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Marketing Online Workshops

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The movement of library instruction to the online environment is only one way that librarians are seeking to meet the just-in-time needs of their patrons. Marketing of this type of instruction should reflect these changes by speaking directly to the needs of the patrons rather than to the topic of the sessions. This sounds ridiculous, but will be explained in just a bit. Effective marketing of online workshops is best achieved by making a plan, diversifying modes of outreach, and by creating consistency with the library and university brands and goals.

The decision to move workshops online should be one that is made with purpose and a vision for the big picture. It is important for you to determine the larger goal for the library instruction plan and how these new online workshops will fit into that goal and then to determine how these goals for library instruction fit into the larger university goals. When you do this, it will help with buy-in from university administration and can provide strength for the outreach and marketing campaigns. At Clemson, we plan our instruction events for the academic year during the summer so that we can have a calendar on which to build our marketing plan. If you decide to do the same, here are some questions to ask as you plan your session schedule:

- How many online sessions will be offered during the semester?
- How long should a standard session be? Will you offer any "mini" sessions?
- At what point in the semester would the content be most relevant to students?
- What days and times would be best for your target audience? Does your institution publish standard class meeting times for each semester (to help avoid scheduling conflicts)?
• Is it important that students sign up in advance or can they just “show up”?
• How are you going to communicate the room URL and other room access basics?

The interesting thing about marketing is that it, in and of itself, can almost be considered a form of instruction because if you can create an awareness of the kinds of workshops and opportunities that the library will provide, even if a person does not attend the event, they know more about the library than they did before. This being said, the marketing plan should be considered before the first workshop outline is even created. In the academic library environment, this starts with a careful examination of the academic calendar and even with selected faculty syllabi. Ask yourself these questions:

• When are projects due?
• What kinds of research will be required?
• When will students likely begin working on assignments?
• How can the library meet needs of students working on these projects?
• Are there areas where collaboration with other campus support organizations would make sense?

The marketing of your workshops will prove to be almost as important as the content, so as you begin to formulate your marketing plan you will want to consider four main areas: audience, marketing format, placement and timing, and assessment.

AUDIENCE

Considering your audience is absolutely crucial for both planning content and marketing your workshops. After answering some of the questions previously mentioned, you should begin to have an idea of the kinds of workshops you are planning to provide and you should have a good idea of the audience as well. If they are workshops that are not geared towards a particular class or assignment (because those should be pretty easy to market to individual professors and classes), you need to think about who would be interested in the topics and who would be attracted to the flexibility of the online environment. If your institution has a dedicated office to coordinate online programming, contact them with information about your workshops well in advance so that they can distribute the information to their network of online instructors. You might also scan your course catalog for courses that are being taught online and perhaps even follow up by looking into online syllabus repositories to make sure your workshops fit in with existing assignments. You might also want to visit any off-campus locations (if possible) and if you
are a part of a land grant institution, you may want to visit any extension or research sites to gauge the needs of those audiences. If you are not able to visit physically, you may want to send out a survey. We provide an example of one such survey in the appendix. Another consideration for your audience will be generational. Older students may prefer later hours as they work around full-time job schedules. They may also be coming back to school after an extended absence and want more in-depth training that includes some basic technology training. Younger students may want less detail and more pointed tips, possibly also in an evening session but in a shorter format or something scheduled between standard class times so they can squeeze it in during the day. For example, we offered an online session in the evening called “Return to Research” targeting our nontraditional students and it was quite well attended. Yet no matter who your audience is, they will want to know from your marketing why they should spend precious time attending your workshop, so you need to spend some time crafting a marketing plan that lets them know what is in it for them.

BRANDING AND GOALS

As you plan both marketing and online workshops, do not forget that your communication does not take place in a vacuum. You are going to want to make sure that you comply with any visual identity standards that have already been established by your library and your institution as a whole. For instance, if you use PowerPoint slides in your online workshops, you should use colors from the university palette and preferred fonts. These same colors and fonts should also be used on any digital signage, images posted on social media or on monitors across campus, and print handouts or tear-aways. If your library has a communication coordinator or public relations representative, this person should be your first contact. If not, you should search your institution’s website for information. Terminology can vary by institution, but common things to look for are a brand toolkit, media resources, style guide, identity standards, or communication guidelines. Universities and other organizations have brand standards for a reason. They give people guidelines to be creative while still “sounding like” the institution. You get to use its credibility and the respect it garners in your audience’s attention span. While you may have to sacrifice a bit of your personal creativity, you can trust that people whose job it is to do such things made decisions about required colors, fonts, and other guidelines after considerable thought and possibly even research. Cooperating with your institution’s guidelines will help enforce the library’s role as integral to the institution and create a familiar appearance for your items, which lets people “tune in” to them.
Your institution may have expectations and specifications about any or all of the following:

**Logo or Word Mark**

The good news is someone should be able to provide you with a good-quality image. They may even provide variations such as a one-color version or versions best suited for dark backgrounds. The less good news is there are likely stipulations on the size, orientation, placement, background color, or usage of the image.

**Color Palette**

You can probably find your institution’s color palette with specifications for various media (e.g., HTML, RGB, CMYK) and perhaps even downloadable swatches for common desktop publishing programs such as Microsoft Office Suite and Adobe InDesign. Some institutions have only two or three official colors, often at high contrast to each other, which can pose a challenge for creating appealing designs. You may need to work with shades of those colors to make something that hits the right place on the spectrum between boring and (figuratively) making viewers’ eyes bleed. If your institution has a secondary palette—one that includes colors beyond your traditional “school colors”—take a moment right now to acknowledge your good fortune. Since Clemson University has ten secondary colors (even after one overlooks the fact that they renamed true black), it is easy to find an acceptable color that works for a particular event. As with all professionally chosen color palettes, all of the options look at least decent when paired. However, added variety makes it especially important that we consider color contrast and keep text accessible. Our go-to tool for checking color contrast is WebAIM’s Color Contrast Checker. We ensure the text and background of anything published digitally has enough contrast to comply with Web Content Accessibility Guidelines (WCAG) AA standards. With a set color palette, it only takes a few minutes to run all your likely permutations and establish once and for all whether that brown background can be used with tan text. If any of this information is new to you, the parent site of the tool we use has a wealth of information on web accessibility.

**Font**

Again, this is institution-specific whether there are any requirements or even recommendations. If there are requirements, your institution will likely provide several options and even suggestions on when to use them. These fonts will likely be ones that are already included in basic desktop publishing programs or will be provided upon request. If you
have some leeway (or no official recommendations) regarding fonts, it is still a good idea to choose one or two fonts that you will use for most of your communication. You should choose one font without serifs (e.g., Arial) since this style is usually used in electronic communication, appears uncluttered, and conveys a modern feel. You should also choose a font with serifs (e.g., Georgia) to use when you want contrast for headings or to put forth something that feels more traditional or formal. Even if you enjoy installing fonts on your computer, these fonts should be commonly available in Microsoft Office and other communication and desktop publishing programs. Trust us that publishing is hard enough using special fonts provided freely for installation from our university and you do not want to risk a wonky bookmark (or sending your co-worker detailed download and installation instructions) because you picked some beautiful font that is only available through this certain website. That said, there are definitely times when a special font is just what you need for a marketing item. There are multiple sites that offer free font downloads, but we like to search dafont.com for free-to-download options. Just remember, your unique font should be easy to read and should probably be used sparingly (such as for a punchy session title) rather than for all the text.

You also want to make sure that any online workshops that you plan fit into university and library goals. The exponential growth of online programs provides a prime opportunity for this platform of library instruction as it fits naturally into the digital environment. When these workshops are applied to the larger university goals of increasing the success of online students, they become a crucial piece of this growing area of higher education.

As you move some of your traditional face-to-face workshops online, you have a fantastic opportunity to highlight this new mode of instruction to your audience and the implementation of a well-structured marketing plan can serve both as an excellent way to attract attendees and as an extension of the instruction that you are providing. Online workshops have the ability to meet the patron no matter where they are located. Some will attend the workshops from the second floor of the library, while others may attend from across the ocean. Effective marketing of online workshops is best achieved by making a plan, diversifying modes of outreach, and by creating consistency with the library and university brands and goals.

MARKETING FORMATS

Faculty and students are overwhelmed by their email and yet, this is probably one of the most reliable and even most requested ways that they would like to be notified about learning opportunities on campus.
However, just like it is important to diversify with your money, it is also important not to put all of your marketing pieces in one place. You will want to consider placing ads in a variety of locations, which can mean in a variety of formats.

- Send an email to key faculty and students that briefly outlines relevant classes and speaks directly to needs they may have.
- Request time to speak at on-campus meetings such as student and faculty senates, orientations, and departmental meetings.
- Create print fliers for target audiences such as one that outlines top services for faculty or graduate students.
- Design digital signage for specific locations such as a piece in the campus gym that advertises opportunities to “Train Your Brain” with library workshops.
- Make use of whiteboards and even bathroom mirrors for “guerilla marketing” by highlighting workshops of interest.
- Create tear-away fliers to post in residence halls, student unions, and on departmental bulletin boards providing catchy phrases to speak to the needs of that particular audience.
- Write articles for library and university blogs.
- Create tweets and Facebook posts.

It can be difficult to wrap your head around the idea of having to “push” the library workshops to your audience because traditionally the library has not been an aggressor when it comes to sharing information about services; however, with new competition in the provision of information there come new roles in teaching about how to find the best possible resources.

**PLACEMENT AND TIMING**

The timing of marketing is crucial to the visibility of library instruction. In his book *Marketing Today’s Academic Library*, Brian Mathews speaks of envisioning the semester in phases. In the first phase, at the beginning of the academic year, you provide an introduction to the library since at this point many students are just beginning their semester and do not have any current projects. This phase might include posters, emails, digital signage, and tutorials that cover an overview of library services. It also may include pieces that assist faculty with posting eReserves or finding the library on your school’s learning management system. While it can be difficult to plan out all library instruction before the academic year begins, it is a good idea to try to schedule as much as you can so that you can begin to get a bigger picture around which you can plan your marketing activities.
Here are some suggested steps for approaching the coordination of your workshops and your marketing plan:

1. Create a working calendar—You can do this electronically or in print. Electronic options include a Google Calendar or an Outlook Calendar dedicated to planning your workshop and marketing schedule. Print options include lots of available online calendar templates that are freely available.

2. Enter academic calendar information—Record any holidays, midterms, exams, or other momentous events that will impact your audiences. Once you can see when students will probably have a lot of projects due, you can begin to schedule workshops around needs that they may have in the moment. With the move to just-in-time instruction, you have to be ready with your instruction when they need it and not months ahead of time.
3. Enter any preplanned instruction activities—Now it is time to plug in your online workshops! Where will they be needed most? What kinds of topics will be relevant at what times? Perhaps offer a couple of introductory, lunchtime sessions at the beginning of the semester. Then, as midterms approach you could offer some evening sessions that serve as reminders for ways to find good resources quickly.

4. Enter marketing planning—Once you can see where your instruction is going to take place, you can start to build those waves of marketing and awareness. If you have a workshop planned for a Friday, plan to begin “talking” about it on social media that Monday. If it is a big event, you may want to put out one or two “save-the-date” or teaser posts. If you know that midterms are coming, plan a marketing campaign and bundle some of your workshops into a themed “package” of help sessions with their own marketing identifier such as “last minute librarian” or “procrastination destination.” Plan to post digital signage a day or two before workshops take place and also structure any email contact in a timely manner as to maximize impact.

You may find that the needs students might have will change the types of workshops you provide. For example, if your institution has an organized research fair or exhibit that is scheduled for a certain time of year, often students will be required to present a poster that describes their research. Two or three weeks prior to this event would be an excellent opportunity for the library to provide a workshop series in collaboration with the technology group and perhaps the writing center that might fall under the leading question: “Do you need to create a research poster?” Then, the library could offer a workshop about using the best resources, the writing center could offer tips on ensuring that the wording is effective and citations are correct, and the technology group could provide information on designing and printing the posters. If these sessions were offered as a series of tutorials, students could access them whenever they are working on their posters, even if it is 3 a.m.!

Planning is key to marketing success. If you can get a big picture of what is coming up during the semester, you can begin to figure out what you will need to support and market all of the pieces of instruction that you will offer during the semester. You will also use this plan to create a budget for any giveaways or print fliers you may want to offer to increase awareness of your programming. You may want to include any prizes for contests or incentives for completing feedback forms that you might include in your plans. When we think of the timing for marketing library online workshops, we picture a wave. In the days leading up to the class, we build up interest via social media posts or fliers, then we hold the event (the crest of the wave, of course!), and finally we follow up with
appreciation for attendance or even pictures of the session on our blog and social media. This kind of placement and timing keeps the library and its sessions on people’s radar and can build up interest for the next event.

CLASSROOM CALENDARS

In addition to the marketing and event calendars, we also maintain a calendar for the classroom itself. If you have a small group of instructors, a shared Outlook or Google calendar or even a printed calendar posted in a central location may suit your needs. Depending on how many online sessions you have going on, there is probably little chance that one person is going to schedule and promote something that happens to be during another instructor’s session. Depending on the online classroom technology you use, however, you may also need to track and prevent sessions from being scheduled during system downtime. Having an internal classroom calendar also means that instructors can easily communicate their need for coverage should they find themselves with a schedule conflict or sick day. While you can offer a semester of online sessions without maintaining an external calendar, providing one will allow eager students to plan ahead and avoid missing out on a topic that is offered multiple times.

When we first began offering online sessions, we used a homegrown solution for online registration. Visitors to the webpage had to log in with valid university credentials before being able to register for or even see the classes offered. In this age of long, complex passwords and smartphone visitors, we suspected this burden was a deterrent to our would-be students. We also quietly acknowledged the irony of out-the-gate exclusiveness when trying to offer free learning opportunities led by advocates of information sharing. From a practical standpoint, this registration system also had some other significant flaws. Events could be viewed only in a list presented in chronological order. There was no way to reorganize by session title, for example, and no method of getting a holistic calendar view (unless you felt like entering them all on your personal one). There was also no event tagging or filtering, leaving potential students to read each event description and more savvy ones to employ the page search for keywords such as “online” or “citation.”

Two years ago, we were able to switch from this in-house registration solution to the LibCal product from Springshare. Our adoption of this service was primarily for its room booking capability, but we were more than pleased with the benefits LibCal’s calendars offered over our previous registration system. Our institution currently subscribes to a paid tier with fifty available calendars since we use LibCal to manage our study and meeting room bookings; however, Springshare does offer a free ver-
sion that supports three room schedules and three event calendars.³ We created a public calendar for all instruction events. It is worth noting we have also used a private calendar for the working calendar created along with our marketing plan. When creating an event calendar in LibCal, you will need to input your location and campus options. We also chose to set up event categories and establish a color scheme based on our institutional palette. It is worth noting that all of the event color options provided in LibCal are WCAG AA compliant and most are WCAG AAA compliant.⁴ However, we still found the event information a bit hard to read and also wanted to reinforce our institutional brand identity. Using our institutional palette as a base, we selected six distinct colors that were light enough to meet WCAG AAA standards for color contrast. In keeping with accessibility best practices, the color scheme does not provide new information; rather, it simply corresponds with the event category set in the system. While a custom color scheme is aesthetically pleasing, it may not be worth the effort as these new values cannot be displayed in place of the default color swatches; within LibCal version 1, this meant a notable amount of copy-pasting hexadecimal color codes either from existing events or from our in-house LibCal guide. Also within our LibCal guide we have a box for “Online Session Boilerplate” that reads, “This session is held in [our online classroom]—attend from anywhere! Headphones or speakers are required. Microphone is optional. Please log in five minutes before the session’s start time and contact us if you have any technical difficulties, and includes the instructions to paste this text as the final paragraph of the session description. Since we use only one instance of an online classroom, there is only one URL; the text in square brackets is the descriptive title of that link.

Another benefit of using LibCal for event management is the ability to generate full-size or miniature calendar widgets (or event lists) that can be embedded within another webpage. Of course, LibCal integrates well with LibGuides (as long as you are using the same version for both). There are also about a dozen retrieval-only application program interfaces (more commonly known as APIs) available within the Admin menu. This means your LibCal data can be accessed by and integrated into another website if you have the opportunity and/or expertise to do so. The miniature instruction calendar displayed below has been customized both with LibCal’s provided options and some custom CSS implemented by an amiable and accommodating library tech support worker.

Event Calendars

Using LibCal for your event scheduling and registration means you have one central place (albeit virtual) to which you can point students as you publicize your workshops. Of course, creating a new calendar means you have to get the word out about it. If your library already hosts one-
time or recurring events (e.g., exam stress busters, Banned Books Week), it probably already has a calendar that it publishes regularly. If it is digital, this would mean some duplication of information and effort since LibCal already provides events in calendar view. However, this is likely worth the effort since the library-wide calendar should have an established audience, workflow, and perhaps even a publicity or distribution system. If there is a print version, you will need to think carefully about what information you can provide within the existing space and style restrictions.

The Institutional Events Calendar

Many colleges and universities publish and maintain an events calendar in addition to the formal, often fixed (i.e., PDF or printed) academic calendar. At Clemson, there is an electronic events calendar where instructional sessions and promotional events can be posted. It is relatively simple to add events and events can be categorized and added to personal calendars from this system. For example, if the library knows...
Instruction Calendar

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<td>29</td>
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</table>

Upcoming Events:

- Returning to Research - Finding your way back to the library
  Wed, Aug 26, 2015 7:30pm

- TMC Demo Day - Open House
  Wed, Sep 2, 2015 10:00am

Figure 7.3. Embedded Instruction Calendar

that it has a series of instructional sessions, we can fill out a spreadsheet with the title, description, time, and location and send it to the calendar administrator who will then upload and tag the events with the appropriate information. While this kind of platform can be useful, it can also be intimidating as it includes all other social, academic, and promotional events on campus.

It is useful to learn before you list your events what, if any, data you could access about views and registrations. Our institutional event calendar has a way for people to indicate whether they are going or went to an event, but there is no official registration system to verify whether they actually did attend. If using a calendar of this type, you would need to prompt interested students to take the additional step of completing your registration form (assuming you choose to require or encourage registration). For maximum accessibility and usability, this means your listing will include a descriptive link to either the event page within your system or the event registration form. Before you list your events, you will also need to find out how and when to communicate any cancellations or other special situations that occur. Above all, your presence within the
institutional calendar should follow the Hippocratic Oath and “do no harm.” If you are going to have a presence, make sure it is professional and leaves that audience with a favorable or at least neutral impression of your library and its instruction. In the end, you must evaluate the pros and cons of publicizing your events in this manner and decide whether it may be worth the time and effort.

Special Events Calendars

Campus organizations that serve specific demographics may maintain their own events calendar. For example, our program for new freshmen and transfer students hosts numerous events during the first weeks of fall semester. Since we are already involved in new student orientation through the course we mentioned in previous chapters, we were asked to submit any events we thought would be relevant to this population for inclusion in the events area of a new student smartphone app. While we did not receive any statistics from the app or notice an increase in workshop attendance, participation required little effort and we would definitely do it again next year. Regardless of whether you end up creating joint workshops with the campus stakeholders you identified (see chapter 3), you should consider asking them if there are ways they might be willing and able to publicize your events. Just having some fliers about your copyright and course reserves workshops at a new faculty orientation could help you reach out to professors who might otherwise have considered their library just for checking out books and buying journal subscriptions.

SESSION REGISTRATION

While requiring any type of registration may be a deterrent to your students, we do ask that our students sign up in advance for classes. Of course, we do not stand at the virtual door as gatekeepers and would not eject a student from the classroom upon discovering they had not registered. Using a session registration system has multiple benefits that, for our needs and community, outweigh the potential chilling effect. Our standard registration form asks only the student’s name and email address. It does not require that the email address have the institutional suffix (i.e., @clemson.edu). This basic registration form provides us with just enough information so that we can contact students before a session if necessary. This has been useful on the rare occasions we have had to cancel a session since we were able to know there were students that had planned to attend (at least enough to register) and access a list of their email addresses to contact them about the schedule change. Having email addresses of attendees will also allow you to send out preparatory materials or links (should you host that type of session) as well as your slides
(or a link to them in your institutional repository) after the fact. If you ever do email your attendees, we want to take a second and advocate for putting their addresses in the BCC field so their information is not distributed to others. Yes, with our classroom technology the students “see” each other in the room when they attend the session; however, it is just good practice to protect your students’ privacy as much as possible. Depending on your registration system and the work you want to put into maintaining it, you may wish to ask for more information during registration. You could shift your data collection from during or after the session and into registration, although you would want to take care not to overburden registrants or cause negative sentiment that leads them to bail on the actual session. Reconciling your registration list against the attendees at your session will provide you an accurate attendance record. If you choose to reward attendees of multiple sessions with a library prize, draw an awardee from among those that attended a session, or allow professors to assign your sessions for (extra) credit, you will want attendance information beyond a simple number. Knowing the names of your attendees means that you may be able to look up their status (e.g., student, staff) and perhaps their year and major of study. Depending on the privacy guidelines of your library and institution, you may also be able to create a mailing list for an e-newsletter about future instruction opportunities or general library news or a follow-up survey about their satisfaction with and perceived benefits from library instruction. Again, you would want to respect students’ identities and preferences, distributing messages without revealing their information to others while also providing an easy method for them to opt out of future contact of this sort.

ASSESSING YOUR MARKETING

Gauging the success of your marketing plan for online workshops can be tricky. If you post flyers with tear-away information sheets, you can check in on them periodically to see how many have been taken. If you create a print or digital poster with a QR code to more information (or session registration), you can track how many times it is scanned. We use Delivr’s free tool to create and track QR codes; however, our statistics show almost no QR code use by our populations in the almost two years we have tracked them.\(^6\) Another free and easy way (with a Google account) to track both link clicks and QR scans is to enter the original URL in Google’s link shortener.\(^7\) It not only tracks total clicks and clicks by date but also the browser, platform, referrer, and country of each visitor (anonymously). If you choose to utilize social media, you can watch for trends in views and shares on Facebook, Twitter, and Instagram. If you use YouTube to share recordings of your videos, you can check for views
on those as well as see for how long people watch, at what point they tend to quit, and whether they repeat any particular segment. We will discuss assessment of the content itself and provide more details on tracking link clicks and video views in chapter 9.

Of course, the fact that twenty people liked your event on Facebook or hearted your session promo image on Instagram does not mean those twenty people will show up to your session. There may indeed be some link or correlation between gains in social posts and session attendance, but the social media is in no way the definitive cause of that larger audience. One easy way to get an actual causation measurement of the impact of your marketing activity is to ask session attendees how they heard about the session. This simple, one-question quiz can be multiple choice and present the avenues you have chosen for marketing as well as options for word of mouth and, if permitted by your survey capabilities, an "other" field where responders can fill in the blank. Administering this should take less than thirty seconds and can be accomplished as part of students' introduction and orientation to the online classroom. If you use a registration system you can also include questions about where they heard about the workshop as they sign up for events. Using a newsletter program like MailChimp, you can also track how people read your marketing pieces sent via email. For example, we sent a newsletter to a group of people and were able to note which links they clicked on and which they did not. This gave us an indication of what they found to be interesting and allowed us to think more about our offerings.

Obviously, attendance in the workshops can be another indicator of marketing success, but remember that this is only one of the results of the awareness campaign. So, even though your workshops may not be filled to capacity, by choosing to follow a carefully strategized marketing plan, you can still succeed in increasing awareness even if you do not see a dramatic rise in workshop participation. You might also consider distributing a survey to gauge awareness of library services and resources at the beginning of the semester and then redistribute at the end of the semester after your marketing plan has been implemented. This information can supplement any increase in workshop attendance and reinforce the idea that marketing, in and of itself, can be an effective tool for sharing information about the library.

IDEAS TO TRY

Let us close this chapter with some ideas that you can use, either directly or as a stepping stone in developing strategies specifically for your institution. Marketing online library workshops can manifest in many forms from print mailers to blog articles to Facebook posts. You also should note that marketing can happen through events and contests.
• Set up a series of online workshops and offer a library incentive to any student who attends three or more sessions. This prize could be anything from a t-shirt to a library bookmark. Keep in mind that you may want something that could survive being mailed to off-campus students.

• Use online workshops as a platform to launch some peer tutoring. Ask if interested students want to remain in the online classroom or meet in a Google Hangout to discuss their research projects after the session is over.

• Create a brief video that could be used as a vlog (video blog) post on the university or library webpage that talks about your online workshops.

• If you have on-campus students taking your online sessions, offer a chance to “Win a Study Room” during exam week for attending online workshops.

• Offer library prize packs for students or faculty who mention online workshops on their own social media accounts.

• Send a print mailer to all teaching faculty with a list of online workshops that will be provided throughout the semester. The irony may get their attention if nothing else!

No matter what you try with marketing your online sessions, the important thing to remember is to keep trying! Some things will work really well and others will fail spectacularly. Either way, you will get the library and its services out to a broader audience and learn the particulars of what does and does not work for your institution’s unique culture.

NOTES


4. Calculated with Color Contrast Checker for normal-sized text based on default #222 font color.


