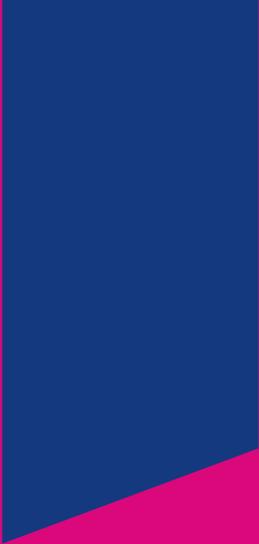


the many
colours
of Blacktown and
Mount Druitt

Blacktown and Mount Druitt Hospitals
Expansion Project Stage 1
Arts and Culture Program







“Not just a work of art... a work of community.”

Jillian Skinner, NSW Minister for Health



The Many Colours of Blacktown and Mount Druitt
BMDH Expansion Project Stage 1
Arts and Culture Program
2012 – 2016

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Jillian Skinner MP
Minister for Health



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message from jillian skinner NSW Minister for Health



When the NSW Government announced a major expansion of the Blacktown and Mount Druitt Hospitals in 2012, our priority was to deliver high quality care in contemporary new facilities to meet the health needs of the growing population.

We recognised that exposure to The Arts has a profoundly beneficial impact on a patient's recovery in hospital and wellbeing in the community, and we intended the new facilities to reflect that vision.

Architects Jacobs, working with project partners Health Infrastructure, Western Sydney Local Health District, Blacktown and Mount Druitt hospitals and BMDH Project had already set a new standard with a hospital design which reflected the diverse and vibrant local community.

But what happened next took us all by surprise.

As community consultation began, and hundreds of local people were drawn in to the planning of new facilities and services, there was a transformational shift.

Patients, staff, visitors, volunteers, residents, artists and community members began to shape the design itself.

Taking the vibrant and now instantly recognisable architectural elements as their springboard, more than 500 community members, staff and artists worked together to create and integrate community-inspired art and design elements into the hospital's facilities.

They were led by the Health & Arts Research Centre Inc. and supported by eight specially trained multilingual community champions who ensured that the hospital design acknowledged the very significant local Aboriginal community, while reflecting the extraordinary multicultural diversity of the Blacktown area.

The Many Colours of Blacktown and Mount Druitt, the BMDH Expansion Project's arts and cultural program, has helped create a built environment that is patient-focused, engages the community, and conveys a sense of belonging, pride and confidence in the hospital's services.

The program has become a point of reference for excellence in community engagement and creative partnerships, and redefined what we expect in our health care facilities.

The best projects use good, sensitive design, and public art, to create buildings and environments that are inspiring, engender civic pride, create community identity and support healthy living.

This special project embodies that aspiration, and I hope you enjoy and are inspired by the story so far.

As you leaf through this book, remember every tile in every mosaic star, every glass eel and every tree and flower in every photograph is not just a work of art. It is a work of community.

**Jillian Skinner MP
Minister for Health**

introduction

The Blacktown and Mount Druitt Hospitals Expansion Project Stage 1 (BMDH Project) Arts and Culture Program was established early in the planning process with the aim of integrating the arts with the architecture and to engage with staff, visitors, patients and the local community.

Health and Arts Research Centre, Inc. (HARC) was engaged in 2012 through a tender process to manage the Arts and Culture Program.

HARC is a not for profit organisation specialised in the inclusion of art in healthcare using placemaking methodology. Placemaking aims to develop a shared vision for the hospital's culture and public arts (Cintra 2000).

An Arts and Culture Working Group was formed to support the development of the arts and culture plan, and to assist, advise and endorse arts and culture proposals for BMDH Project.

The working group had representatives from Blacktown and Mount Druitt hospitals, Western Sydney Local Health District, Health Infrastructure, Jacobs architects, designers, project managers, health planners, Blacktown City Council, Population Health, Aboriginal Health, Multicultural Health, and HARC.

Planning was an important part of the project and was undertaken through a placemaking framework that engaged staff, patients, visitors and local communities.

HARC used environmental behaviour research (Zeisel 2006), community cultural development (Cameron and Gibson 2001) and sustainable heritage methodologies (Galla 2006).

To ensure wide community participation, HARC engaged and trained local residents and workers as community champions to assist in the arts and culture planning process. The community champions were able to interview and survey a large number of community members, including people of culturally and linguistically diverse (CALD) communities, as the champions were all bilingual.

More than 500 people were involved in the program.

The BMDH Arts and Culture Plan also used participatory research methodology, engaging the local community in meaningful reflection about what they believed would create a positive and healing environment and how the arts and culture could support the shared ideal.

The community champions engaged with their communities in order to provide significant information that was used to create the arts and culture plan. Workshops were also run with Aboriginal Elders to understand and address issues they identified as relevant to the creation of a positive environment within Blacktown and Mount Druitt hospitals.

The engagement of users and local communities at planning stage should be seen in the light of the cyclical nature of participatory action research. The plan, commissioned with the intention of involving hospital users is now a pathway to action and further participation during its implementation.

The plan's implementation continued with strong community engagement and has been very well received. It developed many partnerships and long lasting connections with the local council, local organisations and artists.

The program also received grants, sponsorships and donations. Partners and collaborators include:

- WSLHD Aboriginal Health
- WSLHD Health Promotion
- Blacktown City Council
- Blacktown Arts Centre
- Blacktown RSL sub-Branch and Rooty Hill RSL sub-Branch
- Cultural and Educational Projects Support Centre (NAPEC)
- Brazilian National Institute for Children and Adolescents, Brazil
- Health and Arts Research Centre, Inc. (HARC)
- Sydney Botanic Gardens and Centennial Parklands
- Sydney Sacred Music Festival
- SydWest Multicultural Services
- W.A.S.H. House (Women's Activity and Self Help House), Mount Druitt
- The Australian Museum

The program established 260 linear metres of galleries for the display of temporary arts exhibitions and other displays such as heritage, health promotion or celebrations, for example, International Nurses Day.

The program embraced other art forms, such as performance, dance and music. It participated in the Sydney Sacred Music Festival in 2014 and 2015, and will participate again in 2016.



Detail from The Many Colours of Blacktown, mosaic seat

The commissioning of public art has been done under strict guidelines, through preparation of briefs that involve staff and are endorsed by the BMDH Arts and Culture Working Group.

Expression of Interest were offered regularly and ensured fair access to artists to participate in the program.

Budgets were set at the time of planning and confirmed before the plan was implemented. The program proved to be value for money, having brought significant grants and partnerships.

Post-occupancy evaluation will be undertaken 12 months after the conclusion of BMDH Project Stage 1, and will evaluate the program using both a community cultural development perspective and environmental design research methodology.

I believe that the success of BMDH Arts and Culture Program was directly connected to the level of engagement achieved with the local community from very early in the process. Another positive aspect is the hospital design being of a scale that is generous in space and that at the same time is not overwhelming. There is a precious feel about design details and the arts projects that make people feel valued. It enhances a positive sense of place.

BMDH design is far from the shopping centre style so common in large hospitals; it has a healing quality about the arts and the coloured glass that plays with light like precious stones.

The program success is also an achievement of the trust given to the arts processes by the BMDH Project team and the Arts and Culture Working Group.

Everyone worked as a team, following a dream, and this resulted in projects that give this trust back to the community that makes the hospital.

The creativity that often lays dormant awoke, and ideas became stunning and meaningful artworks; seamlessly embedded in the hospital structure.

Marilyn Cintra,
BMDH Arts and Culture Program Manager

“I believe that the success of BMDH Arts and Culture Program was directly connected to the level of engagement achieved with the local community from very early in the process. Another positive aspect is the hospital design being of a scale that is generous in space and that at the same time is not overwhelming.

There is a precious feel about design details and the arts projects that make people feel valued. It enhances a positive sense of place.”

– **MARILYN CINTRA**

we're growing about BMDH Project

Blacktown Hospital and Mount Druitt Hospital are located in western Sydney, Australia. Blacktown Hospital was established in 1965 and Mount Druitt Hospital in 1982 to meet the healthcare needs of new western Sydney suburbs. Today, the area is one of Australia's most diverse and fastest growing regions.

In 2012, the NSW Government announced a major expansion for Blacktown Hospital and Mount Druitt Hospital to meet increasing demand for hospital services, and to create new services to reduce the need to travel out of the area for treatment.

The expansion would also address the need to plan for: our ageing population; booming local birthrates; more people living with chronic and complex conditions such as diabetes, cancer and heart disease; the need for contemporary, sustainable and effective services; and competition for healthcare staff in a global market.



BLACKTOWN HOSPITAL STAGE 1

New Clinical Services Building

New Melaleuca Unit

New car park with 622 spaces

Expanded cardiac catheterisation lab

State-of-the-art digital operating theatre

Coming in Stage 2: New emergency, women's health, paediatrics, intensive care and operating theatres, plus more parking



MOUNT DRUITT HOSPITAL STAGE 1

Expanded Emergency Department with new urgent care centre

Expanded dental facility

Extra new-built capacity for aged care & rehabilitation

Coming in Stage 2: More beds, more surgical capacity, new dialysis, new medical imaging, and expanded drug health services.

"Hospitals are a really obvious place to have art of many kinds. Hospitals are places where people are concentrating on themselves or someone they care for, and one of the primary objectives of art is for it to be a reflection of who we are, and what we're about."

– DANNY O'CONNOR, CHIEF EXECUTIVE, WESTERN SYDNEY LOCAL HEALTH DISTRICT

The NSW Government's Health Infrastructure and Western Sydney Local Health District saw an opportunity to differentiate this medium-sized hospital project from the norm by encouraging a level of community engagement which had never been undertaken before. At a clinical level, patients, carers and community representatives were invited to join every planning group, while in the community, hundreds of staff and community members were surveyed about what was important to them.

Extensive community engagement through user groups, and the arts and cultural plan, informed the design of the hospital, the commissioning of artworks and the overall ambience of the new buildings. Art of all forms, including visual art, music and dance, also helped to breathe new life into the existing buildings, elevating the modest (by global standards) project into a hospital which is now attracting visitors from all over the world. The project was recognised for its excellence in 2015 when it was selected as a finalist in the NSW Health Awards.

BMDH Project Stage 1 at Blacktown and Mount Druitt hospitals is now complete, but the work of the arts team continues with temporary exhibitions, events and new projects to complement Stage 2 expansion, which will include a new acute services building for Blacktown Hospital.

about the project

“Hospitals are very important civic buildings and should reflect their community. They should reflect the diversity, the aspirations and hopes of that community. I think that is what the arts program here was able to achieve.”

– PETER ROPHAIL, TRANSITION MANAGER BMDH EXPANSION PROJECT STAGE 1



IMAGE ABOVE : Round courtyard, Blacktown Hospital,
IMAGE RIGHT : Clinical Services Building, Blacktown Hospital



Scan to view Peter Rophail's interview



For more information,
visit bmdhproject.health.nsw.gov.au



reflection

art, design and health: a multidisciplinary practice

Contemporary hospital and healthcare design responds to a growing body of research that shows a correlation between patient health outcomes and supportive environments.

Some examples of Evidence Based Design (EBD) include using floor materials that reduce noise to promote better quality sleep; secure walking paths to encourage safe physical activities for patients living with dementia; and positive distractions to help reduce stress.

Environmental-behaviour research, in particular, has assisted in the development of a language and methodology that can better guide healthcare design towards a more human-centred approach and practice.

Contemporary hospital design also responds to a new model of health, a salutogenic perspective (Antonovsky 1996), with focus on the promotion of health and wellbeing instead of a pathogenic model of healthcare.

Under the pathogenic model of health care, the psychological and social needs of patients are often disregarded: "Traditionally, the pathogenic perspective has tended to consider patients as objects and concentrated on individual 'sick parts' of the human body, which were further and further divided into smaller parts and separately treated" (Dilani 2001).

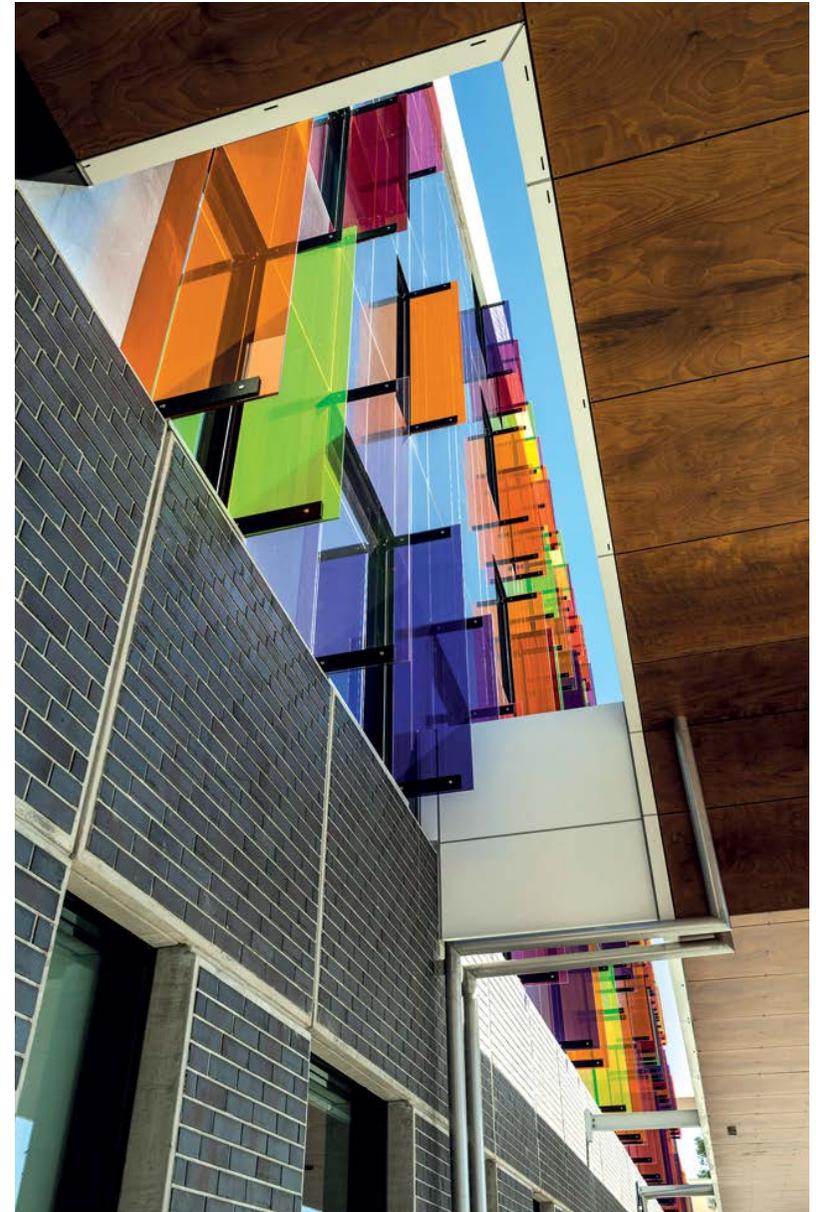
The research guiding healthcare facilities design in the 21st century is an interdisciplinary effort and it echoes the changes from the unilateral pathogenic perspective in health.

It is in this collaboration that a human-centred practice is found.

Rapoport (1990) observed that "designed environments encode, give expression to, and in turn influence social, cognitive, and other environments."

A place communicates the values and vision of the organization it represents including patient care, importance of visitors and support for staff.

BMDH Stage 1 represents these trends in hospital design.



Facade detail, Clinical Services Building, Blacktown Hospital

architect's statement

ARTHUR COLLINS, JACOBS

The new Clinical Services Building comprises a two-storey outpatient podium with three storeys of inpatient accommodation above.

The heart of activity and identity is the Hospital Street, lined in hardwood.

It links existing, new and future buildings into one unified hospital, defines entries for each service and accommodates a range of retail and interactive spaces.

Two adjoining landscaped courtyards with glazed air-intake lanterns provide places of respite, relaxation and reflection.

Upper levels include nine wards co-located with related facilities, for example, a rehabilitation gym and diagnostics on the cardiac level, and lung and sleep clinics on the respiratory ward level. In the wards, glazed bedrooms provide an unsurpassed level of patient observation and proximity to staff. The inpatient wards have a uniquely efficient arrangement comprising two pods with shared facilities between. Patient lounges, and single bed rooms with en-suites and unique carer zones further contribute to the person-centred design.

The lower levels of the new building include women's health clinics, pharmacy, pathology, neurophysiology and a new comprehensive cancer care centre.

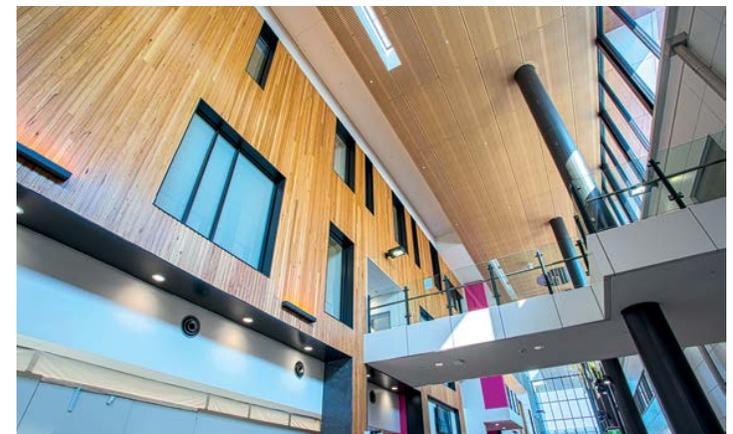
"Together the new and existing buildings create a new hospital of varying character, rather than homogeneity."

– ARTHUR COLLINS, JACOBS

Externally, a predominantly charcoal facade with multi-coloured glass fins reflect the diversity of the community and literally reflect coloured light between exterior and interior.

Twenty-five consultant disciplines contributed many technical and value initiatives.

The dedicated cultural program integrated art with the building, not only consulting stakeholders extensively, but including them in the production of artworks.



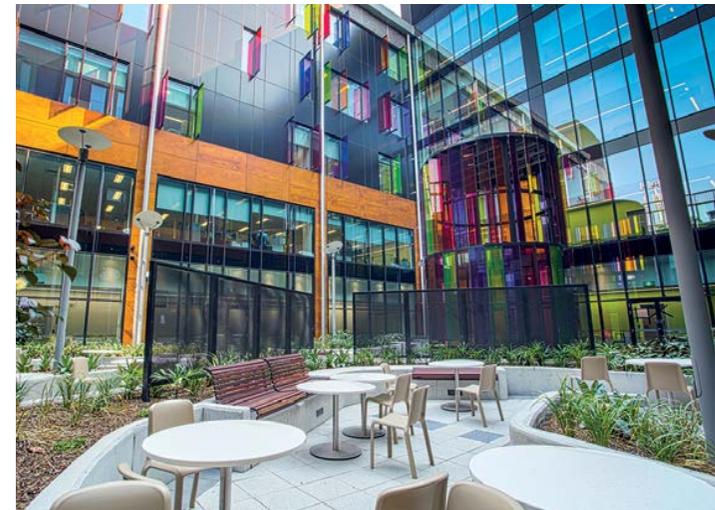
Hospital Street, Blacktown Hospital



A single patient room with a unique carer zone, Clinical Services Building

“This program is more than the art we see hanging on the walls. It’s about designing spaces and buildings for the people who are going to be within those buildings, who will move and interact within the spaces. Art makes them less stressful places. There’s much research about the significant health benefits of art in health, and what a place to do it – in NSW, in Sydney, the arts capital of Australia.”

– SAM SANGSTER, CHIEF EXECUTIVE, HEALTH INFRASTRUCTURE



Round courtyard, Blacktown Hospital



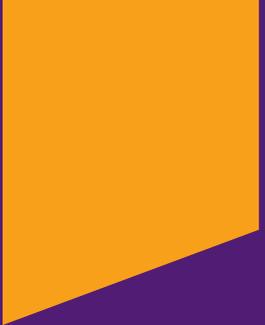
Scan to see more about the opening of the Clinical Services Building



Scan to find out about our 2014 NSW Health Award nomination and our arts program



Blacktown Hospital main entry



hospital street
artworks

“Artists are the keepers of history. We are all storytellers.”

Robyn Caughlan

home

the call of

| | |
|---------------------|--|
| ARTISTS | <i>Leanne Tobin and Chris Bosse</i> |
| GLASS | <i>Ben Edols and Kathy Elliot</i> |
| INSTALLATION | <i>Will Colhoun, Big Kahuna Imagineering</i> |
| MEDIUM | <i>Glass, granite, steel and mirror</i> |
| YEAR | 2016 |

The Call of Home is the centerpiece sculpture of the new Clinical Services Building at Blacktown Hospital.

It is made of 88 individually hand-blown glass works, suspended over a platform engraved with images of the mullet, and symbols of water and community. Large circular mirrors have been placed on the platform below the eels and on the ceiling above them, creating a continuous pattern of reflection.

The art commission was proposed as a collaboration between artists Chris Bosse and Leanne Tobin with the aim of harnessing each practitioner's areas of expertise to create a public artwork that reflected local stories in a contemporary way.

Chris brought to the project his capacity to generate visionary work, and Leanne her Aboriginal ancestry and capacity to interpret local knowledge.

The work interprets the story of the long-finned eels' migration journey from the waterways of western Sydney to breed in the warm salt waters of the Coral Sea. The adult eels swim over 4000 kilometres to spawn, and then they die. The young eels, now known as glass eels, start their journey back to the fresh waters of the local creeks where their parents matured, to begin the cycle again.

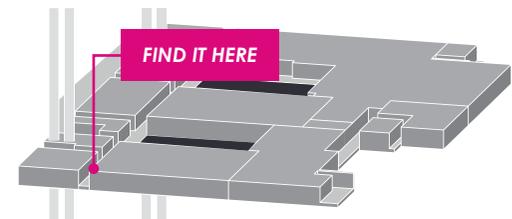
The work recalls the importance of the eels to the local Aboriginal people, for whom the annual migration of the adult eels was a cause for celebration and feasting.

Their hope was to invoke a universal understanding of the desire for home, especially when you are in hospital – as a patient, a visitor, a volunteer or a staff member.

The Call of Home is located in Hospital Street; an internal pedestrian thoroughfare that includes reception, information and retail. Close to the main entry, and suspended over 12 metres, the artwork creates a landmark at point of entry and departure to the hospital.

Chris and Leanne proposed the work be fabricated in glass bringing the transparency and reflective qualities of the material to each individual eel. They engaged glass artists Ben Edols and Kathy Elliot to fabricate the eels, and Big Kahuna's Will Colhoun to design and execute the installation of the work.

ARTWORK LOCATION : Hospital Street level 3,
New Clinical Services Building, Blacktown Hospital





"The story of the eels is a very old Darug story and I felt that the story found its place here. When you're in hospital, it's a universal feeling – everyone wants to go home."

– LEANNE TOBIN, ARTIST



Scan to see Leanne's interview

meet the artists

LEANNE TOBIN

Leanne Tobin is a Darug woman from the Boorooberongal and Wumali Clan; two of the many clans of the traditional Aboriginal people of Greater Western Sydney.

Her works in storytelling through the use of visual and performing arts set out to convey a strong sense of commitment and responsibility to the place of her ancestors. Leanne uses her art to tell local Darug stories of the people and place and to evoke an environmental conscience towards the land and its original people.

Leanne's artworks embrace her mixed ancestry and seek to connect the observer through the portrayal of common human feelings shared by all. It highlights their shared role in caring for country and convey that which is often hidden beneath the concrete and tar of the city and its suburbs: those silent stories of this place long ago.

Leanne has won many awards including 2011 NSW Parliament Indigenous Art Prize.

"When Marily Cintra approached me about collaborating with Chris Bosse and the team at L.A.V.A., I wasn't sure if I would be a suitable match as Chris' experience and expertise far outweighed what I felt I could bring to such an important project, but I soon saw the connection.

Chris's efficient, practical and intelligent approach and my chaotic and passionate desire to tell the stories of my Darug Ancestors and their connections to country made for an interesting and creative mix.

I found it very easy to work with Chris as he could see the potential in what I was proposing with the glass eels story and how it could be achieved, and we readily fell into an easy working relationship.

My connection to the local knowledge of country and Chris's professionalism and readiness to work with whatever ideas I put forward made the collaboration an easy one and the ideas flowed quickly and easily.

Being involved in such a large work was new for me and the process was quite tenuous and drawn out at times, but the knowledge and the skills the participating artists brought with them made it a most interesting and wonderful learning experience.

I am proud to have worked alongside such talented artists.

Working with Ben Edols and Kathy Elliot was pure joy. I was able to explore my pre-existing love for glass works first-hand and I learned much from the master glass artists.

I fell in love with Ben and Kathy's exquisite work while looking for a suitable glass artist for the realisation of the eels concept. Their expertise and skill at portraying natural, organic subject matter and producing works of luminous beauty and fluidity made them an easy selection.

A highlight was watching Ben, the master glass artist, at work in the studio; in Manly and later in Canberra. Ben made those eels move and come alive, and under his careful hands the glass became the perfect medium to bring to the design."



CHRIS BOSSE, L.A.V.A

Chris Bosse is a German-born architect, resident in Sydney in Australia. He was a key designer of the Beijing National Aquatics Centre built for the 2008 Summer Olympics. Chris co-founded L.A.V.A. the Laboratory for Visionary Architecture, with Tobias Wallisser and Alexander Rieck in 2007. L.A.V.A. has offices in Sydney, Stuttgart and Abu Dhabi. He has received many awards for his work.

“The Call of Home project fuses digital design process with Indigenous storytelling and artisanal glassblowing techniques into a unique, authentic and relevant artwork.”



BEN EDOLS AND KATHY ELLIOTT

Benjamin Edols has been blowing glass since 1987. Ben has given glassblowing workshops at Pilchuck Glass School, The Studio of the Corning Museum of Glass, Toyama Institute of Glass Art, Niijima Glass Centre, The Jam Factory and Sydney College of the Arts.

Kathy Elliott has been working with glass since 1988. She has specialised in cold working techniques.

Ben and Kathy have been working together since 1993 when they had the first exhibition of their collaborative work at de Vera in San Francisco.



*Scan to see interview
and glass making*





"I am very excited to see the single glass blown elements used en masse.

I think they will be very effective as a group. A single glass object that is blown glass can only have so much impact because of the limitation of scale; it has a much more domestic scale.

To have 88 objects that function together in the final sculpture will be very effective. You take this element that has a domestic scale then through multiplication you can really make a statement with it.

This collaboration, this whole project had its challenges, as all projects have.

It has given me a bit of a smile because Leanne is wanting variation and expression in the glass but Will, the engineer, wants them all to be exactly the same so they hang the same way. I am the meat in the sandwich! I am trying to realise Leanne's vision and bring colour, movement and variation but not to make Will's work impossible for the installation."

– BEN EDOLS





peace and harmony

community gathering place



| | |
|--------------------|--|
| ARTISTS | <i>Robyn Caughlan</i> |
| FABRICATION | <i>Laing O'Rourke and specialist contractors</i> |
| MEDIUM | <i>Terrazzo floor from an original painting</i> |
| YEAR | 2016 |

In 15th century Venice, the Italians invented terrazzo floors as a way of using up leftover marble chips. They mixed the chips with cement, creating durable and artistic floors for palaces, villas and temples.

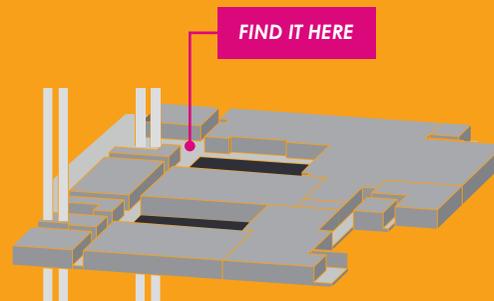
For the terrazzo floor of the community gathering place, Aboriginal artist Robyn Caughlan designed a set of intertwining lines and circles that represent the strong connections that give rise to healthy and harmonious communities.

She hopes that as people walk over the terrazzo circles of peace they will reflect on the true meaning of peace and harmony.

"Being a cancer survivor, I understand how important is for a hospital to have areas where we can rest, meet friends or families, or just appreciate the arts."

— ROBYN CAUGHLAN, ARTIST

ARTWORK LOCATION : Hospital Street, level 3
New Clinical Services Building, Blacktown Hospital



ROBYN CAUGHLAN

Robyn is a local artist, born in Westmead. She draws upon her wealth of experience to create strong and expressive works in a range of media, including painting, textile design and literature.

Robyn's work has been displayed in many national and international exhibitions. She is represented in numerous private and public collections including at the Joan Sutherland Performing Arts Centre, the Powerhouse Museum, the National Maritime Museum in Australia and Kerava Art Museum in Helsinki, Finland.

"I am Robyn Caughlan from the Darug and Darkinjung lineage and I am proud of it.

My art started to fill a void in me that I thought would never be filled.

Apart from my three children, finding out I am of Aboriginal descent at the age of 30 from my real mother, was a major turning point in my life. I lost my father at five, and three months later I was sent on a two-week holiday, never to return.

So once again I lost a mother, sister and four brothers, which added to my loss of identity. It took me many years to recover from that. I had the most wonderful foster parents and sister but it is like you have had a huge chunk of your heart ripped out and it leaves a void that takes many years to heal.

At the age of 30, I discovered art. Art became a passion of mine and honestly saved my life. It is an expression of oneself. We should never be afraid to put our true feelings on canvas. Artists are the keepers of history. We are all storytellers.

There are many facets of my art that I use for creative expression – visual art, textiles, fashion, ceramics and author. I began to enjoy the freedom and style that I call my own and this is based on my personal interpretation.

My style also allows the contemporary Aboriginal artist to go beyond in many ways. We are many cultures but we are one. If the world realised this, we could all live in peace and harmony.

Being a cancer survivor, I understand how important is for a hospital to have areas where we can rest, meet friends or families, or just appreciate the arts.

I am proud of being part of BMDH Arts and Culture program."





the many COLOURS of Blacktown

| | |
|-------------------------------|--|
| ARTISTS | <i>Marilyn Cintra and Malcolm Cooke</i> |
| MEDIUM | <i>Mosaic work</i> |
| INSTALLATION | <i>Malcolm Cooke and Terry Cook</i> |
| COMMUNITY PARTICIPANTS | <i>Bahai Community including artist Desiree Martin, SydWest Multicultural Services including African Women's Group, Multicultural Play Group, Arabic Speaking Group, Indian Women's Group and Chinese Elders' Group, Women's Activities and Self Help House (W.A.S.H House) including artist Barbara Kenny, Coolamon Cottage Child Care Centre, Blacktown Hospital staff and Mount Druitt hospital staff</i> |

Mosaic is the art of creating images with an assemblage of small pieces of stone, ceramic, coloured glass or any other material. Some of the earliest mosaics date back 5000 years and are found in the ancient city of Uruk, in today's Iraq.

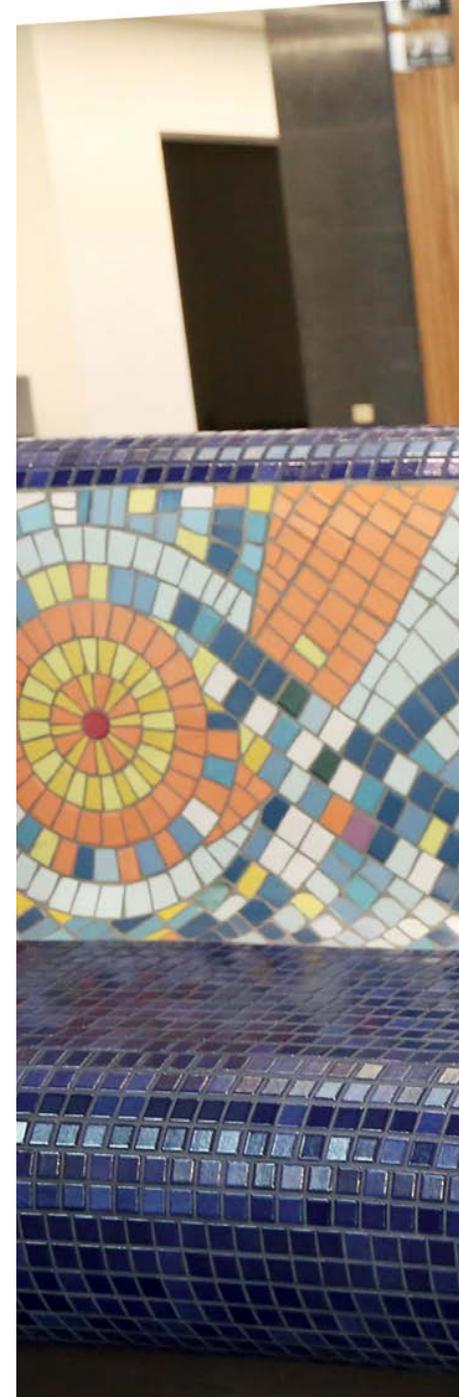
The Greeks and Romans excelled in the creation of mosaic works used on floors and walls. They started using natural pebbles and later developed more sophisticated coloured glass and stones cut in small cubes.

The mosaic seats created for the Hospital Street are made of more than 100,000 individually hand-cut ceramic tiles, designed to form intricate images created in collaboration with a range of local community groups.

The colourful seats span almost 63 metres and contribute to the creation of a social hub at Blacktown Hospital, offering space for people to sit, rest, meet others or just have a break from their often busy schedule.

The work represents the sky, as seen by different local groups, and the overall design was inspired by the painting *Starry Night* by Vincent Van Gogh.

IMAGE RIGHT : *Oliver and Aaron from Coolamon Cottage child care centre see their mosaic for the first time*





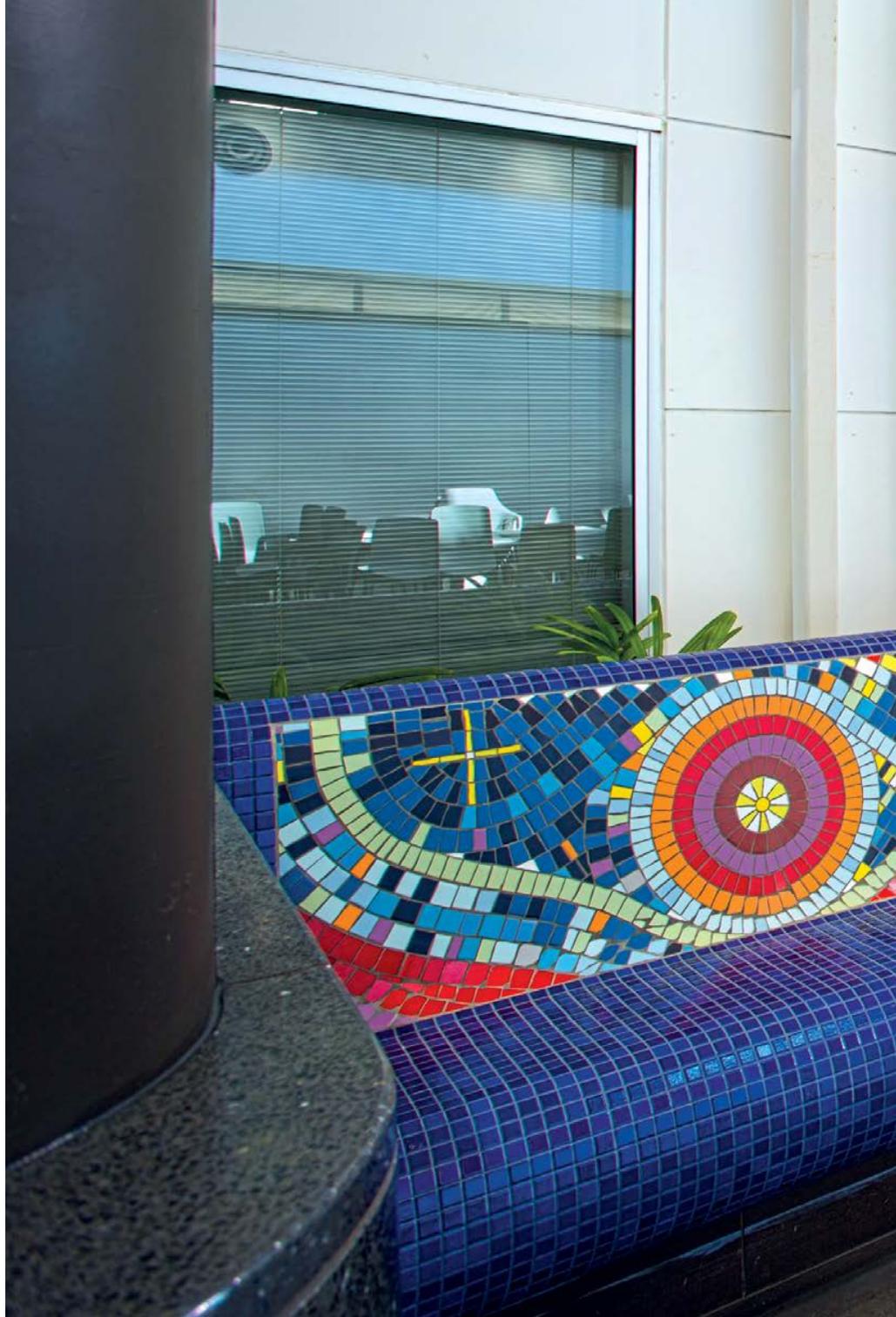
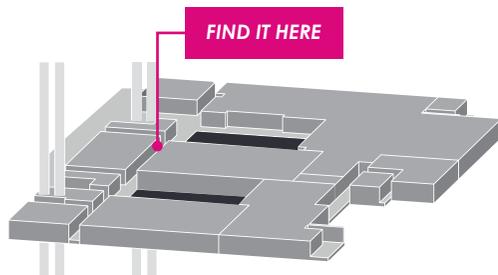
The idea of interpreting the sky came from Lynette Mieni, a member of the Aboriginal Advisory Group and member of the Arts and Cultural Group in 2014.

She mentioned that "we look down to the ground but we don't often look up to the sky".

Marilyn Cintra worked with various community groups, facilitating the development of an imagery that reflected their view of the sky. These designs were transformed into beautiful mosaic by the (now callused!) hands of Malcolm Cooke. It took Malcolm over 14 months to create the work and three months to install it.

The first seat for the main entry was designed in collaboration with the Bahá'í community and artist Desiree Martin. It represents the Bahá'í teachings of unity in diversity: "We are the fruits of one tree and the leaves of one branch. Although we differ from one another physically and emotionally, although we have different talents and capacities, we all spring from the same root; we all belong to the same human family."

ARTWORK LOCATION : Hospital Street, level 3
Clinical Services Building, Blacktown Hospital





The mosaic shows the transition between day and night and also reflects the hospital as a place that works 24/7.

The celestial dragons seat was designed in collaboration with the Chinese Elders Group from SydWest Multicultural Services. The seat represents the night sky with fiery celestial dragons. The dragons traditionally symbolise protection, strength and auspicious powers. The Chinese community wishes these blessings upon all who come to Blacktown Hospital.

The art group from the Women's Activity and Self Help (W.A.S.H.) House, from Mount Druitt, were inspired by galaxies in their designs. W.A.S.H. House arts teacher Barbara Kenny assisted in the development of a very colourful seat design.

Both African and Indian Women's groups from SydWest Multicultural Services were inspired by henna or mehndi patterns in the creation of the mosaic design for the third seat. This temporary body art is used to dye skin as an adornment for special occasions like weddings. The African henna patterns are usually bold, large geometric shapes with abstract symbols. The Indian mehndi are often made of thin lines for lacy, floral or paisley patterns.

Blacktown Hospital staff contributed to the design of one of the seats by providing their own depictions of stars for Malcolm to transform into mosaic.

The round seats that encircle the community gathering space were designed using the drawings and ideas of Blacktown Hospital's Coolamon Cottage Child Care Centre and the SydWest Multicultural Play Group. The children and parents drew and talked about stars, black holes and rainbows.

SydWest's Arabic Speaking Group from Mount Druitt and Indian Women's Group from Blacktown helped design the other three seats that form the community gathering space.

"The involvement of SydWest clients in the Hospital Arts and Culture program has been an incredibly positive experience for the men and women involved, providing an opportunity for them to showcase their many hidden skills and talents and also giving them a sense of belonging and connection to the wider community. Many said their involvement in the project made them feel part of the broader community and the hospital. They added that when they visit the hospital they feel at home and have something with which they can identify and relate to themselves. This experience has boosted their confidence and spirit and makes them proud of what they have achieved and it reflects the rich cultural diversity that exists in Blacktown."

– *Geodhini Sivaraj Community Engagement Family Support Coordinator SydWest Multicultural Services*

TOP MIDDLE IMAGE: Front row Saba Ali, Barbra Kenny, Robyn Caughlan, Zubaida Alrubai, Adid Alrubai, Geodhini Sivaraj; back row Malcolm Cooke, Ahlam Odsh, Hikmat Odesh, Mohammad Abdulrahman, Marily Cintra.





“We look down to the ground but we don't often look up to the sky.”

– **LYNETTE MIENI, ABORIGINAL ADVISORY GROUP**

MALCOLM COOKE

The challenge of this work is taking the concepts and ideas from the various community groups to create inspired works for nine distinct seats and still keep them linked by a common theme.

The Many Colours of Blacktown mosaic project was inspiring and daunting at the same time.

I like the opportunity to create a splash of colour along the main Hospital Street, but it was daunting to create such large and detailed work keeping true to the community ideas.

The work is 63 metres and it took me 14 months and thousands of hand-cut pieces to create the entire mosaic. The artwork has given an integrated sense of identity and community to the Hospital Street. It has been very satisfying to see the positive reaction from the public and the groups who helped design the mosaic.

Malcolm Cooke studied Fine Arts at Bendigo Institute of Technology and then worked at the Bendigo Pottery. Malcolm is a talented professional artist who has always made his living through art. His ceramic works are found in private and public collections all over the world. Malcolm has worked with the Health and Arts Research Centre since its foundation in 1999. He has been the coordinator for Nepean Hospital Arts and Cultural Program since 2010.



IMAGE LEFT : W.A.S.H. House workshop

IMAGE ABOVE : Celestial dragon in the Chinese seat



Scan to see the mosaic file time-lapse



other
artworks

“I truly believe that art can influence how people feel in this sometimes highly stressful environment. Very often we need some sort of circuit breaker. A well-designed and carefully placed artwork can deliver just that and relieve the tension.”

Henryk Topolnick, artist

anzac memorials

ARTIST *Malcolm Cooke and Blacktown RSL*

MEDIUM *Text and image digitally printed on toughened laminate Digiglass™*

SIZE *210cm x 80cm*

YEAR *2016*

BMDH received two ANZAC Centenary Local Grants to commemorate the 100 years of ANZAC at Blacktown Hospital and Mount Druitt Hospital.

These two large-scale panels acknowledge Australia's contribution to all conflicts and peace keeping missions.

During World War 1, from a population of about 6,000 people in 1914, 878 servicemen from the local area went to war and 131 died. Local images from this time are particularly hard to source, so the images on our memorials depict photographs from the archives of the Australian War Memorial and the Commonwealth of Australia.

At Blacktown Hospital, the panel depicts the 6th Field Ambulance retrieving wounded soldiers. At Mount Druitt, matron Margaret Grace Wilson is shown "doing a round" at Lemnos in Greece.

BMDH Project would like to acknowledge the support of Blacktown RSL and Michelle Rowland MP, Member for Greenway in the development of the memorials.



Images courtesy of the Australian War Memorial and Commonwealth of Australia



"The City of Blacktown RSL sub-Branch is honoured to be involved with the Blacktown and Mount Druitt hospitals Anzac Memorials as we have veterans from World War Two, Korea, Malaya, Borneo, Vietnam, Rwanda, Somalia, Timor Leste, Solomon Islands, Iraq, and Afghanistan living in the Blacktown district who are patients at the hospitals and benefit from the treatment they receive from the doctors and nurses.

The Blacktown RSL sub-Branch is committed to supporting and helping our veterans and families as well as the community in general whenever we can, and I believe our involvement with the Blacktown hospital is a just a small way of reinforcing to our veterans and families that we are here to help."

– John O'Brien, Secretary, Blacktown RSL sub-Branch

after the rain

| | |
|---------------|---|
| ARTIST | <i>Than Tam Cao (Tam Cao)</i> |
| MEDIUM | <i>Acrylic mural 7.45 metres long from an original one-third scale work; original work acrylic paint on board</i> |
| YEAR | <i>2016</i> |

Tam Cao's evocative depiction on the local Moonrise Lookout brightens the main entry lobby at Mt Druitt Hospital. The area is an important point of entry and departure to the hospital, often providing the first impression to the place.

Tam created the original paintings at Moonrise Lookout, going out early in the morning with four small panels to look at the natural light rather than paint from photographs. The original work on board was rendered into a 7.45 metre mural for installation. Tam lives and works in Western Sydney and is known for his beautiful landscapes and portrait paintings.



"I was given a brief to paint the inside of the wall spanning 7.45m which is a first for me and the largest reproductions of my work to date. As the dimensions were extremely wide I thought it was a good idea to paint a landscape that would represent the western suburbs.

I chose to paint a popular location, the Moonrise lookout, part of Western Sydney Parklands, for its relative proximity and expansive beauty.

It was a great privilege working with the team at HARC and Mount Druitt Hospital. What they provide for hospitals around NSW is a warm and inviting environment for the patients. Without the care and consideration of the interior scenery that HARC creates, hospitals would be very dreary and colourless places to arrive at."

– Thanh Tam Cao

BMDH galleries

Covering over 260 linear metres of gallery space, the corridors of Blacktown Hospital and Mount Druitt Hospital are transformed into galleries to show temporary arts exhibitions and also provide opportunities for health and heritage displays.



Left image : Medical student Anoji pauses to admire the dreamlike works by Haruyo Morita in a temporary exhibition at Blacktown Hospital.

Bottom left image : Malcolm from our arts team installs new works by Ghasan Saaid in one of our temporary galleries; other works by Atefeh Hekmat near our antenatal clinics (detail only).



BMDH photo competition

| | |
|-----------------|---|
| ARTISTS | <i>Various</i> |
| MEDIUM | <i>Medium format print, large format vinyl and online gallery</i> |
| LOCATION | <i>Online and various locations at Blacktown Hospital and Mount Druitt Hospital</i> |

The BMDH Photo Competition was launched in 2014 to establish a library of photography which would inspire and delight patients, visitors and staff, and promote comfort, healing and wellness.

The competition is open to hospital staff, patients, visitors and volunteers, local residents, community members and workers. More than 300 works were received for the inaugural 2014 competition.

Twenty-one selections were framed and exhibited in a temporary exhibition at the hospital before being permanently installed in the hospitals. Three works were selected for photomurals for the Blacktown Hospital cardiac rehabilitation gym, Blacktown Hospital aged care unit dining room and Mount Druitt Hospital aged care unit.

Forty works have been shortlisted from the 2016 photo competition.



Scan to see the online gallery



IMAGES FROM TOP TO BOTTOM :
Canola Fields by Adriana Ojeda in the cardiac rehabilitation gym, Wild Horses By Lukas Szymanek, Sunset by Philip Batey



health living precincts

PARTNERSHIP Between Blacktown Council, BMDH Arts and Culture Program, Western Sydney Local Health District Health Promotion and SydWest Multicultural Services, Inc.

PARTNERS BMDH Arts and Culture Program, Western Sydney Local Health District Health Promotion, Blacktown Council and SydWest

The Healthy Living Precincts project aims to create and promote opportunities for physical activity in the hospital grounds surrounding areas. The program responds to local health needs and the growing incidence of non-communicable diseases in the area. It builds on the connection between the hospital and the local landscape.

It connects the hospital with surrounding natural and built public spaces through arts and community cultural development processes, and builds upon strategies for creating healthy places to live and work.

The Healthy Living Precincts project recognises the health benefits of spending time outdoors and in natural environments, being physically active and having opportunities to socialise.

It actively promotes the hospital as a catalyst for healthy living. Some achievements of the Healthy Living Precincts project are the inclusion of Mount Druitt Hospital in Blacktown City Council bike paths, and the creation of signage to encourage the use of stairs in the new clinical services building in Blacktown Hospital.

The precincts project is currently developing Well Walk - a partnership between Blacktown City Council, BMDH Arts and Culture Program, SydWest Multicultural Services, Inc. and WSLHD Health Promotion.

Well Walk involves connecting the 'Hospital Street' with the street and parklands beyond the hospital boundaries to create an integrated health-supportive built environment within and beyond the hospital.

This project will connect Blacktown Hospital to Captain Cook Memorial Park. It proposes the design and construction of creative wayfinding elements that direct people from the hospital to a safe road crossing point to the park, and an outdoor sitting and gentle exercise area to complement the existing park.



“The BMDH Arts and Culture program was my first experience of working within a hospital setting.

The program enabled staff from diverse areas of the hospital, together with the community at large, to bring a deep understanding of health and well-being into the hospitals’ expansion.

I learnt a great deal about health’s importance at a local level by being part of such an open and supportive forum for many voices and ideas.

From a landscape architecture perspective, it was interesting that the importance of nature to health permeated through all aspects.

Beautiful natural scenes featured prominently in photo competitions through to the final artworks created by artists and the community. Early community feedback indicated that trees and shade were priorities as summer months are exceedingly hot.

Nonetheless, the program brought nature’s health benefits into a hospital setting that features little outdoor greenery.

The consistent theme of nature and health led to an exciting concept – Healthy Living Precincts.

Broadly, the concept adopts the ‘borrowed landscape’ (shakkei) principle and looks beyond the hospital boundaries, making connections to local parkland and creeks.

The concept links the hospitals to walking, cycling and public transport networks to encourage healthy behaviours by staff and visitors, and supports in-house hospital programs, such as cardiac and stroke rehabilitation.

Similar to other parts of Western Sydney, communities in Blacktown and Mount Druitt have a high incidence of non-communicable disease and obesity, which renders these groups vulnerable to the health impacts of hot weather.

In the Healthy Living Precincts approach, the hospitals are primary catalysts for promoting healthy ways of living and improving resilience to hot weather, while supporting local initiatives to create cool, comfortable urban environments.”

– Louise McKenzie, HARC



kids museum and story telling play area

ARTISTS HARC in collaboration with WSLHD
Aboriginal Health and the Australian
Museum

*Nurranginy Reserve photograph
in the diorama by Barbara Kenny*

MEDIUM Museum artefacts, toys and books

LOCATION Women's Health Clinic, level 3
Clinical Services Building
Blacktown Hospital

The Women's Health Clinic is a busy area and often the clients need to bring their younger children along to ante-natal and post-natal appointments.

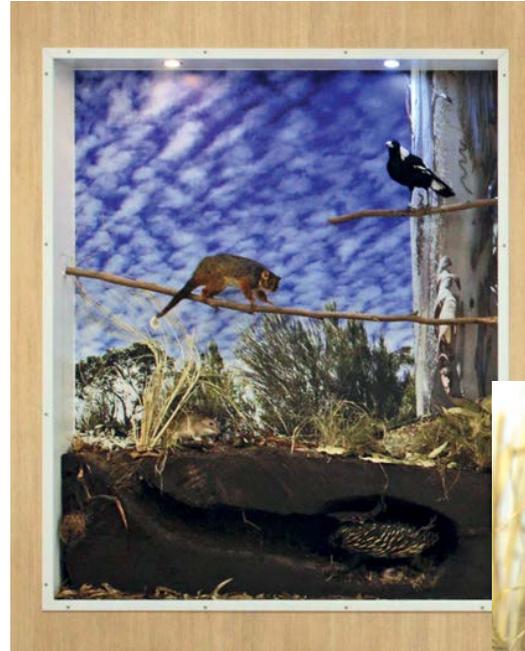
The Kids Museum and Story Telling Play Area creates an exciting and novel space for the children to play while their mums wait.

The area has two large dioramas showing Australian animals and birds in a landscape. The animals include an echidna and puggle (baby echidna) in a burrow, an emu egg and chick.

The diorama displays are on loan from the Australian Museum and no animals were hurt or killed for the purpose of the display.

The play area was developed by HARC in collaboration with Aboriginal Health, local Aboriginal women and the Australian Museum, who also helped select toys, artefacts and books to be made available for children to play with.

The Play Area will be a space for storytelling and reading to the children by Blacktown Hospital volunteers.



This will be part of a project undertaken as a collaboration between HARC and the Instituto Fernandes Figueira (a public hospital for women and children located in Brazil).

The Brazilian hospital has developed, and run for 17 year, a program that includes over 150 volunteers who read and tell stories to children at the hospital.

"The Arts and Culture program is a way of revitalising the hospital and helping to create positive spaces and experiences. It was great to be involved in such an important program and have the opportunity to bring something a bit different and unexpected. In any project like this it is important to involve consultation with the community and it was great to have local Indigenous Elders visit the Australian Museum collections and engage with staff. Loaning specimens for this program enabled us to share some of our stories and create an interesting experience for patients. Hopefully we can help people create new stories too."

– Karen Player, Manager Museum Outreach/Lifelong Learning, Australian Museum

melaleuca

mental health unit

ARTIST

Various

*Main Entry And Activity Room
Paperbark Forest by Chris Gleisner*

*Quiet Room
River by Marilyn Cintra*

*Quiet Room
Waterlilies I by Mirek Rzadkowski*

*Quiet Room
Waterlilies II by Roy Laban*

*Unit Doors
Tea Towels and Waterlilies
by Malcolm Cooke*

*With the support of the Botanic Gardens
& Centennial Parklands, Sydney and the
Health and Arts Research Centre, Inc.*

MEDIUM

*Translucent photographic prints adhered
to glass; framed photographs*

The Melaleuca Unit is a sub-acute mental health facility at Blacktown Hospital which provides unique consumer-led 'stepdown' care for people with severe and debilitating mental illness.

The unit is designed to promote independence and to help people to reconnect with family, friends and the community.

The unit was designed as a single-storey residential style facility with 20 inpatient beds, each with garden or courtyard views. The Melaleuca Unit has activity, group and family rooms, as well as a quiet room for respite and an assisted daily living kitchen to help clients regain everyday skills.

Artworks for the Melaleuca Unit support its non-institutional and safe design, and were selected to compliment the unit's calm but colourful interiors.

Translucent photo murals were designed by HARC for the glassed areas. The Royal Botanic Gardens and Centennial Parklands provided the images of the melaleuca grove used in the activities room and quiet room, and the framed work for the unit's main entry.



open day

ARTISTS *Yoshimi Lawler, origami master, workshop*

Sydney Sonata Singers, music and dance performance

Salamak, music performance

**Blacktown Hospital Clinical Services Building Open Day
19 March 2016**

A public open day in 2016 showcased the artworks in Hospital Street and other areas of the new clinical services building, and provided visitors with an opportunity to join origami master Yoshimi Lawler in a hands-on workshop.

Visitors could take home their crane or flower, or leave it to be part of a future hospital artwork.

Sydney Sonata Singers, a local Filipino seniors choir, and Salamak, with Mustafa Karami and guests, performed at the gathering place on the day.

"I see hospitals as places of transition, some people are coming into the world, others may be leaving and music can facilitate transitions through times of joy and sadness."

— RICHARD PETKOVIC, DIRECTOR
SYDNEY SACRED MUSIC FESTIVAL



Scan to see the
Open Day



operation art

ARTISTS Drawings and paintings by students of NSW Education

PARTNERS Kindly on permanent loan from Operation Art, NSW Department of Education and The Children's Hospital at Westmead

Every year, schools across New South Wales are invited to participate in the Operation Art, an initiative of The Children's Hospital at Westmead in association with the New South Wales Department of Education.

Primary school children are invited to create art especially for hospitals and have their work first exhibited at the Armory Gallery at Sydney Olympic Park and the Art Gallery of New South Wales. Artworks are then shared among children's wards throughout NSW. In 2016 BMDH took delivery of the first Operation Art works for the children's areas in Mount Druitt and Blacktown Hospitals.

ABOUT OPERATION ART

For more information visit artsunit.nsw.gov.au/visual-arts/operation-art



Operation Art arrives at Blacktown Hospital

our totems

| | |
|--------------------|--|
| LEAD ARTIST | <i>Danny Eastwood</i> |
| MEDIUM | <i>Acrylic on canvas</i> |
| LOCATION | <i>C lifts, level 3, Hospital Street Clinical Services Building Blacktown Hospital</i> |

Our Totems is a significant painting featuring 12 individual panels painted by adult students under the tuition of artist Danny Eastwood, a celebrated painter who has lived in the Mount Druff area for more than 30 years.

The artwork was produced to display the language groups and the different animal totems of each of the artist's ancestral Aboriginal Tribal heritage.

The panels are linked together by sinuous black curving lines which represent pathways, creating a spiritual map that takes you on journey through the 12 countries. Circle patterns along the 'pathway' indicate campsites or towns along the way.

"Once I started painting,
I couldn't get the brush
out of my hand."

– AMY HENDERSON, TURTLE, FISH AND
KANGAROO TOTEMS



THE ARTISTS

The painting features the work of 12 artists, listed here with their language group and totems:

Amy Henderson, Dharug – turtle, fish and kangaroo

Ashley Frost

Charmaine Dalli-Denton, Wiradjuri – snake and goanna

Danny Eastwood, Gadigal, Nagamba – sand goanna

Daphne Placho, Ngunawal – platypus, fish and bogong moths

Debbie Placho, Ngunawal – platypus and wedge tailed eagle

Gloria Harrison, Gamilaroi – kangaroo and emu

Jamie Eastwood, Nagamba – kangaroo

Kim Loweke, Gamilaroi – emu and wombat

Stella Cunningham, Noonuccull – dolphin and carpet snake

Todd Dorward, Kullilli – goanna

Zane Walker, Gadigal – kookaburra and raven

DANNY EASTWOOD

Danny Eastwood started drawing at four years of age and has been painting for more than 60 years. Danny Eastwood is a descendant of the Ngemba Tribe of Western NSW on his mother's side. Danny was born in Sydney and lived in the Eora Tribal area until he was thirteen. He now lives in the Dahrug Tribal area of Western Sydney. Danny was NSW Aboriginal Artist of the year in 1992 & in 1993 won the National Aboriginal Artist of the year award.

"I was invited by Blacktown Arts Centre and Blacktown Council to run an art course for local Aboriginal people and I asked them to paint their totem and language group.

The students were all adults ranging in age from 25 to 60 and were very knowledgeable about their traditional stories and totems, so they were able to express that in their painting.

Each panel features their traditional animal, such as a kookaburra, goanna or kangaroo. This was the animal sacred to that tribe and it was never hunted or eaten as it represented the spirit of that area."

"My painting is based on my journey and finding my identity. It represents where we stand and what we stand for."

– ZANE WALKER, KOOKABURRA AND RAVEN TOTEMS

Painted pebbles

ARTISTS Barbara Walsh with women
from the W.A.S.H. House
at Mount Druitt

MEDIUM Pebbles with acrylic paint

The Women's Activities and Self-Help House (W.A.S.H. House) is a community based resource centre for women. It is a place of support, information and referral for the growing number of women escaping domestic violence, and being relocated to public housing in the Mount Druitt area.

As well as designing a section of the Starry Night mosaic seat, the women donated a basket of painted pebbles to be used in a future artwork.

The colourful work represents their diversity and strength.





“To have my images in a place of physical healing has long been an ambition of mine, and if the colours, forms, patterns and texture of our natural world bring some joy and relief during moments of anxiety, I feel most pleased.”

— STEVE PARISH, PHOTOGRAPHER

steve's ceilings

| | |
|-----------------|---|
| ARTIST | <i>Steve Parish</i> |
| ARTWORKS | <i>Outback and Coast</i> |
| MEDIUM | <i>Backlit acrylic ceiling panels from original large format photographs</i> |
| LOCATION | <i>Outback and Coast rooms Radiation Oncology Clinical Services Building level 3 Blacktown Hospital</i> |

Acclaimed landscape photographer Steve Parish kindly provided the Australian landscapes images for two illuminated ceiling artworks in the new radiation therapy rooms at Blacktown Hospital. These large-scale rooms include massive linear accelerators which produce high energy X-rays to target tumour cells. The procedure and the rooms (which are heavily shielded) can be confronting for patients and carers.

Steve's studio Nature Connect worked with us to shortlist suitable images that met the requirements for the ceiling panels. The final selection had to consider not only the scale and suitability of the work, but ensure the reflected light did not affect the ability of clinicians to accurately observe the patient.

The final selections were made by staff and patients, who liked them so much that they named the rooms after them.

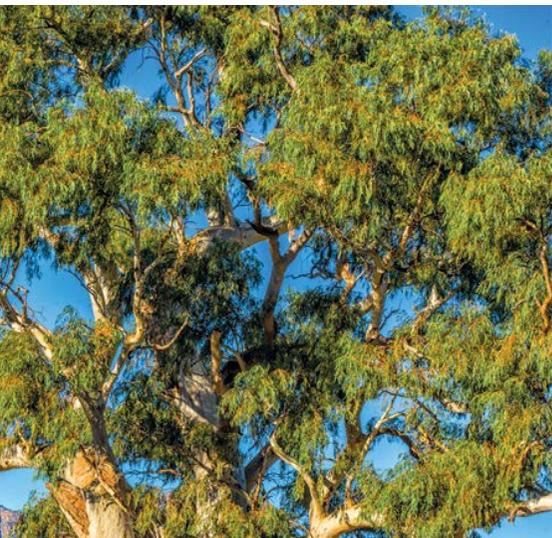
Steve's stunning backlit landscapes for the Coast Room and Outback Room now provide warmth, distraction and a welcome topic of conversation for patients and staff.

A smaller scale photographic print is located outside each room to assist with wayfinding and to allow everyone to enjoy the spectacular Australian landscapes.

We thank Steve Parish and Catherine Prentice from Nature Connect for their generous support.



Outback © Steve Parish



Coast @ Steve Parish

STEVE PARISH

Stephen William Parish OAM is a passionate photographer, naturalist, author, educator, public speaker and publisher, connecting people, especially children, to nature, through his emotive, inspirational, life-enhancing images of Australia's unique wildlife, flora, landscapes and places, presented to his audiences through workshops, public talks and publications.

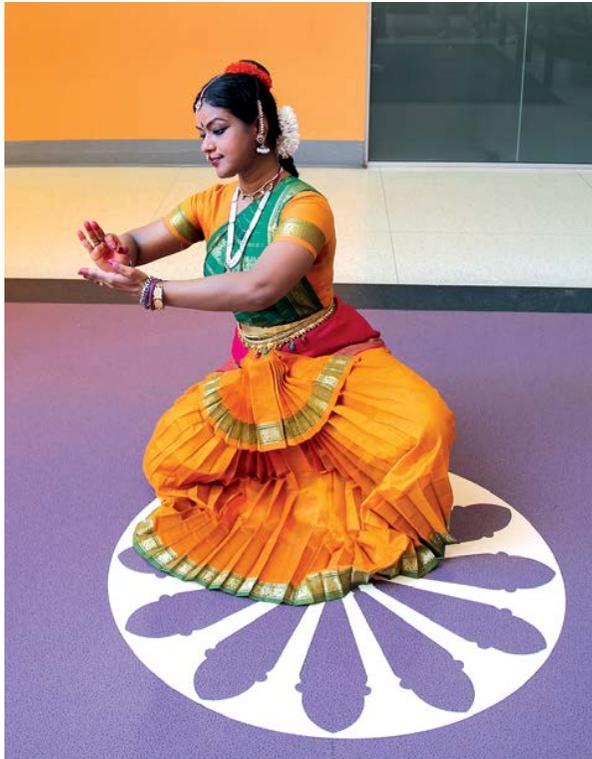
"At seventy-one, looking back on my 50 year career, I've been connected to and promoted the importance of how nature connection can be of enormous benefit to our mental, physical and spiritual wellbeing. As a cancer sufferer myself, and having a life-long experience of depression, I can bear testimony to the power that a combination of nature and life purpose can have in the healing process. To have my images in a place of physical healing has long been an ambition of mine and if the colours, forms, patterns and texture of our natural world bring some joy and relief during moments of anxiety, I feel most pleased."

sydney sacred music festival

Various Artists

Performance works at Blacktown Hospital and Mount Druitt Hospital

Proudly Supported by Richard Peškovic, festival director, HARC and Blacktown Arts Centre



Aruna Gandhi

The Sydney Sacred Music Festival is an annual cultural festival which showcases music, ceremony and art. It aims to bring us closer to the sacred within each person. The festival provides opportunities for the fantastic artists and traditions of our diverse communities and hopes to build its own community of open-minded people who are interested in something larger than themselves.

HARC partnered with the Sydney Sacred Music Festival to bring performances to Blacktown Hospital and Mount Druitt Hospital as part of the BMDH Arts and Cultural Program. The performances were sponsored by HARC and Blacktown Arts Centre.

2014

Jacinta Tobin, Darug singer and songwriter
Aruna Gandhi, performing classical dance style of Bharatanatyam
Samoan Methodist Choir of Blacktown
Sydney Sonata Singers

2015

Sacred Sounds of Salamak, an intimate performance of Kurdish-Persian music led by Mustafa Karami



Blacktown Methodist Choir



Scan to see the Sydney Sonata Singers and Blacktown Samoan Methodist Choir, 2014



Scan to see the Jacinta Tobin at Mount Druitt Hospital, 2014



Scan to see the Aruna Gandhi at Blacktown Hospital, 2014



“With the right attitude a Hospital can become a place of joy and compassion; a modern day temple that nurtures the community. Hospitals can become a place of inspiration.”

– RICHARD PETKOVIC, DIRECTOR SYDNEY SACRED MUSIC FESTIVAL

RICHARD PETKOVIC

“It has been important for the Sydney Sacred Music Festival to be involved in the BMDH Arts and Culture program because the Festival aim is to take diverse devotional music, art and ceremony to interesting non-conventional venues, to connect the hidden cultural treasures to mainstream audiences. Hospitals are a level playing field - the diversity of our society is right there!

I see hospitals as places of transition, some people are coming into the world, others maybe leaving, and music can facilitate transitions through times of joy and sadness. Music has a transformative power that can change your internal chemistry. With the music of Mustafa Karami, for example, you may not know what he is singing about but the sounds of his voice and instrument creates a connection to something more, a current that is universal.

The placemaking aspect of the hospital program has also been significant; it has created emotional and physical connections in the community. I know people who can't go into hospitals because of the trauma they experienced. Art can inspire people to have a better relationship to the spaces within a hospital that are otherwise traumatic, or spaces and attitudes that are too clinical and lack feeling. Art and hospitals have the power to transform individuals and the larger community.”

“Dance is a way of expressing one's self and it helps people to find that moment of happiness and peace within themselves. Considering that it's a hospital, all the staff, the doctors, the nurses the visitors – everyone is stressed. Dancing is so uplifting. Even if they can just stay here for one minute and experience that moment of calmness, then the purpose of dance is achieved.”

– Aruna Gandhi, dancer

“The festival events have been very well attended and people have been talking about the effect it's had on them – how it's warmed up the space and how they're very happy to have music and dance as part of the hospital atmosphere.”

– Mira Martic, HARC arts coordinator for the 2014 Sydney Sacred Music Festival performances at Blacktown Hospital and Mount Druitt Hospital

the tree of life

| | |
|-----------------|---|
| ARTIST | <i>Henryk Topolnicki</i> |
| MEDIUM | <i>Steel, powder coated red, orange and yellow</i> |
| LOCATION | <i>Outside the Patient Lounge, Infusion Therapy level 4, Cancer & Haematology Centre Clinical Services Building, Blacktown Hospital</i> |

Proudly supported by Dry July

Infusion therapy on level 4 of the new clinical service building at Blacktown Hospital provides chemotherapy and other infusion therapies to people with cancer and blood diseases. The new centre has a unique “chemo café”, designed as part of our consultation with patients, carers and staff, which provides a more informal and social space for treatment. The light-filled lounge with café-style seating overlooks an awkward and inaccessible roof area which could not be used for gardens or outdoor access due to the radiation therapy centre located below.

With a brief to create “colour and wonder”, artist Henryk Topolnicki responded by creating a series of steel sculptures that can be seen through the windows of the infusion therapy patient lounge. The brief for a significant artwork on a modest budget was met by proposing a work that used metal rods to create scale. The elements represent aspects of a tree of life, making very good use of the difficult space.

HENRYK TOPOLNICKI

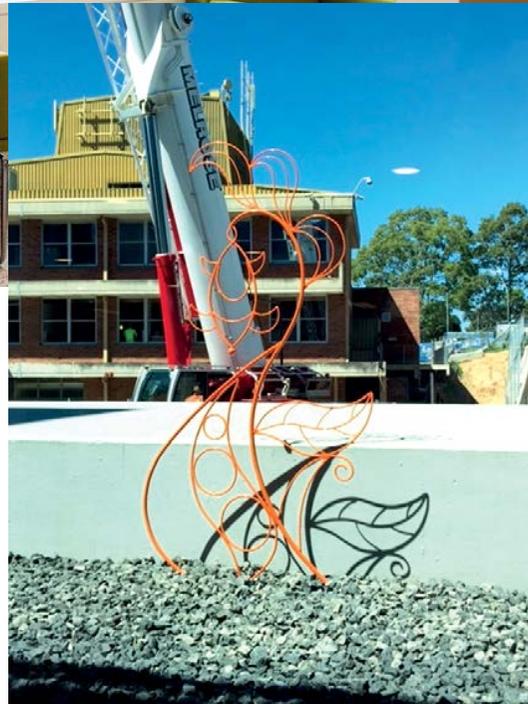
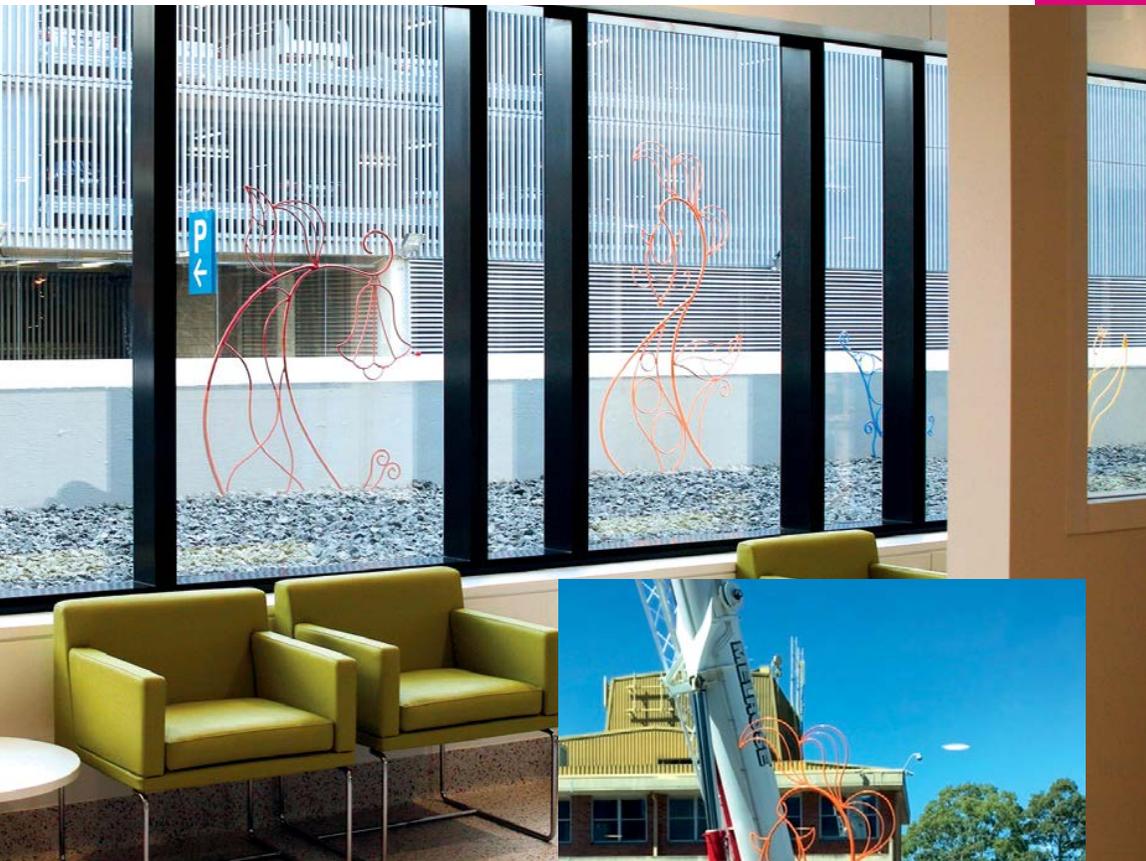
Henryk Topolnicki was born in Poland in 1957 and emigrated to Australia in 1982. Henryk studied sculpture at East Sydney Technical College (now National Art School). Public art projects, mainly in Sydney and Melbourne, have become the focus of his practice. These include large scale works commissioned by government, corporate and private clients and working predominantly with steel and stone. Henryk Topolnicki lives and works at the Blue Mountains.

“Installing works of arts in a hospital environment works not only on aesthetic level. In this context it functions not merely as a decorative element. I truly believe that art can influence how people feel in this sometimes highly stressful environment. Very often we need some sort of circuit breaker. A well-designed and carefully placed art work can deliver just that and relieve the tension. This works not only on patient level. I think that the staff - nurses and doctors - benefits as well. As for me, from the artist point of view, it feels really worthwhile knowing that my work might make someone feel better, more cheerful, happier.”



“Adding colour and light are so very important. Creating spaces that use that to advantage and provide other interest is really beneficial for all.”

– LEANNE WATSON, SERVICE INTEGRATION
MANAGER CANCER SERVICES, BMDH



ABOUT DRY JULY

Dry July is a national fundraising initiative which raises money for the extra touches that make cancer treatment more manageable for patients and carers. dryjuly.com.au

"The arts and culture program has given the project a focal point and a real connection to the community we serve. It has added excitement, vibrancy and uniqueness. Community and staff engagement I think is paramount when considering integrating public arts in healthcare design. It is important to have artworks - experiences that tell a story that people can relate to. Making clinical spaces beautiful and relaxing really helps mitigate patients' anxieties. To be part of the Arts and Culture Working Group was my absolutely favourite part of the project. I've never had the opportunity to be involved with such an innovative and creative group. It has inspired me in my thinking and I think it has helped create such a great warm, welcome, vibrant feel to the place. And I think the staff will relish that as well as the patients."

*– Leanne Watson, Service Integration Manager
Cancer Services, BMDH*

wishing tree

MEDIUM *Wishes on paper*
YEAR 2014

In November 2014, the Clinical Services Building construction of the new Clinical Services Building at Blacktown Hospital reached its highest level.

Builders traditionally celebrate this milestone by placing a tree on the roof level – thought to be an old Viking shipbuilding tradition.

At Blacktown Hospital, our tree was native lilli pilli which was festooned with hopes and wishes from hospital patients, carers, volunteers, visitors, staff and builders.



NSW Minister for Health Jillian Skinner and NSW Premier Mike Baird add their wish at the topping out ceremony



IMAGE ABOVE: Michael and Steve from Laing O'Rourke add their wish before the tree ceremony



regional dialysis centre blacktown hospital

The Regional Dialysis Centre services an area with more than more than 1.5 million people from Auburn to the Blue Mountains, delivering more than 35,000 occasions of care each year.

The centre looks after people from Western Sydney and Nepean Blue Mountains Local Health Districts, as well as providing support to regional health districts.

A new Regional Dialysis Centre, designed in partnership with patients, carers and staff, opened at Blacktown Hospital in 2016.

A positive and uplifting environment is particularly important for dialysis patients who spend many hours each week in the centre.

The arts for the Regional Dialysis Centre will articulate the concept of living with dialysis, including inspirational stories of family, leisure, professional and community life.

The arts will also assist in creating a friendly and welcoming environment to all, communicating cultural diversity, nature and a sense of place.

cultures of Blacktown

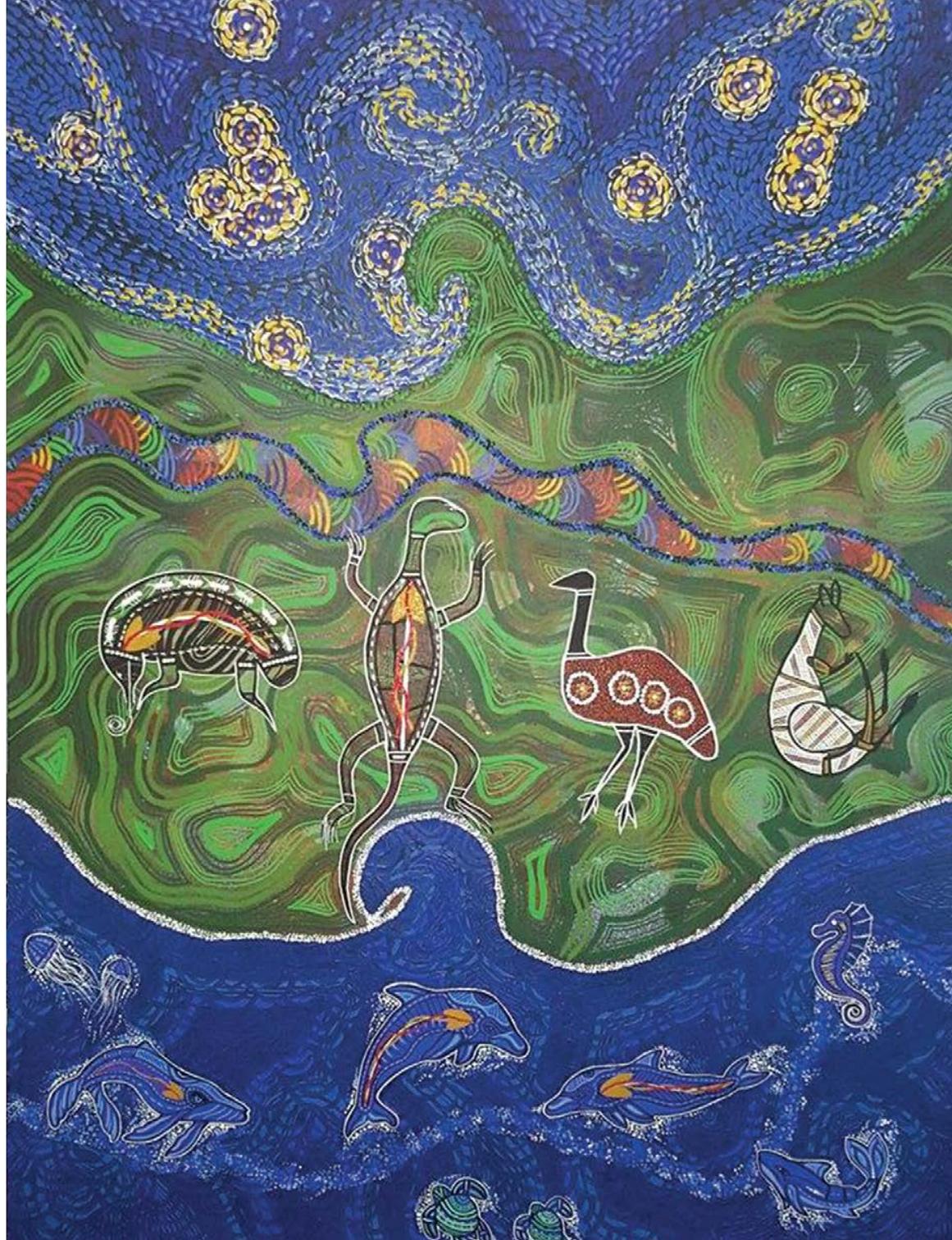
Regional Dialysis Centre

| | |
|-----------------|--|
| ARTIST | <i>Peter Williams</i> |
| MEDIUM | <i>Acrylic on canvas</i> |
| LOCATION | <i>Regional Dialysis Centre Blacktown Hospital</i> |

About 20% of patients at the Regional Dialysis Centre are Aboriginal or Torres Strait Islander – by far the largest community group represented in the centre.

A major work by artist Peter Williams was chosen for the main foyer of the centre because its universal themes of welcome, belonging and many cultures coming together resonated so strongly with patients, carers and staff.

The work also represents a welcome from Aboriginal people to all who come to the centre and it recognises the importance of Aboriginal culture both in the community and in the hospital.



PETER WILLIAMS

Peter Williams comes from Garul Gigula Clan of the Ngemba Tribe, originating in the region of Brewarrina in North West NSW. His indigenous language is Wongaibon, with his tribal totem being the Goanna. He is the head dancer and song man at Waradah Aboriginal Centre. Peter's vast array of knowledge ranges from his skill with spear and boomerang through to art, music, bush tucker and traditional medicines. He is well-versed in the lore of his people, being an accomplished traditional storyteller. Peter uses his knowledge to guide the younger generation of his people.

"At the top of the painting is our star system. The stars represent our spiritual connections to God and dreamtime Ceremonies as we do our ceremonies in accordance with the constellations.

The constellation includes Orion and the Southern Cross, to our people Orion symbolises God and the Southern Cross represents the Emu Dreaming.

Where the green meets the sky is the wedge-tailed eagle, the eagle represents God's journey. The shape of the eagle also represents the Blue Mountains, which connect to the Nepean River.

The Rainbow Serpent represents the Nepean River and had also helped create the lands. The hand stencils in the background represents our people past and present, the green lines represents the contours of the landscape.

The four land animals represents the family groups, the different patterns in the animals represents the different countries. The hatching in the kangaroo is Arnhem Land & Northern Queensland, the dots in the emu are from central Australia, and sections in the goanna are from the East Coast NSW and the echidna represents food sources.

The grey figures are engravings that represent the Aboriginal Lore.

Where the land meets the sea is in the shape of the sea eagle, which represents the coastal people. The white dots represent the beach areas and also the Ancestors before us.

The blue line in the background represents the currents of life, the three half circles in the blue represents the water, our main source of wellbeing.

The sea animals are totems of the sea people and also a food source. The blue dots that go around the animals represent the eastern currents which connect us to the South Pacific Islands - these are also a big part of our community, with marriages between our people.

My reason for putting in the different designs is to show the diverse people from different areas coming together and living together as a community and showing all cultures are welcome."

bubbles gallery

Regional Dialysis Centre

| | |
|-----------------|--|
| ARTIST | <i>Marily Cintra</i> |
| MEDIUM | <i>Water, machinery and artefacts</i> |
| LOCATION | <i>Regional Dialysis Centre Blacktown Hospital</i> |

This project involves the creation of an internal water feature that will run on the water generated by the dialysis machines. It will feature a cabinet to showcase small and fragile art works and artefacts.

The project was inspired by an idea from Associate Professor Lukas Kairaitis, head of renal medicine at Blacktown and Mount Druitt hospitals, and developed by HARC.

The innovative work will engage clients and staff of the Regional Dialysis Centre to curate their own exhibitions.

IMAGINE!

Regional Dialysis Centre

| | |
|-----------------|---|
| ARTISTS | <i>Regional Dialysis Centre Young Adults Support Group with Marily Cintra as part of the Blacktown Arts Centre Pat Parker Residency</i> |
| MEDIUM | <i>Mixed media, storytelling, video, visual art and living library</i> |
| LOCATION | <i>Regional Dialysis Centre, Blacktown Hospital</i> |

IMAGINE! is a community arts project involving the Young Adults Support Group from the Renal Dialysis Centre.

It is facilitated by Marily Cintra who was awarded the first Blacktown Arts Centre's Pat Parker Residency for this project. The residency is given for an artist to develop and undertake a project that engages with the local community. It was established by Blacktown City Council to honour Patricia Parker, a long-term resident of Blacktown and a former employee of Blacktown City Council, who was known for her distinguished pioneering contribution to the development of community arts in Blacktown and beyond, as well as her outstanding achievements in the fields of arts administration and cultural planning.

Imagine! will explore different ways of telling stories about what it is like to live with chronic kidney disease and dialysis. The group is developing ideas for photo stories, video, visual arts and a living library.

MARILY CINTRA

Brazilian-born Marily Cintra is an artist and cultural activist, working in community cultural development since 1967.

In 1994 she established Identity, Environment & Art (now Placemaking), an arts organisation with a focus on community participation in the design of public places. Since 1992 Marily has coordinated the public art and cultural planning for 24 healthcare facilities in Australia. In 1999 she founded Health and Arts Research Centre, Inc, a not-for-personal-profit cultural organisation with focus on the research and practice of culture and the arts in health.

acknowledgements

Throughout the development of BMDH Arts and Culture Program, I have reflected on what made this program different from the other 20-plus art programs I have previously coordinated in healthcare facilities.

All programs were developed with the same methodology and intensive community engagement; many developed ongoing programs that have lasted over twenty years.

I believe that what makes BMDH Arts and Culture Program different is the support and trust given to the program by everyone involved.

Staff, visitors and patients, and the local community have been proud to work towards the creation of an inspiring hospital that represents the community. I could not have asked to work in a better place.

The Arts and Culture Working Group, with its broad representation, was keen to engage in a true discussion and help dream up innovative works. There was always an atmosphere of trust and commitment, and this was what made this program possible.

In particular I want to thank Health Infrastructure project director Andrew Paris and BMDH Project Stage 1 transition manager Peter Rophail for their support and hard work.

I want to congratulate and thank the HARC team who worked on this program:

- The planning team including Louise McKenzie, Malcolm Cooke, Stephanie Bayly and the Community Champions Gisele Kerbage, Malathy Uthayachandran, Martha Fernandez, Quoc Tran Duong, Rabia Azizi, Shalini Rajesh and Sonal Chatrath
- The implementation team including Louise MacKenzie, Malcolm Cooke and Mira Martic.

The team's commitment and support was key to the success of both planning and implementation.

Marily Cintra, BMDH Arts and Culture Program

about the author

Brazilian-born Marily Cintra is an artist and cultural activist, working in community cultural development since 1967.

In 1994 she established Identity, Environment & Art (now Placemaking), an arts organisation with focus on community participation in the design of public places.

In 1997, Identity won the Australia Council for the Arts Community, Environment, Art and Design award for its work at Liverpool Hospital, "a model of innovation and creative placemaking".

Since 1992 Marily has coordinated the public art and cultural planning for 24 healthcare facilities in Australia including Royal North Shore Hospital, Auburn Hospital, Nepean Hospital, and Blacktown and Mount Druitt hospitals.

In 1999 she founded Health and Arts Research Centre, Inc, a not-for-personal-profit cultural organisation with focus on the research and practice of culture and the arts in health.

Marily won many awards for her work including the 1998 NSW Women and the Art Fellowship, and in 2006, the Australia Council Ros Bower Award for lifetime commitment to community cultural development.

An accomplished artist, Marily also received awards for her visual art and has her work in various international public and private collections. She has participated in over 60 exhibitions including Cité Internationale des Arts, Paris, **Tradition** installation using bread, in collaboration with a local bakery; Tharwa Hall **Tharwa Communal Table** installation using felted wool, photographs, plates and video, Tharwa 2014; CraftACT Gallery **Talking Water**, installation using water, sand, pipes, sound and video; Canberra Museum & Gallery, 2010 - solo exhibition **Message in a Bottle**, an installation using water, glass, sand and video.

Marily has a Master of Design (University of South Australia) and post-graduate studies in Sustainable Heritage Development (ANU).

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Arts and Culture Working Group 2016



Detail from temporary gallery painting by Atefeh Hekmat



"It was a privilege to be part of the arts committee. I'm very interested in art and culture and how that can be integrated in the hospital. I've particularly enjoyed the immense creativity in the photo competitions and I'm curious to see what will happen to the Gathering Place – the potential for that space intrigues me and I hope our Aboriginal and multicultural communities embrace it. I also wanted to see our returned servicemen and women recognised so I'm particularly proud of our ANZAC memorials."

– Professor Peter Zelas, executive medical director, Blacktown and Mount Druitt hospitals



Scan for Peter Zelas comments

BMDH arts and culture working group 2012 - 2016

ANDREW PARIS, BMDH Extension Project Director, Health Infrastructure

ARTHUR COLLINS, BMDH Extension Stage 1 Architect, Jacobs

BARRY FINCH, Senior Project Manager, Capital Works, WSLHD

BRONWYN MERRITT, Nurse Executive 2012–2015

DR GRAHAM REECE, Associated Professor, Director Of Australian Institute of Medical Simulation and Innovation Centre, Director BMDH Intensive Care Unit 2012

ELIZABETH LEECE, Program Officer, Partnerships Program, Education and Local Governments, Centre for Population Health, WSLHD

JENNY SAUNDERS, BMDH Expansion Project Team

HELEN JACQ, Project Management PwC 2014–2016

LILLY DOLENEC, BMDH Expansion Project Communications Manager

LORCAN O'CONNOR, BMDH Expansion Project Team from 2014

LOUISE MACKENZIE, Healthy Living Program Officer, HARC 2014–2016

MARILY CINTRA, BMDH Arts and Culture Program Manager, HARC

MARTIN LITTLE, Project Manager, PwC 2014–2015

MIRA MARTIC, BMDH Arts and Cultural Program Project Officer, HARC from 2014

MONIKA LATANIK, Senior Multicultural Health Planning and Project Officer, Multicultural Health, WSLHD

MONIR ROWSHAN, Coordinator Cultural Planning and Community Engagement, Arts and Cultural Development, Blacktown Arts Centre

NICHOLE LAFFERTY, Director, Coolamon Cottage Child Care Centre, Blacktown Hospital 2012

PETER ROPHAIL, Transition Manager, BMDH Project Stage 1

PROFESSOR PETER ZELAS, Clinical Dean of Blacktown Mount Druitt, Executive Medical Director, BMDH

SAM VALENTINE, Assistant Project Manager, Appian Group 2012–2014

SHERYL FINLAY, BMDH Patient Liaison Officer 2012–2014

SUMITHIRA JOSEPH, Nurse Manager, Blacktown Mental Health Services 2014–2016

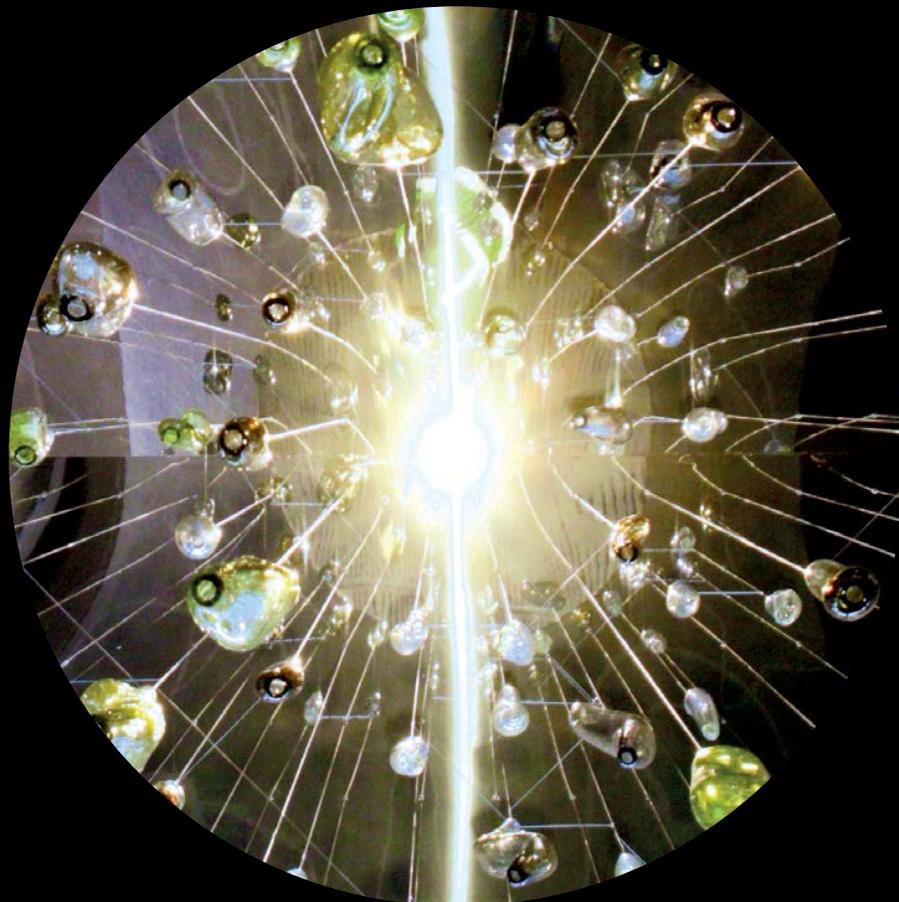
TERRI FREEMAN, Nursing 2012–2015





*IMAGE ABOVE : Mount Druitt Hospital, Kane Constructions
IMAGE RIGHT : Melaleuca Unit, © Christopher Macait 2014*





the many
colours
of Blacktown and
Mount Druit

Blacktown and Mount Druit Hospitals
Expansion Project Stage 1
Arts and Culture Program
2012 – 2016

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BLACKTOWN AND
MOUNT DRUIT HOSPITALS
WE'RE GROWING



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