

INMIP



MUSEUMSFORPEACE.ORG

NEWSLETTER # 38

APRIL 2023



INMP

INTERNATIONAL NETWORK
OF MUSEUMS FOR PEACE
NEWSLETTER

ISSUE #38

ABOUT US

The International Network of Museums for Peace (INMP) is a global community of museums and related projects committed to building a peaceful world, and the organisations and individuals who support them. We work to identify, share, and disseminate knowledge, resources, and best practices among museums for peace (and related organisations) to advance education for peace, to build cultures of peace, and to promote global, environmental peace.

INMP NEWSLETTER EMAIL

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INMP WEBSITE

<http://museumsforpeace.org>



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OF MUSEUMS FOR PEACE
NEWSLETTER

ISSUE #38

SUBMISSIONS

ISSUE #39 (September 2023)

The deadline for submissions for #39 is **July 15, 2023**.

Send by email to Kya Kim (Editor-in-Chief): inmp.news@gmail.com

We welcome:

- Brief articles that highlight peace-related issues and themes (500 words max, up to 3 .jpg images)
- Announcements from INMP member museums, including exhibitions, peace education events, etc. (500 words max, up to 3 .jpg images)
- Announcements for publishing opportunities, call-for-papers, peace-related conferences, grant and project opportunities, scholarships, etc. (250 words max, up to 3 .jpg images)
- Publication & book announcements (250 words max, up to 3 .jpg images)
- Peace-related artwork, poetry, and photography.

The INMP Newsletter is also available in Japanese and Spanish [here](#).

The articles in this newsletter represent the views of the authors and not necessarily the Editorial Team or members of the International Network of Museums for Peace.

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NEWSLETTER

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FINAL IMAGE BY ROBERT KOWALCZYK

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JAPANESE TRANSLATION: KAZUYO YAMANE

SPANISH TRANSLATION: IRATXE MOMOITIO ASTORKIA



Cover image by Robert Kowalczyk
with these words:

*Peace which is Consciousness
Exists within and without
Endless structures of the Mind*

FOR PEACE

As the fever of day calms towards twilight
May all that is strained in us come to ease.

We pray for all who suffered violence today,
May an unexpected serenity surprise them.

For those who risk their lives each day for peace,
May their hearts glimpse providence at the heart of history.

That those who make riches from violence and war
Might hear in their dreams the cries of the lost.

That we might see through our fear of each other
A new vision to heal our fatal attraction to aggression.

That those who enjoy the privilege of peace
Might not forget their tormented brothers and sisters.

That the wolf might lie down with the lamb,
That our swords be beaten into ploughshares

And no hurt or harm be done
Anywhere along the holy mountain.

©JOHN O'DONOHUE
From his book, [Benedictus](#)

MESSAGE FROM IRATXE MOMOITIO ASTORKIA CO-COORDINATOR OF INMP

We ended 2022 by celebrating the 30th anniversary of the International Network of Museums for Peace (1992 Bradford- 2022 Tehran Peace Museum) and remembering all the steps – that during these 30 years – have been taken, to create a network of museums for peace throughout the world. What began as a meeting of pacifists and researchers to think about the need to have various museums for peace, has grown into an international network that gathers hundreds of museums for peace and museum professionals, activists, artists... who – in different parts of the world (Great Britain, Japan, Australia, Iran, Spain, Austria, USA, India, Australia, Canada, Kenya, the Netherlands...) – unite their activism for peace with culture, with museums, with the need for a patrimonial legacy for the next generations.

The new year starts and we welcome 2023 and the spring with this new INMP newsletter.

One year after the beginning of the terrible war in Ukraine, while we still have many other forgotten wars in the world, it is more necessary than ever to highlight the daily work of the many museums working for a culture of peace and respect for Human Rights, acknowledging the nonsense of the violence among human beings that only creates suffering and pain. And this constant work done by so many museums for peace in the world, must be based on the respect for diversity, the

decolonization of what was taken without permission from its original owners, on highlighting the silenced and invisible work of minorities, the forgotten role of so many women who always played a key role in our daily lives, whose presence and professional value – in the museum sector, too – has not been sufficiently appreciated.

The museums for peace that form part of this network, must begin to widen their connections with other networks and begin to include new museums that perhaps don't yet consider themselves as museums for peace. The work in our communities must look for a true balance towards working and sharing together in a nonviolent way, being together and keeping our treasures while preserving our natural, cultural, and social heritage. Our common goal is that the heritage we preserve will be seen and appreciated by future generations.

This is an exciting moment to start, during the preparation of the final details of the INMP's 11th International Conference this summer (14-18 August 2023); a meeting that will allow us to embrace again, to share ideas, exhibitions and projects during the days we will be spending together in Uppsala (Sweden) and Oslo (Norway), with appreciation to the dedication and leadership of Fredens Hus and its marvelous team. Sweden, a peaceful country, will welcome us with our debates, our ideas and a renewed call for leadership for peace.

Iratxe Momoitio Astorkia is a Coordinator for the International Network of Museums for Peace along with Satoko Oka Norimatsu. You can reach the INMP Coordinators at INMP.coordinators@gmail.com

MUSEUMS AS PEACEKEEPERS FOR THE FUTURE

THE 11TH INTERNATIONAL CONFERENCE OF
MUSEUMS FOR PEACE

FREDENS HUS (THE HOUSE OF PEACE), UPPSALA,
SWEDEN | 14-16 AUGUST 2023

11TH INTERNATIONAL CONFERENCE OF MUSEUMS FOR PEACE

INMP Conference Working Group &
Fredens Hus (The House of Peace)

The 11th International Conference of Museums for Peace takes place in Uppsala, Sweden August 14-16. If you arrive early you can participate in a guided walk on August 13.

After the Uppsala conference there is an optional field trip to Oslo, Norway. Take the opportunity to visit the Nobel Peace Center and the Nobel Institute among other things.

The conference focuses on how museums can take an active role as defenders of human rights and educators for a sustainable society. The programme will combine inspiring keynote speakers, presentations and panels with workshops, networking and social activities.

The Conference is open to activists, academics, professionals, students and everyone interested in the conference theme. We aim to create a welcoming space where the participants can share their work and ideas across disciplines and professions.

THE PROGRAM WILL INCLUDE
HIGHLIGHTS SUCH AS:

- Round table session on the future of peace museums
- Education for peacebuilding – workshop on how to use peace education and pedagogics
- Guiding through a virtual peace museum and exhibition
- Artivism – showcase of projects
- Digital tools of museums and education
- Panel discussion on how to preserve the legacy of Holocaust survivors and continue to tell their stories

EXTENDED DEADLINES FOR THE CONFERENCE!

April 17 - Deadline for submission of proposals

April 30 - Deadline for early bird registration

May 15 - Deadline for notification of acceptance /rejection of proposals*

May 31 - Deadline for registration for presenters

**We intend to start notifying the presenters who have been accepted as soon as possible.*

SUBMIT A PROPOSAL

REGISTER HERE

DURING THE CONFERENCE YOU WILL MEET INTERESTING PEOPLE FROM...

Gapminder – The association of Swedish museums – Museum Next – NIOD (Instituut voor Oorlogs-, Holocaust- en Genocidestudies) – Guernika Peace Museum Foundation – City of Uppsala – The Peace Museum in Bradford – Uppsala University – Crosscurrents International Institute – Himeyuri Peace Museum – Community Peace Museum of the African Child Soldier in South Sudan – Teheran Peace Museum – University of St Andrews – Global Art Project for Peace – Peace Resource Center – Centre for Multidisciplinary Research on Religion and Society – Dayton International Peace Museum – Community Peace Museums Heritage Foundation in Kenya – Webster University – Peace Boat

ABOUT UPPSALA

Uppsala is one of Sweden's four major cities, located only 18 minutes by train from Stockholm Arlanda Airport. It is a vibrant university town with students from across Sweden and the rest of the world. Today, about 220,000 people live here and the number is steadily increasing.

Uppsala is often named “The peace city of Sweden”. It has been home to four of the five historical Swedish Nobel Peace Prize Laureates: Hjalmar Branting, Nathan Söderblom, Alva Myrdal and Dag Hammarskjöld. Today, many academic and civil society organizations with a strong international peace commitment are housed in Uppsala.

THE HOUSE OF PEACE

The House of Peace is a peace museum and a non-profit organization that has been working in the spirit of Dag Hammarskjöld since 2006, focusing on peace, human rights

and social sustainability. We do peace work at the grassroots level to promote equality, counter racism and intolerance and to train conflict management and active citizenship. We work with exhibitions, educational activities, theater, games and various digital tools. Our main target group is children and young people, and every year we meet over 20,000 students in schools all over Sweden.

The House of Peace has been a member of the INMP for many years and is honored to host the 11th International Conference of Museums for Peace.



Photo by David Naylor

Note from organizers: Fredens Hus soon will open up the possibility to apply for scholarship/reduced fee (for participants from emerging economies and students).

You can learn more about the Freden Hus on the [website](#).

For more information about the 11th International Conference of Museums for Peace, visit [this link](#).

You can also contact the coordinators at: inmp.coordinators@gmail.com

NARRATING PEACE IN MUSEUMS FOR PEACE (DECEMBER 6TH, 2022) 30TH ANNIVERSARY OF THE INTERNATIONAL NETWORK OF MUSEUMS FOR PEACE (INMP)

MONA BADAMCHIZADEH



To celebrate the 30th Anniversary of the International Network of Museums for Peace (INMP), the Tehran Peace Museum (TPM) as a museum member hosted a hybrid webinar on December 6, 2022, with unique perspectives on the history and accomplishments of this network since its founding. Over the past 30 years, the INMP has grown into the sole network promoting peace through the work of museums, and has inspired many museums to work for peace.

The webinar was conducted in three parts, each with its own moderator; the first part was

moderated by Erik Somers (peace historian), followed by part two moderated by Shahriar Khateri (head, Public & international relations at TPM), while Kathleen Cogan (Licensed Professional Counselor) moderated the third part. The webinar provided the opportunity to not only gain a better understanding of the history of the INMP and narratives of museums for peace, but also learn more about the Tehran Peace Museum, its history, goals, activities and accomplishments.

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A special electronic publication is currently being planned by the INMP and Tehran Peace Museum to highlight the talks in this significant event at a later date.

For more information about Tehran Peace Museum, visit the [website](https://www.tehranpeacemuseum.org).



KEEP IMAGES OF WAR OUT OF CHILDREN'S REACH

JEAN CLAUDE CUBINO

There's nothing like a child's smile.

We must prevent children from being exposed to images of war, since it can be traumatic even if they haven't personally lived the events.

Explaining to a child that there is a country at war is something that most people would never like to have to do. However, using silence as a way of protecting the innocence of childhood, so that children do not understand war, is not the answer.

Children have amazing observation skills: they know that things are happening, although their capacity for understanding is not as strong.

When the last war broke out, nipping optimism in the bud and shattering evolution, I decided to prepare a catalogue of items that would represent the cruelty of war while calling its existence into question, using irony and encouraging reflection.

It is designed to be an educational guide disguised as a catalogue of children's Christmas toys that have lost their colour, a collection of unidentified, broken and abandoned devices.

A support handbook that grown-ups cannot fathom, leads to the conclusion that a horrific world can only be represented by taking absurdity to the extreme.

This list of visual poems describes utter disappointment with exaggerated childish enthusiasm to simplify the questions that

may arise when approaching the subject of war with children.

Impossible toys that help to address the mistaken and far-from-appropriate messages or ideas that children have come up with, and begin to convey meaning through emotions.

Playing symbolises the capacity of amazement, encouraging an open mind and social awareness which, in turn, ensures beauty and harmony. Ludic elements are the signs of an approach based on principles of happiness and kindness, that take us back to our childhood.



Jean Claude Cubino is an artist who aims to raise public awareness of current issues such as social exclusion and climate change. For more information, visit [the website](#). Short videos can also be viewed [here](#), [here](#), and [here](#). Images of Cubino's "toys" can be found below and on pages 15, 17, 21 and 26.



*Adagio for Strings (Samuel Barber)
by Jean Claude Cubino*

THE FUKUTSUKAN (THE FORTITUDE MUSEUM): KAMEJIRO SENAGA AND THE PEOPLE'S HISTORY MUSEUM

KAZUHIKO NAKAMOTO

Okinawa, a group of islands in the East China Sea between Japan and Taiwan, is famous as the site of the final battle of World War II. During the Battle of Okinawa, a quarter of the island's inhabitants lost their lives, and the people of the prefecture experienced firsthand that "when a war breaks out, it is the general population that suffers the most." As a result, after the war, the Okinawan people came to revere the core value that "war must never be fought for any reason."

Since its opening in 2013, the Fukutsukan Museum has been working toward the realization of a peaceful world without war. We believe that the key to realizing such a world depends on how we can create a democratic society. This is because in the last world wars, militarism, Nazism, and fascism drove out democracy in countries such as Japan, Germany, and Italy, and pushed them down the path to war. Even today, there are countries that advocate "democracy" but practice tyrannical politics, such as Russia, which invaded Ukraine, and the Democratic People's Republic of Korea, which repeatedly launches ballistic missiles over neighboring countries.

What exactly is democracy? Masao Maruyama, one of the best-known Japanese political scientists, once said that there were many types of democracy in the world and so the true nature or essence of democracy can be found in the "very process of people's relentless efforts trying to be as democratic as possible."

Indeed, democracy may be imperfect, but we believe that war can be avoided if society as a whole can continue its "relentless efforts to be democratic." This was put into practice by the people of Okinawa and Kamejiro Senaga during the 27 years of U.S. rule after the war.

The U.S. military authorities at the time, in exercising their authority in Okinawa, thoroughly suppressed anyone who held communist ideology. The reason the U.S. exercised control over Okinawa was to prevent the spread of communism in Asia. Senaga, who was a member of the Japanese Communist Party before the war, was thoroughly suppressed by the U.S. military. However, the U.S. completely misjudged Senaga's popularity and strength. Although it's true he was a communist, more essentially he was in essence a nationalist and a pacifist, and people admired him as their leader. Together with him, the people fought for a break from the military-first rule of the U.S. and finally won the reversion of Okinawa back to Japan in 1972.

There is much to learn from Kamejiro Senaga and the popular movement in postwar Okinawa calling for democracy.

Inheriting the legacy of Senaga, we will continue to fight for the preservation of democracy and strive for a more peaceful world.



2022 NO GUN RI GLOBAL PEACE FORUM

HYEYEON KIM

The 2022 No Gun Ri Global Peace Forum was held at Yeongdong Multi-cultural Arts Center (Yeongdong-gun, Chungcheongbuk-do, South Korea) from December 5 to 7, 2022 under the main theme of 'The 72nd Anniversary of the Korean War and No Gun Ri Incident; Tasks and Challenges for a Better Future.' Through this forum, the victims and bereaved families of the No Gun Ri Incident together tried to find ways to remember tragic memories of the past and discussed ways to convey lessons and values we should learn to pass on to coming generations.



Due to the ongoing Covid-19 pandemic, the forum was organized in a hybrid-format, and VIP speakers and guests from various countries and fields could take part in the forum, both online and offline. In particular, Charles Hanley who reported the No Gun Ri Incident to the world as an AP journalist and won the Pulitzer Prize for that reporting delivered a keynote address titled, 'The Korean War and the Script of History' for the forum opening. Furthermore, prominent peace scholars and experts of the world joined 4 different sessions of the forum and shared great thoughts and opinions to discuss

how to overcome the tragic incident of the past such as the No Gun Ri Incident and to realize true peace and reconciliation for a better future.

The No Gun Ri International Peace Foundation, the host of the forum also prepared a variety of special events during the forum such as 'Peace Music Concert; The Little Angels,' 'Peace Exhibits' and 'No Gun Ri Peace Prize Award Ceremony.' On this special occasion, Charles Hanley, the keynote speaker was awarded the very first No Gun Ri Special Award.



While wrapping up the long journey of the forum, Chairman Koodo Chung of the No Gun Ri International Peace Foundation declared 'Globalization of No Gun Ri' as the most important mission to achieve and said, "I hope and believe that many scholars, journalists, peace museum directors and activists as well as various peace and human rights organizations can join this global effort for peace and continue to work together to share valuable ideas and insights for peace. Thank you."

QUESTIONING TRAUMATIC HERITAGE

ERIK SOMERS
(NIOD INSTITUTE OF WAR
HOLOCAUST AND GENOCIDE
STUDIES, AMSTERDAM)

It is inspiring and challenging to exchange experiences and establish new partnerships in an international context. I was recently able to undergo this in Buenos Aires where I participated in the international cooperation project titled 'SPEME: Spaces of Memory in Europe and Latin America. Questioning Traumatic Heritage'. This is a joint programme of exchanges between academic researchers - working on memory, trauma and heritage - and professionals - working in the fields of memory museums and sites of memory - between Italy, The Netherlands, Argentina and Colombia.

The fundamental aim of the project is to devise new forms of transmission of traumatic memories linking them to the present, on the assumption that memory, to be effective, has to invent creative ways of becoming relevant to the present. In order to do so, the project takes as its specific object of investigation an array of spaces of memory, such as museums, former detention camps and sites of commemoration, to investigate how various traumatic pasts can be preserved and transmitted through space, and which kind of innovative actions might both improve knowledge of the past and serve as an opening to actual issues and new social subjects.

Staff meetings, theoretical seminars, workshops, fieldworks and conferences were organised in the four countries involved. From November 2022 until January this year it was the turn of Argentina to be the host. Organizing partners were the University of Argentine and ESMA; Museum and Site of Memory in Buenos Aires.



*The Dutch delegation and ESMA representatives in front of
the ESMA building in Buenos Aires*

ESMA was the most notorious detention, torture and extermination centre during Argentina's civil-military dictatorship, a period known as the 'Dirty War' (1976-1983). At the time, crimes against humanity were committed at this site, atrocities that are still being investigated to this day and whose perpetrators are being tried. Today, the historic site is a public place that aims to keep the memory alive and draw attention to human rights. In Argentina and especially in Buenos Aires, there are several historical sites that recall the terror of the time, of which 30,000, mostly young men and women were killed.



ESMA; Museum and Site of Memory in Buenos Aires.

The main questions are: how to keep the memory alive at these sites, but above all how to give meaning to the current generation and how to make connections with current national and international social and societal developments? The starting point here is that ESMA wants to develop into a place of hope and militancy; a symbol of the struggle for human rights, a place of "Memory, Truth and Justice" (Memoria, Verdad y Justicia).

In developing plans and gaining new insights, the experiences of other similar international initiatives are very useful. Thus, experiences were shared on how in the Netherlands, the memory of WW2 in Europe and Southeast Asia is kept alive in a meaningful and up-to-date way in (Dutch) museums.



Hood Room. Camilo del Cerro / MSME

For Esma, an important step in the recognition of their admirable aspirations will be if their application for admission to the UNESCO World Heritage List is approved. Whether this is the case will be announced soon.



Hood Room. Camilo del Cerro / MSME

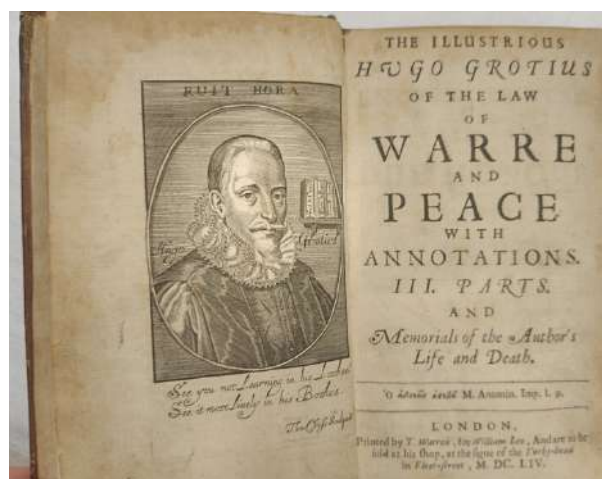
Please also see the SPEME project [website](https://h401.org/2018/05/questioning-traumatic-heritage/) and <https://h401.org/2018/05/questioning-traumatic-heritage/>

PEACE HISTORY IN BRADFORD

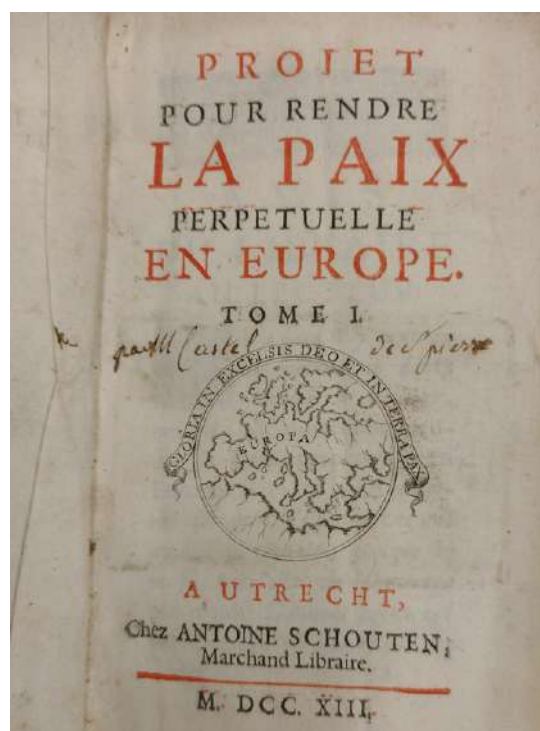
CLIVE BARRETT

The Peace Museum, Bradford, UK, has received on loan a number of precious artefacts that tell the story of the development of peace thinking in the West. This unique collection represents the history of peace philosophy and practice, and it contains some of the earliest proposals for the kind of international peace institutions that we now take for granted.

Among the collection is the first English translation (1654) of Hugo Grotius' *Of the Law of Warre and Peace*. Originally published in Latin (1625) during the Thirty Years War in Europe, his treatise is regarded as the founding work of international law. Other highlights include a 1713 edition of the Abbé de Saint-Pierre's *Project for Settling an Everlasting Peace in Europe*, which envisages a form of European assembly, and also a first (1795) edition of Immanuel Kant's, *Perpetual Peace*. There are several items from the early 19th century, including an 1802 reprint of *The Complaint of Peace*, the inspirational plea for peace of Erasmus, first published nearly 300 years earlier (1517), and also the first annual report (1817) of the Society for the Promotion of Permanent and Universal Peace, better known as the (London) Peace Society. One unique piece is a signature sheet of delegates attending the International Peace Congress in Paris in 1849, headed by the signature of Victor Hugo, who presided.



Grotius, "Of the Law of War and Peace", 1654.
[Photo: Clive Barrett]



St Pierre's "Project for Settling an Everlasting Peace in Europe", 1713. [Photo: Clive Barrett]

There are also several items that tell the history of peace museums, including the original guidebooks, 1902/3, to the Internationale Kriegs- & Friedensmuseum in Lucerne/Luzern, Switzerland, considered to be the world's first museum for peace.



"Führer" (guidebook) to the world's first peace museum, Luzern, 1902. [Photo: Clive Barrett]

Unfortunately, The Peace Museum in Bradford is currently closed, during preparations for our expected move to amazing new premises next year. We hope to have some or all of these items on display then. Even though the gallery is not open, some of our best banners can be seen in a new book, *Banner Culture*, available through [Mid Pennine Arts](#). The Museum also continues to be very active in peace education in schools, reaching thousands of students last year. For regular updates follow us on [Facebook](#).



Winter I (The Four Seasons / Vivaldi) by Jean Claude Cubino (see article on p.9)

NATIONAL EXCHANGE MEETING IN JAPAN

KAZUYO YAMANE (ADVISOR TO
JAPANESE CITIZEN'S NETWORK OF
MUSEUMS FOR PEACE)

Due to Covid-19, the National Exchange Meeting of the Japanese Citizens' Network was held online again in 2022. A general meeting was also held to decide on the bylaws and elect new officers. Professor Ikuro Anzai, the representative of the national network, stepped down and he became an advisor from 2023. A lecture of "The Possibility of Passing on the War Experience by AI — Status of the Latest 'Talk With' Production, etc." was given by Mr. Haruhiko Yasuda, President of Silva Compass. It was a good opportunity to learn about AI used in peace museums. Below is a summary of the reports made at the National Exchange Meeting and news from the peace museums whose directors and curators could not make reports.

There were presentations from various peace museums: Chukiren Peace Museum, Daigo Fukuryu Maru Exhibition Hall, The Center of the Tokyo Raids and War Damage, Sumida Heritage Museum, Women's Active Museum on War and Peace (wam), Kokoro - Tokyo Holocaust Education Resource Center, Memorial Museum for Agricultural Emigrants to Manchuria, and Himeyuri Peace Museum. Three Academic presentations were made by Seishi Ishibashi, a curator of Sumida Heritage Museum, on "Current Status of Activities to Pass on the War Experience in Various Areas of Japan", Kiwamu Kuriyama, a part-time lecturer of Waseda

University on "Overview of the 2022 Amendments to the Museum Act and Current Status and Issues", and Ariyuki Fukushima, a researcher of peace museums and a co-chairman of the Japanese Citizens' Network of Museums for Peace, on "Research Trends for Peace Museums and War-Related Exhibit Facilities in 2020-2022" with "Source: Classification of Peace Museum Research Literature" and "List of Research Literature on Peace Museums and War-Related Exhibition Facilities Published in 2020-2020." The abstracts of the presentations are published in Muse Newsletter #48. There are also articles on Grassroots House and Oka Masaharu Memorial Peace Museum in the newsletter though the director and curator could not attend the online meeting.

A few articles will be introduced in the INMP Newsletter #38, although they are shortened. One is "Current Status of Activities to Pass on the War Experience in Various Areas of Japan" by Seishi Ishibashi, Curator of Sumida Heritage Museum. "Himeyuri Peace Museum's present situation and development of self-directed learning" was written by Chokei Futenma, director of Himeyuri Peace Museum in Okinawa. It shows good examples of activities during the Covid-19 pandemic. Ms. Fumiko Ishioka, the director of Tokyo Holocaust Education Resource Center, wrote an article "International History Festival in Germany."

The details are available in Muse Newsletter #48 at [this link](#) where it would be a good opportunity to also learn about the activities of the Japanese Citizens' Network of Museums for Peace.





*Dance of the Sugar Plum Fairy (Tchaikovsky)
by Jean Claude Cubino (see article on p.9)*

CURRENT STATUS OF ACTIVITIES TO PASS ON THE WAR EXPERIENCE IN VARIOUS AREAS OF JAPAN

SEISHI ISHIBASHI
CURATOR, SUMIDA HERITAGE MUSEUM

Efforts to pass on war experiences and lectures by non-experiencers are being attempted in various regions of Japan. There are various attempts to train non-experiencers to pass on the stories of experiencers, such as successors and inheritors. Hiroshima City, Hiroshima Prefecture, has a project to train A-bomb experience successors, and Kunitachi city in Tokyo has a project of Kunitachi A-bomb and war experience successors, which is following in their footsteps. In addition, Nagasaki City, Nagasaki Prefecture, has a project to promote the A-bomb experience to be passed on to the next generation, which is called the Family or Exchange Testimonials Project. Himeyuri Peace Museum, as part of the Next Generation Project, has implemented the project step by step, including hiring explainers, and ended the lectures by survivors in March 2015, handing them over to non-experiencers. Peace Aichi in Nagoya City, Aichi Prefecture, has been progressing with a project to narrate and pass on war experiences. Last year and this year, the ratio of survivors to non-survivors was approximately 60% and 40%, respectively.

As for my involvement, the Sumida Heritage Museum in Sumida Ward, Tokyo, has been conducting lectures on school history, testimonies of air raid survivors, and air raid damage in the school district since 2020, instead of introducing war survivors. Many were pre-recorded and distributed on DVD. However, this is an attempt to deal with the

Coronavirus pandemic, and the introduction of war survivors will resume this year.

The Center of Tokyo Air Raid and War Damage in Koto Ward, Tokyo, continues to study programs to train successors. The Center held a public lecture on succession by two experiencers in August. In 2023, the center plans to hold a training course for volunteer guides who are interested in inheriting the heritage, followed by recruitment and training for the general public.

Finally, they concluded by discussing the challenges and possibilities for non-experienced people to carry on the war experiences. One of the major issues is how to provide self-training for those who will pass on the war experiences after they have completed the course, especially after the death of the person who experienced the war.

As for the significance of passing on the stories from person to person, while video testimonies, AI testimonies, and colorized photos and videos are created with the recipient in mind, the possibility of real-time, bidirectional communication with the recipient is open to those who pass on the stories. It is believed that the stories of the experiencers so far have been "conveyed" through this kind of exchange, in which questions and other issues are resolved and understanding deepened. In addition, although there is always a difference in information between the sender and the receiver, it is possible for people to respond flexibly according to the receiver. In addition, if non-experiencers commented appropriately on the content of the experience as if they were not the experiencers, it would be helpful for the receivers to know how they should perceive the experience.

HIMEYURI PEACE MUSEUM'S PRESENT SITUATION AND DEVELOPMENT OF SELF- DIRECTED LEARNING

CHOUKEI FUTENMA, DIRECTOR OF
HIMEYURI PEACE MUSEUM
(TRANSLATION: EMI KARIMATA)

While the pandemic seems to have been calmed by some measures, the museum is now in the middle of the school trip season. Although the number of school trips to the museum is still only 60% recovered compared with the time before the COVID-19 pandemic, sometimes the museum becomes very crowded with students and other visitors. If a large group requests to enter without prior booking when the museum is busy, we have to decline their admission in some cases. The staff is busy every day with checking visitors' temperature, scheduling book requests, and guiding visitors at the entrance, all of which require more manpower than ever before.

This year, our museum received the 11th Okinawa Peace Prize. This award is given to individuals or organizations that have contributed to peace building in the Asia-Pacific region. Himeyuri Peace Museum was honored for "its efforts to convey the tragedy of war and the preciousness of life as a symbolic presence of the universal idea of peace in Okinawa," and "its efforts to make Okinawa a center for transmitting peace to the Asia-Pacific region and the world through its activities for transmitting the idea of peace to the future." The exhibition was highly praised for its "steady efforts to promote Okinawa as a center of peace in the Asia-Pacific region and throughout the world through activities that connect the idea of peace to the future.

With the situation preventing face-to-face peace education, the museum has developed the following three online programs for use by the public: (1) Peace Lecture "Himeyuri's War Experience," (2) "Himeyuri's Testimonies in Pictures," and (3) Online Guided Tours. All programs are fee-based, and 27 have been conducted in the first half of this fiscal year. There were 70 face-to-face lectures, talks, etc. during the same period.



Himeyuri Peace Museum, "Cornerstone of Peace"

Currently, the development and implementation of self-directed and active learning is a necessary and anticipated approach for peace studies, in order for people to perceive the issues of war and peace as "their own matter." The Museum has begun to develop and utilize programs that incorporate methods such as workshops, discussions, and fieldwork.



A workshop at Himeyuri Peace Museum

For example, the development of self-directed learning through video making was

planned based on the fact that the younger generation is now very interested in creating videos or animations. One such approach is our "Himeyuri video contest," now in its fifth year. Last year, we received 10 good entries. The award-winning works can be viewed on the museum's YouTube channel. As a derived activity from the contest, the museum also holds video workshops with a professional video producer as an instructor. We hope that all of these projects will help to draw people's attention to Himeyuri and issues of war and peace through filmmaking.



INTERNATIONAL HISTORY FESTIVAL IN GERMANY

FUMIKO ISHIOKA, DIRECTOR OF
TOKYO HOLOCAUST EDUCATION
RESOURCE CENTER

In September 2022, histoCON, an international history festival, was held in Berlin. 250 young people from 72 countries gathered for 4 days to look at post-1945 history through interactive, creative formats. Tokyo Holocaust Education Resource Center (Kokoro) also participated in histoCON with 15 young Japanese people aged between 18 and 30.



histoCON 2022, Berlin

HistoCON is organized by the German Federal Agency for Civic Education (Bundeszentrale für politische Bildung/bpb) and funded by the German Federal Foreign Office. With the motto "Look Back Think Ahead", young participants were invited to a wide range of workshops to, discuss, perform, draw, and more to "develop new understanding" of history and our world.

We had the pleasure of hosting one of the workshops, "The Power of Questions". We had a diverse group of young people from Bulgaria, Germany, Chile, Algeria, Ukraine, Egypt, and Nigeria. We used the testimony of Lee Hak-rae, an ethnic Korean who was mobilized for Japan's war effort and was tried as a war criminal. Without sharing knowledge about historical background and details about Lee, participants first brainstormed questions in groups and then each shared the most important question and the reason why he/she chose that question. We went on to read Lee's full testimony to explore his life and see if we could find answers to the questions we had listed. The next step was to share one historical fact from Lee's testimony that each believed should never be forgotten. Some related to Lee's struggle with his identity during and after the war between Korean and Japanese. Some were struck by the fact that Lee could not see his mother again after the war. The other was inspired by his long battle for compensation and apology from the Japanese government. They all shared the reason why they chose what they chose. I was fascinated to hear them as they seemed to reflect their own personal experience, memories, and emotions, which I believe was very meaningful to exchange in a group of young people with different perceptions of the post-1945 world.

There was one other interesting program in which I participated. It was a theater workshop “Act History Out” by the Global Network of Young Leaders from Egypt. It was based on the method of “Theatre of the Oppressed” by Augusto Boal from Brazil. Participants worked in a group to improvise a short play where there was a system of oppression. As the other participants, the “spectators”, watched the performance, they were invited to stop and intervene and change the performance to explore solutions to the oppression. By using both verbal and body expressions, participants shared “different kinds of truths about history and create action for individuals and social change.”

As memories of World War II are fading and it becomes more urgent to find a way to pass them on to the next generation, I believe it is also important to explore diverse ways where young people can actively engage with history.



*A workshop at histoCON 2022
Image courtesy of Instytut Pileckiego*



*Tokyo group at histoCON 2022
Image courtesy of The Mainichi*



*Ride of the Valkyries (Richard Wagner)
by Jean Claude Cubino (see article on p.9)*

CHUKIREN PEACE MEMORIAL HALL NOBUO SERIZAWA

Most of those involved in the peace movement in Japan focus on the damage caused by the war, but at Chukiren Peace Memorial Hall we aim to focus on the "damage" caused by the war of aggression started by Japan, with a focus on "perpetration" for the war initiated by Japan.

We are making efforts to make people aware of the experiences of about 1000 former Japanese soldiers who were imprisoned as war criminals in China for 6 years, but were treated humanely and pardoned without a single death sentence or life term. It was, in other words, a way to build trust and maintain peace. It is hardly known that while 3.1 million Japanese were killed, 10 million Chinese civilians were also sacrificed. The Japanese government hides this negative history of the war and mistakenly does not use it as lessons learned.

After returning to Japan, the "Liaison Association of Returnees from China" (Chukiren), was organized and the former war prisoners continued to testify about their experiences. The memorial hall is a small, used prefab building that was purchased with their donations.

Journalists and researchers from Japan and abroad have visited the museum and written books about the Chukiren in German, English, Korean, and other languages.



The reading room at Chukiren Peace Memorial Hall



Chukiren Peace Memorial Hall

NPO Chukiren (Peace Memorial Hall)
TEL & FAX: 049-236-4711 (Wed, Sat, Sun)
E-mail: npo-kinenkan@nifty.com
For more information, visit [the website](#).
The museum is closed temporarily.
Please contact in advance.



INTERNSHIP AT THE DAYTON INTERNATIONAL PEACE MUSEUM

DANIEL HAGENHOFER

My name is Daniel Hagenhofer and I was born in Santiago, Dominican Republic. I was raised by a Dominican mother and an Austrian father. I lived in the Dominican Republic until we moved to Vienna, Austria in 2011. My family and I have lived in Austria since then, but somehow I ended up in Dayton, Ohio for 10 months. Why Dayton?

When Austrian male citizens turn 18, they are obliged to do their mandatory national service. You can choose between many options which include serving in the military, working on an ambulance, or in a hospice, etc. Usually, teenagers start their service right after high school, but technically they would have time until they reach the age of 27. If for some reason, you do not complete your service on time, you will lose your rights to be an Austrian citizen.

When I was 16, I came across an organization called Austrian Service Abroad. It grants you the opportunity to do your national service in a different way. They offer three paths: Memorial Service, Social Service, or Peace Service. I instantly dedicated myself to the Peace Service Program. After carefully attending several conferences about peace institutes and research associations, I found the Dayton Peace Museum the most interesting of the more than 100 sites offered around the world.

This past September, I finally got the opportunity to start my Austrian National Service at the International Peace Museum in Dayton. Since day one, I was part of the museum network participating in every single event and building friendships with every museum employee, and volunteer. I got to learn new things every day and we managed to spot some talents of mine that I had not known before. I started enjoying video editing and delivering speeches.





In December, I was granted the opportunity to use my Dominican heritage and experience, to give a talk about the Dominican Republic and Haiti. The main theme was to explain the historical conflict between those two nations. The talk lasted for 50 minutes leaving the readers with new knowledge of the Islands' history.

Currently, we are working on developing a propaganda exhibit called the Disinformation Age. The exhibit focuses on topics such as propaganda, hate, and misinformation. During the preparation of the exhibit, I came to the realization noticing how much effort is put into an exhibit. We have had many meetings to organize our material, plan the different sections, measure space, and create lists of items to be printed.



It must be said that I have gained a lot of experience through working at the International Peace Museum, but there is a lot to know about my personal life in Ohio as well. Before arriving in Dayton, I came in contact with IFI, a Christian organization for international students. They offer a lot of activities and events on a weekly basis. This has given me the opportunity to meet students from all around the world and even though I am thousands of miles away from home, I have a sense of belonging in the US thanks to IFI and the museum.



WOMEN IN MUSEUMS: A STORY UNTOLD

SYEDA RUMANA MEHDI

One of my most memorable museum visits was to the V&A museum in London in January 2022, with a dear friend. She was extremely excited to show me the Fashion Collection and I was thrilled to see it. Featuring nearly 14,000 items dating from 1600 to present, the collection astoundingly shows how gender roles are recreated and re-enforced through clothing and more broadly, through art. Whenever someone mentions women in art or women and art, I'm immediately transported to that crisp, wintry afternoon in London. That trip and the Fashion Collection is immensely important to me because it was my first experience of seeing art that solely focused on women. And it did a great job of showing how women were objectified throughout the centuries and how women still have limited and secluded space within museums.

Take the example of archeological museums. Women are absent from nearly all forms of display even though it is highly likely that they were an active part of hunting procedures in primitive times. Museums in general and archaeological museums in particular have the responsibility to reflect diversity, to conserve the history and collective memory of a community. However, what we see in museums is a mere re-enforcement of gender roles and the problematic narrative that gender roles are stagnant and unchanging throughout history.

The problem is not just limited to displays, it is also a problem of terminology and social stratification.

The word 'woman' accounts for the 'other sex' and this cluster of identities is extremely problematic. Under the category of 'woman,' there is an alarmingly low rate of colored and non-heterosexual women in the industry. Although there is an increased focus on feminist art by renowned museums such as MoMA, the struggle for feminism is like that of an onion with multiple layers.

In spite of this, it is heartening to see that initiatives are being taken around the globe to acknowledge and appreciate women and their art. In November 2020, Mohatta Palace, a renowned museum in Karachi, opened for the first time since the lockdown in March 2020 with their opening exhibition titled 'Gaj: Colors of the Rainbow.' The exhibition focused on embroidery done by women throughout Pakistan and its significance with regards to age, social status, marital rituals etc. The exhibition also included bedspreads and other traditional items that are part of the bride's trousseau. Exhibitions like these aim to bring female artists from rural and underprivileged areas to the forefront as well as provide creative avenues for feminism.

Overall, museums are not only places that preserve history, but also spaces that act as catalysts for future development. Therefore, one can only hope that they will also account for the history, development and future of the 'other sex.'

Syeda Rumana Mehdi is a Senior Lecturer at the Faculty of Liberal Arts and Human Sciences in Ziauddin University in Karachi. Using poetry and storytelling as a medium, her research interests include anthropology of gender and marriage, political Islam, poetry and South Asian literature.



Radetsky Hart (Johan Strauss)
by Jean Claude Cubino (see article on p.9)

THE PEACE MUSEUM OF COSTA RICA: PROMOTING A NATIONAL AND GLOBAL CULTURE OF PEACE THROUGH PEACE AND HUMAN RIGHTS EDUCATION DR. BERNIE ARAUZ CANTÓN

Dear members of the INMP,

My name is Bernie Arauz Canton. I am a university teacher at the University of Bradford and the promoter of the recently established Chair for Peace Education and Human Rights of the University of Costa Rica, which I constructed. As part of the Chair activities, I am sketching the plans for a Peace Museum at the University of Costa Rica. Much has been said about the construction of a peace museum in Costa Rica. However, as yet, nothing has materialised regarding this aspiration.

Costa Rica does not have a history of war and does not have an army. Costa Ricans have a history of peace, democracy, human security founded on human rights and, sustainable development.

According to our Constitutional Tribunal, peace is part of our national identity. The Tribunal has also clarified that peace is a supreme constitutional value. It has also affirmed that the search for peace in a State is not only circumscribed within the internal but also extended to the external sphere, so that peace is respected by all States. Therefore, we all have responsibility in the construction and achievement of peace.

Furthermore, the five permanent strategic axes of Costa Rican foreign policy form the political and legal bases of the construction of our civil, pacifist and environmentalist society, in the concert of nations:

- The defense of democracy.
- The promotion, protection and respect of human rights and fundamental freedoms.
- The promotion of peace, disarmament and national, regional, and world security.
- The strengthening of International Law and the development of effective multilateralism.
- The promotion of sustainable development and political coordination and representation in international environmental negotiations.

These axes have defined the place of Costa Rica in the world as a pacifist society. Thus, a peace museum would promote and contribute to a national and global culture of peace through peace and human rights education. I can only conclude that the conditions are ripe for the construction of a peace museum.

I am grateful to Dr Peter van den Dungen, my former lecturer at the Department of Peace Studies, University of Bradford, UK, who will be providing me with constructive advice throughout this process. I am also grateful to the colleagues of the Chair for Peace Education and Human Rights who will be supporting this endeavour.

Once the project is concluded I will be seeking the collaboration, support and institutional membership of the INMP.

Dr. Bernie Arauz Cantón, FHEA
jacanton11@gmail.com

Learning is a process where knowledge is presented to us, then shaped through understanding, discussion and reflection. (Paulo Freire)

CAMBODIA PEACE GALLERY PEACE EDUCATION PROGRAM “PEACE CAFÉ PROGRAM”

RATANAK NA, DIRECTOR
PROGRAM OF CAMBODIA PEACE
GALLERY

Cambodia is one of many countries that has been recovering from war. We have been through almost three decades of war that caused millions of people to die. Important social and political systems were destroyed. The war ended in 1991, following the Paris Peace Agreement. The government, civilians, religious communities, and non-governmental organizations have been working hard to rebuild Cambodia. That includes achieving national reconciliation and reintegrating rival factions to live together peacefully. Since that time, many kinds of peace activities have been initiated to bring sustainable peace back to Cambodia. However, where peace is concerned, the younger generation also has to participate because young students are important resources for peace as they can be great leaders and peace practitioners to sustain a peaceful community in the future. Therefore, they need more knowledge relevant to peacebuilding and conflict transformation, in order to participate in maintaining sustainable peace.

However, the number of young students who learn about peacebuilding and conflict transformation, as well as sustainable peace lessons, is still small compared to the total number of young students in the community. Based on our research, we have found that the limited number of young students learning about peace is because there are very few peace programs for young students. Most organizations and institutions prepare peace education for older people rather than the

youth. Furthermore, those peace education programs offer very deep lessons, which are challenging to understand. As a result, there are not many young students who want to learn about peace.

At the Cambodia Peace Gallery, our fundamental responsibility is to design a peace education program which is an open space for young students to learn in an easy and understandable way. Currently, we are making a peace program called the Peace Café Program. The Peace Café program will benefit the youth of Cambodia to have more opportunities to learn and reflect on Cambodian history, especially raising awareness of negative thoughts. The program is focusing on sharing positive peacebuilding histories in different peacebuilding fields, both locally and internationally, including an exploration of religions, interfaith dialogues, gender, and other peace fields. It is designed primarily for young Cambodians to learn about the remarkable and innovative approaches to peacebuilding, contributing to positive national pride. We invite resourceful guest speakers who have been working in various peacebuilding fields to share their experiences as well as peace lessons, mainly to young students. We offer a half-day program, once or twice per month. To solve the issue of youth engagement, we are making an incredible peace café program for young Cambodians to learn directly from peace actors who are full of peace-building experiences and ask as many questions as they want.



RELIQUARIUM

DAVID LESHEM

I remember the very moment when I witnessed a sight that bewildered me, a fighter jet hovering over a set of playground swings in the heart of an urban area. That eerie moment led me to embark on an exploration throughout Israel; a journey that spanned the years from 2018 to 2021. That is how I came to discover installations of aircraft and tanks in cities and towns: a nationwide phenomenon that has apparently been growing during the past two decades.

Many questions surfaced during my photographic journey documenting these installations: Is there a coordinated effort leading to the placement of these installations? What does this phenomenon signify socio-politically or in terms of public perception? Why are these installations increasing, especially today, decades after the major military campaign between Israel and the Arab forces is long over? Does the public endorse or oppose these installations, or are they simply apathetic to these weapons placed in public spaces?

In this book I seek to provide a report for this phenomenon, adhering to a topographic photography practice with its matter-of-factness, almost a dull reflection of the banal. I chose to photograph only large raw weapon installations which are displayed in full size or those having significant presence in residential areas. I abstained from photographing installations in municipal memorial sites or military museums. The texts accompanying the 51 images selected for this book aim to describe and study the origin and growth of this trend.



The above 3 images provide a chronicle of a combat aircraft installation at Ein-Harod, Israel at 2021. This installation was the culmination of the Reliquarium project which lasted over 3 years.

At some point I was rather curious to understand what it involves to install a combat aircraft. The Ein-Harod combat aircraft installation project took about 2 years to complete, from start to end. The release of the aircraft for that purpose required the personal approval by the Israeli army's Chief of Staff.

The bill of material was as follows (2021 figures):

Aircraft cost: free of charge
Installation pedestal and base ~ \$20,000
Aircraft cleanup cost (Israeli Airforce's requirement) ~ \$25,000
Aircraft hauling (special oversized trailer plus police escort, 6 hours night trip) ~ \$80,000
National traffic authority simulation fees (hauling traffic disruption analysis) ~ \$15,000
Total fees ~ \$140,000

On installation day, I had learned that there are 3 additional municipalities on a waiting list to receive a fighter jet to be installed in their community. I found this information is further testimony that the phenomenon is an ongoing process. Apparently, there seems to be at least one installation completed each year, where on some years there are as many as 3 annual installations accomplished.

See p.38 of this issue for more information and a link to order David Leshem's book.





©David Leshem, from the book *Reliquarium* (see article on previous page)

THE WORLD HOUSE PROJECT

FROM THE WEBSITE

The World House Project is a new initiative of Stanford University's Freeman Spogli Institute (FSI) as a part of the Center for Democracy, Development and the Rule of Law (CDDRL). The Project is named after King's vision of what he called the "World House":

Some years ago a famous novelist died. Among his papers was found a list of suggested plots for future stories, the most prominently underscored being this one: 'A widely separated family inherits a house in which they have to live together.' This is the great new problem of mankind. We have inherited a large house, a great 'world house' in which we have to live together — black and white, Easterner and Westerner, Gentile and Jew, Catholic and Protestant, Muslim and Hindu — a family unduly separated in ideas, culture and interest, who, because we can never again live apart, must learn somehow to live with each other in peace.

The Project seeks to realize King's prophetic vision by curating audiovisual resources, producing educational materials, and fostering direct action programs. The abundance of resources on Martin Luther King alone can make it difficult to sift through to the most important and valuable resources, such as historical footage or audio recordings, documentary films, and primary source documents. Our team brings together and frames the best of these resources to facilitate an enriched learning experience for anyone interested in the past, present, and future of the global freedom struggle.

Building upon these curated resources, the Project produces educational materials for use both in and out of the classroom. This includes a free online course produced with Stanford Online titled "American Prophet: The Inner Life and Global Vision of Martin Luther King, Jr.," a podcast on King's life and legacy, lesson plans on the African American freedom struggle and social justice, and a weekly forum of students, educators, and activists to discuss contemporary world politics and nonviolent social change.

The Project also coordinates the World House Global Network, a growing network of social justice organizations around the world. Led by the conviction that sustained and transformative change is best achieved through collaboration, the network meets regularly to spotlight noteworthy political work, invite prominent speakers, and facilitate an ongoing conversation on nonviolence, human rights, and democracy.

Founded in 2020, the World House Project is led by Dr. Clayborne Carson, Senior Fellow at the Freeman Spogli Institute and Founding Director of the Martin Luther King Jr. Research and Education Institute.

Learn more about The World House Project at the [website](#).



GLOBAL ART PROJECT FOR PEACE UPDATE

KATHERINE JOSTEN



2022 marked the 15th Biennial Global Art Project for Peace exchange. Nominated for a UNESCO Prize, the Global Art Project is an international art exchange for peace which has involved 165,000 participants in 97 countries. 200 Regional Coordinators help to organize and spread the word in their part of the world.

The mission of the Global Art Project is to joyously create a culture of peace through art. The Project celebrates diversity and multiculturalism while expressing the idea: We Are All One.

The recent 2022 Global Art Project for Peace exchange involved many thousands of both adults and children worldwide. We are now receiving documentary photos of art expressing peace that was created for the exchange along with photos of the participants in cultures around the world. Currently we are in the process of putting together the 2022 Gallery of images for our website www.globalartproject.org.

The Global Art Project for Peace touches people in many diverse ways. For the 2022 exchange, our Regional Coordinator in Ukraine shared her feelings of gratitude that the Project gave her a way to express hope and friendship in the midst of living through tragedy. A participant in the US who exchanged art with a girl in Ukraine wrote:

“Thank you for this beautiful opportunity to be partnered with Yana in Ukraine. I feel so uplifted and grateful for this beautiful experience with the Global Art Project for Peace. This experience has always truly been a blessing in my life and even more so in this difficult year for Ukraine. Your program’s message is so important in creating connections, understanding, creativity and positive communications within our world communities. With hope, love, creative joy and peace.”

That was just one of many more notes of gratitude we have recently received. Since we feel that the Global Art Project for Peace is truly a grass roots effort involving volunteers and participants around the world, much of the gratitude should go to everyone who has added their energy to the Project since the first exchange in 1994.

Our posters for the 2022 exchange used art created for the previous exchange in 2020.

We are always excited to continue sharing inspired art created for the Global Art Project exchanges to help inspire others around the world. Teachers in many countries use the Galleries on our website as a teaching tool in their classrooms.

To see many more artworks for peace visit the Galleries on our website. The Global Art Project for Peace has been an INMP member since 2012.

Katherine Josten is the Founder/Director of the Global Art Project for Peace. For more information about the Project and Katherine’s work visit www.globalartproject.org and www.katherinejosten.com



Global Art Project for Peace

CREATING PEACE IN SCHOOLS AND THE WORLD

ANNA LUBELSKA

During the years of my working life in education and social services in the UK, I developed the conviction that we need schools and family support services to better demonstrate the value of children working towards peace building. There were many people doing great peace work in schools and I wanted to bring them together so that this would become a movement. So I formed a Peaceful Schools Strategy group and in 2012, we developed a simple framework as a way to organise our thinking about how schools could be peace-promoting places. This framework has four interconnecting levels:

Level One: Peace at the individual level (pupils and staff)

Level Two: Peace at the relational level (pair, group and whole class)

Level Three: Peace at a community level (the whole school)

Level Four: Peace at a global level (around and beyond the school).

We based this on the concept of 'positive peace' as developed by Johan Galtung. Positive peace has been described as creating the best environment for human potential to flourish.

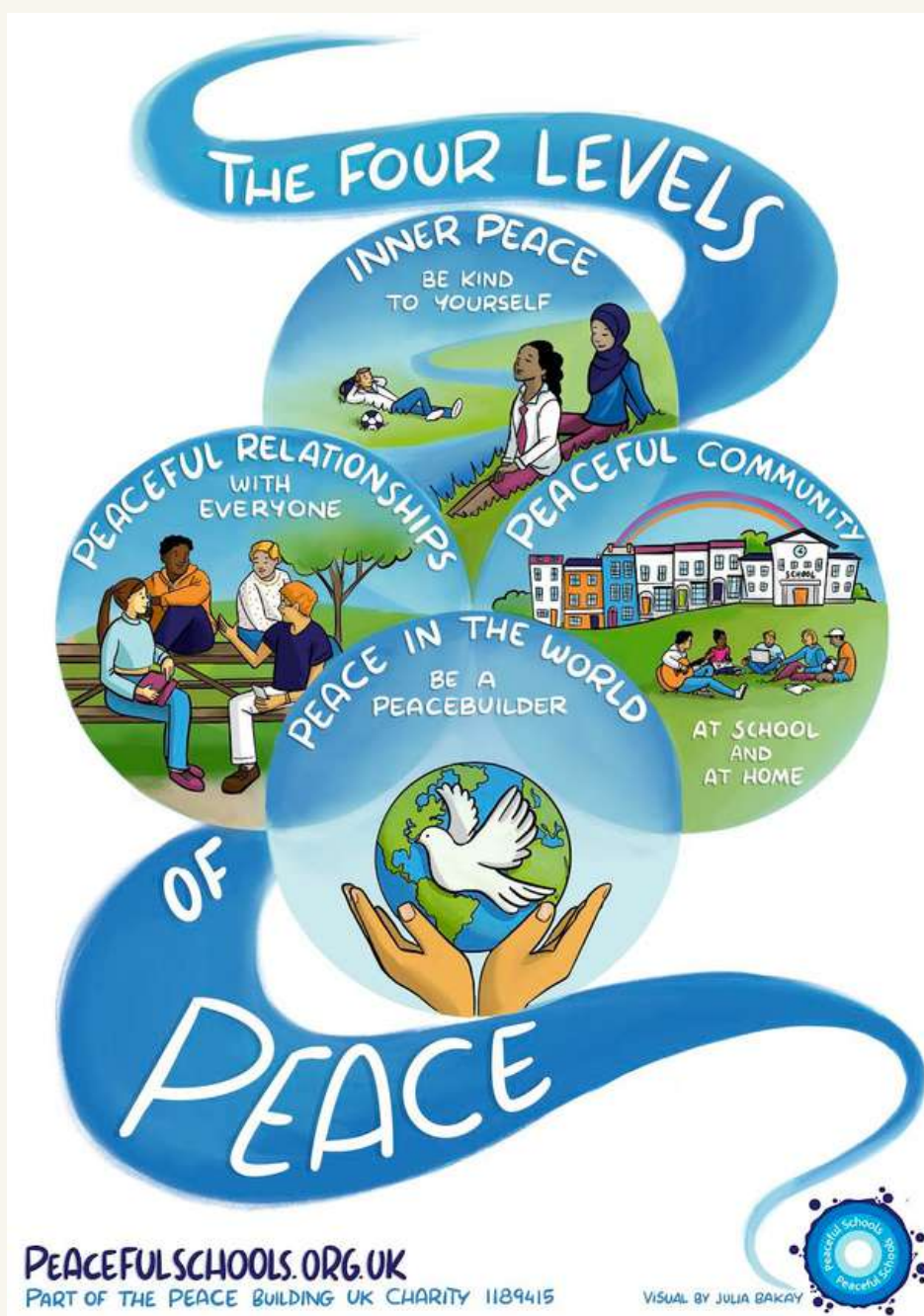
We have promoted this concept through conferences, on our [Peaceful Schools website](https://peacefulschools.org.uk) and in our book: "How to be a Peaceful School - Practical ideas, Stories and Inspiration". Through our Peaceful Schools Awards scheme we connected with pioneering teachers who have written chapters in the book. They set out the benefits to children and staff of creating a peaceful environment and of learning the skills to build relationships and deal with conflict in a non-violent way.

In 2020 we brought Peaceful Schools into our new educational charity "[The Peace Building](https://thepeacebuilding.org)" that has a virtual peace museum. So we now have two websites!

We have just produced two beautiful peace posters. One is aimed at children and staff in primary schools and the other one is for older students at secondary schools. The "Peaceful Primary Schools" poster illustrates the four aspects of peace in an attractive and accessible way for primary schools. We created four overlapping circles: inner peace for pupils and staff; peaceful relationships and constructive resolution of conflicts; peaceful community (ethos and environment) and peaceful connections in the world. The poster for secondary students is actually called "The Four Levels of Peace" and we tried to make it appeal to teenagers. The wording and pictures were adapted to the interests of this older age group: inner peace — be kind to yourself; peaceful relationships with everyone; peaceful community at school and at home; and peace in the world — be a peacebuilder. The posters are free to download from our Peaceful Schools website. Enjoy!



Anna Lubelska is the Founder of Peace Schools and The Peace Building.



Poster by Peace School and The Peace Building, see article on previous page

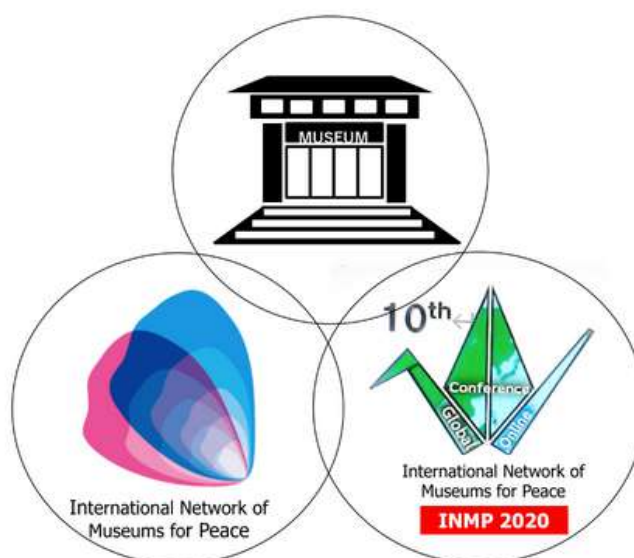
REQUEST FOR YOUR REVISION: MUSEUMS FOR PEACE WORLDWIDE

KAZUYO YAMANE (INMP ADVISOR)

Deadline: June 30th, 2023

Contact: inmpoffice@gmail.com

Museums for Peace Worldwide



Editors-in-Chief: Kazuyo Yamane & Ikuro Anzai

Published by
The Organizing Committee of
the 10th International Conference of Museums for Peace
Kyoto Museum for World Peace
Ritsumeikan University, Kyoto, Japan

Museums for Peace Worldwide was published in 2020 and it is available on the INMP website at [this link](#).

Please let us know if it is necessary to revise the information on your museum for peace and other related matters by writing to inmpoffice@gmail.com by June 30th, 2023.

Your comments are welcome such as museums for peace that should be included in the book, etc.

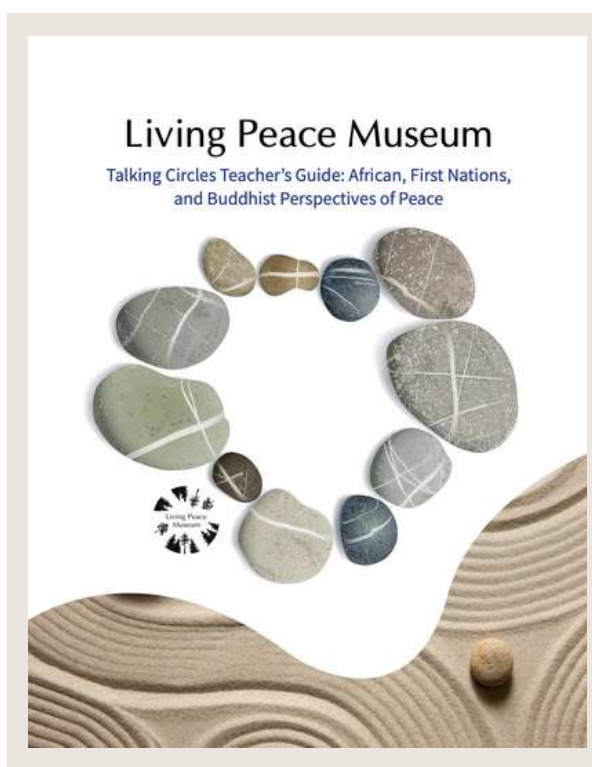
THE LIVING PEACE MUSEUM AND THE INTERNATIONAL NETWORK OF MUSEUMS FOR PEACE LAUNCH 'TALKING CIRCLES TEACHER'S GUIDE: AFRICAN, FIRST NATIONS, AND BUDDHIST PERSPECTIVES OF PEACE'

Cultural peace education in schools can be an important foundation for students to: learn social skills for conflict resolution; achieve inner peace; care for their community, spiritual and natural world. The Living Peace Museum in Canada has developed a free online Talking Circles Teacher's Guide: African, First Nations, and Buddhist Perspectives of Peace, which focuses on cultural peace heritage traditions with the generous financial support of the INMP.

The Teacher's Guide is a Social Studies Unit for Grades 4 to 7 that focuses on the concept of Talking Circles from three diverse cultural perspectives: African, Buddhist, First Nations. These time-honoured traditions are based on the ancient tradition of Elders, and community members coming together in a circular formation for discussion for various purposes. The reason for meeting can be to resolve conflict, make decisions, peacekeeping, reconciliation, healing and celebration. Elders lead a traditional Talking Circle, which may include prayers, ceremonies, meditation, sacred objects, singing, dancing and storytelling.

The program objective is to develop student's social awareness and responsibility, which involves the awareness, understanding, and appreciation of connections among people, including between individuals and the natural environment. Thus, creating bonds of interconnection to encourage: positive personal

and cultural identity; social awareness and responsibility of creating a culture of peace between people and the natural environment. The basic purpose of a Talking Circle is to create a safe, non-judgmental place where each participant has the opportunity to listen, be heard, and contribute towards the discussion, to create a peaceful classroom. The aim is for students to open their hearts, connect with each other and to develop communication skills to create a culture of peace in the classroom, school, family and community.



[Click here](#) for more information or to access the Teacher's Guide.



RELIQUARIUM: VIEWS ABOUT NATIONAL PRIDE AND PEACE

DAVID LESHEM

This FotoEvidence-published book provides a report of the prevailing and ever-increasing phenomenon of large raw weapon installations in the Israeli urban habitat; schools, kindergartens, traffic circles et al, as photographed by David Leshem.

Leshem's work examines issues of fear, security and national pride by reflecting on large weapon installations in the urban landscape.

Leshem's photography is aligned with Robert Frank's saying that "...it is important to see what is invisible to others." While adhering to a topographic photography practice with its matter-of-factness, almost a dull reflection of the banal. Raising questions like what meaning these installations dictate, does the public endorse or oppose these installations, or are they simply apathetic to these weapons placed in public spaces?

Examining the photographs requires attention as to what isn't in frame: their effect on the viewers, the intention of those who have placed the objects – the emotions they've hoped to stir, the thoughts wished to invoke, for what reason and to what extent have they deemed they can determine all of these?

By depicting those life-sized installations, which disappear in their urban surroundings despite their anomalous presence, they provide the viewer with the opportunity to examine them out of context. In this manner, "Reliquarium" brings forth a debate about the military presence in the Israeli public space, a subject which is seldom discussed in civil discourse. In a way a 'banalization of war' is instituted. The weapon

became an obvious, expected part of the daily scenery, like houses, roads, and cars.

The book contains 100 pages, 51 photographs, 36 color photos and 15 black and white photos.

The images were made with a Medium Format analog camera, scanned and converted into digital files.



*©David Leshem, Book Cover for Reliquarium,
published by FotoEvidence*

Hardcover, 100 pages, 16.5 x 22.5cm portrait

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Hebrew Text Editor: Yaron David

Translation: Beverly Katz & Nir Zamir

English Text Editor: David Stuart

Design: Melike Taşcıoğlu Vaughan

Project guidance: Etty Schwartz

Artistic and photography guidance: Gaston Zvi Ickowicz

Book production guidance: Svetlana Bachevanova

First edition

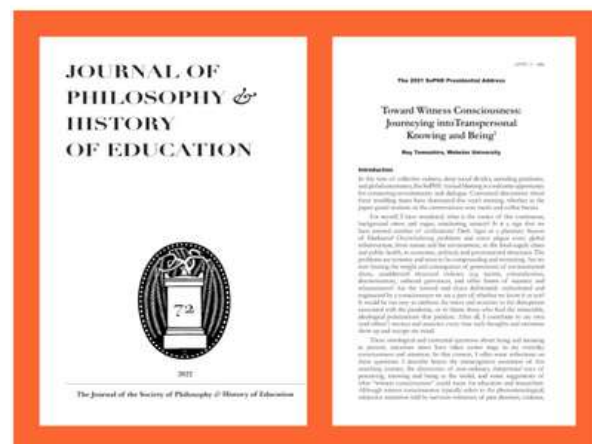
ISBN 979-8-9865952-1-4

You can purchase the book at [this link](#).

NEW PUBLICATIONS RELEVANT TO MUSEUMS FOR PEACE

In September 2021, Roy Tamashiro delivered the Presidential Address for the Society of Philosophy and History of Education (SoPHE). The address, titled "Toward Witness Consciousness: Journeying into Transpersonal Knowing and Being," highlighted extraordinary "transpersonal" phenomena he experienced at several museums for peace, including the Hiroshima Peace Memorial Park & Museum (Japan), The National Memorial for Peace and Justice in Montgomery, Alabama (USA), The No Gun Ri Peace Park and Memorial Museum (South Korea) and the Jeju 4•3 Peace Park (South Korea). The full article, based on the SoPHE Presidential Address, is now published in the 2022 edition of the *Journal of Philosophy and History of Education*.

Tamashiro's reflections, observations, and memoirs about his "call to pilgrimage" in search of positive peace are published in a new book entitled *Building Positive Peace*. In addition to the museums for peace cited in the SoPHE Presidential Address, Tamashiro describes how the vestiges and exhibits at the Sơn Mỹ Memorial Museum, the site of the 1968 Mỹ Lai Massacre in Vietnam, were curated to educate audiences about memorialization, reconciliation, and peacebuilding in the aftermath of the brutal massacre.



Tamashiro, Roy. "The 2021 SoPHE Presidential Address, Toward Witness Consciousness: Journeying into Transpersonal Knowing and Being," *Journal of Philosophy & History of Education* 72 (1, 2022): xlix-lx.



Tamashiro, Roy. "Calling from Beyond: Pilgrimage in Search of Positive Peace," in Christina Gayer Campbell and Simon Cordery (eds.) *Building Positive Peace*. Cambridge Scholars Publishing, 2023, 23-47. [Link](#).

This article was submitted by Dr. Roy Tamashiro, Professor Emeritus at Webster University (USA). He currently serves as editor-in-chief of the IPRA Newsletter, a publication of the International Peace Research Association, and as a Special Advisor to the INMP Coordinators.



Image by Robert Kowalczyk, submitted along with the following quote

“For nothing is fixed, forever and forever and forever, it is not fixed;
the earth is always shifting, the light is always changing, the sea
does not cease to grind down rock. Generations do not cease to be born,
and we are responsible to them because we are the only witnesses they have.”

— James Baldwin (from "Nothing Personal")