

IINMIP

INTERNATIONAL NETWORK OF MUSEUMS FOR PEACE



ISSUE #42

OCTOBER 2025

ABOUT US

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

INMP NEWSLETTER EMAIL

inmp.news@gmail.com

NEW INMP WEBSITE

<https://inmp.net>

INMP IS ON [LINKEDIN!](#)

INMP EMAIL FORUM (GMAIL)

To join, write to:

museums4peace.forum@gmail.com

SUBMISSIONS

ISSUE #43 (April 2026)

The deadline for submissions for #43 is **February 15, 2026**.

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

For Questions/Comments to the Editor: inmp.news@gmail.com

We welcome:

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

The INMP Newsletter is also available in Japanese and Spanish.

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

CLICK HERE TO SUBSCRIBE

<https://forms.gle/jdxR5mng3d7qqK1v7>

CONTENTS

COVER IMAGE DETAILS ·····	3
12TH INTERNATIONAL INMP CONFERENCE ·····	4
FEATURED PERFORMANCE: BLACK SWAN ·····	5
REMEMBERING KAZUYO YAMANE ·····	7
TEHRAN PEACE MUSEUM IN THE SHADOW OF WAR ···	9
CALL FOR ACTION M4P ·····	10
THE PEACE MUSEUM IN KYIV ·····	11
BUILDING BRIDGES OF HOPE ·····	13
A YEAR ON THE SALTS PATH ·····	15
CANADIAN PEACE MUSEUM ·····	17
BERLIN: TWO STORIES CONTINUE ·····	18
100 HIBAKUSHA PEACE MASKS ·····	20
PEACE IN ACTION ·····	22
POSTERS4PEACE ·····	24
DANUBE4PEACE 2.0 ·····	26
PLANETARY CONSCIOUSNESS, ETHICS OF CARE AND INTERGENERATIONAL JUSTICE ·····	27
PEACE – OR WAR? – FROM THE HAGUE ·····	29
A CULTURE OF PEACE WITH A HUMAN FACE ·····	30
THE LANGUAGE OF THE CULTURE OF PEACE NAMED ESPERANTO (BOOK) ·····	32
FORGOTTEN PAIN: AN UNTOLD STORY OF THE KOREAN WAR (BOOK) ·····	33
STORIES FROM ABOVE AND BELOW THE MUSHROOM CLOUDS (BOOK) ·····	34



COVER IMAGE

The performance of Black Swan is a statement on the ethical and ecological consequences of the nuclear age. An excerpt of the narrative was first presented by the author at the Peace Museum Vienna in 2017 to raise awareness of the United Nations Conference to Negotiate a Legally binding Instrument to Prohibit Nuclear Weapons. - Fran E. Wright

Learn more about the performance *Black Swan* on p. 5 of this issue.

PEACEBUILDING THROUGH TRUTH AND RECONCILIATION

MONA BADAMCHIZADEH, JUNKO KANEKIYO,
CLIVE BARRETT

Every 3 years the International Network of Museums for Peace holds an inspiring conference; these conferences are the beating heart of our network.

In our 12th conference, we will explore the Truth told by museums for peace: truth of past violence, truth of little-known war-resisters and peacemakers, truth that our planet is crying out for cultures of peace. We will share stories of our museums, exchange good practice, critique our operations, and – above all – rekindle and build new relationships.

The conference will be conducted in English with French and Spanish simultaneous translation.

Our 2026 conference will be hosted by the amazing [Canadian Museum for Human Rights](#), in Winnipeg, Canada, on Treaty 1 Territory and the homeland of the Red River Métis.



*Canadian Museum of Human Rights.
Credit: Salvador Maniquiz*

Known for its friendly and welcoming spirit, Winnipeg is a diverse multicultural city at the centre of Canada with a rich and varied history. An Indigenous trading centre prior to the arrival of the Europeans, Winnipeg was at the heart of the country's fur trade and instrumental in developing Canada's gateway to the west. Home to a grain exchange that once rivalled the largest markets in the world, Winnipeg's architecture and neighbourhoods reflect the profound character of what was once a small prairie town.

Over the last decades, Winnipeg has developed into a cosmopolitan city complete with top-notch restaurants, swanky boutiques, exciting attractions and an arts and culture scene that bursts with talent and originality.

The main conference sessions will be on 12-14 August, with optional excursions on 15-16 August.

We will bring together workers, volunteers and supporters of museums for peace, together with academic researchers, artists, community leaders and anyone interested in the transformative role and impact of museums for peace in fostering empathy, promoting human rights and building cultures of peace. That includes you!

All INMP members and friends are encouraged to come and participate. New members are warmly invited. If you are just curious and want to know more, you are welcome too. Make sure you share the word around all your contacts; we don't want you or them to miss out.

Visit the [conference webpage](#) for more information, and to register.

BLACK SWAN

FRAN E. WRIGHT



A still from the video of the performance, "Black Swan"

The performance of Black Swan is a statement on the ethical and ecological consequences of the nuclear age. An excerpt of the narrative was first presented by the author at the [Peace Museum Vienna](#) in 2017 to raise awareness of the [United Nations Conference to Negotiate a Legally binding Instrument to Prohibit Nuclear Weapons](#). The [UN Treaty on the Prohibition of Nuclear Weapons \(TPNW\)](#) was adopted later that year on 7 July. That being said, it is indeed a sobering experience to view the [list of countries](#) that did not send representatives to the conference or sign the TPNW, that are nuclear weapons endorsers, host nuclear weapons or are nuclear armed states.

The phrase "black swan" derives from a Latin expression; its oldest known occurrence is from the 2nd-century Roman poet Juvenile's characterization in his Satire VI of something being *rara avis in terris nigroque simillima cygno* (a rare bird in the lands and very much like a black swan). When the phrase was

coined, the black swan was presumed not to exist. The importance of the metaphor lies in its analogy to the fragility of any system of thought. A set of conclusions is potentially undone once any of its fundamental postulates is disproved. In this case, the observation of a single black swan would be the undoing of the logic of any system of thought, as well as any reasoning that followed from that underlying logic.

Juvenal's phrase was a common expression in 16th century London as a statement of impossibility. The London expression derives from the Old World presumption that all swans must be white because all historical records of swans reported that they had white feathers. In that context, a black swan was impossible or at least non-existent.

However, in 1697, Dutch explorers led by Willem de Vlamingh became the first Europeans to see black swans, in Western Australia. The term subsequently metamorphosed to connote the idea that a perceived impossibility might later be disproven.



A still from the video of the performance, "Black Swan"

In 2007 essayist Nassim Nicholas Taleb popularized the term when he theorized how

humans try to make sense of unexpected events. Taleb outlined the three defining attributes of a black swan event:

- An event that is unpredictable.
- A black swan event results in severe and widespread consequences.
- After the occurrence of a black swan event, people will rationalize the event as having been predictable (known as the hindsight bias).

The theme carried throughout the performance of Black Swan is that of death and destruction playing hide and seek as is illustrated by the twists and turns of determining who would live and who would die due to human intervention and the unpredictability of the weather. Both played a major role in the bombings of Hiroshima and Nagasaki as well as in the Fukushima nuclear disaster.

Fran E. Wright is Acting President UNESCO Club Vienna and Member of the International Campaign to Abolish Nuclear Weapons (ICAN – Austria)

In alignment with the ideals and commitment shared by ICAN, UNESCO, Earth Charter and the International Network of Museums for Peace and the peoples of planet Earth.

For more information, and to watch the filmed performance, visit [the website](#).

The film is also viewable on [Youtube](#).

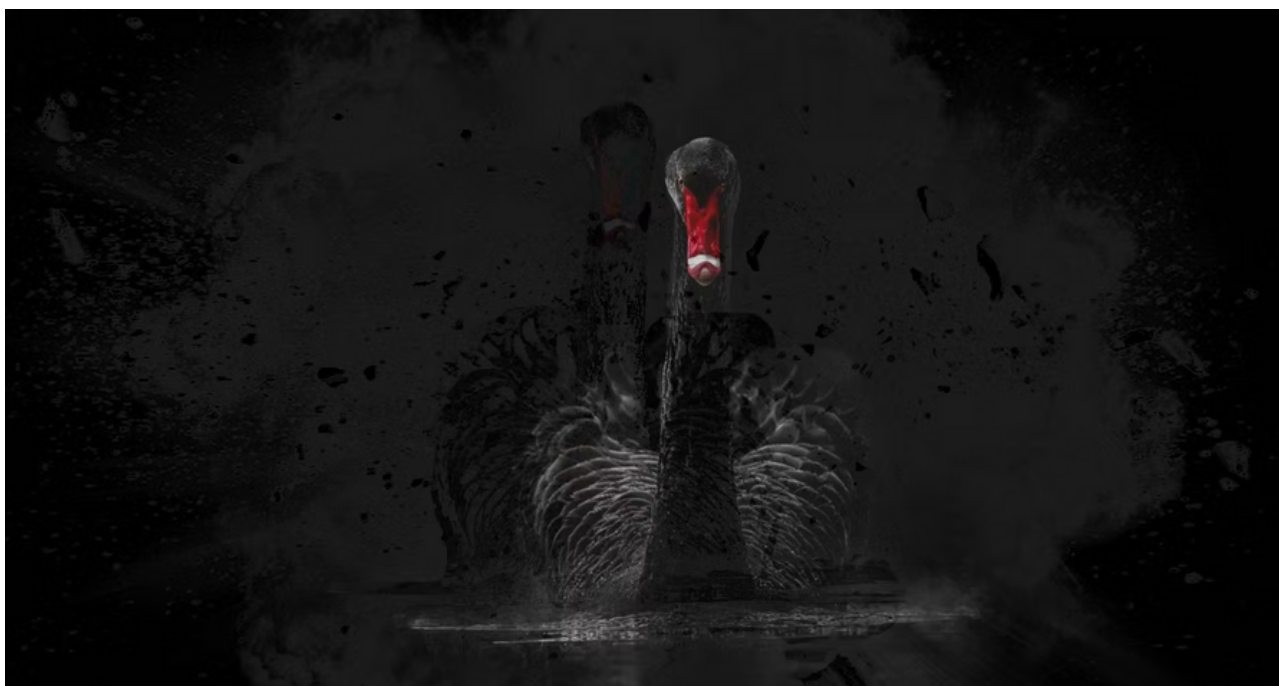


Image created by Daria Khotuleva

REMEMBERING
KAZUYO YAMANE

TRIBUTE BY PETER VAN DEN DUNGEN



It seems unreal – hard to believe, and hard to accept – that Kazuyo is no longer with us. Kazuyo was closely identified with the growth and development of the International Network of Museums for Peace and especially with forging links between museums and peace educators in the west and in Japan. Largely thanks to her, her own country learnt about peace museums in the west, and we learnt about the existence of many such museums in Japan.

In 1992 Kazuyo participated in the network's founding conference in Bradford (England)

and in all ten subsequent conferences. She impressed everyone with her charming personality, modesty, ready smile and sense of humour, passion for peace education and peace museums, and flawless English.

A few years later she undertook a study tour of European peace museums, accompanied by the whole family, husband Kyu and three small sons. She played a major role in the organisation of a similar three-week study tour of Japanese peace museums that I undertook (in 1994). She opened doors which otherwise would have remained closed. I remember particularly a private dinner with Okinawa Governor, Masahide Ota (12 June 1925 – 12 June 2017). I hope that the 100th anniversary, two months ago, of the birth of this great man of peace and peace educator, was remembered in Japan. In order to find out, my first port of call would have been Kazuyo. Over the years I must have asked her a thousand questions about matters concerning Japan and war & peace. She was an excellent correspondent, answering quickly and generously. Just one example:

Was there a Japanese translation of Bertha von Suttner's famous anti-war novel, *Lay Down Your Arms* (1892 first English translation)? There was none, and Kazuyo took the initiative for a translation and together with two fellow Japanese students (with Bradford Peace Studies connections), made a translation. The book launch took place in the Kyoto Museum for World Peace where, at the same time, the first Japanese exhibition about Bertha von Suttner was held together with a symposium.

As recently as last year she sent me a complimentary copy of a beautiful bilingual picture book, meant for young readers, on the history of the Fifth Luck Dragon fishing vessel that was affected by the fall-out of the Bikini Atoll nuclear test in 1954.

After INMP opened a small secretariat in The Hague in 2010, the occasional INMP newsletter was resurrected. Kazuyo was most helpful during many years in its production. The INMP newsletter also inspired her to create and edit a bi-annual newsletter, *Muse*, of the Japanese Citizens' Network of Museums for Peace that she founded. She was the main translator of the newsletters of both networks and must have spent half her life translating – all done quickly, efficiently, and on a voluntary basis.

Through her many publications and translations, she informed non-Japanese readers of the rich world of Japanese museums for peace and human rights. This was, for instance, the case with her PhD that she undertook with me in Bradford and that was published in 2009, titled *Grassroots museums for peace in Japan: Unknown efforts for peace and reconciliation*.

In her contribution to the volume titled *Museums for Peace: Past, Present and Future* (published in 2008 on the occasion of the 6th INMP conference held in Kyoto and Hiroshima), Kazuyo indicated that the analysis she presented was based on her visits to no fewer than 57 museums for peace (in twelve countries). This showed her passion for peace education through peace museums – a passion

we shared. It was always a great pleasure when she introduced me to little known but interesting museums (and their founders or directors and curators), whether in Hiroshima or Nagasaki, Kochi or Kyoto, Tokyo or Okinawa. With Kazuyo on my side (also as interpreter or translator), such visits were special. It is no surprise that, together with professor Ikuro Anzai, she edited several editions of *Museums for Peace Worldwide*.

I am not the only one whose life has been greatly enriched by Kazuyo; she will be sorely missed by everyone who knew and loved her and who could not help but be impressed and inspired by her commitment to peace education and promotion of peace museums. As a second generation hibakusha from Hiroshima, she was equally committed to the abolition of nuclear weapons and of war. We will remember and honour her, no doubt also in some of the museums which meant so much to her.

Peter van den Dungen
16th August 2025



TEHRAN PEACE MUSEUM IN THE SHADOW OF WAR

MONA BADAMCHIZADEH

Located in the heart of Tehran, where the life of ordinary people in today's chaotic world meets the city's historical portrait, along streets where key events of the 1950s took place, and where a church, a synagogue, and a fire temple stand side by side—there exists a small museum within Tehran's oldest park, named the Tehran Peace Museum, making visitors wonder what goes on in this place, as talking about peace in this busy environment might seem quite out of reach.

The Tehran Peace Museum (TPM) narrates stories of wounds and scars from events that happened more than three decades ago, the consequences of which are still tangible — the story of a war between two neighboring countries, with an emphasis on the use of chemical weapons. Nerve agents were particularly used for the first time in history in Iran during the Iran-Iraq War (1980–1988), leaving many people, civilians and veterans, dealing with severe health problems; however, many people, even within Iran, are not aware of chemical weapons as weapons of mass destruction and their consequences. Although the main focus of the TPM is to display the impact of chemical weapons and their human and environmental costs, the museum also raises awareness about nuclear weapons and shares the realities of the atomic bombings of Hiroshima and Nagasaki to inform the public about the horrors of such weapons, believing that peace comes

from education, and not from any form of deprivation or violence.

With the motto “peace is more than the absence of war,” the TPM conducts peace education workshops for children and adults, empowering people with peaceful means and encouraging them to walk the path of peace — not as heroes with superpowers, but as human beings who face fear, insecurity, and all other emotions that every person has the right to feel. The museum also creates a nurturing environment for veterans of the Iran-Iraq War to rehabilitate, learn, and serve as messengers of peace, believing that war is not an answer and that violence does not break the cycle of violence.

However, when there is no room for dialogue and war takes over, the question is: what does a peace museum do during wartime? The TPM is more than just a building; it is a place in the hearts and minds of its founders, guides, volunteers, and visitors. While war may cause a peace museum to close its doors, it cannot stop these people from thinking about and working toward peace. However, we cannot ignore the fact that working for peace during wartime is more challenging, while everyone's main focus is on their own survival and security. Holding peace education workshops becomes more difficult for children who are at home, exposed to war news and playing with toy guns, or for adults who have different views on the conflict and find it unbearable to listen to the opposite perspective. Peace begins here, in the middle of these conflicts and clashes of opinion, which can bring together people who share the same hope: peace.

CALL FOR ACTION AGAINST ATTACKS ON MEMBER CITIES OF MAYORS FOR PEACE AND CIVILIANS

TEHRAN PEACE MUSEUM

With 1017 member cities of the Mayors for Peace Organization (M4P), Iran has the second largest number of M4P member cities after Japan. Between June 13 and 25, 2025, twenty five Iranian cities were targeted by Israeli airstrikes, killing over 1100 individuals including 140 women, 37 children, and destroying or damaging more than 3400 residential buildings.

Iran is a member of the Nuclear Non-Proliferation Treaty (NPT) and has officially declared its opposition to the production and use of these weapons. The International Atomic Energy Agency (IAEA) has conducted the largest number of inspections of Iran's peaceful nuclear facilities in its history, and according to the head of the IAEA, there is no evidence that Iran has a military program to build nuclear weapons. However, Israel - and later the US - attacked Iran's peaceful nuclear facilities, contrary to the provisions of the NPT, and launched a war on this pretext, which led to the deaths of hundreds of civilians in Iran.

The Tehran Peace Museum (TPM) and the Iranian Secretariat of Mayors for Peace, which have been raising awareness for nearly two decades in the field of abolition of weapons of mass destruction, including nuclear weapons, expect other Mayors for Peace member cities not to remain silent in the face of such attacks on citizens of Mayors for Peace member cities, because silence means repeating violations of international law and the United Nations Charter with impunity, killing more civilians and destroying more cities.

Tehran – 9 July 2025

Update: Unfortunately, as of November 1 2025, M4P has not acted on the suggestion and has issued no condemnation of the bombings.



THE PEACE MUSEUM IN KYIV: A TESTIMONY OF RESILIENCE AMID LOSS

MARYNA BILOSLUDTSEVA

The Kyiv Peace Museum, a profoundly moving institution with a vital mission of peacebuilding, sits in the heart of a city that has become a global symbol of unyielding resilience. However, unlike many museums housed in permanent structures, this institution exists in a state of fragile temporality—a vivid reflection of the very conflicts it strives to document and transcend.

The museum currently has no permanent home. Part of its collection is temporarily on display at a local library, providing an opportunity to engage with its important work. Simultaneously, some of its exhibits—dedicated to documenting the complexities of peace, conflict resolution, and the heroic volunteer movement—were housed at the First Flash Volunteer Center.



KPM Exhibit at local library

Tragically, during one of the recent devastating mass attacks on Kyiv, the volunteer center was completely destroyed. The irony is stark and devastating: the flames consumed not only the vital equipment and materials used by dedicated volunteers but also a significant portion of the museum's physical exhibits. These artifacts, which were meant to educate and inspire civic action for peace, are now irreparable losses, claimed by the very violence the museum seeks to overcome.



Volunteer center on fire

This incident sharply underscores the fragility of material culture during wartime. It also highlights the crucial importance of the museum's digital collection and online presence. While physical items were lost, the museum's work continues online—preserving testimonies, artwork, and documentation in a space that cannot be destroyed by missiles. The themes the Kyiv Peace Museum explores—the human cost of war, the fragility of peace, and the indomitable human spirit in times of conflict—are more relevant than ever.

In a world grappling with ongoing strife, a dedicated space for this museum in Kyiv would not only honor the past but also serve as a powerful beacon of hope and understanding for future generations. It is crucial that this vital institution, despite its profound challenges and losses, finds the stability it deserves to continue its essential mission of building peace, both through its physical presence and its indestructible digital legacy.

We are open to collaboration and participation in the ongoing development of the Virtual Museums for Peace Project, ensuring our legacy is secured online.

Maryna Bilosludtseva is the Coordinator for the Kyiv Peace Museum.



Submissions now open
for INMP Newsletter
Issue #43

Send your articles,
artwork,
photography,
publications,
announcements
to:

inmp.news@gmail.com

Deadline for Issue #43
February 15, 2026

BUILDING BRIDGES OF HOPE: THE PEACE BUILDER AWARD AND THE POWER OF POSITIVE PEACE

PEACE MUSEUM PARIS

Every year, the Peace Museum Paris opens its doors to celebrate those who remind us that peace is not an abstract dream—it is something we can build together. The Peace Builder Award honors people whose courage and compassion bring harmony to communities divided by fear, conflict, or silence. These individuals remind us that peace begins with human connection, and that one person's vision can ripple outward to inspire change across borders and hearts.

This year, the museum celebrates Shahd Ahmed of Sudan, whose quiet strength brings people together in her community and restores hope where it has been dimmed by hardship. We honor Jumagul Ahmadzai of Afghanistan, a steadfast peacemaker whose work rebuilds trust and understanding in places once torn by conflict. We recognize Nathanael Koehler, Sports Director at STCP, who uses the unifying power of sport to bridge cultures and nurture respect. We commend Chhaya Mathur Saint Ramon, whose wisdom and empathy illuminate a lifelong journey of teaching peace through compassion. We also cherish the Harada family, whose art, care for the environment, and unwavering kindness embody the beauty of living peacefully every day.



Shahd Ahmed



Jumagul Ahmadzai



Chhaya Mathur Saint Ramon



The Harada Family

These honorees remind us that peace is not only the end of violence—it is the presence of something greater. It is justice, equality, and respect made visible in how we live and care for one another. This deeper understanding is what we call positive peace.

While negative peace simply means the absence of war, positive peace means building the systems, relationships, and values that sustain harmony. It means creating conditions where dignity, education, and opportunity replace fear and inequality. Positive peace asks us to look beyond treaties and ceasefires to the everyday acts of understanding, inclusion, and kindness that allow peace to last.

At the Peace Museum Paris, we believe peace must be seen, felt, and shared. The museum is not only a place of memory—it is a meeting point for peace builders, peace makers, and peace seekers from

around the world. Here, ideas are exchanged, friendships are formed, and new peace projects are born. Every gathering sparks the next, each one adding another thread to the global fabric of peace.

Peace becomes visible when people come together—when a teacher listens, an artist paints, a child learns, or a neighbor forgives. That is why the Peace Builder Award is more than an honor; it is a reminder that peace is a living practice, built every day by ordinary people doing extraordinary things.

At the heart of the Peace Museum Paris beats a simple truth: peace is not just the absence of conflict, but the presence of care. It grows through dialogue, compassion, and the courage to imagine a kinder world. From these shared moments of understanding, a brighter, more peaceful future is born—one story, one action, one connection at a time.



Peace Builders of Peace Museum Paris

A YEAR ON THE SALTS PATH

CLIVE BARRETT

[The Peace Museum](#) in Bradford, UK, celebrated its first year in its new premises at Salts Mill in Saltaire, a UNESCO World Heritage Site. We opened on the anniversary of the bombing on Nagasaki, on 9 August 2024, receiving very positive reviews from both museum professionals and casual visitors. After a winter break – the old mill building gets very cold – the Museum reopened in April 2025. By August 2025, the Museum had attracted 40,000 visitors.

In our previous premises we would have only had around 3,000 visitors, people who were already committed to peace. In our new site, the Museum engages with a much broader audience. Half of our visitors come out of curiosity, perhaps engaging with issues of war and peace for the first time. It gives us an opportunity to make a real impact in the patient work of building a culture a peace.



Greenham Common banner, The Peace Museum, Bradford

Visitors are invited to ask themselves “What is Peace?” The objects on display and historic campaigners suggest some responses: friendship, activism, pacifism, justice, reconciliation... One visitor said, “It makes you think, without telling you what to think.”

The Museum has a unique collection of thousands of artefacts relating to different understandings of peace. Some of the items on display reflect peace as order, and law, especially international law and the United Nations. Other items reflect the long tradition of protest – sometimes unlawful protest – in the cause of peace, such as the original peace / nuclear disarmament symbol. At a time when the democratic right to protest is under threat in many nations around the world, it is important to uphold the importance of protest and resistance to autocratic and militaristic governments.



Peace by law... or protest. The Peace Museum, Bradford

A summer exhibition addressed a famous example of UK peace protest, the women's peace camp at Greenham Common, a US-run nuclear weapons base, in the 1980s. The Museum's collection includes some of the

iconic, powerful and beautiful banners from that era, material from the original 1981 march from Cardiff to Greenham, and objects that were tied to the fence around the base. A decorated section of the original fence was itself [part of the exhibition](#), prompting an exploration of the nature of nonviolence. Related events included opportunities for women who were part of the wider Greenham community to “show and tell” their own activist memorabilia.

As the UK prepares to host new US nuclear weapons, this reminder of the power of nonviolent anti-nuclear protest is a timely inspiration to a new generation of peace movement activists.

Bradford is the UK’s 2025 City of Culture. As part of this, we feature alongside the Museum of Free Derry (Northern Ireland) and The War Childhood Museum (Sarajevo), in an international film project, *Here We Stand*, exploring themes of post-conflict and peaceful activism. Another project, *Pins for Peace*, involves 30 visual artists taking inspiration from the Museum’s [collection of badges](#), to produce a display (until 30 November) that will spill out onto the streets of the city.



Gallery view, The Peace Museum, Bradford

--

The Peace Museum has a professional staff team, supported by a board of volunteer trustees. After 16 years, I have stepped down as chair of trustees. My successor, Rachel Julian, Professor of Peace Studies at Leeds Beckett University, has been associated with The Peace Museum for many years and has a huge knowledge of the peace movement and the practice of nonviolence.

Clive Barrett

CANADIAN PEACE MUSEUM

CHRIS HOUSTON

Our organization was founded in July 2023 to inspire and educate people in Canada about peace and the values that sustain it, including equity, justice, respect for human rights, environmental care, creativity, and kindness. Until now, the museum has existed without a physical home, connecting with communities through digital storytelling, travelling exhibits, and pop-up events. This update highlights our progress since April 2025, a six-month period marked by significant steps toward opening the museum's doors.



In September, we reached a major milestone. We secured a building that will serve as the museum's permanent home. The two-story, 8,000-square-foot property sits on 1.4 acres in Bancroft, Ontario. It was gifted to us by the North Hastings Community Trust. This generous donation reflects the strength of the community partnerships we've built since day one. It also marks our expansion from community events and media advocacy to a permanent bricks and mortar museum.

The building is structurally sound but needs significant renovation. We have secured funding for the planning and design stages, and community consultations are already underway. Our next challenge is to raise the funds needed to bring these plans to life.

On September 21st, International Day of Peace, we hosted our third annual Stories of Peace Awards. Landmarks across Canada, including the CN Tower, Niagara Falls, and the Toronto Sign, were illuminated to recognize the day. The City of Toronto and the Town of Bancroft both issued official proclamations marking the day, and we launched new national and local peace prizes to honour those who are advancing peace in their communities.

Over the next six months, we will finish the design process and fundraise for renovations, artifact acquisition, and staff costs. We plan to open the building in phases as funding allows.

The milestone of securing a building was only possible thanks to the dedication of our trusted supporters. We're grateful for your help to reach this point.

Please contact us if you would like to support our next phase: advancing building renovations, artifact acquisition, and staffing.

Chris Houston is the Executive Director of the [Canadian Peace Museum](#).



BERLIN: TWO STORIES CONTINUE

CLIVE BARRETT

At the founding conference of INMP, in Bradford, UK, in 1992, two Berlin institutions were represented. Jochen Schmidt came from the Peace Library / Anti-War Museum and Tommy Spree attended from a separate Anti-War Museum. 33 years later, I visited these two institutions which still make important, if different, contributions to peace.

--

First, the [Friedensbibliothek - Antikriegsmuseum](#) is set in a basement in the rear courtyard of a House of Democracy and Human Rights, a building full of groups committed to civil society. I was welcomed and shown around by Annegret Klemens. The library was founded in the former GDR (East Germany) when books on peace and radical thought were a rare and valuable resource. Collecting a whole peace library—encouraged by the Evangelische Kirche—was a brave and innovative action. Since the late 1970s, the Peace Library has produced 2,800 travelling exhibitions, reaching more than five million visitors across Germany and beyond. Themes include Anne Frank, Albert Schweitzer, Mother Teresa, nuclear weapons, and conscientious objectors (Hermann Stöhr, Franz Jägerstätter, and others). The latest exhibition was shown in a busy shopping centre. Panels with large photographs and clear peace statements are created in the library's workshop and promoted on its website, which describes the space (in metres) each exhibition requires.

When I asked Annegret to choose an exhibition, she pointed to *The Most Dangerous Illness*, incorporating texts by Simone Weil. Weil explores the causes of violence and injustice and identifies the problem of uprooting. A multitude of roots, she states, keeps people upright and provides protection and security. If roots are cut, people atrophy and become susceptible to violence. The nationalism and chauvinism of the far-right AfD and Pegida movements reflect this atrophy. In today's Federal Republic, the life experiences of former GDR citizens are undervalued and their life achievements not recognized, with many joining the far right.



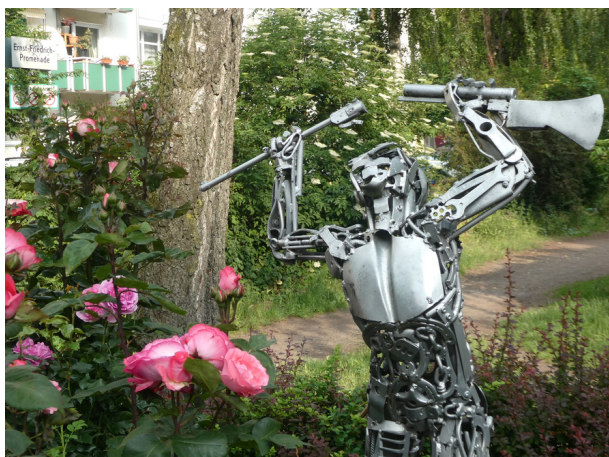
Image of Friedensbibliothek by Clive Barrett

In its analysis and exhibitions, the work of the Friedensbibliothek is as important now as it was fifty years ago.

--

Second, I crossed the city to a small ground-floor space in a residential block to visit the other [Antikriegsmuseum](#), founded by Tommy Spree in May 1982, following in the footsteps of his grandfather, Ernst Friedrich. Friedrich opened the first Anti-War Museum in Berlin in 1925, only for it to be overrun by the Nazis. His story—whose *War Against War*, with its powerful arguments and deliberately gory

photographs, was the basis for his museum—is well documented. I learned that the anti-war artist Käthe Kollwitz produced the covers for some of his work. My guide to the current Anti-War Museum was Siegfried Baur, who told me that on 1 October 2025, they would open a special exhibition to mark the centenary of Friedrich's iconic museum. This is not only a significant event for this museum; it is important for museums for peace throughout the world, as it is part of all our stories, too.



*Berlin. Antikriegsmuseum
Anti-war robot sculpture*

Rooms in the museum have a clear anti-war theme, with protest posters and profiles of peace heroes. The museum is affiliated with War Resisters' International, and some volunteers are recruited through WRI. A unique feature is the small basement bomb shelter. This keeps its original features and is a powerful educational tool for visiting school groups. It provides an opportunity to show the harsh reality of war; there is material about Hiroshima, too, and an anti-war sculpture in the public gardens outside. I warmed to the Antikriegsmuseum; in its association with anti-war protest and activism, it shares many similarities with my home Peace Museum in Bradford.



Berlin. Antikriegsmuseum in 1931



*Berlin. Antikriegsmuseum
Siegfried Baur, Robin Bresing and Clive Barrett*

--

So much of the difficult history of the twentieth century is commemorated in the major sites of Berlin, but the quiet work of peace and anti-war education is being carried out every day by these small but important institutions, run on a shoestring, away from the tourist crowds. Their cumulative witness for peace and against war over many years has been a wonderful achievement. Long may they continue.

My thanks to Jochen Schmidt and Tommy Spree who helped me with this article.

100 HIBAKUSHA PEACE MASKS DONATED TO THE PEACE RESOURCE CENTER

KYA KIM

The Peace Mask Project, a community-led initiative based in Kyoto, Japan, uses art—specifically handmade *washi* paper impressions from living models—as a tool for dialogue, conflict transformation, and peacebuilding. Founded by artist Myong Hee Kim, together with her daughter Kya Kim (Director), husband Robert Kowalczyk (International Coordinator), and countless supporters and volunteers, the project has held workshops around the world to foster understanding through cross-cultural exchange, creative collaboration, and public exhibitions. The large murals of Peace Masks represent that which cannot be divided: our shared humanity.

From 2016 to 2017, in collaboration with the Nihon Hidankyo Association and under the guidance of Professor Ikuro Anzai—former INMP coordinator and Honorary Director of the Kyoto Museum for World Peace—Peace Mask Project created the masks of first- to fourth-generation nuclear bomb survivors (Hibakusha). Workshops held in Hiroshima, Nagasaki, Kyoto, and Korea honored their collective effort for peace. The Hibakusha Peace Mask Project completed 100 masks of individual survivors and descendants

from Japan, China, Korea, and one US citizen—because the target in war is not limited to nationality; it is humanity itself. The final event and exhibition took place in Hiroshima.



Hibakusha Peace Mask Project final event in Hiroshima

In August 2025, to commemorate the 80th memorial of the atomic bombings of Hiroshima and Nagasaki, Myong Hee Kim, together with son-in-law and assistant, Pierre Nagley, traveled to the United States to fulfill a promise she made to the Hibakusha: to find a respectful and enduring home for the 100 Hibakusha Peace Masks. The complete collection was donated to the Peace Resource Center (PRC) at Wilmington College in southwest Ohio, USA.



100 Hibakusha Peace Masks donated to the PRC

Dr. Tanya Maus, Director of the PRC and INMP Executive Board member, who accepted the donation, is preparing for a permanent exhibition of the Hibakusha Peace Masks in the Center's main building. The PRC was founded in 1975 by Quaker peace activist Barbara Reynolds (1915–1990) who worked ceaselessly toward creating a world free of nuclear weaponry and war. The Center is celebrating 50 years since its founding this year.

It is fitting that the 100 Hibakusha Peace Masks have found their home in the United States—within the care of an institution dedicated to remembrance and peace. “I think that the Masks were waiting for the right place,” Myong Hee Kim told the local press about the donation, “I’ve been with the Hibakusha for a long time and now, finally, they have a home.” Through this donation, the silent Peace Masks of the Hibakusha continue to carry their message across generations and borders, inspiring all who encounter them to realize a world free from nuclear weapons.



Tanya Maus (Director of Peace Resource Center) and Myong Hee Kim (Founding Artist of Peace Mask Project) with the 100 Hibakusha Peace Masks

Alongside the commemoration and exhibition at the PRC, Myong Hee Kim and Pierre Nagley were invited to make fifty Peace Masks of community members in the progressive village of Yellow Springs to recognize their long legacy of peace activism. The Yellow Springs community members' Peace Masks were exhibited alongside the Hibakusha Peace Masks at an exhibition in the Herndon Gallery at Antioch College, Ohio.



Myong Hee Kim (foreground) and Pierre Nagley (background) at a workshop in Yellow Springs. Image courtesy of YS News.



Exhibition in the Herndon Gallery, Antioch College

PEACE IN ACTION

RIYAN BURAGOHAIN
PEACE MUSEUM VIENNA

When we think of peace, it's easy to imagine quiet fields, serene skies, or the calmness that follows a long-awaited ceasefire. But peace isn't passive. It's not simply the absence of conflict but the presence of empathy, effort, and active engagement. In today's fractured world—plagued by concerns of nationalism, communalism, racism, gender inequality, and environmental degradation—volunteering for peace is one of the most powerful ways individuals can become part of a grassroots movement to rebuild trust, promote dialogue, and bring communities together. In other words, peace stems from its inclusivity. Inclusivity ignites a sense of togetherness and goodwill, which ultimately leads to peace.

Volunteering for peace means choosing to be a builder. It's about constructing bridges, deconstructing divisive barriers, and promoting reconciliation and understanding. This work happens not only in grand conference halls or shiny government buildings but in the small yet consistent actions of everyday people who choose to show up for peace, even if only for five minutes a day.

One does not need to be an expert or a diplomat. Peacebuilding starts with a mindset. A daily moment of reflection, a conversation about conflict resolution, or a decision to support those working for change are small acts that help build momentum toward a more peaceful world. Volunteering for peace is a wide and inclusive umbrella. It can take the shape of helping local or international organizations that fight against systemic inequality in our society. It can also involve intimate coffee-table discussions that foster cultural exchange. Intercultural dialogues often make us realize how we have more in common than our differences might suggest. Whether our commitment is short-term or spans a lifetime, the goal remains the same: to amplify the message that peace is possible and worth pursuing.



There are many ways in which people can contribute their time and talents for peace. One of them is teaching peace to young people through educational programs. At the Peace Museum Vienna, I have had the privilege of writing a children's storybook on the life of Italian peace advocate and educator Maria Montessori. The museum is in the process of making this book—along with

children's books on other peace heroes, including Hryhorii Skovoroda and Harriet Beecher Stowe—available online. Another interesting way of promoting peace is through artistic contributions. From posters to interactive exhibits, art is a universal language that transcends linguistic boundaries and promotes cultural exchange and the values of diversity, inclusion, and equality. I have also had the opportunity to curate a list of feminist peace heroes from India for Peace Museum Vienna's Windows4Peace initiative.

Therefore, peace museums, unlike other museums, are more than collections of artifacts. They are living spaces of reflection, learning, discussion, and action. Often located in areas marked by past conflict, these museums honour the tragedies of history while inspiring hope for a more peaceful future. Peace museums often act as meeting points for peacemakers. Survivors share testimonies, activists hold workshops, artists display visions of harmony, and visitors confront uncomfortable truths. These institutions challenge us not only to look back but to imagine forward. Whether we are guiding a school group through an exhibit or helping to curate a community event, volunteering at a peace museum allows us to become part of a larger dialogue. It's a role that requires sensitivity, openness, and a belief in human resilience.

We need not cross borders to be peace volunteers, though international opportunities do exist. We can start where we are—by supporting local organizations, attending peace-themed events, or dedicating even a few minutes a day to engage with peace-related media, literature, or conversations.

Ask yourself:

- What stories of peace inspire me?
- How can I use my skills—whether artistic, organizational, technical, or interpersonal—to contribute?
- Is there a local museum, school, or community group that could use support?

Volunteering for peace is not about being perfect. It's about showing up. It's about believing that our time and compassion can create ripples far beyond what we can see.



POSTERS4PEACE: SHOW YOUR PEACE!

ANNA RABKO

[Posters4Peace](#) is a creative project dedicated to collecting and showcasing posters that promote positive peace. In a world where conflict often dominates headlines and public attention, peace can feel like a passive concept - something we only think about in its absence. But what if we could shift our perspective? What if we were as curious, passionate, and engaged about understanding and promoting peace as we are about studying wars?

This open call for submissions is a reminder of a recurring paradox: when asked to create or speak about peace, many still default to the language and imagery of war. Peace is so often framed in opposition to conflict, as though it cannot exist on its own. But peace deserves its own space, its own celebration—free from the shadow of war.

So, what exactly is positive peace?

Unlike negative peace, which is simply the absence of violence or war, positive peace refers to the presence of conditions that foster justice, equality, and sustainable harmony in society. It includes things like access to education, fair governance, human rights, social equity, and

environmental health. The term was popularized by peace researcher Johan Galtung, who emphasized that true peace involves more than stopping bullets - it requires building societies where people can thrive together.



I would like to be Peace for the World
Kathiana Cardona (Venezuela)

Resources like the Global Peace Index (produced by the Institute for Economics & Peace) offer frameworks for understanding and measuring positive peace. They highlight key pillars such as well-functioning government, equitable distribution of resources, free flow of information, and low levels of corruption - all essential to building peaceful societies.

In 2024, in the Peace Museum Vienna, we launched the first Posters4Peace exhibition. Throughout the process of collecting posters from around the world, we discovered something powerful: peace is not just defined by policy or theory. It is shaped by personal experience, culture, daily life, and human connection.

One of the most touching definitions came from Indonesian professor and graphic designer Naufan Noordyanto, whose poster simply said: “I want Peace and enjoy this life.” That message stayed with us - because it speaks to something fundamental. Peace isn’t always abstract or grand; sometimes it’s the ability to enjoy a meal, to feel safe in your home, to be surrounded by community, love, and understanding. Food brings peace. So does family. So does the feeling of belonging. When we only talk about peace in the context of war, we risk reducing it to a reactive state. But peace is not a pause - it is a practice. It’s something we can create, nurture, and share, without fear.

Let’s change the narrative.

Through Posters4Peace, we invite artists, designers, and dreamers to visualize peace as a living, vibrant force. Draw it. Paint it. Put it in your window. Let peace be visible, joyful, and loud.

Art has the power to unite us. Peace has the power to transform us. Make peace today.



I want peace
Naufan Noordyanto (Indonesia)



Peace Lifts Us All
Ivan Kashlakov

DANUBE4PEACE 2.0: EMPOWERING UNITY, RESILIENCE, OPPORTUNITIES, PEACE & EDUCATION

MIOMIR RAJCEVIC

A flagship initiative aligned with EUDRS
Priority Area 9: People & Skills

After 10 years of impactful Danube Peace Boat implementation—with the steadfast support of the EU Danube Region Strategy and active participation from all 14 Danube Region countries—we are proud to take a bold step forward with Danube4Peace 2.0. This transformative initiative empowers communities across the Danube region to build sustainable peace and social inclusion by blending peace literacy, digital fluency, and intercultural dialogue. Through hands-on workshops, creative expressions, and interfaith exchanges that open pathways to cross-border employment and community leadership.

Danube4Peace 2.0 is a future-focused educational journey fostering sustainable peace, intercultural understanding, and social inclusion across the Balkans and the wider Danube macro-region. At its core is the acronym E.U.R.O.P.E., expressing the project's mission to advance:

- Empowering individuals with peace literacy, digital fluency, and cross-cultural competence;
- Unity through cross-border, interfaith collaborations that nurture inclusive communities;

- Resilience by cultivating adaptive, lifelong learning and future-ready skills;
- Opportunities via certified learning pathways and regional engagement;
- Peace as the foundation for dialogue, reconciliation, and community renewal;
- Education that's dynamic, innovative, and aligned with EU standards

Anchored in the EU Danube Region Strategy's Priority Area 9 (People & Skills), Danube4Peace 2.0 delivers transformative learning experiences through immersive modules in peace literacy, media and information education, creative expression, and interfaith dialogue. These include workshops on ethical media practices, community-based art interventions, and intercultural exchanges that build empathy, listening, and conflict resolution skills.

Participants can earn micro-credentials and certifications that align with EU vocational frameworks, making these skills portable and meaningful across borders. Each learning path is designed to empower youth, educators, and community actors to become agents of peace and social cohesion.

Through cross-sector partnerships and support from UNESCO, national ministries, and educational institutions, Danube4Peace 2.0 isn't just a learning platform—it's a regional accelerator of unity, equity, and skills-based peacebuilding.

PLANETARY CONSCIOUSNESS, ETHICS OF CARE AND INTERGENERATIONAL JUSTICE

FRAN E. WRIGHT & ANASTASIA YATSKO

After years of dialogue, consultation, research, and drafting, the [Earth Charter](#) was launched on 29 June 2000 at the Peace Palace in The Hague. It was the beginning of a new century and millennium.

On 2 July 2025, the Earth Charter network gathered at the Peace Palace in The Hague as part of a three-day event celebrating the 25th anniversary of its founding.

“We must join together to bring forth a sustainable global society founded on respect for nature, universal human rights, economic justice, and a culture of peace. Towards this end, it is imperative that we, the peoples of Earth, declare our responsibility to one another, to the greater community of life, and to future generations.” (The Earth Charter Preamble)

SPEAKING TRUTH TO POWER

The world is facing complex global societal challenges including accelerating climate change, a pandemic, rising social inequalities also in well-functioning welfare states, cultural and linguistic diversity, and a renewed call for racial justice.

New technologies and online spaces have enabled more voices but have also spread misinformation at scale. Reconciliation of conflict through diplomacy is under threat with politicians crossing the line to celebrity. At a time of insecurity over renewed nuclear threats, deliberations on War and Peace have become a Game of Thrones played out daily on social media, tweeted for clickbait.

In this context, The Earth Charter Austria (ECA) established the Media and Communications Platform in consultation with UNESCO Club Vienna to explore ethics in journalism and how emerging technologies such as Artificial Intelligence (AI) are reshaping journalism, media operations, and press freedom.

KEEPING THE SPIRIT OF HELSINKI ALIVE

Hawks and Nightingales was produced by the Media and Communications Platform to commemorate the 50 year anniversary of the signing of the Helsinki Final Act (Helsinki Accords). The video was published by ECA on World Press Freedom Day 2025. A forum discussion is planned at the University of Vienna in November 2025.

Conceived and scripted by Fran Eve Wright and brought to life with the invaluable support of 'Mass Media and Communications' students from the University of Vienna. The film stands as a powerful testament to the continuing relevance of the Accords' human rights commitments and the vital role of a free

press in safeguarding democracy.

The [Helsinki Accords](#), signed on 1st of August 1975 at the Conference on Security and Co-operation in Europe. The Conference was the predecessor to the Organisation for Security and Co-operation in Europe (OSCE) with Headquarters in Vienna, Austria.

Elina Valtonen, Finland's Minister for Foreign Affairs, OSCE Chairperson 2025: “Our task as Chair is to ensure that our shared principles are not merely memories of the past but continue to live and guide us through these difficult times. The people of the participating States deserve to live in freedom, peace and safety, working together to build Europe’s future. If the Helsinki Principles did not already exist, they would need to be written now.”

HAWKS and NIGHTINGALES

The video was inspired by the fable Hawks and Nightingales that appeared in Hesiod’s Works and Days as an example of the violent and arbitrary character of the Age of Iron.

Hawk: A bird of prey typically taking prey by surprise with a short chase. It is also used for a person who advocates an aggressive or warlike policy, especially in foreign affairs.

Nightingale: Song is almost always a territorial advertisement and it is the males that set-up breeding territories.

The fable tells of a hawk that seizes a nightingale; when the songbird cries in pain, the hawk addresses it:

'Miserable thing, why do you cry out?

One far stronger than you now holds you fast, and you must go wherever I take you.

And if I please I will make my meal of you, or else let you go.

He is a fool who tries to withstand the stronger,

for he does not get the mastery and suffers pain besides his shame.'



H & N Cover Image

UPDATE: *Hawks and Nightingales: 50 Anniversary of the Helsinki Accords* was screened at “UN – 80 years for Peace, Perspectives for the Future” at the Vienna International Centre (UN Vienna) on September 19th, 2025.

Links:

[The Spirit of Helsinki](#) | ECA

[Helsinki Final Act](#) – the Helsinki Accords

[Safety of Journalists](#) | UNESCO

PEACE – OR WAR? – FROM THE HAGUE

PETER VAN DEN DUNGEN

Last year, The Hague celebrated the 125th anniversary of the first peace conference that was held in the city in 1899 and that resulted in the construction of the Peace Palace to provide a home for the Permanent Court of Arbitration, the main result of the conference. It had been called by Tsar Nicholas II in order to halt the dangerous and ruinously expensive arms race. In June 2025, the city hosted a NATO summit which committed its members to a massive increase in their arms budgets – a far cry from the aims of the unprecedented 1899 diplomatic summit.

Against this background, the National Library of the Netherlands (KB, Royal Library) in The Hague organised an exhibition titled ‘Thinking about war and peace’. This was shown in Club Erasmus, a meeting space that forms part of the lobby outside the reading rooms where a large statue of the famous humanist is on permanent display. The exhibition contrasted two very different philosophies of how to maintain or achieve peace: through strength (‘If you want peace, prepare for war’), or through disarmament and nonviolence (‘If you want peace, prepare for peace’). A diverse range of artefacts illustrating both approaches to peace were shown in several display cases with materials drawn from the distant past and up to the present time.

A display case featured just one precious book – a 1535 edition of Vegetius’s treatise

on military affairs which is widely regarded as the single most influential military treatise in the Western world. Written in the fourth century A.D., Vegetius was the first Christian Roman to write on the subject. His work remained the military bible of Europe for centuries. Its most famous aphorism, mentioned above, is still universally quoted and acted upon today. Next to it a display case featured three anti-war works by Erasmus, including an early 1523 edition of *Querela Pacis* (The Complaint of Peace). The 16th century was plagued by war and Erasmus wrote incessantly, passionately and brilliantly against it. At a time of growing global militarisation and barbaric wars, his voice needs to be heard again.

A major, illustrated article titled ‘The radical pacifism of Erasmus’ accompanied the exhibition. It was published in a special issue of the quarterly journal, *De Boekenwereld* (The World of Books) published by Amsterdam University Press in cooperation with the National Library (Vol. 41, No. 1, May 2025). This issue focused on a selection of books by contrarians in the National Library and features, appropriately, an image of Erasmus on the cover.



Cover of the special issue of De Boekenwereld

A CULTURE OF PEACE WITH A HUMAN FACE: A HOMMAGE TO TERRENCE WEBSTER-DOYLE

VLADIMIR IONESOV

One of the most renowned authors and educators in the field of peace education, Dr. Terrence Webster-Doyle, passed away at noon on Friday, 16 June 2023, in Paonia, Colorado, USA. He was 83.

Dr. Terrence Webster-Doyle (1940–2023) was the founder and director of the Atrium Peace Institute and the Brave New Child Peace Museum Exhibits. He held a sixth-degree black belt in martial arts and was a co-founder of the Martial Arts for Peace Safety Awareness Response System (MAP STARS). Holding a Ph.D. in Health and Human Services and a Master's Degree in Humanistic Psychology, he taught at Sonoma State University and Santa Rosa Community College in California.

He was the author of more than 150 scientific and methodological works, including 15 monographs, 20 textbooks, and 23 curricula; the developer of a series of conflict resolution courses for adolescents; and a ten-time recipient of the Benjamin Franklin Lifetime Achievement Award for excellence in independent publishing. He was also awarded the Robert Burns Medal by the Albert Schweitzer Society of Austria for outstanding service in promoting peace

and received the Benjamin Franklin Gold Medal for his book *Fighting the Invisible Enemy: Understanding the Effects of Conditionality*.

Dr. Terrence Webster-Doyle's books have been widely recognized by the professional community as important resources in conflict prevention and resolution. He was the author of the first seminal book on bullying, *Why Is Everybody Always Picking on Me? A Guide to Handling Bullies*. Dr. Webster-Doyle is credited with giving a human face back to the culture of peace.

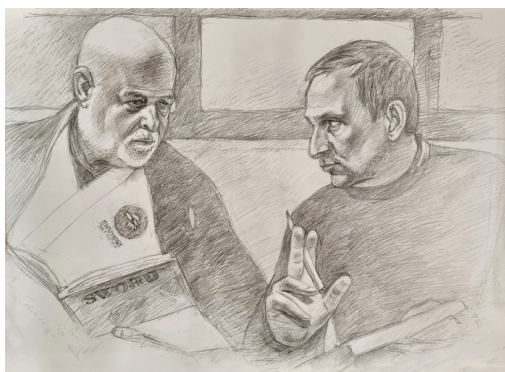


A two-page spread of the book *Museum: Learn More. Why Is Everybody Always Picking on Us? A Mini Museum on Understanding the Roots of Prejudice*

In one of his later books, *A Mini Museum on Understanding the Roots of Prejudice and Discord: Learn More about How to Make Life Safer and Kinder* (Samara, 2022), T. Webster-Doyle invites young people to take a fascinating page-by-page museum tour through the illustrated ideas, images, and stories in the book, and to learn more about the anthropological, psychological, historical, and social roots of reprehensible thinking and hostility between people, cultures, and nations. The author strives to show that freeing oneself from prejudice and

n his writings, Webster-Doyle sought to show that all that is best in a person is tied to peace. To achieve peace, we must understand what hinders it—and what hinders it is our predisposition to ethno- and sociocentrism. The origins of conflicts lie in our prehistory, in the biological predisposition of our brain to protect itself from external threats, both imaginary and real. Sometimes a person does not notice how they themselves become a victim of their own prejudices. No image. No enemy. No war. It is important to be able to observe and recognize situations that challenge us based on cultural resistance and behavioral stereotypes, and not to succumb to outbursts of intolerance, hostility, and aggression.

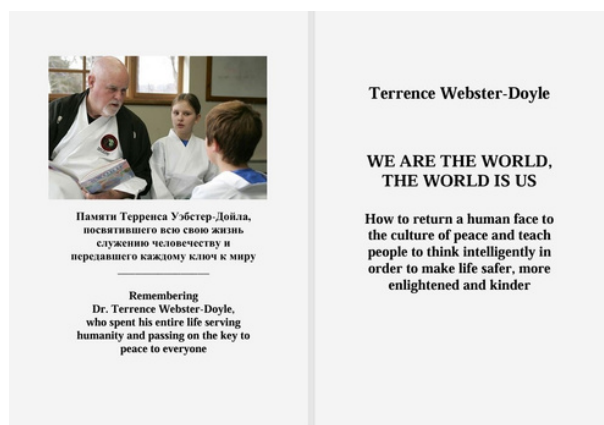
Once, in a conversation with me, T. Webster-Doyle shared the thought that “peace is a given, but only as a premise, a potential, under attack every time by prejudice and preconceptions. Peace requires a true awakening of the mind, here and now, but peace does not require multiple and endless theoretical constructions. Therefore, it is important to understand what creates it, and how one can achieve a real, rather than an imaginary, peace.”



Dr. Terrence Webster-Doyle & Prof. Vladimir Ionesov.
Drawing by Alexander Yeretin, PhDArts

T. Webster-Doyle thought deeply about why people cannot create lasting peace and find harmony with each other. He began to ask questions: how to bring cultures closer together, to deal with mistrust and enmity, to learn how to build peace on the basis of reasonable, virtuous, and humanistic principles. In my search for answers to these questions, I began to use the training materials he developed on peacebuilding pedagogy.

Terrence Webster-Doyle never ceased to remind people that “understanding is the key to peace.” But how can we find the key to understanding itself? Perhaps it is the works of T. Webster-Doyle that could become such a key, opening the doors to dialogue, peace, and harmony among peoples, cultures, and nations.



We are the World, the World is Us
by T. Webster-Doyle



THE LANGUAGE OF THE CULTURE OF PEACE NAMED ESPERANTO

ANATOLY IONESOV
VLADIMIR IONESOV

The culture of peace is primarily linguistic communication and human interaction between people. But often, languages divide people and push them against each other. Misunderstanding or miscommunication is a main source of trouble—a cause of enmity and conflict in the world. Yet there is a neutral language that was created precisely for the purpose of bringing cultures together and reconciling them, resolving disagreements, and developing mutual understanding between people on an equal footing. The name of this language is Esperanto.

This book is the first attempt to comprehensively study the history of this international language in Central Asia. The focus is on the culture of the Esperanto language, its diverse peacebuilding potential, and the museum practices of citizen diplomacy. The authors studied a wide range of archival sources—Russian, Soviet, post-Soviet, and foreign—including numerous materials from their personal archives: letters, documents, newspaper clippings, albums, posters, articles, reports, interviews, and more.

The book allows us to take a closer look at the educational activities of both prominent and lesser-known adherents of

the international language—their peacebuilding practices, initiatives, and events. The history of Esperanto shows the unique and creative path of linguistic communication among different peoples. In this regard, the historical and contemporary experience of Central Asia—where Esperanto has become a platform for the introduction of new communicative practices, including those based on the longstanding activities of the Samarkand International Friendship Club “Esperanto” and the International Museum of Peace and Solidarity—takes on special significance. Esperanto is often associated with the hopes of humanity. After all, its mission is to cultivate universal responsiveness: to bring together, unite, and improve the relationships among the peoples of our troubled planet.



The “Fan” Publishing House of the Academy of Sciences of the Republic of Uzbekistan has published the monograph “The History of the Esperanto Movement in Central Asia. A Culture Named Esperanto”.

FORGOTTEN PAIN: AN UNTOLD
STORY OF THE KOREAN WAR

REVIEW BY PETER VAN DEN DUNGEN

The 8th INMP Conference was held in 2014 at the No Gun Ri Peace Memorial in South Korea. The memorial was created to commemorate the massacre of an estimated 250 civilian refugees in the village of No Gun Ri by U.S. troops in July 1950, early in the Korean War. The long and difficult campaign for remembrance, truth-telling, and reconciliation received great impetus following the publication in 1994 of *Do You Know Our Pains?* by Eun Yong Chung, a survivor who lost two small children in the massacre and whose wife miraculously survived severe gunshot wounds.

On the 75th anniversary of the massacre, it is gratifying that a translation of this moving and powerful novel has been published: *Forgotten Pain: An Untold Story of the Korean War*. The book has been edited by Hope Elizabeth May, who took the initiative for the translation and had it published by the Cora di Brazza Foundation in Mt. Pleasant, Michigan, of which she is the president. The translation was undertaken by Won Kwang Paik, Professor Emeritus of Political Science at Central Michigan University, who contributed a preface. Also included are the author's original preface from the 1994 edition, as well as an informative preface written for the English edition by Koo Do Chung—the son of the author, chairman of the No Gun Ri International Peace Foundation, and organiser of the 2014 INMP Conference. It shows the many ways in which he assisted his father in

preparing the manuscript, publicising the book following its publication, urging the Korean and U.S. governments to investigate the No Gun Ri incident, and persuading Korean lawmakers to pass a special law that included provisions for victim compensation. Koo Do Chung became particularly involved in a project that was also provided for in the law: the establishment of the No Gun Ri Peace Memorial and Park.

The editor's preface is equally interesting and includes a review of the history of legal norms for the protection of civilian life during armed conflict, with reference to the Hague and Geneva Conventions as well as the Universal Declaration of Human Rights. The discussion of their application to the No Gun Ri incident is broadened by consideration of the complex issues involved—military, legal, and ethical—regarding Israel's targeting of civilians in Gaza. *Forgotten Pain* offers urgent lessons for today, compelling us to confront the enduring human cost of war, the importance of human dignity, and the necessity of remembrance.

[Click here](#) for information, including ordering details.



STORIES FROM ABOVE AND
BELOW THE MUSHROOM CLOUDS:
THE GRANDCHILDREN'S
STRUGGLES AND JOURNEYARI BESER
KOSUZU HARADA

This is not a typical history book. It is an intimate, years-long conversation between two people whose family histories are inseparably tied to the most destructive moments of the 20th century. My grandfather, Jacob Beser, served as the only man aboard both planes that dropped atomic bombs on Hiroshima and Nagasaki. Kosuzu's grandfather, Tsutomu Yamaguchi, survived both bombings. We inherited the legacies of those days in entirely different ways, yet we have spent over a decade walking toward each other instead of away.

The book is structured around our grandfathers' stories and experiences above and below the mushroom clouds. Letters, essays, and reflections we've exchanged over more than a year—though in truth, it represents 12 years of dialogue. We write about the politics of apology, the challenge of carrying memory forward without being crushed by it, and what it means to be friends despite a history that once placed our families on opposite sides of unimaginable violence.

Through the book, we do not attempt to “solve” the history of the atomic bombings. Instead, we live in the space between agreement and disagreement,

searching for a form of friendship that is not about erasing the past, but about facing it honestly. In doing so, we hope to offer a model for dialogue in a world where divisions—national, political, personal—seem to be deepening.



Kosuzu Harada & Ari Beser in Hiroshima

『「キノコ雲」の上と下の物語』 is currently available only in Japan and only in Japanese, but plans have begun for other languages. For now it's on sale at major Japanese booksellers such as Kinokuniya, Tsutaya, [and online](#). For now, readers outside Japan will need to wait for an English edition—but this work builds on themes I explored in my earlier book, *The Nuclear Family*.

Published in English, [The Nuclear Family](#) is my personal journey through Japan to meet hibakusha (atomic bomb survivors) and hear their stories firsthand. Traveling from Hiroshima to Nagasaki, I sought to understand not only what happened in August 1945, but also what it means for us now, living in a nuclear-armed world. The book blends history, reportage, and personal reflection, exploring how we inherit the consequences of decisions made before we were born—and how we choose to carry them forward.