

Celebrating 100 Years of Women's Power to Stop War

The world's oldest still existing international women's peace organisation, the Women's International League for Peace and Freedom (WILPF), held its centenary congress and conference in The Hague, April 22 – 29. Some 900 women from 80 countries (including four Nobel Peace Prize laureates) participated. WILPF was founded at the remarkable and imaginative International Congress of Women that was held in the same city at the end of April 1915, in the middle of World War I. Women, from both belligerent and neutral countries, discussed the means to stop war and the nature of future peace settlements while demanding that women's voices also should be heard. The resolutions adopted by the 1915 Congress in many ways foreshadowed the landmark UN Security Council Resolution 1325 (2000) on the involvement of women in matters of war and peace. INMP initiated or partnered with three side-events to the centenary conference.

Following the unveiling of a bust of Aletta Jacobs (the Dutch pioneer of women suffrage who was centrally involved in the 1915 Congress) in the Peace Palace on April 25, a festive 'Tribute to Aletta Jacobs and other courageous women of 1915' was held in front of the Palace.



Boards with portraits of twenty women, including several who were prevented from coming to The Hague because of war-time restrictions, were held aloft and attracted the interest of media and visitors. INMP cooperated with the International Alliance of Women, Dutch WILPF and other women groups in organising this event in which several INMP associates also participated. Special thanks are due to Petra Keppler from The Hague for initiating and organising the event, and for greatly assisting INMP.

A few days later, on April 28, INMP hosted a well-attended round-table in the Bertha von Suttner Building entitled 'Vivid Memories of 1915', on the use of historical films for education on women, peace and human rights. The initiative came from Marten van Harten (INMP consultant) who had discovered unique film material about the 1915

Congress. Clips from that cinematic material were used by director Charlotte Bill in her excellent film ‘These Dangerous Women’ (2015), a documentary and re-enactment of the UK women’s delegation in 1915. The title of the film refers to a quotation from Winston Churchill. The short film (25 minutes) can be seen at this [link](#). A detailed report on the round-table discussion held after the screening is available on the INMP website.

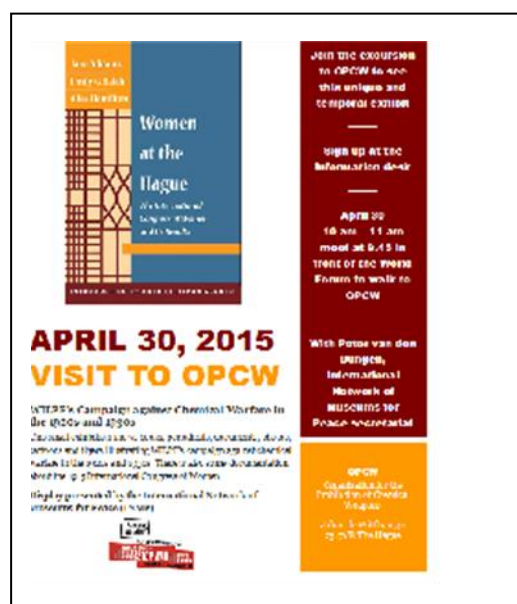


Some of the participants in the round-table (Liska Blodgett on left, Petra Keppler at back, and Marten van Harten)

The WILPF Centenary Conference was held at the World Forum, next to the headquarters of the Organisation for the Prohibition of Chemical Weapons (OPCW). Since WILPF was in the forefront of the campaign against chemical weapons in the 1920s and 1930s, OPCW accepted an offer from INMP to organise and display a small exhibition on the subject. This was shown in the spacious lounge at OPCW during a two-week period (April 27 – May 8), coinciding also with the dates that OPCW hosted an annual ceremony in memory of all the victims of chemical warfare. A small group of WILPF conference participants also visited the exhibition.

Video highlights of the impressive and inspiring

WILPF Centenary Conference, which was held under the bold title ‘Women’s Power to Stop War’ can be seen at this [link](#).



Flyer by Willemijn M. Lambert

Dayton International Peace Museum Honours an Ohio (U.S.) Conscientious Objector

By Deborah Hogshead, Communications Coordinator for the Dayton International Peace Museum

Jim Kincaid reported the death of Ted Studebaker on the ABC Evening News (U.S.) on May 4, 1971. On April 26, 2015, exactly 44 years after the conscientious objector’s death in Di Linh, Vietnam, the Dayton International Peace Museum honoured his memory with the opening of a new exhibit. Six days later, on May 2, a team walked in Studebaker’s memory during the inaugural Peace Heroes Walk, just one day short of the 44th anniversary of his memorial service at the West Milton Church of the Brethren. A 1964 graduate of Milton-Union High School, Studebaker registered for the draft and requested classification as a conscientious objector.

When the time came to fulfill his alternative service requirement, Stuebaker joined the Vietnam Christian Service (VNCS) and moved to Di Linh, where he helped the minority Montagnards improve their farming practices. On April 26, 1971, just days after marrying a fellow volunteer and signing up for a third year of service, Stuebaker was killed in an attack on the VNCS volunteer quarters. Kincaid reported that the Viet Cong killed Stuebaker; however, some uncertainty remains as to who was responsible for his death. Several of Stuebaker's seven siblings attended the exhibit opening and the Peace Heroes Walk, whose purpose is to lift up the story of peace heroes and inspire a new generation of peacemakers. Other Stuebaker relatives also attended the events.

The week of April 26, through May 2, 2015, was proclaimed "Peace Heroes Week" by Nan Whaley, Dayton mayor, and "Ted Stuebaker Week" by Jason Tinnerman, West Milton mayor. The new exhibit features the guitar Stuebaker played in Vietnam; a vase fashioned from a 40-mm shell—similar to one used in the attack on the VNCS volunteer quarters—that he mailed from Vietnam to his brother Gary in the U.S.; and a display panel that gives museum visitors an impression of Stuebaker as a young man. A smart TV in the exhibit room allows visitors to access the Web, where the virtual component of the exhibit resides. The virtual exhibit includes photos, audio recordings of Stuebaker singing and playing his guitar, audio interviews conducted just months before he died, video interviews of his seven siblings recorded in July 2014, and an electronic archive of news articles and tributes. To view the virtual Stuebaker exhibit, go to this [link](#) and follow the link to the Peace Heroes Exhibit.

The inaugural Peace Heroes Walk—presented by the Peace Museum in partnership with the National Conference for Community and Justice of Greater Dayton—on May 2 started at RiverScape MetroPark, 111 E. Monument Ave., Dayton. For more information on the Peace Heroes Walk, go [here](#) and follow the link to the Peace Heroes Walk.



Ted Stuebaker

Gernika Peace Museum Foundation: MemoriaLAB project

By Iratxe Momoitio Astorkia, Director of Gernika Peace Museum

MemoriaLAB is a memory laboratory project conducted by three foundations with extensive experience concerning Cultures of Peace (Gernika Peace Museum, Bakeola and Gernika Gogoratuz) with the collaboration of a facilitation team (Alex Carrascosa and Iñigo Retolaza) to help to create a social memory map after the violence suffered in the Basque Country (Spain). The overall purpose of the project aims to contribute to citizenship social reconciliation through reviewing the past.

The objectives of these MemoryLabs are:

- Materialize the contributions of citizens in a map of social memory (web space that brings together contributions)
- Collect and socialize experiences, and events by the public from the plural dialogue (bank initiatives)
- Foster diverse citizens, social and educational processes to do so
- Develop and share teaching tools for dialogue.

MemoriaLAB uses a rich diversity of methods according to the need of the moment. To a large extent, the models used by the facilitation team are based on the paradigm of conflict transformation as Process Work and U theory methods, divided in three stages:

- Analysis of our past: What happened? – from the perspective of each person who attends the memory laboratory;
- Learning to serve us in the present: What have we learned from the past that can help us in the future?;
- Initiatives for the future: What can we do together?

The Gernika Peace Museum started the project with a two-day encounter in 2013, when 28 participants of different ages and social backgrounds met in a separate and calm place to talk about our painful past of violence, our present and our future together. During 2014, three further encounters took place in different locations of the Basque Country. The idea is to continue with them to start creating this social memory map of our recent history of violence on a webpage (with testimonies, objects...).

New Temporary Exhibition at the Gernika Peace Museum



The Postwar Reconstruction of Cultural Heritage Devastated Regions in Gernika

In the aftermath of war, cultural heritage is often turned to as a guiding element in the reconstruction process. There are two key dynamics that motivate this interest. One is the desire to repair, restore, and recover what has been lost through the destruction. Another is to make a new selection of the key moments, sites, styles and values from that past to take forward in rebuilding society. Both processes involve choices about what to reconstruct, which result in a selective editing of history. Even more significantly, they involve the re-interpretation of the past in order to construct a new history and communicate revised official value-frameworks, two strategies for legitimizing those in power. There are no 'blank-slates' from which to build-up entirely new post-war societies; the past, its selective rejection or celebration, continues to inform decisions and visions about the future. This exhibition illustrates these problems and shows how the post-war reconstruction of cultural heritage concerns much more than restoring monuments and rebuilding towns.

Peace Education at Peace Museum Vienna

By Ali Ahmad, Director of Peace Museum Vienna

Peace Museum Vienna (PMV) conducted a session on peace education through the lives of peace heroes, in particular the civil rights movement in the U.S. under the leadership of Martin Luther King, Jr. More than a dozen Austrian teenagers attended the session, which was conducted by Dr. Ali Ahmad Safi. The hour-long session was followed by a discussion in which participants reflected on what peace meant to each one of them and what they could do for peace. These young Austrian students at the Pannoneum School of Economics and Tourism in Vienna visited Peace Museum Vienna on April 9 as a part of their coursework. Since they study civil rights movements and Martin Luther King, Jr., they sought to learn about Peace Museum Vienna's unique programme on peace heroes and windows for peace. Many of our peace heroes were leading successful nonviolent civil resistance campaigns such as Nelson Mandela and Mahatma Gandhi. Daniela Steiner who was leading the group said they were delighted to see Martin Luther King, Jr. as one of PMV's peace heroes. She pledged to invite Peace Museum Vienna experts to conduct sessions at her school in the future. For Ms. Steiner, peace means respecting others. "All humans are making mistakes but we need to apologize for our mistakes," she said.



Group of Austrian students at Peace Museum Vienna

Tehran Peace Museum: Building Partnerships for Peace

A chance meeting by a famous Austrian actress and a Japanese Professor at the [Kyoto Museum for World Peace](#) created a new partnership for peace for the Tehran Peace Museum (TPM).

Maxi Blaha, renowned Viennese stage actress, visited Kyoto Museum for World Peace in November 2014. While there, she was introduced to the work of the TPM volunteers who had recently attended a student exchange programme in Kyoto. Intrigued about a peace museum in Iran, Maxi decided that she had to see the TPM for herself.

And so, with the support of the Austrian Cultural Forum's office at the Austrian Embassy in Tehran, Maxi visited Iran in March 2015. Wishing to share her own perspectives on building cultures of peace, Maxi offered to perform her internationally acclaimed monologue: *Soul of Fire: She Fought for Peace*. The monologue is a theatrical adaptation of the life of Austrian suffragette, peace activist and first female Nobel Peace Prize winner, [Bertha](#)

[von Suttner](#) (1843 – 1914).

“I read Bertha von Suttner’s novel, *Lay Down Your Arms!*, one day on the beach,” Maxi said, “and immediately I asked a playwright friend to write a play for me.” This was the beginning of Maxi’s peace performances. With the ultimate intention of showcasing this work for as many interested people as possible, Maxi gave a special performance to female staff, volunteers and friends at the TPM on March 5, 2015.



Maxi Blaha performs Soul of Fire

Bertha von Suttner’s peace activism has particular relevance to the Tehran Peace Museum. Amongst her many endeavours to bring peace to her world, Bertha von Suttner was actively involved in the Hague Peace Conferences in 1899 and 1907, which resulted in the various Hague Conventions. Sadly, these conventions failed to influence those countries which did go to war in 1914. However, this work laid the foundation for future conventions aimed at controlling weapons of mass destruction and promoting the peaceful resolution of conflicts between states.

Recently, the TPM also made a new connection with peace activists from Finland. Dr. Vappu Taipale and Dr. Ilkka Taipale visited the TPM

along with the Finnish Ambassador to Iran, Mr. Harri Kamarainen. Both professors are distinguished psychiatrists who have also worked tirelessly as parliamentarians and social activists. Vappu is a child and adolescent psychiatrist and her husband, Ilkka, is a social psychiatrist dedicated to supporting the homeless, prisoners and the unemployed.

After their tour of the museum, the Taipales mentioned how important it was for the chemical weapons survivors themselves to be involved in the museum. Our friends from Finland were both grateful to hear the first-hand eyewitness accounts about the Iran-Iraq War, the chemical weapons attacks and the subsequent recovery from the survivors themselves. They stated that this was a unique opportunity for visitors to learn about peace through the horrors of war. Before leaving, Ilkka presented the TPM with the Farsi version of his latest book – *100 Social Innovations from Finland*. To read more about these new connections and other events please visit the [Tehran Peace Museum’s](#) website.

Art Exhibition “Beyond Hiroshima: The Return of the Repressed”

*By Shoshi Norman, Curator of “Art with Dialogue”;
Director of the Centre of Middle East and Religious
Studies, Galilee International Management Institute,
Israel*

These are my personal thoughts on the important role of third generation artists in keeping the horrible memories of World War II alive, in response to the art exhibition “*Beyond Hiroshima: The Return of the Repressed*”. The

exhibition is at the Genia Schreiber University Art Gallery of Tel Aviv University (April 24 – August 15, 2015), and is curated by Dr. Ayelet Zohar. It contains works of 12 young Japanese artists: 10 installations and video arts and 50 photographic works.

Both third generation artists in Japan dealing with the trauma of Hiroshima and Jewish artists in Israel dealing with the Holocaust are using new media techniques to express their reactions in the face of the horrors and memories of unbearable situations. Today, new media techniques act as a bridge between fine art and the mobile phone generation – a generation that is in constant contact through pictures (and motion pictures), a generation that developed a language that is based on symbols and signs and hence is keen in decoding both realistic and symbolic messages. This generation has minimized the language connection, using the minimum necessary, and hence sometimes cannot deal with heavy reading. For this generation, the artists who use new media to tell the story of the devastating events at Hiroshima or the Holocaust are the only artists that can be relevant. Sometimes their work can teach and transfer memories and impressions more efficiently than any book or article. This is the reason why this kind of art is so important in both countries.

The 70th anniversary of the end of World War II was the trigger to present the Israeli audience with more than 50 works of contemporary Japanese artists – a fascinating exhibition that cannot leave any visitor indifferent. The exhibition gives food for thought; thought that

deals with what had happened to the victims and also what the survivors had to go through immediately after the catastrophe and the years following. The exhibition deals with memories both individual and collective; and above all deals with the lives that were never able to return to the path they should have been on, lives that would never be the same.

An exhibition of this scale of contemporary art on the Jewish Holocaust was never before presented in Israel although there are many artists who deal with the Holocaust in the same provocative, fresh way. From time to time there is an exhibition that showcases one or two artists; most of the time these types of exhibitions are condemned by the survivors and their representatives (mainly families), who accuse them of being inappropriate, offensive and indecent.

Israel and Japan have another essential thing in common, as Japan is an island known for its Galapagos syndrome, which sharpens and strengthens the uniqueness of the people, and Israel is isolated from its neighbouring countries, resulting somehow in a similar syndrome. Israelis must travel by air or sea in order to have any kind of international connections and cooperation, and hence in this sense we are also living in a kind of island. Additionally, we have our own specific languages, religions and histories. However, for the last 20 years, Internet connections have been eliminating both countries' splendid isolation in many ways. This is one of the conditions that have enabled the opening of this exhibition in Israel.

I would like to suggest that a comprehensive

exhibition on the Holocaust, presented in a contemporary way by third generation Jewish artists, can be arranged in Japan. I hope that the reviews and impressions that will reach Israel will reflect the great importance of such an exhibition to the young generation. Perhaps by doing so, the feedback will prepare the ground for creating such an exhibition in Israel.



Art Exhibition “Beyond Hiroshima”

※Note: Atomic bombing of Hiroshima
 The first uranium bomb, not yet tested, was dropped on Hiroshima at 8:15 a.m. on August 6, 1945, and drove 140,000 people to death by the end of the year. Another 70,000 people lost their lives in the postwar period due to after-effects of ionizing radiation. A-bomb survivors also suffered from social discrimination.

Photo Exhibition: “War is not Ended Yet: Memory of Aggression and Victimhood”

By Munesuka Yamamoto, photo journalist

This exhibition has been displayed at various places in Japan since 2014. It is being shown at Kyoto Museum for World Peace from May 3 until July 4. Seventy black-and-white photos are displayed with captions, as well as nine large photos.

I started to listen to people who lived through World War II sixty years after it ended. This is because the government began to deny Japan’s aggression and I thought that it was very dangerous and asked myself what to do. I listened to people who were aggressors and victims of the war and took their photos as much as possible so that the next generation would be able to feel the reality of war. Old people who have their war memory tend to be in their 90s and they will pass away in the near future, which must be convenient for power-holders who have been falsifying history. I interviewed over 90 people and strongly felt the importance of the Japanese Constitution which was based on the horrendous sacrifice of 3.1 million Japanese victims as well as over 20 million victims of Japan’s aggression. The Constitution contributed to keeping peace for seventy years. However, Article 9 of the Constitution that renounces war is in danger because the Abe government has been trying to change it. I hope that the post-war generation will learn lessons from my photo exhibition and won’t allow power-holders’ revision of history.

[Contact email address.](#)



Poster photo by Mr. Kikujiro Fukushima from a recent exhibition in Kyoto

2016 Global Art Project for Peace: 12th Biennial International Art Exchange for Peace

Registration has opened for the 2016 Global Art Project for Peace Exchange. The Project invites participants around the world – adults and children, individuals and groups – to join in a multicultural celebration of global peace and goodwill through art. Anyone can participate. Participants around the world create, exhibit and exchange art that expresses their ideas of a peaceful global community – resulting in thousands of messages of peace and goodwill simultaneously encircling the Earth during the week of April 23-30, 2016.

The Mission of the Global Art Project is to joyously create a culture of peace through art. Since its beginning in 1993, there have been 130,000 participants in 85 countries on all seven continents. Individuals and groups can

participate.

Register at www.globalartproject.org.

For free downloads of **2016 Global Art Project Posters for Peace** and for additional information about the Project and how to get involved by participating, volunteering and/or funding the Project, visit this [link](#), or email peace@globalartproject.org. The Global Art Project for Peace is a member of INMP and is a 501(c)3 non-profit organization based in Tucson, Arizona, U.S. with volunteers around the world.



Can We Really Help? Museums and Peace-Building

By Kimberly Baker, Britannia Shipyards National Historic Site, Richmond, California

The American Alliance of Museums 2015 Annual Meeting & Museum Expo was held on April 25 – 29 at the Georgia World Congress Center in Atlanta, Georgia. This year's meeting

theme, *The Social Value of Museums: Inspiring Change* provided an opportunity for envisioning how museums can play a greater role as agents of change.

One session that I found inspirational was *Can We Really help? Museums and Peace-Building*, which considered in what ways Cultural Heritage Without Borders (CHWB) supports democracy, human rights and peace-building. Moderator Diana Walters, Senior Research Fellow at the University of Exeter (UK) led this discussion, and navigated the panel through challenging terrain. She posited to the panel, “*What can museums do to contribute to peace?*” In response the speakers presented three different peace-building approaches that engage museums as places of transformation.

Irina Zadov of Jane Addams Hull-House Museum, University of Illinois in Chicago presented a project entitled *Cities of Peace: Chicago and Phnom Penh*. This project supported a cultural exchange between fifteen youths, whereby they explored the roots of violence and the practice of peace-building by utilizing action-research, storytelling, documentary film, and exhibition development. Irina said, “*The youth discovered that by telling these stories this created a space of healing.*” Next, ‘The Cities of Peace’ youth will attend a peace summit to share their collective knowledge about creating conditions for a more peaceful and just world.

Tatjana Cvjeticanin, Chairperson of the Steering Board of the Balkan Museum Network explained how the Balkan states have new

national identities. She argued that you can emotionally learn from within the museum by creating a safe place for people to listen, share stories and dialogue about the local, regional and national narratives. The next step would be healing and reconciliation.

Munuve Mutisya, curator and founder of the Akamba Peace Museum in Kenya argued that material culture contributes towards peace building. He stated that in 1994 the Community Peace Museums Heritage Foundation (CPMHF) was formed by Dr. Sultan Somjee, a Kenyan-born ethnographer who aimed to explore Kenya’s indigenous cultural values of peace embedded in visual and oral traditions. Munuve spoke about how the 15 Peace Museums provide access to indigenous material culture, as living symbols of peace, which create a bridge to encourage knowledge-sharing, peace dialogue and social reconstruction.

Lastly, Diana probed, “*In what ways can other museums become agents of change for peace?*” Irina invited, “*Museums to join us in this cause.*” Tatjana called for, “*Museums to be critical of our own legacies and stories*”. Munuve encouraged “*Museums to become places of transformation through dialogue, learning and exchange, and to create space for those conversations.*”

This session helped me to come to a deeper understanding of how the social value of museums can be realized, and in what ways I can contribute as a museum professional towards peace-building.

Kimberly Baker is Acting Heritage Coordinator

& Community Programs Facilitator at the Britannia Shipyards National Historic Site in Richmond, California. She is also a doctoral student at the University of British Columbia (Canada), writing a thesis entitled 'Wayfinding Peace: Museums of Peace in Conflict Zones'. My [website](#) and [email address](#).

Collaboration of 'Youth Messages for Peace' and Other Projects

By Akamatsu Atsuko, secretary general of Global Campaign for Peace Education Japan, Chushikoku Branch

A project of making a projection of the entries of 'Youth Messages for Peace' has been started. Thanks to Ms. Rebecca Irby and Mr. Peter Bill, Assistant Professor of New Media of SOE Western New Mexico University, the entries will be shown as an artistic short documentary film with songs. Ms. Irby is a producer of a documentary film 'That Day' which can be seen at this [link](#). The film is a series of interviews with atomic bomb survivors.

Ms. Irby is also one of the advisors of 'Art workshop for Peace,' where 21 young people from the U.S., China, and Japan visited museums for peace, listened to atomic bomb survivors' testimonies, and collaborated to create works of art for peace in Nagasaki and Hiroshima from March 28 to April 4, 2015. One of the organizers of 'Youth Messages for Peace' joined the art workshop as a volunteer interpreter. Some of the entries of 'Youth Messages for Peace' were offered to be a part of the projection of the workshop. The video of the participants explaining the concept of their

works is on YouTube at this [link](#).

This workshop was organized by Mr. Steven Leeper, former chairperson of Hiroshima Peace Culture Foundation, and PIKADON Project, which has been in 15 cities around the world since 2004, collaborating with international artists and activists as well as youth, creating a ground-breaking art initiative for global dialogue on nuclear issues. Mr. Nishimae Taku, documentary filmmaker in New York, and Mr. Cannon Hersey, an artist and grandson of Mr. John Hersey, the author of *Hiroshima* are the members of PIKADON Project who supported this workshop. Please see the link [here](#).

The project, 'Youth Messages for Peace' will also collaborate with another project, 'Kids Guernika in Hiroshima 2015.' Children in Hiroshima will collaborate to paint murals for peace with many people around the world. The flyer about this project can be found [here](#).

Pablo Picasso created 'Guernica' to protest against the brutality of bombings during the Spanish civil war in 1937. He painted 'Guernica' on a canvas of 3.5m x 7.8m. Kids' Guernica is a global movement of art in which children paint pictures of the same size as Picasso did for 'Guernica'. More information can be found [here](#).

Kids' Guernika in Hiroshima 2015 is a part of this global movement. The exhibitions for this project will be held many times in and out of Japan, starting from July 24 to 27 in Hiroshima Peace Park. The murals will be exhibited in an international exhibition in Ubud, Bali Island, Indonesia from August 11 to 19. An

international exhibition of Kids' Guernika is being planned in Guernika City, Spain. The murals will also be sent to this exhibition.

The entries of 'Youth Messages for Peace' will be shown and read by the participants of Kids' Guernika for them to adopt the designs as part of the mural through considering the concepts. This project can also offer an opportunity for schools, museums, and communities to promote better human relations.

For more information, please contact Akamatsu Atsuko at this [email address](#).



Children in a kindergarten painting a mural for Kids' Guernika in Hiroshima, 2015

'Museums for Peace' Studies

By Syed Sikander Mehdi, INMP board member & Professor and Registrar, Karachi Institute of Technology and Entrepreneurship

The history of the peace movement indicates that peace education and peace research have played an important role in de-glorifying war, and laying the foundation of peace studies. Though little appreciated, the exile of war from several regions including the European Union and North America became possible because of

peace thinking and peace awareness sprouting from the conference rooms and lecture halls of academia.

However, even though academia has been offering a number of courses on such subjects as women, children's rights, conflict resolution, the struggle for democracy and dignity, poverty reduction, arms control and disarmament, literacy promotion, equitable distribution of resources and sustainable development for all, it is not yet prepared to offer a substantive course on the 'museums for peace' movement. As a result, the youth of today, public opinion leaders, policy-makers, and even many peace activists are unaware of the peace role, peace potential and transformative power of this movement.

It is high time that the 'museums for peace' movement is introduced especially to the youth of the world by designing certificate, diploma and degree programmes in the developed and developing world. The formal introduction of 'museums for peace' studies is clearly an important step which the academic world should be induced to take.

Over the years, and especially since the creation of the International Network of Museums for Peace (originally called International Network of Peace Museums) in 1992 at Bradford, UK, its subsequent expansion into a non-profit foundation with a secretariat in The Hague, and its convening of international conferences on peace museum themes on a regular basis (1992: Bradford, UK; 1995: Stadtschlaining, Austria; 1998: Osaka and Kyoto, Japan; 2003: Ostend, Belgium; 2005: Gernika-Lumo, Spain; 2008:

Kyoto and Hiroshima, Japan; 2010: Barcelona, Spain; 2013: The Hague, Netherlands; and 2014: No Gun Ri, Korea), the “museums for peace” movement has gained momentum. New peace museums are being built in different countries. In addition, there is a considerable increase in the publication of research papers and edited books on peace museum-related themes. The time is therefore appropriate for peace museums to enter the world of academia.

Perhaps the best route to academia is through the launch of a seven-to-ten days certificate course on museums for peace. The course could be conducted by an international faculty for young college and university students, NGOs and media people, young museum employees, and peace activists. Such a course could be offered annually by the Hiroshima Peace Memorial Museum or the Kyoto Museum for World Peace or by any other well-established peace museum in any part of the world. Such programmes could also be launched simultaneously by different peace museums.

Of course, funding will be a big issue. However, a modest beginning could be made by INMP by organizing a five-day certificate programme immediately before its next international conference. The programme could be launched at the site where its conference would be convened. Ten to fifteen young people could be invited to attend the course. Some of the scholars and museum professionals participating in the INMP conference could arrive a couple of days early and take care of the course with the help of a few local peace museum experts. The certificate course should

finish a day before the INMP conference so that the young participants could also attend the conference. The author would be happy to join an INMP working party to develop this project. If interested, please make contact at this [email address](#).



Hiroshima Peace Memorial Museum

Peace Museums Introduced in The New York Times

Readers will be interested in the article by David Gelles, published in the *New York Times* on March 16, 2015, under the title 'Museums showcase attitudes and beliefs as well as objects'. A version of the article appeared in print on March 19 under the title, 'When it's about advocacy rather than just objects'.

The following is a part of the above article.

In New York, a project is underway to create the [New York City Peace Museum](#). In a city of more than 100 museums, such an institution would struggle to stand out. Nonetheless, the Peace Museum, which is being developed by an artist named SuZen, has attracted supporters. 'At most museums, you go, you just look at pictures

on the wall,' SuZen said. 'Ours is not that. Ours is about promoting peace. I see it more as something that inspires people to take action.' Right now, the Peace Museum is raising money in hopes of securing a permanent building. SuZen said she would like it to be in Lower Manhattan, near ground zero, for symbolic reasons. Exhibitions would celebrate peacemakers like Gandhi and Mother Teresa. 'We have war museums,' she said. 'Why not peace museums?' In thinking of the Peace Museum as a community center as much as an exhibition hall, SuZen is tapping into a wider trend.

Concerning the definition of museum, Gelles quotes Elizabeth Merritt, founding director of the Center for the Future of Museums at the Museum Alliance: 'Neither the American Alliance of Museums nor the Institute of Museum and Library Services promulgates an official definition of what a museum is, in part because it's hard to draw a line around a squishy concept. In America, anyone can and does call anything a museum. – One of the conversations that has really accelerated over the last 20 years is the idea of a museum not being a teacher, but being a place for convening and discussion.' Gelles says that new entrants, such as the New York City Peace Museum, are seeking to become a part of the mix.

He continues: 'A similar effort is underway in Philadelphia, where a group is planning the Envision Peace Museum, meant to be operational by the end of the decade. If these new museums lack large permanent collections,

that should come as no surprise. Soaring costs and a scarcity of quality artifacts have made it harder than ever to assemble new troves. Yet in today's reformulated vision of what a museum can be, this may not be a problem.'

'We're moving over the past 150 years from the idea that museums are principally about the stuff to focusing more as a society about issues,' Ms. Merritt said. 'Any museum person, when push comes to shove, will tell you that preservation of the stuff is an important part of their job,' she continued. 'But it's ultimately about the meaning.'

For the full article, please go to [this link](#).

For information on the American Alliance of Museums, please refer to [this link](#).

For information on its Center for the Future of Museums, more information can be found [here](#).

For information on the Institute of Museums and Library Services in the U.S. (and its 35,000 affiliates), information can be found at [this link](#).

Resource for Peace Museums and Peace Education: "FALLOUT" in Japan

By Peter Kaufmann, film-maker

The "FALLOUT" in Japan initiative with funding from the Australia-Japan Foundation was recently launched throughout Japan with premiere screenings in Hiroshima, Nagoya, Osaka and Kyoto in March 2015. FALLOUT is an Australian feature-length documentary and as the film's producer, I felt extremely privileged to accompany the film and discuss the issues explored in it and its production with Japanese

audiences. This proved to be a very moving experience for me, particularly as the “FALLOUT” in Japan project was intended as a dedication to the 70th Anniversary of the atomic bombings of Hiroshima and Nagasaki.

FALLOUT explores the anti-war novel *On the Beach*, written by Nevil Shute, and adapted into a Hollywood movie starring Gregory Peck and Ava Gardner by U.S. director Stanley Kramer in 1959. Shute was not only an author but he was also an aeronautical engineer, and as such was involved in developing secret weapons for use over Germany during World War II. However, when he learnt of the U.S. military’s Manhattan Project and the true nature of the atomic bombings of Japan his conscience was severely challenged. Questioning the role and responsibilities of scientists and politicians in the development and use of such a monumentally powerful force as the splitting of the atom, Shute was motivated to write *On the Beach* as a prophetic warning to the world of ‘man and machine out of control’ and the perils of nuclear proliferation.

The novel, which quickly rose to the top of the U.S. best-selling lists, depicts the last remaining human community preparing to die, as a post-apocalyptic cloud of radiation drifts to cover Melbourne, Australia, the city of my birth. The book became recommended reading by and for world leaders, including Winston Churchill. However, the Eisenhower administration in the U.S., fearing the impact on the American people of becoming aware of the true reality of a nuclear war, attempted to obstruct the film's production and discredit it on release as purely

science fiction. Both the novel and the film coincided with the British nuclear testing that was being carried out at the time in the Australian desert at Maralinga.

I first began discussing making a film about *On the Beach* with the director of FALLOUT twenty years ago but financing documentary films for cinema is never easy and we battled to get the story correct. In the West we are educated to believe it was necessary to drop the atomic bombs on Japan to end the war. However, when I lived in Yokohama for a year in 1999 I began hearing another perspective as well as chilling accounts of the true reality of Hiroshima and Nagasaki. It was not until I read Paul Ham’s revealing and shocking account of the Manhattan Project and the dropping of the atomic bombs in his book *Hiroshima Nagasaki* (2012) that I realised it was important for us to tell the West and the rest of the world of the circumstances and what really happened in Japan in August 1945.



From the making of the film 'On the Beach'

It is hoped that FALLOUT will return to be screened in Kyoto and other parts of Japan later in the year. For further information on FALLOUT and the availability of the DVD and

Study Guide, in either Japanese or English, please contact me at this [email address](#).

FALLOUT received the 2013 Atom Award in the category ‘Best documentary history, social and political issues’. The Atom Award is a prestigious film and media award instituted by Australian Teachers of Media (ATOM).

Peace is Sweet

Exactly five hundred years ago, the great humanist and formidable critic of war, Erasmus of Rotterdam published for the first time his comments on the classical adage, ‘Dulce Bellum Inexpertis’ – only those ignorant of war call it sweet. He famously argued the opposite, that war is hell, and peace heaven. That peace is sweet has now been shown also through the imaginative entrepreneurial efforts of INMP member, Vincent Stittelaar. On March 26, together with Hague city alderman (for business and city marketing) Karsten Klein, he launched a new souvenir in the city: the Peace Palace in chocolate which comes in a Delft-blue giftbox. The chocolate was produced by making use of an original mould, part of his extensive collection of memorabilia concerning the Peace Palace and the 1899 and 1907 Peace Conferences that resulted in the construction of the building. Since the latter was only made possible through the munificence of Andrew Carnegie, the collection also includes many items depicting the benefactor, such as biscuit tins and cigar boxes. During the past ten years, the collection has grown to more than 1,000 objects. They comprise some 50 categories, from aquarelles and ashtrays to ceramics, cups, medals, plates, puzzles, spoons, textiles, vases.

The largest collection of its kind, it shows the

impact the Peace Palace has had on popular culture from the day of opening until the present. Museums in the city, as well as the Peace Palace itself, frequently borrow items from the collection for display purposes. This was the case, for instance, in 2013, when several exhibitions were held in connection with the Peace Palace centenary celebrations. At the same time, Vincent used this occasion to go public, and launch his virtual Peace Palace Museum. Readers are invited to pay a visit, and explore (and often also admire) the many ways in which the iconic building has been depicted by visiting [this link](#). Now, he has added to his collection a new and special – edible – artefact. This artefact is his first souvenir he introduced in The Hague with his company PeaceGifts. By making available this unusual souvenir, which is unlikely to be the only one, he also intends to raise awareness and promote peace among the many visitors to the city. INMP congratulates its enterprising associate and sends its best wishes for the success of the peace company he has established. Vincent (on the left in the picture below) can be contacted at [this email address](#); also, please see [this website](#) or [this one](#).



INMP Membership Fees

A significant number of associates have so far not paid their 2015 fees; the network cannot function without a committed and active group of associates. Please pay your membership fee as soon as possible. For details, see the website.

New Publication



On April 8, 2015, Hiroshima Prefecture announced the latest publication of the *Hiroshima Report*. The *Hiroshima Report 2015* studies, analyzes and evaluates 36 countries' performance on nuclear disarmament, non-proliferation, and nuclear security in 2014.

The *Hiroshima Report 2015* lays out challenges for nuclear-weapon-states to work on nuclear disarmament, and introduces efforts made by non-nuclear-weapon states.

In announcing the publication, Governor Hidehiko Yuzaki said that he hopes to make the *Hiroshima Report* more widely known in the world in order to bolster the worldwide momentum for the abolition of nuclear weapons and motivate each country to take new measures for nuclear disarmament, non-proliferation and nuclear security

[Hiroshima Report 2015 \(PDF full text\) 3.36MB](#)
[Hiroshima Report 2015 \(PDF executive summary\) 425KB](#)

For further information, please contact:

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Editors' Note

Editorial board members are Ikuro Anzai, Peter van den Dungen, Robert Kowalczyk and Kazuyo Yamane.

INMP members and readers of the newsletter are encouraged to send their news for publication in the next issue.



**DEADLINE
NEWSLETTER 12**

The next newsletter will be published in August. The deadline for submissions is **15 July 2015** (max. 500 words with one or two photos.) Please send your text and images to news@inmp.net

Subscribe to our quarterly newsletter by sending an email to news@inmp.net providing your name and that of the organization you work for (if applicable).