacy efforts, and professional development.

The focus of the "From Awareness to Funding” research was on the factors that increased the likelihood of voters voting to fund library bond issues and other operations. Since voting for funding that increases one’s taxes is voluntary, the same factors are likely to influence private donors to increase their donations to libraries through Friends or local

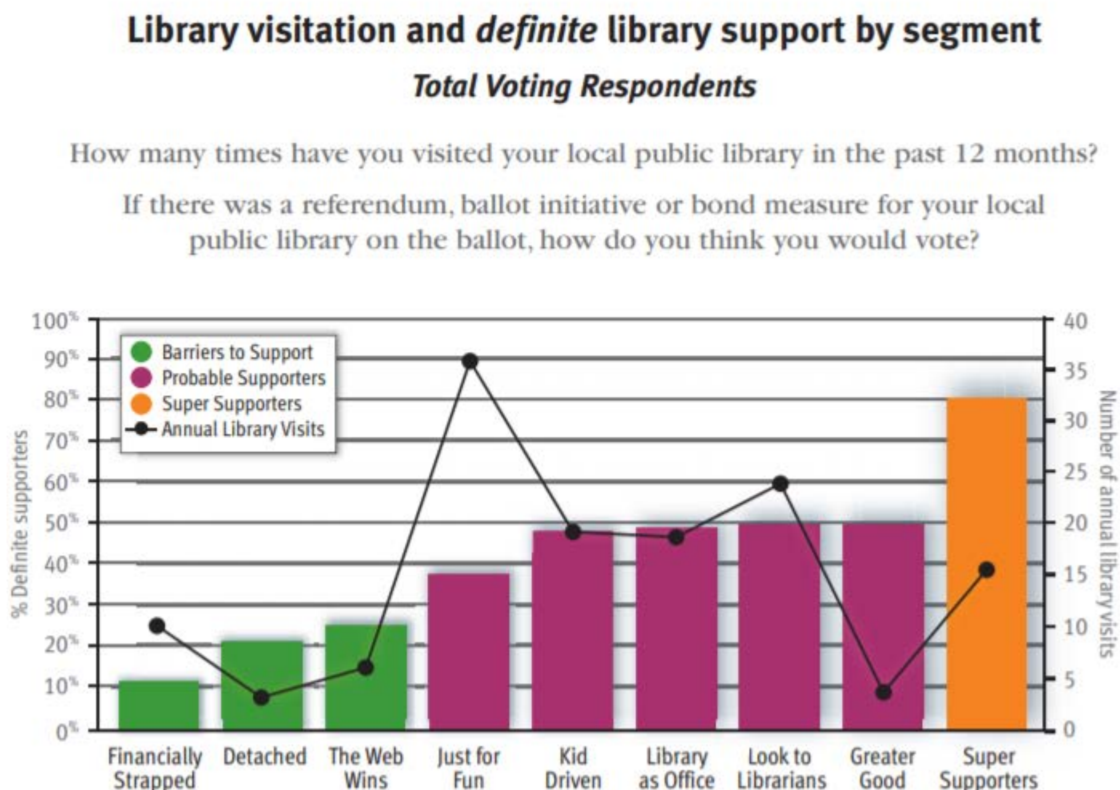
Library Foundations. In both cases, people are more willing to spend money if they know it is making a difference in something they care about and benefits them. The one major difference is that private donations are often recognized publicly which provides a motivation not seen in voting. This “peer respect” motivation does not seem to be a major factor for most donors.

Frame 1: Library funding support is only marginally related to library visitation.

Figure A3-1 shows “there is no connection between frequency of library visits and library funding support” (De Rosa & Johnson, 2008, pp. 4-5). The bar graphs show the percentage of each voting segment which would “definitely” support additional funding for the library. Slightly over 10% of the financially strapped voters would vote for additional funding compared to 80% of the super supporters.

Less than 40% of the “Just for Fun” library users would definitely support additional funding, even though they visit the library over twice as often (35 times per year) as “super supporters” (15 times per year). The number of visits per person are shown in the line connecting the dots.

Figure A3-1.



Percentage of those voting who would definitely vote ‘yes’ for a library referendum in bar graph. Annual library visits in line graph. Source: *From Awareness to Funding* (De Rosa & Johnson, 2008, pp. 4-5)

The “greater good” library supporters use the library at exceptionally low levels (5 visits per year) but are the second most willing group to definitely support additional funding (50% would vote for more).

In brief: Using a frame and tagline that encourages people to use the library more might increase library use but it will not increase the level of funding for the library contrary to the public impression that the more usage the greater the funding.

If funding support relied on the volume of visits, the stories should encourage greater use of the library. However, the researchers concluded from the 2008 results that there is little connection between the level of visits and use and willingness to fund.

Frame 2: Perceptions of librarians are an important predictor of library funding support.

The public’s perceptions of the librarians are strongly related to funding support. In Figure A3-2 the “super supporters” rated their librarians as a “passionate librarian” 80 percent of the time and would support additional funding 80 percent of the time. In contrast those least likely to support increased funding (shown by the bars) also rated their librarians as less “passionate.”

In brief: Potentially, stories that demonstrate specific ways that librarians assist library users increase the positive perceptions.

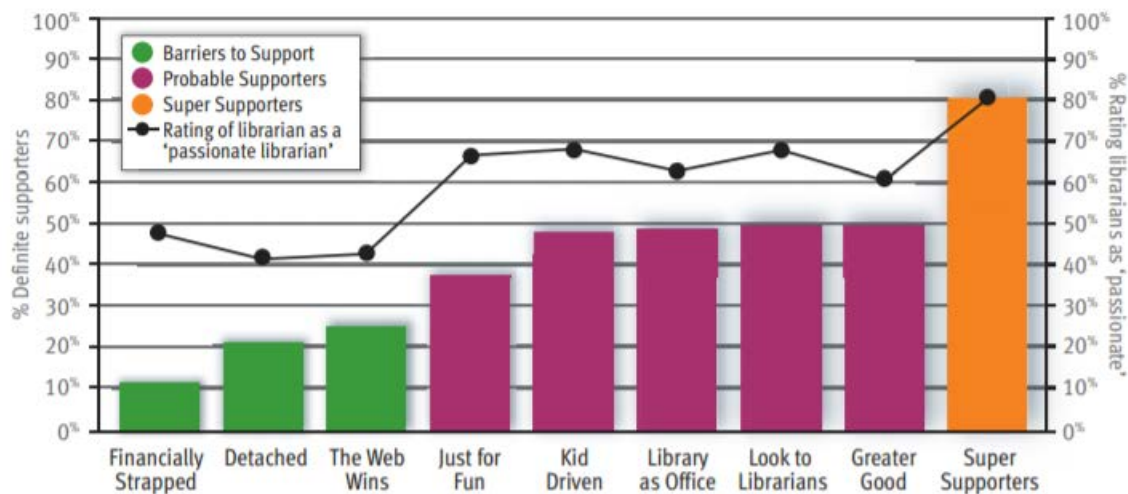
Figure A3-2.

The 'passionate librarian' and *definite* library support

Total Voting Respondents

Please rate the librarians at the public library in your community on the following traits using a 10-point scale, where a 10 means 'Describes them extremely well' and a 1 means 'Doesn't describe them at all.'

If there was a referendum, ballot initiative or bond measure for your local public library on the ballot, how do you think you would vote?



Percent of voting respondents who would definitely vote 'yes' for a library referendum shown in the bar graphs. Percent of voting respondents who rated their librarian as a 'Passionate Librarian' with an agreement rating of 8, 9 or 10, with 10 being the strongest agreement shown as a line. Source: *From Awareness to Funding* (De Rosa & Johnson, 2008, pp. 4-8).

The "passionate" rating was compiled from questions that rated the librarian on the following five factors: 1) true advocate for lifelong learning, 2) passionate about making the library relevant again, 3) knowledgeable about every aspect of the library, 4) well-educated, and 5) knowledgeable about the community.

Frame 3: "The library occupies a very clear position in people's minds as a provider of practical answers and information. This is a very crowded space, and to remain relevant in today's information landscape, repositioning will be required" (De Rosa & Johnson, 2008, pp. 4-9).

The 2018 *From Awareness to Funding* survey found that libraries were perceived historically as a source of "information with a purpose" and that these services were being used less frequently than in 2008 due to competition from many other sources of information (OCLC & ALA, 2018, p. 8). This competition by other sources of information might "be one of the factors hampering the success of library funding initiatives" (De Rosa & Johnson, 2008, pp. 4-12).

Frame 4: Voters who see the library as a transformational force as opposed to an "information" source are more likely to support an increase in taxes or to donate more.

Currently, most voters perceive the library as primarily a source of "information with a purpose." Table A3-2 shows the 15 benefits or rewards perceived by those who are most likely to support additional funding to libraries. The research authors conclude: "The research indicates that transformation, not information, drives financial support" (De Rosa & Johnson, 2008, p. 412).

Table A3-2.
Benefits Perceived as Most Important by Citizens Most Likely to Support Additional Funding for the Library

Type of Reward (i.e., Benefit to Library User)	Specific Benefit or Reward to Library User
Transformation through Escape	An oasis from hectic lifestyles
	Does not just tell you about something, but makes you feel it emotionally
	Makes you feel like part of a social group
	The kind of thing you can really immerse yourself in and savor
Transformation with Purpose	Helps create who you are
	Makes you feel good about yourself
	Allows you to appreciate the beauty in life
	You come away feeling like you really learned something
	Fills you with hope and optimism
	Empowers you
	Helps you seek truth
	Serves a serious purpose
Escape through Information	Allows you to immerse yourself in a different culture
	Does not just present the facts but allows them to come alive
Information with a Purpose	Provides instant access to information

The authors used a statistical technique to categorize the willingness to support libraries based on the emotional and intellectual rewards of the library compared to other sources of benefits (i.e., “rewards”) to library users.

Appendix 4
Story Review Process Options

Research confirms the most effective advocacy stories need to follow a specific plot structure and emotional description to increase donations (Aaker, 2013; Zak, 2013, 2014 & 2015). Story Reporters work hard, take great pride in their work, and most realize the finished piece often takes multiple drafts. Even then, readers or listeners might not understand some aspects. Hence, a story review process is critical.

Four Review Process Options

The Storytelling Champions determine which of the following review options will be used. A best practice for the team may involve an annual review of the option used, the other options, and deciding to keep or change the process. The option number does not indicate a preference.

Option 1: Story Reporter shares story only verbally with others. The Story Reporter reads their story out loud to others. A written copy is not distributed. The group discusses it. The Story Reporter then revises and submits it to the Story Editor.

Option 2: Story reporter self-selects reviewers. Each Story Reporter picks one or two people to review their written story and requests they provide written feedback to them, the reporter. Then the Story Reporter revises and submits to the Story Editor.

Option 3: Double-blind review. The reporter submits a draft story to storytelling team editor who sends the story to 2 or 3 reviewers who are not members of the Storytelling Team. The reporter's name is not on the story or other forms of communication with the reviewers. The editor requests reviewers to omit their names on review comments. Comments are sent to the reporter who revises and submits the story to the Story Editor.

Option 4: Only the Story Editor reviews. The Story Editor is the sole reviewer.

These options are not mutually exclusive. If the Storytelling Champions require either option 3 or 4, a Story Reporter could use options 1 and 2 first if they wish.

Table A4-1 on the next page outlines the advantages and disadvantages of each option.

Table A4-1.
Advantages and Disadvantages of Alternative Review Options

Review Option	Advantages	Disadvantages
Option 1: Reporter shares story only verbally with others.	- Quick - Some reporters feel more comfortable with this approach	- Requires a meeting - Reviewers who understand stories and their messages when they are written, might hear the story and its message differently when it is only spoken, making it difficult for them to provide good feedback for a story they hear only verbally
Option 2: Reporter selects reviewers to comment on written story.	- Some reporters feel more comfortable with this approach	- Colleagues may be hesitant to provide or receive negative feedback
Option 3: Double-blind review.	- Reviewers focus only on the story and are less hesitant in providing constructive criticism - Stronger quality of stories. - Relationships between authors and local reviewers are not hurt - Editor can more easily help Reporters	- Some Story Reporters are unaccustomed to this type of review
Option 4: Editor only review.	- Quickest approach	- No alternative points of view - Reporters may come to resent the feedback from the Story Editor

Library Story Review Form

The form on the next page was used in Cape Elizabeth by some Reporters who used options 2 and 3. The form helps outside reviewers cover all the key elements of an advocacy story plot. It also can be helpful to the Reporters in checking their story.

Library Story Review Form

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. Email to ___*Name 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		

Story Approval Forms

Patron's Library Story Approval and Release Form

A Story Reporter would not intentionally write an advocacy story that offended the featured patron. Sometimes, however, the patron might perceive that the way the story was written does not reflect their experience accurately. Hence, we strongly recommend providing the patron a copy of the final story, asking them to read it and return the Patron's Library Story Approval and Release Form (found in Appendix 4 of the companion guide, *Reporting Library Advocacy Stories to Increase Funding: Guidebook for Story Reporters* (Morse & Haskell, 2021).

We recommend a best practice of mailing the patron a cover letter with a copy of the story, the Story Approval and Release Form, and a stamped, addressed return envelope. Content that may be included in the cover letter, after thanking the patron for taking the time to be interviewed may include:

"After reading the enclosed story about how a program or service of the ___[name of library] ___ was beneficial to you, please complete the approval/release form and return it in the stamped, addressed return envelope or return it to the Library Director.

If you have any concerns about the story's accuracy, authenticity, or tone, please contact the Story Reporter who interviewed you and wrote the story and who will work with you to correct your concerns."

If the story is about a child under age 18, their parent must also read the story and sign the approval/release form.

Librarian's Story Approval Form

A less formal approval is needed from the librarian mentioned in the story. However, it is necessary to have an email or letter that acknowledges that the librarian mentioned in the story reviewed the final story draft and approves it.

Editor's and Library Director's Approval

After the editor decides the story is ready for publication, a best practice includes having the Library Director review the story for publication and has an opportunity to suggest modifications. The communication loop is, therefore, complete and the Director is knowledgeable and can share project updates with staff and volunteers.

Appendix 5.
Selection of a Story Editor and Public Value Facilitator

The following job descriptions can be used to recruit and select these two positions.

Story Editor Job Description

A Story Editor collaborates with and complements the work of the Story Reporters and manages the Story Review Process. The editor decides if the story aligns with the Guidelines established by the Storytelling Champions. To avoid conflicts of interest, the editor is not a Story Reporter. The editor is selected by the Storytelling Champions.

Required Background:

- Has a thorough knowledge of the LaRue (2018) approach to library advocacy stories and a willingness to use this format. *https://americanlibrariesmagazine.org/2018/10/23/advocacy-bootcamp-power-of-narrative/*
- Is familiar with the supplemental resources and their connections to the LaRue approach as described in *"Reporting Library User Stories to Increase Funding: A Guidebook for Story Reporters"* (Morse & Haskell, 2021).
- Understands the tagline selected by the Storytelling Champions and will ensure one is used in all stories.
- Will provide constructive comments to Story Reporters and help them adapt rather than just judge the quality and reject stories that do not live up to the guidelines.
- Has or is willing to find a network of volunteer story reviewers if the double-blind review process is used.

Optional: Lives or works in the community where the library is located.

Public Value Facilitator Job Description

The Public Value Facilitator helps Story Reporters incorporate a public value statement into the LaRue (2018) plot. Sometimes this involves finding existing public value statements that fit the story (Maine State Library, 2015). At other times, the Facilitator might ask researchers in colleges' Library Sciences programs for assistance or develops a new public value statement (Haskell & Morse, 2015a & 2015b; Kalambokidis, 2004).

Required Background:

- Has a thorough knowledge of the LaRue (2018) approach to library advocacy stories and a willingness to use this format.
- Is familiar with the public value resources in *"Reporting Library User Stories to Increase Funding: A Guidebook for Story Reporters"* (Morse & Haskell, 2021).
- Can demonstrate a history of doing literature searches by providing 3 articles.

Preferred Background:

- Has a background in public finance economics and understands the concept of "positive externalities," that is, when libraries create benefits for patrons there are often indirect or spinoff benefits to the rest of the community, including library non-patrons.

Appendix 6.
Recruiting Story Reporters

Most volunteer storytelling efforts need two or more Story Reporters to interview patrons and write the stories. A clear description of Story Reporter roles and qualifications assist the Storytelling Champions recruit new Story Reporters.

Job Description for Library Story Reporters

Story Reporter's Responsibilities. Each reporter:

- Interviews six to eight patrons per year that library staff identify as candidates having potential stories.
- Uses the James LaRue six element story plot structure and focuses on the impact of one program on one patron. (https://americanlibrariesmagazine.org/2018/10/23/advocacy-bootcamp-power-of-narrative/)
- Adds a one sentence public value statement to the story whenever possible.
- Follows the guidelines for stories developed by the Storytelling Champions.
- Writes at least six stories per year in both a short format (200 words or less) for word-of-mouth sharing and in a longer format (500 to 600 words) for media use.
- Submits each story for review and revises as much as possible based on the feedback from the review.
- Submits final revision to the team's Story Editor.

Story Reporter's Qualifications

Required Background and Skills:

- Experience and interest in writing.
- Willingness to study and use advocacy story telling approaches.
- Ability to interview patrons who are story candidates at the library or to interview by phone.
- Willingness to have written stories reviewed and make revisions.

Other helpful skills and experiences:

- Prior experience in writing advocacy stories or other published articles.
- Prior blogging or podcasting experience.
- Lives in the community or region served by the library, though not necessary.

For additional information and an application form, email ---name---at – email---.

Potential Sources of Reporter Candidates

- A short article in regional media with a link to the library website.
- Retired academics and journalists.
- Students in library sciences or communications programs who wish to participate in a community related project.

Appendix 7.
Sharing Stories with the Public

Members of the 2016 University of Maine Extension online program, *Learning Circle for Public Libraries: Building Stories to Communicate Our Public Value,* explored how one story could be used in several different ways. Use one or more for your library.

- Word-of-Mouth, Offline Face to Face Discussion
- Digital Media: Social Media and Interactive Platforms
- Column in Local Paper
- Website
- Short Insert in Annual Appeal Letter
- Letter to Editor
- Speakers Bureau
- Visits to Preschool Programs, Nursing Homes, Long Term and Assisted Care Residences, Senior Housing, Nonprofits, and Private Firms

Offline Face-to-Face Discussion and Word-of-Mouth. Word-of-mouth is the most effective and most persuasive means of changing attitudes. In a world dominated by social media, we may feel in-person conversations have transitioned to tweets or direct digital messages. Not true. Traditional word of mouth is a natural phenomenon. Also called offline conversation, it happens anytime and everywhere people get together where they talk about the weather, their health, and “feel good” experiences such as what happened as a result of a library’s program. If enough library advocates (Friends, Trustees, Advisory Committees, and/or Foundations) have two or three good stories, they can effectively use them at appropriate times with neighbors and friends. The story needs to be short (200 words or less), easy to remember, and shared in the “third person” rather than the first person. Jay Baer (2019) says, good stories have “talk triggers … noteworthy experiences that (you) rush to share with … friends and neighbors … (who) will then share the same story, or at least a close approximation of it, with their friends.” Check its noteworthiness, Baer says, and ask: is it remarkable? Is it relevant? Is it reasonable? Is it repeatable?

Digital Media: Social Media and Interactive Platforms. In a world where nearly everything is becoming digitized, digital media is becoming more important than ever (Goldberg, 2019). We spend seven hours each day the internet (Kemp, 2020) interacting in various ways with digital media, the comprehensive term used for “the carriers of people’s voices” (iScoop-eu, n.d). In 2020, most libraries use one of more of the following.

- Social media is the most popular digital platform used to spread word of mouth messages that reach more people. Examples are Facebook, Instagram, Twitter.

- Microblogging (e.g., Twitter)
- Photo sharing (e.g., Instagram, Pinterest)
- Video sharing (e.g., YouTube, Facebook Live, Vimeo)

Before petroglyphs and the written word, storytellers spread messages. Now those have the advantage of digital media to extend the patterns, range and impact of word-of- mouth messages. It is the 2000s version of getting the message out far and fast. Some ask, does digital allow direct dialogue between the storyteller and the listeners/audience? In the early days of the Covid-19 pandemic, Rebecca Bellan (2020, *Forbes*) reported, "And just like that, we're all using Zoom. The video conferencing service has become vital social media for millions of users seemingly overnight … connecting self-isolated individuals in a range of capacities." In the pandemic weary days of late 2020, Scottish postman Nathan Evans found an interactive way to share a centuries old story form, the sea shanty, with millions. This interactive TikTok Sea Shanty Meme, weeks later, "caught on" with other digital media such as *New York Times* (Renner, 2021) and National Public Radio (McCammon, 2021).

Over a decade ago, Aaker and Smith (2010) viewed the digital array in what they call the dragonfly effect of how social (and other digital) media consumers have psychological insights as they "experience" (a story's) message. The dragonfly effect, found in memes, images and blogs, continues to help "consumers" realize or experience how small acts or experiences can create big change. The dragonfly effect packages "the four-independent-wing approach of working toward one goal" of spreading the story's message using digital media: focus, grab attention, engage, and take action. Which library in Maine will be the first to post a library advocacy story using virtual reality when it is as commonplace books, blogs, podcasts, online news and cell phones?

***Column in Local Paper*.** The Thomas Memorial Library Foundation published a monthly column with stories (about 500 to 600 words) in the local bi-monthly paper, *The Cape Courier.* The column's title, *"Our Library: Making a Difference*" was similar to the tagline the Storytelling Team decided to use. All stories showed the library was making a difference, but it included examples like those outlined by LaRue (2018, para. 14). One story shared how the library helped a patron start a small business (Breau, 2019) and another shared how the library helped a grandmother care for her grandchildren while introducing them to the fun of learning (Capobianco, 2019). The primary advantage of this column was that the local paper reached almost all households though there was no guarantee that the column is widely read.

Website. Library websites have an enormous advantage, a public platform to post and archive stories, both long and short. If only one version of a story is used, post a short one because it is easier for others to share it by word-of mouth (Berger, n.d.: Kumar, et.al., 2007). The Thomas Memorial Library Foundation (2018) stories are posted at https://www.thomasmemorialfoundation.org/libraryuserstories

Short Insert in Annual Appeal Letter. The advantage of this method is that a very short insert reaches all those to whom you send an appeal and it reinforces implementation of

a storytelling culture in every aspect of the library's fundraising effort. The disadvantage that limits the impact of this approach is that it is once a year rather than repeated, and it limits the story's range to one type of patron and one service or program.

Letter to Editor. The main difference between letters to the editor and a column is the length. Typically, these letters can only be 250 words.

Speakers Bureau. LaRue (2011, para.25) presents a 12-minute speakers bureau script and encourages others to use it after adapting it to their location. Recommendations for adaption are in Appendix 9.

This is probably the best method to use when a bond issue for the library will be voted on in the next six months.

The advantage of a Speakers Bureau is that it allows two-way interaction and good speakers capture the attention of the audience. LaRue points out that it is best to pick good speakers who are well-known and to provide them with the stories to be used and the script. LaRue recommends against the librarian being the speaker. However, it probably is useful to have the Library Director or another librarian attend and help answer questions.

Visits to Preschool Programs, Nursing Homes, Long Term and Assisted Care Residence, Senior Housing, Nonprofits, and Private Firms.

Visits to businesses and institutions by the library director and a volunteer can help them learn how others have and how they can benefit from library services and programs. While the primary purpose of these visits is to learn how the library can help the group, there may be more opportunities to share one or two stories that demonstrate the benefits of the library to their clientele or employees and to the benefit of the entire community.

Appendix 8.
Defining and Measuring Success of the Storytelling Effort

The goal of storytelling is to increase public willingness to donate or pay taxes for library services and programs. So, for many, it is natural to define success by the questions: "Did our donations increase this year since we put out 12 stories last year?" or "Did voters support the bond issue for the library?" Yet, using only these questions would be a mistake and is not the whole story!

Comparing Funds Raised Before and After Stories Is Not a Good Measure

Many factors influence donations and attitudes toward donations and taxes. For example, donations change with tax law changes or during a recession. If these changes occur when you start your storytelling effort, the total donations might be lower after sharing stories than before the stories. Likewise, increased taxes for library support also face multiple influences. Hence, simply measuring the change in donations or passage of a bond issue before and after starting a storytelling campaign is not a valid way to measure success. *Funding might go down after starting a storytelling effort but remain higher than without the storytelling campaign*. Unfortunately, a "before and after" comparison requires large data sets from many libraries and a professionally applied statistical regression analysis (Gallo, 2015).

Use Prior Research and Focus on High Quality Stories

Research shows that well done stories increase willingness to fund good causes (Aaker, 2013; Dixon, 2014; Zak, 2013, 2014, & 2015). This research provides a means of measuring success by asking the following question:

"Do our stories have the features which research has found to increase the willingness to fund good causes?"

Some story features which can be measured are:

1. Does the story follow the six elements outlined by James LaRue (2018)?
2. Is the library patron described effectively so the listener can relate to them?
3. Is the story authentic?
4. Can the story be easily retold by a reader or listener?
5. Does the story include a public value statement (Haskell & Morse, 2015a, 2015b; Morse & Haskell, 2021)
6. Has the storytelling effort used various means of encouraging word-of-mouth spread of the stories?
7. Does the story encourage two-way communication about the library?
8. Has the storytelling effort created a culture of storytelling among library staff and support groups (Friends, Foundations, Advisory Groups)?
9. Has the effort changed the traditional frame for thinking about donations or tax support to one that encourages the view that "libraries are a smart investment?"

Appendix 9.
Speakers Bureau Script

LaRue (2011, para.18 - 27) describes the speakers bureau approach his library used in Colorado. The speakers were both good presenters and well-known local persons but not a librarian. We recommend that the speaker be accompanied by a librarian since some of the questions will require an in-depth knowledge of the library's programs and services.

A major advantage of a Speakers Bureau is that it allows two-way discussions. Another advantage is that it increases the odds that the intended audience is reached.

We recommend the speakers bureau approach be used primarily before local government sponsored bond issues. It could also be advantageous before a special annual appeal by a local library foundation or Friends group that has a well specified and major intended use.

LaRue (2011, para.18 - 27) describes the script which embedded three advocacy stories in the middle with a call for action at the end. The entire script is only 12 minutes, making it ideal for use at service clubs and other venues where time is limited.

The full Speakers Bureau script is available (Speakers Bureau, n.d.). LaRue (2011, para. 24) invites readers to use this script, writing: "Use of this talk is freely offered to all. You have only two responsibilities: Use it and make it better."

Recommended Changes in LaRue's Speakers Bureau:

Three modifications you will need to make in the script are:

1. Update the costs in the opening portion of the script, the part right after the opening "gimmick," called the "A cost-setting exercise."
2. Insert three of your own local stories, preferably one that shows how the library changes lives, one that shows how it helps small businesses and one that shows how it builds community.
3. Change "The Close" part of the script to focus on the return in investment for your local library as estimated by the library value calculator (also called a "use value calculator").

Change 1. Update the Costs: For this change, you will need current costs for the private services offered. To estimate the cost of supporting your library, you can get the cost of property taxes going to your library for the median household from the local government.

Change 2. Use Local Stories: Make sure to add one local story example for each of the three key taglines your Storytelling Champions select.

Change 3. New Recommended Script: In the change of "The Close" we recommend a new script which uses the library value calculator. Below, we describe the calculator and why it is advantageous. Then we provide a recommended "close."

Library Value Calculator: The library value calculator (Library Value Calculator, n.d.) estimates the money saved by a patron from using the library's free services rather than purchasing them. It can be used to estimate the saving for an individual or a family. By using the aggregate data on the volume of books loaned and number of total attendees for the year, it also can estimate the savings to all patrons. For an example, the savings per book borrowed in the American Library Association calculator (Library Value Calculator, n.d.) is $20 per book. Some states have adjusted the savings per item to fit their local situation. For example, in 2020 the Maine State Library's calculator (Maine State Library, n.d.) estimated that each book borrowed saved $22.

With the Library Value Calculator, a family can calculate the amount they saved by using the library rather than buying books or paying for programs. For example, if a Maine family read 3 books a month, receive library help on reference searches once each month, read 2 magazines each month, and the entire family of 6 attended one music program that year, you can plug those numbers into the calculator:

- Books (3 times 12) = 36 with each at an average saving of $22.00 saves $882.00.
- Reference searches (12 per year) = 12 with each at an average saving of $19.50 saves $234.00.
- Magazines from the library (2 times 12) with each at an average savings of $5.00 saves $120.00.
- One Music program a year attended by all 6 family members at an average savings of $15.00 per person saves $90.00.
- In total, the family would save $1,326 per year.

Advantages of the Library Value Calculator: We recommend the Library Value Calculator approach over what LaRue uses because it provides an estimate that is:

- Based on recent and local data,
- Easy and low cost to estimate,
- Possible to be updated annually,
- A conservative estimate of the value of the library and
- Simple to explain.

Since the library value calculator is easy and inexpensive to use, it can be updated annually and explained easily. For example, in Cape Elizabeth, Maine every dollar the town spent on the library saved patrons over $5 in 2018. Of course, families that used the library a lot had a higher return on their investment than on those that did not (Morse & Schwerin, 2019).

Public Value - Why the Calculator Understates the True Value: The library value calculator estimates the value to library patrons (or the "private benefits"). However, it

ignores the value of the library to non-patrons who benefit indirectly when the library programs or services change the patrons lives. These in-direct benefits to non-patrons are called "public value" (Kalambokidis, 2004; Haskell & Morse, 2015a & 2015b).

In summary, when using the library value calculator estimate, the results are "at least" as high as the estimated return on investment and likely much higher. It is important to describe the public value for at least one story in a Speakers Bureau presentation since many audiences will have library non-patrons. Also, the speaker should be given the public value rationale for the other two in case there is a question about these.

The project website (http://bhagcolorado.blogspot.com/) gives more tips on implementing a Speakers Bureau.

Recommended Close:

For the above reasons, we suggest the following script for the close. The reference to the $1 below is based on the full script (Speakers Bureau, n.d.) that uses an interactive gimmick in the first minutes of the presentation where an audience member gives the speaker a dollar ("everyone is asking us for money these days").

> *"Remember the $1 that* ___ (mention the name of the person giving it to him) ___*. For our local library, every $1 that our local government invests in the annual library budget results in over $5.00 (plug in the estimate for your library here rather than the $5) in savings when summed over all library patrons. This is a very smart investment.*
>
> *"Yet, this estimate is lower than the true value of the library since it only includes the value to those that use the library and does not capture the public value to all local citizens, both patrons and non-patrons.*
>
> *"Here is an example of the public value for how the "Read to a Dog" program creates public value.*
>
> *"In one story, a third grader, Curt learned to love reading and improve his skills through the "Read to a Dog Program." His father reported that Curt "improved his reading skills 200 to 300 percent in just four months through the library's "Read to a Dog Program." All of us will benefit because of Curt's improvement in reading skills, not just Curt and his family. In the short run our elementary schools will not need to spend as much on remedial reading programs for Curt In the long run Curt is more likely to go on for more education after K-12, resulting in higher earning and thus paying more into taxes and programs such as social security. These benefits accrue to both other library patrons and even to those who do not use the library at all. These indirect benefits to others are called the public value. The public value is not captured in our $5 estimate of the savings per dollar invested.*
>
> *"So, the library not only changes lives, but it is also a smart investment."*

Appendix 10.
Encouraging Groups to Share Stories Verbally

Word-of-mouth sharing is effective. In fact, it is the most effective way of getting a message out. Therefore, listeners need to hear "stories in short form" that are easy to remember and share with someone else. Packaging the facts in a catchy, relatable, short-form story, like the two shown below from the Thomas Memorial Library Foundation, encourages library support groups to share the stories verbally.

If you want library advocates to share stories, a best practice is for Storytelling Champions, the Library Director and library staff to set the example and role model sharing stories frequently and often. Then you can explicitly ask the other supporters to pick three stories to share.

Here are examples of two short stories which can be told in less than 1 ½ minutes.

"Our Library: Making a Difference"

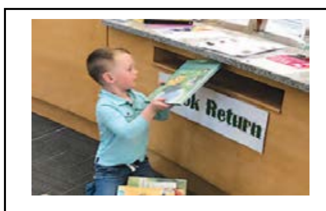
The longer versions of these two short stories are in the *Cape Courier.*

"Grannie, Can We Go to the Library"

When Mary's five granddaughters, 2 to 8 years old, were visiting one hot and humid summer, she helped by taking them to Crescent Beach for hours. One day with exceedingly high humidity and heat, their Mom said they should stay home and inside, triggering loud complaints from the girls. But Mary convinced them to go to our Library's story hour and then play with the new toys (funded by the Library Foundation). Once there, the girls loved it.

When the hot weather subsided and Mom encouraged them to go to the beach, the girls asked, "*No, can't we go to the library? I want to play with the puppets; I want to bring back my books and get another piggy book and Grandma needs her cappuccino!*" Mary was pleased with this shift in attitude and off to the library they went. In 2018 there were nearly 500 children's program events with over 8,000 in attendance. Our library helps children learn to love learning and reading. On hot summer days, it also can help Grandmas (Adapted from Capobianco, 2019, p. 8).

"Goodbye Book about Trucks"



When Maggie first took her two young children, Norah, and Wallace, to our old library she found it so dismal, she shifted to South Portland. But after the newly renovated building opened in early 2016, she found the Thomas Memorial Library a welcoming atmosphere, due both to the building and the staff. Her kids love it and have a cute ritual upon return, and were

recently heard saying, *"Goodbye Book about Trucks."* Maggie and her partner Noelle now find our Library is critical to the livelihood of our vibrant town, describing it as *"the center of the wheel. A library does not need to have every book. It just needs to make you feel like its happy to have you there, and our library does."* Many others agree with this, with over 115,000 visits by all users or over 19 visits each by over 6,000 library card holders. Our renovated library was a smart investment. (Adapted from Frame, 2020, p. 6).

Make it Easy for Others to Find the Stories: If support groups and others want to find stories, make it easy to find them. Archive stories from all media sources on the library's website, where it is easily updated as shown by the Cape Elizabeth library foundation (TMLF, 2018). Another option involves developing a list, such as this excerpt, for stories in local papers.

Table A10-1.

"Our Library: Making a Difference" Column in the *Cape Courier*

#	Cape Courier Issue	Story Title
9	Nov 6	Violet the Turkey Vulture https://capecourier.com/wp-content/uploads/2019/11/CC-Nov-6-web.pdf page 6
8	Sep 25	What's a Grandpa to do on a Summer Night in Cape? https://capecourier.com/wp-content/uploads/2019/09/CC-September-25-2019-web.pdf page 8
7	Aug 28	Mom and the Saturday Library Adventures https://capecourier.com/archive/2019/20190828.pdf page 6
6	Jul 24	Grannie, Can We Go to the Library? https://capecourier.com/archive/2019/20190724.pdf page 8
5	Jun 19	Summer Reading Happens So Fast https://capecourier.com/archive/2019/20190619.pdf page 5
4	May 22	Book Club Surprises Wilson https://capecourier.com/archive/2019/20190522.pdf page 8
3	Apr 24	Knitters of Tales https://capecourier.com/archive/2019/20190424.pdf page 6
2	Mar 26	How the Thomas Memorial Library helped me build an environmentally friendly business https://capecourier.com/archive/2019/20190326.pdf page 6
1	Feb 20	Bill's Thriller Mysteries https://capecourier.com/archive/2019/20190220.pdf page 4

Appendix 11.
Meeting Agendas to Introduce the Storytelling Project

The foundation of a successful storytelling project is the result of a team effort. Like a building's foundation, there are many components. The critical factor for constructing a foundation is the same as for the storytelling project – frequent and relevant communication. The Library Director (and Storytelling Champions) have the opportunity to model communicating relevant, timely information, share guidelines and expectations, create a storytelling culture for all library advocates, and frequently share stories, both formally (say in staff meetings or conversations with town officials) or informally with friends and neighbors.

One communication best practice is to let team members know what is expected from them. If we think of constructing a building's foundation, there are many roles: architectural, excavation, sourcing materials, general and skilled labor, concrete suppliers and so on. As you read this guidebook, you see there are many roles: Director, sourcing story ideas, interviewing patrons, reporting stories, editing stories, championing the effort and sharing the stories.

Communicating relevant information that feels explicit rather than vague can be done efficiently, encourage discussion, and allow for adaptation over time. Because this project is about library stories, we've found that library staff – both full- and part-time paid and volunteer staff – must be in the communication loop early on. Why? Because they likely already have many roles and responsibilities. They need to know how this project will impact them, their co-workers, the library, its supporters, and ultimately the community. Communication builds trust.

Below we share sample agendas the Library Director can use or adjust for those early meetings with staff and Story Champions. You'll see that these agendas are similar – the same background information to all Team members with relevant information for the team's sub-group – and can be easily adjusted for a meeting with Story Reporters and the Editor.

Each meeting has core components: (a) a note before the meeting with key details, (b) an objective, (c) an opening, (d) the main reason for the meeting, (e) an opportunity to clarify, ask questions, discussion, answer, and (f) a closing.

Library Director and Staff Meeting

A few days prior to the meeting, send participants a brief note that includes several key details *(in italics),* modeled in the sample below.

Invitation:

Hello,

On [Thursday at 1:30pm] we'll meet as *an entire staff* for about *30-minutes* to *introduce a new storytelling project for our library*. I'll highlight *the project's goals and your role in it.* I'll show a *6-minute video* and we'll have time for questions. To *prepare for the meeting*, think about a patron who shared something that changed in their life because they use the library. Be willing to share that idea in one sentence. Also, here is *a link to a 2018 article James LaRue* wrote to help you know a bit about the project from his perspective.

The Meeting

Objective: Introduce all library staff, both paid and volunteer, to the goals of the storytelling project and their role in it.

Opening: Hi, all. Because this meeting is about storytelling, let's start by each of us sharing a one-sentence idea for a story that we've heard from a patron. I know it's really difficult to do this in one sentence! I'll jot down the ideas. And what is even more difficult is that we will not have discussion about these ideas as they pop. Ready?

[share one-sentence story ideas]

State Objective: Thanks for sharing these ideas. As you know, we're meeting to introduce you, the library staff and volunteers, to the goals of the storytelling project and your role in it.

Reason to meet:

- To start, let's *watch this six-minute video* by James LaRue that illustrates several best practices for telling stories.
- *What is your role in this project?* It is doing what you already do. Interact with patrons. And if you notice what you think will be a "story" that will tell others how the library benefits patrons and the rest of the community, we ask you to formalize that noticing. We have a handout, that's also on our interoffice website, that outlines how we might capture stories. Are we doing all these at once? No! We will keep in touch and adapt how we do this for our library and staff.
- *Bring clarity.* (a) Hear questions, perhaps note them with an answer that will be readily available for new staff or volunteers – or to share with Story Champions. (b) Answer questions as you are able. (c) Note explicit next steps. You may even ask staff for a next step. If none are offered, you might say, how about at our next staff meeting we each bring a two-sentence story idea? And we'll talk about how we want to gather ideas.

Closing: Thanks for all the work you do in our library. To close, I'd like to quickly hear – just half a sentence – three or four words about one of these:

- what do you *appreciate* about this project? – or
- what *ah-ha* came to you about this project? – or
- what *excites* you about this project?"

Appreciate? - or - Ah-ha? – or – excites?

Library Director and Storytelling Champions Meeting

A few days prior to the meeting, send participants a brief note that includes several key details *(in italics),* modeled in the sample below.

Invitation:

Hello,

On [Thursday at 1:30pm] all Storytelling Champions will meet for about *60-minutes* to *introduce a new storytelling project for our library*. I'll highlight *the project's goals and your role in it.* I'll show a *6-minute video* and we'll have time for questions. To *prepare for the meeting*, think about a library patron who shared something that changed in their life because they use the library. Be willing to share that idea in one sentence. Also, here is *a link to a 2018 article James LaRue* wrote to help you know a bit about the project from his perspective.

The Meeting

Objective: Introduce Storytelling Champions to the goals of the storytelling project and their role in it.

Opening: Hi, all. Because this meeting is about storytelling, let's start by each of us sharing a one-sentence idea for a story that we've heard from a patron. I know it's really difficult to do this in one sentence! I'll jot down the ideas. And what is even more difficult is that we will not have discussion about these ideas as they pop. Ready?

[share one-sentence story ideas]

State Objective: Thanks for sharing these ideas. As you know, we're meeting to introduce you, the Storytelling Champions, to the goals of the storytelling project and your role in it.

Reason to meet:

- To start, let's *watch this six-minute video* by James LaRue that illustrates several best practices for telling stories.
- *What is your role in this project?* We have a handout, that's also on our library's storytelling website, that outlines all the roles embedded in our storytelling project. You are one component. Will you be finding stories like we shared at the beginning? Likely not, and at the same time, you may hear a great idea. Are we

doing all these at once? No! Let's look at what Storytelling Champions do and discuss how we will start our project, keep in touch and adapt how we do this for our library and staff.

- *Bring clarity.* (a) Hear questions, perhaps note them with an answer that will be readily available for new staff, volunteers, team members. (b) Answer questions as you are able. (c) Note explicit next steps. One practice to build this sub-group is to ask them for a next step. If none are offered, you might say, how about at our next staff meeting we [x, y, z].
- Set a date and time for the next meeting or meetings.

Closing: Thanks for all the work you do for our library. To close, I'd like to quickly hear – just half a sentence – three or four words about one of these:

- what do you *appreciate* about this project? – or
- what *surprised* you – or occurred to you - during this meeting? – or
- *excites* you about this project? – or
- what *immediate action (within 24-hours)* will your take after this meeting?"

Appreciate? - or - surprised? – or excites? or –immediate action?

GLOSSARY

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

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 (LaRue, 2018). *Also known as "a story resolution"* (Bosworth & Zoldan; Dixon) *or "resolution of the journey."* See also "Basics Elements of Advocacy Stories in Section 1."

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, 2018). *Also known as a turning point.* See also "Basics Elements of Advocacy Stories in Section 1."

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."

Main Message: See "tagline."

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). See also "Basics Elements of Advocacy Stories" in Section 1.

One Real Person: LaRue's term for the main character. In both LaRue's 2018 article and this guidebook, a local library patron (a real person) is the main character.

Patron: See "library patron."

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 in which a current condition is separated from an ideal condition by complications or obstacles. *Also known as "a story complication"* (Bosworth & Zoldan) *or "attention grabber."*

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.

Single Fact: See "One Fact."

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.

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.

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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

Haskell, Jane E. and Morse, George W. 2015.*What is Your Library Worth? Extension Uses Public Value Workshops.* https://joe.org/joe/2015april/a1.php

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The content and conclusions are the sole responsibility of the authors.