

The power of art

visual arts: evidence of impact

regeneration

health

education and learning

Part 2 of 3

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Contents

Part 2 of 3

Visual arts and health	45
Design and visual arts in healthcare	46
Enhancing medical training	48
Collaborative research	48
Improving communication between patients and staff	49
Improving patients' healthcare outcomes	50
Well-being in the general population	50
Recommendations	51
<i>Case studies</i>	
9 Barts and the London Breast Care Centre	52
10 Chelsea and Westminster Hospital Arts Programme	54
11 East Sussex Hospital Trust	58
12 Lime in Wythenshawe	60
13 Perceptions of Pain	64



Visual arts and health

The contribution of the arts to health and well-being has long been recognised. Artists not only create commissioned artworks for healthcare buildings, but also engage directly with patients, managers and healthcare staff to support their well-being and quality of life. In health settings, artists work professionally in:

- hospitals

- community health

- helping train medical staff

- collaborative research and development with medical scientists and doctors

In the wider community, the arts contribute to health and well-being, to enhancing social relationships, social cohesion and a sense of purpose and engagement, and to building social capital – a major determinant of health.

Arts Council England is developing a national arts in health and well-being strategy, including a national action plan.

There is an underdeveloped potential for the particular role of the visual arts across the healthcare and medical professions, including helping patients to maintain a sense of personal dignity and control over their situation in what are often distressing circumstances.

Design and visual arts in healthcare

Countless examples, some included in our case studies, show the difference which the visual arts and good design can make to people's perceptions of hospitals. NHS Estates – supported by the Department of Health – the Royal Institute of British Architects (RIBA) and Commission for Architecture and the Built Environment (CABE) recognise the importance of combining high-quality architecture, art and design for patient and staff satisfaction and well-being.

Enhancing the Healing Environment is a pioneering programme funded by the King's Fund and supported by NHS Estates which took a nurse-led approach to environmental enhancements in 32 London Acute NHS Trusts. The programme recognises the particular contribution of the visual arts to reducing stress, to education and to improving wayfinding in healthcare environments (NHS Estates, 2005). An evaluation of the programme found that the benefits included reduced levels of vandalism and violence, faster patient recuperation and higher levels of recruitment and retention (Cochrane, 2005).

Surveys show that people positively value art programmes in hospitals and other healthcare environments. Research carried out under the auspices of the *Enhancing the Healing Environment* initiative found that patients are sensitive and articulate about their architectural environment and make better progress when treated in purpose-designed modern buildings rather than in old ones.

A study of patients in new build accommodation at Poole Hospital Trust and the South Downs Health Trust in Brighton was able to compare data from before and after the new build (Lawson, 2003). It found that:

- in the mental health sector, patient treatment times were reduced by 14% and patients were less abusive
- in the general medical sector, non-operative treatment times fell by 21% and patients required less analgesic medication
- patients and staff rated treatment and staff caring as better than before
- costs were not significantly higher

In the words of women attending the new Barts and London Breast Care Centre, most patients would rather be *'anywhere but here'*. However, the Breast Care Centre, which integrated bold and imaginative artwork into its renovation programme, took first place in the patient environment category of the 2005 Building Better Healthcare Awards for providing a welcoming, comfortable and reassuring physical environment for patients, their families and staff, who are often experiencing high levels of stress (case study 9).

Evaluation of the new purpose-built Bristol Children's Hospital, which integrated artwork by over 20 artists throughout the building, found that the role of art and design was recognised and valued by children, patients and staff. The artworks helped *'to welcome, distract and identify the hospital as a child-friendly environment'* (Redshaw, 2004).

At Chelsea and Westminster Hospital, research showed that arts in health programmes play a part in staff decisions about where they choose to work and whether they plan to stay in post (case study 10). Evaluations of arts in health programmes at East Sussex Hospital Trust found that involvement in creative arts promoted a sense of value, well-being and social interaction among staff. Staff have also been provided with a range of professional and vocational development opportunities (case study 11).

Enhancing medical training

The visual arts can help develop observational skills which are valuable in a range of health settings, not just in surgery. First year medical students taking part in art appreciation classes describing photographs of dermatological lesions significantly improved their observational skills.

- A course at the Peninsula Medical School in Exeter and Plymouth involved an artist working with a life model to demonstrate and teach dissection and anatomy in the context of a living body
- King's College Hospital initiated a visual arts course for medical students in 1999, aiming to visualise the body by establishing a link between the arts and science
- University College Hospital runs participatory visual arts courses for practising healthcare professionals to refresh their medical practice

Collaborative research

A growing number of artists are working and collaborating with scientists and doctors in the field of medical research and practice. A network of exhibition spaces devoted to displaying and promoting their work has developed.

In 1997 a project initiated by the Ruskin School of Drawing and Fine Art involved artists working with surgeons to develop a visual tool to enable patients with cleft lip and palate deformity to take more control of the desired results of surgery to improve their appearance.

Ceramicist Paddy Hartley, artist in residence at Guy's Hospital, collaborated with surgeons in oral and maxillofacial surgery to refine the casting and carving of bioactive glass implants used in facial reconstruction. Several patients have now undergone surgery to rectify skeletal injuries such as broken cheekbones using tailor-made bioactive glass implants. This has also saved the sight of those whose optic nerve would have been damaged by lack of support from the collapsed bone.

There is compelling evidence of the importance of the visual environment in hospitals and health centres, linking good design and the presence of art to patient well-being, and in some cases to recovery rates and improvements in clinical outcomes.



From *Home* series, 2004. Artist: George Shaw. Commission: Vital Arts. Photograph: George Shaw (case study 9)

Improving communication between patients and staff

An innovative approach to training medical staff involves introducing students to selected works of art in a gallery. The participants have to provide health assessments of the mental, physical and environmental activities of the characters in the paintings. This develops observational skills, increases trainee awareness of dealing with health problems across cultures and strengthens confidence in their own nursing abilities. Using creative art is effective in enhancing the counselling skills of hospice professionals working with the bereaved (Staricoff, 2004).

Between 15 and 20% of the population suffers from chronic pain. A joint project between the Sheridan Russell Gallery and Guy's and St Thomas' Hospitals used photography to help patients suffering from chronic pain to communicate with healthcare staff. Patients were better able to talk about the emotional as well as the physical aspects of pain, and to make more informed choices about and feel more ownership of their treatment (case study 13).

Improving patients' healthcare outcomes

- rigorous research at Chelsea and Westminster Hospital has shown that chemotherapy patients who were able to view rotating art exhibitions during recovery reported reduced rates of anxiety and depression (case study 10)
- at Conquest Hospital in East Sussex weekly art sessions for stroke patients, focusing on handling materials and tools, using both hands, refining motor skills and practising good hand eye coordination, helped alleviate the mental and physical effects of stroke (case study 11)
- the visual arts can help patients manage pain. Perceptions of pain and stress decreased in subjects who had blood taken in a room with visual arts compared to those in a room with no visual arts (Palmer, 1999)
- teaching visual arts skills to mental health users enables them to achieve personal expressiveness and positively influences their behaviour (Staricoff, 2004)

Well-being in the general population

Statistical analysis of a sample of more than 12,000 adults has demonstrated that engagement with the arts is associated with reported good general health and with the absence or presence of longstanding illnesses (Windsor, 2005). Even when age, social class and other demographic factors are taken into account:

- people who attend arts events or venues, including museums or art galleries, exhibitions of art, photography or sculpture, or an event including video or electronic art, are more likely than those who do not, to report good general health
- adults who say that facilities such as theatres, museums and art galleries are almost all available locally are also more likely to say that their health is good than those who do not have such facilities in their local area
- the arts offer something to people whose activities are limited by illness or disability. They are more likely than others to engage in creative activities, including painting, drawing, printmaking or sculpture, to take photographs or make films as an artistic activity or to create original artworks or animations using a computer

'...drawing abilities and stereo vision, imagery and thinking in three dimensions are of great importance in neurosurgery, and in the surgical profession in general.' *Staricoff, 2004*



Twilight, 2004. Artist: James Aldridge. Commission: Vital Arts. Photograph: Phil Sayer (case study 9)

Recommendations

- Greater advocacy, advice and support for health authorities and others to develop partnerships with arts organisations
- Clear guidance for project managers, who are not professionally trained arts managers, on how to access and work effectively with artists
- More opportunities for continuing professional development and networking for artists and arts practitioners working in healthcare settings
- Guidance for integrating the visual arts into new build and renovations of healthcare facilities

'We wanted the art to be more than mere decoration and to involve a meaningful collaboration between the artists, the architects and the community. At our most ambitious, we hoped the example of the West Wing would encourage staff and patients to demand more of future healthcare surroundings.' *Moira Sinclair, Former Director of Vital Arts*



9 Barts and the London Breast Care Centre

Award-winning healthcare facility incorporating major artists' commissions

Fact file

Commissioners Barts and The London NHS Trust and Vital Arts

Region London

Date 2002–05

Budget £250,000

Funders Charitable foundations, private patrons

Team Theresa Bergne, Curator, Field Art Projects; EPR Greenhill Jenner, architects, artists

Context

The new Barts and The London Breast Care Centre opened in May 2004 with high-quality integrated artwork. It was one of several capital projects initiated in advance of the planned major redevelopment of the Trust's principle sites at Royal London Hospital and Barts in the City.

Vital Arts, the arts charity for Barts and The London NHS Trust, commissions artists to enhance the hospital environment, programmes live music and performances, curates two exhibition spaces and manages the Trust's collection of 1,200 works of art.

Project

Vital Arts, Barts and The London NHS Trust, and architects Greenhill Jenner worked together on the project. Vital Arts undertook consultation with patients and staff to imagine possibilities for the new space and identify ways in which artists could help deliver benefits to the design of the 250-year-old Grade 1 listed West Wing into a new state-of-the-art breast care centre. The project received generous funding from charitable donations, had a sympathetic design team, a supportive Trust and strong patient and staff interest. The theme of the artworks, informed by extensive consultation with patients, was: 'Anywhere but here.'

Aims

- to develop a state-of-the-art medical facility which celebrated the qualities of the original 18th century design
- enable staff and patients, through collaboration with artists and architects, to influence the design of their environment
- create a positive and comforting environment for patients and their families

- provide distraction, relief from anxiety and intimate spaces for time out
- realise patients' aspirations for the centre not to look or feel like a hospital
- establish a blueprint for future art and healthcare projects
- use the artworks as landmarks to help visitors find their way through an unfamiliar space and situation

Impact

- achieved the highest standards in delivering a welcoming, comfortable and reassuring physical environment for patients, their families and staff, who are often experiencing high levels of stress
- was praised for its first-class clinical services, new technology and contemporary architectural interventions
- won awards, including the Patient Environment category of the Building Better Healthcare Awards, 2005; the North East London NHS Modernisation Award and the City of London Heritage Award
- created high-quality artworks which integrate effectively into the building's architecture
- engaged clinicians, patients, architects, artists and curators in the consultation process, which can raise and meet patients' aspirations about change

Artists

James Aldridge, David Batchelor, Cornelia Parker, George Shaw, Shazia Sikander, DJ Simpson and Rowena Dring.

'(This) has allowed the development of a landmark facility with outstanding consideration for the patient and their environment.'
Arts in Healthcare Award Judge



10 Chelsea and Westminster Hospital Arts Programme

Pioneering and influential research evidencing impact of arts in health

Fact file

Lead organisation Chelsea and Westminster Hospital Arts

Region London

Date 1999–2004

Funders Wellcome Sci-Art, King's Fund, Hospital's Charitable Funds Research Committee

Partners Dr Rosalia Staricoff, researcher, Jane Duncan, visual arts research assistant

Context

The Chelsea and Westminster NHS Teaching Hospital, opened in 1993, was one of the first new-build hospitals to integrate the visual arts in its design. The presence of major, large-scale commissioned artworks throughout the airy, bright modern building had a spectacular impact. Hospital Arts, which commissions and programmes work, is led by consultant doctors who ardently believe in the arts as part of the healing process.

Project

In 1999, Hospital Arts initiated research into the effects of the Hospital Arts programme. Despite a wealth of anecdotal evidence, there had previously been little scientific research in the UK on the impact of the arts in healthcare environments. Dr Rosalia Staricoff directed a rigorous research programme. The research, initially funded by the hospital's Charitable Funds Research Committee, received the largest grant made by the King's Fund for research into the arts in healthcare.

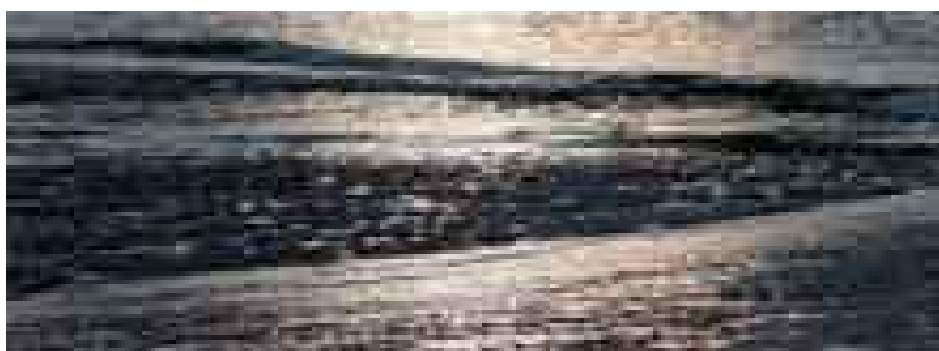
Aims

The aims of the Hospital Arts programme are to:

- be bold and challenge expectations
- introduce the best contemporary art and multicultural live performances into the daily routine of the hospital

The aims of the research programme were to:

- use scientific methodology
- compare 'experimental' and control groups of sufficiently large sample sizes to ensure that findings were statistically robust
- assess patient, staff and visitor attitudes to the visual and performing arts in a healthcare setting
- assess the impact on staff
- measure the effect of arts in health on clinical outcomes



Impact

- in 1996 Hospital Arts was a finalist for the National Art Collections Fund Prize
- in 1998 Hospital Arts won the Arts and Entertainment category of London Electricity's Londoner of the Year Awards
- chemotherapy patients who were able to view rotating art exhibitions during recovery showed reductions of 20% in anxiety levels and 34% in depression, compared with control groups
- 75% of patients, staff and visitors reported increased enjoyment and mood enhancement, reduced stress levels and a welcome distraction from immediate worries
- two-thirds considered the role of the arts in the healing process was important
- arts in health programmes played a part in staff decisions about where they chose to work and whether they planned to stay in post



The research findings have been widely disseminated in professional journals and in *The Healing Environment*, published by the Royal College of Physicians. The evidence of the benefits of integrating the arts into hospital healthcare on patient satisfaction and outcomes and on staff morale have influenced policy makers, hospital managers and clinicians. The research has helped underpin other hospital arts programmes.

Artists

In addition to managing an extensive collection of artworks by contemporary artists such as Allen Jones, Lindsay Oliver, Sian Tucker and Cathy Merrew-Smith, Hospital Arts organises an ongoing programme of site-specific installations in clinical settings.

The Perspex fittings by Lucy Algar.

The fittings hanging in the complementary therapy room create visual interest, and changing colour and light.

Ocean 1 & 2 by Liza Gough Daniels.

The photographs use the medium of light to create images of a constantly changing environment. Liza worked closely with architects EPR Greenhill Jenner, and designed the floor for the public areas of the Day Treatment Centre.

'Almost without exception every member of staff enjoyed being in the building. Some said their spirits rose when they walked through the front entrance.' *Improving Working Lives report, 2003*



Before



After

Denise Kilmarnock Endoscopy Reception and Waiting Area, 2002.
Artist: Liza Gough Daniels. Floor design: Lindsay Oliver. Photographs:
Roy Fox (top), Liza Gough Daniels (bottom)



11 East Sussex Hospital Trust

Integrating the arts into the life of a hospital

Fact file

Lead organisation East Sussex Hospitals NHS Trust, Arts in Hospital

Region South East

Date 2000–05

Budget £100,000

Funders East Sussex Hospitals NHS Trust, Arts Council England, National Lottery

Context

The Conquest Hospital, Hastings, now part of East Sussex Hospitals NHS Trust, opened as a new-build hospital in 1988. The outline business case included an arts programme for the hospital at the earliest stage, and 1% of the build programme's budget was reserved as Percent for Art. A commitment to fund the inclusion of arts in the healthcare environment has been consistently championed by the Trust Board, and remains a commitment in all new builds and refurbishments. Now in its 17th year, the Trust's Arts in Healthcare programme is one of the NHS's longest-running and most integrated arts programmes.

Project

Over the last four years, the Arts in Healthcare programme has included site-specific artists' commissions, exhibitions, residencies, workshops and commissions re-using architectural ornament from redundant hospitals. The Trust has developed strong links with universities, colleges, schools, community organisations and galleries, and has built up an extensive permanent collection. Visual arts projects include: artists working with occupational therapy teams and with patients whose illness or disability limits their access to participating in the arts; weekly art sessions with stroke patients and their visitors, focusing on handling materials and tools, using both hands, refining motor skills and practising good hand eye coordination to speed recovery and alleviate the mental and physical effects of stroke; and a pain management course of art sessions with patients experiencing long-term pain, to help them move towards a self-managed approach.

The workshops with stroke patients, the pain management course and two lottery-funded projects by Grennan and Sperandio and by Louise K Wilson were monitored and evaluated to assess their impact on patients and staff.

Aims

- to integrate the arts into healthcare services for the therapeutic benefit of patients and staff and enjoyment of the local community
- improve recovery and quality of life for patients
- extend a sense of value, well-being and social interaction for staff

Impact

- reduced the intake of drugs by some patients
- demonstrated that arts activity can help stroke patients rebuild confidence and regain mental and physical function and coordination
- benefited patients, who are able to concentrate on something other than their illness, and to share goals and learn new skills
- provided professional and vocational development opportunities for staff
- enabled staff, who value this, to reflect critically upon their work practice by engaging with challenging contemporary art dealing with complex issues
- received consistent support from Trust staff and management
- has been regularly selected by central government arts and health agencies to demonstrate what can be achieved
- a comic book and two historical books were produced and are available in hospital waiting areas and local shops

Artists

Major commissions have involved artists such as Chris Drury, who was artist in residence during the Year of the Artist. Simon Grennan and Christopher Sperandio collaborated on a public art project, making a comic using digital techniques. They asked staff, patients and visitors to contribute stories of everyday life in the Trust, which were transformed into a comic book. Video artist Louise K Wilson filmed interviews with consultants and medical workers about the Hayward Gallery exhibition *Spectacular Bodies*, which included her own work. The resulting video was shown at the exhibition and is available in the Hospital's Learning Resource Centre.



12 Lime in Wythenshawe

Pioneers of partnerships with health services

Fact file

Lead organisation Lime

Region North West

Date 1974 ongoing

Wythenshawe Hospital: Budget £20,000–£60,000 per annum

Funding Various sources

Partners South Manchester University Hospitals NHS Trust, Learning and Skills Council, The King's Fund, South Manchester Healthcare Ltd, Arts and Business

Pathways: Budget £345,000 over four years

Funding Neighbourhood Renewal Fund

Partners Manchester City Council Cultural Strategy, South Manchester Healthy Living Network, Lime

Context

Lime, an award-winning team, runs arts projects in healthcare settings across Greater Manchester. Its work is based on the belief that the arts can play a key role in individuals' and communities' physical, mental and spiritual health. Working initially in acute healthcare settings, Lime has extended its work to encompass research and preventive health in the community. This case study focuses on Lime's visual arts work in Wythenshawe, south Manchester.

Originally planned as an innovative garden city suburb, Wythenshawe now faces serious social and economic problems, and includes two of the most deprived electoral wards in the UK. Lime has run arts programmes in Wythenshawe Hospital since the late 1970s and now also works with the local community.

Project

The Wythenshawe work has included the following two projects.

Artists in residence worked with staff and patients in the Cystic Fibrosis Unit of the Acute Hospital on a project entitled *Me Myself I*. Commissioned artwork, photography and creative writing by staff and patients were used to explore identity, legacy and remembrance.

Manchester has the highest levels of mild to moderate mental health problems in the UK. Because of the association between mental ill-health and economic and social deprivation, Lime's three-year Pathways community programme used participatory arts to explore creative solutions to mental ill-health in some of the most deprived areas of Wythenshawe. Research has been undertaken by Manchester Metropolitan University.

Aims

Lime aims:

- to take a joint-agency approach to enable people to be creative, thrive and prosper
- integrate arts, health and social agendas to make a sustainable impact on healthcare culture
- make consultation and participation central to all projects
- seek imaginative alternatives to traditional healthcare practice

The Pathways project aims:

- to integrate artistic activity, research and referral development work
- through action research, explore the concepts of 'well-being' and 'quality of life'
- research referral mechanisms into arts and health projects
- work towards meeting Public Service Agreement (PSA) targets to reduce inequalities in health outcomes
- build upon the Wythenshawe project to promote coordinated arts and mental health provision across Manchester





Impact

- Lime was joint winner of the NHS Building Better Healthcare Awards 2003 in the Outstanding Use of Arts in Hospitals category, achieved a commendation in the national Arts and Business Awards, won the Arts and Business Workforce Creativity award in 2004 and was selected as one of 10 finalists in the North West for the Arts Council Art04 Outstanding Achievement in the Arts Award
- In the Cystic Fibrosis Unit, *Me Myself I* helped 'banish the feeling of boredom and isolation that can result from prolonged time in hospital', patients in the Unit published a *Pillow Book*, based on their photographs and creative writing, a copy of which was bought by Tate Britain for its book collection. The book has won the praise of professionals working in cystic fibrosis
- *Me Myself I* was presented at the 25th European Cystic Fibrosis Conference in Genoa, Italy in 2002
- The Pathways pilot met its Neighbourhood Renewal Fund referral targets in 2003–05. It may have impacted on PSA quality of life targets, and improved outcomes for adults and children with mental health problems

Artists

Hannah Murphy, Irene Lumley, Pat Winslow, Esther Chambers and Project Manager Helen Kitchen all worked on the Wythenshawe Hospital project. Hannah Murphy's ceramic art installation *Light Touch* is a tactile piece, lit by sweeps of changing coloured light, mounted on a prominent curved wall in the entrance lobby of the new Acute Unit at Wythenshawe Hospital. Photographer Irene Lumley, as artist in residence at the Cystic Fibrosis Unit, worked with creative writer Pat Winslow on the *Me Myself I* project. The resulting *Pillow Book* was produced with artist Esther Chambers.

Pathways artists included: Irene Lumley, Phil Burgess, Adela Jones, Jessica Bockler, Kim Wiltshire and Muli Amaye. The project was managed by Brian Chapman, Director, Lime.

Other artists involved included: Suki Chan, Avril Clarke, Anna Creighton, Sharon Hall, Andrew Hodson and Rob Vale.



'The presentation of the *Me Myself I* project was in my opinion one of the most interesting at this year's conference. The poems and photographs presented us with such a wonderful vision of how it feels to be someone with cystic fibrosis, how much our patients are determined to live their lives without allowing their disease to dominate and how much potential is there.' *Anne Donnelly of the Belfast Adult Cystic Fibrosis Team*



13 Perceptions of Pain

Visual approach to communicating pain welcomed by patients and doctors

Fact file

Lead organisation Deborah Padfield

Region National

Date 2001–05

Budget £84,124

Funders Arts Council England, Sciart Consortium, Guy's and St Thomas' Charitable Foundation

Partners Dr Charles Pither, Professor Brian Hurwitz, Guy's and St Thomas' Hospital INPUT Pain Unit

Context

Fifteen to 20 per cent of people suffer chronic pain. Its prevalence is strongly age-related, with little variation between social classes. It is difficult for patients and clinicians to communicate about pain, and many patients are disbelieved and under-treated. This can lead to self-doubt, isolation and sometimes despair. Current measures of pain are usually language-based (eg the McGill Questionnaire). Deborah Padfield is a photographer who lives with chronic pain. She found externalising and making visible her experience has helped regain a sense of control and ownership over her body and experience.

Project

Collaborative research growing from discussions between Deborah Padfield and Doctor Charles Pither working with chronic pain patients to create photographs reflecting their experience. Initial research was funded by a Sciart Research Award.

A grant from Guy's and St Thomas' Charitable Foundation enabled the photographs produced to be enlarged and exhibited alongside texts at Sheridan Russell Gallery, Royal College of Physicians and Guy's and St Thomas' Hospitals, London. Arts Council England funded a national tour of an exhibition with accompanying talks and a seminar programme. A publication, *Perceptions of pain* (Padfield et al, 2002) has been widely distributed within the medical profession. A pilot study exploring the benefits of using the images within the consulting process in NHS clinics and an image resource for use in healthcare settings has been piloted. Feedback will inform improvements, the image bank will be made more widely available, and further research explored.



Aims

- to provide an alternative to existing language-based measures of pain
- increase understanding of chronic pain and its impact on people's lives
- externalise patients' subjective reality and make it tangible and visible to others
- through the collaborative creation of photographs, to improve communication about the private experience of pain to medical professionals and the public
- restore ownership of the body and its pain to the patient
- aid acceptance and control, helping to restore equal responsibility within the patient–doctor relationship
- create an image bank as an assessment and communication tool for pain units and GP surgeries
- exhibit the images

Impact

- won University College's London Arts in Health Award 2004
- 15,000 copies of the publication distributed
- 30,000 exhibition attendances
- broadcast reach of over one million people
- pilot study pack distributed to healthcare professionals nationally. Of those responding: 72% of patients felt better able to talk about their pain
82% of participating clinicians reported that the image bank improved communication with patients
78% said they had a greater understanding of their patients' pain experiences
patients felt that clinicians believed in their understanding of their condition
patients felt more ownership of their treatment

Artist

Deborah Padfield was formerly an actor specialising in physical theatre. In 1994 she became disabled through chronic pain and retrained for a less physically demanding profession. Drawing continuously while in hospital, as pain relief, led her to study fine art specialising in photography. She has exhibited in many London hospitals, and undertaken commissions for galleries and publications. She lectures regularly to medical, arts and science communication students, and for galleries, science festivals and pain societies. She runs workshops within healthcare and arts schools and continues to develop her own practice as a freelance visual artist and researcher.

'This book (*Perceptions of pain*) should be on the desk of every GP. It is an education in what people experience. It is also a model – ask your patient to draw their pain, to write about it in metaphors. You might both be helped to understand it.' *British Journal of General Practice, January 2004*





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The Power of Art

Part 2 of 3

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