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

Bar chart from equalizedigital.com
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
● Organized into sections with section headers

● Don’t paste your whole paper onto your poster!
PROGRAM EVALUATION

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 (Gibral, 2010).

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 analysis of participants’ artwork, creative process, interventions, and behavior served as data.

WHAT IS ART THERAPY?
Art Therapy is an integrative mental health and human services profession that empowers the lives of individuals, families, and communities through active art making, creative process, applied psychological theory, and human experiences 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 iconic landscapes, but three different themes emerged among them: transition, reverie, and isolation.

Themes from Artwork of Children Survivors in Lombok

IMPLICATIONS
The portable open studio was an effective approach for the children of 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 themes and practices of mental health interventions such as art therapy in disaster response programs.

REFERENCES

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 CANDERLARIA; DEPARTMENT OF ART HISTORY & WOMEN'S, GENDER, AND SEXUALITY STUDIES PROGRAM

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 exclusory 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 purposes, 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 women 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.

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, a study of women's art and race of the artist in question 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 4,623 individual artworks across 5 museums show there is a significant gender disparity in the on-view works from the last century.

<table>
<thead>
<tr>
<th>Museum</th>
<th>Woman</th>
<th>Man</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Metropolitan</td>
<td>110</td>
<td>919</td>
<td>864</td>
</tr>
<tr>
<td>MoMA</td>
<td>72</td>
<td>243</td>
<td>2</td>
</tr>
<tr>
<td>NGA</td>
<td>59</td>
<td>570</td>
<td>1</td>
</tr>
<tr>
<td>SMMA</td>
<td>209</td>
<td>1325</td>
<td>109</td>
</tr>
<tr>
<td>Whitney</td>
<td>33</td>
<td>135</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>493</td>
<td>3122</td>
<td>976</td>
</tr>
</tbody>
</table>

LIMTATIONS

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

WOMEN BY RACE

ON-GOING RESEARCH

- Wash hacienda collection
- Visual trends of women's work on view
- Purchase/acquisitions trends of women's work on view

CONCLUSION

The findings from this research show that women artists are significantly under-represented in museum collections. With the exception of MoMA, all museums in the study have 17% or less women's artwork on view during the study period.
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
- Conferences Across Campus
  - Graduate School of Education and Human Development (GSEHD)
  - Opening faculty department meetings
  - Open Access work thread
  - Faculty Publications
- Outreach Tools
  - Open Access Research Guide
  - Bookmarks
  - Door Hangers

GSEHD Case Study
- Methodology: Exploratory Case Study
- Research Question:
  - How does the library’s outreach efforts with GSEHD faculty affect their self-publishing practices and grow participation in the new institutional repository?
- Discourse of Faculty Dept. Meetings
  - What do you mean by open access?
  - Why is it important?
- What is the benefit of OA to my scholarly publishing?
- Why deposit in the institutional repository?
- I already use hosts like Research Gate, Academia.edu, and Google Scholar to promote my research.
- Results:
  - Reached 82 faculty in 3 departments
  - Since December 2015, GSEHD Faculty have deposited 4 works into GW ScholarSpace

Future Efforts
- What’s Next!
- Faculty Publishing Alerts:
  - Web of Science
  - Google Scholar
- Regular Updates to Faculty:
  - E-mail
  - Door Hangers
  - Social media
- Open Access Month:
  - Local Open Access Week
  - GW Libraries Open Access Week
- Include Open Access Resources in the Curriculum
  - GW Academic Commons
  - GW Open Access Twitter campaign

References:
Icons provided through The Noun Project (thenounproject.com)
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
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@cgu.edu

Switch account

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

* indicates required question

Email *