

THE
MEDICAL ARTS PROGRAM
AT UNIVERSITY OF MICHIGAN MEDICAL SCHOOL



2016-2017 Annual Report



"Tree of Life" Painting Workshop at the Steiner School, May 2017



2016-2017 VOICES AT A GLANCE

Berlin Philharmonic, University Musical Society; November 13, 2016

“So much of what we do in medicine consists of watching, listening, and being present. I felt that I was cultivating these skills with this concert.”

Classical Indian Music, University of Michigan Museum of Art; November 21, 2016

“I found most valuable the unspoken insights about the role that music and culture should play in a healthy life.”

Takács Quartet, University Musical Society; January 22, 2017

“I was struck by one of the musician’s comments that doing carpentry made him a better musician. The use of the mind in another activity helped him to approach musical pieces from new angles. The Medical Arts Program does the same for me.”

In The Next Room, or, The Vibrator Play by Sarah Ruhl, Ann Arbor Civic Theatre; January 20, 2017

“I’ll be more inclined to consider the cultural context of treatments.”

Beyond Sacred: Voices of Muslim Identity, University Musical Society; February 18, 2017

“One of the challenges of medicine is bridging divides between patient and provider. This session focused on exploring identity and its significance for individuals, inviting us to better understand some aspects of identity.”

Betroffenheit, University Musical Society; March 18, 2017

“How the play portrayed addiction and trauma will make me more sensitive not only to patients with similar plights, but to colleagues fighting the same battles.”

Frankel Foundation Art Collection Tour, Frankel Foundation for Art; April 3, 2017

“So many of the pieces represented artists’ struggles with medical issues...a touching insight into how people cope with devastating loss.”

“Tree of Life” Painting Workshop, Rudolf Steiner High School, Ann Arbor; May 21, 2017

“Cathartic, challenging, refreshing, moving, imaginative!”

LEADERSHIP

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The Medical Arts Program would like to thank our campus partners:



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EXECUTIVE SUMMARY

The University of Michigan Medical Arts Program (MAP) aims to use the arts to help teach medical students and house officers how to deliver high quality, humanistic clinical medical care. Experiences with the visual, theatrical, musical, and literary arts can enhance skills that are often overlooked but are essential for patient care, skills such as empathy, awareness of social and economic context, and comfort with the ambiguity and uncertainty that are central elements of clinical practice. Analyzing works of art helps medical students draw connections between medicine and the society in which they live with an intensity and fidelity unavailable through other means. The arts thus provide insight into a type of humanistic experience that will help students prepare for their lives and careers that lie ahead.

We are especially delighted by the number of student-initiated projects in this year's report, as well as by the increasing number of events that include active participation by learners. We are also pleased by the diversity of learners' prior exposure to the arts. Many students in the health professions have at one time or another received training in the arts, some at quite an advanced level. They find it tremendously fulfilling to join with like-minded classmates in creating their own art, be it musical, visual, or dance. But active participation is equally important for those with little or no arts experience. Experiencing first-hand the decisions artists make and the struggles through which they go is a rich and instructive experience for all health professionals in training.

The Medical Arts Program has four specific aims: (1) to develop a curriculum that enhances learners' abilities to provide humanistic clinical care through experiences and analysis of the musical, dramatic, and visual arts; (2) to evaluate the curriculum's success; (3) to achieve program sustainability; and (4) to disseminate the results to the health profession and the public.

During the 2016-2017 academic year, around 270 learners participated in 14 arts events. Whether they experienced art through visiting an exhibit, taking part in a dance workshop, attending a performance, or reading a literary work, all participants joined in intensive group discussions about the art and its relevance to health care. They engaged with the performing artists themselves, with poets, writers, and composers, and with content experts such as museum curators, literary scholars, and musicologists. MAP partnered with other University of Michigan (U-M) programs including the University Musical Society, the University of Michigan Museum of Art (UMMA), and the Helen Zell Writers' Program. We assessed each event using both qualitative and quantitative metrics. Learners found that the discussions not only enhanced their appreciation of the art but also revealed the close connections between works of art and the medical issues they faced daily in hospitals and clinics.

THE MEDICAL ARTS EXPERIENCE

THE PROGRAM

Although medical students learn the scientific knowledge necessary to deliver technically proficient care, many physicians do not excel at delivering *humanistic* care. Too often, caregivers do not communicate well with their patients, or fail to consider the larger impact of disease on their lives.¹ This failing compromises patient care on many levels.



Photo by Wendy O'Phelan. Performers: Jonathan Young, Cindy Salgado, Jamarie Spivey, David Raymond, Tilly Together, Bryan Aris.

Kidd Pivot + Electric Company Theatre's Betroffenheit – March 2017

One powerful way for medical trainees to better understand non-scientific elements of care is through works of art. Artists have long explored issues that are central to human health and disease: joy, suffering, devotion, despair, anxiety, loss of control, and, of course, impending death. Artists grapple with the nature of human relationships and the purpose of life. Some artists reflect on their own illnesses, disabilities, and aging. The arts can connect life as lived to medicine with an intensity and fidelity that cannot be conveyed by the usual types of classroom instruction or by discussions in the outpatient clinic or on hospital rounds.

Students and residents need to learn how to truly listen to their patients. Physicians need to be attuned to the subtleties of body language and must understand that different people see and experience the world in different ways. The Institute of Medicine defines patient-centered health care as “care that is respectful of and responsive to individual patient preferences, needs, and values and ensures that patient values guide all clinical decisions.”² One way for learners to gain this understanding is through exposure to the arts. Artistic experiences teach us to pay careful attention to details, as well as to appreciate that there are multiple ways to understand the world. Often, there is not one clear solution to a clinical problem, and physicians in training must learn to navigate this uncertainty.

1. Lown, BA et al. An agenda for improving compassionate care: a survey shows about half of patients say such care is missing. *Health Affairs* 30: 1772-8, 2011.

2. Institute of Medicine. (2001). *Crossing the Quality Chasm*. Washington: National Academies Press, 2001.



Student Art Gallery Opening Exhibit – March 2017

PARTICIPANTS

Around 270 learners participated in 14 arts events. Most were medical students; the rest were house officers, faculty, and special guests. While several attendees had extensive previous experience as artists, others came with limited exposure to the arts. A group of students called “Ambassadors” served both as a liaison with other students and as a group to advise program leadership. For each event, learners were joined by performing artists, writers, and content experts, including musicologists and museum curators.

THE VOICES OF LEARNERS

Participants filled out surveys after each event. Their responses to open-ended questions about their most significant experiences at each event were especially informative. Not only did they share the specific part of the art that was most meaningful to them, but they also indicated how the events changed their perceptions of themselves, their patients, and the process of medical care. Themes included improving communication with patients, networking and hearing the experiences of other learners, increased understanding of the importance of self-care, and strengthened observation skills. Many learners believed that experiencing works of art as well as creating art themselves contributed to bettering their medical education and their ability to be engaged, humanistic physicians. Below we offer typical quotes from the responses we received for each event.

MEDICAL ARTS PROGRAM 2016-2017 SEASON

FOR SUMMARY OF ALL ACTIVITIES, PLEASE SEE APPENDIX.

Poetry and the Medical Arts

Co-hosted by the Helen Zell Writers' Program/University of Michigan College of Literature, Science, and the Arts | October 24, 2016 | Mélange Restaurant, Ann Arbor



This gathering presented a special opportunity for MAP to interact with University of Michigan MFA students from the Helen Zell Writer's Program. Each student brought a work of literature to share. Participants found it valuable to learn about what it means to create literary art, and to explore parallels between that world and the medical world. One student concluded that **“shedding the garbs that define us as medical students, doctors, or MFA students allowed us to truly get to know one another as human beings, much more so than if we were to operate from our respective disciplines.”**

Those from healthcare backgrounds and those from creative writing backgrounds were both able to make valuable connections between the evening's discussions and their own anticipated professions. One medical student noted, perhaps with some surprise, that **“writers go through many of the same struggles and emotions as medical professionals as they perfect their craft. No matter how disparate medicine and creative writing seem on the surface, imposter syndrome, perfectionism, and dislocation (among many other common human struggles) are found in both worlds.”** The MFA students and the MAP students were each able to provide each other with valuable new lenses through which to view professions outside of their own.

[Berlin Philharmonic, Conducted by Sir Simon Rattle](#)

University Musical Society (UMS) | November 13, 2016 | Michigan League and U-M Hill Auditorium
[View Program \(via UMS.org\)](#)



Participants valued listening to U-M School of Music, Theatre & Dance (SMTD) Musicology Professor Steven Whiting's pre-concert lecture and used it to draw deep connections between music and medicine. MAP audience members spoke both about how fascinating it was to learn to listen to themes and motifs throughout music in general, as well as to explore the chromatic theory behind Schoenberg's *Five Pieces for Orchestra* (Op. 16). Schoenberg composed the *Five Pieces* during an intense personal and artistic crisis, which was reflected in an expressionistic score that flirted with violence and madness. One participant observed that, **“musical motifs are analogous to disease presentations, in that a motif can be articulated and expressed in multiple ways to explore its meaning, similar to the way that diseases can present with unique constellations of symptoms, even as the underlying pathophysiology is similar in each case.”**

Professor Whiting's lecture also enlightened many with regard to new approaches that can be taken when diagnosing patients. One student made the connection that **“finding the common patterns in different forms in the music is very similar to medicine--trying to find the common diagnosis presenting in many different ways.”** Many agreed with the student who said that, **“as physicians, we love to search for patterns in things, especially when it comes to our patients, so we can make a diagnosis. However, the beauty in Schoenberg is his intentional ‘randomness.’ I think that stepping back and appreciating things as a whole, and perhaps not looking so intently for patterns, could improve interactions with patients and help us diagnose complex patients more easily.”**

STUDENTS CREATE: Beth Graczyk Dance Workshop

University of Michigan School of Music, Theatre & Dance | November 16, 2016 | Michigan Union



Beth Graczyk is a choreographer, performer, and scientist at the Rockefeller University. Besides publishing scientific research, Graczyk performs highly improvisatory dance worldwide. She started the workshop by leading MAP participants through a series of dance exercises, leading them to better understand the many subtle connections between movement and medicine. One said that the most valuable part of the workshop and discussion was getting **“the chance to take**

plenty of time to explore movement as an art form.”

The most surprising insight for many was the ease with which they were able to connect dance to their work as physicians. Many participants were paired or grouped with others that they did not know, which reminded one **“of taking an HPI and getting to know a patient for the first time...you learn intimate details quickly, and you have to build trust within minutes. Working with a dance partner feels very similar as you work through challenges to create something.”** The workshop consisted of several different movement and improvisational exercises for which MAP members and dancers were split into groups. Those from MAP described their participation in these exercises as feeling **“like [being on] a brand new medical team trying to get through rounds on the first day,”** and that **“the connections you make with one and then many fellow dancers were a lot like those made in getting to know patients.”** One participant explained that they **“felt that the moments of silence and the moments of chaos feel like different moments on the wards. Sometimes you have to run a chaotic code, and sometimes you sit quietly with a family member giving them updates.”**

Rajeeb Chakraborty and Mousumi Banerjee play Classical Indian Music:

University of Michigan Museum of Art | November 21, 2016



Rajeeb Chakraborty is a musician, composer, conductor, and educator, dedicated to Indian classical music. Mousumi Banerjee is a professor at the U-M School of Public Health and a Rabindra Sangeet singer. During this fascinating MAP event, Chakraborty performed Indian classical music, demonstrated his musical instruments, and explained the musical tradition,

one that was previously unfamiliar to most audience members.

Participants found the discussion **“incredibly helpful [in understanding] the musical approach and style.”** It allowed some to **“[hear] more about the process through which the the musicians learn to communicate with each other using their instruments.”** Someone else said simply, **“I loved talking with the performers about what makes their art special, and how it affects their experience in the world.”** The connections to health sciences were described by a participant who said, **“I found most valuable the unspoken insights about the role that music and culture should play in a healthy life,”** and by another who said, **“It was cool to think outside of my own worldview and ponder how this music evolved. Similarly, when interacting with patients, we need to be able to be open minded and explore all the intricacies that led to the patient having the particular worldview they do.”**

Participants observed that **“communication is vital to musicians, whether you're improvising like these gentlemen were or not, and is also vital to doctors, who are almost always improvising. As a doctor you have to be able to read your team and your patients in order to deliver what you need to provide the best possible care.”**

One participant especially appreciated that they were **“able to ask questions about [the musicians’] experience learning and playing classical Indian music. I was especially intrigued to hear about how the musicians learn to vocalize the music using their voices and tell a story through their rhythms. [Musicians and physicians] both first learn the content, but knowing the content is not enough; they must learn the intricacies of expression.”**

STUDENTS CREATE: Medical Arts Program Artists’ Guild

Kerrytown Concert House | Ann Arbor | December 8, 2016

[View Program \(PDF\)](#)



Originally created by Izzy Dodard-Friedman, class of 2020, as a capstone project for the Pathway of Excellence in the Medical Humanities, the Medical Arts Program Artists’ Guild hopes to use art to create a sense of community among medical students. Izzy explains:

“During my first year of medical studies, it became apparent to me in interactions with classmates that this community possessed a remarkable spectrum of artistic talents. We formed a quintet consisting of two violins, viola, cello, and piano. I had always believed that lessons learned through music and other art forms were intimately linked to the skills necessary to master the art of medicine. This became even more apparent to me during performances with the quintet, where I found that competences important in

medicine, such as communication, sensitivity, and empathy were also critical to a successful performance. The overlap between medicine and art extends beyond music to other art forms, which I began to notice after attending many events hosted by the Medical Arts Program.

“Given the importance of art to medicine, I hoped to find a way to allow other UMMS artists to share their passions with our community. This inspired the creation of Medical Arts Program Artists’ Guild (MAPAG). Through MAPAG, I hope to create a warm and welcoming environment for all UMMS artists, while facilitating meaningful interactions between artists from differing backgrounds and community audience members.”

The premiere concert took place at the Kerrytown Concert House. It included medical students from all classes reading poetry, performing music that ranged from classical to indie rock, and displaying visual artwork.

In The Next Room, or, The Vibrator Play

By Sarah Ruhl | directed by Melissa Freilich | Ann Arbor Civic Theatre at U-M’s Arthur Miller Theatre/Walgreen Drama Center | Friday, January 20, 2017



Nominated for three Tony Awards, Sarah Ruhl’s provocative and entertaining play *In the Next Room* explores medical practice and the treatment of "hysteria" in women in the 1880s. The play encourages its audience to consider how clinical practice reflects gender norms and underlying social ideas. Timothy Johnson, Chair of the U-M Department of OB/GYN, was joined by the play’s director Melissa Freilich and Medical Arts Program director Joel Howell for both a pre-show and a post-show discussion.

An overarching theme in both discussions was the perception and reputation of doctors. Many MAP participants described how **“patients often put a lot of trust into physicians,”** causing them to **“be in vulnerable positions.”** One considered the confidence exhibited by the doctor in the use of a vibrator and made the connection of **“the impermanence of ‘a sure thing’ in medicine,”** and **“the hubris, while still trying to follow a sense of purpose and service to your patients.”** Others took from the performance an appreciation for the ever-changing nature of medical knowledge and practice, leading to speculation about which elements of clinical practice we now take for granted as being useful will eventually come to be considered as ineffective, just as we now see the 1880s use of vibrators to treat “hysteria.” One remarked on how the play led to insights into **“how conditions become medicalized”** and another said that the play would lead them to **“be more inclined to consider the cultural context of treatments.”**

Takács Quartet: Beethoven Quartet Cycle

University Musical Society | U-M Rackham Auditorium | January 22, 2017

[View Program \(via UMS.org\)](#)



This is the third event that the Takacs Quartet has done with the Medical Arts Program. This distinguished ensemble keeps participating with the MAP because they see useful parallels between the training and life of a professional musician and that of a physician. They feel that they can offer lessons to students of medicine that can become an important part of their education. This year's session included fascinating insights into the world of the professional musician, a world that, like medicine, demands much of the practitioner, and requires attention to work-life balance.

One participant was struck by **“one of the musician's comments that doing carpentry work has made him a better musician....the use of [the musician's] hands and mind in another activity outside of playing music has helped him to approach musical pieces from new angles and fresh perspectives. [The Medical Arts Program] engages my mind and body in a new exercise that invigorates and improves my daily work in the hospital.”**

The discussion sparked participants to draw connections between chamber music and medicine. Many survey responses spoke of **“communication and teamwork.”** One noted that **“these [elements] are just as important to musicians as it is to medical professionals.”** Another response compared manifestations of communication and teamwork in the two professions, with regard to **“hearing about how the members of the Takacs Quartet worked out their differences regarding how a particular piece should be played. There are often times when members of the medical team will disagree on the appropriate course of action for a patient, and I think we can learn from the Takacs Quartet about how to listen to everyone's input and work toward an outcome that is acceptable for everyone.”** Many commented on these parallels between interpersonal interactions in the world of the musician and of the physician.

For at least some MAP participants, this was their first time seeing a live quartet. One was struck by **“the intimacy between the performers”** and the way they had a **“keen awareness of each other.”** Finally, making it personal, one response stated, **“Additional connections made include the strain upon personal relationships and the importance of empathy in the performance of our respective arts.”**

Ping Chong + Company: *Beyond Sacred: Voices of Muslim Identity*

University Musical Society | U-M Power Center for the Performing Arts | February 18, 2017

Sponsored jointly by the U-M Medical School's Office of Diversity, Equity, and Inclusion



Beyond Sacred: Voices of Muslim Identity is a work that examines culture and identity. Each installment is a chamber storytelling piece, or “seated opera for the spoken word.” The production is co-created with a local host organization and local participants. Interviews with these individuals form the basis of a script that weaves their experiences together, touching on both political and personal experiences. The script is performed by the interviewees themselves, many of whom have never before performed publicly.

The MAP evening at *Beyond Sacred* was sponsored jointly with the U-M Medical School's Office of Diversity, Equity, and Inclusion. Respondents found an introductory workshop to be extremely valuable. The workshop started by having people simply give their name and where they had been born. It went on to explore **“common themes among the attendees.”** People found this experience to be **“incredibly powerful”** and said that it allowed them to feel **“an instant connection”** with others present. Those involved were struck by the amount of power that is held by **“just stating our name, birthdate, and place of birth.”** One was surprised to realize that that **“everyone had acknowledged feeling out of place.”**

All were able to make meaningful connections between the performance and the medical world. One participant realized that, **“[as physicians] when we see patients, we get but a glimpse into their world. It is important to take the time to look beyond their illness or diagnosis and see them as a whole person. In a world full of stereotypes, we must make every effort to not let our own biases and preconceived notions affect our patient care.”** The performance offered a chance to hear about the realities of race and religion in today's America, and prompted someone to observe that **“One of the challenges of medicine is bridging divides of human difference between patient and provider and between different patients who through their individual characteristics require different approaches and (potentially) different treatments. This session focused on exploring identity and its significance for individuals, inviting us to better understand some aspects of identity and to consider others more deeply.”**

Kidd Pivot + Electric Company Theatre: *Betroffenheit*

University Musical Society - U-M Power Center for the Performing Arts | March 18, 2017



This creation from writer/director Jonathon Young and director/choreographer Crystal Pite is an innovative, boundary-stretching dance/theatre hybrid. It offers an interpretation of how, following the tragic death of his child,

Betroffenheit's central character is overwhelmed by shock, bewilderment, and ultimately addiction.

Betroffenheit related directly to many medical topics, especially trauma, addiction, and recovery. Students at the post-performance discussion talked with the show's writer and performer, Jonathon Young, who did indeed lose his 14-year-old daughter in a fire. Participants made meaningful connections between the performance and the medical world, not only the world of patients, but also the world of medical professionals and physicians.

One participant was struck by **“how intense emotion and trauma--death, addiction, despair, hope, resilience, obsession, forgiveness—played out in the mind of the protagonist.”** Health care providers also experience the same emotions. The participant elaborated, saying that **“these kinds of deep emotions are constantly played out, negotiated, performed, and suppressed in the minds of healthcare providers . . . Diving into [the world of an addict] felt uncomfortably familiar in ways that I hadn't quite predicted.”**

The play gave learners **“a better perspective on addiction and patients/families dealing with addiction, particularly with respect to the feelings experienced, the interface with medical professionals and the jargon we use, and the challenges that face patients attempting to maintain sobriety.”** The show also got people to think about the increase in addiction and in overdoses in the U.S., and that **“it is very important to understand how patients view their addiction and how they cope with their illness, how we view addiction, and what we can do as medical professionals to support them.”**

Many of those present were moved by the dance aspect of the performance, referring to the fact that **“such a strong and loud, essentially ‘messy’ story/message was being portrayed with such delicate movements.”** They were in awe that they were able to **“make the connections between the dancers and different thought processes that a patient might struggle with.”**

STUDENTS CREATE: Medical Student Art Gallery Opening

Taubman Library Student Lounge, U-M Medical School | March 31, 2017



Medical students proposed and designed a new exhibit space in the Taubman Library Student Lounge, on the sixth floor of the recently renovated Taubman Library building. A variety of artworks are now on display, including photographs, sketches, pastels, sculpture, and embroidery. This art not only brightens the ambience of the lounge, it illustrates the range of artistic talents among medical students. The Medical Arts Program sponsored the opening reception, at which MAP Director Joel Howell spoke on the value of arts for medical school education.

Frankel Foundation Art Collection Tour

Frankel Foundation for Art, Private Collection | Troy, Michigan | April 3, 2017



U-M graduates Maxine and Stuart Frankel are internationally recognized art collectors and philanthropists. Their collection consists of important works by seminal modern and contemporary artists; their collection of contemporary ceramic works is among the most important in the world. The Frankels hosted the MAP for a discussion of how they collected the artwork, along with providing insights into the individual items during a tour of the collection, which consists of paintings, works on paper, sculpture, ceramics, new media, and mixed media.

After touring the Frankels' art collection, people found that they were better able to appreciate the pieces in the collection and the connection between visual art and medicine. Many who attended felt that **“having Maxine and Stuart give the tour was the best part”** of the evening, because of **“the Frankels' passion for art and their incredible understanding of an artist's' talents, as well as appreciation of their subject and message that the artists were trying to convey.”**

The interactive tour allowed students to make meaningful connections between the works of art and their medical world. One participant realized that **“so many of the art pieces were representations of artists struggles with medical issues, and it once again reminded me of how my future career as a doctor will be impactful on people from all walks of life.”** The artwork also gave students a **“touching insight into how people cope with devastating medical issues and loss.”**

Some drew parallels between the Frankel's selection of art and the process of medical diagnosis. **“Learning the story behind an artwork may convey additional understanding, just as investigating a patient's medical history can lend valuable context.”** Another considered the process of creating art and of medical research, and saw that both require **“a passion to push boundaries.”**

Several of those who attended made connections between their daily work and an artists' daily work. One person observed that, **“illness and disease can be the impetus to change one's life, as we saw through the artists who either began their work or changed it based on their experiences with illness and disease.”** Students connected this observation to their role as physicians, stating that they **“must always keep in mind that even if we see these realities everyday, these are still potentially life-changing experiences for our patients.”** This realization is one of MAP's goals for all.

STUDENTS CREATE: Medical Arts Program Artists' Guild Spring Showcase

Kerrytown Concert House | Ann Arbor | May 10, 2017

[View Program \(PDF\)](#)



This second MAPAG showcase proved even more successful than the first, with approximately 90 people in attendance. Performing groups ranged from indie rock bands to classical string quartets.

A first-time MAPAG performer reflected upon his feelings before, during, and after the performance, admitting that prior to the performance, **“I was excited and slightly nervous to present an art**

form that is not necessarily as familiar to the modern ear as other types of vocal music.” The performer was **“proud to have performed well, and glad that others enjoyed the performance,”** and concluded that **“throughout the showcase experience, I relished spending time with the other performers and appreciating their talents and the work they put into their pieces.”** This sort of experience is similar to the dislocation and tension students often experience when starting a new service, or presenting before faculty.

STUDENTS CREATE: “Tree of Life” Painting Workshop

Rudolf Steiner School | Ann Arbor | May 21, 2017



For the past five years the MAP has enjoyed an event in which learners create a work of visual art, with the help of expert instructors. It is usually one of the high points of the year, and this year was no exception. Most said that this experience with creating original art deepened their appreciation for medicine and art. They found

the workshop **“challenging,”** particularly with regard to **“letting go of mistakes and imperfections,”** but it was at the same time **“exciting and refreshing.”** The workshop made some feel **“uncomfortable at times,”** as this was not something they were good at, but those same individuals also said that it was **“relaxing and fun.”**

One explained that **“‘The Tree of Life’ project was ideal for this cohort because, although the painting techniques may be new to some of us, we are in ‘the business of life and death.’ This project permitted us to be exploratory with our feelings and ideas about life, death, and everything in between.”** Many mentioned that their creating of art helped them **“view things from new perspectives.”** One participant elaborated on this point, describing that upon seeing how different everyone’s artwork was, it’s important to recognize **“how each person is different, has a different story and tendencies,”** and **“that everyone brings different talents and viewpoints to the table.”** This workshop allowed meaningful connections between art creation and the medical world. One participant made the following connection:

“Creating art is not only a medium through which physicians can express their lived experiences with caring for patients, but it is also a skill that is directly translatable to the clinic. Patients rarely fit in the rigid boxes we try to stuff them into. Their bodies and their lives are complex, dynamic, resistant, and imperfect. Learning how to create the best possible ‘picture’ of life with a patient who is ill or injured involves their input, a collaborative vision, and an understanding that goes beyond the physician herself.”

This is precisely the kind of connection that the Medical Arts Program aims to foster. A healthy patient-doctor relationship requires creativity from both parties. The Medical Arts Program strives to help physicians realize new approaches to patient care similar to the one described above. The program hopes to train physicians who will work *with* their patients; physicians able to unpack patients from their boxes, to unfold them, to inquire about them, to treat them with compassion and care, and to see each patient as a human being in need of our best, most humanistic care.

STUDENTS CREATE: Group Piano Lessons

University of Michigan School of Music, Theatre & Dance | January 16 - April 10, 2017



For the first time, the Medical Arts Program sponsored a series of group piano lessons for medical students. The idea came from Whit Froehlich, a medical student, musician, and avid participant in the medical arts program. Whit gives his inspiration for starting the group piano lessons:

“Although we draw a conceptual distinction between art and science, the two find considerable overlap in our work on both campuses: a deeper understanding of music depends on the science underlying it, while the best medical practice is acknowledged by those reifying it to be at least as much an art despite its basis in science. Likewise, each school trains professionals for whom practice in one form or another is the fundamental core of what we do, as the bar for excellence is high enough to demand continuous pursuit.

With Paola Savvidou, the Wellness Coordinator at SMTD, who in her academic work trains instructors of piano, . . . we considered a number of possible ways to work together on something that would explore the commonalities of music and medicine before settling on a group piano class for medical students taught by one of Paola’s students. This offering highlights for participants the role that the practice of music and, by extension, expression in its many forms, can have in informing the humanity of our near future physicians. Music in particular is an accessible form that brings together people of differing backgrounds to a shared appreciation and understanding. The value of this is inherent in what we try to teach every day in the Medical School as well.”

One of the novice pianists observed, **“Both learning to play the piano and learning to practice medicine require me to master an entirely new vocabulary. For both, I regularly encounter barriers that I must overcome, and it is only through sustained practice and dedication that I am able to improve.”** Another student pianist made this connection: **“The clinical years of medical school are just like learning a new instrument (such as the piano). You start off as a novice, expected to present patients and act like a doctor (but really just barely staying afloat). Eventually, with lots of practice, the medical language, patient presentations, and doctoring skills become more natural. This growth continues even as you become a resident and an attending.”**

MAP 2017-2018 GOALS

In 2017-2018, the Medical Arts Program will continue to pursue our main goal of using the arts to give medical students and house officers the means to become better physicians. We will involve learners in a variety of events, including a diverse representation of international arts, as we continue to gather data on MAP’s impact on its participants and prepare manuscripts based on these findings. We continue to explore opportunities for external support and look forward to another productive year.

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MAP Website

Along with information about the Medical Arts Program leadership, funders, and purpose, our website at <http://themedicalarts.med.umich.edu> also features descriptions of Medical Arts events with photographs and links to the artists and performers featured.

Appendix: Summary Listing of MAP Activities, 2016-2017

Date	Event	Venue	Speaker(s)
September 12	Ambassador Dinner	The Earle	Joel Howell, MD PhD - Medical Arts Program Sanjay Saint, MD MPH - Medical Arts Program Veronica McCarthy Saint, MSW, Michigan Medicine, Ambulatory Psychiatry
October 24	"Poetry and the Medical Arts" (with U-M MFA students)	Melange	Douglas Trevor, PhD - Helen Zell Writers' Program Joel Howell, MD PhD - Medical Arts Program
November 13	Berlin Philharmonic	Michigan League/Hill Auditorium	Steven M. Whiting, MD, U-M School of Music, Theatre & Dance (SMTD), Department of Musicology
November 16	Modern Dance Workshop	Michigan League	Amy Chavasse, U-M SMTD, Department of Dance Beth Graczyk, Molecular Biologist and Choreographer, Rockefeller Institute, New York Yoshiko Iwai, Molly Paberzs, U-M SMTD, Department of Dance
November 21	Classical Indian Music	UMMA	Rajeeb Chakraborty, DMA - musician, composer, educator Mousumi Banerjee, PhD M.S. - singer, writer, educator
December 8	MAP Artists' Guild Premiere Showcase	Kerrytown Concert House	U-M medical students and house officers
January 20	<i>In The Next Room, or, The Vibrator Play</i>	Arthur Miller Theater	Melissa Freilich, Director, Ann Arbor Civic Theatre Timothy Johnson, MD - Chair, U-M OB/GYN Department
January 22	Takacs Quartet	Rackham Auditorium	Geraldine Walther, viola; Caroly Shrantz, violin; Andras Fejer, cello; Edward Dusinberre, violin
February 18	<i>Beyond Sacred: Voices of Muslim Identity</i>	MFA/MAP	Sara Zatz, Associate Director of Ping Chong + Company David J. Brown, MD, VP and Associate Dean of U-M OHEI Mary Blazek, MD MEHP, Clinical Asst Professor of Psychiatry, Director, U-M Outpatient Geriatric Psychiatry Clinic
March 18	<i>Betroffenheit</i>	Power Center	Jonathan Young, writer of Kidd Pivot + Electric Company Theatre's <i>Betroffenheit</i>
March 31	Student Art Gallery Opening	Medical Student Lounge	Joel Howell, MD PhD, Medical Arts Program
April 3	Frankel Foundation for Art Collection Tour	Frankel Foundation for Art Collection	Maxine & Stuart Frankel
May 10	MAP Artists' Guild Spring Showcase	Kerrytown Concert House	U-M medical students and house officers
May 21	Steiner Painting Workshop	Rudolf Steiner School	Elena Townsend-Efimova, Elizaveta McFall, Sudee Taomina & Margot Amrine, Instructors
Jan 16 - April 10	Piano Lessons	SMTD	Paola Savvidou, DMA, NCTM, Coordinator Claudio Espejo, Instructor