Welcome to the inaugural In Visible Ink Symposium, presented by the Museum of Freedom and Tolerance and the WA Museum. I have a strong belief that institutions like museums can create safe cultural spaces for people to negotiate some of the more difficult conversations facing society today. In an increasingly polarised world, we need to find ways to share our multiple stories and histories that create hope, not fear. We need to acknowledge that history is diverse, and plural, and not always easy to reconcile; and we need to enable these stories to become visible in a broader and more inclusive national conversation.

In developing In Visible Ink, we reflected on the concept of invisibility, and the importance of stories that make visible the lived experiences and histories of people and communities marginalised by their race or religion. We reflected on the importance of making visible the foundational stories of this country, honouring the way these stories have been passed on through infinite generations; and we reflected on the need to talk openly about the history of colonisation and the pervasive impact of systemic discrimination on our First Nations and migrant and refugee communities.

We have developed simple tools of change, to amplify voices that have been minimised, and hope to create an interdisciplinary movement of curators who will contribute to this journey of catalysing our stories to create a more empathy-driven and compassionate society.

Join us as we move Beyond Story to positive social change, beyond fear to hope, and towards a future that celebrates our common humanity and its foundation on the human rights we all share.
25 local & international guests, 2 days to shine a light on the invisible stories of our past

Registration opens 30 minutes before each session.

The tools are all there for us to finally [...] understand that colonisation in Australia was not a single act 200 years ago, but an ongoing process that continues to disempower and disenfranchise many who live within it.

— Luke Pearson

DAY 01 — 21 FEBRUARY 2019

10:00 - 12:30 — MASTERCLASS ONE
What roles do civic institutions play in truth telling, and reframing challenging conversations into productive and safe ones?

12:30 - 13:30 — TEA/COFFEE AND BYO LUNCH

13:30 - 15:00 — MASTERCLASS TWO
How can we tell stories of our country’s transformation and change in an accessible, creative and empathetic ways?

15:30 - 17:30 — MASTERCLASS THREE
How do we catalyse our stories in the service of healing, reconciliation and positive social change? What is our collective responsibility to create an inclusive conversation and how can the Museum of Freedom and Tolerance curate this?

DAY 02 — 22 FEBRUARY 2019

09:30 - 10:30 — DARKEST WEST AUSTRALIA
How do we encourage truth telling in a way that contributes to increased awareness about our past and to reconciliation, so that we may all live like kin?

10:45 - 11:45 — HOW I BECAME A REFUGEE
Learn how this educational and awareness-raising project fosters understanding of the experiences and challenges faced by displaced people.

12:00 - 13:00 — THE EVOLUTION OF FEARLESSNESS
Artist and Filmmaker Lynette Wallworth shares how she uses technology that maximises the tangible human connection to tell impactful stories.

14:00 - 15:00 — COURAGE TO CARE
This community outreach initiative demonstrates to students the importance of standing up to prejudice wherever it occurs, and provokes conversations about social justice and bystander intervention.

Join us!

BECOME A CURATOR FOR MFTWA

Contribute to In Visible Ink and apply to become a curator today. Curators receive a toolkit with the next steps on how to shine a light on untold stories of race and prejudice in our community. Simply sign up today at the Symposium registration desk, or email your name and why you want to be a Curator to: invisibleink@mftwa.org.au

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Make your voice heard, share our stories. Upload your photos & tag us #BeyondStory #InVisibleInk
Why Community Participation Matters

At In Visible Ink we believe that everyone has the right to voice their story. History should be a collection of many voices and opinions to accurately depict a moment in time. No longer should one perspective or story dictate and shape the way we view the past. As you participate in the Beyond Story International Symposium and join a community of changemakers, we hope you take the opportunity to pause, reflect, and rethink our future.

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How to Contribute

We want to shine a light on what is missing from our culture by telling the untold stories. To do this we need the help of our community. As you participate in the Symposium, we invite you to become an honorary Reporter for the In Visible Ink Press.

As you engage with each Masterclass or Case Study, take the opportunity to annotate, circle ideas of change, and use this journal as a canvas to explore how you can play a role in reducing discrimination in our society. Take up your arms of pen and paper, and wield them against the bias representation of minorities in our history, highlighting the parts of the system we need to change and providing a platform to voice alternative views.

In this workbook you will be guided to share your thoughts and feeling as a Reporter, and be prompted into action. Look for these symbols 📝📝 At the conclusion of this Symposium and your time with us, we ask that you donate your workbook to the Museum of Freedom and Tolerance. Do this by placing the pages of your program into the filing cabinet in the registration area. This will ensure your contribution to the collection is stored for years to come and will act as a time capsule of the stories and experience we shared together.

Beyond the Symposium

The Beyond Story International Symposium is only the beginning of the In Visible Ink journey. If you have a story about an experience of racial invisibility or visibility, or come across a piece of material, no matter what it is, a news article, a quote, a statistic, an advertisement, a piece of legislation, a photograph that has more of a story to tell, we want to see it. Write it down, take a photo, scan or photocopy the piece, mark it up with a pen or describe it with a short statement. Send your images to invisibleink@mftwa.org.au or share it with us on Instagram @In_Visible_Ink, #InVisibleInk. Remember to credit your sources! Together, we can help tell the truth, heal and reconcile.

Coming together. Working together. Making peace together. This is our indispensable task as a nation. It is our time. Let us begin our country, with kindness, with courage, with the love of brother and sister for brother and sister. Let us seize the fire.

— Richard Flanagan
DIGGING DEEPER


One of the primary fears museum professionals (and all professionals) have about entering new relationships with audiences is the fear of losing control. For hundreds of years, we’ve owned the content and the message. While we may grudgingly acknowledge the fact that visitors create their own versions of the message around subsets of the content, we don’t consciously empower visitors to redistribute their own substandard, non-authoritative messages. So when people like me start advocating for the creation of tools and opportunities by which visitors can share their stories, reaggregate the artifacts, even rate and review each others’ creations, museum professionals of all stripes get concerned. If the museum isn’t in control, how can it thrive?

We have to change the framing of this conversation. There is a difference between control and expertise. In these conversations, people often say, “don’t expert voices matter?” and my emphatic response is YES. Content expertise matters. Content control shouldn’t.

Museums should feel protective of the expertise reflected in their staff, exhibits, programs, and collections. In most museums, the professional experience of the staff—to preserve objects, to design exhibits, to deliver programs—is not based on content control. It’s based on creation and delivery of experiences. And in a world where visitors want to create, remix, and interpret content messages on their own, museums can assume a new role of authority as “platforms” for those creations and recombinations.

The problem arises when expertise creates a feeling of entitlement to control the entire visitor experience. Power is attractive. Being in control is pleasant. It lets you be the only expert with a voice. But if our expertise is real, then we don’t need to rule content messages with an iron fist.

Single voices represented on single labels is not scalable. I believe we need to develop museum “platforms” that allow us to harness, prioritize, and present the diversity of voices around a given object, exhibit, or idea. This does not mean we are giving all the power to visitors. We will grant them a few opportunities—to create their own messages, to prioritize the messages that resonate best for them personally—in the context of a larger overall platform. The platform is what’s important. It’s a framework that museums can (and should) control, and there’s power in platform management.
The creative arts have long provided the means through which to frame and reframe stories across time, space and language. With the rise of innovative mediums, in what new ways can stories now be told to become truly transformational for all?

DIGGING DEEPER


Twenty-first-century museums now exist far beyond their walls, and so should their accessibility efforts. Institutions’ websites are often the first point of contact for their audiences, and they’re getting creative with their operations in the digital space. The Brooklyn Museum’s ASK app allows visitors to upload a snapshot of an artwork and ask any corresponding question they may have. Trained employees immediately field the inquiries, sometimes infusing their responses with their own opinions (as opposed to a rote message).

"There is no such thing as neutrality or objectivity. Every label in a gallery was written by a person. Every object was placed, every room was designed. Those people are reflecting their backgrounds in the choices they make, consciously or not."

— Alice Procter, The Guardian, 2018

Finally, an app called Smartify launched last fall, billing itself as a kind of Shazam for artworks. Users can scan a work at a roster of museums that includes the Los Angeles County Museum of Art and the Met, and receive supplemental information in return. Instead of reprimanding millennial phone users, such institutions are beginning to cater to them. Museums become friendlier places; like a good friend, they’ve just a text message away.

But undertaking major digital endeavors, making a museum free to enter, financing staff member positions to support accessibility, and broadening the scope of educational programming are all noble goals that often require something far more base: money.
How do we catalyse our stories in the service of healing and positive social change? What is our collective responsibility to create an inclusive conversation and how can the Museum of Freedom and Tolerance curate this?

DIGGING DEEPER


Today, we risk reducing our definition of citizenship to an annual or occasional vote rather than an ongoing, deeply held way of being as a people. In fact, citizenship—including the exercise of voting—is informed and fortified by our participation in public life and our contributions to the public imagination.

I think of public life as the communal demonstration of our collective actions and aspirations, regardless of our age or the papers we hold. It is our participation in street life; in community meetings; at our local schools, community centers, and churches. It is our participation in the shaping of our common culture.

Indeed, our faltering institutions—of governance, health care, service, finance, and culture—were originally imagined as and made to be the delivery systems for democracy. These institutions are ours to make and remake toward the most perfect version of society that we can imagine together—and today, we must radically reinvent them if we want to make good on the promise of liberty and justice for all.

Yet, as a people we are deeply fractured and many of us are living in fear of what is to come. To be afraid and intractably apart is to be immobilized somewhere between helplessness and hopelessness. And without hope, we are devoid of public imagination—the communal expression that allows us to lift up and out of our own particular circumstances to reach for a better tomorrow.

I believe this radical reinvention of our institutions is the necessary and defining work of the remainder of this century, and our cultural institutions must lead the way. Arts and culture organizations of all shapes and sizes across the United States were created to nurture creativity and imagination, and remind us of our potential as human beings. And as such, these organizations have the power to drive the cultural movement we need to make remake the systems that deliver our democracy—to drive a shift in the values, stories, and traditions to which we hold our institutions and ourselves accountable.

To do this, arts and culture organizations must understand themselves not as arbiters of taste, but as creative homes for the people. They must be places driven by artists, culture bearers, philosophers, and activists. They must be platforms for cultivating public imagination; building thick and diverse networks; convening across differences and sectors; and incubating breakthrough ideas that stick, because they spring from communities that come together to embrace truth, honor diversity, and poetically pursue freedom.
The MFTWA believes in shifting the common perception of museum visitors as passive spectators to one that sees them as active curators. Help us catalyse this change.

YOUR INSTRUCTIONS

This program insert is given to each and every one of you, as participants at the Beyond Story International Symposium, but also as participants in a community ready for change. Active and hands-on, change. We cannot do this alone, and we deeply value social cohesion as a force for good.

We hope you use this workbook to dig a little deeper into the stories of race and prejudice discussed over the course of this Symposium. Reflect on and reconsider the ways things were, and muse about the lessons the past can teach the future. Use your highlighters, pens and imagination to dream big and tell us how you want to shape and build the Museum of Freedom and Tolerance for our community.

At the conclusion of this Symposium and your time with us, we ask that you donate your workbook. Do this by placing the pages of your program into the filing cabinet in the registration area. This will ensure your contribution to the collection is stored for years to come and will act as a time capsule of the stories and experience we shared together.

“

The real voyage of discovery consists of not seeking new landscapes but in having new eyes.

— Marcel Proust

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Many stories matter. Stories have been used to dispossess and to malign. But stories can also be used to empower, and to humanise.

— Chimamanda Ngozi Adichie

If multiple histories are embraced, no one needs to fear that one history will be lost.

— Michael Conway

Remembering the past up to 2019, what reflections can you share and what lessons can be learnt?

What personal experiences from your past can you share?

What lesson do you think can be learnt from our history & collective past?
Imagining the future in 2029, what's your outlook and how can we ensure we venture down the right path?

Vision is the art of seeing what is invisible to others.

— Jonathan Swift

Never again shall a single story be told as though it were the only one.

— John Berger
LEAD THE WAY
HELP SHAPE THE IN VISIBLE INK JOURNEY

Where should we go from here? We want to hear from you which In Visible Ink events you'd like to see in the coming months.

NOVEMBER 2018
Celebrating the 70th Anniversary of the UN Declaration of Human Rights at Yagan Square

JUNE 2018
Breaking Barriers
2-day Design Challenge at IQX, UWA

NOVEMBER 2017
Presented at the 8th annual Federation of International Human Rights Museums (FIHRM) conference in Argentina

FEBRUARY 2019
Beyond Story International Symposium at WA Maritime Museum

2016
Supported Holocaust Institute of WA introducing Courage to Care program to WA

2012
Museum of Freedom and Tolerance founded

Add your ideas to the roadmap. Want to discuss further? Email us at invisibleink@mftwa.org.au
There is much in the history of Western Australia, from settlement in the late 1820’s to the present, and in particular our relationship with the first peoples of this state, that is unknown. ‘Darkest Western Australia’ is drawn from a particularly odious published book title by H.G.B. Mason - Darkest Western Australia: A Treatise Bearing on the Habits and Customs of the Aborigines and the Solution of 'The Native Question'. This ‘Guide to Out-Back Travellers’, published in 1909, reads as a textbook for prospectors on how to survive amongst Aboriginal people in the ‘interior’. Mason’s account provides insights into the virulent attitude and social values of many colonists on Aboriginal country: ‘Treatment of Natives: In no instance is the adage about “familiarity breeding contempt” better exemplified than the nigger. The more you give him the more he wants.’ Mason’s solution to the ‘native question’, as indicated in the title of the book, was emasculation and/or castration followed by forced indenture to colonists.

How do we come to terms with the truth of the often brutal, difficult history of how Western Australia came to be? How do we encourage truth telling in a way that contributes to increased awareness about our past and to reconciliation, so that we may all live like kin?

**CASE STUDY ONE**

09:30 - 10:30 — 22 FEBRUARY 2019

**THE SPEAKERS**

Dr Chris Owen - Battye Librarian, State Library of WA

Jim Morrison - Gareng Noongar elder, Activist, Advocate

Can you think of any strategies or ways that we could make these stories easily accessible by the everyday person? Write down your thoughts.
How I became a refugee is an educational and awareness raising project to provide a better understanding of the experiences and challenges faced by displaced people who are forced to leave their homes.

The documentary covers the true biographical story of the life of the Ni Chin family who escaped religious persecution from the military government in Myanmar by fleeing their home, and journeyed through to Malaysia before being resettled in Perth.

At the heart of the story is Rubi, who tells her story through the eyes of a child having fled her homeland, crossed several borders, in doing so rendered vulnerable to the violence of others, and her life risked in the hands of people smugglers. “I didn’t know whether I was going to die in the next minute or whether I was going to live to see my dad,” she said.

In this case study session you will watch this exceptional, award-winning Australian documentary and talk to one of the producers Dr Marilyn Metta, founder of Mettamorphosis, about her work and how she uses it to create positive impact in the community.

Mettamorphosis Inc. was founded in 2013 as a not-for-profit humanitarian organisation working towards the alleviation of the personal, social, institutional and educational adversity faced by refugees worldwide. They undertake work at the grassroots level, through local cross-cultural education programs in Australia and direct provision of funding and resources for stateless Chin refugee children living in Malaysia.

If you would like to learn more about Mettamorphosis and find ways to support their initiative you can visit their official website at mettamorphosis.org.au.
Emerging technologies provide a rich and interactive environment to explore the human condition. "I love new technology. I love the moment when the viewer experiences a new sensation for the first time. I know that moment gets seared into memory. I also believe in the power of story to reshape us collectively. I think the two belong together." - said Lynette Wallworth.

Creator of critically-acclaimed works including Collisions and the Evolution of Fearlessness, Wallworth's works uses immersive environments and interactive technologies like Virtual Reality (VR) to engage with viewers, often relying on their activation. These works often reflect connections between people and the natural world, as well as explore fragile human states of grace.

Emerging technologies place power back in the hands of the storyteller, allowing them to take ownership or reclaim personal stories. "Nyarri's world is only available to me to visit, and in this work through the technology, that invitation is extended to the viewer. The agency in Collisions belongs to Nyarri. From that moment, Nyarri become the one who decided what was seen and what was not to be seen, what was told and what was not told." - Lynette Wallworth.
CASE STUDY FOUR

14:00 - 15:00 — 22 FEBRUARY 2019

THE SPEAKERS

Sol Majteles - President, Holocaust Institute of WA

DEAR READERS,

The Courage to Care program and interactive exhibition is a community outreach initiative that demonstrates to students the importance of standing up to prejudice wherever it occurs. With relevant links to the school curriculum, it provokes conversations about social justice and bystander intervention in our communities.

Through survivors of the Holocaust and their rescuers, Courage to Care empowers students to recognise that through their actions, they can make a difference in their own lives when confronted by discrimination, prejudice and bullying. Courage to Care strives to combat discrimination in all forms by inspiring and empowering the individual to become an upstander and take positive action.

In this case study session we hear more about how Courage to Care uses history and examples of the past to plant the seeds of awareness, understanding and empathy, and create real social change.

If you would like to learn more about Courage to Care and find ways to support their initiative you can visit their official website at couragetocare.org.au.

What are other examples of the past that could be used to foster empathy and understanding in our communities? Write down your thoughts.

Source: Concentration camp. Photo © CC0 Public Domain

Do you have any suggestions for ways to get school children engaged and contributing to the Museum of Freedom and Tolerance?
A look behind the scenes

ABOUT IN VISIBLE INK

In Visible Ink is the Museum of Freedom and Tolerance’s signature project for 2019. The purpose of the In Visible Ink project is to make stories of people and communities marginalised by race and religion visible, in order to catalyse them and inspire meaningful social change. Over the course of our project we will hear from storytellers, artists and educators who have grappled with the process of sharing hidden truths to inspire compassion and change. Join us on a journey to discover the unseen, to curate invisible stories, bring them to life and make them matter.

ABOUT MUSEUM OF FREEDOM AND TOLERANCE WA (MFTWA)

The Museum of Freedom and Tolerance has an ambition to be seen as Australia’s first human rights museum, with a specific focus on raising awareness of racial and religious discrimination and its impact on our obligations to treat people with respect and dignity.

In providing a platform and a safe space for the many creative voices and direct impact organisations working to raise awareness and redress the impact of discrimination and prejudice in the community, we hope to harness the power of collective impact for mutual benefit.

ABOUT WA MUSEUM

The Museum is the State’s premier cultural organisation, housing WA’s scientific and cultural collection. For over 120 years the Museum has been making the State’s natural and social heritage accessible and engaging through research, exhibitions and public programs. The WA Museum is a proud partner of the In Visible Ink initiative given our own belief that by pushing boundaries to explore new ways to view the world, we uncover power in shared experiences.

Join us, become a MFTWA Curator!

As a Curator, you will be on the frontline of In Visible Ink’s mission to expose untold stories, and reduce systemic discrimination in our society. As well as staying in the loop about upcoming events, volunteer call-outs, and news, you will receive a toolkit with the next steps on how shine a light on the invisible stories of race and prejudice.

Join us today by signing up at the Symposium registration desk, or by emailing your name and why you want to be a Curator to: invisibleink@mftwa.org.au.

For more information on how you can support the Museum of Freedom and Tolerance, visit our website: mftwa.org.au/get-involved.

OUR SINCERE THANKS

We would like to acknowledge the Minderoo Foundation, the Community Arts Network of Western Australia and Lotterywest for their support of the symposium.

We would also like to acknowledge the in-kind support of our strategic design partners DrawHistory and our event managers DGPR, as well as our speakers, sponsors, interns and volunteers who contributed their time and effort to this event.

MFTWA.ORG.AU/BEYOND-STYLE
Together, we build our story

SPECIAL GUESTS

DR ALEC COLES
Chief Executive Officer, WA Museum

JOSH EGGINSTON
Hip-Hop artist Flewnt MC

ROBERT EGGINSTON
Poet & Activist

JAY EMMANUEL
Director, Producer, Playwright

DR DAVID FLEMING
Founding President, Federation of International Human Rights Museums (FIHRM)

GRACE FORREST
Founder, Walk Free Foundation

GUY GHOOSE
Singer-songwriter

SHAHEEN HUGHES
Chief Executive Officer, MFTWA

DR GREG LEHMAN
Artist, Curator & Commentator

ADAM LEVIN
Founder, MFTWA

DR JANE LYDON
Westfarmers Chair of Australian History, UWA

SHELAGH MAGADZA
Executive Director, Chamber of Arts and Culture WA

DR MARILYN METTA
Founder, Metamorphosis

RUBI NI CHIN
Cast Member, Metamorphosis

JIM MORRISON
Goreng Noongar elder, Activist, Advocate

RABIA SIDDIQUE
International Human Rights Lawyer, Author

DR CHRIS OWEN
Battye Librarian, State Library of WA

PATRYCJA SLAWUTA
Behavioural Scientist & Entrepreneur

DR DAVID FLEMING
Founding President, Federation of International Human Rights Museums (FIHRM)

SHELAGH MAGADZA
Executive Director, Chamber of Arts and Culture WA

ALICE PROCTER
Founder, Uncomfortable Art Tours

PROFESSOR TED SNELL
Director, UWA Cultural Precinct

LYNETTE WALLWORTH
Filmmaker, Collisions

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RABIA SIDDIQUE
International Human Rights Lawyer, Author

SHELAGH MAGADZA
Executive Director, Chamber of Arts and Culture WA

LYNETTE WALLWORTH
Filmmaker, Collisions

Together, we build our story

SPECIAL GUESTS

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