

A Bibliography of Books, Journals and Articles about art therapy in Museum and Gallery settings

(Not exhaustive! Please email us with new entries you may find and we can add it to the growing list!)

Alter Muri, S. (1996). Dali to Beuys: Incorporating art history in art therapy treatment plans. *Art Therapy: Journal of the American Art Therapy Association*, 13(2), 102-107.

Ander, E., Thomson, L., Noble, G., Lanceley, A., Menon, U., and Chatterjee, H. (2011). Generic well-being outcomes: towards a conceptual framework for well-being outcomes in museums. *Museum Management and Curatorship*, 26, 237-259

Bygren LO, Konlaan Roberts S, Camic PM, Springham N. (2011) New roles for art galleries: Art-viewing as a community intervention for family carers of people with mental health problems. *Arts & Health: An International Journal for Research, Policy and Practice* 2011; 3: 146–59

Camic, P., and Chatterjee, H. (2013) Museums and art galleries as partners for public health interventions *Perspectives in Public Health* 2013 133: 66
<http://rsh.sagepub.com/content/133/1/66> DOI: 10.1177/1757913912468523
<http://www.lemproject.eu/library/books-papers/museums-and-art-galleries-as-partners-for-public-health-interventions>

‘The majority of public health programmes are based in schools, places of employment and in community settings. Likewise, nearly all health-care interventions occur in clinics and hospitals. An underdeveloped area for public health-related planning that carries international implications is the cultural heritage sector, and specifically museums and art galleries. This paper presents a rationale for the use of museums and art galleries as sites for public health interventions and health promotion programmes through discussing the social role of these organisations in the health and well-being of the communities they serve. Recent research from several countries is reviewed and integrated into a proposed framework for future collaboration between cultural heritage, health-care and university sectors to further advance research, policy development and evidence-based practice.’

Camic, O., Baker, E., Tischler, V. (2015) Theorizing How Art Gallery Interventions Impact People With Dementia and Their Caregivers. *The Gerontologist* (2015) p 1-10

Canas, E. (2011) Culture institutions and community outreach: What can art therapy do? *Canadian Art Therapy Association Journal*, Vol 24(2), Fal, 2011. pp. 30-33.

‘Art museums in Canada face the challenge of connecting with their audiences, nurturing creativity and facilitating the collective expression the diverse communities. This paper posts the art therapist as a necessary "stakeholder relations professional" in museums' community outreach. It offers an examination of the current-day use of art therapy in this setting, and describes potential contributions the profession can make based on concepts of acculturation, crisis of relocation, and re-evaluation of the self.

Art therapy can play a crucial role in museum outreach by mediating the complex dynamics between an institution and its communities, creating transitional environments, and facilitating and articulating the impact of process-oriented community artmaking.’

Carr, D. (2001). A Museum is an Open Work. *International Journal of Heritage Studies* 7:2 pp.173-183

museum as a ‘mind-producing system’ ‘...the museum can be an intimate frame for our lives, what we think of them, and what we want them to become’ ‘...the museum holds things in place for us, so our minds might move toward, surround, look back at, consider and reconsider them. The work of the museum is the revelation of artefacts and texts, but also it is the revelation and embodiment of tacit subtexts and more private, whispered, even unspoken, perhaps unspeakable, meanings or feelings.’ ‘...we encounter objects that engage our attention, demand our reflection, and lead us to interpretations... Our experience change and reconstruct us... museums help to transform us into what we are meant to become’ ‘Museums are... situations where we can select, for ourselves, engaging frames for cognitive acts, from recognition to puzzlement to diving deep. Capturing far more than the total of their visible contents, museums enfold the multiple, infinite, and simultaneous constructions of their users. It is in museums, far better than in other cultural institutions, that people may assume the greatest responsibility for both the process and authorship of the meanings they produce.’

Clow A, Fredhoi C. Normalisation of salivary cortisol levels and self-report stress by a brief lunchtime visit to an art gallery by London city workers. *Journal of Holistic Healthcare* 2006; 3:29–32

Colbert, S, Cooke, A, Camic, P & Springham, N (2013) The Art Gallery as a Resource for Recovery for People who Have Experienced Psychosis, *The Arts in Psychotherapy*, 40 (2013), pp 250-256

De Botton, A. and Armstrong, J (2013) *Art as Therapy*. Phaidon Press Ltd, London & New York

Edmonds, K. and Hammond, M. F. (2012) How Can Visual Arts Help Doctors Develop Medical Insight? *iJADE* 31.1(2012)

Fears, A. THE MUSEUM AS A HEALING SPACE: Addressing Museum Visitors’ Emotional Responses through Viewing and Creating Artwork Submitted in partial fulfillment of the Requirements for the degree of MA in Art Education, Boston University College of Fine Arts <http://hdl.handle.net/2144/2419>

‘This study detailed the results of the collaboration between clients at a women’s shelter and the resources of the community museum. Museum visitors were instructed to find an artwork within the museum that was significant to them; for instance, participants were asked to find an artwork that depicted a specific emotion or memory. Williams (2010) included a list of sample questions from his Personal Response tour which were helpful to this study; these questions stress the importance of thinking about personal connections. Following a discussion of the significance of

the artwork, the museum visitors then created their own artwork in response to the museum experience. The researcher both observed and interacted with the participants during the tour, while observing during the art making component. The program concluded with a questionnaire for the participants to complete in order to assess their emotional responses.’

Gadsby, J. (2011) The Effect of Encouraging Emotional Value in Museum Experiences *Museological Review* 15 pp. 1-13 (University of Leicester)

Gray, L. (2012) What have art galleries got to do with our mental health? <http://www.fullcirclearts.co.uk/features/what-have-art-galleries-got-to-do-with-our-mental-health/> acc 21/02/2013

Lanceley A, Noble G, Johnson M, Balogun N, Chatterjee HJ, Menon U. (2012) Investigating the therapeutic potential of a heritage-object focused intervention: A qualitative study. *Journal of Health Psychology* 2012. DOI:10.1177/1359105311426625

MLA Renaissance East Midlands/Leicestershire County Council (undated) Opening Minds: Mental health, creativity and the open museum

MLA Renaissance North West (2011) Who Cares? Museums, health and wellbeing

Neal, C. (2012) *Artefact: Museums and Creativity for Better Mental Health* engage 30: Arts and Healthcare Summer 2012 Published by Engage, London pp.39-47 <http://www.engage.org/journal.aspx?id=31> accessed 14 May 2013

O’Neill, M. (2010). Cultural attendance and public mental health – from research to practice *journal of public mental health* vol 9 issue 4 pp. 22-29

‘The research on the health benefits of intensive engagement with creative and cultural activities through art therapy and workshops led by artists is well recognised in the literature on cultural impact. In general, this engagement involves small numbers and, in the current climate, is unlikely to receive sufficient investment to make a difference at a population level. Less recognised is an emerging field of epidemiological research on the health impact of ‘general cultural attendance’. This provides evidence that simply going to a museum, art gallery, film or concert on a regular basis increases longevity, and that culture is a separate variable. This article summarises this evidence and looks at the strategic implications for cultural organisations from the perspective of a practitioner. If cultural attendance can help address health inequalities, and if the best way to overcome the psychological and social barriers to cultural attendance is personal contact with a trusted guide, the article outlines a system where voluntary and statutory organisations can refer people to cultural organisations who might benefit from them. The former would need to be able to guarantee a high quality and friendly welcome that recognises the needs of first-time users from excluded groups. Developed among a network of cultural organisations with voluntary and public sector partners, such a system could reach sufficient numbers to have a health impact on a population level.’

Paris, S. And Mercer M. (2002). Finding Self in Objects: Identity Exploration in Museums. In Leinhardt G., Crowley K., Knutson, K (eds) Learning conversations in Museums. Mahwah, NJ: Lawrence Erlbaum Associates. http://books.google.co.uk/books?id=hDKXI51_XP4C&pg=PA401&dq=paris+mercer+finding+self&hl=en&sa=X&ei=ALe1UY3XDcTE0QWOrYC4BQ&ved=0CDEQ6AEwAA#v=onepage&q=paris%20mercer%20finding%20self&f=false

Peacock, K. (2012): Museum Education and Art Therapy: Exploring an Innovative Partnership, *Art Therapy: Journal of the American Art Therapy Association*, 29:3, 133-137 <http://dx.doi.org/10.1080/07421656.2012.701604>

Salom, A. (2008). The therapeutic potentials of a museum visit. *International Journal of Transpersonal Studies*, 27, pp. 98-103. Retrieved from <http://www.transpersonalstudies.org/ImagesRepository/ijts/Downloads/The%20International%20Journal%20of%20Transpersonal%20Studies,%202008,%20Volume%2027.pdf>

‘Museums are safe spaces for the objects they hold and for the persons that visit them, providing environments that can function in therapeutic ways. Within the wide range of objects, there is enough diversity to help guests discover what similarities they have with others as well as what makes them unique as individuals. Within exhibits, individuals can explore themselves through the reactions they have to particular pieces, through the observation of what holds their attention within the environment, and through the awareness and development of their contemplative mind. Museums can introduce transpersonal information, add information to previous transpersonal experiences, and even promote expanded states of awareness. With direction, guests can use museums to learn about themselves, thus optimizing the therapeutic potentials of these institutions.’

Salom, A. (2011). Reinventing the setting: Art therapy in museums. *The Arts in Psychotherapy*, 38, 81-85.

Museums, their settings and the objects they care for can be effective allies in art therapy treatment. With the use of two case examples that explore life stages, this article proposes four metaphorical roles that museums can play to facilitate treatment goals. These roles are: museum as co-leader, museum as group, museum as self, and museum as environment.

Shaer, D., Beaven, D., Springham, N., Pillinger, S., Cork, A., Brew, J., Forshaw, Y., Moody, P. & Chris ‘S.’ (2008): The role of art therapy in a pilot for art-based Information Prescriptions at Tate Britain, *International Journal of Art Therapy: Formerly Inscape*, 13:1, 25-33, <http://dx.doi.org/10.1080/17454830802069877>

Silverman Lois H. Silverman (1989): "Johnny Showed Us the Butterflies":, *Marriage & Family Review*, 13:3-4,131-150, http://dx.doi.org/10.1300/J002v13n03_08

Silverman, L. H. (2010). *The social work of museums*. Oxon and New York, N.Y.: Routledge.

Review by Trustram, M. (2011) in *Museums Journal* 111/01 04 01 2011 pp.57-58

‘Museums are about prudence, rationality and excess. And yet, as Silverman demonstrates, they are increasingly moving into the arena of risk, loss, emotionality and injustice. Understandably, there is a degree of ambivalence within the profession about this relational turn. To engage in this work, museum workers need a new paradigm away from preservation to transformation.’ But some of this desire for order will have to go if museums want to engage with the raw mess of people’s lives. Museums can foster introspection and communication, but to argue that this “lays the groundwork” for psychotherapy is, for me, a step too far.’

Spencer, E. J. (2012): Art, Potential Space, and Psychotherapy: A Museum Workshop for Licensed Clinical Social Workers, *Social Work Education: The International Journal*, 31:6, 778-784, <http://dx.doi.org/10.1080/02615479.2012.695191>

Treadon, C. B., Rosal, M., Wylder, V. D. T. (2006) Opening the doors of art museums for therapeutic processes. *The Arts in Psychotherapy* 33 (2006) 288–301

Thomson, L., Ander, E., Menon, U., Lanceley, A. & Chatterjee, H (2012) Quantitative evidence for wellbeing benefits from a heritage-in-health intervention with hospital patients *The International Journal of Art Therapy* Volume 17, Issue 2, July 2012, pages 63-79 <http://www.tandfonline.com/doi/full/10.1080/17454832.2012.687750>

Williams, R. (2010). Honouring the personal response: A strategy for serving the public hunger for connection. *The Journal of Museum Education*, 35(1), 93-102.

Xanthoudaki, M., Tickle, L & Sekules, V (Eds) (2003) *Researching Visual Arts Education in Museums and Galleries: An International Reader* :2 (Landscapes: the Arts, Aesthetics, and Education) DKluwer Academic Publishers: Dordrecht & London

Zhvitiashvili, N (2008) Developing Museum Therapy. *Art Therapy Newsbriefing*, Spring-Summer 2008 pp. 34-35