

Designing Engaging Posters



What to Expect

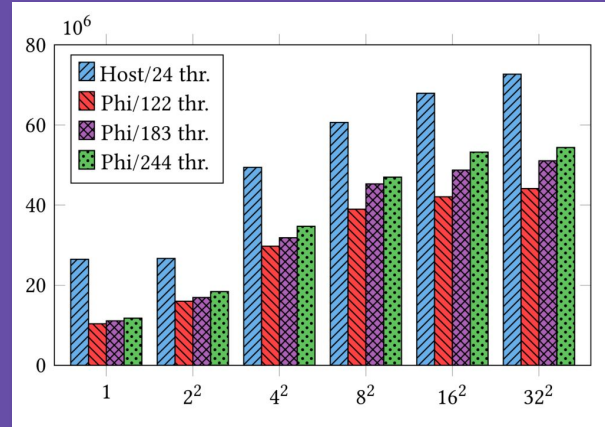
1. Poster design basics and best practices
2. Making your poster accessible
3. The anatomy of a poster
4. How to submit a print request to CREATE

Research Poster Basics

- A poster should be a distilled version of your research paper
- Cater your content to your audience and their knowledge level
- A good poster should be attention grabbing and quickly communicate what your research is about

Research Poster Best Practices

- Try using figures instead of text
- Show a little personality
- Don't be afraid to incorporate new tech



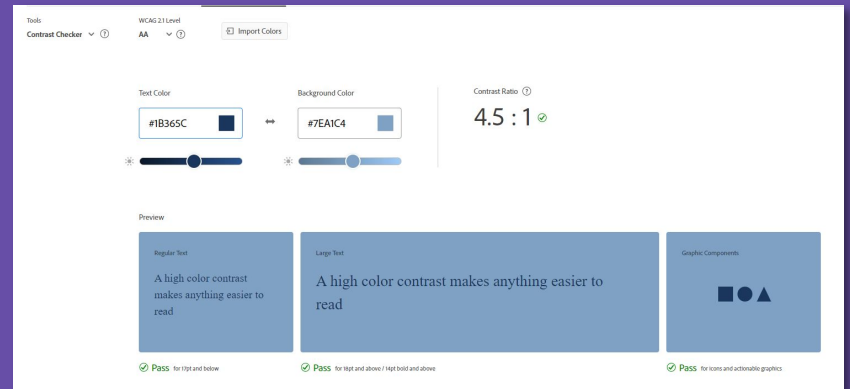
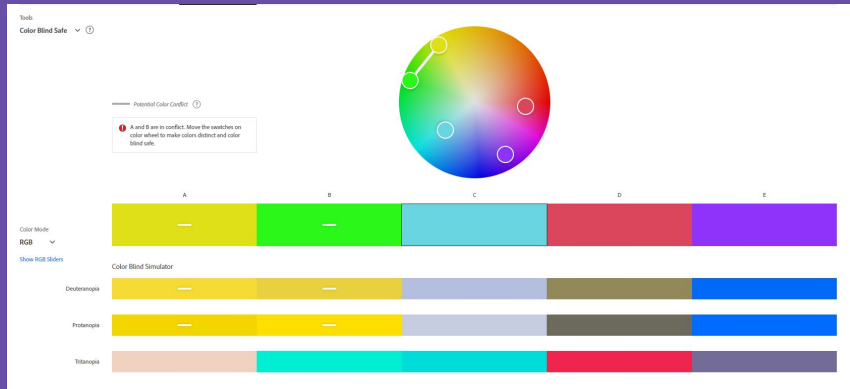
Accessibility

Making Your Poster Accessible

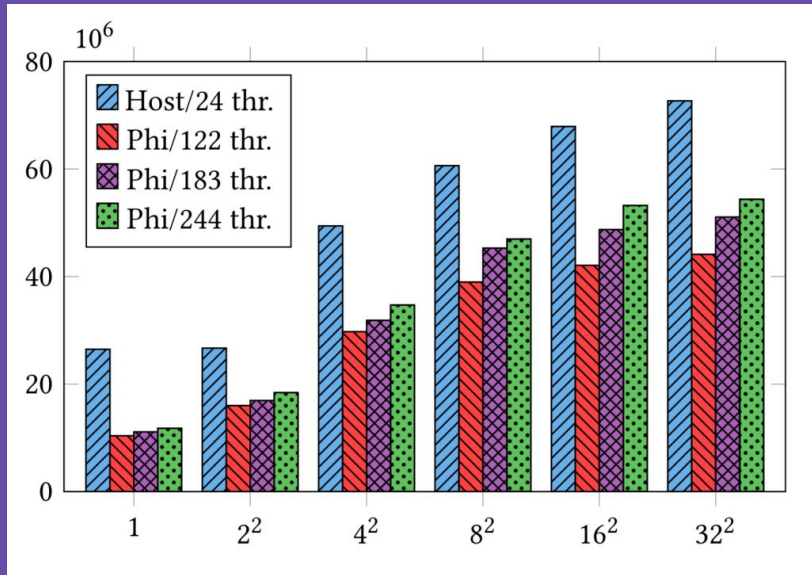
- Text size and font should be easily read
- Text color should contrast enough with background colors
- Make sure color palette is color blind safe

Checking Text Contrast and Color Palette

color.adobe.com/create/color-accessibility



Use More Than Just Colors



- Try adding textures to your figures
- This will help your audience discern data more easily

Anatomy of a Poster

Title

- Descriptive and prominent
- Quickly communicate what your research is about
- Can be an interesting question or allude to new findings

Text

- Organized into sections with section headers
- Don't paste your whole paper onto your poster!

Magnitude of Art in the Aftermath of the Lombok Earthquake

Alia Nasier | Art Therapy Program | Columbian College of Arts and Science | The George Washington University

INTRODUCTION

Indonesia, the world's largest archipelagic state, is prone to natural disasters because of its position within the Ring of Fire. As a nation of islands seemingly always vulnerable to natural disasters, there is a dire need for effective mental health and psychosocial interventions, including art therapy, to be developed and integrated into disaster response programs. Art therapy has been found to be an especially effective tool for working with individuals of all ages coping with a traumatic event and can potentially provide a significant reduction in symptoms of acute stress disorder (Sarid, 2010).

LOMBOK, INDONESIA
6.9 magnitude earthquake
August 5, 2018
556 casualties
7,000 injuries
over 417,000
DISPLACED PEOPLE

OBJECTIVE

The purpose of this program evaluation is to understand the role art therapy offered for children survivors of the 2018 Lombok earthquakes during the early phase of a disaster response program.

METHODS

Research Design

Qualitative case study

Participants

Seven children ages five to eight

Procedure

A one-time portable open studio program was implemented. Participants were free to engage in any themes they wished. Observations and analyses of participants' artwork, creative process, interactions, and behaviors served as data.

WHAT IS ART THERAPY?







Art therapy is an integrative mental health and human services profession that enriches the lives of individuals, families, and communities through active art-making, creative process, applied psychological theory, and human experience within a psychotherapeutic relationship.

Art therapy, facilitated by a professional art therapist, effectively supports personal and relational treatment goals as well as community concerns. Art therapy is used to improve cognitive and sensorimotor functions, foster self-esteem and self-awareness, cultivate emotional resilience, promote insight, enhance social skills, reduce and resolve conflicts and distress, and advance societal and ecological change (American Art Therapy Association, 2017).

FINDINGS

Thematic analysis of the participants' artwork found evidence for the value of art therapy during the early phases of a disaster response program. All artworks represent Lombok's scenic landscapes, but three different themes emerged among them: transition, reverie, and isolation.

Themes from Artwork of Children Survivors in Lombok

 Transition acceptance of reality, and need to move forward	 Reverie a need to escape from their current situation	 Isolation a degree of detachment and needing solitude
feature landscapes with human-made structures, varying lines, colors, and transportation	feature warm landscapes with more use of reds, oranges, yellows, and the physical parameters of the graphic surface	feature single non-human figure with central use of space
		

IMPLICATIONS

The portable open studio was an effective approach for the children at Lombok to relieve their stress and facilitate the expression of their needs when long-term mental health and psychosocial interventions were not yet available. The participants' artwork served as indicators of the children's different responses in coping with the disaster and could be utilized as a base for subsequent interventions. The limited available research demonstrates the need for further studies on the best theories and practices of mental health interventions such as art therapy in disaster response programs.

REFERENCES

American Art Therapy Association (2017). What is Art Therapy? <http://www.arttherapy.org/about-art-therapy>.
 Sarid, O. & Hani, S. (2010). Trauma and acute stress disorder: A comparison between cognitive behavioral presentation and art therapy. *The arts in psychotherapy*, 37(1), 8-17. <https://doi.org/10.1016/j.aip.2010.01.001>.
 Social Affairs Ministry of the Republic of Indonesia (2018). Social Minister delivered compensation for 56 victims of the NTB earthquake. Retrieved from <http://www.senasos.com>



CONTACT
Alia Nasier, M.A. Candidate 2019
alidanastya@gwu.edu

Poster by Alia Nasier;
Acquired from GW
ScholarSpace

Figures, Graphics, & Images

- Visualize and illustrate data and concepts
- Great way to avoid having just text on the page

WHERE ARE THE WOMEN ARTISTS?

BRIDGET CANDELARIA - DEPARTMENT OF ART HISTORY & WOMEN'S, GENDER, AND SEXUALITY STUDIES PROGRAM

THE GEORGE
WASHINGTON
UNIVERSITY

WASHINGTON, DC

INTRODUCTION

Inspired by the Guerrilla Girls' activism in the late 20th century, this research aims to understand the gender disparity still present in art museums today. Despite the potential for more inclusive art scenes in the 21st century, data shows that museums have not followed cultural trends. While non-art institutions are compelled to consider their lasting exclusionary practices, the need for museums to consider diversity within their own collection is much less clear. Instead these large institutions maintain collections true to their original purpose, a purpose upholding a canonical view of important art.

Data collected for this study from five prominent art museums helps to quantify the extent to which museums have maintained their exclusion of woman artists. Ongoing research focuses on qualitative data analysis of museum histories, their current financial support, and visual analysis of women's art work that has made it into collections.

Art museums have several roles in society, most importantly a role to educate visitors about the art in their mission statement. Without representing artists of all genders and races in their collections, museums deny visitors more complete histories of artistic production. These findings allow for an opportunity to understand the relationship between fine art museums and artist representation.



Source: MOMA's 'Do Only White Men Make Art?' at MOMA's (Online) Artist Walk-ky Event, June 10, 1988. <https://www.moma.org/press室/newsroom/2018/06/10/white-men-make-art/>



©1999 Guerrilla Girls, <https://www.guerrillagirls.com/>

METHODOLOGY

Using museum's self-reported online collections, data from five different institutions was collected. The data set includes all permanent collection works from 1900 - today on-view in October/November 2018.

The data was manually entered into a spreadsheet tracking the following information: artwork title, artist name and year. After transferring works' information from the institution's website to the spreadsheet, research on each individual artist was conducted in order to determine both the gender and race of the artist in question.

Using excel, the total numbers of women/men were tallied and turned into a percentage excluding works with "unknown" artists or done by multiple people.

WHY ON-VIEW WORKS?

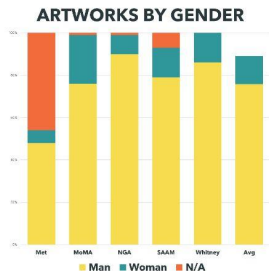
All museums make conscious efforts to determine what goes on their walls and what stays in storage. Whether because of a curator's efforts, an ongoing financial backing, or a popular heritage work, all art on the walls of a given museum is there with intention.

FINDINGS

A total of 4623 individual artworks across 5 museums show there is a significant gender disparity in the on view works from the last century.

Museum	Woman	Man	N/A
Metropolitan	110	919	864
MoMA	72	243	2
NGA	59	590	1
SAAM	229	1325	109
Whitney	23	135	...
Total	493	3,212	976

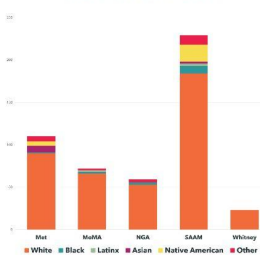
All museums show favorability of artwork by male artists. Museums dedicated to modern and contemporary art did not have more diverse on-view collections, despite the accessibility of art increasing with modernization. There are a significant number of artworks done by communities, more than one artist, or by an unidentified artist. MoMA has the highest percentage of woman artists with 22% of the studied works done by women. The National Gallery has the lowest percentage of works done by women with only 9%. No museums have artwork by artists outside of the gender binary.



LIMITATIONS

Museum displays are always changing, this study only accounts for a singular moment in time and would benefit from the ability to recount works periodically. The study also relies on a perceived, research driven understanding of the artist's gender and race, therefore has the potential to misidentify either of these identities.

WOMEN BY RACE



ON-GOING RESEARCH

- Hirshhorn data collection
- Visual trends of women's work on-view
- Purchase/acquisition trends of women's work on-view

CONCLUSION

The findings from this research show that woman artists are significantly under-represented in museum collections. With the exception of MoMA, all museums in the study have 15% or less women's artworks on view during the study period.

Poster by Bridget
Candelaria;
Acquired from
GW
ScholarSpace

White Space

- Don't be afraid to have blank space on your poster
- Makes your poster feel less cramped
- Allows your audience to take breaks between sections

Planting the Seeds for Open Access Success

Growing Faculty Participation in a New Institutional Repository

Dorinne Banks, George Washington University, Education Librarian
Mandy Gooch, George Washington University, Data Services Librarian



Abstract

GW Libraries is the library system for George Washington University, a private research university located in Washington DC. This poster will provide the roadmap of GW Libraries' initiative to promote open access among campus stakeholders. It will specifically highlight the library's outreach efforts to increase the participation in a new institutional repository (IR) of research faculty from the Graduate School of Education and Human Development.

Outreach Strategies



Conversations Across Campus

Graduate School of Education and Human Development (GSEHD):

- Spoke with Dean and five department chairs
- Attended faculty department meetings

Talking Points:

- Protect your rights
- Preserve your work
- Increase your impact

Faculty Publications:
Used as examples in meetings to inform faculty about self-archiving policies and tools.

- rchive.it
- Shepa/RMEO
- GW Libraries Open Access Website (go.gwu.edu/openaccess)

Outreach Tools

- Open Access Research Guide
- Bookmarks
- Door Hangers
- Handouts
- Email Template
- Presentation Template
- Buttons

GSEHD Case Study



Methodology: Exploratory Case Study

Research Question:
How does the library's outreach efforts with GSEHD faculty effect their self-archiving practices and grow participation in the new institutional repository?

Discussion of Faculty Dept. Meetings:

- What do you mean by open access?
- Green vs. Gold (Suber, P., 2015)
- What is the benefit of OA to my scholarly publishing?
- Why deposit in the institutional repository?
 - I already use tools like Research Gate, Academia.edu, and Google Scholar to promote my research.

Results:

- Reached 52 faculty in 5 departments
- Since December 2015, GSEHD Faculty have deposited 4 works into GW ScholarSpace

Barriers to Socializing Open Access:

- Focus on faculty tenure process
- Time commitment
- Misunderstandings about author's rights
- ResearchGate/Academia.edu

Future Efforts



What's Next?

Faculty Publishing Alerts:

- Web of Science
- Google Scholar

Regular Updates to Faculty:

- E-mails
- Door Hangers
- Serendipitous conversations

Open Access Month:

- Events in October
 - Open Access in the Disciplines: A Conversation (faculty panel)
 - Open Educational Resources for Faculty (workshop)
- #GWOpenAccess Twitter campaign

Include Open Education Resources in the Conversation:

- Form cross-departmental team with eDesign
- Develop Open Textbooks Research Guide
- Present at GW conference
- Include in GW Libraries Workshop Series



Libraries

References:

Suber, P. (December 15, 2015) Open access overview: Focusing on open access to peer-reviewed research articles and their pre-prints. Retrieved from <http://legacy.eorham.edu/~peten/foa/overview.html>

Icons provided through The Noun Project (thenounproject.com)

Poster by Dorinne Banks & Amanda Gooch; Acquired from GW ScholarSpace

How to Submit a Print to CREATE

Preparing to Submit a Print Request

- Research poster printing at the CREATE Digital Studio is free
- Make sure the digital file of your poster is the correct size
- Submit your print request early

Submitting a Large Format Print Request

go.gwu.edu/create

3-D and Large-Format Printing

Two 3-D printers and a large-format printer are available for student, faculty, and staff use. Print your research poster, a 3-D file you've created, or one you've found to use as a visual aid.

[Learn more about 3-D and large-format printing](#)

3-D and Large-Format Printing



Large-format and 3-D print submissions will not be accepted beginning Tuesday, May 5 through Wednesday, August 21, 2024. Printing will resume on Thursday, August 22.

Large-Format Printing

The CREATE Digital Studio houses a large-format printer perfect for printing research posters up to 42" wide. Free printing is available for students and faculty to print a research poster or class project. No other print requests will be accepted. If you are printing for a class project, the instructor must submit a request to CREATE for your print request to be processed.

[Large-Format Printing Request Form](#)



CREATE Digital Studio Large Format Printing Request Form

This form is for submitting printing requests for the CREATE Digital Studio's Large Format Printer. Please review the following steps to ensure you fill out the form correctly.

SUMMER 2024 NOTICE: Large-format print submissions will not be accepted beginning Tuesday, May 5 though Wednesday, August, 21, 2024. Printing will resume on Thursday, August 22.

FALL 2023 CHANGES: Due to limited resources, we now only accept print requests for [research posters](#) and [class assignments](#). If you are printing for a class assignment, the professor must submit a request to CREATE in order for your print request to be processed. This can be done via [our class assignments submission form](#).

SUBMISSION REMINDERS:

1. Make sure you upload your files in either of the following formats: .pdf or .jpg
2. Double check that your contact information is correct to ensure you receive all updates on the status of your print.

PLEASE NOTE: All printing is done on a **first come, first serve** basis. We cannot guarantee that your project will be printed at any specific time and printing will only occur during CDS staffed hours. Typical printing time is **1 - 2 business days**. This may take up to **4 business days** during the months of April and May when printing demand is highest. We reserve the right to refuse a print request that does not meet our requirements. If you have any questions about this form or large format printing please email create@gwu.edu.

Switch account



The name, email, and photo associated with your Google account will be recorded when you upload files and submit this form

* Indicates required question

Email *