

THE  
EDITH O'DONNELL  
INSTITUTE OF  
ART HISTORY

THE UNIVERSITY OF TEXAS AT DALLAS

## Art Museum and Medical School Partnerships

# Program Descriptions

May 2017

Research supported by  
The Edith O'Donnell Institute of Art History  
The University of Texas at Dallas

This listing documents collaborative programs that develop rigorous methods of observation to improve visual literacy, problem solving, critical thinking, and clinical and diagnostic skills among medical students.

The program descriptions are taken primarily from the participating art museums and medical schools who attended The Art of Examination: Art Museum and Medical School Partnerships Forum that took place on June 8 and 9, 2016 at the Museum of Modern Art, New York. One recommendation from the Forum is to continue to support the network of collaborators and partnerships between art museums and medical schools; as such, twenty new and/or updated programs are included in the May 2017.

This document contains information on key personnel and brief descriptions of the programs in which art museums partner with medical schools to develop medical students' skills in observation, critical thinking, communication, team-building, empathy and relate these to their diagnostic practices with patients. Each art museum indicates its medical school partner, contacts for the program, a description of the program, and additional resources.

Syllabi and additional resources are available through direct communication with the art museum contact. There is also a TAB on The Edith O'Donnell Institute of Art History website's Art and Medicine Program page that includes syllabi: [www.utdallas.edu/arthistory/medicine](http://www.utdallas.edu/arthistory/medicine).

We gratefully acknowledge the many contributors to this document for sharing this information.

Bonnie Pitman  
Distinguished Scholar in Residence  
The Edith O'Donnell Institute of Art History  
The University of Texas at Dallas  
May 2017

## How to use this document

This is a self-reported, unedited collection of program descriptions compiled during the development for the Art of Examination: Art Museum and Medical School Partnerships Forum in 2016.

Intended as an introduction to the various programs of art museum and medical school partnerships, this document is organized alphabetically by art museum or, as applicable, by medical school.

This document is searchable by subject matter including individual art museum, medical school, topic (i.e. research & evaluation, art making, team building, empathy), program structure (i.e. first-year medical students, elective course), and additional key words.

## Ackland Art Museum

Chapel Hill, NC

Carolyn Allmendinger  
Director of Academic Programs  
919-966-5737  
[carolyn.allmendinger@unc.edu](mailto:carolyn.allmendinger@unc.edu)

Medical School Partner:

### UNC-Chapel Hill – Schools of Medicine, Nursing, Dentistry, Public Health, Pharmacy, and Social Work

Mimi Chapman  
Professor Social Work  
[mimi@email.unc.edu](mailto:mimi@email.unc.edu)

Susan Coppola  
Professor of Occupational Science and Occupational Therapy  
[sue\\_coppola@med.unc.edu](mailto:sue_coppola@med.unc.edu)

With faculty in the University's health affairs units, the Ackland Museum designs and implements art-based class sessions, held in the galleries or in the classroom, tailored to support faculty learning objectives, usually focused on observation, communication, and cultural awareness. Regular partners include faculty who teach required courses for graduate programs in Occupational Therapy, Social Work, Nutrition, and Nursing, among others.

In each instance, we develop an interaction that supports the faculty member's individual learning goals and makes good use of individual works – or types of works – in the Ackland's collection. Often something developed for one faculty member also works well for another faculty member. Faculty members handle the evaluation of the program within the context of their course evaluations; however, feedback is received from the faculty members. We consider repeat visits to be another form of endorsement of the program.

### Observational skills

Observational skills that connect with the need to develop skills and abilities associated with diagnostics

- First year Medical Students

Working together with faculty in the Medical School, we developed a program for 100 first-year Medical students that focuses on learning observational skills and piloted it in January, 2015. Response by the students and faculty was extremely favorable; we are investigating the best ways to continue this experience during the current year.

- Nutrition (a department in the School of Public Health)

The professor for this course came to us in fall 2014 seeking help in how to refine her students' ability to write precise reports and recommendations about patients they saw in their practicum work; feedback from the students' practicum instructors indicated that it was difficult to understand the students' recommendations. The class came to the museum during a class session in which they practiced observation and communication skills using works of art. The professor reported that the students' next written assignments were significant improvements – their practicum instructors all remarked on how much clearer they were.

- Nursing

The professor for this course designed an art-based activity for her online course of 80 students to carry out working in groups of 7-8 students each; we have done this activity each year for the past 3 years, principally providing logistical support for the activity of her design. Students focus on an assigned work of art to practice observational and analytical skills. We are working with her to refine the activity and continue to develop its potential to support her teaching goals.

Cultural sensitivity/cultural awareness - health professionals need to be able to treat diverse populations. At the Ackland, this approach is heavily indebted to the lessons learned while working on our Five Faiths Project, initiative in the 1990s by Ray Williams, who is now Director of Education at the Blanton Museum at UT-Austin. <http://ackland.org/five-faiths-project/>

- Occupational Therapy (a department in the School of Medicine)

To prepare students both to notice the nuances of their clients' conditions and environments and also to practice clear, respectful, and effective communication with the widest variety of clients, we designed a class session in which the students examined and analyzed a selection of works of art chosen to represent a range of cultural traditions.

Related Research Project: based on the success of these class sessions, the professor and one of her graduate students designed a research project to assess OT students' perceptions of the value of incorporating art in their curriculum; I am a co-investigator in this project.

- Social Work

One professor in particular from the School of Social Work has been a galvanizing force in our work with this school and with others in a network of health affairs professions across campus. She became convinced years ago through working with the Ackland that works of art were powerfully effective at helping students perceive, understand, and overcome their own biases and assumptions – improving their ability to function effectively as social workers in varied contexts. For these classes, students examine and discuss selected works of art that introduce them to varied cultural traditions and perspectives and consider their own responses to those works of art.

Related Research Project: Mimi Chapman leads an interdisciplinary research team (including Public Health, Medicine, Psychology, and Social Work as well) exploring the potential for art to improve understanding and communication between health providers and patients. This team had pilot funding from the NEH and reapplied for additional funding.

Envisioning Health/Yo Veo Salud is a training experience for medical residents designed to modify implicit and explicit biases toward Latino patients. Using long-form photo-documentary and patient-generated images, combined with data and group reflection, we have pilot findings that demonstrate that this method can modify both implicit and explicit attitudes. Our next steps are to test the work with a larger sample and a wider variety of medical resident specialties. Thus far, the program has been delivered to 1st and 3rd year pediatric residents. This project has brought together a trans-disciplinary team including social work, art history, public health, social psychology, and medicine to create and test this intervention and to begin to understand the mechanisms by which visual interventions with health care providers may improve the patient-provider relationship for adolescents of color.

[https://ssw.unc.edu/about/news/latino\\_healthcare\\_study](https://ssw.unc.edu/about/news/latino_healthcare_study)

#### Collaborative skills

- Interdisciplinary Certificate in Aging (an interdisciplinary program including the Schools of Social Work, Pharmacy, Public Health, Medicine, and Information and Library Science, and focused on students planning careers working with aging populations)

The emphasis of the course we worked with in this program is on helping students from these diverse disciplines practice the skills they will need to work in interdisciplinary health care teams. We examined, analyzed, and interpreted selected works in the Ackland's collection and discussed how each student's educational background shaped the kinds of things he/she noticed first (or didn't notice) in the works of art – and what additional insights they got when they listened to the perspectives of students from other disciplines. We also did a drawing and describing exercise with this group (as described above with Medical and Nutrition students), and these students told us it offered them valuable insight into what their patients experience when they are trying to come to terms with a diagnosis they can't see and don't yet understand.

Related Research Project: based on the potential for art to enhance interdisciplinary communication and collaborative skills, a professor in Public Health designed a research project that investigated the efficacy of discussing works of art on improving work teams' communication skills. Carolyn Allmendinger was a co-investigator on this project, as was the director of education at the University's translational clinical science unit – that unit also provided financial support for the project.

## **Art Institute of Chicago**

Chicago, IL

Annie Morse

Assistant Director, College and Professional Learning

312-857-7129

[amorse@artic.edu](mailto:amorse@artic.edu)

Medical School Partner:

### **Rush Medical College**

Jay M. Behel, Ph.D.

Assistant Dean, Academic Development

[Jay\\_M\\_Behel@rush.edu](mailto:Jay_M_Behel@rush.edu)

An 18-session elective offered to first year medical students, this course examines how empathy, observation and interpretation impact and are impacted by one's experiences of visual arts, performing arts, and literature. Particular attention is paid to the ways in which observation and engagement with the arts parallel observation and engagement in patient care. Individual sessions focus on the role of perspective in describing medical events, differences and similarities in observational skills in the arts and medicine, and the use of movement and drama exercises to examine how one experiences and is experienced by others. Course activities include gallery sessions, movement activities, acting exercises and reading and writing about selected works of literature.

**Title:** Humanities in Medicine

**Length of the course:** 18 sessions

**Summary:** The first four sessions at the Art Institute of Chicago are led by Jay Behel engaging students with literary texts. Concentrating on the narratives in these works, students reflect on the emotional and clinical perspectives created by the author, and discuss their own experiences with illness, death, and grieving. Four additional sessions at the museum are led in collaboration with a museum educator, articulating perspectives and identifying bias, reflecting on cultural differences and similarities, and honing observational and reporting skills. Two subsequent 4-week sessions with movement and theater faculty extend the student's experience through physical action and emotional response.

**Number of Students Served:** 15-18 per semester

**Evaluation:** Attendance and active participation at all sessions, submission of written assignments, and submission and discussion of journal entries is required to pass. Students evaluate the program at its conclusion.

**Resources:**

- Edson, M. (1999). *Wit*. Dramatists Play Service, New York.
- Moore, L. (1998). *Birds of America*. Vintage, New York.
- Porter, K.A. (1939, reprinted 1990). *Pale Horse, Pale Rider*. Houghton Mifflin Harcourt, NY
- Stone, J. (2004). *Music from Apartment 8: New and Selected Poems*.

## **Blanton Museum of Art**

Austin, TX

Ray Williams

Director of Education and Academic Affairs  
University of Texas at Austin  
512.471.9205  
[ray.williams@blantonmuseum.org](mailto:ray.williams@blantonmuseum.org)

Medical School Partners:

### **Harvard Medical School**

Ricardo Wellisch, MD  
Internal Medicine residency director, Mount Auburn Hospital

2nd and 3rd year Internal Medicine Residents coming monthly to Museum of Fine Arts, Boston for 90-minute sessions around themes such as: Sharing Bad News; The Language of Empathy; Mindfulness and Self Care; End-of-Life Issues; Storytelling.

### **University of Texas at Austin, Dell Medical School**

Swati Avashia, MD  
Family Medicine residency director, professor  
[SAvashia@seton.org](mailto:SAvashia@seton.org)

Clarissa Johnston, MD and Alejandro Moreno, MD

Residents in Family Medicine, attending physicians and other professionals come to the Blanton Museum 3-4 times per year for experiences designed to build community and encourage professional reflection

1st year medical students will make 4 two-hour visits to the Blanton: Observation Skills; Empathy; Avoiding Burnout; End-of-Life issues.

## Cantor Arts Center at Stanford

Stanford, CA

Issa Lampe, Ph.D.

Associate Director for Academic and Public Engagement, Cantor Arts Center

650-725-6099

[ilampe@stanford.edu](mailto:ilampe@stanford.edu)

Medical School Partner:

### Stanford School of Medicine

Audrey Shafer, M.D.

Professor, Anesthesiology, Perioperative and Pain Medicine, Stanford University School of Medicine/VAPAHCS, Director, Medicine & the Muse, Stanford Center for Biomedical Ethics

[ashafer@ashafer.com](mailto:ashafer@ashafer.com)

Sam Rodriguez MD

Physician and artist, teaches at Stanford on art & med

[sr1@stanford.edu](mailto:sr1@stanford.edu)

Genna Braverman

medical student, initiator of course

[gennab@stanford.edu](mailto:gennab@stanford.edu)

"The Art of Observation: Enhancing Clinical Skills through Visual Analysis," is supported by the Bioethics and Medical Humanities Scholarly Concentration. The practice of close observation is the primary goal of the winter quarter course, which was developed by Genna Braverman, a medical student; Yinshi Lerman-Tan, a graduate student in art history; Audrey Shafer, MD, a professor of anesthesiology, perioperative and pain medicine and director of the Medicine and the Muse Program in medical humanities; Sam Rodriguez, MD, a clinical instructor in anesthesiology, perioperative and pain medicine; and Issa Lampe, curator of education at the Cantor Center. Shafer and Rodriguez are the course directors.

The clinical correlate hour of the course involves Stanford medical faculty members taking the lessons of the art gallery sessions and applying them to the clinical setting. (Each of the students also had the opportunity to go on rounds of a hospital ward with one of the participating physicians to apply their observation skills to real patients.) Topics of the course included narrative, body in motion, skin and tone, and death, with doctors from the fields of family medicine, orthopedics, dermatology, pathology and anesthesiology leading each session.

**Title of the Course:** The Art of Observation: Enhancing Clinical Skills through Visual Analysis

**Length:** 4 sessions, each session 2.5 h

**Summary:**

This medical school elective will offer students the opportunity to sharpen their observational and descriptive skills. Each week, students will spend the first hour of the session observing works of art alongside art history graduate students at the Cantor Arts Center.

The second hour will be dedicated to working with medical school faculty to apply visual skills to the clinical realm. The course will also include an optional wards session, which will offer students the opportunity to have an applied clinical experience under the guidance of a faculty member.

- Elective course for preclinical medical students on observation skills taught by PhD grad students in Art History, with clinical correlates by medical faculty; 4 sessions
- breakout sessions for medical student humanities/ethics concentrators held at museums
- poetry and writers forum events showcasing writing by physicians and medical trainees, held at museums, including ekphrastic poetry; 1-2 events/year
- occasional collaborative interdisciplinary events such as PTSD & art, held at museums, which attract mixed audiences including students

**Number of students served:** 12-15

**Evaluation:** course evaluation at end of quarter

**Resources:** <http://med.stanford.edu/news/all-news/2015/03/honing-the-art-of-observation-and-observing-art.html>

Medicine & the Muse Program website: <http://med.stanford.edu/medicineandthemuse.html>

## **Carnegie Museum of Art & Andy Warhol Museum**

Pittsburgh, PA

Carnegie Museum of Art collaborates with the Andy Warhol Museum

Marilyn Russell  
Curator of Education  
Carnegie Museum of Art  
[RussellM@cmoa.org](mailto:RussellM@cmoa.org)

Danielle Linzer  
Curator of Education and Interpretation  
The Andy Warhol Museum  
412-237-8355

Medical School Partner:

### **University of Pittsburgh School of Medicine**

Lisa Barsom  
Assistant Vice Chancellor for Academic Affairs, Health Sciences  
[lbarsom@pitt.edu](mailto:lbarsom@pitt.edu)

The Warhol and the Carnegie Museum of Art offer joint courses for 1st and 2nd year Medical Students at the University of Pittsburgh. Art and Medicine is a 4, 2-hour sessions guides students in observation and interpretation skills. There are two sessions in each museum's galleries. On occasion, have included "under the skin" session with conservator covering when observation must be augmented with "diagnostic testing" to achieve more complete understanding. Drawing for Seeing and Understanding is four, 2-hour sessions incorporating drawing from the draped and undraped model with observation, discussion and drawing from artwork in galleries at CMOA.

**Title:** Art and Medicine

**Course Director:** Marilyn M. Russell

**Length of the course/class:** April 9, 16, 23, 30   **Times:** 1-3pm

**Summary of the course:**

It is a little known fact that a 19th century doctor, Giovanni Morelli, invented modern art connoisseurship by adapting the methods of comparative anatomy to create a scientific approach to art. Today, modern connoisseurship and modern medicine blend art and science in the observation and analysis of visual information, as well as in interpreting the expressive languages of the human body.

To explore these ideas, museum educators and curators will lead students through a series of observations, discussions, and exercises based on works of art in the galleries at Carnegie Museum of Art and at The Andy Warhol Museum. This 4-session course uses art to hone visual acuity skills while increasing awareness of factors that influence what we see, how we interpret it, and subsequent assessments, evaluations, and decisions. Throughout the course, implications for medical practice will be considered.

**Course Objectives:**

- To enhance participants' abilities for careful observation, description, and interpretation of visual information;
- To gain an awareness and understanding of conscious and unconscious factors that influence observation and interpretation of visual information and the implications for decision making;
- To engage in thoughtful consideration of some implications of visual learning for medical practice;
- To deepen awareness of the arts as a vehicle for understanding the human condition.

**Number of Students Served:** 6-15 students each mini elective since 2007

**Evaluation:** not available for this specific course, for example see second attachment

**Resources:**

Article published in Carnegie Magazine in 2007 about pilot program for 2015 classes:

[www.carnegiemuseums.org/cmp/cmag/article](http://www.carnegiemuseums.org/cmp/cmag/article)

**Title of the Course:** Drawing for Seeing and Understanding: the Human Figure

**Length of the course/class:** Thursdays - Jan 15, 22 and Feb 12, 19 Time: 1-3pm

**Summary:** This four-session life drawing course is presented in response to interest expressed by students in previous Art and Medicine classes. The ability to draw depends in large measure on the ability to see and this skill, rather than developing artistic talent, is the theme of the course. Students will engage in thoughtful and trained observation focusing on the relationship between the eye, the mind, and the hand in depicting the three dimensional human form on the two-dimensional surface of the paper. Instructors will lead students in observation-based gallery discussions and gallery sketching and in studio drawing exercises from the live model. Instructors will describe and demonstrate drawing techniques (such as gesture drawing, contour drawing, and effective use of light and shadow) and guide students in application of these and other techniques using a variety of drawing materials.

**Number of Students Served:** 6-12 students in each mini elective since 2007

**Evaluation:** Evaluation done by University of Pittsburgh Medical School exclusively

**Resources:** Course outlines and evaluation materials available from museum professional

## Cincinnati Art Museum

Cincinnati, OH

Emily Holtrop  
Director of Learning & Interpretation  
513-639-2879  
[emily.holtrop@cincyart.org](mailto:emily.holtrop@cincyart.org)

Medical Partner:

### **Family Medicine Department at UC**

CAM did a class with the Family Medicine Department at UC for years (last one in 2010) called the Art of the Clinical Encounter. It was a class that was for undergrads that was team-taught by Holtrop and their professor. Holtrop handled the art side, professor the medical side.

It was a semester long class that was broken up into visits to the Art Museum, clinical observations, and discussion sessions. Each visit was part teaching and part practice by the students. They covered everything from the difference between describing and interpreting as well as emotional response. The only reason they no longer do the class is because UC lost funding to continue the program.

**Resources:** Syllabus, some evaluation information and an article available on request to museum professional.

## The Cleveland Museum of Art

Cleveland, OH

Cyra Levenson  
Director of Education and Academic Affairs  
Cleveland Museum of Art  
[clevenson@clevelandart.org](mailto:clevenson@clevelandart.org)

Medical School Partner:

### **Case Western Reserve University, Physical Therapy at Cleveland State University and the College of Pharmacy at NEOMED**

Medical School Partner:

**Cleveland Clinic Lerner College of Medicine of Case Western Reserve University**  
Martin Kohn, PhD  
Director, Program in Medical Humanities  
[kohnm@ccf.org](mailto:kohnm@ccf.org)

The program is in transition; no longer called "Vital Signs" – it's now called "Art and Insight". They have been working on integrating the program into the mainstream of our department; previously it existed apart from the rest of our operation. The program's objectives can meet the needs of audiences beyond the medical professions. They are thinking about advancing a corporate teambuilding program, similar to what the Cincinnati Art Museum has created ([www.cincinnatiartmuseum.org/events-programs/adults/art-inc-teambuilding](http://www.cincinnatiartmuseum.org/events-programs/adults/art-inc-teambuilding)). They have a number of partners to whom they do not offer or team-teach a course, per se. Rather, they offer sessions that are part of each partner's curriculum. Some come to the museum once, some come several times, and they don't all have exactly the same experiences.

With Case Western Reserve University School of Medicine, they provide visual art-based training to hone observation and communications skills for first-year medical students in the Foundations of Medicine block.

For the University Hospitals Residency program, Clinical Skills Block, a required two-week session on professional skills development within the first year of residency training, they provide aim to address key objectives related to improving professional healthcare team dynamics, including coping with ambiguity, communicating in teams, discovering personal preferences and bias in observation, negotiating differences in opinion, and developing empathy and cultural awareness.

For the V.A. Cleveland Center of Excellence, they work with medical and advanced practice nurse residents who are in their first, second, and third years of clinical practice. They have worked with residents from psychology as well. The V.A.'s Cleveland Center of Excellence aims to transform primary care through cross-professional training that emphasizes shared decisions, sustained relationships,

inter-professional collaboration, and performance improvement. Art and Insight targets this team-based approach, while also addressing observation skills and cultural awareness.

In general, they engage the partners in a variety of gallery experiences and discussions with works of art in the museum's collection to hone observation skills, combat individual bias and stereotyping, and build communication, empathy, and cross-cultural effectiveness. They also offer teambuilding and focus through hands-on activities with the museum's Education Art Collection, allowing participants to work in teams and with their senses to "diagnose" art objects from around the world that are unknown to them. By looking, handling, and even smelling these objects, participants hone observation, communication, critical thinking, and team building skills in activities that test group dynamics and develop cultural competence. They also offer a contour drawing exercise that allows participants to work individually to practice focus and reflection. Museum facilitators introduce the principles of blind contour drawing, which privilege process over product. In the museum's galleries, participants look closely at the contours of a sculpture, while they record what they see with pencil on paper. They do not avert their eyes from the sculpture, and they make a continuous-line drawing. Not only does this exercise improve observational skills but it also provides participants with a method to practice focus, especially critical for medical students and residents in the fast-paced, often stressful clinical environment.

To date, the program, which began in 2013, has served about 600 participants. So far, evaluation has taken the form of post-program discussions with our partners. They had considered launching a serious research effort, but with change in program personnel have put that on hold.

#### **Cleveland Clinic partnership:**

There is a group forming, likely to be called the Society for Health Humanities, which is having its annual meeting here in April 2016 that will focus on the Arts and Health Humanities. The gathering is being hosted by the Program in Medical Humanities of Cleveland Clinic Lerner College of Medicine. Their first such meeting was in Denver earlier this year and attracted about 100 people.

Approximately 110 classroom hours in required medical humanities (traditional humanities, bioethics, social sciences, critical studies, e.g. disability, arts, reflective writing) are offered during the first 2 years of study. Additional work, on a lesser scale follows in years 3-5.

**Resources:** [Cleveland Clinic Website](#)

## **Colby Art Museum**

Waterville, Maine

Shalini Le Gall, PhD

Curator of Education Programs, Colby Museum of Art

207-859-5622

shalini.legall@colby.edu

## **Kents Hill School Visual Arts Department**

Kents Hill, Maine

Babs Wheelden, M.Ed.

Chair of the Kents Hill School Visual Art Department

207-685-1633

bwheelden@kentshill.org

Medical School Partner:

## **Maine Dartmouth Family Medicine Residency, Dermatology**

Augusta, Maine

Jill Colvin, MD, FAAD

Dermatologist, MDFMR Dermatology

207-623-6680

jill.colvin@maineresident.org

**Title:** The Art and Science of Observation Program

**Length:** 4 Hour Session

### **Summary of the Course:**

This program is designed for medical students, medical residents, and other health care professionals to enhance visual diagnostic skill.

It is modeled after the Yale Medical School and Yale Center for British Art Enhancing Observational Skills Program.

The program uses original works of art at Colby Art Museum to help strengthen observation and communication skills of medical students and professionals. Working closely with an art educator, representational artworks are discussed and offer the opportunity for focused conversations. Participants work in small groups led by an art educator to facilitate the viewing experiences. First, participants study a painting on their own through concentrated viewing. Next, they objectively describe the artwork to their small group in as much detail as possible. Finally, using only this visual

information, they develop an interpretation or draw conclusions about the narrative presented based only on what they see. Participants require no art or art history background.

**Number of Students Served:** 25 per session

**Evaluation:**

- 1 Evaluation of participant medical observation skill: written pre- and post-program test
- 2 Evaluation of the session by reviews:

Participants are asked to complete a review.

What did they learn from the session?

What did they like about the session?

What would they change about the session?

Was this session valuable to their medical education?

- 3 Art Educators and Staff are asked to complete a review.

Would they participate in the session again?

What was well done?

What would they change about the session?

**Resources:**

Artworks for this program include:

The Harriett Children, 1884, Frederick R. Spencer

Watching the Circus, 1881, John George Brown

Hannah Duston Killing, 1847, Junius Brutus Stearns

Caravan en Route, c. 1850, Alfred Jacob Miller

The Silk Merchants, c. 1885, Edwin Lord Weeks

Sideshow, 1935, Samuel Rosenberg

## Columbus Museum of Art

Columbus, OH

Cindy Foley

Executive Deputy Director for Learning and Experience

614-629-0360

[cindy.foley@cmaohio.org](mailto:cindy.foley@cmaohio.org)

Jennifer Lehe

Manager for Strategic Partnerships

614-629-0379

[Jennifer.lehe@cmaohio.org](mailto:Jennifer.lehe@cmaohio.org)

Medical School Partner:

## Ohio State University College of Medicine

Dr. Linda Stone

Special Assistant to the Dean for Humanism and Professionalism; Founder of Medicine and the Arts Program

[lcstonemd@columbusrr.com](mailto:lcstonemd@columbusrr.com)

The Art of Analysis partnership engages second year medical students and faculty advisors from The Ohio State University College of Medicine with the Columbus Museum of Art. Through facilitated gallery experiences, student and faculty participants practice critical and creative thinking habits, including careful looking, resisting assumptions, collaborative thinking, reasoning with evidence, and perspective-taking. By using art as a catalyst for conversation and collaborative interpretation, the students build a range of skills that are essential for empathetic and effective medical care, and 21st century success more broadly. Reflective facilitation by museum staff focuses on these key habits in order to deepen them and to encourage student meta-cognition.

The Art of Analysis is part of The Ohio State University College of Medicine Humanism in Medicine Initiative, which engages arts organizations across campus and across the community. Students participate in the College of Medicine Orchestra, Dance Group, Writer's Group, Visual Arts, Theatre/film arts, Ultrasound choir and photography. They also bring the performing arts into the medical school for 25+ performances a year.

**Title of the Course:** Art of Analysis

**Length of the course/class:** One session per Learning Community (advisement groups of Second Year Medical Students); 2-hour session, with 1 hour dinner provided beforehand

**Summary of the course:** The Art of Analysis brings OSU College of Medicine students to the Columbus Museum of Art for an experience that encourages key dispositions of critical, creative, and empathetic thinking.

Program goals:

1. To encourage broad, adventurous, critical looking and thinking
2. To foster dialogue that values all perspectives and ideas
3. To nurture greater self-awareness and risk-taking

Program outcomes:

1. Students will advance their observation skills
2. Students will have a greater appreciation for the perspectives of others
3. Students will have a greater awareness of their own biases/opinions
4. Students will make connections between the arts and medicine

**Evaluation:** Contact museum professional for evaluation

**Resources:** <http://escholarship.org/uc/item/36n2t2w9>

## Cummer Museum and Gardens

Jacksonville, FL

Lynn Norris  
Director of Education  
[lnorris@cummermuseum.org](mailto:lnorris@cummermuseum.org)

Medical School Partner:

### **Mayo Clinic Center for Humanities in Medicine**

Robert P. Shannon, MD, FAAHPM  
Assistant Professor of Family Medicine and Assistant Professor of Palliative Medicine, Mayo Clinic College of Medicine, Program Director: Hospice and Palliative Medicine Fellowship, Mayo Clinic Florida  
[shannon.robert@mayo.edu](mailto:shannon.robert@mayo.edu)

Dr. Shannon is engaged in Medical Humanities Subcommittee and along with the Cummer we have created curriculum for PGY1-3 learners meeting ACGME educational milestones in professionalism & communication using variety of the arts & humanities.

Chrys Yates  
Program Coordinator  
[yates.chrysanthe@mayo.edu](mailto:yates.chrysanthe@mayo.edu)

**Title of the Course:** Physicians In Training and Mayo Staff Retreats

**Length of the course/class:** daylong program done once a year

**Summary:** New residents at Mayo Clinic come to the Cummer to experience stress-reducing activities such as mindfulness, yoga and watercolor painting, practice observational skills with artwork, and identify how people see the same artwork differently playing a game called Token Response where participants leave emoticons underneath paintings and gather to talk about the multiple views. The Cummer has a long history of Arts & Healing Programs for more than 20 years. Currently we are working with Mayo Clinic and their residency and staff programs through their Center for Humanities in Medicine. We use as part of these programs the Feldman Method of Art Criticism institution-wide, an observational and critical thinking tool that is used in our arts & healing programs. Staff retreats concentrate on healing the healer, and art making, yoga and time in our historic gardens.

**Number of students served:** 20 per class Physicians in Training; up to 50 per class in Staff Training.

**Evaluation:** Evaluation is done through the Mayo Clinic Arts in Medicine Program

**Resources:** Mayo Arizona has some very innovative performing arts programming at the center there as well.

## The Dallas Museum of Art

Dallas, TX

Bonnie Pitman

Distinguished Scholar in Residence

The Edith O'Donnell Institute of Art History, The University of Texas at Dallas

972-883-2475

[bpitman@utdallas.edu](mailto:bpitman@utdallas.edu)

Amanda Blake

Dallas Museum of Art

Head of Family and Access Programs / Interim Director of Education

[ABlake@dma.org](mailto:ABlake@dma.org)

Medical School Partner:

### **University of Texas Southwestern Medical School**

Dr. Heather Wickless, M.D., M.P.H.

Assistant Professor

[heather.wickless@utsouthwestern.edu](mailto:heather.wickless@utsouthwestern.edu)

Courtney Crothers

Art Curator

214-648-8703

[Courtney.crothers@utsouthwestern.edu](mailto:Courtney.crothers@utsouthwestern.edu)

**Title of the course:** The Art of Examination

**Length of the course:** 8 sessions x 2 hours each

**Number of students served:** 30 UT Southwestern Medical Students

### **Summary of the Course:**

The Art of Examination is a preclinical elective open to first and second-year medical students at UT Southwestern Medical School focusing on developing skills for clinical diagnosis through looking at works of art. This course is meant to foster early in students' medical careers the habits of close visual inspection and cognitive reflection of those observations. This habit engenders a form of "metacognition" in which students learn to synthesize observations with their knowledge and experiences as well as consider the collaborative thinking process of the group, skills vital to successful clinical practice. These skills can be learned utilizing master works of art, teaching medical students "visual literacy", which is the ability to reason from careful, unbiased observation. Looking carefully at art involves analyzing the entire work before making judgments or interpretations. The

course uses the power of art to promote the analysis and communication necessary in addressing ambiguity in the physical exam and patient interaction.

Participants in the Art of Examination learn to focus their attention on works of art and to use this visual exercise to reach conclusions. Exploration of core artistic concepts such as line, color, shape, form, texture, pattern, balance, and symmetry to analyze a work of art will be taught and utilized. Group discussions are lively and invite individual interpretations. We discuss factors influencing what we see, and how we interpret visual information. Other topics include conservation, artists with disease, empathy, physician burnout and cultural influences, with their implications for medical practice.

The class engages students in discussions, drawing and writing exercises, lectures, and interactive experiences that foster communication. The course meets in accordance with the schedules at The Dallas Museum of Art, Nasher Sculpture Center, The Warehouse, The Crow Collection of Asian Art, and UT Southwestern Medical Campus.

#### Course Goals:

- To make detailed observations and improve visual analysis
- To communicate observations more effectively
- To identify how emotions and bias can affect objective observations

#### Objectives:

- Demonstrate visual analysis skills through accurate and detailed descriptions of art and clinical images
- Increase comfort speaking and writing about visual observations
- Develop strategies for dealing with ambiguity and evaluating diverse interpretations
- Demonstrate empathetic communication in the discussion of the human body
- Increase student engagement with the arts, The Dallas Museum of Art and other museums

#### Course Structure:

Each class meets at the designated museum for that date. We discuss the agenda and work in large and small groups directly with works of art in the galleries to develop visual literacy skills through observation, description, analysis, collaborative interpretations, empathy and presentations of their findings. Each session has a wrap-up discussion for students to provide feedback and discuss how the activity might apply to clinical practice. The students maintain a journal to complete weekly assignments and to document their work in class.

Evaluation: Syllabi and student evaluations are available at [utdallas.edu/arthistory/medicine/-course](http://utdallas.edu/arthistory/medicine/-course)

Image documentation of the course images can be accessed at [instagram.com/artdocs/](https://instagram.com/artdocs/)

## **Denver Art Museum**

Denver, CO

Molly Medakovich

Master Teacher for Western American, American & European Art

720-913-0020

[mmedakovich@denverartmuseum.org](mailto:mmedakovich@denverartmuseum.org)

Medical School Partner:

### **CU School of Medicine (University of Colorado)**

Todd Guth, M.D.

Director of Clinical Skills for Foundations of Doctoring Course, University of Colorado

[todd.guth@ucdenver.edu](mailto:todd.guth@ucdenver.edu)

**Title of the Course:** The Art of Observation, Foundations of Doctoring, Humanities, Ethics, Professionalism Thread

**Length of the course/class:** 1 session, 2 hours long

**Number of students served:** required of all 1st-year medical students, 180

**PURPOSE:** To engage and instruct students in the close observation of art as a method of improving observational and communication skills

#### **METHODS:**

- Large Group Lecture: Information about the learning goals and the context of the session within physical exam and communication skills curriculum; introductory lecture on the art of observation.
- Small Group Workshop: Observation and discussion of one or two selected works of art; drawing and description of an image with students in pairs; discussion of techniques and debrief of session.

#### **LEARNING OBJECTIVES:**

At the conclusion of the session, students should be able to:

- Describe how closely studying works of art can translate to observational skills useful for both physical examination and communication in a clinical encounter
- On careful observation, articulate appropriate details and relevant narrative elements in a work of art to peers as practice for communicating a patient's problem representation.
- Describe the importance of understanding the context, including the reasons for seeking care, in which patients present for a clinical encounter.

**READING:** "Problem Representation: The Key to Understanding the Patient's Story," T Guth MD

**Resources:** Packet of drawing activity and discussion questions available from museum professional. Future plans are to follow up the session with a "museum rounds" elective session next month.

# The Detroit Institute of Arts

Detroit, MI

Susan Troia, Manager Gallery Teaching, Senior VTS Trainer, Detroit Institute of Arts  
[troia@dia.org](mailto:troia@dia.org)

Medical School Partner:

## Wayne State University School of Medicine

Simone Kathe Brennan, Learning Skills Specialist, Office of Learning and Teaching  
Wayne State University School of Medicine  
[skbrenna@med.wayne.edu](mailto:skbrenna@med.wayne.edu)

Laurie Richlin, Director Office of Learning and Teaching  
Wayne State University School of Medicine  
[lrichlin@med.wayne.edu](mailto:lrichlin@med.wayne.edu)

Starting in fall 2016, the Detroit Institute of Arts, Department of Learning and Audience Engagement, in partnership with the Wayne State University School of Medicine, Office of Learning and Teaching, have developed workshops for the staff and students of the WSU School of Medicine. These workshops will include training in the Visual Thinking Strategies (VTS) at the DIA and will empower participants to learn new skills that they can utilize in their teaching and in their future practice.

**Course Title:** Visual Literacy and Learner-Centered Teaching

**Course Length:** 1-2 Half-days (approximately 3-4 hours)

### Course Summary:

Participants will begin by exploring works of art in the DIA's galleries through facilitated discussion. The works of art will be accessible for the entire group to understand and find meaning. They will be asked to supply evidence for any subjective observations and to define medical terms and jargon that may not be understood by the entire group. This initial phase is set up to introduce participants to the basic process for evidence-based interpretation, group problem-solving, and clear communication. At the end of the first session, the group will be asked to think and talk about the process, the skills they used, and the overall experience.

Part two will begin with reflections on what has already occurred. Any additional observations, revelations, or questions that surface will be discussed. The group will participate in discussions with works of art that will increase in complexity and diversity. Additional probing questions will be asked that will encourage the participants to dig deeper to figure out what's going on in the works of art. The need to supply evidence for ungrounded observations and comments will increase as will respect for diverse cultures and points of view.

## Goals and Outcomes

This workshop will enable participants to:

### For Staff:

- Make careful observations with supported evidence
- Increase verbal skills using descriptive language
- Find new ways to incorporate new teaching strategies into their coursework at WSU
- Understand better how and what their students learned and be able to make connections to their own teaching
- Find the DIA a welcoming and supportive environment and feel comfortable using its spaces in a new way
- Be surprised by what they learn and discover

### For Students:

- Make careful observations with supported evidence
- Increase verbal skills using descriptive language
- Use vocabulary and definitions that can be understood by non-medical individuals
- Work as a team to problem-solve and find possible resolutions
- Find the DIA a welcoming and supportive environment and feel comfortable using its spaces in a new way
- Be surprised by what they learn and discover

### Participants:

The initial phase of the partnership included 45 Year I and Year II anatomy students in addition to the Dean of the Wayne State University School of Medicine Dr. Richard Baker, faculty from the School of Dermatology, and faculty from across other departments. A subsequent workshop was given for the Leadership Group of the Wayne State University School of Medicine. Moving forward, all incoming medical students, approximately 400+, will have a VTS learning experience at the DIA. Additional staff will be encouraged to participate in this training.

### Evaluation:

While it is still too early in the partnership to evaluate long-term changes or growth, anecdotal evidence suggests that the goals and outcomes outlined above are being met. Formal evaluation of the impact will begin with the fall 2017 semester.

### Resources:

The Visual Thinking Strategies: [www.vtshome.org](http://www.vtshome.org)

The Detroit Institute of Arts: [www.dia.org](http://www.dia.org)

# Fairfield University Thomas J. Walsh Art Gallery

Fairfield, CT

Linda Wolk-Simon

Director and Chief Curator of University Museums

[lfolk-simon@fairfield.edu](mailto:lfolk-simon@fairfield.edu)

Kathleen Leitao

Program Facilitator

[kathleenleitao@gmail.com](mailto:kathleenleitao@gmail.com)

Medical School Partners:

## Columbia University College of Physicians and Surgeons

Beth K. Scharfman, M.D.

Assistant Clinical Professor of Psychiatry

[bscharfman@gmail.com](mailto:bscharfman@gmail.com), [bks1@cumc.columbia.edu](mailto:bks1@cumc.columbia.edu)

## Fairfield University Nurse Practitioners Program

Sheila Grossman, PhD, APRN, FNP-BC, FAAN

Professor & FNP Track Coordinator. Director, Faculty Scholarship, School of Nursing.

Coordinator of Family Nurse Practitioner Program

[SGrossman@fairfield.edu](mailto:SGrossman@fairfield.edu)

**Title of the Course:** NS 642 Adult Health I

**Length:** over one full semester meets each week, the Art of Seeing is one session for 4 students/semester.

**Summary:** This is the first didactic course in the Family Nurse Practitioner Curriculum and deals with Differential Diagnosis, Management, and Evaluation of adult patients in primary care.

**Number of students served:** ~ 15 students each fall semester

**Evaluation:** for the Art of Seeing we use a pre and post test; for the course it is 80% exams, 10% case study analysis and 10% simulations

**Resources:** for Art of Seeing -

Grossman, S. Deupi, J. & Leitao, C. (2014). Seeing The Trees and Forest(s): Increasing Nurse Practitioner Students' Observational and Mindfulness Skills. *The Journal of Nursing Creativity*, 20 (1), 67-72.

Fleisher Art Memorial  
Philadelphia, PA

Vita Litvak  
Manager of Adult Programs  
215-922-3456 x312  
[vlitvak@fleisher.org](mailto:vlitvak@fleisher.org)

Medical School Partner:

**Sidney Kimmel Medical College of Thomas Jefferson University**  
Sal Mangione, M.D.  
Associate Professor of Medicine  
[salvatore.mangione@jefferson.edu](mailto:salvatore.mangione@jefferson.edu)

Julia Clift  
Instructor, drawing classes

Many programs in visual arts: drawing, sketching, caricatures and VTS visits to museum. Target medical school freshmen. Planned a pilot project for medical students to test the hypothesis that the skill and practice of drawing might rekindle both the right brain and the power of observation, and thus in turn improve bedside detection of physical findings.

Long-term goal is to provide a foundation for eventually incorporating drawing as a centerpiece of medical humanities programs, both at Jefferson and in other institutions. Fleisher Art Memorial runs a ten-session course on Basic Drawing, with instructor Julia Clift for up to 40 Jefferson Medical students who are in their first year of study.

The course particularly emphasizes the study of human figures and faces. It also includes a session of observational sketching at the Mutter Museum of the College of Physicians in Philadelphia, and two sessions drawing from live figure model.

**Title of the Course:** "Seeing with a Better Eye: Drawing as a way to Foster Medical Students' Observational Skills"

**Length of the course/class:** Fall series – three 1.5 hour anatomy sketching workshops, which follow along their anatomy curriculum. Winter Courses – two sections of drawing, one basic and one advanced basic drawing, ten-week classes

**Summary of the course:** Astute observation is a right-brain trait and one that is highly desirable for a physician. Yet, this is not taught during medical school, and in fact may even be hindered by a curriculum heavily skewed towards the sciences. Drawing may offer a simple but effective way to rekindle both the right brain and the power of observation, and thus in turn improve bedside detection

of physical findings. There is indeed evidence that observing artworks can do so, and yet there are no data on whether drawing per se might actually improve this capacity.

Our premise was that drawing does indeed foster visual-spatial thinking and observation, but might also nurture other important right-brain traits, such as empathy and tolerance of ambiguity, and possibly even prevent students' burnout. We pre- and post-measured those domains.

## The Fralin Museum of Art

Charlottesville, VA

M. (Melissa) Jordan Love  
Academic Curator  
P: 434.924.3592  
[mjl2w@eservices.virginia.edu](mailto:mjl2w@eservices.virginia.edu)

Medical School Partner:

**University of Virginia School of Medicine**  
Marcia Day Childress, Ph.D.  
Director of Programs in Humanities, Center for Biomedical Ethics & Humanities  
[woolf@virginia.edu](mailto:woolf@virginia.edu)

Clinician's Eye is a one-time, highly interactive museum-based exercise in mindful, deliberate attention for a group of up to 20 medical (or other health professional) students/trainees. The two-hour workshop uses visual analysis to improve participants' core clinical skills in observation, collaboration, communication, compassion, and reflection.

Clinician's Eye takes place in the museum for approximately two hours. Workshops are offered both to specific medical and nursing school classes, and we also offer open, first-come, first-served workshops in the evenings to medical or nursing students of any year. I also do a 45 minute presentation to the incoming medical school class every August. Classes are often hosted in the evenings to accommodate the students' busy schedules. Due to our size and staff, we limit workshops to 20-30 students.

**Title of the Course:** Clinician's Eye

**Length of the course:** 45 minutes intro lecture during orientation, then I hold 4 sessions a year. They are optional electives and are first-come, first-serve for sign-up.

**Summary:** We don't have the staff time or museum size to do a regular course, but a 2 hour workshop works perfectly. Activities: two visual analysis discussions, one drawing exercise, one word association.

**Evaluation:** With certain groups we do an online pre- and post-test, with questions developed by a colleague in the Bioethics department. These questions rate on a scale from 1-5 participants comfort with different ambiguous situations and communication styles.

There are also examples of art that they are asked to describe. We have seen measurable and significant differences between pre and post-test responses that demonstrate and increased tolerance for ambiguity, improved communication, and an increase in number of descriptive words used.

**Resources:**

- 1) Art Rounds: Teaching Interprofessional Students Visual Thinking Strategies at One School
- 2) From Contemporary Art to Core Clinical Skills: Observation, Interpretation, and Meaning-Making in a Complex Environment

Additional notes: Partnership workshop at The Fralin with the UVA Medical School have been in place for three years and the program has assessment data to share.

## The Frick Collection

New York, NY

Rika Burnham  
Director of Education  
P: 917.587.5579 (cell)  
[burnham@frick.org](mailto:burnham@frick.org)

Medical School Partners:

**Columbia University College of Physicians and Surgeons**  
Rita A M. Charon, MD  
[rac5@cumc.columbia.edu](mailto:rac5@cumc.columbia.edu)

Delphine Taylor, MD  
[dst4@columbia.edu](mailto:dst4@columbia.edu)

**Columbia University Medical Center**  
Edie Langner, M.D.  
Director, Arts-in-Medicine Project, Program in Narrative Medicine  
[ediedoc@aol.com](mailto:ediedoc@aol.com)

**New York Medical College**  
Jennifer Koestler, MD  
Senior Associate Dean for Medical Education  
[jennifer\\_koestler@nymc.edu](mailto:jennifer_koestler@nymc.edu)

Henry P. Godfrey, M.D., Ph.D.  
Professor of Pathology  
[hgodfrey@nymc.edu](mailto:hgodfrey@nymc.edu)

D. Douglas Miller, M.D., C.M.  
Dean, School of Medicine, New York Medical College  
[Ddouglas\\_Miller@nymc.edu](mailto:Ddouglas_Miller@nymc.edu)

In Why Works of Art Matter, we propose that the relationship between art and medicine is rich and multifaceted. Students engage in dialogues about masterpieces of The Frick Collection, opening up a complex array of subtexts and interpretive possibilities. Discussing one masterpiece at a time, participants develop appreciation for works of art and contemplate how we understand them. As a class we think broadly and deeply about experiences of works of art, why they matter, and their

relevance within the study and practice of medicine. At Columbia Physicians and Surgeons, it's required and part of a larger Narrative Medicine initiative for first year medical students.

**Title of the Course:** Why Art Matters

**Length of the course/class:** The medical program at The Frick Collection is once a week for six consecutive weeks. The entire Narrative Medicine program/first year class convenes at the Frick at the end of the six-weeks for an evening of art, programs, and reflections. The program is for 12 – 15 first year medical students who have chosen art-based classes for an intensive narrative medicine seminar.

**Evaluation:** At the end of the six weeks, we require student papers meditating on the application of the interpretation of works of art to issues of interpretation in medicine. These papers serve as evaluations.

## **Grand Rapids Art Museum**

Grand Rapids, MI

Andrea Morgan  
Docent Program and Group Tours Senior Coordinator  
616-831-2930  
[amorgan@artmuseumgr.org](mailto:amorgan@artmuseumgr.org)

Medical School Partner:

**Michigan State University's College of Human Medicine**  
Pat Brewer, M.D.  
Assistant Dean for Student Development  
[brewerp2@msu.edu](mailto:brewerp2@msu.edu)

**Title of the Course:** Art Saves Lives

**Length of the course/class:** 7-week elective course

**Summary of the course:** Art Saves Lives is an elective for Michigan State University's College of Human Medicine medical students that take place in our museum and focuses on observation, communication, and how to deal with ambiguity and have had wonderful responses in the first year.

It places students in a "non-medicine" environment as a way to explore and expand the S.C.R.I.P.T. competencies of service, care of patients, rationality, integration, professionalism, and transformation, through discussions and interactive activities using the collection at the Grand Rapids Art Museum or the Eli and Edythe Broad Museum. Through participation in this class students build observation skills using diverse works of art, develop strong communication skills through active listening and discussion of works of art, and become comfortable with ambiguity.

**Evaluation:** Students are given an observation assessment at the first class to measure their observation skills, and then one on the last class to measure the difference. The results were pretty great; all but one participant improved their observation skills during our course.

## Harn Museum of Art at University of Florida

Gainesville, FL

Eric J. Segal

Director of Education and Curator of Academic Programs

(352) 392-9826 x2115

[esegal@harn.ufl.edu](mailto:esegal@harn.ufl.edu)

Medical School Partners:

**Department of Physical Therapy, College of Public Health and Health Professions, University of Florida**

**College of Nursing, University of Florida**

**UF Center for Arts in Medicine**

Observation and Empathy for Physical Therapy Students at the Harn Museum of Art is a two-hour session meeting with 2nd year graduate physical therapy students in a geriatrics course. The 70 students participate in a brief orientation session setting the stage for the work and expectations to follow. Students then break into small groups to tour, in rotation, a pre-selected group of objects (all students will see the same works). The guided inquiry exercise focuses on objective visual observation and verbal articulation, rational analysis and reflection on empathetic experience. A summative discussion allows students to reflect together on the experience.

<http://www.harn.ufl.edu/collaborations>

**Title of the Course:** Geriatric Physical Therapy

**Length:** Single class visit of graduate course in physical therapy. Session lasts 1.5 hr

**Summary:** This session for graduate students in physical therapy is designed to focus on two clinical skills identified in recent research as commonly weak among emerging health care professionals: objective observation and empathetic patient interaction.

The session begins with a museum-educator led group discussion of visual observation in art and development of empathetic skills through close attention, and how both have been employed to train health professionals. The group also participates in an initial visual analysis exercise based upon digital images.

After this preparatory session, students break up into small groups for one-hour docent tours focusing on visual observation in the galleries. The visit concludes with a summative discussion involving education staff and the class instructor.

**Number of students served:** 70 students in a single visit.

**Evaluation:** Informal feedback from the instructor is positive and the program will be repeated in future course sessions. A brief, anonymous survey sent via the instructors to all enrolled students provided 22 responses, including numerical and narrative feedback.

1. To what degree was the introductory orientation (including the discussion of the painting of a mother & child reaching towards an apple) useful in preparing you for the docent tour that followed?
2. To what degree did you employ your observational skills during the docent tour?
3. -If so, to what degree do you feel this relates to developing observational skills for a clinical context?
4. To what degree did you exercise your empathetic skills during the docent tour?
5. To what degree do you feel this relates to developing empathetic skills for a clinical context?
6. To what degree did you find useful the closing wrap-up session in which students shared their responses?
7. How might this experience benefit you in your clinical work?
8. Additional comments.

**Resources:** Among other materials, we share the following with docents as they prepare for this tour: Heather Gaunt, "Using visual art to develop observation skills and empathy in medical and dental students," University of Melbourne Collections, issue 11, December 2012.

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**Title:** NUR 3738L: Systems of Care 2: Restoration of Wellness at University of Florida College of Nursing

**Length:** One class session per term.

**Summary:** The nursing course follows "characters" in a "neighborhood" as they face wellness issues understood in the context of social and cultural contexts. The topics for museum sessions have varied, and have included: maternity and lactation; reproduction, sexuality and STDs; and death, loss and grieving.

The goal of the museum sessions are to introduce nursing students to diverse mores and cultural ideas about a given topic by examining works of art. Works are presented by curators and educators, providing the occasion to elaborate on how artistic expressions embody and provide a window onto various concepts.

Nursing staff participate by drawing connections to specific aspects of the syllabus. Students are often assigned to bring in their own visual expressions related to topics. In future sessions, we think nursing students will also benefit from observational skills training.

Session may include digital images, but always include objects brought from storage for study and/or viewed in the galleries.

**Number of students served:** Typically two sessions of 30+ students each.

**Evaluation:** Informal feedback gathered by instructors.

**Resources:**

"Ways of Seeing: Using the Visual Arts in Nursing Education." Judith Frei, Sarah E. Alvarez, and Michelle B. Alexander. *The Journal of Nursing Education*. 2010, 49(12):672-676.

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**Title:** Virtual (video) tour for hospital patient to the museum

**Summary:** Working with the UF Center for Arts in Medicine, the Harn provided a virtual tour for a 14 year old patient at the UF Health Congenital Heart Center's Pediatric Cardiac Intensive Care Unit. The tour allowed this child to virtually explore an exhibition of paintings, Monet and American Impressionism, that she could not visit while confined to hospital.

Evaluation: Informal feedback from staff and patient. The latter reported: "It was an amazing visit to the Harn Museum virtually from my hospital room."

Resources: Further information on the tour:

<http://artsinmedicine.ufhealth.org/2015/03/27/patient-receives-virtual-tour-at-the-harn-museum/>

<https://www.facebook.com/ufhealthkids/photos/a.809026799163129.1073741832.798596293539513/810751285657347/?type=1&fref=nf>

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**Title:** Art display: Robert Cunningham: Parkinson's and Creativity and Panel discussion: "Parkinson's, Painting and Healthy Outcomes"

**Length:** Display: June 29-Aug 9, 2015. Panel Discussion: July 11 at 3pm-5.

**Summary:** Robert Cunningham, of Hattiesburg, Mississippi, has been painting for more than 15 years. He was diagnosed with early-onset Parkinson's more than 25 years ago. When Parkinson's forced him to retire, he soon turned to painting to avoid social isolation and as a means to gain a handle on the disease. "I used the tremors," he has observed, "to make different effects with the paint." The burst of creative energy he experienced is a phenomenon often shared by other Parkinson's patients, as a result of deep brain stimulation and other therapy.

The display and discussion were the result of a partnership between the UF Center for Arts in Medicine, the UF Center for Movement Disorders, and the Harn Museum of Art, and was supported by the UF Creative B program.

**Resources:** <http://www.gainesville.com/article/20150710/ENT/150719978>

## **Harvard Art Museums**

Cambridge, MA

Jessica Levin Martinez, PhD

Director of Academic and Public Programs,  
Director of Academic and Public Programs and  
Division Head, Research Curator of African Art Initiatives  
617 495-9615  
[jessica\\_martinez@harvard.edu](mailto:jessica_martinez@harvard.edu)

David Odo, DPhil

Director of Student Programs and Research Curator of University Collections Initiatives  
617-495-0765  
[david\\_odo@harvard.edu](mailto:david_odo@harvard.edu)

Medical School Partner:

### **Harvard Medical School**

Lisa Wong, Assistant Co-Director, Arts and Humanities Initiative at HMS  
[lisamwong@gmail.com](mailto:lisamwong@gmail.com)

Harvard Art Museums has been the site for a medical humanities course in January for the past 4 years, and this year we can offer the medical faculty, students and residents new opportunities given our renovated and expanded facility (we re-opened last November).

Before that, former Harvard Art Museums education staff members Ray Williams (Blanton Museum of Art, [ray.williams@blantonmuseum.org](mailto:ray.williams@blantonmuseum.org)), Corinne Zimmermann (Isabella Stewart Gardner Museum, [czimmermann@isgm.org](mailto:czimmermann@isgm.org)) and Judy Murray (consultant, [mpembroke63@comcast.net](mailto:mpembroke63@comcast.net)) did important work around medicine focused on empathy and team-building.

Our mission is to foster creativity and scholarship in the arts and humanities at HMS and its affiliated hospitals, to promote a community of faculty and students interested in the arts and humanities, and to enhance patient care through reflection and compassion.

Currently extra-curricular, AHI offers several activities including artmaking, writing, musical performances, theater and an artist-in-residence program. We are exploring the challenges and opportunities of incorporating the arts into an already full and intense medical school curriculum and plan to measure the impact of such interventions, including the impact professionalism, communication, and patient care.

Large group sessions: med school partners addressing participants; small group (ca. 15) with students in galleries and art study center.

# Harvard Medical School

Boston, MA

Harvard Medical School Partners:

Nadaa Ali, M.D., M.Ed. (Brigham & Women's Hospital)  
Co-Director, BWU ITU Inter-professional Teambuilding Curriculum  
Instructor in Medicine  
[nbali@partners.org](mailto:nbali@partners.org)

Elizabeth Buzney, M.D. (Brigham & Women's Hospital)  
Assistant Professor of Dermatology  
Dermatology Arts Training  
[ebuzney@bics.bwh.harvard.edu](mailto:ebuzney@bics.bwh.harvard.edu)

Elizabeth Harry, M.D. (Brigham & Women's Hospital)  
Instructor in Medicine  
Director, BWH Humanistic Curriculum at MFA  
[eharry@bwh.harvard.edu](mailto:eharry@bwh.harvard.edu)

Ingrid Ganske, M.D. (Children's Hospital, Boston)  
Clinical Instructor in Plastic Surgery  
Co-Director, Training the Eye Course at HMS/MFA Boston  
[ingrid.ganske@childrens.harvard.edu](mailto:ingrid.ganske@childrens.harvard.edu)

Elizabeth Gaufberg, M.D. M.P.H. (Cambridge Health Alliance)  
Assistant Professor of Medicine and Psychiatry  
Director, Professional Development  
Director, Arnold P. Gold Foundation Research Institute  
[elizabeth\\_gaufberg@hms.harvard.edu](mailto:elizabeth_gaufberg@hms.harvard.edu)

David Jones, M.D. (Harvard Medical School)  
Professor of the Culture of Medicine  
Director, Arts and Humanities Initiative  
[dsjones@harvard.edu](mailto:dsjones@harvard.edu)

Joel Thorp Katz, M.D. (Brigham & Women's Hospital)  
Associate Professor of Medicine  
Co-Director, Training the Eye Course at HMS/MFA Boston  
[jkatz@partners.org](mailto:jkatz@partners.org)

Shahram Khoshbin, M.D. (Brigham & Women's Hospital)  
Associate Professor of Neurology  
Co-Director, Training the Eye Course at HMS/MFA Boston  
[skhoshbin@partners.org](mailto:skhoshbin@partners.org)

Susan Pories, M.D. (Mount Auburn Hospital)  
Assistant Professor of Surgery  
Assistant Co-Director, Arts and Humanities Initiative at HMS  
[spories@bidmc.harvard.edu](mailto:spories@bidmc.harvard.edu)

Amy Ship, M.D. (Beth Israel Deaconess Medical Center)  
Assistant Professor of Medicine  
[aship@bidmc.harvard.edu](mailto:aship@bidmc.harvard.edu)

Ricardo Wellisch, M.D. (Mt. Auburn Hospital)  
Instructor in Medicine  
[rwellisc@mah.harvard.edu](mailto:rwellisc@mah.harvard.edu)

Lisa Wong, M.D. (Massachusetts General Hospital Pediatrics)  
Assistant Professor of Pediatrics  
Assistant Co-Director, Arts and Humanities Initiative at HMS  
[lisamwong@gmail.com](mailto:lisamwong@gmail.com)

Tommy Heyne, M.D. MSt (Massachusetts General Hospital)  
Instructor in Medicine and Pediatrics  
Diagnosing Disease in Artwork  
[theyne@partners.org](mailto:theyne@partners.org)

Museum Partners:

**Harvard Art Museums**  
Cambridge, MA  
Jessica Levin Martinez, PhD  
Director of Academic and Public Programs and  
Division Head, Research Curator of African Art Initiatives  
617-495-9615  
[jessica\\_martinez@harvard.edu](mailto:jessica_martinez@harvard.edu)

David Odo, DPhil  
Director of Student Programs and Research Curator of University Collections Initiatives  
617-495-0765  
[david\\_odo@harvard.edu](mailto:david_odo@harvard.edu)

**Isabella Stewart Gardner Museum**

Boston, MA

Corinne Zimmermann

Director of Visitor Learning

617-278-5109

[czimmermann@isgm.org](mailto:czimmermann@isgm.org)

**Museum of Fine Arts, Boston**

Boston, MA

Brooke DiGiovanni Evans

Head of Gallery Learning

617-369-3309

[bdigiovannievans@mfa.org](mailto:bdigiovannievans@mfa.org)

**Independent Museum Educators:**

Judy Murray

Consultant and Co-Director, Training the Eye Course at HMS/MFA Boston

[jmpembroke63@comcast.net](mailto:jmpembroke63@comcast.net)

**Harvard Medical School**

The Arts and Humanities Initiative is the hub for arts and humanities at Harvard Medical School and its affiliated hospitals. The Initiative is multi-disciplinary and multi-institutional, with members from nearly every hospital affiliate of Harvard Medical School, every medical specialty, every art form. The arts and humanities are powerful tools in medical education that have the potential to improve professionalism, reflection and empathy among physicians and trainees, foster humanism, reduce burnout, enhance perspective, sharpen physicians' analytic and diagnostic skills, and improve teamwork and communication.

**Mission**

The Arts and Humanities Initiative aims to foster creativity and scholarship in the arts and medical humanities at Harvard Medical School and its affiliated hospitals, to support a community of faculty and students engaged and interested in the arts and humanities, and to enhance patient care through reflection and compassion.

Program Descriptions - there are several collaborations between Harvard and partner museums

### **January Winter Session Arts and Media Seminars**

For the past four years, the Arts and Humanities Initiative at Harvard Medical School has partnered with Office for the Arts at Harvard and the Harvard Art Museums to present "Arts, Creativity, and Medicine," a 1-day course made up of a series of workshops during Harvard's January Winter session. The workshops are jointly taught by Museums and Harvard Medical School faculty. Offerings include gallery observation from the perspective of medicine and art; narrative medicine writing; movement and health; and music and medicine. The course, offered University-wide, is mainly attended by undergraduates in premedical concentrations, although students from the graduate schools of design, education, law, business and medicine are also represented.

Dr. Lisa Wong, coordinator, with faculty of the Arts and Humanities Initiative at Harvard Medical School; Dr. Martinez and Dr. Odo, Harvard Art Museums

### **Training the Eye: Improving the Art of Physical Diagnosis at HMS**

HMS offers a spring MS-1 elective, "Training the Eye: Improving the art of physical diagnosis" (TTE). The goals include:

- 1) making careful observation a habit (flexible thinking)
- 2) linking form to function (visual literacy)
- 3) explore how observation impacts physical diagnosis/inspection (embracing ambiguity)
- 4) visit local art museums.

The TTE course consists of ten 2.5 hour sessions at local art museums, each divided between arts observation exercises and physical examination didactics. Students also participate in bedside rounds, life drawing and other drawing exercises.

Medical educators: Drs. Ganske, Katz and Khoshbin

Arts educators: Ms. Murray, Ms. DiGiovanni Evans

### **Inter-professional Team Building on the Integrated Teaching Service at BWH**

- Single 2.5 hour session at the MFA required for all team members rotating on the inpatient "Integrated Teaching Unit" at Brigham and Women's Hospital (see: NEJM 2010, 362:1304)
- Focus: Teambuilding (improved communication, breaking down hierarchy, clinical collaboration)
- Affiliation: MFA, Boston & Brigham and Women's Hospital

Arts educators: Corinne Zimmermann and Judy Murray

Medical educators: Erin Kelleher, R.N., Naada Ali, M.D., M.Ed.

## **Humanistic Curriculum at BWH**

Since the fall of 2009, the MFA, Boston has presented this workshop as part of the Humanistic Curriculum, an integral component of the wellness curriculum for first-year residents that focuses on the often challenging humanistic components of medical practice. The MFA workshop is co-taught by Museum educators and the physician director of the Humanistic Curriculum. Using objects from the Contemporary, Ancient, Asian, American, and European collections as springboards, this workshop stimulates discussions on issues of dealing with death, sharing different perspectives, professionalism, and self care.

Arts educators: Brooke DiGiovanni-Evans, Barbara Martin, Akiko Yamagata and Nora Elton  
Medical educators: Elizabeth Harry, MD

## **Sanctuary at the Gardner Museum**

A multiple visit series of creative workshops for Harvard Medical Students with a focus on self-care, personal and professional reflection, and community building. Sessions are co-designed by Corinne Zimmermann, Lisa Wong and HMS students, and address topics that students identify, including working in teams, managing transitions, and contemplative practices. Creative expression and art-making practices, such as music, poetry, drawing, improvisation, are an integral part of the program

Art educator: Corinne Zimmermann  
Medical educator: Lisa Wong, MD

## **Cambridge Health Alliance Medical Student and Intern Orientation at the Harvard Art Museums**

Our new CHA medical students and residents experience a 2 hour orientation session at the Harvard Art Museum. We engage participants in a Personal Response Tour to convey the importance of reflective practice and to allow learners and program directors to get to know one another 'beyond what's on their CV'. A Visual Thinking strategies exercise communicates the importance of close looking and listening in patient care, of holding uncertainty in the practice of medicine, and models problem-solving within groups. Trainees come to experience the museum as an easily accessible place of reflection and renewal, that can contribute to trainee well-being.

Medical Educator: Elizabeth Gaufberg MD MPH  
Museum Partners have included Corinne Zimmermann, Judy Murray and Jessica Martinez, PhD

## **Henry Art Gallery**

University of Washington  
Seattle, WA 98195

Luis Croquer  
Deputy Director of Exhibitions, Collections, and Programs  
[LuisC@Henryart.org](mailto:LuisC@Henryart.org)

Tamara Moats  
Adjunct professor and former Curator of Education, Henry Art Gallery  
Tamara.moats@gmail.com

Medical School Partner:

## **University of Washington School of Medicine**

Andrea Kalus  
Associate Professor, Dermatology  
akalus@uw.edu

**Title of Program:** Visual Thinking: How to Observe in Depth

**Course Length:** One quarter, 10 weeks, 1 1/2 hours per week

**Summary of the Course:** The course is an elective taken by first- and second-year medical students. It uses Visual Thinking Strategies to look at art and enhance diagnostic acumen. The VTS process of looking at and critically thinking about art expands observational and critical thinking skills, and encourages open-ended observations to problematic situations. It teaches students to apply this knowledge and skill in assessing patients with a broad range of disorders. These skills are directly applicable in many medical disciplines that rely heavily on visual input. The course is a combination of didactic slide sessions and observation of original artworks at the Henry Art Gallery, Seattle Art Museum, and Frye Art Museum. The focus is on museum visits and working with original objects which are key to the experience of the course.

The introductory and museum gallery sessions are led by Tamara Moats, who guides the students in the detailed process of observing and thinking collaboratively. These sessions are interwoven with three sessions with Dr. Andrea Kalus, who explores medical slides with the students using the art observation methods learned with Ms. Moats. Students are also asked to read and discuss the course readings; to contribute weekly journal reflections based on a theme for the week; to write a detailed observation of two artworks of their choice; and in the final session, to present an artwork as a team of two. There is also a session in the galleries devoted to drawing at artwork. These varied approaches--verbal, written and drawn--with original objects and medical slides are designed to help the student absorb and improve their diagnostic abilities. The course began in 2008.

**Homework:**

- Read course readings for discussion
- Weekly journal of course observations, changes in diagnostic abilities
- Visit a museum to write a detailed observation of two objects
- Final team presentation (two students) of chosen artwork

Schedule includes sessions at the Henry Art Gallery, Seattle Art Museum, Frye Art Museum.

**Number of Students Served:** about 20 per year (180 so far)

**Evaluation:**

- Student participates fully and extensively in class discussions.
- Student demonstrates a progression of new skill development evidenced during classroom/museum visit participation, final presentation, and in journal entries.
- Student develops an expanded vocabulary useful in visual description.
- Student increases skill for detailed observation of objects.
- Student organizes their analysis through evidence and pays attention to particular details in individual artworks.
- Student learns to paraphrase for understanding.
- Student deals effectively with open-ended observations to puzzling artworks.
- Student develops the ability to look at situations from multiple perspectives in discussion and journal entries.
- Student increases ability to make these observations in the presence of and in collaboration with classmates and colleagues.
- Student develops greater critical and heuristic thinking skills.
- Student submits thoughtful and complete weekly journal observations.
- Student submits detailed and insightful written comparison of two original objects at an area museum.
- Student team presents an insightful verbal comparison of an artwork as the final.

**Additional Information:**

[Seattle Times "UW Uses Artwork to Help Sharpen Visual Skills of Future Doctors"](#)

[The Stranger "Seeing-eye Doctors"](#)

[KUOW "Ways of Seeing in Art and Medicine"](#)

**Syllabus** available at <https://www.utdallas.edu/arthistory/medicine/syllabi/index.html>

## Hofstra University Museum

Hempstead, NY

Nancy Richner  
Museum Education Director  
516-463-4041  
[Nancy.Richner@hofstra.edu](mailto:Nancy.Richner@hofstra.edu)

Medical School Partner:

### Hofstra North Shore-LIJ School of Medicine

Alice Fornari, EdD  
Associate Dean, Educational Skills Development-Hofstra NSLIJ SOM  
[aforfornari@nshs.edu](mailto:aforfornari@nshs.edu)

Lisa B. Martin  
Coordinator, Humanities in Medicine Program  
[Lisa.B.Martin@hofstra.edu](mailto:Lisa.B.Martin@hofstra.edu)

The Museum has worked with the new school of medicine on a number of humanities programs, including collaborating on the development of an elective course for 4th year students which will incorporate at least one session at the Museum in a conversation-based experience with small teams engaged in close looking and inquiry. We are working on a pilot project with urology residents and fellows in a 4-part humanities program this spring. The Museum has been involved in a narrative medicine group that began as the school was forming and subsequently became the Osler Society. Sessions with the Museum/Museum staff are one-time experiences at the moment.

The Humanities in Medicine Program at the School of Medicine offers a number of events featuring artwork, including an annual Celebration of Visual Art Exhibit (showcasing art created by students and faculty). We incorporate art into multidimensional programming designed for medical audiences, often working with the Hofstra University Museum. We are presently developing a pilot to bring this programming to residents and fellows at Northwell Health hospitals.

- Co-curricular forums to share art and discuss.
- Medical Humanities MS4 elective with art as an integrated topic and strategy.
- Resident education sessions with a medical humanities lens.

## Hood Museum of Art, Dartmouth College

Hanover, NH

Vivian M. Ladd  
Museum Education Consultant  
802-223-0395  
[Vivian.M.Ladd@dartmouth.edu](mailto:Vivian.M.Ladd@dartmouth.edu)

Medical School Partner:

**Geisel Medical School at Dartmouth College, the Dartmouth Hitchcock Medical Center (DHMC), and the Norris Cotton Cancer Center at DHMC**

Dr. Joseph O'Donnell  
Professor Medicine, Professor of Psychiatry  
[joseph.f.o'donnell@dartmouth.edu](mailto:joseph.f.o'donnell@dartmouth.edu)

Following is a summary of five programs that the Hood Museum of Art has implemented with the Geisel School of Medicine at Dartmouth.

**Title:** The Art of Clinical Observation

**Length:** One session, two hours; 2-8 sessions/year, each for a different group of students

**Summary of the course:** The goals of this workshop are to encourage students to slow down, look carefully, and explore the ways in which visual information can be used to develop an interpretation or diagnosis. It is also designed to introduce students to the Hood Museum of Art as a resource. After an introduction that outlines the goals of the program and credits the Yale Center for British Art and the Yale Medical School for creating this type of programming, the group of eight students is divided, and each group of four students is assigned to a facilitator.

Individuals are then assigned to a work of art to study for ten minutes. Students are asked to look carefully at the work of art and then present a detailed description of the object to the group. The facilitator encourages the student to describe only what they see, avoiding analysis and interpretation. Once the facilitator is satisfied that the student has thoroughly described the work of art, he/she invites the other three students to supply observations.

The original student is then invited to analyze and interpret the work based on the visual evidence, following which the members of the group are invited to share their interpretations. Each exploration of a work of art concludes with the facilitator providing contextual information to support the group's observations, interpretations, and remaining questions. This process repeats three more times. Both groups of four see the same objects during the workshop. During the last half hour, the entire group comes together to reflect on what they learned in the galleries.

They then apply the same, slow, careful description and analysis to diagnosing images of patients. The medical faculty member provides direction and contextual information to support the students' observations and ideas.

Through this workshop, participants learn:

- to slow down
- the importance of observation skills
- the richness of conversation that results from collaborative learning
- that multiple interpretations about an object or ailment can exist at the same time
- to embrace divergent rather than convergent thinking
- to question their assumptions, stereotypes, prejudices about each other, the art, the individual or cultures the art represents, and their patients
- to embrace learning about new things and taking time for themselves

Number of students served: 8 students and one member of the medical faculty per session

Several Art of Clinical Observation sessions have been offered each year since 2006. For several years, it was offered to small sections of students enrolled in the 1<sup>st</sup> year On Doctoring class. More recently, it has been offered to 2<sup>nd</sup> year dermatology students. The number of students served each year has varied from 16 to 72.

#### **Evaluation:**

Evaluation forms are distributed at the end of each workshop. A compilation of the responses from the first year of the program is available by contacting Vivian Ladd.

#### **Resources:**

Jacqueline C. Dolev, MD; Linda Krohner Friedlaender, MS; Irwin M. Braverman, MD. "Use of Fine Art to Enhance Visual Diagnostic Skills." [Journal of the American Medical Association](#) (JAMA), September 5, 2001.

McGarvey, Kathleen. "Practicing the Art of Observation." Rochester Review, January/February, 2008.

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**Title:** Team Building Workshops

**Length:** One session, 90-120 minutes

#### **Summary of the course:**

The museum has offered a number of workshops that support team building through problem solving in the galleries. Groups that are often isolated from one another by hierarchies within the medical school or the hospital are invited to get to know one another better at the museum. Groups include faculty and students, 4<sup>th</sup> year and 1<sup>st</sup> year medical students, student doctors and their patients, retired

doctors and graduating medical students, doctors and nurses, etc. A museum educator models a strategy for looking carefully and thinking critically about a work of art.

Teams made up of members from each group are then assigned to another work of art and asked to use these strategies to analyze and interpret it. Everyone has an opportunity to contribute because the playing field is leveled in terms of knowledge of and experience with works of art. After 20 minutes, each group shares their discoveries and theories about their object with the rest of the participants. At the end of the workshop, the group is asked to reflect on the process and what they learned about each other.

The goals of these workshops are:

- to introduce participants to the museum and what it means to experience a work of art
- team and relationship building
- to break down hierarchies between participants

**Number of students served:** 12 -24 participants/workshop

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**Title:** Programs that Encourage Personal Reflection

**Length:** One session, 60 minutes

**Summary of the course:** These programs invite medical students and professionals to come together and reflect on some aspect of their medical training, experience, or work. After modeling for the group a method for looking carefully and thinking critically about works of art, participants are invited to explore a particular gallery for objects that reflect something about themselves. Participants are given a prompt designed specifically for the group. Examples of previous prompts include:

- Choose a work of art that in some way reflects your thoughts about this past year. What is it about the work of art that echoes your experience as a medical intern?
- Choose a work of art that soothes your spirit. What is it about this work that you find healing?
- Choose a work of art that reflects your professional practice. What is it about the work that echoes your approach or philosophy?

Participants then share their choices and reflections with the group. At the end of the workshop, the group is invited to reflect upon the experience, what they learned from one another, and the ways in which the museum can be a resource for work/life balance.

The goals of these workshops are:

- to introduce participants to the museum
- to serve as a resource for reflection
- to provide a place of restoration and healing

- to advocate for a more humane discipline for medical students, established health professionals, and patients.

**Number of students served:** 12 -24 participants/workshop

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**Title:** Medical Program Sampler

**Length:** One session, 90 minutes

**Summary:** These programs provide medical groups with an overview of the types of experiences they can have in the museum. Participants are offered 30-minute experiences from each of the above workshops (The Art of Clinical Observation, Team Building/Problem Solving, Personal Reflection.)

These workshops have been offered to Dartmouth undergraduate students interested in a career in the health professions, hospital residency programs, and medical symposia participants.

**Number of students served:** 12 -24 participants/workshop

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**Title:** Elective Courses

**Length:** 2-3 sessions for two hours

**Summary:** The museum collaborated with second year medical students to create two elective courses open to all Geisel School of Medicine students. The first course offered in 2006-2007, The Art and Craft of Medicine, involved three sessions in our study-storage center and in the galleries examining objects that referred to medical technology, the human body, and the doctor-patient relationship. We looked at western and non-western objects and exposed students to many different approaches to learning about art including a lecture format, a collaborative, inquiry-based experience, and sketching. There were an additional three classes led by the medical student and guests in an art studio that focused on art making.

The second course Observation and Expression: The Cultivating and Therapeutic Power of Art, offered in 2007-2008, involved two sessions at the museum, one in the galleries and one in study-storage. It was designed to train medical students to offer art experiences as a form of therapy and healing to patients. Students learned how to engage patients in looking carefully and thinking critically about works of art and spent time exploring works that expressed strong emotions. In four separate sessions that took place elsewhere, students learned about dance therapy, various art making techniques, and how to work effectively with patients.

**Number of students served:** The Art and Craft of Medicine (13) Observation and Expression (8)

**Evaluation:** An evaluation form was circulated at the end of each course. The compiled evaluation responses from "The Art and Craft of Medicine" is available by contacting Vivian Ladd.

## Icahn School of Medicine at Mount Sinai

Academy for Medicine and the Humanities  
New York, New York

Program leads:

Bobbi Coller, Ph. D.  
Art historian, art educator, and independent curator  
212-327-7490  
[collerb@rockefeller.edu](mailto:collerb@rockefeller.edu)

Barry Coller, M.D.  
Vice President for Medical Affairs at the Rockefeller University in New York  
The David Rockefeller Professor of Medicine and Head of the Allen and Frances Adler Laboratory of Blood and Vascular Biology  
Physician-in-Chief of the Rockefeller University Hospital  
972-488-8805  
[bcoller@rcn.com](mailto:bcoller@rcn.com)

Program administrator:

Dr. Suzanne Garfinkle  
Founding director of the Academy of Medicine and the Humanities at the Icahn School of Medicine at Mount Sinai  
Assistant Professor of Medical Education and Psychiatry

Museum partner:

### Solomon R. Guggenheim Museum

Sharon Vatsky  
Director of Education, School and Family Programs  
212-423-3510  
[svatsky@guggenheim.org](mailto:svatsky@guggenheim.org)

Christina Yang  
Director of Education, Public Programs

**Title:** The Pulse of Art

**Length:** Full semester course comprising 10 sessions lasting one hour and half each

## **Course summary:**

The Pulse of Art: Connections Between the History of Art and the History of Medicine is a unique, full-semester course that harnesses the power of significant works of art to increase the observation skills and empathic responses of medical students, physicians, and health-care providers. By organizing the course into thematic topics ranging from plague and ebola to portraiture and prosopagnosia, and recognizing historic contexts for the art and science discussed, students also gain an awareness and understanding of the trajectory of medical understanding and discovery. Because the classes engage the students in discussion and activities, they are limited in size to encourage verbalization, discussion, active participation, and teamwork. Most classes center on the observation of carefully-selected images of art which serve as a springboard for important medical topics.

Each session is designed around significant global works of art selected to focus on a key topics relevant for students and practicing physicians. In addition to careful observation, the students engage in activities to enhance verbalization and evidence-based opinions. At the conclusion of each session, the students consider a question related to the topic.

Renowned guest speakers who have creatively pursued careers merging art and medicine are invited to lead lectures. Two sessions take place at the Guggenheim and one at the Rare Book Room of the New York Academy of Medicine.

## **Program Goals**

- 1 Increase observation skills by focusing on works of art that offer rich visual information.
- 2 Improve descriptive skills through verbalization of the formal, narrative and emotional elements of the art viewed.
- 3 Enhance empathy by examining the experience of illness and range of human conditions as expressed through the powerful and personal vision of artists.
- 4 Relate art to the cultural, scientific, and medical context of the age in which it was produced providing an awareness of the change in medical knowledge and therapies over time.
- 5 Experience the possibility of various interpretations and several equally valid readings of a single work of art.
- 6 Provide an opportunity to hear individual perceptions and to work in teams in order to gain insight into the meaning of a work of art and respect for different opinions. A process that is similar to the way physicians must use individual perception and then work as a team to gain insight into the totality of a patient's care.

## **Learning Outcomes**

Students will:

- 1 Practice active looking and communication by examining both original works of art and reproductions.

- 2 Engage in exercises to enhance observation and communication skills and translate these into everyday situations such as physical diagnosis and effective patient communication.
- 3 Reflect on the privileges and responsibilities of the physician through discussion of ethical and humanistic questions.
- 4 Increase their respect of the differences among colleagues and among the people who need medical attention.
- 5 Gain a framework for the sweep of medical history to better appreciate the current state of medical knowledge.

**Number of students served:** Class is limited to 20 students.

**Evaluation:** A former student at The Icahn School of Medicine at Mount Sinai, Gabriel Slamovits, is currently engaged in a scientific study to evaluate the impact of the course. After participating in The Pulse of Art during his first year in medical school, he proposed designing a controlled study to measure the effect of the course on the students. He is gathering data from pre-course and post-course exercises in making observations about works of art. He presented his initial results at the Medical Student Research Day at Mount Sinai in 2014.

**Resources:** Since the course is an elective, there are no assigned readings; however, the leaders bring many important books on the history of medicine to each class for review, and relevant sources are recommended for voluntary reading on each topic.

## **Isabella Stewart Gardner Museum**

Boston, MA

Corinne Zimmermann

Director of Visitor Learning, ISGM, Boston

617-278-5109

[czimmermann@isgm.org](mailto:czimmermann@isgm.org)

Michelle Grohe

Assistant Curator of Education and School Programs

[mgrohe@isgm.org](mailto:mgrohe@isgm.org)

Sara Egan

Manager of School Partnership Programs

[segan@isgm.org](mailto:segan@isgm.org)

Peggy Burchenal

Esther Stile Eastman Curator of Education

[pburchenal@isgm.org](mailto:pburchenal@isgm.org)

Medical partners:

### **Harvard Medical School**

Lisa Wong, M.D. (Massachusetts General Hospital Pediatrics)

Assistant Professor of Pediatrics

Assistant Co-Director, Arts and Humanities Initiative at HMS

[lisawong@gmail.com](mailto:lisawong@gmail.com)

Elizabeth Gaufberg, M.D. M.P.H. (Cambridge Health Alliance)

Assistant Professor of Medicine and Psychiatry

Director, Professional Development

Director, Arnold P. Gold Foundation Research Institute

[Elizabeth\\_gaufberg@hms.harvard.edu](mailto:Elizabeth_gaufberg@hms.harvard.edu)

### **Boston University**

Henry M. Goldman School of Dental Medicine

Neal Flesicher, DMD

Director, Predoctoral Periodontics

Department of General Dentistry

[neefly@bu.edu](mailto:neefly@bu.edu)

Boston University  
Department of Occupational Therapy  
College of Health and Rehabilitation Sciences: Sargent College  
Anne Escher, OTD, OTR  
aaescher@bu.edu

### Gardner Museum Programs

The Gardner Museum offers custom designed programs for medical providers, students and educators that hone observation and critical thinking skills, provide a forum for professional reflection, support compassionate practice and promote well-being.

### **Sanctuary at the Gardner Museum**

Harvard Medical School, Arts and Humanities Initiative

A series of three creative workshops offered to Harvard Medical Students with a focus on self-care, personal and professional reflection, and community building. Sessions are co-designed by Corinne Zimmermann, Lisa Wong and HMS students, and address topics that students identify, including working in teams, managing transitions, and contemplative practices. Creative expression and art-making practices, such as music, poetry, drawing, improvisation, are an integral part of the program

Museum educator: Corinne Zimmermann

Medical educator: Lisa Wong, MD

### **Boston University Henry M. Goldman School of Dental Medicine**

Annual VTS workshop for Advanced Standing Class

A 75 minute session held at the Gardner Museum introducing students to the museum's collection and to the method of the Visual Thinking Strategies (VTS). The museum visit provides students with a tool for close observation and critical thinking.

Museum Educators: Corinne Zimmermann, Michelle Grohe, Sara Egan

Medical Educator: Neal Fleisher

### **Boston University Henry M. Goldman School of Dental Medicine**

Annual VTS workshop for 4th year students receiving a doctorate in dental medicine (DMD)

A 75 minute session held at the Gardner Museum introducing students to the museum's collection and to the method of the Visual Thinking Strategies (VTS). The museum visit provides students with a tool for close observation and critical thinking.

<http://www.bu.edu/dental/2014/08/05/why-art-is-important-to-dentists-dr-neal-fleisher-explains/>  
<http://www.bu.edu/arts/arts-integration-video-series/>

Museum Educator: Corinne Zimmermann, Michelle Grohe, Sara Egan

Medical Educator: Neal Fleisher

**Boston University, Department of Occupational Therapy, Sargent College**

A 75-minute session at the Gardner Museum held during orientation for all incoming doctoral students. Students are introduced to the method of Visual Thinking Strategies (VTS) with goal of providing them with a tool for close observation and critical thinking. Establishes a framework for key habits of mind that are reinforced throughout the program.

Museum Educator: Corinne Zimmermann

Medical Educator: Anne Escher

## **Joslyn Art Museum**

Omaha, NE

Nancy Round  
Director of Education & Outreach  
[nround@joslyn.org](mailto:nround@joslyn.org)

Medical School Partner:

### **Creighton University School of Medicine**

Susie Severson, Director of Adult Programs  
(402) 661-3862  
[sseverson@joslyn.org](mailto:sseverson@joslyn.org)

**Title:** Clinical Moral Perception, Art, and Medicine

**Length:** Four-week elective offered by Creighton University at Joslyn Art Museum. Students are required to meet with the course director and Joslyn staff at the Museum twice during the semester. Additional visits to the museum occur as needed.

**Number of students served:** Attendance capped at 5 people, all fourth-year medical students.

**Summary:** "Observation, representation, and interpretation of visual and narrative information are critical components of the clinical diagnostic skill set. Such skills also situate clinicians to be morally responsive, to respond with care to the needs and vulnerabilities of their patients."

The purpose of the course is to offer students opportunities to experience art, reflect on their futures as physicians, resonate with the humanities and visual art in this phase of their professional development, internalize the humanistic impulses of artists whose work is represented at Joslyn, critically appraise their own patterns of perception, and relate their own sensitivities to the relationships with patients, patient's loved ones, and colleagues."

## Lowe Art Museum, University of Miami

Miami, FL

Hope Torrents  
School Programs Coordinator  
305-284-8049  
[htorrents@miami.edu](mailto:htorrents@miami.edu)

Medical School Partner:

## University of Miami Miller School of Medicine, School of Nursing and Department of Psychology

University of Miami  
Valerie M. Bell, DNP, CRNA  
Adjunct Faculty, School of Nursing & Health Sciences  
[v.bell2@miami.edu](mailto:v.bell2@miami.edu)

**Title:** Fine Art of Health Care Workshops

**Length:** We have isolated workshops which can last between 2-3 hours and we have inter-professional workshops that we run in the fall semester; September, October and November and they are 2 ½ hours.

**Summary of the course:** The Fine Art of Health Care is a program created in partnership with the Lowe Art Museum, Miller School of Medicine, School of Nursing Health Science and the School of Education at the University of Miami.

Graduate students spend time looking at and discussing works of art to hone observation and communication skills in the service of clinical diagnosis. The workshop(s) are embedded into the first year MPH/MD program. Our workshops goals are: improving interdisciplinary exchange, observational literacy, honing critical thinking, & enhancing professional communication.

We incorporated VTS into our curriculum for nurse anesthesia students with the goal of improving interdisciplinary interaction, developing observational literacy, improving critical thinking, and expanding communication skills.

**Evaluation:** No formal evaluation has been done to date.

### Resources:

- [www.nytimes.com/2014/03/20/arts/artsspecial/is-there-a-doctor-in-the-exhibition](http://www.nytimes.com/2014/03/20/arts/artsspecial/is-there-a-doctor-in-the-exhibition)
- [www.miamiherald.com/living/health-fitness/article31354835](http://www.miamiherald.com/living/health-fitness/article31354835)
- [VTS in Medicine Video](#)
- <http://wlrn.org/post/how-university-miami-uses-art-train-future-doctors>

## **McNay Art Museum**

San Antonio, TX

Kate Carey  
Director of Education  
210.805.1764  
[kate.carey@mcnayart.org](mailto:kate.carey@mcnayart.org)

Medical School Partner:

### **UT Health Science Center, Center for Medical Ethics and Humanities**

Adam V. Ratner, MD  
Stewart & Marianne Reuter Endowed Professor of Medical Humanities; Deputy Chair for Strategic Development and Socioeconomics, Department of Radiology  
[ratnera@uthscsa.edu](mailto:ratnera@uthscsa.edu)

### **Nursing School**

Clarice Golightly-Jenkins, PhD, RN, MSN, CNS  
Assistant Professor – Clinical, Department of Health Restoration & Care Systems Management

### **School of Health Professions**

Mary Kay Hart, MS, BS, AAS, Assistant Professor/Clinical, Respiratory Care

**Title of the Course:** Art Rounds

**Length:** 4-5 sessions at McNay; 3-4 lectures at UTHSC; Student display of creative responses at UTHSC (2 hours per class)

**Summary of Course:** For the past four years, the course included medical and nursing students only. In 2015, Art Rounds expanded to students in the Health Professions School including Occupational Therapy, Respiratory Therapy, and Physical Therapy.

Art Rounds is an elective class offered in the fall semester with 4-5 sessions at the museum. Other sessions take place at the medical school. Sessions at the McNay focus on observing physical qualities of objects; communicating effectively with peers about observations; recognizing and discussing ambiguity in interpretations; and applying observation skills with works of art to observing and treating patients.

Favorite Features:

1. Food—participants enjoy light refreshments and a warm-up activity at the beginning of each museum session.
2. Art Patient—pairs of students are assigned and art patient (work of art in the McNay Collection) to visit each time they come to the museum. With each visit, they have a different assignment for looking.

3. Differential Diagnosis—students create a differential diagnosis based on portraits in the McNay collection
4. Actor—students apply observational skills developed in looking at works of art to observing and treating an improvised patient or actor displaying pre-determined symptoms.
5. Creative Response—Inspired by their art patient (work of art in the McNay Collection), students create a response. Creative writing, photography, collage, sculpture, painting, and cooking are just a few of the wide ranging responses exhibited in the past.

#### Measured Outcomes

Participating students have displayed:

- Gains in number of observations
- Gains in words used describing observations
- Longer observation times in post-test compared to pre-test
- Gains in comfort level with ambiguity
- Enhanced communication skills

Contact Kate Carey for student evaluation response samples.

#### Resources:

Klugman, C., Peel, J., Beckmann-Mendez, D. "Art Rounds: Teaching Interprofessional Students Visual Thinking Strategies at One School." *Academic Medicine*, 2011; 86(10): 1266-1271.

Klugman, C., Beckmann-Mendez, D. "One Thousand Words: Evaluating an Interdisciplinary Art Education Program." *Journal of Nursing Education*, 2015; 54(4): 220-223.

## **Memorial Art Gallery, University of Rochester**

Rochester, NY

Susan Dodge-Peters Daiss  
Senior Associate  
585-276-8969  
[sdaiss@mag.rochester.edu](mailto:sdaiss@mag.rochester.edu)

Medical School Partner:

### **University of Rochester School of Medicine and Dentistry, Division of Medical Humanities and Bioethics, University of Rochester**

Stephanie Brown Clark, M.D., Ph.D.  
Associate Professor, Medical Humanities, School of Medicine and Dentistry, and Director, Division of Medical Humanities and Bioethics, University of Rochester  
[stephanie\\_brownclark@urmc.rochester.edu](mailto:stephanie_brownclark@urmc.rochester.edu)

**Title of Course:** Anatomy in Art

**Length of course:** 2-hour session held at the Memorial Art Gallery

Elective offered for 1<sup>st</sup> year medical students. Offered in the fall of the 1<sup>st</sup> year during the semester that students are enrolled in Gross Anatomy.

**Summary of the course:** For centuries, artists have visited anatomy labs to learn how to draw the human body. In this two-hour session students will explore how artists from the ancient world to today have represented the human body in art.

Course objectives:

1. Development of observational skills;
2. Enhancement of critical thinking skills;
3. Development of verbal communication skills.

**Number of students served:** Participation capped at 15 students.

**Evaluation:** No formal evaluation for this single session elective.

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**Title of Course:** Art, Literature, and Medicine

**Length of Course:** 10-session class offered over 2 weeks

**Summary of Course:** This course is being offered to 4<sup>th</sup> year medical students to give them the opportunity to use works of art and short selections of literature to reflect on their experience of doctoring and medical life. Students will be asked to identify a patient they have cared for and find a work of art in the Memorial Art gallery's collection to help them process the experience in a written reflection. The last session the students will share their written reflections with their classmates in front of the work of art.

**Number of students served:** Participation in this class was capped at 8 students.

**Evaluation:** Pass/fail class. To pass, students were required to attend and participate in all 10 sessions. The written reflection piece was also a requirement for a passing grade.

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**Title of Course:** Art, Observation, and Mental Illness

**Length of course:** 10 two-hour sessions held daily over 2 weeks; offered as elective for 4<sup>th</sup> year medical students. Sessions held at Memorial Art Gallery and George Eastman Museum.

**Course summary:** Works of art will be studied in this course through the "lens" of the Mental Status Exam. The focus of the course is the improvement of observational and communication skills, particularly as related to the assessment of patients with mental illness.

Course objectives:

1. Development of observational skills;
2. Understand the components of the Mental Status Exam and use it as a tool to observe works of art.
3. Enrich appreciation for the representation of mental illness in art and for works of art created by individuals with mental illness
4. Become more familiar with the DSM criteria for common psychiatric illnesses.

**Number of students served:** Course was limited to 12 students.

**Evaluation:** This was offered as a pass/fail class. Attendance at all 10 sessions was required to receive a pass. Written reflection on a work of art that represented an assigned mental illness.

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**Title of Course:** Human Development in Art

**Length of course:** 8 week seminar —offered as an electric for 2<sup>nd</sup> year medical students. Course was offered from 2007-2012.

**Course Summary:** This course will be given at the Memorial Art Gallery for two hours per week. Students will observe, interpret and discuss various artworks. Some very short literary pieces will be

paired with selected works of art, and these will need to be read before each class so they may be discussed in front of the work of art.

Individual sessions covered such topics as: Mother and Child; Father and Child; Adults in Relationship; Men and Women at Work and Leisure; Men at War; Aging; Mortality and the Wish for Eternal Life.

**Course Objectives:**

- 1 To enhance skills in observation and communication through looking at Art at MAG (Memorial Art Gallery);
- 2 To understand the stages of human development and learn how artists depicted individuals throughout the life cycle over the course of civilization and in different cultures.
- 3 To discuss and explore some humanistic themes in Art and some Literature including attachment, loss, birth, death, and the wish for immortality.

**Required Assignments:** Each student will select a work of art from the collection and write a brief (one page) personal reflection about how it relates to the student's life. The art may stimulate a memory, an association or connection, or a familiar or important feeling or idea.

**Number of students served:** Seminar class was capped at 12 students.

**Evaluation:** Offered as a pass/fail class. Attendance and participation at all sessions and writing a final reflection paper is required.

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**Title of the Course:** Visual Arts and Healthcare: Framing the Field

**Length:** Semester-long, 14 weeks. Class is offered once a week and each session is 3 hours long.

**Students served:** This course is offered to both undergraduate and graduate students at the University of Rochester. Class size is capped at 16 students.

**Course Description:** As the fields of medicine and healthcare developed, the visual arts played important roles in their histories: 1) portraying of the human body—inside and out; 2) recording the symptoms and progression of disease; 3) representing the practice of medicine; 4) and integrating visual imagery in healing itself.

Field trips to area collections with relevant primary materials will include visits to the UR's Miner Library, the Memorial Art Gallery, and the George Eastman Museum. Joining the course throughout will be curators, historians, archivists, and artists from the Rochester community.

Students will:

1. Study the visual arts as essential subjects in themselves and not simply as illustrations of the history of healthcare;
2. Develop an awareness of the cultural impact that the visual arts have had representing diverse aspects of health, illness and healthcare;
3. Be introduced to object-based learning and guided in the practice of this discipline. Included will be experiences with close-looking at works of art and artifacts in a diversity of media, from a wide range of time periods and cultures;
4. Consider works of visual art through diverse perspectives (race, gender, religion, age, etc.) and the effects these perspectives have on interpretation;
5. Be introduced to historical and contemporary ways the visual arts have been directly used in healthcare settings and in patient care.

**Evaluation:** Attendance and active class participation, including discussion of readings, constitute 20% of the grade.

A visual object will be posted electronically weekly. Students are required to write a weekly reflection (500) words, which is due at the start of each class. A grading rubric for these reflections will be distributed and discussed at the first class. The weekly reflections constitute 40% of the grade. Students are required to complete a major project for this class. The subject matter and format will be determined in consultation with the instructor. Students will be asked to give a brief presentation about their progress on this project to the class. Class members will give their classmates feed-back on their presentations to help with the final version. The final project constitutes 40% of the grade, 5% of which comes from the presentation.

**Additional notes:** Susan Dodge-Peters Daiss is working on assembling a complete history of our efforts and co-authoring an article tracing this with Dr. Clark.

# The Metropolitan Museum of Art

New York, NY

Rebecca McGinnis

Museum Access and Community Programs

2120-650-2010

[rebecca.mcginnis@metmuseum.org](mailto:rebecca.mcginnis@metmuseum.org)

Anna Willieme

Instructor

Founder and Director of ArtMed inSight

[alwillieme@att.net](mailto:alwillieme@att.net), [anna@artmedinsight.org](mailto:anna@artmedinsight.org)

Medical School Partners:

## Columbia University Medical Center

Edie Langner, M.D.

Director, Arts-in-Medicine Project, Program in Narrative Medicine

[ediedoc@aol.com](mailto:ediedoc@aol.com)

## Weill Cornell Medical College

Rachel Dubroff

Assistant Professor of Medicine

[rad9016@med.cornell.edu](mailto:rad9016@med.cornell.edu)

## Columbia University Medical Center

Columbia University College of Physicians and Surgeons

James M. Noble, MD, MS, CPH

Assistant Professor of Neurology at CUMC, Taub Institute for Research on Alzheimer's Disease and the Aging Brain, GH Sergievsky Center, Neurology Clerkship Director

[jn2054@columbia.edu](mailto:jn2054@columbia.edu)

Hannah J. Roberts

4th year Medical Student, Columbia University College of Physicians and Surgeons

[hjr2110@cumc.columbia.edu](mailto:hjr2110@cumc.columbia.edu)

## Columbia University College of Physicians and Surgeons

Deepu K. Gowda

Assistant Clinical Professor of Medicine and the Course Director of Foundations of Clinical Medicine

[dg381@cumc.columbia.edu](mailto:dg381@cumc.columbia.edu)

The Art of Medicine is a series of three sequential courses, each consisting of five weekly two-hour sessions at the Metropolitan Museum of Art, offered during the first two years of medical school. The courses are designed to enhance observational skills, draw attention to the importance of perception (i.e., the role of the self in observation), and augment communication skills via student-centered exercises focused on interaction with art with the guidance of professional art educators. Throughout, students also develop skills in teamwork, attention, management of ambiguity, and receptivity. We are studying both short- and long-term outcomes of the courses.

Design and implementation of a variety of art programs for healthcare practitioners. For more info: [www.artmedinsight.org](http://www.artmedinsight.org)

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**Title of the Course:** Observation and Uncertainty in Art and Medicine: A Combined Course for Columbia and Weill Cornell Medical Students

**Length of the course/class:** Six sessions, class time: 12 hours (2 hours per week for 6 weeks)

**Course description:** Based at the Metropolitan Museum of Art, this course will use looking at, describing and interpreting art in order to strengthen diagnostic and communication skills. The course will focus on the subjective and interpretive stance inherent in the process of seeing while further developing techniques of visual analysis.

Through a variety of participant-centered exercises, students will have the opportunity to enhance their observational skills and reflect in particular on issues concerning the management of uncertainty, biases, and ambiguity. The majority of time will be spent in the galleries actively exploring these issues through discussion, writing and sketching.

**Basis of course sessions**

- Interactive exploration of art works emphasizing description and interpretation
- Discussion of perceptual issues
- Hands-on art and writing exercises
- Observational exercises
- Review of assignments

**Evaluation:** Columbia has been conducting evaluations since the class' inception in 2005 and Anna Willieme, who teaches the class, has student evaluations as well. Columbia and Cornell have been organizing a joint study of the class over the last two years which should result in a published article.

**Resources:** <http://www.narrativemedicine.org/aimseminars.html>.

**Students Served:** Participation limited to 6 first-year students from Columbia and 6 from Cornell. (Class format changed in 2015).

## Mildred Lane Kemper Art Museum at Washington University in St. Louis

St. Louis, MO

Rochelle Caruthers  
University Academic Programs Coordinator  
[rochelle.caruthers@wustl.edu](mailto:rochelle.caruthers@wustl.edu)

Medical School Partner:

### Washington University School of Medicine in St. Louis

**Title of the Course:** Art of Observation

**Length of the course:** One 90 minute Session

**Summary of the course:** Collaborations between medical schools and art museums have proved successful in increasing students' ability to look deeper by using interaction with works of art to develop visual analysis skills. This program reinforces the importance of the art of observation within the practice of medicine and is open to interested medical school educators and their students.

Students will:

- examine and analyze a selection of artworks in the Kemper Art Museum galleries
- form interpretations using visual evidence
- hone their observational and descriptive abilities
- improve their verbal and nonverbal communication skills

<http://kemperartmuseum.wustl.edu/files/Art%20of%20Observation%20Flyer.pdf>

**Number of students served:** In the spring of 2016 six classes/48 students participated in the program.

**Evaluation:** Medical school educators and students are asked to complete a survey at end of program.

### Resources:

- Alvarez, Sarah E. "A Beautiful Friendship: Art Museums and Medical Schools." *Journal of Museum Education* 36. 1 (2011):57-68. Print.
- Elder, Nancy C., et al. "The Art of Observation: Impact of a Family medicine and Art Museum Partnership on Student Education." *Medical Student Education* 38.6 (2006): 393-398. Print.

- Wellbery, Caroline. "Art - Science Collaborations – Avenues toward Medical Innovation." *The New England Journal of Medicine* 373.26 (2015): 2495-2497. Print.
- <http://medicine.yale.edu/humanities/resources/featured.aspx>
- [http://www.boston.com/ae/theater\\_arts/articles/2008/07/20/monet\\_gauguin\\_using\\_art\\_to\\_make\\_better\\_doctors/?page=fu\\_II](http://www.boston.com/ae/theater_arts/articles/2008/07/20/monet_gauguin_using_art_to_make_better_doctors/?page=fu_II)
- <http://cbsnews.com/news/boston-brigham-and-womens-hospital-museum-of-fine-arts-improve-medical-practice-patient-relationship>
- <http://news.uchicago.edu/article/2011/07/15/collaborative-projects-probe-intersection-between-arts-science>
- <http://post-gazette.com/news/healthscience/2007/07/30/art-course-fine-tunes-medical-students-observation-skills-talents>
- <http://rochester.edu/pr/Review/V70N3/feature1.html>
- <http://britishart.yale.edu/multimedia-video/26/3179>

## **Montreal Museum of Fine Arts**

Montreal, Quebec

Marilyn Lajeunesse

Educational Programmes Officer- Adults and Community Groups

[mlajeunesse@mbamtl.org](mailto:mlajeunesse@mbamtl.org)

Medical School Partner:

### **McGill Faculty of Medicine**

Dr. Donald Boudreau

[donald.boudreau@mcgill.ca](mailto:donald.boudreau@mcgill.ca)

Dr. Barry Slapcoff

[barry.slapcoff@mcgill.ca](mailto:barry.slapcoff@mcgill.ca)

Dr. Richard Fraser

[richard.fraser@mcgill.ca](mailto:richard.fraser@mcgill.ca)

Please note that this is a pilot project.

**Course Title:** Elective Module for Physicianship Apprenticeship: The Montreal Museum of Fine Arts and the McGill MSS Humanities and Arts in Medicine Student Interest Group

**Course Length:** The sessions (1 per group of students with their physician mentor) were 1.5 to 2 hours in length

#### **Summary of the Course:**

Each session will be led by an experienced museum educator. It will be approximately 1 ½ to 2 hours in length. It will be scheduled at a time of mutual convenience for the museum staff and the PA groups. The sessions will be offered on Wednesday evenings. This is ideal because the galleries of the temporary exhibitions are open at that time (and there are extra security people on hand). A few Saturdays are also available.

#### Specific objectives of the module:

- To cultivate close observational skills in viewing the artworks in the MMFA's encyclopaedic collection
- To develop tools in engaging in a formal analysis of the works observed
- To encourage interpretation of the works, using evidence (i.e. primary observation) found directly in the object under discussion

- . To make connections between these aesthetic observations, analyses and informed interpretations and to consider their application to clinical
- . To create an atmosphere of respect and tolerance of other's opinions through discussion and sharing of individual perspectives of the art object
- . To foster reflection

**Number of Students Served:** 9 sessions with approximately 7-8 students per session

**Evaluation:** An evaluation form is distributed to students and their mentors.

**Resources:**

Boudreau, J. Donald, Cassell, Eric J., Fuks, Abraham, Preparing medical students to become skilled at clinical observation in *Medical Teacher*, 2009. [https://mail.google.com/mail/?tab=cm#advanced-search/from=donald.boudreau%40mcgill.ca&subset=all&within=1d&sizeoperator=s\\_sl&sizeunit=s\\_smb/1515f1f3a4f6e563?projector=1](https://mail.google.com/mail/?tab=cm#advanced-search/from=donald.boudreau%40mcgill.ca&subset=all&within=1d&sizeoperator=s_sl&sizeunit=s_smb/1515f1f3a4f6e563?projector=1)

## Museum of Fine Arts, Boston

Boston, MA

Brooke DiGiovanni Evans  
Head of Gallery Learning, MFA, Boston  
617-369-3309  
[bdigiovannievans@mfa.org](mailto:bdigiovannievans@mfa.org)

Barbara Martin  
Alfond Curator of Education, MFA, Boston  
[bmartin@mfa.org](mailto:bmartin@mfa.org)

Corinne Zimmermann  
Director of Visitor Learning, Isabella Stewart Gardner Museum  
617-278-5109  
[czimmermann@isgm.org](mailto:czimmermann@isgm.org)

Judy Murray  
Consultant and Co-Director, Training the Eye Course at HMS/MFA Boston  
[jmpembroke63@comcast.net](mailto:jmpembroke63@comcast.net)

## Medical Partners:

Nadaa Ali, MD, M.Ed.  
Brigham & Women's Hospital  
Co-Director, ITU Inter- professional Teambuilding Curriculum  
[nbali@partners.org](mailto:nbali@partners.org)

Elizabeth Buzney, MD  
Brigham & Women's Hospital  
Dermatology  
[ebuzney@bics.bwh.harvard.edu](mailto:ebuzney@bics.bwh.harvard.edu)

Elizabeth Harry, MD  
Harvard Medical School  
Brigham & Women's Hospital  
Director, Humanistic Curriculum, Brigham and Women's Hospital Internal Medicine Residency  
[eharry@bwh.harvard.edu](mailto:eharry@bwh.harvard.edu)

Jennifer Huang, MD  
Boston Children's Hospital  
Pediatrician, Department of Dermatology  
[Jennifer.Huang@childrens.harvard.edu](mailto:Jennifer.Huang@childrens.harvard.edu)

Joel Katz, MD  
Harvard Medical School  
Director, Internal Medicine Residency  
Marshall A. Wolf Distinguish Chair in Medical Education  
Brigham and Women's Hospital  
Boston, MA  
[jkatz@partners.org](mailto:jkatz@partners.org)

Celeste Royce, MD  
Beth Israel Deaconess Medical Center  
Clerkship Director, OBGYN  
[croyce@bidmc.harvard.edu](mailto:croyce@bidmc.harvard.edu)

## MFA Programs

Since 2009 the MFA has worked with doctors to provide workshops focusing on reflection, dialogue, and relaxation. Sessions activities also include building communication skills, teamwork and improving observation skills all through the lens of the MFA's collection. We've developed programs for residents, interns, nurses and other medical specialists. Workshops are co-taught with museum educators and medical educators. Most are two-hour single session workshops that include three to five activities in the museum's galleries.

### Training the Eye: the Art of Physical Diagnosis

Harvard Medical School faculty in collaboration with museum educators and MFA staff developed this Harvard Medical School (HMS) course in 2003. It uses the Visual Thinking Strategies approach to looking and discussing, as well as other techniques, to stimulate both close looking and the kind of thoughtful group development of a theory based on visual evidence that plays an important part in diagnosis. This course is currently taught and coordinated by Dr. Joel Katz and Judy Murray, and takes place at the MFA using galleries and a classroom space.

### Visual Arts and Dermatology

A workshop with first through third year dermatology residents from Harvard Medical School. Through a series of activities in the galleries with the museum's collection the workshop focused on improving observation skill critical thinking, diagnostic abilities, leadership and communication skills among the residents. Discussions also centered on patient-doctor relationships as well as how to confront one's assumptions and fear of ambiguity. The artwork provided a safe space for the residents to build important skills and discuss challenging topics they face on a regular basis.

Developed and taught by museum educators, Brooke DiGiovanni Evans and Corinne Zimmerman and dermatology faculty, Dr. Jennifer Huang and Dr. Elizabeth Buzney.

### Brigham and Women's First Year Humanistic Curriculum Residents

Since the fall of 2009, the MFA, Boston has presented this workshop as part of the Humanistic Curriculum, an integral component of the wellness curriculum for first-year residents that focuses on the often challenging

humanistic components of medical practice. The MFA workshop is co-taught by museum educators and the physician director of the Humanistic Curriculum. Using objects from the Contemporary, Ancient, Asian, American, and European collections as springboards, this workshop stimulates discussions on issues of dealing with death, sharing different perspectives, professionalism, and self care. Co-taught by museum educators, Brooke DiGiovanni Evans, Barbara Martin, Akiko Yamagata and Nora Elton and medical educator Dr. Elizabeth Harry.

### **Teambuilding Workshops for the Integrated Teaching Unit at Brigham and Women's Hospital**

The Integrated Teaching Unit at BWH provides a special inpatient experience, in which doctors work with a dedicated team of nurses, case managers, social workers and physical therapists to optimize goal oriented patient care. In these workshops, museum educators use a variety of activities and discussions, centered around works of art from all parts of the Museum, to promote teambuilding and communication within this group. Organized and taught by museum educators Corinne Zimmerman and Judy Murray along with Dr. Nadaa Ali.

### **OB/GYN Boot Camp**

This MFA workshop is part of a wellness/ self-care curriculum that also includes a yoga class and written self-reflection exercises for fourth year medical students entering Beth Israel Deaconess Medical Center OB/GYN. Using objects from the Contemporary, Ancient, Asian, American, and European collections as springboards, this workshop stimulates discussions on issues of dealing with death, sharing different perspectives, professionalism, and self care. This course is co-taught by museum educator Brooke DiGiovanni Evans and medical educator Dr. Celeste Royce.

Additional partnerships and new workshops are continually being developed for local hospitals and medical programs. Other MFA partners are Tufts Medical Center, first through third year residents in all specialties and Northeastern University, PA students.

Attendance: FY2015:

1<sup>st</sup> quarter: 154 people

3<sup>rd</sup> quarter: 79 people

2<sup>nd</sup> quarter: 62 people

4<sup>th</sup> quarter: 241 people

FY15 YTD: 536 people

(Dermatology, HSPH, BWH OB/GYN, BWH Humanism, ITU Teambuilding, ACP, HMS Advanced Skills, BIMDC OB/GYN, Tufts Medical Center)

### **Resources:**

- Harvard Medicine, "Museum Studies: Art Unleashes Emotions and Discussion Among New Doctors." Winter, 2016.
- Huffington Post, "What Medical Students Can Learn from Art Museums." February 2016.
- Journal of Museum Education, "Health and Wellness in Museums." Guest Edited by Brooke DiGiovanni Evans, Spring 2016.
- Boston Magazine, "The Art of Medicine." December 2014
- The Lancet, "Eulogy." Dr Joshua Liao, Volume 382, Issue 9907, Pages 1775 -1776, November 2013.

## Museum of Fine Arts, Houston

Houston, TX

Kelley Magill, Ph.D.

University Programs Specialist

[kmagill@mfaah.org](mailto:kmagill@mfaah.org)

Medical School Partners:

**The University of Texas Health Science Center (UT Health), McGovern Medical School,**

**McGovern Center for Humanities & Ethics**

Rebecca Lunstroth, JD, MA

Assistant Professor & Associate Director, McGovern Center for Humanities & Ethics

[Rebecca.Lunstroth@uth.tmc.edu](mailto:Rebecca.Lunstroth@uth.tmc.edu)

### Baylor College of Medicine

Bhavika Kaul, MD

Chief Medical Resident, MD Anderson Cancer Center

Baylor College of Medicine

[kaul@bcm.edu](mailto:kaul@bcm.edu)

Course one in partnership with UT Health, McGovern Medical School, McGovern Center for Humanities and Ethics

**Course Title:** The Art of Observation

**Course Length:** 3 sessions; 2 hours per session; total of 6 class hours

Course frequency: course held once each semester in September and January, sessions occur on three consecutive Thursday evenings when the MFAH has extended evening hours

### Summary:

Course Goals:

- To make detailed observations and improve visual analysis
- To communicate observations more effectively
- Identify how emotions and bias can affect objective observations

Objectives:

- Demonstrate visual analysis skills through accurate and detailed descriptions of art and clinical images
- Increase comfort speaking and writing about visual observations
- Develop strategies for dealing with ambiguity and evaluating diverse interpretations

- Demonstrate empathetic communication in the discussion of the human body
- Increase student engagement with the arts and the Museum of Fine Arts, Houston

The course is co-taught by Museum staff who specialize in Object Based Learning and Rebecca Lunstroth, JD, MA (Assistant Director & Assistant Professor, McGovern Center for Humanities and Ethics). In the first class session, staff from the MFAH and the McGovern Center engage students in a discussion about the role of close observation in clinical practice through an in depth investigation of photographs from the Museum's collection that were featured in the landmark exhibition War/Photography: Images of Armed Conflict and Its Aftermath. In the galleries, museum educators facilitate in-depth conversations about objects in the MFAH's collections. Student learn how to slow down, look closely, systematically gather visual evidence, remain open to possible interpretations, and effectively communicate their observations to others. The second session reinforces these skills by using contour drawing exercises to practice close observation of sculptures in the Museum's galleries. Finally, the third session addresses topics of cultural biases and empathy. Museum educators facilitate personal response exercises in the galleries through both large group conversations modeling the practice; then students create their own personal response tours in small groups responding to the following prompts:

1. Find an image that you do NOT like. What is it about the image that makes you feel this way?
2. Find an image that reminds you of a time when you wished that someone had shown you empathy. What is it about the image that makes you think of this personal experience?
3. Find an image that reminds you of a time when you wanted to express empathy to another person. What is it about the image that makes you think of this personal experience?

Through the various gallery exercises practiced during the three sessions, students hone their observation and communication skills while also challenging themselves to confront ambiguity and understand bias.

**Number of students served:** 32 students (12 dental students and 20 medical students)

**Evaluation:** Students completed a self-assessment survey and respond to reflection questions following the first and third sessions. The reflection questions prompted students to draw connections between the topics addressed in the Art of Observation elective and their experiences as medical or dental students. For example, students were asked to respond to the following question after the first class session: "As a health care provider, do you think it is important to make close observations and describe your observations to others accurately and clearly? Why or why not? If possible, describe an instance in your training as a health care provider when you used visual observation to inform your assessment of a patient." After the final class, students also complete surveys soliciting feedback on the course and suggestions for improvement. The final survey evaluates student's overall level of engagement using the provisions of engagement identified through the MFAH's audience research study with Slover Linnett and measures the specific course goals outlined in the syllabus.

## **Resources:**

Readings assigned as homework prior to the third session:

Rachel Pearson, "How Doctors Can Confront Racial Bias in Medicine," *Scientific American* (<http://www.scientificamerican.com/article/how-doctors-can-confront-racial-bias-in-medicine/>)

Ray Williams, "Honoring the Personal Response: A Strategy for Serving the Public Hunger for Connection," *Journal of Museum Education* 35, no. 1 (2010), 93-101.

PDF available here:

[http://www.nationaldocs.org/index.php?option=com\\_k2&Itemid=744&id=40\\_fcaf0db403e38b3d8445a1704643dccd&lang=en&task=download&view=item](http://www.nationaldocs.org/index.php?option=com_k2&Itemid=744&id=40_fcaf0db403e38b3d8445a1704643dccd&lang=en&task=download&view=item)

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Second course in partnership with **Baylor College of Medicine**

**Course Title:** Art of the Human Body with Baylor College of Medicine

**Course Length:** Four to five sessions: Four museum based sessions at the MFAH and one physician led session based on availability (2 hours per session; total of 8-10 hours)

**Course frequency:** course held once each year during the spring semester in February and March

## **Summary of the course:**

Course Goals:

- To make detailed observations and improve visual analysis
- To communicate observations more effectively
- Identify how emotions and bias can affect objective observations

Objectives:

- Demonstrate aesthetic development through written and oral communication
- Demonstrate empathetic communication in the discussion of ideal vs. real images of the human body
- Increase student engagement with the arts and the Museum of Fine Arts, Houston

The course is co-taught by Museum staff who specialize in Object Based Learning and Dr. Bhavika Kaul with faculty support from Dr. Ashok Balasubramanyam (Department of Medicine, Diabetes, Endocrinology and Metabolism, Baylor College of Medicine). This course provides systematic training to help medical students make detailed observations, overcome emotional biases that affect their observations, and communicate those observations effectively. The course consists of four museum based sessions. During the spring of 2017, the session topics include: (1) Close Observation & Accurate

Description – How to Look at Images (2) Gathering Evidence – How to Look at Sculpture (3)  
Understanding Bias and Empathetic Communication (4) Art of the Human Body: Understanding Bias  
and Empathetic Communication Part 2. The gallery exercises and conversations facilitated by museum  
educators use similar methods as those practiced in the Art of Observation course described above.

**Number of students served:** 30 students

**Evaluation:** To evaluate the students' progress, all participants are given a pre-test and post-test to evaluate their observation and communication skills. Students are shown the same image at the beginning and end of the course and asked to describe their observations. Instructors will be evaluating the pre- and post- tests based on a standardized rubric measuring observation and communication skills. After the final class, students also completed surveys soliciting feedback on the course. The final survey evaluates student's overall level of engagement using the provisions of engagement identified through the MFAH's audience research study with Slover Linett and measures the specific course goals outlined in the syllabus.

**Resources:** See above.

## The Museum of Modern Art, New York

New York, NY

Francesca Rosenberg

Director of Community and Access Programs

P: 212.708.9798

[francesca\\_rosenberg@moma.org](mailto:francesca_rosenberg@moma.org)

Carrie McGee

Assistant Director, Community and Access Programs, Department of Education

212-708-9864

[carrie\\_mcgee@moma.org](mailto:carrie_mcgee@moma.org)

Wendy Woon

The Edward John Noble Foundation Deputy Director For Education

[Wendy\\_woon@moma.org](mailto:Wendy_woon@moma.org)

Medical School Partner:

### Columbia University College of Physicians and Surgeons

Rita A M. Charon, MD

[rac5@cumc.columbia.edu](mailto:rac5@cumc.columbia.edu)

Edie Langner, MD

Director, Arts-in-Medicine Project, Program in Narrative Medicine

[ediedoc@aol.com](mailto:ediedoc@aol.com)

Delphine Taylor, MD

[dst4@columbia.edu](mailto:dst4@columbia.edu)

MoMA's program is offered as a seminar (six 2-hour sessions) for twelve first-year medical students from Columbia University College of Physicians and Surgeons. It takes place entirely in MoMA's galleries. Using various methods of inquiry (close looking, discussion, touch, writing, drawing and asking questions), we pay attention to works of art and to each other. In doing so we investigate what it means to "see" an image or object, and explore our own mechanisms of seeing, listening and meaning-making.

**Title of the Course:** The Art of Paying Attention

**Length of the course/class:** Six sessions. Two hours per session. All sessions at the Museum

### **Summary of the course:**

MoMA's seminars are offered in partnership with Columbia University College of Physicians and Surgeons. Columbia requires all first-year medical students to take a narrative medicine seminar of their choosing. The MoMA course is limited to 12 students each year, first year medical students.

Resources: <http://www.narrativemedicine.org/aim.html>

National Gallery of Australia  
Canberra, Australia

Ms. Frances Wild  
Program Producer  
+61 2 62406520  
[frances.wild@nga.gov.au](mailto:frances.wild@nga.gov.au)

### Australian National University Medical School

Tom Faunce  
Professor, jointly in ANU College of Law and College of Medicine, Biology and the Environment  
Australian National University  
+61 2 61253563  
[Thomas.faunce@anu.edu.au](mailto:Thomas.faunce@anu.edu.au)

Christine Phillips  
Associate Professor, Social Foundations of Medicine, Australian National University Medical School (ANUMS)  
+61 2 61257665  
[Christine.phillips@anu.edu.au](mailto:Christine.phillips@anu.edu.au)

### ACT Health

Heather Needham  
Patient Experience Leader ACT Health  
+61 2 61745967  
[Heather.needham@act.gov.au](mailto:Heather.needham@act.gov.au)

Professor Walter.P. Abhayaratna  
Clinical Director, Division of Medicine, Canberra Hospital and Health Services  
[Walter.P.Abhayaratna@act.gov.au](mailto:Walter.P.Abhayaratna@act.gov.au)

Artmed is the National Gallery of Australia's suite of programs for medical students and health professionals.

The Artmed program has been offered at the NGA since 2009. The program includes the NGA's collaboration with the Australian National University Medical School to deliver sessions for first year medical students related to topics in the ethics, law and human rights area of the curriculum. The program also offers medical students the opportunity to undertake a twelve month research project at the National Gallery of Australia linking the visual arts and health during the first and second year of their medical degree.

Artmed sessions are also delivered to nursing and allied health professionals from healthcare facilities in our region. Our most recent addition to the established Artmed offering is the physicians in training program, a partnership between the NGA and ACT Health Directorate commencing in March 2017.

**Course Title:** Artmed for first year medical students

**Length of the course/class:** 90 minute sessions associated with a range of curriculum topics e.g. euthanasia, mental health, healthcare whistleblowing, confidentiality, clinical competence, and medical ethics in the Middle Ages and Renaissance.

**Summary of the course:** The students involved are post-graduate medical students who have completed a prior degree most often, but not exclusively, in a science field. Works of art in the NGA's collection are used as a stimulus for developing observation and communication skills in the early part of the session progressing to interpretation and finally linking these ideas to the curriculum topic.

**Number of students served:** 100 students visit in small groups of 4-8 throughout the year and then return to university to deliver a presentation to their cohort accompanied by digital images of the works of art discussed during the session.

**Evaluation:** students complete an evaluation at the end of each session. These have been used to affirm the content and direction of the sessions and also fine-tune duration, number of works of art used etc.

**Resources:** Course readings supplied by the students to NGA educators e.g government policy documents, historical documents, literature, film segments, legal and medical journal articles.

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**Course Title:** Extended Artmed program

**Length of the course/class:** Four 90 minute sessions over four weeks

**Summary of the course:** This course is voluntary and enables interested students who have completed a single session Artmed experience to develop their skills further.

Course goals: develop visual language skills; refine communication skills; understand the benefits of collaborative observation; explore the human condition; enrich empathic skills; develop reflective practice; feel more comfortable with ambiguity; enhance social and cultural awareness; boost resilience through mindfulness exercises; and foster collegiality.

**Number of students served:** 10 students per program. 20 students total have participated so far.

**Evaluation:** The program is evaluated by the students after the final session.

**Resources:** this 4-session program has a different focus each week: The elements of art and the principles of design; A focus on the Aboriginal and Torres Strait Islander collection; Resilience; Building the narrative

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**Course Title:** Artmed research projects

**Length:** a 12-month research project opportunity for first-second year medical students. Co-supervised by Frances Wild at the NGA and Associate Professor Christine Phillips at ANUMS.

**Summary of the course:** The students choose a topic from a list supplied by the NGA's Learning and Access Department or propose their own topic if relevant to the intersection of art and medicine and the NGA's collection.

Topics completed:

- The depiction of sexuality and sexual well-being in Aboriginal and Torres Strait Islander art
- An analysis of cognitive development in drawings from the Frances Derham collection of children's art
- Representations of death in modern art
- Art and collective consciousness: representations of death in Sumatran textiles and other contemporary works of art of the European vanitas tradition
- Exploring Indigenous identity and well-being through contemporary Indigenous art

**Number of students served:** 2-3 students per year

**Evaluation:** The student's research papers are marked by the supervisor at the NGA and an ANU Medical School staff member. Students are then invited to deliver a lunchtime talk based on their research project in the NGA's public program. Follow up evaluations are provided to students following the submission of their paper.

Instructors: Ms. Frances Wild; Christine Phillips

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**Course Title:** NGA/ACT Health collaboration with Patient Experience Leader

**Length of the course/class:** single sessions for nursing and allied health staff as well as one 4 week extended Artmed program for a group of 10 participants in senior management roles.

**Summary of the course:** Artmed sessions have been conducted on the following topics: compassion and caring; resilience; partnering with consumers to improve patient experience; celebration; sexual health and well-being.

Number of professionals served: so far 75 individuals have attended the NGA for a single Artmed session or an extended Artmed program

**Evaluation:** the program is evaluated at the completion of the single sessions and on week 4 of the extended Artmed program.

Instructors: Ms. Frances Wild; Heather Needham

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**Course Title:** NGA/ACT Health partnership- Physicians in training Artmed program

**Length of the course/class:** The Royal Australasian College of Physicians (RACP), Physician Readiness in Expert Practice (PREP) program is the internationally recognised and preeminent specialist medical training program for medical graduates in Australia and New Zealand. The current ACT PREP training network supports about 50 basic physician trainees and 30 advanced trainees. Each year group will visit the NGA for an Artmed session 3 times per year. By the completion of the program trainees will have participated in 9 Artmed sessions.

**Summary of the course:** Each year group has a specific focus: Year 1 will focus on communication and resilience; Year 2- end of life care, doctor as philosopher and empathy; Year 3- an intense focus on observation skills in preparation for final exams.

A set of objectives has been developed by NGA educators in collaboration with senior clinicians. Objectives include: develop visual language skills; refine communication skills; understand the benefits of collaborative observation; explore the human condition; enrich empathic skills; develop reflective practice; feel more comfortable with ambiguity; enhance social and cultural awareness; boost resilience through mindfulness exercises and foster collegiality.

**Number of trainees served:** This program is commencing in March 2017, following a 3 visit pilot program for final year physician trainees held during 2016. Potentially up to 60 trainee physicians per year.

**Evaluation:** Participants will complete evaluations at the end of each session as some may not be able to attend all sessions due to the rostering commitments in the hospital system in the ACT.

Instructors: Ms. Frances Wild; Professor Walter.P. Abhayaratna

## Nora Eccles Harrison Museum of Art, NEHMA

Logan, UT

Nadra E. Haffar  
Education Curator  
P: 435.797.0165  
[Nadra.haffar@usu.edu](mailto:Nadra.haffar@usu.edu)

### Utah State University, Logan, Utah

**Length of the course/class:** The three fall workshops are 2 ½ hours in length.

**Summary of the course:** We selected 5 works from the collection, divided the class into 5 groups of 6. They had to observe and describe as a group, then each group rotated, presenting to entire class.

**Evaluation:** Our workshops include nursing, physical therapy, medical and psychology graduate students. We have not done a formal assessment. However some of the faculty; medical began a blind study and physical therapy has done a written assessment with their students. The topic of assessment has been an ongoing discussion. Each discipline within the healthcare field seems to be looking at different areas of growth or awareness. And the museum has always done evaluations. The qualitative piece seems to be a lot easier to gather than the quantitative.

**Resources:** A professor in our Huntsman School of Business incorporated this model for his class on Human Capital Management. He referred to an article "Focus on Art: Can art make better doctors?" ([www.timesfreepress.com](http://www.timesfreepress.com) September, 2012)

## Oklahoma City Museum of Art

Oklahoma City, OK

Bryon Chambers

[bchambers@okcmoa.com](mailto:bchambers@okcmoa.com)

## University of Oklahoma College of Medicine

**Title of the Course:** The Art of Observation: Learning to Look

**Length of the course/class:** Eight-week course, 2 hour sessions, students receive credit

### **Summary of the course:**

Skillful observation is an essential component of the practice of medicine. In this course, students will enhance their observation skills by learning to carefully evaluate works of art. This will help, in turn, clinicians to carefully observe their patients. Several strategies to enhance and reflect upon observations will be used, including VTS (Visual Thinking Strategies) and inquiry-based methods.

### Course objectives:

- Explain the importance of careful and accurate observation to the practice of medicine
- Distinguish between observation, description, and interpretation
- Identify observable physical characteristics of patients' appearance and relate them to the experience of disease
- Apply the skills of observing visual art to become more aware of context and experience of others to clinical practice

**Number of students served:** The course enrollment is capped at 13 students. Enrollment is now determined by lottery. This is our fifth semester to teach the course.

**Evaluation:** All courses in the College of Medicine are pass/fail. Evaluation is based on attendance, participation, and a term paper.

Additional notes: revising the program

## **Peabody Essex Museum**

Salem, MA

Ellen Soares  
Guide Program Manager  
[ellen\\_soares@pem.org](mailto:ellen_soares@pem.org)

Medical partner:

### **North Shore Medical Center**

Megan Corbett RN, MSN  
Clinical Nurse Educator- North Shore Medical Center  
[macorbett@partners.org](mailto:macorbett@partners.org)

**Title of the Course:** From Paint to Patient: Fostering Critical Thinking, Teamwork and Assessment in Newly Licensed Nurses

**Summary of the course:** The Peabody Essex Museum in Salem, MA in conjunction with clinical nurse educators at North Shore Medical Center in Salem, MA have formalized a program that bring newly licensed nurses (NLNs) to the museum to analyze pre-selected pieces of art. The NLNs divide into small groups, analyze the piece of art, and then share their findings with the larger group. The museum guide shares the history of each piece of art while the clinical nurse educators help the NLNs link their findings to a piece of the nursing process.

**Evaluation:** To date, 91% found From Paint to Patient a valuable experience.

## Pennsylvania Academy of the Fine Arts (PAFA)

Philadelphia, PA

Monica Zimmermann  
Director of Museum Education  
215-972-2105  
[mzimmerman@pafa.org](mailto:mzimmerman@pafa.org)

Medical School Partners:

**Drexel University College of Medicine**  
Florence Gelo, DMin, NCPsyA  
Associate Professor  
Phone: 215-740-7882  
[florence.gelo@drexelmed.edu](mailto:florence.gelo@drexelmed.edu)

**Cooper Medical School at Rowan University**  
Elizabeth Cerceo  
Assistant Professor, Division of Hospital Medicine Associate Program Director of the Internal Medicine Residency  
[cerceo-elizabeth@CooperHealth.edu](mailto:cerceo-elizabeth@CooperHealth.edu)

**Sidney Kimmel Medical College at Thomas Jefferson University**  
Salvatore Mangione  
Associate Professor, Director, Physical Diagnosis Course, Director, History of Medicine Course Coordinator of Foundations of Clinical Medicine

**Title of the Course:** 4th Year Anatomy Elective Rotation

**Medical School Partner:** Drexel University College of Medicine

**Length of the course/class:** Students participate in a two-week anatomy rotation in their fourth year of medical school and spend 2 hours in the first week and 2 hours in the second week at the museum; each rotation includes 3 to 6 students.

**Summary of the course:** Students visit the museum during their first week of rotation to do a close looking exercise in the galleries and return the following week to do an observational drawing lesson of classical sculptures

**Number of students served:** 50 students each year

**Evaluation:** Post program survey

**Title of the Course:** Training the Physician's Eye

**Medical School Partner:** Drexel University College of Medicine

**Length of the course/class** – 5 weekly sessions, two hours each

**Summary of the course:** This course helps students cultivate a special kind of seeing to improve clinical skills. Students visit the museum during their first session to do a close looking exercise, followed by three lectures on Visual Literacy, Composition and Patient Communication respectively, and visit the museum for their final session to do another close looking exercise focusing on patient care and empathy.

**Number of students served:** 15-20 students each year

**Evaluation:** Feedback Form, Pre and post writing exercise; Post program survey

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**Title of the Course:** Art of Observation Selective

**Medical School Partner:** Cooper Medical School at Rowan University

**Length of the course/class:** 4 weeks, 3 hours each class

**Summary of the course:** Students receive a lecture overview of historic partnerships and collaborations between artists and medical professionals and how observational skills that are key to artistic production are also essential to medical training. Students then participate in a two hour close looking exercise in the galleries, a two hour exercise in which they learn to draw the human body from live models, and a two hour workshop on using art as a therapeutic methodology with patients.

**Number of students served:** 20 each year

**Evaluation:** Pre and post-writing exercises; post-survey; Budner's Tolerance for Ambiguity Scale; Santa Barbara Solids Test

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**Title of the Course:** Art of Observation Faculty Development

**Medical School Partner:** Cooper Medical School at Rowan University

**Length of the course/class:** 1 session, 2 hours, 3 times per year

**Summary of the course:** CMSRU staff visit the museum for a close looking workshop in the galleries and follow up conversation on how observational skills can be better taught to medical students

**Number of students served:** 20 Residents, 20 Attending, 20 Faculty each year

**Evaluation:** Post program survey

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**Title of the Course:** Art of Observation Humanities Elective

**Medical School Partner:** Sidney Kimmel Medical College at Thomas Jefferson University

**Length of the course/class:** 1 90-minute lecture, 3 sessions at the museum

**Summary of the course:** 100 first year students receive an introductory lecture on historic partnerships and collaborations between artists and medical practitioners and medical conditions and anomalies that particularly benefit from heightened observational skills. Students then enter a lottery and are assigned to one of three museum visits for a close looking workshop.

**Number of students served:** 100 students at the lecture; 60 students total over the three workshops

**Evaluation:** Post-program survey

## **Philadelphia Museum of Art**

Philadelphia, PA

Barbara A. Bassett

Constance Williams Curator of Education, School and Teacher Programs

215.684.7587

[bbassett@philamuseum.org](mailto:bbassett@philamuseum.org)

Suzannah Niepold

Manager of Teacher Services, Philadelphia Museum of Art

215-684-7397

[suzannah.niepold@philamuseum.org](mailto:suzannah.niepold@philamuseum.org)

Adam Rizzo

Museum Educator, School Partnerships Liaison

215-684-7593

[adam.rizzo@philamuseum.org](mailto:adam.rizzo@philamuseum.org)

Medical School Partners:

### **University of Pennsylvania School of Medicine, Ophthalmology**

Gil Binenbaum, MD MSCE

Children's Hospital of Philadelphia

Assistant Professor of Ophthalmology

University of Pennsylvania School of Medicine

[gil.binenbaum@gmail.com](mailto:gil.binenbaum@gmail.com)

### **Perelman School of Medicine at University of Pennsylvania**

Horace M. DeLisser, M.D.

Associate Dean for Diversity and Inclusion

Academic Programs Office

Perelman School of Medicine Associate Professor of Medicine

[delisser@mail.med.upenn.edu](mailto:delisser@mail.med.upenn.edu)

**Course Title:** Art, Observation, and Empathy

**Course Length:** Seven 1 ½ hour sessions

### **Summary of the Course:**

The Division of Education is collaborating with the Perelman School of Medicine at the University of Pennsylvania on an elective course that teaches medical students to engage critically and interpersonally with works of art in order to improve their empathy and observation skills. The goal is that students will transfer these skills into their medical professions, such as making more accurate

observations, recognizing and evaluating emotional cues in patients, responding to patients in an empathetic way, and becoming more comfortable with situations that have no immediate correct answer or multiple answers.

Six gallery sessions are structured around the Artful Thinking approach, developed by Project Zero at Harvard University and focused on six thinking dispositions: Observing and describing, questioning and investigating, reasoning, comparing and connecting and perspective taking. These thinking dispositions, or intellectual character traits, represent forms of thinking that are powerful in terms of exploring and appreciating works of art and building understanding in other disciplines. A seventh session invites students to reflect on art as it relates to them as individuals, in order to foster emotional awareness and empathy. Practicing these dispositions in the museum context will be ideal for the medical students, who can apply the processes of observing, investigating, reasoning, comparing, and perceiving in their practice. Each week, after our gallery session, students are invited to further practice the skills presented at the Museum by engaging in a Reflective Practice activity.

**Number of Students Served:** 20 first year medical students

**Evaluation:** The medical students are given a pre-test before the start of the program that assesses their observation, empathy and critical thinking skills with works of art and clinical images. Students take a similar test at the end of the program to evaluate the changes in their abilities.

**Resources:** There is an article on the way, but not published yet.

## **Reynolda House Museum of American Art**

Winston-Salem, NC

Kathleen F. G. Hutton

Director of Education, Program Facilitator

2250 Reynolda Road, Winston-Salem, NC 27106

P: 336.758.5394

[khutton@reynoldahouse.org](mailto:khutton@reynoldahouse.org)

Medical School Partners:

### **Wake Forest School of Medicine**

L. Gail Curtis, PA-C, MPAS

Associate Professor, Wake Forest School of Medicine, Vice Chair, Department of Physician Assistant Studies & Co-Director of Clinical Education

[gcurtis@wakehealth.edu](mailto:gcurtis@wakehealth.edu)

Tanya Gregory, PhD

Assistant Professor & Director, Office of Academic Excellence in the Department of Physician Assistant Studies of Wake Forest School of Medicine

[tgregory@wakehealth.edu](mailto:tgregory@wakehealth.edu)

**Title of the Course:** LAUNCH: Powers of Observation Program

**Length of the course/class:** 4 sessions, 3 hours each

**Summary of the course:** Using select artworks from the American Art collection of Reynolda House Museum of American Art, an affiliate of Wake Forest University, museum educators will facilitate activities to promote medical students' skill development in observational acumen and diagnostic competency, communication, and self-reflection. Learning activities will include: individual close looking, writing and sketching, small group discussion, and full group presentation. Students will become familiar with Reynolda House Museum of American Art as their campus museum and as a resource for respite, inspiration and/or learning.

**Evaluation:** Students will complete an on-site evaluation of the museum session at the time of the visit. Session will also be evaluated as part of LAUNCH final course evaluation.

**Resources:** Contact museum professional for additional resources.

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**Title of the Course:** Being a P.A.: Reynolda House Session

**Length of the course/class:** Two back-to-back sessions

**Summary of the course:** to produce more careful and perceptive observers by training PA students to carefully note and then fully describe the physical aspects of an artwork both verbally and in writing. Initial formal analysis leads to a facilitated discussion about the object's intended meaning(s) in order for the participants to identify pertinent and relevant information. This program is designed to further develop visual diagnostic skills in medical practitioners.

**Resources:** Contact museum professional for additional resources.

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**Title of the Course:** Love & Loss (gallery exhibition)

**Summary of the course:** The concept of a focus gallery exhibition on the topic of survivor's grief (which eventually led to Love & Loss) was inspired by recent scholarship on the permanent collection in conjunction with a series of discussions between the Museum's Executive Director and a Senior Associate Dean of Faculty Affairs at the Wake Forest School of Medicine on enhancing the relevance of the humanities to medical education and practice. For the last several years, the director of education at RHMAA has been working with faculty from the Wake Forest School of Medicine and Physician Assistant's Program to design on-site workshops for their students, selecting specific artworks to initiate observational exercises and foster group discussion in order to enhance diagnostic skills and clearer communication with patients and their families as well as medical colleagues.

The exhibition was designed with the following target audiences in mind: health care professionals who could experience this art exhibition as relevant professional development, visitors from the greater Winston-Salem community who would be invited to attend any of several "Gallery Conversation" programs scheduled throughout the exhibition's run, and the general tourist who would encounter this gallery as part of their Museum experience.

**Resources:** Contact museum professional for additional resources.

## Rhode Island School of Design (RISD) Museum

Providence, RI

Alexandra Poterack

Associate Educator, Public and Academic Programs

401-454-6542

[apotera@risd.edu](mailto:apotera@risd.edu)

Jackie Delamatre

Educator

[jdelamatre@gmail.com](mailto:jdelamatre@gmail.com)

Medical School Partner:

### Brown University Alpert School of Medicine

Jay Baruch, MD

Director of the Program in Clinical Arts and Humanities

[jay\\_baruch@brown.edu](mailto:jay_baruch@brown.edu)

The RISD Museum has built a robust program in Clinical Arts through collaborations with Brown University Alpert Medical School and other community partners. The multi-tiered Clinical Arts program provides professional development opportunities for premedical students, medical students, residents, and practicing attending physicians. In workshops and courses held at the Museum, current and future physicians build skills in nuanced observation, mindful attention to individual thought patterns, and awareness of personal biases—skills that are directly applicable to clinical practice.

Led by interdisciplinary teams of museum educators and medical professionals, participants engage with works of art and design through close looking and discussion, as well as drawing and creative writing exercises. Reflective, collegial conversation engages participants in actively connecting the sessions with their clinical work, and in considering ways to apply what they have learned to their professional practice.

In collaboration with several different physicians, the partnership has included a seminar course for premedical undergraduates; workshops for first- and second- year medical students; workshops for Emergency Medicine residents and attending physicians; curricular workshop series for Dermatology residents and students in the Primary Care—Population Medicine Program; and a joint session bringing together police detectives and practicing physicians.

The Museum has also developed a series of accredited Continuing Medical Education workshops, which provide CME hours for practicing physicians. These are co-facilitated by Jane Hesser, MFA, MSW, LCSW.

Evaluation: Each program is developed in collaboration with physicians or residents and has a unique set of goals. Generally, we use open-ended inquiry-based pedagogy to build skills of observation, creative thinking, and metacognition. We have utilized a variety of evaluation models, including Budner's ambiguity scale, narrative responses, self-reporting surveys, and, in the case of the Dermatology sessions, image-based evaluation (number of observations).

Medical School Partner:

**The Warren Alpert Medical School of Brown University Internal Medicine Program  
Providence, RI**

Dr. Fred Schiffman, M.D., M.A.C.P.

Sigal Family Professor of Humanistic Medicine

Vice Chairman of Medicine, The Warren Alpert Medical School of Brown University

(401) 793-4035

Fax: (401) 793-4049

[fschiffman@lifespan.org](mailto:fschiffman@lifespan.org)

**Course Title:** "Cops and Docs": An Interdisciplinary Workshop for Cultivating Observation and Professionalism Between Police and Physicians.

**Course Length:** 3 hours

**Number of Students Served:** 15

**Summary of the Course:**

Observation skills lie central to the physician's diagnostic ability. The importance of observing and interpreting works of art by physicians-in-training has been recognized throughout the United States as enhancing clinical observation skills. There are published data to prove beneficial outcomes with respect to diagnostic acuity and creativity (Braverman, 2011). A visit to arts museums, and the exercise of observing works of art in groups with guided questions, has become a central practice in narrative medicine and clinical arts pedagogy (Ousager & Johannessen, 2010, Jasani & Saks, 2013). Observation, critical thinking, tolerance for ambiguity, effective communication and decision making under pressure, serve as critical skills within other professional realms. Within the realm of law enforcement, it is widely recognized that police detectives must utilize such skills effectively in a crime scene investigation or intervention. Though both medicine and law enforcement professional share the vision of public service, and the need for skills such as critical thinking, tolerating ambiguity and high-stakes decision making, these groups have existed as silos in terms of their professional development (Herman, 2007). One dimension that has been unexplored includes the potential for inter-professional collaboration and exchange between these diverse, yet similar, professional groups, in order to enhance understanding and also the shared experience of working under exigent circumstances. In this regard, we at The Warren Alpert Medical School of Brown University have developed a program which pairs resident physicians with police detectives in the exercise of mindful observation of artwork at the Museum of The Rhode Island School of Design. The "Cops and Docs" workshop represents a new form of

professional development and collaborative approach between clinical arts pedagogy and law enforcement. As our healthcare system depends more upon team-based care, the ability to value diverse perspectives, collaborate, and cultivate inter-professional rapport, becomes central to the overarching goals of providing exceptional patient care. Exploration of the differences between police detectives and physicians seems to have brought forth unique observational skills and refined interpretive methods in an environment of amplified interdisciplinary sensitivity and heightened professional respect.

Participants engage with works of art through close observation, reflective writing and discussion, as well as metacognitive exercises in which participants reflect upon their interpretations and thinking processes in observing works of art. Discussion fosters reflective conversation, and enables participants to draw parallels between their work in the museum and their field. The observational exercises and discussion also challenge participants to cultivate observational skills, critical thinking, tolerance for ambiguity, effective communication and decision making under pressure, critical skills within both professional realms. They encourage participants to apply these experiences and skills to their professional practice.

#### **Evaluation:**

We use an open-ended teaching approach to cultivate skills of observation, creativity, expression and metacognition. We are also expanding the program to involve the use of Visual Thinking Strategies (VTS) in the program. We have developed pre-workshop and post-workshop evaluation surveys that incorporate Likert-rating scales and narrative responses. We also utilize feedback from post-workshop focus groups to refine the course further.

#### **Resources:**

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Naghshineh, S., et al. (2008). "Formal art observation training improves medical students' visual diagnostic skills." *J Gen Intern Med* 23(7): 991-997

Ousager J, Johannessen H. Humanities in undergraduate medical education: a literature review. *Acad Med.* 2010; 85(6):988–98.

## Sapienza University of Rome 2016-2017

Roma, Italy

Vincenza Ferrara

Director of e-learning and museum education lab

[vincenza.ferrara@uniroma1.it](mailto:vincenza.ferrara@uniroma1.it)

Sara De Santis

Medical Doctor

[sara.desantis25@gmail.com](mailto:sara.desantis25@gmail.com)

Claudia Staffoli

[claudiastaffoli@gmail.com](mailto:claudiastaffoli@gmail.com)

Chiara Giuliani

Medical Doctor

[chiara.giul@gmail.com](mailto:chiara.giul@gmail.com)

Medical School Partner:

### Sapienza School of Medicine

Museum Partner:

**La Galleria Nazionale; Galleria Comunale Arte Moderna e Contemporanea; Museo di Roma**

**Title of course:** Art for Medical Education

**Length of the course:** seven session: two in the classroom and five at the museum

**Summary of the course:** pilot program with third-year medical students. The course will be connected to Clinical Methodology and Semiotics Course. In the classroom and at the museum VTS method and other Practice art observation will be applied. In the classroom session the Teachers explain relation between Art and Medicine and (the) importance of observation. In the Museum the students divided in small groups to work on observation and description followed VTS method the painting chosen by research group and art observation practice.

**Number of students served:** 100 students

**Evaluation:** Quality Evaluation with ratings and questions in order to evaluate the approach proposed and to obtain feedback by students. Questionnaire to evaluate the improvement of observation and critical thinking skills will be administered.

**Resources:**

<http://vtsitalia.it/>

Ferrara Vincenza, De Santis Sara, Staffoli Claudia. "Art and medicina: from anatomic studies to Visual Thinking Strategies" in Senses Sci 2015; 2 (2):40 -44 doi: 10.14616/sands-2015-2-4044). Retrieved from: [http://media.wix.com/ugd/00b67f\\_89512a6d4fdf434895216f5e044c3c9c.pdf](http://media.wix.com/ugd/00b67f_89512a6d4fdf434895216f5e044c3c9c.pdf)

Review of art observation in medicine

De Santis Sara, Giuliani Chiara, Staffoli Claudia, Ferrara Vincenza. "Visual Thinking Strategies in Nursing: a systematic review" In Senses Sci 2016; ; 3 (4):297-302 doi: 10.14616/sands-2016-4- 297302. Retrieved from <http://www.sensesandsciences.com/ferrarav3i4>

Systematic Review Visual Thinking Strategies in Nursing

Ferrara Vincenza, De Santis Sara, Giuliani Chiara, et al., "L'Arte dell'osservazione, dall'opera artistica alla diagnosi Le prime esperienze in Sapienza Università di Roma, a Medicina e Chirurgia", Medicina e Chirurgia, 72: 3269-3273, 2016.DOI: 10.4487/medchir2016-72-2. Retrieved from <http://www.quaderni-conferenze-medicina.it/larte-dellosservazione-dallopera-artistica-alladiagnosi-le-prime-esperienze-in-sapienza-universita-di-roma-a-medicina-e-chirurgia/>

Qualitative Results of Art elective in collaboration between Sapienza University and Art specialist group

# School of the Art Institute of Chicago

Chicago, IL

Kristina N. Wyatt

Associate Dean of Continuing Studies  
Office of Engagement  
312-759-1692499-4170  
[kwyatt@saic.edu](mailto:kwyatt@saic.edu)

Medical School Partner:

## Northwestern University

Whitney Buckman You, MD, MPH  
Assistant Professor  
Obstetrics and Gynecology-Maternal Fetal Medicine  
[wyou1@nm.org](mailto:wyou1@nm.org)

To date our work with medical schools has fallen under the emerging Executive Education umbrella in Continuing Studies at SAIC. Our first foray was a pilot in July 2015 titled Mindfulness: Constructing a Balance – Creative Strategy for Building Patient Empathy with Northwestern Hospital's Obstetrics and Gynecology-Maternal Medicine residents.

We presented Humanities in the Hospital: Art as an Instrument for Contemplation and Compassion at the 2016 CREOG & APGO Annual Meeting in March 2016.

**Title:** Mindfulness: Constructing a Balance – Creative Strategy for Building Patient Empathy

**Length:** One session, two hours; part of a six-week Summer Series that also included writers, journalists, and yoga instructors, among others

### Summary of the course

**INTRODUCTION:** The facilitator, a studio artist and educator, will provide an introductory lecture and lead a discussion of the challenge of serving both the institutions of medical practice and the needs of patients. Residents will brainstorm to generate a list of institutional requirements that they feel obligated to satisfy. Next, they will be asked think about and list the needs and concerns of the patients they serve.

Residents will be introduced to the workshop exercise, in which they will use a strategy of assigning symbolic meaning to contrasting abstract forms, geometric and organic, in order to embody or represent the challenges of serving patients empathetically in a stressful and demanding environment. The facilitator may use a PowerPoint deck with images of abstract compositions depicting the use of two contrasting forms, and will also provide a handout on formal elements to be utilized in the studio

segment. The handout will address Line, Form, Composition and Value, and be accompanied by a cover sheet with an image or images from Robert Motherwell's Elegy to the Spanish Republic series.

**Outcome:** Introduce form(s) as a tool for mindfulness to demonstrate how a form can serve as an analogue or symbol, a mechanism for the organization of thought about complicated sets of ideas.  
**SEEING THE CHALLENGE:** Individual residents will create compositions that reflect their thinking about the challenge to achieve 'balance' between institutional stresses and requirements and patient needs. They will draw geometric shape(s) and organic shape(s) to represent the two 'universes' they must manage each day in their care of patients.

Sharper geometric forms will be assigned to represent various institutional needs and irregular demands. Softer, organic shapes will be used to represent the patient and his or her needs. Each resident will then make a composition using these contrasting hard and soft shapes repeatedly to create an abstract arrangement with visual resonance (not an illustration) of their challenge. The compositions will represent their thinking about their experience in anticipation of the practice of patient care. Their abstract compositions will suggest a spectrum of dispositions. They may reflect a resident overwhelmed and out of balance, struggling with their responsibilities. Or they may choose to create a picture that represents the ideal of attaining a balance between their resident responsibilities to the hospital program and the requirements of excellent patient care.

**Outcome:** Introduction to the use of the creative to considerations of the practical world.

**CRITIQUE:** The facilitator will lead residents in a critique and discussion of the individual compositions as reflective of the effort to be aware of the competing responsibilities and maintain balance. This will be followed by a visualization exercise as strategy for mindfulness in the practice of patient care.

**Outcome:** To build and strengthen mindfulness for patient empathy through the use of visualization as a tool for establishing and maintaining balance between the competing demands of the residency and patient care.

**CONCLUSION/SUMMARY:** Questions for consideration and discussion:

- What learning occurred for you in this experience? How will the visual language of art contribute to your ability to reflect on and envision your work?
- What ideas resonated? What three new ideas did you take away from today's session?
- What did you like/dislike about the experience? What, if any, suggestions do you have for similar training sessions in the future?
- What did you learn about the other participants?

**Number of students served:** Approximately 40+

## **Smart Museum of Art**

Chicago, IL

Michael Christiano  
Director of Education  
[mchristiano@uchicago.edu](mailto:mchristiano@uchicago.edu)

John Harness  
Programs Coordinator  
[jharness@uchicago.edu](mailto:jharness@uchicago.edu)

Medical School Partner:

**University of Chicago**

**Title of the Course:** Partnership with Pediatric Clerkship Program

**Length of the course/class:** 90-minute workshops

**Summary of the course:**

In partnership with University of Chicago Medical's Pediatric Clerkship program, we facilitate one-session workshops for their third year students. (There are approximately seven sessions scheduled each year, each with a distinct group of students.) During these sessions, students participate in guided discussion of artworks, sketching exercises, and reflection. The session centers on cultivating visual literacy and confidence in visual description utilizing Visual Thinking Strategies-inspired techniques. The sessions end with a debrief with an experienced pediatrician to discuss the connections between the workshop and students' medical practice.

Number of students served: 10 students per session, seven sessions per year.

**Evaluation:** Currently we do not evaluate these programs. We have recently renewed meetings with Pediatric Clerkship staff to discuss improvements to the program including the possibility of a medical professional accompanying the workshops in the future to strengthen our ability to tie the art learning into the professional lives of the students.

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**Title of the Course:** Visual Art and Medicine: Using Art to Explore the Practice of Medicine

**Length of the course/class:** Eight 3-hour seminar sessions.

### **Summary of the course:**

This course brings together Smart Museum educators and medical professionals to present an 8-session seminar on the intersection of art and medical practice. It includes the development of observational skill, best communication practices, and art as a tool to build empathy and discuss medical ethics. Central to the course are guest lectures from medical professionals from across the field.

**Number of students served:** 8-15

**Evaluation:** Credit is issued to students for successful completion of the program. Students also complete a questionnaire form, which is designed by the Smart so that we may better understand the impact the program has had for them.

**Resources:** Please contact museum professional for the syllabus proposed for the 2015 course, including the following readings:

- The Body in Contemporary Art by Sally O'Reilly
- Medicine and art by Alan E.H. Emery and Marcia L.H. Emery
- Medicine in art by Giorgio Bordin, Laura Polo D'Ambrosio
- The Man Who Mistook his Wife for a Hat by Oliver Sacks
- The Whole New Mind (Empathy) by Daniel Pink

## Solomon R. Guggenheim Museum

New York, NY

Sharon Vatsky

Director of Education, School and Family Programs

212-423-3510

[svatsky@guggenheim.org](mailto:svatsky@guggenheim.org)

Christina Yang

Director of Education, Public Programs

### Medical partner:

Bobbi Coller, Ph. D.

Art historian, art educator, and independent curator

212-327-7490

[collerb@rockefeller.edu](mailto:collerb@rockefeller.edu)

Barry Coller, M.D.

Vice President for Medical Affairs at the Rockefeller University in New York

The David Rockefeller Professor of Medicine and Head of the Allen and Frances Adler Laboratory of Blood and Vascular Biology

Physician-in-Chief of the Rockefeller University Hospital

972-488-8805

[bcoller@rcn.com](mailto:bcoller@rcn.com)

### Program administrator:

Dr. Suzanne Garfinkle

Founding director of the Academy of Medicine and the Humanities at the Icahn School of Medicine at Mount Sinai

Assistant Professor of Medical Education and Psychiatry

See Icahn School of Medicine at Mount Sinai for "Pulse of Art" program description

## UCLA David Geffen School of Medicine

Los Angeles, CA

Sheila Naghshineh, MD  
Assistant Clinical Professor, Chair of Doctoring 1  
310-940-3229 (cell)  
[snaghshineh@mednet.ucla.edu](mailto:snaghshineh@mednet.ucla.edu)

Dr. Sheila Naghshineh teaches 3rd year medical students the art of observation using formal observation of art.

Currently there is not a program that incorporates resident or physician teaching using arts, but there are some folks who are starting to incorporate arts into the medical school.

## **University at Buffalo Art Galleries**

Buffalo, NY

Ginny O'Brien  
Curator of Education  
Tel: 1.716.829.3754  
[ginny@buffalo.edu](mailto:ginny@buffalo.edu)

## **Albright Knox Art Gallery**

Joe Lin-Hill  
Deputy Director, Albright Knox Art Gallery  
716-270-8210

Medical School Partner:

## **University at Buffalo Jacobs School of Medicine and Biomedical Sciences**

Dr. Linda Pessar  
Director, Center for Medical Humanities, Jacobs UB School of Medicine and Biomedical Sciences  
[lfp@buffalo.edu](mailto:lfp@buffalo.edu)

Russell Davidson  
Innovation Lab & Special Projects Manager  
716-270-8304 (office)  
[r.davidson@albrightknox.org](mailto:r.davidson@albrightknox.org)

**Life Drawing** for first and second year medical students as part of Humanities Day, was added to the medical school curriculum and added to the offerings organized by The UB Center for Medical Humanities directed by Dr. Pessar. For several years now Dr. Linda Pessar has been facilitating Art for Observation exercises for UB medical students held at the Albright-Knox Art Gallery and the Burchfield Penney Art Center, both located in Buffalo, New York.

**Jacobs UB School of Medicine and Biomedical Sciences** has a three-year arts curriculum. In the first year, life drawing is taught by Ginny O'Brien to reinforce learning in Gross Anatomy lab. In the second year, as a required component of The Clinical Practice of Medicine, students in groups attend The Albright Knox Art Gallery for an exercise to enhance skills of observation, visual analysis and description. During the third year psychiatry clerkship, students attend The Burchfield Penney Art Center and are assigned to artworks in the collection as part of an exercise in interviewing technique. During the first three years, slides of art work are used as prompts during interactive sessions to encourage discussion on topics including portraits of physicians, images of illness and aging, and representations of the body. The Center is sponsors JArVIS, (Jacobs Arts and Visual Interest Society) a medical student visual arts and medicine society established in 2015. Ginny serves as faculty advisor for

JArVIS and the annual Jacobs Arts Festival which is a pop-up exhibition event featuring the visual art, sculptures, fine craft, prose, poetry, musical scores, and live performances of medical students, medical school faculty and alumni.

**Title of the Course:** Enhancing Your Medical Gaze

**Length of the course/class:** 6 sessions at 2 hours each

**Summary of the course:** Vision is more than just a physical process. It is also an emotional, psychological process. Better understanding and enhancing ones visual literacy, which incorporates both the physical and psychological processes, can be extraordinarily helpful. Honing this skill is most acutely desirable for people preparing for the medical profession. To this end, the Albright-Knox Art Gallery partnered with Dr. Linda Pessar, Director of the Center for Medical Humanities, Jacobs UB School of Medicine and Biomedical Sciences, to develop a program for medical students.

Second year UB medical students visited the Albright Knox Art Gallery for a specialized tour to help enhance their "Medical Gaze" through visual literacy. Students in groups were accompanied by Dr. Pessar and docents throughout the gallery for one of six visits. The groups studied works by artists such as Jean Metzinger, Marc Chagall, Joan Mitchell, James Rosenquist, and Dan Colen.

Dr. Pessar and the docents introduced each work, and the students were encouraged to discuss their own interpretations. These works represented a variety of time periods, styles, and media, which were essential to not only assist the students with the act of looking but more importantly to promote critical thinking, empathy, and understanding, all key skills for medical students to develop and enhance. Art proved to be a perfect tool to use for enhancing these key aspects of visual literacy.

The docents were selected for this program for their ability to get groups of people to talk about the works themselves, and they underwent specialized training from the gallery's Education Program Coordinator. The artworks were then chosen in collaboration with Dr. Pessar. While the docents received in-depth training regarding each of the works, they were more focused on facilitating a conversation than relaying specific information about the art being viewed.

## **University of Alabama at Birmingham, School of Medicine**

Birmingham, AL

Dr. Stephen Russell

Internal Medicine and Pediatrics

[swrussell@uabmc.edu](mailto:swrussell@uabmc.edu)

Museum Partner:

### **Birmingham Museum of Art**

**Title of the Course:** "Art in Medicine"

**Length of the course/class:** Five sessions, four hours each, over a five-day week from Monday-Friday. Since 2009 (twice a year; in late-autumn and late-spring).

**Summary of the course:**

- "Art of Observation": close-looking in the galleries at 2 works
- "Art of Empathy": returning to those objects; thinking about cultural context, inference, and subjective vs objective reasoning
- "Art of Diagnosis" trip to the Alabama Health Sciences Library and Museum for close-looking; making connections across the past two days with realities of providing care and the need for clinical vision and rigorous scholarship
- "Art of Form": training in the ways in which artists are trained; life-drawing in the galleries; copying in the galleries, a visit to the studios and materials' lab of the museum
- "Art of Evaluation": students report on what experience means to them; return to favorite works; round-table discussion of issues covered and not covered; lingering questions

**Number of students served:** 10 (residents in the Internal Medicine rotation during these periods)

**Evaluation:** student feedback in evaluations that question both effective application to their field and their personal sense of usefulness

**Resources:** article about the program: [uab.edu/uabmagazine/2012/april/artofdiagnosis](http://uab.edu/uabmagazine/2012/april/artofdiagnosis)

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**Title of the Course:** "Art of Meditation" – begun in late spring of 2015

**Summary** - Not a course, per se, but rather a partnership where we share prints and original works of art in the waiting rooms of the Oncology clinic. The museum also provides a SmartGuide app that can be accessed through the patient's smartphone so they can listen and learn about works of art during their treatments. In return, the School of Medicine pays for individual memberships for their patients each year as well as pays the printing and shipping fee for the images and works of art.

**University of California, Irvine School of Medicine**  
Irvine, CA

Joel Shallit, MD  
Adjunct Professor, UC Irvine School of Medicine  
[jshallit@uci.edu](mailto:jshallit@uci.edu)

Johanna Shapiro, PhD  
Director, Program in Medical Humanities & Arts, Family Medicine  
School of Medicine, Professor, Family Medicine  
UC Irvine School of Medicine  
[jfshapir@uci.edu](mailto:jfshapir@uci.edu)

**Title of the Course:** Examine the Painting/Examine the Patient

**Students served:** Classes are elective for first and second year med students and required for fourth year students in their ER clerkship.

**Course Summary:** In addition to showing famous works of art (power point images) and discussing how this improves observational skills and empathy, we also take the students to the ER and ask them to tell us the patient's story beyond the pathophysiology.

## **University of Kansas Medical Center**

Kansas City, KS

Karen S. Schell, DHSc, RRT-NPS, RRT-SDS

Clinical Assistant Professor

University of Kansas Medical Center

School of Health Professions Respiratory Care Education

913-588-4633

[kschell@kumc.edu](mailto:kschell@kumc.edu)

Kristy Peterson

Art Museum Educator & Independent Consultant for Art & Medical Education Collaborations

**Panacea Arts**

Kansas City, MO

773-332-5520, 816-945-2728

[kpeterson21@gmail.com](mailto:kpeterson21@gmail.com)

Medical School Partners:

Jana Zaudke, MD, MA

Assistant Professor

University of Kansas Medical Center

School of Medicine Department of Family Medicine

[zaudke@kumc.edu](mailto:zaudke@kumc.edu)

### **Title of the Course:** ArtSpeaks

**Summary of the course:** Initiated as a collaboration between Dr. Karen Schell and Kristy Peterson, the pilot program ArtSpeaks was planned in the fall of 2015 and executed with Dr. Schell's first year respiratory therapy students in the spring of 2016 as a three-week curricular segment of a semester long respiratory therapy course.

Using the permanent collection of select works of art in the Nelson- Atkins Museum of Art in Kansas City, Missouri, Kristy Peterson led students through three three-hour observation and discussion sessions at the museum with a topical focus of memory and perception; emotion and empathy; and personal bias and judgment. Each three-hour "deep looking" gallery session was also tied to a clinical case study inspired by the weeks' theme, developed by Dr. Schell, discussed in the museum setting.

The University of Kansas Medical Center is offering ArtSpeaks as an interprofessional program in the fall of 2016 and spring of 2017 to fifteen first and second year students (five students each from the School of Nursing, School of Medicine, and Respiratory Therapy programs.

**Evaluation:** ArtSpeaks is formally evaluated using a pre and post session Mindful Attentive Awareness scale and through administering a written SBAR exercise. Pre and post writing activities with a work of art in the museum are also conducted.

Study results of the ArtSpeaks sessions will be published in the near future.

## **University of Michigan Museum of Art**

Ann Arbor, MI

Ruth Slavin  
Deputy Director for Education  
P: 734.763.7618  
[rslavin@umich.edu](mailto:rslavin@umich.edu)

Medical School Partner:

### **University of Michigan Medical Arts**

Joel Howell, M.D., PhD  
Professor of Internal Medicine, History, and Health Management & Policy  
[jhowell@med.umich.edu](mailto:jhowell@med.umich.edu)

Mary Blazek, MD, MEHP  
[mblazek@med.umich.edu](mailto:mblazek@med.umich.edu)

#### **Program description:**

Some 8-10 times each year the Medical Arts Program at the University of Michigan gives medical students and residents an opportunity to explore how the arts can help them become better physicians. We interpret the "arts" broadly - our events range from attending performances of music, theatre, or dance, to experiencing visual art, to creating dance, paintings or sculptures, to discussing literature, or to performances by the students.

For each session we engage either with the performer(s) or the artist(s), or with a content expert drawn from the art museum or the university. Whenever possible, we arrange for artists to spend time in a clinical setting.

**Resources:** <http://themedicalarts.med.umich.edu/>

Faculty: Joel Howell, Director, MD, PHD; Sanjay Saint, Co-director, MD, MPH; James Stanley, Senior Director, MD

Arts Partners: University of Michigan Museum of Art, University Musical Society, University of Michigan School of Music, Theater and Dance, Gifts of Art, Michigan Medicine

**Course Title:** U-M Medical Arts

**Course Length:** Approximately 10 3-5 hour sessions, including an arts experience along with dinner and discussion. Each event is attended by 25-45 people with approximately 100 learners participating annually.

**Summary of the Course:** The U-M Medical Arts Program aims to enhance medical students' and house officers' ability to provide high-quality, humanistic clinical care through experiences and analysis of the musical, theatrical, literary and visual arts that focus on essential skills that are difficult to teach, such as empathy, awareness of social context, and comfort with the ambiguity and uncertainty that are a pervasive part of medical care

**Number of Students Served:** 100

**Evaluation:** Please see the Medical Arts website for annual reports and descriptions of each year's programming.

<http://themedicalarts.med.umich.edu/2016-2017-events.html>

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## **PROGRAM 2: U-M Medical School Path of Excellence in the Medical Humanities**

### **Program description**

The new medical student curriculum at the University of Michigan School of Medicine includes a Paths of Excellence program that gives students the opportunity to pursue scholarly concentrations following their specific interests and areas of passion. The Medical Humanities Path of Excellence encompasses the interface between the science of the health professions and disciplines in the Humanities, including history, literature, creative writing, narrative medicine, performing arts, visual arts and journalism. Students with extensive backgrounds in the arts or humanities, as well as students without previous experience participate in a learning community in a safe environment that supports self-actualization leading to improved patient care.

The Medical Humanities Path of Excellence exposes students to diverse creative fields that require distinctive skillsets and habits of mind. For example, medical historians apply academic rigor to explore and analyze primary and secondary historical artifacts, culminating in a scholarly paper that examines how historical events can shape contemporary issues. Poets employ symbolism, metaphor, imagery and other literary devices to elicit deep and complex emotions in their readers. The visual and performing arts engage students in art forms that deploy subtle and complex artistic languages. During the Path we invite students to grapple with the complexity of meaningful observation and interpretation, especially as those skills may help them in dealing with the ambiguity that is an inherent feature of both art and medicine.

Path Director: Mary Blazek, MD, MEHP (Masters of Education for Medical Professionals)

Medical faculty: Nan Barbas, MD (Narrative Medicine); Janet Gilsdorf, MD (Creative Writing, Non-fiction); Laura Hirshbein, MD, PhD (History of Medicine); Joel Howell, MD, PhD (History of Medicine,

Medical Arts Director, Creative and Performing Arts); Howard Markel, MD, PhD (Journalism, History of Medicine); Mary Blazek, MD, MEHP  
Visual Arts: Ruth Slavin

**Course Title:** Path of Excellence in Medical Humanities

**Course Length:** Paths of Excellence, including the Medical Humanities path, are 4-year co-curricular programs with varied expectations of contact hours and experience that vary from year to year. All students, guided by a content expert advisor, propose and complete a capstone project by graduation.

Mission: "To actively engage students at the interface between medicine and the humanities through exploration, scholarship, interpretation, creative pursuits and critical reflection to enrich understanding of the human experience of health and illness and enhance clinical, education and research endeavors."

**Learning Objectives:**

Through this Path, students learn to:

- Describe the diversity of the various disciplines of the medical humanities
- Elaborate on the relationship of two of these areas to the practice of medicine
- Recognize the power of the humanities to connect with patients individually and within a community of practice
- Identify and explore stereotypes related to physicians, patients, illness, aging and other aspects of the physician-patient relationship

Students in the path have a project advisor, engage in specialized experiences, develop substantive skills and knowledge in the field, network with other professionals, refine leadership talents and propose and complete a capstone project that reflects their personal interest in the field.

**Number of Students Served:** Cohort 1, entering as first year medical students in 2016: 23 students and Cohort 2, entering a first year medical students in 2017: 12 students.

**Evaluation:** Each session is evaluated by students for interest, effectiveness and relevance, using a written, scaled evaluation tool Please contact Path Director, Mary Blazek for evaluation tool. The first cohort participated in a focus group to provide input into further development of the program. The Path team meets regularly to plan and evaluate the progress of curriculum development and student learning experiences in this pilot program.

# **University of South Florida Contemporary Art Museum**

Tampa, FL

Dolores Coe  
Curator, Art in Health Program (CAM)  
(813) 974-4133

Medical School Partner:

## **Morsani College of Medicine, USF**

David Ecker, M.D.  
Assistant Professor, Internal Medicine, Morsani College of Medicine, University of South Florida  
[decker1@health.usf.edu](mailto:decker1@health.usf.edu)

The program consists of two ongoing projects: The Art of Attending, a series of observation training workshops for health students, and Arts at the Clinic, a weekly art-making group for aphasia patients and caregivers led by an artist and art student interns. The Art of Attending consists of four three-hour workshops using methods from museum education, studio art, movement/dance and music/listening, taught by arts faculty and open to students in medicine, public health, nursing, pharmacy and social work.

[http://www.ira.usf.edu/CAM/cam\\_artinhealth.html](http://www.ira.usf.edu/CAM/cam_artinhealth.html)

**Title of the Course:** The Art of Attending –a series of voluntary workshops

**Medical School Partner:** USF Health / USF Morsani College of Medicine

**Length of the course/class** – Twelve hours – four, three-hour workshops over four weeks.

**Summary of the course:** In partnership with USF Health, the USF Contemporary Art Museum offers a series of workshops designed to improve the observation skills of USF graduate and professional students in health disciplines. Join other USF students for intensive, inter-professional arts-based training in observation, critical thinking and communication. Research shows that training health practitioners in art skills improves visual awareness. Each workshop includes a series of arts activities and a concluding discussion led by a USF Health faculty member, when available. Visiting faculty members include Dr. David Ecker, Morsani College of Medicine (Studio Art workshop) and Dr. Aurora Sanchez-Anguiano, College of Public Health (Museum workshop).

Studio Art Workshop  
Collage, drawing and visual observation exercises  
Museum Workshop  
Facilitated discussions of visual artworks  
Listening Workshop

Sound-based listening and electronic composition exercises  
Movement Workshop  
Body awareness, movement observation and practice

The workshops are free to attend. Additional participation in a research study on learning outcomes from the workshops is optional and entails the completion of two online surveys. The purpose of the research is to assess the impact of the workshops on students' observation skills.

**Number of students served:** Approximately 150; 20-25 per semester.

**Evaluation:** Survey tool.

**Resources:**

[http://www.academia.edu/8882502/The\\_Art\\_of\\_Attending\\_Training\\_Interdisciplinary\\_Healthcare\\_Graduate\\_Students\\_at\\_the\\_University\\_of\\_South\\_Florida\\_Contemporary\\_Art\\_Museum](http://www.academia.edu/8882502/The_Art_of_Attending_Training_Interdisciplinary_Healthcare_Graduate_Students_at_the_University_of_South_Florida_Contemporary_Art_Museum)

## **University of Wisconsin Chazen Museum of Art**

Madison, WI

Anne Lambert  
Curator of Education  
[alambert@chazen.wisc.edu](mailto:alambert@chazen.wisc.edu)

Maria Saffioti-Dale  
Academic Curator

Medical School Partner:

### **University of Wisconsin Medical School**

Mariah A Quinn, MD MPH  
646-281-2183  
[maquinn@medicine.wisc.edu](mailto:maquinn@medicine.wisc.edu)

Amy Zelenski, PhD  
Assistant Professor, General Internal Medicine  
[zelenski@medicine.wisc.edu](mailto:zelenski@medicine.wisc.edu)

Dr. Quinn's current work at the museum involves two 3-hour sessions as part of a 9-session class called the Empathy Course, which is required for all first-year residents. The art museum based sessions focus on:

- 1) observational skills broadly and specifically related to emotional states—that these are learnable, honeable skills that relate closely to the care of patients pertaining to both diagnosis and relational/emotional care
- 2) emotional reasoning, self-awareness, and responding to emotion.

In the first session they utilize VTS and a modified VTS approach as well as paired looking coupled with narrative writing and group reflection in addition to didactic material. In the second session, they use a personal response tour, do more looking as a group, narrative writing, sketching, and reflective activities.

In the past, they have also utilized the museum to approach the topics of caring for dying patients, professional identity development, coping and isolation during training, and racial bias.

## **Utah Museum of Fine Arts**

Salt Lake City, UT

Iris Moulton

Coordinator of Campus Engagement, Utah Museum of Fine Arts

[iris.moulton@umfa.utah.edu](mailto:iris.moulton@umfa.utah.edu)

Gretchen Dietrich

Executive Director, Utah Museum of Fine Arts

Chair of Education Committee, Association for Art Museum Directors

[gdietrich@umfa.utah.edu](mailto:gdietrich@umfa.utah.edu)

Medical School Partner:

## **University of Utah School of Medicine**

Gretchen Case, MA, PhD

Assistant Professor in the Division of Medical Ethics and Humanities, the Department of Internal Medicine, and the Department of Pediatrics

[gretchen.case@hsc.utah.edu](mailto:gretchen.case@hsc.utah.edu)

The Utah Museum of Fine Arts and the University of Utah School of Medicine have partnered to implement Visual Thinking Strategies-based techniques to enhance observational and empathetic skills for current medical students. Led by Iris Moulton from the Utah Museum of Fine arts and Dr. Gretchen Case from the School of Medicine, students implement close-looking techniques while in the galleries of the Museum to engage in conversation about what they are seeing. Objects from the Museum's teaching collection may also be brought up to the School of Medicine for more tactile interactions involving gentle touch. These encounters are bookended by work with medical imagery that offers a clinical correlate to the theme of the artwork presented. Guided by physicians and medical scientists, students practice the same skills used to look at the artwork. Ms. Moulton and Dr. Case are interested in implementing an art-making component to this practice in the future.

**Course Title:** MD ID 7100 Layers of Medicine

**Course Length:** Four semesters

### **Summary of the Course:**

The Layers of Medicine course intends to be an ongoing dialogue about the interdisciplinary complexities and challenges of the health care. It is rooted in both the very large and the very small, attending to the 'big picture' conceptualization of what medical care means and the broader socio-cultural factors that shape its delivery while at the same time paying close attention to the unique particularities of the patient-doctor relationship and analysis of ethically and practically challenging scenarios.

**Number of Students Served:** 124 per semester

**Evaluation:** Student evaluations

**Resources:**

Naghshineh, Sheila, et al. "Formal Art Observation Training Improves Medical Students' Visual Diagnostic Skills." *Journal of General Internal Medicine*, vol. 23, no. 7, 2008, pp. 991–997., doi:10.1007/s11606-008-0667-0.

Baruch, Jay M. "Doctors as Makers." *Academic Medicine*, vol. 92, no. 1, 2017, pp. 40–44., doi:10.1097/acm.0000000000001312.

Kirmayer, Laurence J. "Toward a Medicine of the Imagination." *New Literary History*, vol. 37, no. 3, 2006, pp. 583–601., doi:10.1353/nlh.2006.0046.

## **Virginia Museum of Fine Arts**

Richmond, VA

Celeste Fetta  
Chief Educator  
804.204.2691  
[Celeste.Fetta@vmfa.museum](mailto:Celeste.Fetta@vmfa.museum)

Medical School Partner:

**Virginia Commonwealth University**  
Sara Wilson McKay, PhD  
Chair & Associate Professor of Art Education  
[swilsonmckay@vcu.edu](mailto:swilsonmckay@vcu.edu)

Jeanne M. Walter, PhD, RN, FAAMA  
Director Undergraduate Programs, School of Nursing  
[jmwalter@vcu.edu](mailto:jmwalter@vcu.edu)

**Title of the Course:** The Art of Nursing

**Length of the course/class:** Fall, Spring, Summer semesters; Three-Four 2-hour sessions each semester

**Summary of the course:**

VMFA serves as a site for this interdisciplinary course at VCU in which Art Education faculty and students work with Nursing faculty and students to apply observation skills and discussion of art to nursing practice. In the summer, VMFA Education staff members rotate in serving as facilitators. For a full description, copy and paste in your browser the following links:

<https://arts.vcu.edu/art-educators-team-up-with-nurses-in-research-project/>

<https://arts.vcu.edu/blog/the-art-nursing/>

The program uses similar activities and methodologies that we encourage docents to use for student and adult tours.

**Number of students served:** Since 2012, approximately 600-700 (estimate 20 students per semester x 4 sessions/semester)

**Evaluation:** Evaluation is completed through VCU.

**Resources:** Contact museum professional for an article highlighting a similar practice in Sweden

## Weatherspoon Art Museum

Greensboro, NC

Ann Grimaldi  
Curator of Education  
336-334-5770  
[ann\\_grimaldi@uncg.edu](mailto:ann_grimaldi@uncg.edu)

Medical School Partner:

**The University of North Carolina at Greensboro School of Nursing and School of Health and Human Sciences**

**Title of the Course:** The Art of Seeing

**Length of the course/class:** One to two sessions, 90 minutes to 3 hours each semester

**Summary of the course:** The Art of Seeing is a museum-based class that uses contemporary art to help undergraduate and graduate students in required nursing, kinesiology, nutrition, and social work courses enhance their observation, visual diagnostic, and communication skills while promoting awareness of the critical role observation plays in clinical practice.

Classes are tailored to each faculty member's course goals and are facilitated by the curator of education. For instance, a Kinesiology course on the Observation & Analysis of Fundamental Movement will focus on the subtle ways in which artists illustrate or imply movement while students in a Nursing Care of Individuals with Psychosocial Problems course will more closely investigate visual bias and cultural perspective. Self-reflection, through writing and group discussion, and clinical application are emphasized in each class.

Currently all nursing students at UNCG participate in The Art of Seeing in their sophomore year. One possible direction for the program is the development of an advanced class for nursing students in their final year of clinical rotations.

In 2016-17, WAM will pilot a mindful awareness exercise within The Art of Seeing. Feedback from nursing faculty and student indicated that the museum classes afford students an opportunity to "slow down," and to practice some of the self-care and wellness activities that are integral to their training.

**Number of students served:** Since 2010, approximately 700 students

**Evaluation:** Faculty complete a post-visit evaluation and share student reflections or other written assignments with museum staff.

### **Resources:**

<http://weatherspoon.uncg.edu/learn/university-students-faculty/>

## Weisman Art Museum, University of Minnesota

Minneapolis, MN

Jamee Yung

[jtyung@umn.edu](mailto:jtyung@umn.edu)

Medical School Partner:

### University of Minnesota Medical School

The Weisman Art Museum on University of Minnesota campus does not offer a specific course but collaborates with the Med School in a variety of ways.

**Title of Course:** Perceive Workshop

#### Summary:

WAM's Perceive Workshop is hands-on. We use works of art to build visual perception and interpretive skills. Works of art are complex visual objects that invite multiple interpretations.

Thinking about art and through the practice of inquiry-based art viewing we engage students in high-level thinking practices, such as reasoning, perspective taking, problem-finding, and making metaphors. These thinking skills cross disciplines.

The Perceive Workshop provides students with a tool to help develop focus and other ways of thinking by teaching thinking routines and creating thinking habits. Learning to reach beyond one's supposed limitations, to explore playfully without a preconceived plan and to embrace the opportunity to learn from mistakes and accidents. It encourages students to review continuously and define thinking routines in their practice.

## **Yale Center for British Art**

New Haven, CT

Linda Friedlaender

Senior Curator of Education

P: 203.432.2855

[linda.friedlaender@yale.edu](mailto:linda.friedlaender@yale.edu)

Medical School Partners:

### **Yale University School of Medicine**

Irwin Braverman, M.D.

Emeritus Professor of Dermatology

[Irwin.Braverman@yale.edu](mailto:Irwin.Braverman@yale.edu)

Yale School of Nursing and Yale Physician Assistants Program

Participate in this teaching exercise with their own instructors.

Dr. Irwin Braverman at the Yale Medical School and Linda Friedlaender at the Yale Center for British Art conducted a 2-year controlled study on the effectiveness of using original works of art as a way to enhance observational skills of first-year medical students in 1999-2001. The results, confirmed by rigorous statistical analysis, were published in the Journal of the American Medical Association in 2001. This teaching exercise has been a curricular requirement for all first year students at Yale Medical School since 2002.

Linda also teaches international executives at the Wharton Business School using this same methodology to heighten cultural awareness and differences.

Required annual Spring course for first year medical students. Four afternoons of 26 students (1/4 class) divided into 5 groups plus facilitator. Narrative painting assigned to each student who after 15 minutes of examination objectively describes details in painting to group and offers hypotheses to explain its meaning. Open ended questions used by facilitator to assist student if necessary. 2 hours of gallery time followed by 1 hour in which students examine images of medical disorders with Dr. Braverman.

Details of program - statistics, examples of paintings, pre and post tests - may be viewed at:  
[medicine.yale.edu/dermatology](http://medicine.yale.edu/dermatology) (Click on menu, faculty, Braverman and then observational skills)

Single museum intervention + classroom follow-up = 3 hours, all first year medical students (110), 9-10 dermatology residents and fellows, and selective faculty. All participants are first year nursing students. The music component: The Yale School of Nursing collaborates with the Yale Music Department to increase proficiency in detecting body sounds by using musical rhythms.

See Yale University Art Gallery for "Making the Invisible Visible: Art, Identities, and Hierarchies of Power"

# **Yale University Art Gallery**

New Haven, CT

Pamela Franks

Deputy Director for Exhibitions, Programming, and Education

Seymour H. Knox, Jr., Curator of Modern and Contemporary Art

203.432.0621

[pamela.franks@yale.edu](mailto:pamela.franks@yale.edu)

Medical School Partner:

## **Yale School of Medicine**

Robert Rock

MD Candidate

[robert.rock@yale.edu](mailto:robert.rock@yale.edu)

Cindy A Crusto, PhD

Associate Professor of Psychiatry

Assistant Chair for Diversity, Department of Psychiatry

Director, Program Evaluation and Child Trauma Research at The Consultation Center

[cindy.crusto@yale.edu](mailto:cindy.crusto@yale.edu)

Dr. Nancy Angoff

Dean of Student Affairs for the Medical School

[nancy.angoff@yale.edu](mailto:nancy.angoff@yale.edu)

**Title of the Program:** Making the Invisible Visible: Art, Identities, and Hierarchies of Power

**Length:** One time educational intervention for all first year students placed within the first two weeks of Yale School of Medicine curriculum known as Introduction to the Profession (iPro). Class of 104 students is divided equally into four groups to take part in afternoon session. Afternoon sessions last 2 hours divided equally in the gallery and in facilitated reflection session afterward. Sessions consisted of 26 students (1/4 class) divided into two art-viewing groups of 13 that are led by medical student gallery guides. Clinical psychology faculty with expertise in community psychology and diversity training facilitated reflection sessions for group of 26 after each gallery tour.

**Title of the Intervention:** Making the Invisible Visible: Art, Identities, and Hierarchies of Power is a guided art tour for health professions students. The tour aims to study the expression of bias in western culture in an effort to help future health care providers recognize and begin to work toward correcting the inherent societal assumptions we carry. The tour uses the art gallery as a safe space and the interpretation of selected works as a means to examine stereotypes as they relate to race, gender, class, and sexual orientation and discuss their influence on patient provider interaction. The Yale School of Medicine has incorporated the session into the Introduction to the Profession (iPro) component of the new curriculum. Through collaboration with faculty from Yale University, the Yale School of

Medicine, the Yale Center for British Art, and the Yale University Art Gallery, all 104 first year students participated in the tour and accompanying reflection session.

**Summary of the course:** Introduction to the Profession, or “iPro,” is a two-week intensive for all entering students in the School of Medicine in which students have the opportunity to participate in an immersive hospital experience and introduction to New Haven as well as introduction to bioethics and professional responsibility.

Beginning first year students for two weeks engage in this course to confront stories of the profession of medicine, stories of patients and stories of themselves as emerging physicians. To start, they must confront their own implicit biases and the identities they bring to the practice of medicine as informed by their culture, ethnicity, race, religion, gender, sexual identity, etc. It is hoped that the outcome is a deeper understanding of oneself and future patients leading to stronger more meaningful doctor-patient relationships.

Sessions led by master gallery teachers and advanced medical students use close looking at specially chosen works from the collection of the Yale University Art Gallery to spark important formative discussions about observation, interpretation and human communication among the incoming medical students. Clinical psychologists with expertise in community psychology and diversity training facilitate reflection sessions at the end of the tour. A third year medical student, Robert Rock developed the art component of iPro with the support of gallery educator Cyra Levenson and clinical psychologist Cindy Crusto, PhD. The session for all medical students was made possible by Associate Dean of Student Affairs, Nancy Angoff, MD, MPH, M.Ed., in conjunction with Yale University Art Gallery deputy director and curator Pamela Franks and Yale Center for British Art senior curator Linda Friedlaender.

**Number of students served:** 104

**Evaluation:** The collaboration is successful in fostering deep discussion of micro aggression and racial/gender/socio-economic biases, with the goal of beginning a process of developing cross-cultural understanding, empathy, and communication from the very start of the medical students’ education at Yale. It also introduces them to the Gallery and Yale’s art collections from their first days on campus. The integration of the museum sessions, which have in previous years taken place throughout the year in the context of different courses, into the initial inaugural course required of all students attests to the value the study and discussion of art adds to the med school program. We have a good basis for developing the structure of the sessions next year based on student and staff evaluations of this year’s program.

## **Zimmerli Art Museum**

New Brunswick, NJ

Donna Gustafson, PhD

Curator of American Art and Mellon Director for Academic Programs

[dgustafson@zimmerli.rutgers.edu](mailto:dgustafson@zimmerli.rutgers.edu)

Medical School Partner:

### **Rutgers Robert Wood Johnson Medical School**

Norma Saks

Assistant Dean for Educational Programs

[norma.saks@rwjms.rutgers.edu](mailto:norma.saks@rwjms.rutgers.edu)

One is a 4 session class (one hour each) that focuses on teaching visual analysis skills and visual literacy to second year medical students who come to the museum once a month for 4 months. This is a joint program of the Zimmerli and the Medical School. It is administered by an advanced student who measures the improvements of the student's observational abilities through tests given at the beginning and at the end of the class. These research projects have included around 40 students in each of the 3 years that it has been running.

The second class is a credit elective for 4th year medical students that was offered for the first time this year. The students are required to attend 6 sessions (these can be tours, lectures, Q and A with artists, musical events) at the museum. In addition, they need to complete one written response to the four readings, a written visual analysis about a work of art, and a brief response (one page) about your experiences at the museum and its meaning to future learning and medical practice.

### **Training Medical Students in Clinical Observation: A Collaborative Effort Among Artists and Clinicians, Fall of 2015**

Four third and fourth year medical students have registered for this credit elective. Much of the class is self-directed learning; however, they will begin with 4 sessions in the museum learning visual analysis and practicing close observation from paintings and sculpture in the museum. In addition, they will attend 2 or more additional lectures, tours, or artist's presentations at the museum; write an essay on selected readings; and hand in a visual analysis of a work of art of their choice.

**Evaluation:** For the past three years, I have been working with Dr. Norma Saks and several students that she supervises on research projects that aim to quantify the improvements of young medical students who learn visual analysis in the art museum. So far, their research has shown a measurable improvement in these students' observations skills.

**Resources:** Bibliography and course descriptions available from museum professional.