

Muse No. 44

Japanese Citizens Network of Museums for Peace

Newsletter: July 2021

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Report on the National Exchange Meeting and General Meeting of the 2021 Japanese Citizens' Network of Museums for Peace

Ikuro Anzai (Secretary, Citizens' Network)

On November 20, 2021, the National Exchange Meeting of the Japanese Citizens' Network of Museums for Peace was held online, where the following 10 activities were reported and discussed in addition to the special report by Tokuko Koga of the Himeyuri Peace Memorial Museum, Okinawa.

- 1) Kazuyo Yamane (Specialist Committee Member, Kyoto Museum for World Peace)
- 2) Ikuro Anzai (Fukushima Museum for No Nukes)
- 3) Keizo Izuhara (Grassroots House)
- 4) Ariyuki Fukushima (Peace Museum Research Association)
- 5) Tamotsu Asakawa (Yamanashi Peace Museum)
- 6) Hidefumi Terasawa (Manchurian Peace Memorial Museum)
- 7) Yusuke Hasunuma & Kazuya Yasuda (Daigo Fukuryu Maru Exhibition Hall)
- 8) Fumiko Yamashita (wam)
- 9) Fumiko Ishioka (NPO Holocaust Educational Resource Center "Kokoro")
- (10) Seishi Ishibashi (Sumida Museum of Local Culture / Tokyo Air Raid and War Damage Resource Center)

Following the exchange meeting, the general meeting for FY2021 was held, under the chairmanship of Ikuro Anzai, and the following items were discussed and approved as proposed by the Steering Committee: (1) draft statute of the network, (2) steering committee member in charge of the 2022 National Exchange Meeting, (3) election of steering committee members for 2022, (4) establishment of the advisor system, and (5) interim report on accounting. Mr. Masahiko Yamabe was appointed as an advisor of the network.



Eriko

***Dengonkan* (Fukushima Museum for No Nukes)
held a special exhibition about Okinawa,
Japan, the island of U.S. military bases**

**Ikuro Anzai
(Deputy Director, Fukushima Museum for No Nukes)**

Dengonkan, Fukushima Museum for No Nukes, was opened on the very day of March 11, 2021, the 10th anniversary of Tohoku Great Earthquake which triggered the Fukushima nuclear power plant accident. The museum is located in the precincts of Hokyōji Temple, an ancient temple in Naraha-machi, 15 km from the nuclear power plant, and displays information on the damage caused by the atomic bombings of Hiroshima and Nagasaki, the hydrogen bomb test at Bikini Atoll, and the Fukushima

nuclear power plant accident. Even in the midst of a serious epidemic of a new coronavirus infection, the museum has been visited by hundreds of people from different parts of Japan.

The museum is a two-story wooden facility launched by Tokuo Hayakawa, a Buddhist monk, in cooperation with the "Fukushima Project Team" presided over by Dr. Ikuro Anzai (Professor Emeritus of Ritsumeikan University). Hayakawa monk is the 30th abbot of Hokyoji Temple, which has been in existence since 1395, and has played a leading role in the movement against nuclear power in Fukushima since the early 1970s. On the other hand, since its formation in May 2013, the Fukushima Project Team has conducted more than 80 environmental radiation surveys in Fukushima to address the concerns of the affected residents and has also been actively involved in consultation and learning activities.

In the exhibition related to nuclear power plants, the museum displays photographs of the opposition movements of the residents of Fukushima Prefecture, where 10 nuclear power plants were built, and the damage caused by the accident.



Dengonkan in the precincts of Hokyoji Temple where crape myrtle flowers bloom beautifully

Recently, *Dengonkan* held a special exhibition about Okinawa, where 1,300 nuclear weapons were once brought in in the 1960s. Okinawa used to be an independent kingdom called "Ryukyu Kingdom", but it was merged with Japan in 1879, and in 1945 it became the battlefield of the land battle of Okinawa, killing one in four citizens of the prefecture. After the WW2, the island came to be used as the U.S. military base where 74% of US military bases in Japan were concentrated. In the 1960s, 1,300 nuclear warheads including the nuclear-armed cruise missile "Mace B" were introduced. It is also known that in the early morning of October 28, 1962, in the midst of the Cuban Missile Crisis, the Missile Operation Center in Kadena sent an order to the Mace B launch base in Yomitan Village to launch a nuclear cruise missile to USSR.



Buddhist monk Tokuo Hayakawa, Director, passionately explaining the museum to students and newspaper reporter.

More than 25,000 U.S. military personnel are stationed in Okinawa, and there have been many cases of sexual assault against women ranging from 9-month-old baby to adults, but in many cases the perpetrators are not handed over to the Japanese side due to the Japan-U.S. Status of Forces Agreement. The residents of the area are also troubled by the noise problem caused by the military aircraft flights, and the Japanese courts have awarded billions of yen to tens of billions of yen in damages in noise lawsuits filed by the residents, but the U.S. side has not paid a penny based on the Japan-U.S. Status of Forces Agreement, and the Japanese government has been bearing the burden. The special exhibition at *Dengonkan* on the problem of Okinawa, the island of U.S. military bases, seeks to promote the idea that the difficulties facing Okinawa are not the problems of the Okinawans but of the Japanese people as a whole. It is also trying to show that the root cause of the problem is the fact that the Japan-U.S. Security Treaty was signed at the same time as the San Francisco Peace Treaty in 1952, and that the Japanese government chose to follow the path of subordination to the United States.

Since its establishment, *Dengonkan* has been issuing statements from time to time in an effort to raise public awareness of nuclear arms and nuclear power issues. The following statement is in response to an incident that shows the ethical corruption of a Japanese nuclear industry.

Dengonkan Statement on Japan Atomic Power Company's Rewriting of Investigation Documents on Tsuruga Nuclear Power Plant No.2 – A Criminal Act that Destroys the Very Foundation of Nuclear Regulatory Administration

August 31, 2021

Director: Tokuo Hayakawa/Deputy Directors:Ikuro Anzai,
Hidetsugu Katsuragawa

The Nuclear Regulation Authority (NRA) has decided to suspend its review of the restart of the Tsuruga No. 2 nuclear power plant. The reason for this decision is that it has come to light that Japan Atomic Power Company has been engaged in an astonishing criminal act that has destroyed the very foundations of nuclear regulatory administration by rewriting the investigation documents. In 2012, an expert panel of the Nuclear Regulation Authority pointed out the possibility that the fault that runs directly underneath the Unit 2 reactor at the Tsuruga Nuclear Power Plant is an "active fault," but the documents submitted by the Japan Atomic Power Company to deny this were found to contain more than 1,000 erroneous entries. In the 2020 review process, the surprising fact that geological data had been rewritten by the company was discovered.

Japan Atomic Power Company explained that "rewriting data was the judgment of the person in charge at the site, and the officer in charge did not know the circumstances", but it is a conventional fraud to try to impose responsibility on the person in charge at the site and escape the responsibility of the company. It is virtually impossible for the Nuclear Regulation Authority to independently corroborate the huge amount of documents submitted for review, and we must assume that nuclear power companies prepared and submitted the application materials in good faith. The fabrication of data by the Japan Atomic Power Company this time is a criminal act that undermines such a premise and cannot be excused, and we cannot help but conclude that the Japan Atomic Power Company has abandoned its very qualification to handle nuclear power plants.

We are outraged by this ugly act by a nuclear power company that deals with high-risk technology which involves the lives of local residents and are deeply concerned about the constitutional and ethical corruption of Japan's power companies.

Dengonkan will continue to hold various events and issue statements to seek the realization of a society free from the threats of nuclear weapons and nuclear power generation.

Special Exhibition: "Thinking about the 90th Anniversary of the Manchurian Incident"

Tamotsu Asakawa: Yamanashi Peace Museum

I would like to introduce a special exhibition that has been held from September 2021 and will continue until

February 2022. This year marks the 90th anniversary of the outbreak of the Manchurian Incident, which took over Japan's policy of continental expansion ("Greater Japanism") since the Sino-Japanese War and the Russo-Japanese War, and became the starting point of the 15-Year War (1931-1945). How was the Manchurian Incident positioned in the historical and international context?

In addition, the role of mass media, especially newspapers, was decisive in shaping public opinion and mobilizing the people for war after the Manchurian Incident. How did the newspapers report on the Manchurian Incident? By referring the Asahi Shimbun, which was rather liberal before the event as in the support of realizing constitutionalism and disarmament, we have examined what was behind the shift in its tones of editorial opinion and whether there was any other way for media to fulfill their role.

The exhibition also examines the historical connection between Yamanashi Prefecture and Manchuria through the experiences by the Agricultural Emigrants to Manchuria and their repatriation from Manchuria. Furthermore, some people have pointed out that the national security legislation enacted by the Abe administration in 2015 seems to be based on the similar ideas of causing Manchurian Incident by the then Japanese government.

<Content of the Exhibition>

- 1 The historical and international position of Manchurian Incident
- 2 The Manchurian Incident and the transformation of the Mass Media: Focusing on the Asahi Shimbun
- 3 Manchuria and Yamanashi Prefecture
- 4 Forced Implementation of the security legislation and the Manchurian Incident

Chukiren Peace Museum

Nobuo Serizawa: Secretariat

We held a "15th Anniversary Meeting" on Sunday, November 21 at "Westa Kawagoe" in Kawagoe City, Saitama Prefecture, where our museum is located. More than 130 people participated in the event, including members from as far away as Kurashiki and Nagano.

After President Matsumura's opening remarks, we shared the progress of our activities during the past 15 years. Director Hosokawa also reported on international exchanges, including the participation in International Conference for Museums for Peace.

Then, Dr. Tokushi Kasahara (Professor Emeritus, Tsuru University) gave a commemorative lecture titled "China Today and the Challenges of Our Movement".

During the break, participants looked at the exhibition of paintings by Chukiren (Association of returnees from China) members depicting their own wartime experiences, and some newspaper articles about Chukiren.

After the break, Mr. Hoshino moderated the panel discussion which consisted of Dr. Kasahara, historian, member of Chukiren, bereaved family of a member, and researcher from young generation, followed by active Q & A session with the audience.

There were twice as many non-membership participants as formal members, and we feel that the visitors of our museum as well as those who know about the museum play the critical role to disseminate information about our activities. We will keep working hard for the 20th anniversary!

(Chukiren Peace Museum)

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(Please contact us in advance.)



Maruki Gallery for the Hiroshima Panels

Yukinori Okamura

We hold a solo exhibition of Masao Shirakawa, "Is this hell or paradise?", from July 17 to September 5, 2021. Shirakawa created a sculpture in 2015 to deal with the issue of the removal of a memorial to the Korean wartime labors from the exhibition at the public museum in Gunma Prefecture, which was also displayed in the Aichi Triennale's "Non-Freedom of Expression Exhibition". For this summer's project, he presented a new painting that directly criticized

historical revisionism, and hung wartime slogans such as "Rather die than live in disgrace" or "Don't run away, you unpatriotic" that prevailed in the society at that time. In the same space, a banner saying "I won't forget" was also displayed, as if to show the will to resist the falsification and suppression of wartime memory that still continues to this day. In parallel with this, we also held a photo exhibition "Blowing the scorch marks on my hands" by Mana Kikuta, who covered the atomic bombed trees in Tokyo.

From May 1 to June 13 2021, prior to these events, we organized a special exhibition "Record of the Bombing" by Hikaru Fujii. The exhibition focused on the issue that the Tokyo Peace Memorial Museum to pass on the wartime records including the Great Tokyo Air Raids (March 10, 1945) has not yet been established to this day due to disagreements over historical recognition. These exhibitions were specially paid a lot of attention in terms of approaching wartime memories of 76 years ago by using modern art method. Currently, we hold a special exhibition of a joint work by Iri Maruki and Toshi Maruki in their later years, which depicted "Taigyaku Jiken (High Treason Incident)" in 1911 that 24 individuals were sentenced to death for allegedly conspiring to assassinate the Meiji Emperor with the execution of 12 people.



Memorial Museum for Agricultural Emigrants to Manchuria

Hidefumi Terasawa

Our museum has been also greatly affected by the pandemic and was temporarily closed for two months last spring. Currently, the number of visitors to the museum remains at about 10,000 a year, almost half the number before the pandemic. However, we are still welcoming students from schools within the prefecture. Also, we have been working on delivering remote lectures alternatively, but there are many challenges. The activities by the "Peace Labo", a volunteer group of the museum, have been restricted due to the pandemic, and they have partially

resumed guiding visitors in combination with remote activities. The group has been actively working on transcribing the video testimonies of the survivors with the participation of local high school students and other volunteers. One of the important activities of our museum, the regular lectures by the "storytellers" (survivors), were almost suspended last year, but have resumed this year. Recently, the museum co-hosted a project with Nagano Prefecture to deliver the stories of the survivors online. Although we continue facing the difficult situation, next year will mark the 10th anniversary of the museum's opening, so we will keep doing our best as the only private museum in Japan that shows the historical facts of Manchurian agricultural emigrants.

Contact: info@manmoukinenkan.com



Women's Active Museum on War and Peace (wam)

Fumiko Yamashita

August 14, 1991 was the day that Ms. Kim Hak-sun came forward publicly. Since the Asian Solidarity Conference held in December 2012, which designated this day as the Japanese Military Comfort Women Memorial Day, many events have been held in various places to remember the women who suffered. Since 2017, we have held a "memorial service" where the names of the deceased women are read out loud and white flowers are offered to commemorate them. This year's event was held online due to the pandemic, and we heard with deep regret of the passing of another 16 women from 6 countries. In the afternoon, we had an online talk event in collaboration with the Museum of Japanese Colonial History in Korea to invite Ms. Lee Hee-ja (representative of the Pacific War Victims Compensation Promotion Council), who has supported Ms. Hak-sun closely.

In addition, the fifth session of the "wam seminar: Thinking about the Emperor System" was held on November 3 under the title "Modern Emperors and

Representations of the Family" with Ms. Megumi Kitahara, a specialist in culture and representation, art history, and gender.

Our next special exhibition is tentatively titled "Exhibition on 'Comfort Women' and textbook-targeted for junior high school students as audiences". We will straightforwardly tackle the issue of "government intervention in the description of historical facts," which is not somebody else's problem. The exhibition will start from January 15, 2022.



Nuclear Damage × Climate Change

Hasunuma Yusuke, Daigo Fukuryu Maru Exhibition Hall

We are currently holding a special exhibition, "Coral, People, and the Sea in the bombed Marshall Islands" from October 2021 to March 2022. The Marshall Islands, which bear the scars of 67 nuclear tests conducted by the United States, are one of the countries in danger of being submerged due to rising sea levels caused by climate change. The exhibition tries to connect the two major issues of nuclear test damage and climate change by centering around Marshall Islands, which is navigated by Masahiro Takemoto, a professional diver and environmental activist, and Kosei Shimada, a photojournalist.

The rise in temperature and seawater temperature due to global warming is causing serious problems in the lives of the residents of the Marshall Islands as they have lost important food sources such as palm trees and fish. Climate change has become an imminent crisis for the Marshall Islands, with rising sea levels cutting into land and urging people to migrate to Hawaii or the United States. In the past, people lived in Bikini and Rongelap were forced to leave their home due to the effect of nuclear testing. The Lunit Dome is a nuclear waste disposal facility filled with contaminated sediment and other materials in a crater

created by nuclear testing, and it has been eroded by the rising sea level and in danger of being destroyed by cyclones. In the Marshall Islands, the legacy of nuclear tests and the threat of climate change are now intersecting, both of which have been originally caused by powerful and industrialized nations.

This exhibition also features paintings on nuclear damage and climate change depicted by youth from the Marshall Islands. These works show the views on young people living in the region. A gallery talk by the two navigators will be available on our YouTube channel.



Lunit dome cracking over time (Kosei Shimada)

Sumida Heritage Museum / The Center of the Tokyo Raids and War Damage

Seishi Ishibashi

I would like to share the exhibitions related to the Great Tokyo Air Raids at Sumida Heritage Museum and The Center of the Tokyo Raids and War Damage.

Sumida Heritage Museum has been holding the annual exhibition of painting of air raids on Tokyo since I became in charge of the event four years ago. The last special exhibition was organized two years ago and we had another one this spring.

I came to realize that there are more unknown facts in the research about air raids than we think even though the media cover this topic every year. Some of unknown facts are the ways to handle the human remains or the accurate information of the victims including who and where they were.

For this spring's exhibition, we planned to examine the original official records of war damage in the "Great Tokyo Air Raid— War Damage Documentation," but it did not work out, so we instead studied damage maps and plotted the damage on the map.

In the meantime, The Center of the Tokyo Raids and War Damage has renewed its permanent exhibition, which has been open to the public since last June. A group

of young researchers, including myself, put together the original plan to develop the exhibit. After that, the exhibition was reviewed by the survivors, educators and researchers. We also expected the young generation to visit the museum. Since the school visits still have been suspended, the evaluation of the exhibits will be conducted in the near future.

At the exchange meeting with other museums, we shared the photos of our exhibits including the map of the affected areas of Tokyo ward, the model of cluster incendiary bomb, and the image of the night of the Tokyo Air Raid. We hope that many people will visit the exhibition and give us feedback.

Tokyo Holocaust Education Resource Center (Kokoro)

Fumiko Ishioka

Tokyo Holocaust Education Resource Center (Kokoro) has been working on promoting human rights and peace education by using the teaching materials of history and memory of the Holocaust. We would like to share an initiative by students launched during the pandemic. Nine volunteer university students, who wanted to learn and share the history with others, got together and held the "'Me' and 'History' Exhibition: Memories of the Holocaust and Ourselves Today" in August. The students, who had only met online and were from various grades and majors, had weekly meeting for eight months to realize the exhibition. The content of the exhibition did not focus on displaying the historical facts, but rather offered visitors questions and struggles that arose within themselves. It was an interesting experiment to see how communication through the exhibition happened in the exhibition space by looking at visitor's comments and response. I thought it could be one form of passing the history/memory to the next generation. These students also participated in the International History Festival organized by the German Federal Agency for Civic Education in October. Next year, we have a plan to gather youth from all over the world in Berlin to expand the circle.



The role of the Peace Museum - my struggles as a museum guide

Yutaka Maruyama, Peace Aichi

In recent years, the groups visiting Peace Aichi have diversified, and the museum is now expected to play a role as a place for learning about modern and contemporary history. For this reason, museum guides are required not only to explain the exhibits but also to have deep knowledge and understanding of modern and contemporary history.

In November, I was asked by a university professor of international law to guide 16 students round the museum exhibits related to the Tokyo Trial (International Military Tribunal for the Far East). Even though I was teaching history at junior high and high schools, I was worried because I had not straightforwardly dealt with the Tokyo Trial itself in my class. Today, the "denial of the Tokyo Trial" is linked to the "Greater East Asia War," "postwar regime," "government intervention in history textbooks", "constitution" and "US military base-related issues", and young generation tends to accept such "historical revisionism" as it is mostly through social media. In other words, the way we deal with the Tokyo Trial has possibility or risk to encourage students to justify the Greater East Asia War.

Therefore, in consultation with the university, I gave a 20-minute presentation in the museum entitled "Why are we discussing the Tokyo Trial Now?" in which I touched upon three elements of the Tokyo Trial: problems (the trials were not based on the international law), challenges (the emperor system was retained, and the trial was rooted in the structure of Cold War, which favored the U.S.-led occupation), and significance (Japan's aggression and atrocities were known to the public for the first time, and it also led to develop international laws on peace and human rights, as well as to establish the International Court of Justice). Despite the shortage of time, I felt that the students' awareness of this issue was growing, as they showed interest in the history textbook edited by one publisher who never recognize Japan's war of aggression.

After the lecture, we explained mainly about the Japan's wartime aggression that killed over 20 million people, and what was judged, what was traded, and who was exonerated at the Tokyo Trial. Specifically, I wondered if the museum exhibits were sufficient enough to deal with the Nanjing Massacre, the bombing of Chongqing, Japanese military "comfort women", conscription, forced labor, and Unit 731 (Manshu Detachment 731). While guiding the

students, I also felt the limitations of the Peace Aichi exhibition (there was no exhibition on Japan's mistreatment of wartime prisoners, killing of civilians, poison gas, etc., nor did it delve into the U.S. responsibility for the atomic bombings or the Soviet Union's internment in Siberia). After this, the students are going to have a mock trial of the Tokyo Trial in their seminar. I hope that this series of activities will be a good opportunity for them to learn more about the Tokyo Trial.

I have observed that most of the peace museums focus on specific themes in their exhibits, and it is a big question whether we should deal with the whole picture of war and even the modern world. On the other hand, digitization has a risk of intervening in freedom of expression in a sense that one day the Virtual Reality (VR) headset, which eliminates state (government) control of data and negative history, will take the lead and become "a virtual space museum that meets all demands and can be entered at anytime from anywhere". If that could happen, the originality of the museum would be lost at the same time.

From this experience as a museum guide, I have reflected the roles and expectation to be taken by the peace museums.

Kyoto Museum for World Peace, Ritsumeikan University

Ikuko Shimizu, Manager

The museum has been closed from April 2021 until the reopening in September 2023. We have almost completed the design of the new exhibits for the reopening and will spend the next year and a half preparing the materials to display. The building will also undergo a major renovation, so please come and visit the newly renovated museum in the fall of 2023.

After December 2021, the library will no longer accept any donated documents, and reading space and rental service will not be available.

In spite of this, we are trying to disseminate our activities as much as possible through our website and various publications. This year, in addition to holding online lectures and lending materials and panels, we have created new "digital peace lectures and talks" and started lending them out on DVD (There are six 30-minutes lectures by Director and Honorary Director of the museum, and eleven 30-minutes talks by the members of the museum's "Friends for Peace" that are useful for learning about wartime experiences and peace). We have also developed a

"sugoroku (traditional Japanese board game played with dice traditional Japanese board game played with dice)" game that enables groups of people to learn about peace in a fun way, and have started to publish it on our website.

The Center for Peace Education and Research also holds online public seminars as well as publishes bulletins and research reports.



Newsletter of Kyoto Museum for World Peace



The 43rd Annual Exhibition of Materials for War and Peace

**Keizo Dehara, Deputy Director,
Grassroots House: Peace Museum**

We had 43rd Annual Exhibition that started to remember US air raid in Kochi. This year's exhibition was held at the Kochi Liberty and People's Rights Museum from July 2 to 11 under the theme of "90 Years after the Manchurian Incident: Thinking about the War of Aggression in the Year on which the Nuclear Weapons Convention became effective". The exhibition featured themes such as the Manchurian Incident, the Pingdingshan Massacre, the Agricultural Emigrants to Manchuria, the Nuclear Weapons Convention, and the Kochi Air Raids, from the perspective

of the wartime aggression and damage.

As for the Pingdingshan Massacre, we displayed panels based on the detailed research and studies conducted by the Fushun Pingdingshan Massacre Memorial Hall in China. Many people said that they never learned about the fact that Japanese troops had massacred nearly 3,000 innocent villagers and that they seriously had to face the aggression caused by Japanese military.

About the Agricultural Emigrants to Manchuria, we exhibited a collection of 27 illustrations entitled "War-created insanity," which depicts the horrific repatriation journey of the agricultural emigrants from Towa-son, Kochi Prefecture. In 1943, 547 people settled in the village in Manchuria, and 361 people died during their repatriation. Many visitors stared at the pictures drawn by former agricultural emigrants, which showed the unbelievable events of 76 years ago, such as people being given cyanide for suicide, bodies being thrown off trains, wild dogs eating the legs and arms of bodies fallen by the roadside, and women being stripped naked by Soviet soldiers. These painting accused the misguided national policy and how much sacrifice it entailed. We also introduced the situation of the Korean Peninsula, which was turned into a "giant prison" during the wartime, using panels borrowed from the Museum of Japanese Colonial History in Korea. This time, we were able to hold the exhibition without any interference from the right-wing groups. Even though the event was held under the pandemic, 520 people visited the exhibition.



The 43rd Annual Exhibition of Materials for War and Peace

Noboru Sakiyama, Board Chairman

As the young people who visited our museum last year offered to support the museum, we started the "ZOOM meeting" for young people once a month this year. On July 17, we held the "6th meeting to talk about Oka Masaharu", and two artists from Fukuoka gave a talk titled "Oka Masaharu as seen by young artists in Fukuoka". They stayed in Nagasaki for about a week in March and June, and visited the museum to look through the "Oka Masaharu Collection" to create an archive. In addition, with the help of ZOOM meeting members and the students from International Christian University, we were able to complete the rest of the English captions for the exhibition in August. Then, on October 16, we started the "Let's Learn Again! Japan's Contemporary History Course Phase 2", and the first session was held under the title of "May 1949: The Formation of Nagasaki's 'Postwar' Era". We enabled participants to join the seminar online, which was made possible by the technical support of ZOOM meeting members and supporters in Fukuoka. The theme of the second meeting was "The World under the Cold War: Europe in the Aftermath of World War II", which was successfully held on November 13.

Himeyuri Peace Museum

Noriko Koga, curator

On April, 2021, Himeyuri Peace Museum renewed its exhibits for the first time since 2004 to approach "generations who are far removed from the war." After the renewal, we received comments such as "it became brighter," "understandable," and "well done." I would also like to mention that support for the museum was spread. Our SNS posts received many reactions in this June. With messages like "it must be reserved since the preciousness" and "I will support the museum because I want to visit there someday," approximately 74 million yen donated in a half year.

Moreover, local government purchased the museum tickets as presents for parents and children in the regions and Okinawan musicians gave a live performance to raise contributions. These actions were taken in a hope that more people would visit the museum on this occasion.

Through such experiences, the museum staff members met many people and strengthen connections with them. I believe asking support was not just a

temporary action in order to recover from the managing problems but it is a continuing action as an opportunity to convey missions Himeyuri Peace Museum has.

(Translated by Emi Karimata)



Turning War-Related Sites into 'Fortress of Peace'

**Keizo Dehara, Deputy Director,
Grassroots House: Peace Museum**

The 24th National Symposium on the Preservation of War Related-Sites was held in Higashiyamato, Tokyo on October 2 and 3 online, and I gave a keynote speech. Seventy-six years have passed since the end of the World War II, and we have entered an era in which the wartime memories must be handed down to the postwar generation. The role of war-related sites as "living witnesses" of the war is becoming more and more significant.

The preservation of war-related sites began in Okinawa in the 1970s, soon after its reversion to Japan, and eventually spread nationwide as a citizens' peace movement. As of October 2021, the number of war-related sites designated as cultural properties such as historic sites has reached 319 in Japan.

However, the growing and spreading interest in these sites does not necessarily agree with our desire to make them "defenses of peace". There are also conflicting aspects. New challenges have emerged to consider what kind of memories of war and what elements of war-related sites should be passed on to the next generation.

As is well known, modern Japan has repeatedly fought wars over 50 years, starting with the Sino-Japanese War under its national slogan of "enrich the country, strengthen the armed forces". The mainland became the battlefield for less than one year of the last phase of the Asia-Pacific War, and before that, all the battlefields were in East Asia, including the Korean Peninsula and China.

Countless war-related sites have been found in these areas. It is said that there are about 50,000 war-related sites in Japan, and most of them are from the Asia-Pacific War period, which were concentrated in the last year of the war. The transition and distribution of war-related sites in Japan clearly shows that the series of wars were wars of aggression. However, I strongly feel that there is a tendency to overemphasize the damage observed by these sites and to keep their eyes off the fact of aggression by Japanese military. With the rise of historical revisionism, which has become particularly prominent since the Abe administration, it seems that more and more Japanese people are unaware of the history of aggression by Japanese military.

No single war-related site, no matter how small it is, can't be concluded within Japan. These sites will lose their historical value if they cannot be connected to the modern history of East Asia. Why are they located there, and what was the era when they were made and used? These sites should remind us of the war that took the lives of more than 200 million people in East Asia and caused them to suffer and fear. I would like to position the war-related sites as the closest "defenses of peace", where we can think about the connection between our community and the war, from where we are now.



Historic site in Nankoku City, Kochi Prefecture : Cover of fighters No. 5

Report on "Peace and Art" Session at Autumn Conference of Peace Studies Association of Japan

Ariyuki Fukushima, Study Group on Museums for Peace

On November 7, 2021, a project titled "An Attempt to Put into Words the Way We See and Feel the Peace Museum (Part 1) - Case Study of the Hiroshima Peace Memorial Museum" was held online at the "Peace and Art" session at the Conference with 34 participants. The session consisted of an introductory report by myself, reports on visiting the Hiroshima Peace Memorial Museum by Suzu Nishimura (junior student from Hiroshima City University),

Masaru Tanaka (Hiroshima City Council member and contemporary artist), and Junko Kanekiyo (Kyoto Museum for World Peace, Ritsumeikan University), comments by Masaya Nemoto (Matsuyama University), and discussion. In this project, we focused on how museum objects are displayed in peace museums and how they are understood and perceived by visitors, and asked the three participants to describe their own experiences of visiting the Hiroshima Peace Memorial Museum. Although the social backgrounds of the three participants differed from each other, they indicated that they were viewing the exhibition in relation to their own personal and family histories. In addition, asking them to focus on the exhibited objects might cause them to pay more attention to the original objects than other kinds of exhibits. We will improve the worksheets based on this analysis. Please refer to

<https://www.psaj.org/bunkakai202111/>

for the report of the theme session of the Conference (Only in Japanese).

Participating Webinars Abroad

Kazuho Yamane,

Adviser to Kyoto Museum for World Peace

In the midst of the Corona disaster, I have been participating in zoom conferences and webinars related to peace museums. On October 11, I attended a conference of Peace and Justice Studies at the University of Wisconsin in the U.S., where I participated as a panelist with other authors in a webinar titled "Museums for Peace: In Search of History, Memory, and Change" (the title of a book to be published by the International Network of Museums for Peace (INMP)). On October 22, I participated in "Museums for Peace: Themes, Claims, and Controversies" at the Peace History Conference at Kennesaw State University in Georgia, where I presented on the Kyoto Museum for World Peace. On October 27, I participated online in International Scientific and Practical Conference (World political process: information wars and "color revolutions") in Moscow, and reported on peace education in peace museums. Also, on November 7, I reported on "History and Issues of the International Conferences of the INMP" at the sectional meeting on peace education at the conference of the Peace Studies Association of Japan.

The Corona disaster has changed my life completely, but I think it is a good aspect that I can talk with people abroad more easily than before, especially in Africa, South America, and Iran, with whom I had few opportunities to come into contact before.



International News on Museums for Peace

Visiting Himeyuri Peace Museum

Lily Kumura in Hawaii

I am a third generation Uchinanchu living in the USA. Both my paternal and maternal grandparents immigrated from Okinawa pre-WWII.

I knew nothing of the experiences of the Himeyuri students until my visit to the Himeyuri Peace Museum in 2019. As an American, the history we learned in school didn't include the ground war fought in Okinawa, hence no mention of the young female students who were tasked with caring for the Japanese soldiers concealed in caves.

I recalled one video of a now older woman who was a "nurse" in the cave, and she shared her experience caring for the injured soldiers. The video was in Japanese and my daughter interpreted for me. What was painful was her recounting of the lack of water, food and the severity of the wounded soldiers. These men crying out for help and the powerlessness of these young girls broke my heart. She also shared the death of many young girls from suicide using a grenade, throwing themselves off cliffs, and the bombing from US warships. There was no more powerful or meaningful way to convey the atrocities of war than through the words of the survivors and the artifacts. The exhibits were laid out well with artifacts and pictures to further enmesh me into the history and experiences as the war was coming to an end.

So why is it important to have museums such as the Himeyuri Peace Museum for all people to see?

I have visited the Holocaust Museum in Washington DC, the Hiroshima Museum and more recently the Himeyuri Peace Museum. While the stories from each museum are dissimilar, all share in the horrors of war. Wars create needless suffering and pain for people—both innocents and combatants. As an American what I came away with is that there is a great need to raise the awareness of people that there are no winners in war and to greatly hope that peace prevails. The museum also provides the younger generation, who are now far removed from WWII, a factual glimpse into this tragedy that should never be forgotten.

Thank you for the outstanding Himeyuri Museum.



Visiting Himeyuri Peace Museum

Mari Kumura in Hawaii (INMP Board Member)

When I was in school, I would always tell people I was half Okinawa and half Japanese. The response I often got was "so full Japanese." I would then go on to explain to them how Japanese and Okinawan were different. My grandpa on my mother's side was born in Hawaii and his family had intended to work in Hawaii and move back to Okinawa. When my grandpa was a toddler, the kids all did move back to Okinawa for a few years but by the time he was a teenager they had all decided to move back to Hawaii. All of this happened before World War II began.

In Hawaii, grandpa worked as a bookkeeper at a non-profit organization downtown and my grandma, who had never lived in Okinawa, was a housewife. They would often speak Uchinaguchi whenever they didn't want my mom or uncle to understand what they were talking about. My mom never picked up the language but always maintained that I should keep a connection to my Okinawan heritage. The Hawaii United Okinawa Association would hold gatherings yearly to introduce the younger generation to Okinawan culture which I would attend every summer.

Looking back, I still hold my Okinawan identity close to my heart. The strong presence Okinawans still hold in Hawaii made the Himeyuri and Hawaii exhibit much more impactful. Reading about Chioko Oyadamari, who was born in Hawaii, drew parallels between my grandpa's life. Thinking of the hope that my grandpa must have felt coming back to Hawaii to pursue his life and how happy Chioko must have felt to teach children made me feel a stronger connection to her. She was just a young woman, no older than me, trying to keep morale for her students.

It was difficult to fathom the depth of the conflict in Okinawa from our small island but

after visiting the Himeyuri Peace Museum in 2019, I was able to gain a deeper understanding of the atrocities that occurred in Southern Okinawa.

Driving down the winding highway, the road was very clear. The sun was shining and there were few clouds in the sky. We pulled up to the Himeyuri Peace Museum in the mid morning and walked over to the front. With very few people around, my parents and I joked about how the wind and salt air felt just like being in Hawaii even if all the signs were in Japanese. The museum grounds were gorgeous, tucked away behind tall trees and a beautiful, old stone gate. As we entered the first rooms of the museum, the air still felt light and happy, reflecting the rows of

flowers in the central garden.

I had been to several Peace Museums before Himeyuri, including the Ritsumeikan museum and the Holocaust museum in Washington DC. Coming from Hawaii, we had heard stories of the terrors of December 7th and the effort to push back against the Japanese forces. In history class, we celebrated the success of the Pacific theater and the strategic brilliance of military commanders of the era. Looking back, I failed to consider the actual consequences of war.

Reading about the kids of the area still going to school despite the looming threat of conflict astounded me. Seeing the clothing worn by the girls of the school, girls who looked like people I could have known in high school, scared me. The waves of emotions staring into the frozen faces of school children who could never imagine the coming horrors made my heart race. We scooted into the theater area just as the video began again. Listening to the survivors discuss the hardships they faced running through the tunnels, being nurses and cleaners while living on rations, and running through gunfire, grenades, and shrapnel to drag wounded and dying soldiers into the safety of the coastal caves was jarring. I couldn't stop thinking how they were just children, no older than my cousins. They must have had dreams, aspirations, crushes, everything that normal kids have and then it was all over when the Japanese army retreated.

Hearing how the military officials had suddenly informed the remaining girls that they were no longer needed in the effort and they would be abandoned where they stood made me feel their hopelessness. After all they had done, they were cast out of the caves. One of the stories that stuck with me was hearing about how a survivor had witnessed their friend hold a grenade to their chest instead of allowing themselves to face the American forces. I started to tear up as I heard the testimonies of seeing the now elderly survivors recall their friends dying around them and how much they themselves could only think of their own survival.

By the end of the video, I felt like the air in the room was gone. Why had we been so naive to think that a war won had no consequences? Regardless of military brilliance, I could only think of the true victims of World War II. Innocent men, women, and children were tortured and killed. Hearing about both sides - American and Japanese - treating these children as mere cannon fodder made me rethink the meaning of winning and losing a war.

My final thoughts as we left the museum was that the girls of Himeyuri had not done anything wrong, had

never expected to be dragged into a conflict, and could never expect that the government that had worked so hard to insist Okinawa was part of Japan could abandon them to hold the line as the rest of the island was evacuated. Truly, the victims of war were those innocent women and girls, caught up in an unnecessary conflict.

Stepping out into the warm sunlight, I couldn't help but feel sad thinking of the children who would never feel this kind of simple pleasure. Going through the museum made me rethink conflicts throughout the world. Wars are painted as the good guys defeating the bad guys but in the end, there is no good or bad in war. There are only victims, innocent people whose lives are changed and destroyed. This thought still lingers with me as I live my life. On one hand, I am glad that I was born never seeing a conflict of that magnitude and on the other, I want to embrace the girls in those cramped caves and tell them that their lives are remembered, that they would live on to inspire peace that they never got to see. We as citizens of the world must always remember that no conflict comes without sacrifice and examining the past should lead us to the conclusion that conflict is never an appropriate answer.

Exhibition of Testimonies of Victims of Forced Mobilization

Yeong-Hwan Kim, Colonial History Museum

The Colonial History Museum will hold an exhibition of testimonies of victims of forced mobilization from July, "Remember the Victims' Voices! Display the history of forced mobilization!" is being held. This exhibition shows the history of forced mobilization and forced labor that was erased from the "Industrial Revolution Heritage of Meiji Japan through the vivid testimonies of 19 victims. In 2015, when the Meiji Industrial Revolution Heritage Site was inscribed on the UNESCO World

Heritage List, the Japanese government promised to hold an exhibition to remember the victims as a "strategy to help people understand the history of each site" with regard to forced and compulsory labor carried out during the war. However, the Industrial Heritage Information Center in Tokyo, which opened to the public in June 2020, does not have any exhibits against forced mobilization. The exhibition at the Colonial Museum shows the forced labor of Koreans, Chinese, and Allied prisoners of war who were forced to work at the sites of the Industrial Revolution Heritage of Meiji Japan, including the Takashima and Hashima Island (Gunkanjima) coal mines, the Mitsubishi

Nagasaki Shipyard, and the Yawata Steel Works. This exhibition was made possible with the cooperation of the POW Research Association, the Oka Masaharu Memorial Nagasaki Peace Museum, and the

Nagasaki Association for the Investigation of the Truth about Forced Conscription of Chinese. It is also a meaningful exhibition made possible by the solidarity of Japanese and Korean citizens of the Museum for Peace.



"Remember the history of forced labor"



The Black Box for Recording the Inhuman Atrocities
The Exhibition Hall of Evidences of Crime Committed by Unit 731 of the Japanese Imperial Army

Liu Ru : Researcher

During the Japanese invasion of China and the Pacific War, the Japanese military established a bacterial warfare system with Unit 731 as the core, secretly carried out the human experiment and bacterial warfare, committed heinous crime. In order to warn and educate the people to rethink war and peace, on the occasion of the 40th anniversary of the victory of the World Anti-Fascist War in 1985, The Exhibition Hall of Evidences of Crime Committed by Unit 731 of the Japanese Imperial Army was officially established.

On the 70th anniversary of the victory of the World Anti-Fascist War in 2015, the government built the new exhibition hall. The architecture of the new exhibition hall was named "The Black Box", it was designed as a twisted black box. The black box of an airplane is a container for recording the truth, the design of the architecture means that "The Black Box" records the truth of Unit 731, once "The Black Box" is opened, the truth of Unit 731 will be revealed. "The Black Box" is a semi-underground building with no natural light inside, black and gray are used to represent the darkness. The architecture does not express anger, but hopes that the audience will view the historical truth from the perspective of human civilization and peaceful development. "The Black Box" has won the ArchDaily 2018 China Architecture Award.



The Black Box

The inside of the "The Black Box" is the exhibition themed "Inhuman Atrocities--The Exhibition of Evidences of Crime Committed by Unit 731 of the Japanese Imperial Army", display the criminal evidence of Unit 731 in developing bacterial weapon and carrying out bacterial warfare. The exhibition takes the crime and criminal evidence as the core content, using a large number of criminal relics, historical archives and oral materials, forming a chain of

evidence, including 10050 criminal relics, 8000 pages of human experiment report, 1567 files of "Special Transfer", 423 hours video data from former members of Unit 731, testimony of 136 Chinese workers, trial records of 19 Japanese war criminals. Through the criminal relics and archives, comprehensive and objective display the inhuman atrocities committed by Unit 731. The audience walk through the exhibition hall with a mountain of criminal evidence is like reading a thick file of the Unit 731, the purpose is to let the audience remember the pain of history, rethink the war and peace.

Surrounding "The Black Box" is the site of Unit 731, the site of Unit 731 is the largest bacterial warfare site in the world. Before the end of the war, there were more than 80 buildings in the Unit 731, in order to destroy the evidence of crime, Unit 731 blew up the buildings and facilities before retreated. At present, 23 sites have been preserved, cover the area of 250000 square meters, the main sites include: site of Unit 731 headquarters, site of bacterial laboratory and special prison, site of boiler room, site of frostbite laboratory, site of gas laboratory, site of rat breeding room, site of incinerator. These sites truly record the crime of Unit 731.



Site of Unit 731 headquarters

Over the years, the government has made efforts to protect the site of Unit 731 and apply for the World Heritage. In 2006, the site of Unit 731 was listed as the national protection unit, and it was listed in China's application for World Heritage list in 2011. Through the protection and display the site, let the audience get close contact with the war site, directly face the real evidence of crime, in order to arouse the audience's deeply reflection on war and medicine, war and human nature, war and peace.

As the national education base, the 731 Exhibition Hall insists on organizing the educational activities with the theme of "remember history, cherish peace, create future", and invites the historical witnesses

and victims to participate in the activities. For example, Jing Fuhe, was a victim of the plague spread by Unit 731 in Harbin, Zhang Shenghong was a witness of the Unit 731 carried out the bacterial warfare in Hunan, they have served as volunteers in the 731 Exhibition Hall for many years, by telling their personal experience, let the audience know the cruelty of war and the value of peace.

The 731 Exhibition Hall actively cooperates with school to organize educational activities, and has established the cooperative relations with more than 70 schools. For example, The 731 Exhibition Hall has cooperated with Heilongjiang International University to establish the Peace Archives and Peace Lecture, set up the exhibition with the theme of "War·Memory·Peace" and hold the lectures on the theme of peace in the University. Through the various forms of educational activities to guide students to rethink war and peace.

The 731 Exhibition Hall actively cooperates with civil peace groups. In 2015, the "Bafang Peace Art Troupe", which formed by retired employees, formally became the volunteer performance group of the 731 Exhibition Hall, they composed the song "History of Unit 731 can't be forgotten", and performed in the community for many times. In September 2015, the 731 Exhibition Hall invited Japan's "Chorus of Devils' Gluttony" to Harbin, and organized a joint performance with "Bafang Peace Art Troupe" in the Harbin Concert Hall, the two sides jointly convey the voice of "never forget history and cherish peace" in the form of chorus.

As a member of the war memorial hall, The 731 Exhibition Hall implements the spirit of "keep history in mind and never forget the past, cherish peace and create future", undertakes the responsibility of protecting the war sites, recording the history of war, spreading the memory of war and organizing peace education. It has been more than 30 years since the 731 Exhibition Hall established, more than 10 millions people come to visit. Recently, due to the Covid 19, the 731 Exhibition Hall has actively organized online activities, visitors can visit exhibitions and participate in educational activities on the website. Under the guidance of the government, the 731 Exhibition Hall will continue to strengthen the work on site protection, exhibition and academic research, actively play its role in peace education.



**Is the concept of a museum for peace
applicable in a conflict zone?
Exploring the answers from the Deep South of
Thailand**

Patporn Phoothong,

Researcher of Peace Museums in Thailand

To what extent does the concept of a peace museum contribute to the peace process, and can it be used as a tool for peace education? While museums for peace play an important role in communicating the histories of wars, conflicts, and colonization by encouraging the public to remember, learn, criticize, and prevent atrocities from occurring again, is the concept of a museum for peace applicable to ongoing conflict resolution? I asked these questions while in Japan in 2011 for my field research on museums for peace, and again in 2017 at the International Conference on Museums for Peace in Belfast, Northern Ireland. It took me a few more years to get some answers, as in 2019, I began a research project called "Education for Peace in Violence Conflict: Exploring Possibility of Peace Museum in Southern Frontier Provinces of Thailand," which was funded by Thailand Science Research and Innovation. This research has taught me that if people understand what a museum for peace is, they can imagine how to use it as a socio-political tool to communicate their struggles, needs, and hopes, as well as to invite the public to join their call for peace.

The conflict in Thailand's deep south consists of three provinces, Pattani, Yala, and Narathiwat, as well as four districts in Songkhla province. The majority of the residents in this region are Muslim, speak Malayu-Pattani, and have their own cultural identity. The study began with an attempt to gain a better understanding of how people in the area have been faced, how they feel and interact with the situation during the 17 years since the area's recent return to violence. According to the Deep South Watch, there were 21,235 cases of violence, 7,111 deaths, and 13,266 injuries between January 2004 and November 2021. Territories, autonomy, inequality, natural resources, wound histories, religious and cultural identity are major concerns among locals, while the government considers these to be related to national security, with military intervention being the primary approach.

The study focused on the voices of local people who had limited access to resources and were excluded from decision making, such as villagers in rural and conflict areas, and youth who dropped out of the educational system, in order to gain perceptions on the museum for

peace from the perspectives of those who are affected by the conflict rather than academic or civil society organizations.

The term "museum" is not new to the people in the area, but their lives had taken them away from museums, and many of them had never visited one. Simultaneously, the term "peace" was perceived as abstract, and it was a term that people did not use in their everyday lives. People preferred to talk about justice, equality, and self-determination rather than "peace." Following the workshop and explanation of what the museum for peace is, the villagers do not see the museum as a building, exhibition, or collection; rather, they see the museum as a tool that they can use to directly communicate their voices to the target audiences they want to hear the most, such as the government, military, and people outside of deep south Thailand.

They did not want a museum in the deep south, and they saw no reason for people in the area to communicate with one another. They preferred that their voices be heard beyond their territory. Their responses demonstrated that the villagers understand that the museum can be used to confront authoritarianism and that they expect to gain support from a larger public.

While the conflict is ongoing, communication or presentation of the violence in various forms, victims' voices, or different versions of histories and experiences do not always result in mutual understanding but may instead lead to another conflict. As a result, the villagers pointed out that having a peace museum outside of the conflict zone helps to reduce conflict among villagers as well as between villagers and authorities.

Another concern is that the museum's location influences public perception and emotion, and that by presenting or communicating sensitive issues such as the massacre or ideas about great autonomy, the museum may become a target of military, authorities, or resistance groups. However, if the museum were to be located outside of the deep south, it would raise questions and criticism about the system and structure.

The peace museum is also expected to achieve academic freedom, as the villagers pointed out that while people in the area are not allowed to publicly discuss self-determination, there should be at least a space to discuss this sensitive topic in order to learn and gain a better understanding of what led people to believe this way.

For the villagers who live in conflict area, the museum for peace is not a place where their stories and experiences are displayed; rather, it is a place where they

see themselves as people who make decisions and design what and how to communicate, and who are the primary target. They also expected the museum to be independent and to maintain a balance between different communities, such as between Muslim and Buddhist communities.

Finally, they hoped for “humanity dignity” in the museum for peace, which would include military personnel, authorities, and resistance groups, leading to a better understanding of where others come from.



A small farmer village in Pattani Province, where youth migration is relatively high due to economic and conflict factors.



Rice, rubber, sugar palm, and coconut are among the deep south's economic crops, but due to a lack of labour, a large number of paddy fields have been abandoned.

The Story of the Community Museum of the African Child Soldier

Lomudak Okech: Founder, The Community Peace Museum of the African Child Soldier and

Advisory Committee Member of INMP

The story of the Community Museum of the African Child Soldier is as much of my story as of building of its mud walls and putting sheaves of grass to make the thatched roof. Thus, I interweave the story of my life as a child soldier with the story of the peace museum.

I was a child of eleven years when the rebels

attacked my peaceful village and kidnapped me at gunpoint. I still hear my mother's cries pleading with them: *Leave my son. He is but a child. Take me instead.* They took me to a bush camp deep in the jungle and trained me to kill. Then one day, seven years later, in 1993, I escaped from a violent battle between the government of Sudan's army and the guerrilla rebels of the Sudanese People Liberation Army (SPLA) that had kept me as their prisoner-soldier. I fled into the wild with my gun. It was an AK 47, heavier than my child's body. For 14 days, I roamed about the bush avoiding wild animals, snakes, scorpions and the rebels. Two other child soldiers who escaped as I did, joined me. We suffered; we were hungry and thirsty, and exhausted. Then one day, when one of us was considering suicide as an option, we spotted a UN truck. They took us to their station and later, I looked for where my mother was. She too had to run away from our village called Magwi. The UN took us to a refugee camp in Uganda at Achoi-pii. I was free! I vowed that day that no one's childhood should ever be stolen. I came to Canada as a refugee intent on keeping my vow.

In 2014 I met Dr. Sultan Somjee, the Founder of the Community Peace Museums in Kenya, and we talked and talked about the concept, the purpose and the strategy of making a peace museum in a village. Three years went by. I didn't realize Dr Somjee was training me to start a peace museum. In turn, I talked, using the Internet, with the Child Soldiers in my village about building a peace museum. The very idea of a peace museum that belonged to the Child Soldiers gave us a hope. Many of us, if not all of us live day by day, with a hangover of a deep trauma.

In 2018 we started working. Dr. Somjee made an initial donation, and we bought bricks. Two former Child Soldiers volunteered to offload, carry and store the bricks. A plan was sketched on the ground and a waist high circular wall constructed while we waited for more money to come. In 2018 we brought together nine talented people in the community, including two former Child Soldiers, and made a Board. I worked two jobs as a care worker in Vancouver to save money and we bought poles. They were curated for the frame of the roof. The wall stood like raised circular well for about a year while we waited for the rains to come, and the right size and strength of grass called *abii* that's special for thatching the roof, to grow. Then Dr. Kimberly Baker donated some money for thatching in 2020. Finally, the former Child Soldiers constructed a frame on top of the circular wall and the thatching began. My dream of making a peace museum for and by the Child Soldiers was now becoming a reality. It put esteem in the Child Soldiers. They found space to tell their stories, make peace and advocate for peace in my 40-year-old conflicted country.

The community donated material culture and we have started to collect photographs of the Child Soldiers killed during fights or kidnaped, and had not returned home. We are talking with a local artist to work on five wall paintings on the mud walls as and when funds become available for paint and labour. The paintings will show the kidnapping of the Child Soldiers, their life in the bush, their escape and reunion with the family. Other paintings will be of Mato Oput, the traditional Acholi reconciliation ritual and the concept of Peace called An-Locoli in the Acholi culture. We say An-Locoli has five faces of peace. These are Jojok-Amalo (the Supreme Being), Kitgi (Nature) Ludito pacu (the Elders) Kwarewa, (the Ancestors) and Dul-maogure (the Community). We shall be using the material culture, the wall art and oral stories to speak to the visitors and for peace education for local school visits.

An important feature of the Community Museum of the African Child Soldier is *wang-oo*. This is a traditional gathering place for the Child Soldiers and the community to sit in a circle, often in the evening around a fire, to discuss matters of concern such as conflicts, peace-building and reconciliation. In my discussions with ethnographer Dr. Somjee, he insisted that *wang-oo* was an essential space to have in an African peace museum to retain local customs of dialogue and oral traditions. True, at the *wang-oo*, speakers compete to speak in proverbs, parables and riddles encased in songs and stories of peace. An-Locoli is a pan-African concept also called Utu in eastern Africa and Ubuntu in South Africa. Nelson Mandela used this African philosophy to initiate Truth and Reconciliation project to come to terms with the horror of the apartheid government. Dr. Somjee pledged to pay for the *wang-oo* at our peace museum, thus, by example, setting the donation drive to complete the displays.

The Community Museum of the African Child Soldier is made piece by piece as funds become available. Every mud brick and sheaf of the *abii* grass sings for peace when tropical winds, rain and sun bath it in the healing hands of mother nature telling stories of the Child Soldiers of Africa on the path to seeking peace and recovery.



How a mobile app is helping students access learning content and mitigate climate change

Timothy Gachanga, Nairobi Kenya

When COVID-19 was first reported in Kenya on March 13, 2019, education at every level – from elementary school to professional training – was disrupted and had to shift online. Many learning institutions including universities were unprepared for online or distance learning modes of learning. Those that were unable to shift online were forced to close down indefinitely. Some took over a year to figure out how to resume learning.

Internet connectivity presented another challenge. The staff and students had to be trained on how to use education portals, Moodle, Zoom or Google Meet. Going online required teachers and students to have internet bundles which according to UK firm [Cable.co.uk](https://www.cable.co.uk/), costs Sh240 (USD2.25) for one GB of the Internet. This was too expensive for many to afford.

I was teaching two courses at the university during this time. When schools were closed I had to figure out how I was to continue teaching and how my students would access learning content despite the connectivity challenges.

To solve these challenges, I developed two mobile apps, the [Conflict Resolution and Transformation Toolkit](#) and the [Peace and Conflict Reporting Toolkit](#) to help my learners access learning content. Students downloaded the apps for self-study and I connected via WhatsApp or SMS for those who did not have access to the internet.

The [Conflict Resolution and Transformation Toolkit](#) app aims to provide learners with a basic understanding of the field of conflict resolution and transformation and how these concepts can be applied in practice to peacebuilding. It covers 11 topics and aims to cover both theoretical and practical issues, from the nature of conflict, its analysis, mediation, dialogue, restorative justice and post-conflict reconstruction.

The [Peace and Conflict Reporting Toolkit](#) is designed to support those who wish to learn about reporting in situations of conflict. The app also covers 11 topics. This includes functions of media in society, peace journalism, basic rules of peace journalism, reporting on the peace process among others.

Through the toolkits, students can listen to recorded lectures, watch videos, the lecturer can give assignments via Google Forms, students can access case studies or journal articles and can have collaborative activities such as Collaborative Wiki, journal writing etc.

By creating an app, rather than hosting the materials on an existing university website, I put into consideration the increasing mobile penetration in Kenya and addiction to social networks among young people. According to Deloitte Kenya,^[1] the rise of the smartphone continues to accelerate, and Kenya now ranks among the leading global adopters. This is putting pressure on businesses to transform their service delivery to a mobile-first experience.

By developing the mobile app, students can download and access much of the content offline, wherever they are, only requiring a connection to stream content hosted by other platforms. It also makes it easier for me to update the content.

Though the apps were primarily intended for use by the students I was teaching during the session, their coverage has been much wider. Statistics from Google Play Store show that over 900 students from different countries across the globe have downloaded and are actively using the Conflict Resolution and Transformation Toolkit.

Though COVID-19 was a catalyst to this innovation, Climate change also motivated me to develop the app. As lecturers struggled to manage their situations, the majority resorted to the traditional way of teaching where they would send notes to students to read. Since reading online was expensive many students printed the notes instead. This led to an increase in the use of paper which leads to deforestation. Deforestation is a major cause of climate change. My innovation seeks to slow down climate change by reducing over-reliance on papers in teaching at the university.

Universities in Kenya use enormous amounts of papers on a daily basis. According to the Commission of University Education (CUE, 2019), there are 454,826 students enrolled in universities in Kenya, 15,186 lecturers and 5,113 courses being offered at the universities. If we are to quantify the tones of papers used to produce

learning modules, notes and exam booklets, it is enormous. This is contributing to a reduction in forest cover in the country.

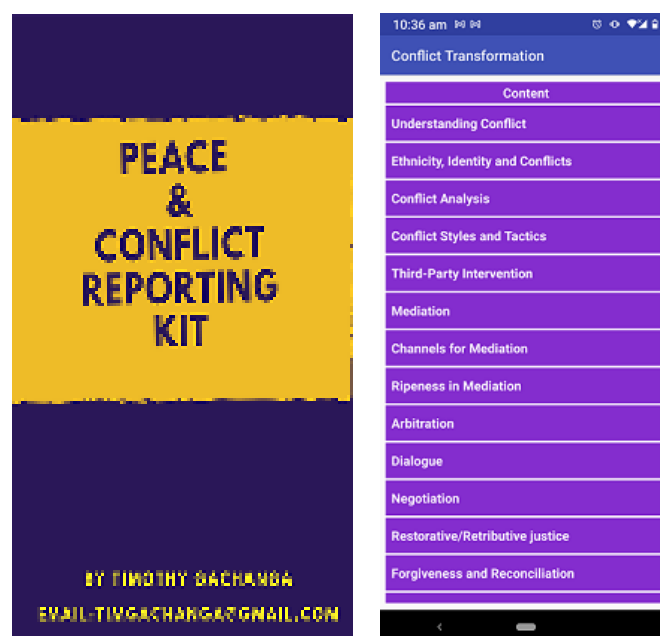
When Kenya gained independence in 1963, 10% of the country was covered with forest. By 2009, this number had dropped to 6% as a result of charcoal burning, paper production, timber production, agricultural expansion, unregulated logging and urbanization. This has not only contributed to climate change but has contributed to soil erosion, increased flooding, and dramatically reduced availability of freshwater during droughts. The apps do away with the paperwork. Instead of printing modules, students are only supposed to download the course on their mobile phones.

In November 2021, my innovation, together with 25 others, was recognized as one of the innovative teachings happening unreported in Africa. You can download the report here: [Creating digital content and delivering digital learning in African universities](#).

You can also read this short piece in University World News: [Innovative teaching is happening – often unsupported](#)

Thank you

[1] Global Mobile Consumer Survey: The Kenyan Cut <https://www2.deloitte.com/za/en/kenya/pages/about-deloitte/press-releases/deloitte-releases-2019-report-on-kenya-s-mobile-consumer-behavior.html>



The Dayton International Peace Museum

Salma Albezreh

The Dayton International Peace Museum has been riding the wave of change for over a year now, with a long-awaited move to a new building. The original building, known as the Isaac Pollack House, was sold at the end of September. Although the museum was founded in 2004, the Isaac Pollack House dates back to 1877 and is listed on the National Registry of Historic Places. The house served the museum well for 17 years, but we simply outgrew our first home.

The new location in downtown Dayton's Courthouse Square has its own unique history. It was completed in 1850 and is acknowledged as one of the greatest examples of Greek-revival architecture in the country. No less than nine United States presidents, including Abraham Lincoln, John F. Kennedy, and William J. Clinton campaigned on her steps. It was historically a place for gathering and community-wide announcements.

The new space is located in the heart of Dayton with three times as much exhibit space as the old museum, as well as a studio, cafe, a stage, a kid's room, and a dedicated classroom. Much of the past year has been spent transitioning to 10 North Ludlow Street, with many community members volunteering their support in person and online. Construction is nearing completion.

For the International Day of Peace, the museum organized a gathering inside the new, but unfinished museum and celebrated with live music from a choir group called the *World House Choir*. The name makes reference to Martin Luther King Jr.'s description of the greater human community as residents of one big interconnected home. Guest speakers included Dion Greene, whose father died during a mass shooting in 2019, Dayton Mayor Nan Whaley, Judge Jack Meagher and museum director Kevin Kelly, all of whom gave remarks to the large audience.

The museum has been working with the designs of artists Ray Zupp and Tristan Cupp to ensure the new Children's room gives kids the opportunity to explore kindness and empathy through their natural curiosity and love for animals. This will include books, interactive games, toys, and many stories featuring animals. Meetings have also ensued to begin planning the annual kid's summer peace camp. A peace poem by noted writer, Wendell Berry, will also be used throughout the children's space.

November 2021 marked the 26th anniversary of the 1995 Dayton Peace Accords, an agreement that ended

the brutal war that had been raging in Bosnia since 1992. It was in Dayton that the three warring nations sent leaders to participate in weeks of conflict resolution, after which an agreement was finally negotiated and the fighting ended.

The museum's Peace Accords exhibit was awarded the AASLH (American Association for State and Local History) Award for exhibit excellence. The museum also published an interactive online exhibit so that it can be viewed by anyone from home, as a response to Covid-19. The exhibit includes interactive kiosks with stories, videos, photographs, music, and educational maps that reflect and teach on the realities of war and the difficult path towards peace. As a permanent exhibit in the museum, it is a continual reminder of the museum's roots and conception as well as the enduring legacy of peace in our community and our responsibility to uphold it.

The leading curator of the museum's Peace Accords exhibit, Dr. Mary Ramey, met with two dozen Bosnian high school students visiting Dayton on an exchange program in September. The museum also recently signed an agreement with the Srebrenica Genocide Memorial to be partners as well as the newly-formed, Kyiv Peace Museum.

Additionally, the museum has collaborated with the Austrian Service Abroad program to bring two Austrian students to intern at the Srebrenica Genocide Memorial and the Dayton International Peace Museum each year. There has been global interest due to the fact that one young man is Austria-Serbian while the other is Austria-Bosnian. The first student is scheduled to arrive in January. Our summer intern, from Northwestern University, created a four-minute video reflecting on the history of student protests in the United States.

When the museum is finally ready to open its doors, the community will be welcomed to view and reflect on the following exhibits:

The Story of the Dayton Peace Accords,
Gandhi Original Photo Collection
The Peace Labyrinth
Peace Builder's Digital Exhibit
The History of Student Activism
Building Peace Through Arts
The Peace Pole: A 12' artwork created by local artists

The MLK color photo collection will be the first temporary exhibit in the new building, running from February through April. It will feature 45 color images of Dr. King's life and his journey across America. The

photographer, who is now nearly 80, has been invited to speak about his reflections and experiences capturing the historic story.

We are also excitedly anticipating a Hiroshima survivor tree sapling that will be arriving at the museum where it will grow and have its own exhibit. Relatedly, we had our second Atomic Bomb memorial ceremony in August on Facebook live, somberly remembering why the work of peacebuilding must endure.

The museum has been engaging with fellow institutions for peace and education both in-person and online over the past few weeks. The museum's Executive Director, Kevin Kelly, presented at the INMP and the University of Milan's peace museum conference on December 10th and at the Kent State University's peace education conference in September. He also served recently as a moderator at the University of Dayton Human Rights Conference.

The Dayton International Peace Museum has been defined by change over the past year, as has much of the world's communities. As each community shows resilience and grace, the Dayton International Peace Museum hopes to provide hope, inspiration, and emblematic change to all those who walk on the path of peace.



The Peace Accords exhibit



A view of the new building we are moving into.

From little things big things grow: an introduction to ANMP

Eva Rodriguez Riestra,

Australian Network of Museums for Peace

This article is a brief introduction to the people, ideas and projects behind the newly-formed Australian Network of Museums for Peace.

What started as a modest idea to rescue an important collection of peace posters has become a wonderful project: a lively and rigorous examination of the role of museums in the work of peace, an expansion of the idea of a peace museum, and the establishment of a network which has started to connect collections, museums, trails and places relating to peace and social justice.

We believe that the creation of a new Peace Museum for Australia is a sign of optimism and resilience, and a form of peaceful activism which we hope will have long-lasting positive impacts on our communities and society.

According to Joyce Apsel in *Introducing Peace Museums*¹, peace museums are a distinct group of museums whose content and activities focus on cultures and histories of peace, and include antiwar and antiviolence messages. They come in different shapes and sizes, but all share the purpose of promoting and understanding peace as an ongoing and significant part of human history.

Peace museums are repositories of the material culture of peace, including posters, art, banners and petitions, as well as of antiwar and social justice movements fostering nonviolence, disarmament, and conflict resolution.

Peace Museums bring to light complicated and largely unknown or ignored peace histories.

Our project was conceived following the dismantling of the Posters for Peace Gallery in the Mackie Building at the University of Sydney Centre for Peace and Conflict Studies. The gallery provided a physical space for imagining a culture of peace with justice in the world, and supported a community of scholars and activists by providing a site of resistance to cultures of violence and a place for dialogue and education about the potential for creating cultures of peace through human rights, nonviolence and reconciliation.

¹ Apsel, Joyce *Introducing Peace Museums* Oxon and

New York: Routledge, 2016

Following closure of the Gallery and removal of the posters from the walls of the Mackie Building, a significant locus of community and student inspiration and activism was lost. Efforts to find a new location resulted in most of the posters being rehung at Soka Gakkai International (SGI) Australia community centre in Homebush. The posters were safe, but there was an ongoing desire to further expand the educational, social and inspirational aspects of the former gallery and share with a wider audience.

Our first project envisaged the digitisation of the posters in order to make them available to a wider audience, whilst also preserving the images for future generations. At the same time, former members of the Centre for Peace and Conflict Studies were pursuing the proposal for a peace museum in Australia, but were struggling to find a physical venue - so the idea of creating a virtual peace museum emerged.

In February 2020 the University of New England hosted a conference in Sydney titled Rethinking Peace, Conflict and Governance. At the conference, Kazuyo Yamane presented a paper on *Education for Peace and Human Rights at Museums for Peace* which further inspired discussions about establishing a peace museum in Australia, and the creation of the working group.

The lockdowns due to Covid19 started in March 2020, and the working group has only met online, taking advantage of zoom technology to convene regularly for mutually supportive and engaging discussions which have kept the project alive and resulted in several inspiring conference presentations. The limitations and opportunities presented by the pandemic have impacted on the development of the idea for a museum. We have observed how many museums have been struggling to remain viable after months of restrictions to visitors in person, and heard about how some have moved to travelling exhibitions while others have focused on a virtual digital presence, but always with the hope of returning to a more interactive physical museum experience in the future.

We have been inspired to embrace these limitations and connect them to a vision to establish the museum as a network and a virtual space which also extends to existing spaces for peace. Perhaps one day ANMP will be partly housed in a conventional building, but we feel that this start as a virtual space enables us to literally think outside the box, and greatly emphasises an agenda of education, resistance, equality and access.

While we work through the logistics of our virtual “home”, we have been participating and engaging with a number of initiatives dedicated to promoting dialogue

about peace as an active process that includes dynamic spaces through a living peace museum and the concept of peace trails.

In 2020 our group participated in the INMP conference with two collaborative papers: *Visualising Peace with Justice: Narratives of Resistance, Education and Dialogue* and *Building Cultures of Peace through Spaces for Peace: The Creation of a Peace Museum for Australia*, and two individual papers *Universal Ethos* by Lindsay Mell and *Lest We Forget Tomorrow: Peace Trails for Australia* by Peter Herborn. After the conference, two members of the ANMP working group, Frank Hutchinson and Eva Rodriguez Riestra, joined the INMP as advisors, and have been contributing to INMP initiatives such as the newsletter. Another member of the ANMP working group, Peter Herborn, was elected to the Board of the online Australian Living Peace Museum (ALPM). The ALPM is currently working on new online exhibits and is upgrading its website.

In September 2021 we were involved in supporting the Raising Peace Festival <https://raisingpeace.org.au>. Initiated by International Volunteers for Peace (IVP), the Women's International League for Peace and Freedom (WILPF), and the Independent and Peaceful Australia Network (IPAN), the eleven day online festival celebrated peace and the people and organisations that work for peace. ANMP members were part of the group organising events as part of the festival, including the closing panel in which ANMP members Anne Noonan and Eva Rodriguez Riestra joined a number of other key speakers in reflecting on the future of the peace movement in Australia.

In November 2021 ANMP working group member Eva Rodriguez Riestra participated in the INMP webinar *Artivism: Art and Peace* with a paper examining some of the ways by which art in public spaces can contribute to peace and social justice.

Most recently, ANMP members Nina Burrridge and Anne Noonan, supported by Liz Bowen and Wendy Lambourne, prepared an innovative presentation for the conference *Trails of Peace: between history, memory and communication* held in Milan, Italy and online. The presentation comprised video footage and images taken at the old Quarantine Station in North Head, at the entrance to Sydney Harbour, telling the story of this historic site intertwining themes of disease and health, detention and discrimination, and war and peace. Presented as an example of a peace trail, the video we submitted for the conference highlighted the significance of Aboriginal heritage and lessons for how we move forward as

custodians as Country in peaceful relationships with each other and our natural and built environment.

A special acknowledgement to fellow ANMP member, Frank Hutchinson, who was instrumental and inspirational in supporting these various presentations and events, even though not always so visible in front of the camera publicly he was always present with the rest of us contributing to our meetings and pushing us forward.

The camaraderie and commitment of our small team has kept us going and we are looking forward to realising our vision of a peace museum in Australia in the not-too-distant future.

References and links:

Apsel, Joyce *Introducing Peace Museums* Oxon and New York: Routledge, 2016

Australian Network of Museums for Peace (ANMP) website (holding page)
<https://australiannetworkofmuseumsforpeace.com/>

INMP 2020 Conference collaborative paper

Visualising Peace with Justice: Narratives of Resistance, Education and Dialogue

<https://sites.google.com/view/inmp-2020/p72-visualising-peace-with-justice-narratives-of-resistance-education-and?authuser=0>

INMP 2020 Conference collaborative paper

Building Cultures of Peace through Spaces for Peace: The Creation of a Peace Museum for Australia

<https://sites.google.com/view/inmp-2020/pn79-building-cultures-of-peace-through-spaces-for-peace-the-creation-of-a>

INMP 2020 Conference individual paper by Lindsay Mell

Towards a Universal Ethos

<https://sites.google.com/view/inmp-2020/p61-towards-a-universal-ethos?authuser=0>

INMP 2020 Conference individual paper by Peter Herborn

Lest We Forget Tomorrow: Peace Trails for Australia

<https://sites.google.com/view/inmp-2020/p12-cities-for-peace/p14-lest-we-forget-tomorrow-peace-trails-for-australia?authuser=0>

Raising Peace Festival 2021

<https://raisingpeace.org.au/>

Raising Peace Festival Closing Panel

The Future of the peace Movement in Australia

<https://www.youtube.com/watch?v=nYgQJ2BOUNE&t=1s>

INMP Webinar 2021 Activism: Art and Peace

<https://inmp-gallery.museumsforpeace.org/art-peace-webinar>

ANMP presentation *Art + Peace and Social Justice in the public domain*

<https://www.youtube.com/watch?v=P9VRrEy6YY>

Conference 2021 Trails of Peace: between history, memory and communication

ANMP presentation *Pandemic to Peace building - creating cultures of peace as the new normal starts* at 8 hours 56 minutes Posters for Peace Gallery meeting with Sekai Holland 2014

<https://www.youtube.com/watch?v=MR8OK9bIXbQ>



Posters for Peace Gallery meeting with Sekai Holland 2014



All of Berlin as an Anti-War Museum

By Philipp Sonntag in Berlin

Shortly after the Second World War, Robert Jungk looked in vain for a remnant of the Anti-War Museum in the wide rubble field of Berlin. At that moment all of Berlin

appeared to him as a kind of involuntary museum about the consequences of the war. He saw exactly what had been warned about in the small Anti-War Museum in Berlin from 1925: It had been founded in 1925 by the Berlin pacifist Ernst Friedrich. With his photo documentation "War against War" he had shown the horrors of the First World War. His collection was destroyed by the Nazis in 1933.

The current museum

In 1982, 15 years after Friedrich's death, the Anti-War Museum was reopened again. In 2021 it is headed by Friedrich's grandson Tommy Spree, see <https://www.anti-kriegs-museum.de/>

The museum shows photos, documents and objects from both world wars, including medals, postcards glorifying war, diaries and letters from soldiers and photos of the seriously injured. You can also see war toys from past centuries. A large world map provides information on current trouble spots. The museum also covers modern war weapons such as chemical and biological warfare agents. And it presents the effects of nuclear weapons in many ways. One can only hope, that this will not again be a kind of forecast of a coming destruction of Berlin - and globally. Despite all the anxiety, one can at least hope a little better now, after the number of THE NATO nuclear weapons stationed in West Germany was reduced at the end of the Cold War. Before that, there was an unbelievably large number of nuclear weapons in Germany. Although we know: Any attempt to defend West Germany with THE NATO atomic bombs would destroy our country much the same as an attack of an aggressor against us with atomic bombs. 1964-1971 I examined this in all details, within the framework of the Vereinigung Deutscher Wissenschaftler (VDW, Association of German Scientists), in the German "War Impact Study" about war consequences and war prevention (Carl-Friedrich von Weizsäcker (Hrsg.): „Kriegsfolgen und Kriegsverhütung“, Hanser München, 1971).

The dynamics of escalation

Humanity has very often stumbled into wars. Current electronics exacerbate the problem. Modern armaments development leads to unwanted escalation risks. Thus a war gradually gets worse and worse. Huge sums of money are spent on "command and control". With rising complexity, also controllability and disturbance will increase (Peter Otto and Philipp Sonntag: Wege in die Informationsgesellschaft - Steuerungsprobleme in Wirtschaft und Politik. München dtv, 1985).

The concentration on cyber war increases the susceptibility to disruptions enormously. After the start of any war, the greatest danger arises from the chaotic use of nuclear weapons during war.

The declaration of the "18 atomic physicists in Göttingen" was effectively "anti-war", after their conclusion: "We refuse to build nuclear weapons". A second step was helpful for this, the "War Impact Study" in 1971. I was responsible for the damage assessment computer programs, we examined both, the damage and the dynamics of the escalation. What we had to use our imagination for at that time were possible theaters of war. They are better known by now. For instance Andreas Conrad describes an example on October 26th, 2021 in the Berliner Tagesspiegel, p. 26: "The Americans' secret bomb plans": From the perspective of the Strategic Air Command (SAC) of the USA in the 1950s, there was a "worthwhile goal" among many, the headquarters of the Soviet military administration in Germany, a building on Karlshorster Waldowallee.

Such plans for nuclear war are generally subject to the highest level of secrecy. A few years ago, however, the "Atomic Weapons Requirements Study for 1959 ... SM129-56" of the Strategic Air Command (SAC), created in 1956, was de-classified and thus was made publicly available. Another SAC study cites 68 points on East Berlin such as "machine tools", "rubber tires", "railway repair companies" or even "population" as targets that should be erased with three atomic blows. There were also goals in Brandenburg. Hardly anything of West Berlin would have remained habitable, mainly because of fallout. What is currently new is the politically "tolerated high treason", in which former staff members and others in high THE NATO bodies write their "military thrillers". Their descriptions are much more realistic than scientific contributions to "security conferences". It's suggestive of armament and violence. That is dangerous, it dramatizes escalation!

An example: Richard Shirreff: "War with Russia - an urgent warning from senior military command", Coronat (2016), a novel and bestseller that presents itself morally: If you do not counter the expansively agile Putin in time with resolute conventional armament, then everything will escalate "alike in a novel".

Richard Shirreff held a high position in the NATO as a British general. He describes the discussions imaginable in the decision-making bodies of the NATO and Russia during the expanding conflicts in Europe authentically and realistically in a way that no one else could. It is directly

about decisions about war and peace - about the threshold to III. World War to escalate into nuclear war. It's like a novel, and for instance describes (on pages 389 ff) for how many hours an extensive the NATO attack could incapacitate the command centers of Russia with details such as: Could it be that Russian counter-attacks would be shot down by "confused" Russian anti-missile missiles - at least in the interim?

More armament per se creates more complexity. Thus inevitably it will be more difficult to control escalation avoidance. Politically, it is about an emotional control of the "flexible response", which requires an enormous rise of arms and troops, for any scale of war. Inevitably such an effort will prepare and practice a pronounced readiness for war.

In the novel, Russia decides as a sovereign power and appears to be uncompromisingly ready to use violence. The situation is completely different with the NATO and its 28 states – where for instance Hungary and Greece “as friends of Russia” can veto in the bodies of the EU and the NATO at any time and thus at least delay actions.

It has been openly discussed for decades that the conventional armed forces of many nations are poorly coordinated and thus unnecessarily expensive. It is clear that if the West were to invest its economic power in the NATO as radically - and locally ready to escalate - as Russia did, then the West's superiority would be strong at every level of escalation.

What is new in the “novel” is the portrayal of a “logic” of high readiness for war, despite the possibility of extreme destruction on both sides.

Anti-war requires anti-escalation

War avoidance succeeds by emphasizing the common interest of the NATO and Russia to avoid destruction. That is also the direct interest of many states in the border area. Cold warriors see it, as “reported” in the novel: Russian rocket attacks on Berlin and Warsaw are openly discussed (on page 385).

To provoke Putin into a new arms race is dangerous for him and for us. Far more effective than arms could be if we intertwine Russia with us economically, as China is trying to do globally. By buying a lot of gas from Russia, we are a valuable customer for Putin - it is not worth it for him to destroy us. Nevertheless we have to stop a Russian expansion, in order to set a borderline. Meantime we shall protest against human rights violations - but hesitant sanctions and "punishments" are probably ineffective - also emotionally.

Prevention of war is above all emotional. I would like to also express it in a novel-like manner: the young Putin was in Leipzig for a long time, if he then would have a lover there, that fact could have made him now hesitate more than all the fear of military defeat, which he does not believe in anyway.

In one of his last public appearances at the VDW, Egon Bahr emphasized cyber war as a current major threat, especially in connection with atomic bombs. In the context of the VDW, the escalation risk was examined in particular from 1964 to 1971: Escalation has a powerful own dynamic to expend. It cannot be limited effectively, neither on the technical level, nor strategically, and thus in no way politically.

Today our only hope is the common recognition of potential opponents, that the common interest against destruction has to be common priority. A chaos would arise if both opponents would try at the beginning to destroy the management staff of the other side. Any attempts to de-escalate to a ceasefire would then be made largely impossible.

For 55 years I have heard the argument that nuclear deterrence has prevented conventional wars. However, precisely because the greatest powers feel reasonably safe, there are particularly many “proxy wars” and many levels of violence - while the export of weapons is gigantic. The extent of the violence is widely known through the media. There were 158 violent crises in 2019, of which 27 were armed conflicts and wars, mostly in Africa. One reason: when the United Nations was founded, the member states retained their power to politicize interests. This systematically prevents the investigation and punishment of war crimes.

UP - United People

Globally, there is definitely an awareness of the necessary structural changes. There is still a lot to be done before we can really “Unite People”, and thus form a powerful organization of “UP”, replacing the “UN”, called the United Nations. A forward-looking ray of hope is that it was possible for the first time to bring criminal officials, even heads of state, to justice to an international court. The multi-year chief prosecutor at the "International Court of Justice in The Hague" has written a book about obstacles and successes from her own experience:

Carla Del Ponte: „Ich bin keine Heldin – Mein langer Kampf für Gerechtigkeit“, Westend Verlag, Frankfurt/Main, 2021.

She wrote on page 9/10, on Serbia and Rwanda:

"With Slobodan Milosevic, for the first time a former head of state had to stand trial for serious war crimes. He was charged with genocide, crimes against humanity, massacres and deportations. And almost the entire government of Rwanda, which was responsible for the cruel slaughter of the Tutsi, was on trial. In just 100 days in 1994, members of the Hutu majority killed around 75 percent of the Tutsi minority, and also killed moderate Hutu who refused to participate in the genocide. For the first time there was a conviction for genocide in front of an international court in 1998. A milestone. ... 90 defendants were found guilty in the Yugoslavia tribunal, 62 in the Rwanda tribunal. "

Carla Del Ponte emphasizes the current further development of international criminal law as future-oriented, in particular through a "Rome Statute" passed in 1998, which 123 states have signed and ratified. The US had signed it but not ratified it afterwards. So American's responsible for war crimes is left out. Criminal dictators can usually protect themselves first. There must then be substantial changes internally, or strong external interventions, before the accused can possibly be extradited. And the United Nations does not have a "world police" that is respected by all states.

I estimate the financial expenditure for war preparation to be a thousand times greater than the cost of - mostly voluntary - efforts to avoid war. Essential is the association "War Resisters' International" (WRI), see <https://wri-irg.org/en>

In October 2021 the centenary of WRI was celebrated in the Anti-War Museum.

Even Cathryn Clüver Ashbrook, the director of the government-affiliated DGAP (German Society for Foreign Policy) warns (Berliner Tagesspiegel November 2, 2021, p. 7): "German security policy is still underfunded", and she wants "diplomacy to function properly and improve foreign policy", also to avoid "mishaps" like in Afghanistan.

Acutely it would be important to prevent the heavy export of arms. After all, Germany is no longer an outspoken warmonger - the Foreign Minister tries to be a kind of peace broker globally.

The Network of Museums for Peace

But in order to fundamentally overcome global killing one needs more fundamental considerations than those that come from institutions that are funded by governments. Such considerations are essential in the global network of Museums for Peace, see <http://www.ipb.org/members/international-network-of-museums-for-peace/>

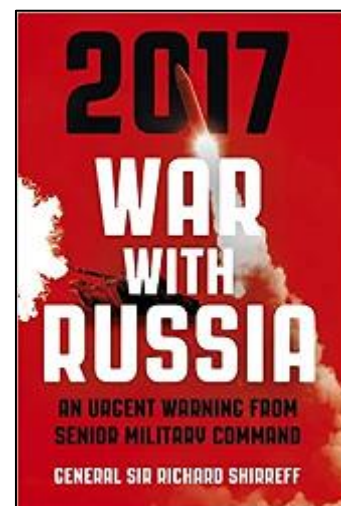
and at the beginning of the articles of the association the intention is clear:

"Article 1: Name = The name of this network should be International Network of Museums for Peace, abbreviated INMP.

Article 2: Purposes = INMP, a non-profit organization, wants to contribute to world peace by strengthening the work of museums, galleries and libraries working for peace, organizing international conferences, making full use of information media and issuing publications to promote cooperation between support museums, libraries and galleries working for peace. These are collectively referred to in these statutes as 'Museums for Peace'. This also includes research, training and education projects. "

And that includes the Anti-War Museum in Berlin, which is an associated member.

INMP (the International Network of Peace Museums) was founded in 1992 when the first International Conference of Peace Museums was held at the University of Bradford in England in 1992. Today many peace museums exist in Japan.



Every contribution is important. An example of local activities exists in Berlin: The NETZWERK ZUKUNFT (network future) was the organizer of 12 projects in 2020, which were funded by various sponsors and local institutions for the education of the youth. The projects led by Michael Sommer are primarily about further training for young people in the areas of nonviolent communication. This includes areas such as "understanding the baby", to the integration of young migrants, and further to socially themed computer games.

Our special responsibility in Berlin is: The first nuclear weapon had been developed in order to destroy

Berlin. So, Hiroshima and Nagasaki suffered three months after the capitulation of Germany. This happened out of fear of a German atomic bomb – which did not exist, and which was then prevented after the war by the "Göttinger 18" atomic physicists, by Albert Schweitzer, and by other commitments. The tradition, and difficult task, of limiting and controlling nuclear weapons has to be carried on.



South Korean Government Pushes for Establishment of 'Memorial Facility for Korean Atomic Bomb Victims' in Hapcheon... 'It Will Be Used for History Education'

11/5 (Fri.) Hankyoreh Newspaper

“Ministry of Health and Welfare's Committee to Support Korean Atomic Bomb Victims deliberates: 4,404 A-bomb Victims Registered, 2,043 Survivors”

The South Korean government has decided to proceed with the construction of a memorial facility in Hapcheon-gun, South Gyeongsang Province, to commemorate those who lost their lives as a result of the 1945 atomic bombings of Hiroshima and Nagasaki.

On November 4, the Ministry of Health and Welfare announced that it held a meeting of the Korean Atomic Bomb Victims Support Committee (hereinafter referred to as the "Committee") at Seoul City Tower in Jung District, to deliberate on a plan to promote the establishment of a memorial facility. The Committee was established in 2017 to conduct a survey on the actual situations of atomic bomb survivors (Hibakusha) and to discuss the necessary support. The legal basis of this discussion is the Special Law for the Support of Korean Atomic Bomb Victims (Atomic Bomb Victims Law) enacted in 2016.

The Atomic Bomb Victims Law defines victims as those who were in the Hiroshima and Nagasaki areas at the time of the atomic bom

bings, those who were within 3.5 kilometers of the hypocenter area within two weeks of the bombings, those who were affected by radiation when they were engaged in the rescue work at the time of and after the bombings, and those who were unborn at the time of the bombings. Currently, there are 4,404 atomic bomb victims registered with the Korean Red Cross Society (as of June 30 this year), of which 2,043 are still alive. At this meeting, the committee reported the analysis of the actual conditions of atomic bomb victims and the survey results on their health and welfare needs. According to the report, the atomic bomb victims were still suffering from diseases and other problems even after 75 years. The Korea Institute for Health and Social Affairs conducted an analysis (July 2019-March 2020) using public data such as health insurance application data, national cancer registration data, and data of registration of death, and found that not only atomic bomb victims but also their children had health problems that were suspected to be related to radiation exposure. The incidence of cancers such as stomach cancer and colorectal cancer was higher among atomic bomb victims and their children than in the general population, and the prevalence of chronic diseases and neuropsychiatric disorders such as rare and intractable diseases, thyroid diseases, chronic rhinitis, pharyngitis, sinusitis, skin diseases, headaches, mood disorders, and neurotic or stress-related physical disorders was also higher. The frequency and expenditure of using medical care was also higher among the children of atomic bomb victims than among the general population, and the use of outpatient care was particularly high, the committee explained. Ministry of Health and Welfare is conducting a follow-up study to analyze the causal relations between atomic bomb damage and disease, as well as genetic effects.

The Committee discussed Hapcheon-gun, South Gyeongsang Province (near the Atomic Bomb Survivors Welfare Hall and Museum), as a priority area to construct a memorial facility. Hapcheon-gun is currently home to the largest number of atomic bomb survivors (331, or 15 percent of the total number of survivors). Minister Kwon Deok Cheol said, "We plan to take all possible measures to promote the memorial project so that the victims of the tragic history will be remembered, and the wounds and suffering of the atomic bombing will be healed even a little. We will also make sure that the memorial facility is used as a place for history education for human rights and peace". Reporter Lee Jae-ho (Contact: japan@hani.co.kr)
<https://news.yahoo.co.jp/articles/d79dc2513035caee68409c7b54f0e74d6fb95cf2>

Editors' Note

In this issue of Muse Newsletter, we have also introduced news posted from overseas, so there is a lot of variety. The Muse Newsletter is published in both Japanese and English, so we hope you will share it with others who may be interested.

The Muse Newsletter is published in both Japanese and English, so we are indebted to our translators for their help. (Translation software was used to edit it, but we appreciate great efforts of volunteer work by Ms. Miki Otsuka and Ms. Emi Karimata.) The advantage of having an English version of this publication is that it is a valuable resource for those involved in peace museums overseas to learn about the situation of peace museums in Japan. In the next issue and beyond, we plan to keep the door open to information from overseas, so that Japanese peace museum officials can learn about the situation of peace museums overseas.

At the general meeting of the Citizen's Network held on November 20, 2021, it was decided that Kazuyo Yamane would continue to serve as a member of the steering committee in charge of editing. Anzai is also the secretary of the steering committee and will continue to cooperate in editing the Muse. We look forward to receiving contributions and ideas for projects from our members.

The newsletter of the International Network of Museums for Peace (INMP) is currently undergoing a review and restructuring of its editorial policy under a new editorial structure. Until the INMP Newsletter is published stably under the new editorial policy, the Muse in particular will play an important role internationally as a medium for information on peace museums around the world.

We sincerely ask for the active contribution and cooperation of all members.

* Invitation to INMP *

INMP Office

If you would like to join INMP (International Network of Museums for Peace), please contact

inmpoffice@gmail.com.

The annual membership fee is 2000 yen and it allows you to participate in webinars and the International Peace Museum Conferences.

Your Articles are Welcome!

- ◆ Number of letters: about 500 letters in Japanese, and about 1000 words in English.
- ◆ Hopefully 1 or 2 photos
- ◆ Due Date: We will accept it at any time

Please send your article to the following email address.

musejapankyoto@gmail.com



Spirit Touching by Pegge Patten