

Muse Newsletter No. 52

Japanese Citizens' Network of Museums for Peace

Muse Newsletter: December 2023

Publisher: Japanese Citizens Network for Museums for Peace

Editors: Ariyuki Fukushima, Kazuyo Yamane & Ikuro Anzai

Translators: Miki Otsuka & Kazuyo Yamane

Illustrators : Erico Tosaki & Pegge Patten

Contact: musejapankyoto@gmail.com

2023 National Networking Conference: Special Issue

On December 2 (Sat.) and 3 (Sun.), 2023, the Network's National Exchange Meeting was held at the Memorial Museum for Agricultural Emigrants to Manchuria in Achi Village, Shimoina County, Nagano Prefecture. This was the first face-to-face meeting since the Covid 19 began to spread rampantly, and more than 50 people, including members, non-members, local staff, and collaborators, participated. There were 10 reports over the two days. This issue features the report on the day of the event as well as the reports from the participants. (Fukushima)

National Exchange Meeting from the Local Perspective of Shinshu

Co-chair of Japanese Citizens Network of Museums for Peace
Yutaka Maruyama

This was the first face-to-face exchange meeting in four years, which was friendly and just like Citizens' Network. In my remarks, I mentioned the "nature of rebellious spirit and resistance rooted in Shinshu (Nagano Prefecture)", then I realized that the nature also flows here in Achi Village, which overlooks the Southern Japan Alps, and is recited in the prefectural song "*Shinano no Kuni* (Country of Shinano)" as "*Tazune mahoshiki Sonohara ya* (I wish to visit Sonohara)."

In the first part of the session, we had a dialogue between a parent and a child who were former agricultural emigrants to Manchuria. The son, Akio, evoked the memory of his mother, Eimi Kitamura, and made her recall that "This memorial museum is my hometown" as well as that "I was a small invader, too." This is one of the inheritance activities of historical memory created by the dialogue between generations.

The student guides from Matsukawa High School also actively asked questions, which showed their willingness to learn, to doubt, and to convey the history of perpetration conducted by Japanese side. This kind of experience leads an active learning to see the "larger picture of history" and brings about changes in school education.

We visited the Iida City Peace Memorial Museum and had a discussion meeting. While considering "censorship in the name of neutrality" mainly by the local residents, participants were surprised at the careful selection of the

content of exhibits rooted in the local community and the structure of the display that confronts historical revisionism. Since the community's testimonies about Manshu Detachment 731, known as Unit 731, is telling the truth of Japan's perpetration, we believe that this initiative will change the attitude of facing the history by Iida City.

Since Shinshu was the last base of the "Battle of the Mainland" at the Matsushiro Imperial Headquarters, it has passed on the negative history from grassroots level such as the Noborito Research Institute located in Ina and Azumino, the evacuation of the Military Academy in Saku, and forced labor of Koreans in various regions. The issue of Unit 731 in Iida City will be a touchstone for public museums and archives in the future.

"An exhibition that does not hide the perpetration and does not let the perpetrators become perpetrators again." This is the starting point of the Peace Museum. The 10 reports from the participants also brought us back to this starting point, and we learned a lot during the two days of the exchange meeting. (Translated by Miki Otsuka)

Report on National Exchange Meeting of Japanese Citizens' Network of Museums for

Memorial Museum for Agricultural Emigrants to Manchuria

Aki Misawa

The first face-to-face National Exchange Meeting in four years was held at the Memorial Museum for Agricultural Emigrants to Manchuria in Achi Village, located in the southern Nagano Prefecture. Ina Valley, which is self-deprecatingly called "an isolated island on land" even by the locals, used to be a very inconvenient area with only one railway line, the Iida Line, until the Chuo Expressway opened 40 years ago. That is why the thirst for "the outside world" was so great and it can be said that Achi Village sent out the largest number of agricultural emigrants to Manchuria in Japan.

About 40 participants from all over Japan came to Achi Village. Thank you very much for coming from a long way. It was the 10th anniversary of the opening of our museum in 2013, so it was a very good opportunity for us to think about our prospects and direction for the future while listening to reports from other museums.

Storyteller's Lecture and High School Student Guides

The program offered by the museum was well received. The first program was introducing a family story, "The Kitamura Family's Dining Table." The mother, Ms. Eimi Kitamura, is from Oshika Village in Ina County and moved to Gifu Prefecture after the repatriation. Her son, Akio, is a key volunteer at the museum. While the number of people who have experienced the emigration to Manchuria is dwindling, Eimi's stories of "Manchuria" are always filled with scenes that only those who lived there can tell. The stories are also full of sorrow and sadness, the harshness of the reality that even such feelings have been lost, and human nature. I am always moved by her unadorned and frank words. Akio has been listening to these stories on a regular basis. For the past several years, he has been tracing his mother's roots, researching documents, and confronting the history.

In recent years, in order to reduce the burden on the speakers and to promote understanding among the audience, the museum has been conducting the lectures more with a format in which staff members ask questions and provide supplementary explanations. In Eimi's case, it was a mother-son session with Akio. Two of them are always quick to respond each other, and we feel as if we are sitting around the Kitamura family's dining table.

I was hoping to share this atmosphere with everyone in the Citizens' Network, and to use it as a reference for one of the ways in which the history can be passed on.



Matsukawa High School students guiding participants



Presentation by Network members



The participants listening to the presentation



Reception held on the evening of the first

The Matsukawa High School Volunteer Club started guiding the exhibit at the 2018 National Comprehensive Culture Festival, and has since been passed down to their juniors. They have been practicing while rewriting in their own way the guide manuscripts left by their seniors. Although some of the content still needs to be improved, they are not only learning the history, but also becoming memory keepers of the history, and thus playing the main roles in conveying the history. In fact, the first step is formality. They actually cannot talk out loud, make eye contact, or even greet the visitors. After a year or two, these students grow up to talk in their own words. The person who connected the students with the museum was Ms. Setsuko Suganuma, a former social studies teacher and advisor to the volunteer club. She has been retired, but continued to guide us. I believe that school teachers play an important role in connecting with children, and it is important for the museum to be a place where it is easy for teachers to be involved in activities.

We received a comment saying, "I was impressed by the high school students' guided tours." We believe that the students are also encouraged and will grow up by such comments. I look forward to working with them in the near future to carry on this history together.

Presentation by the Network Members

Although the time for members' reports was limited to 15 minutes each, I believe that the proceedings went smoothly and were very productive. However, I felt that there was not enough time for discussion to deepen the debate. For example, Mr. Futenma of the Himeyuri Peace Museum asked, "How should we respond to the voice for strengthening military and defense forces and the need for deterrence?" Also, we should have exchanged views and opinions on how to tell the history of perpetration by Japan at the public museum, which is symbolized by the exhibit of Unit 731 at the Iida City Peace Memorial Museum. It later occurred to me that this kind of discussion would have been the essence of a national exchange meeting. We might have included too many aforementioned programs offered

by the museum. I hope we will improve the program for next year and beyond.

Significance of the Citizens' Network

What can we, who are involved in museums for peace, do in this social situation? Wars are started, repeated, and unstoppable beyond our control. However, in order to build a society that "faces the facts with sincerity," as Professor Anzai said, we must also convey the negative history. I recognized once again that the Citizens' Network is a group of people who learn from each other, collaborate, and support each other for this purpose.

As the organizer, I joined the steering committee, but since I have never been able to participate in the past national exchange meetings before, I could have done better at some point this time. I would like to express my sincere gratitude for the efforts of the three co-chairs and Ms. Katayama, who is in charge of preparing materials and communicating with the participants, as well as all the other members of the steering committee who worked hard behind the scenes.

I wish you all further success in your endeavors, and with gratitude, I would like to end my report on the National Exchange Meeting. (Translated by Miki Otsuka)

Peace Exchange in Spain and a Trip to Guernica + Current Situation in Okinawa

Chokei Futenma: Himeyuri Peace Museum

At this national exchange meeting, I reported on the peace exchange in Spain and the trip to visit "Guernica", as well as a little bit about the current situation in Okinawa. Due to time constraints, I omitted a report on the new initiatives of the Himeyuri Peace Museum, the contents of which are described in the museum newsletter that I distributed.

Purpose of the Trip

I visited Spain from September 4 to 13 this year. The purpose of the trip was (1) to visit Guernica, the town that was the first to be indiscriminately bombed, (2) to see Picasso's "Guernica" painting, and (3) to interact with people from the Guernica Peace Museum and the Spanish Peace Research Association. I was recommended by Dr. Ikuro Anzai to accompany people on this trip.

What is Guernica Basque Country?

The Basque Country, where the town of Guernica is located, is a region of Spain with its own history, culture, and language, and has been granted the privilege of autonomy by successive Spanish kings since the Middle Ages. On a small hill in the center of the town is an oak tree called the "Guernica Tree," under which the Basque people are said to have held meetings for autonomy since the Middle Ages, and under which successive kings have taken oaths promising autonomy to the Basque people. In a sense, the "Guernica Tree" is a symbol of Basque autonomy and identity.

Okinawa also has its own history and culture that differs from that of mainland Japan. However, while the Basque Country is currently granted autonomy by the Spanish government, Okinawa's local autonomy is neglected by the Japanese government. The most obvious example of this is the issue of the U.S. military base in Okinawa, where the people of Okinawa have repeatedly expressed their opposition to the construction of a new base at Henoko, but the Japanese government has not given it a second thought and is forcing the construction of the base. In addition to Spanish, Basque is the official language in the Basque Country, but few Okinawans under 50 years old can hear or

speak Okinawan anymore. The language of Okinawa is in a critical situation.

The Basque Country has a glorious history of gaining autonomy and preserving its own culture and language, but it also has a negative history of being the vanguard of the Spanish Empire during the Age of Discovery, massacring and tormenting the native peoples of Central and South America.

Indiscriminate Bombing of Guernica

On April 26, 1937, just before World War II, the town of Guernica was suddenly and indiscriminately bombed. It is said that more than 85% of the town was destroyed and more than 1,600 people were killed. At the time, Spain was in the midst of a civil war between the government of the Republic and the right-wing forces led by General Franco, and the German Nazi army, allied with General Franco, carried out the indiscriminate bombing.

There are various theories as to why Guernica was bombed, including its proximity to the front lines, the presence of weapons factories, and its location at a major transportation hub. The bombing of Guernica is said to have been a precursor to the "strategic bombing" (indiscriminate bombing of cities) of World War II.

Picasso's "Guernica" Painting

Picasso was living in Paris at the time, but when he heard the news of the bombing of Guernica in his home country through a newspaper report, he was greatly shocked and became furious. The government of the Spanish Republic had commissioned Picasso to create a painting to be exhibited in the Spanish Pavilion at the World Exposition to be held in Paris, so he painted "Guernica" on the theme of this indiscriminate bombing at once and exhibited it.

This painting is a large work, measuring approximately 3 meters in height and 8 meters in width. The painting does not depict any specific battle scenes, armies, or weapons. However, it depicts the fear, suffering, and sadness of people brought about by war, and its sense of urgency comes to the viewer. This painting has the reputation of being universal because it depicts the essence of all wars because it is not realistic. What is important, I believe, is that this painting expresses the essence of war, in which the greatest victims are civilians and, above all, women and children. This is the same essence of war that was common to the Battle of Okinawa in World War II, and is also common to the current situation in Ukraine and Gaza.

Guernica Peace Museum

The Guernica Peace Museum is a museum dedicated to the indiscriminate bombing of Guernica. Iratxe, the director of the museum, gave us a tour of the museum. Iratxe is also the co-coordinator of the International Network of Museums for Peace (INMP), and she fully cooperated with us in this project.

The exhibition room consists of four themed rooms. I was most impressed by the second themed room, which was devoted to the bombing of Guernica. The dining room of a family living in Guernica at the time was recreated, and as one entered the room, one could hear the chirping of birds and the casual chatter of the family, evoking the image of an ordinary, peaceful morning scene.

Soon, the sound of church bells announcing an air raid is heard, followed by the sound of air raid sirens, the room goes dark, and the air raid (with sound and light effects) begins. After a while, when the bombing stops and the room becomes bright, the walls and windows of the room suddenly change to transparent glass, and a diorama of the ruins of the bombed-out town of Guernica appears beyond them. The exhibition was designed to allow visitors to experience how the daily lives of ordinary families were taken away by the indiscriminate bombing.

Guernica Memorial Tour

After visiting the exhibition, the Guernica Memorial Tour took place, which included a tour of the air-raid shelters

of the time. The tour was led by Miguel, a city official. First, we were given an overview of the social situation in Spain at the time and the bombing of Guernica, and then we entered the air-raid shelter in the plaza of City Hall. The bomb shelter was built like a tunnel and was large enough to accommodate about 50 people. There is a screen on the wall in front of the shelter, and when you press a button, an air raid alarm goes on, images of the bombing are shown, and you can hear the cries of babies and the sound of the bombing, reliving the situation at the time.

This air-raid shelter was for civilians only, and military personnel were not allowed to enter. When the air raid started, the soldiers were shouting that the young people should stay outside and let the women and children in. Women and children were given priority. I thought what a difference it made compared to the Battle of Okinawa, where the residents were driven out of their dugouts by the allied Japanese forces. (For more information about the Guernica Peace Museum, the exchange with the Spanish Peace Research Association, and our new initiatives, please see the November 30, 2023 issue of Himeyuri Peace Museum Newsletter, No. 72.)

Finally - About the Current Situation in Okinawa

As you know, a little more than one year and nine months have passed since Russia invaded Ukraine. Tragic fighting is also taking place in Gaza. Indeed, many precious lives continue to be lost.

In the vicinity of Okinawa, missiles and other military equipment are being built up over the so-called "Taiwan contingency". Plans are being made to evacuate residents of Yonaguni, Miyako, and Yaeyama to the mainland, and local leaders are calling for the construction of shelters (air defense facilities). In addition, joint exercises between Japan and the U.S. have intensified, as if Okinawa were to become a battlefield.

Against this backdrop, there are growing voices in Okinawa calling for Okinawa to never again become a battlefield. On the 23rd of last month (November), a large-scale rally of Okinawan citizens was held. At the same time, however, there are those who say, "Appealing for peace alone is not enough to maintain peace. It has been pointed out that the opinion that "U.S. military bases are necessary to enhance deterrence and to strengthen the defense capability of the Nansei Islands" is gradually spreading among prefectural residents.

Although we do not hear such voices at our museum site at this time, I believe that there will be occasions in the future when we will have to respond to such opinions. How to respond to such opinions - I would like to think about this while sharing information with the members of the citizens' network in the future.

Summary of the report on the management policy and visitor performance of the Fukushima Museum for No Nukes (*Dengonkan*)

Ikuro Anzai (Director), Chieko Hayakawa (Acting Director), Hidetsugu Katsuragawa (Deputy Director), Sugie Tanji (Secretary General) and Hitomi Katayama (Treasurer)

On March 11, 2021, the 10th anniversary of the TEPCO's Fukushima nuclear power plant accident, the Hiroshima-Nagasaki-Bikini-Fukushima Museum for No Nukes (*Dengonkan*) was opened through the joint efforts of Tokuo Hayakawa, the 30th abbot of Hokyōji Temple, an ancient Jodo sect temple located 15 km from the accident site, and Ikuro Anzai, a professor emeritus at Ritsumeikan University in Kyoto. They are comrades who have been involved in the anti-nuclear power plant movement in Fukushima for half a century, and there is a "Monument of Regrets and Messages for the Future about Nuclear Power" jointly erected by them in the precincts of the temple. The monument was introduced as one of the peace heritages in the 11th International Conference of Museums for Peace held at Uppsala, Sweden, in August 2023.

Hokyo-ji is a small temple in an inconvenient location that takes an hour to walk to the nearest train station, but thousands of people from inside and outside the prefecture visit the museum to learn about nuclear issues.



Anne Frank rose blooming at Hokyoji Temple



*Dengonkan where crape myrtle (*Lagerstroemia indica*) blooms*

The *Dengonkan* is a member of the International Network of Museums for Peace (INMP) and the Japanese Citizens' Network of Museums for Peace. It is a two-story wooden peace museum that holds permanent exhibits on the Fukushima nuclear power plant accident as well as issues related to atomic and hydrogen bomb damage, and special exhibitions on a wide range of peace-related topics. As for the exhibition on atomic bomb damage, the Japan Council of Atomic and Hydrogen Bomb Sufferers Organizations provided the exhibit entitled "Atomic Bombs and Humanity," and as for the hydrogen bomb damage, the Daigo Fukuryu Maru Exhibition Hall, which exhibits the damage caused by the 1954 U.S. hydrogen bomb test at Bikini Atolls, provided full support.

In addition, *Dengonkan* has issued statements on important social issues, most recently in a statement harshly criticizing the undemocratic policy decisions of the Japanese government regarding the release of tritiated water into the ocean from the TEPCO's nuclear power plant.

Unfortunately and most regrettably, however, the founder and the first director of the museum, Priest Hayakawa, passed away on December 29, 2022.

Dengonkan is a facility affiliated with a religious corporation located on the grounds of the Buddhist temple, and the approval of the successor abbot was essential for the survival of the museum. If the successor abbot were to change the policy on temple management, it was possible that the *Dengonkan* and the Monument of Regrets and Messages for the Future about Nuclear Power would have to be removed.

Fortunately, it turned out that, in the neighboring town of Tomioka, Priest Komei Hayakawa, a cousin of the deceased monk, is serving as the chief priest of Jorin-ji Temple of the same Jodo sect, and that he will be able to concurrently serve as the chief priest of Hokyo-ji Temple. Priest Komei Hayakawa actively allowed the continuation

of the *Dengonkan* as a successor to the previous chief priest's wish for peace. On March 11, 2023, Professor Anzai became the second director of the museum.

Under the new administration structure, the *Dengonkan* has been operating on a self-financing basis, establishing a support organization, and publishing a quarterly newsletter. The *Dengonkan* is ready to lend out special exhibits on various topics including TEPCO's nuclear power plant accident, Nuclear Weapons Convention, Hokyoji Temple during the Pacific War, discourses of cultural figures in wartime, etc. In 2024, the museum is planning a major renovation of its permanent exhibition on nuclear power and also will prepare several new special exhibitions, including a special exhibition on Jeannett Rankin, the first woman to serve in the U.S. Congress and vote against World Wars I and II.



Rally in front of the "Fire for a Nuclear Free World" monument

What is happening at the Iida City Peace Memorial Hall and Activities of its Association

Association to Consider Iida City Peace Memorial Hall Hideaki Hara

Progress until the opening of the Iida City Peace Memorial Hall

The Iida City Peace Memorial Hall opened last May 2022 on the third floor of the Iida City Community Center, which was relocated in front of JR Iida Station. Since its opening, many citizens have come to visit the museum and it has been well received. Since April of this year, three staff members have been assigned to explain the museum to visitors upon request.

The Iida City Peace Memorial Hall was established about 30 years ago, in 1991, when the "4th Shinshu War Exhibition for Peace " was held for the first time in Iida City, and a questionnaire from the participants showed that many wanted a permanent exhibition. The starting point was a petition to Iida City, led by the War Exhibition Executive Committee, for the establishment of a Peace Prayer Hall. The petition was unanimously adopted by the city council in 2000, and the city's Board of Education became the department in charge and began working toward the establishment of the museum.

We, the War Exhibition Executive Committee, in cooperation with the City Board of Education, participated in the "Peace Materials Collection Committee" (the secretariat of which is the City Board of Education) and collected war relics (peace materials) donated by citizens and visited other facilities where peace materials were exhibited in order to establish a prayer hall.

After about 20 years since the adoption of the petition, the number of peace materials had reached 1,800, and the Peace Memorial Hall was finally opened, which had been our long-cherished wish, along with the relocation of the

Iida City Community Center. We, the Peace Resource Collection Committee, worked together with the City Board of Education to prepare for the opening of the Peace Memorial Hall.

Sudden change of direction by the City Board of Education

However, a major obstacle stood in the way, and things began to go in an unexpected direction. While we were busy preparing for the opening in May, the City Board of Education suddenly changed its stance and said that it would cancel the 731-related panel exhibition that had already been prepared. They gave the following two reasons.

- (1) There is no public facility in Japan that has ever displayed an exhibit on Unit 731.
- (2) The government has stated in the Diet that there are no official documents confirming that Unit 731 engaged in germ warfare.

According to a newspaper report (Shinano Mainichi, August 29, 2022), the City Board of Education also said, citing the government's answer, that "the facts surrounding Unit 731 cannot be 'corroborated.'" Although the City Board of Education is displaying medical equipment and medical books brought back from Unit 731 that were donated by former Unit 731 members (with the official seal of "Ishii Unit Books"), it has decided to cancel the display of explanations about Unit 731 and the testimonies of four local former members of Unit 731. This means that visitors who do not know anything about Unit 731 may not understand what kind of unit it was, and therefore may not understand how valuable these materials are. We have also informed the Superintendent of Education of the need for the panel display, but the Board of Education has not changed its stance.

This issue was raised at a meeting of the Iida City Council, where Mayor Sato responded, "Since the Peace Memorial Hall has only been open for a short period of time, we would like to improve the content of the exhibition by listening to the opinions of all levels of citizens. In response to the mayor's answer, the City Board of Education established the "Iida City Peace Memorial Hall Exhibition and Utilization Review Committee" to study the issue.

Establishment of the "Committee to Study the Exhibition and Utilization of the Peace Memorial Hall"

The committee consists of 13 members, including women's groups, educators (elementary, junior high, and high school), the Manchurian Memorial Museum, curators from the City Art Museum, researchers from the City Historical Research Institute, workers' council, youth, lawyers, and others (3 of whom are women). Two people from the War Exhibition Executive Committee also participated.

At first, we were wary that many of the committee members would be "in the pocket" of the City Board of Education, since they were commissioned by the Board, but once the exhibition began, several committee members expressed the opinion that a panel explaining Unit 731 was necessary. Conversely, there was not a single comment that a panel was unnecessary. Although there were many problems, such as the fact that the meeting was not open to the public, several sensible opinions were expressed, and at the second meeting, the City Board of Education presented a draft of the panel and asked the committee members for their opinions. It was an excerpt from the Tokyo District Court decision (see note). Then, on September 1, the City Board of Education displayed a panel explaining Unit 731. Although there are some problems with the excerpts, such as the difficult wording and lack of specificity, it is a step forward.

The committee has met four times so far, and since the fourth meeting, the committee has been discussing what to do with the testimonies of the four former members of the unit.

Activities of the "Association for Peace Prayer Hall"

On the other hand, we have established the "Association for the Peace Memorial Hall" in the hope that the hall will be made even better not only by the "Review Committee" but also by the citizens themselves. We were heartened

to see that 137 people, more than we had expected, attended the inaugural meeting on January 29 (Sun.), and we realized that citizens' interest in the project was strong. We were greatly encouraged by the participation of more than 10 people from Tokyo, Osaka, and other cities outside of our hometown. A series of study sessions were subsequently held.

- Study Session 1: March 12: Listening to the thoughts of Noboru Kubota, who has played a central role in the movement
- 4/16 Viewing the VTR testimony of Masakuni Kurumizawa, a former member of Unit 731 who brought back materials from Unit 731 (recorded at the 1991 war exhibition)
- Study Session 3: 5/28 Testimony of Mr. Hideo Shimizu, a former member of Unit 731 Youth Corps
- Study Session 4: 7/30 Lecture by Katsuo Nishiyama "What kind of unit was the Japanese Army germ warfare unit 731?"
- Study Session 5: 11/23 Lecture by Mr. Masahiko Yamabe "Characteristics and issues of the Iida City Peace Memorial Hall from the viewpoint of museums for peace in Japan"
- Study Session 6: Lecture by Akira Yamada on March 20, "Japan's Secret War and Unit 731: The Significance of Excavating and Passing on the Memory of the Unit 731" (tentative)

Future Direction of the Movement

We will build on our past movements to push for the installation of testimony panels for Unit 731.

Since the explanatory panels of Unit 731 exhibited are simplified and lack specificity, we hope that the testimonies will help people understand specifically what was done in Unit 731 and convey the meaning of the Unit 731 materials exhibited. To this end, we are currently offering to have a meeting with the mayor of Iida.

We believe that the ideal form of peace activities is for citizens and the government to work together in cooperation and collaboration.

The current government is taking the stance of trying to pretend that the history of perpetration never happened. We are aware that our movement is a struggle against the local government's pushing attitude of promoting the government's policy and the movement to revise history, and we are advancing our movement with the understanding that this is not just an issue for Iida City, but a problem for all of Japan.

(Note) This is the text of the Tokyo District Court decision in a lawsuit in which Chinese nationals and their bereaved families who were harmed by the germ warfare of Unit 731 sought compensation from the Japanese government for damages. Although the case itself was lost, the fact of germ warfare was recognized. (Judgment of August 27, 2002)



Iida City Peace Memorial Hall opened in 2022.



Medical equipment brought back by members of Unit 731 on display at the Iida City Peace Memorial Hall

Report on “Institutional Fragility of the 'Peace Museum' in the Light of the Iida City Peace Memorial Hall Issue”

**Network Steering Committee Member / Part-time lecturer at university
Kiwamu Kuriyama**

At the "National Conference of the Japanese Citizens' Network of Museums for Peace" was held at Achi village, Shimo-Ina Country in 2023. Two reporters, Mr. Hideaki Hara from the "Association to Consider Iida City Peace Memorial Hall" and the author from the standpoint of watching over the Association and the Peace Memorial Hall's future, presented the views on the issue of the Peace Memorial Hall, which was established on the third floor of the Iida City Community Center in 2022. The author, especially, reported on the development of the Peace Memorial Hall and its future prospects as a Museum. At the same time, as an optional event, an exhibition tour of the Peace Memorial Hall guided by the Peace Memorial Hall's fiscal year appointment staff was organized, with approximately 30 participants from all over Japan, from Okinawa to Tohoku. On the last day, the Association called for a review meeting to discuss the future of the Peace Memorial Hall and the Association at that Community Center after an exhibition tour was over, with participants including volunteers from the Memorial Museum for Agricultural Emigrants to Manchuria.

At the National Conference, I reported on the institutional fragility as the Peace Museum of the Peace Memorial Hall, which is neither a "museum" nor a "community center" in the institutional sense, as it is currently a "permanent exhibition space in a public facility" operated by the Iida City Board of Education. For example, the Peace Memorial Hall hired the above-mentioned fiscal year appointment staff in FY2023. Still because it is not a social education facility (community center or museum), there is no administrative obligation to assign a "curator" who is an Adult and Community education staff member. The Iida City Peace Memorial Hall Exhibition Utilization Review Committee, established by the Iida City Board of Education at the end of FY2022, is also not necessarily a permanent consultative body as stipulated by law. For example, the Iida City Board of Education has announced to the Review Committee the seemingly inverted thesis that "the Board of Education decides the content of exhibits (in the Peace Memorial Hall)," but how is democratic citizen-led management that guarantees freedom of learning and curatorial citizens activities possible? The content of the above Board of Education's announcement is something that needs to be questioned in the future.

In response to these two reports on civic efforts to walk together with local governments in Iida and Shimo-Ina Country, the participants from Saitama and Osaka voiced their intuitive opinions, "I can't believe it" and "It was absolutely impossible" drawing on their own local experiences as their first comments. In response, Mr. Hara of the Association carefully explained their persistent efforts for over 30 years in Iida and Shimo-Ina, and emphasized that the development leading to the opening of the Peace Memorial Hall was the result of collaboration and dialogue while maintaining mutual tension with local governments, which has brought us today. In response to this comment, I explained that the current situation in Iida and Shimo-Ina is qualitatively different from the process followed in Osaka and Saitama's past experiences, in which citizens are often imprinted with the belief that freedom of learning and artistic activities is not guaranteed when local governments (boards of education) are involved. A participant from Kyoto made a general comment that "I think that the efforts in Iida and Shimo-Ina have opened up one of the points of achievement of the peace museum movement in Japan over the past 30 years. So it will be very important to see how the issue of the Peace Memorial Hall will be overcome in the future." A participant who runs a private peace museum commented as follows. "While there is a trend in many parts of the country for citizens to choose to run private peace museums, it is a rare case to discuss a public peace museum in which citizens can be involved. The

challenges are how we, as private peace museums, and the public peace museums sector, can be connected to each other."

Through the dialogue with the Peace Memorial Hall's fiscal year appointment staff during the exhibition tour and the review meeting with the Association, some participants who were skeptical saying "I can't believe it" at the national conference said "I saw the current situation in Iida and realized how different it is from our own community and I changed my mind." In that review meeting, the importance of referring to the viewpoint of learning readiness and the findings of trauma research as well as the possible ways of conducting peace education classes without individualizing and fragmenting the learning among students were discussed in relation to the issue of "elementary school students who may be traumatized by the exhibition," which was raised at the fourth meeting of the Iida City Peace Memorial Hall Exhibition Utilization Review Committee. Finally, a participant who is one of the Review Committee members stated that "none of the Review Committee members appointed by the Iida City Board of Education rejected the "perpetration of war" exhibit itself," and in response to the report at the national conference, "Under the current system and conditions, the Review Committee members may be divided by the issues that the Board of Education presents at each meeting. I thought it would be a good idea to have study meetings by connecting the members of the Review Committee, and to make proposals to the Board of Education on research results.

We hope that everyone will continue to pay attention to the future development of the Iida City Peace Memorial Hall.

Learning from Tanzan Ishibashi, 50th anniversary of his death

Yamanashi Peace Museum (YPM) – Tanzan Ishibashi Memorial Museum
Director, Tamotsu Asakawa

*The following is the resume of the report presented by YPM at the exchange meeting, which was modified by the editorial members for "Muse". Reference articles had to be omitted for want of space. (Fukushima)

1 50th anniversary of Tanzan Ishibashi's death with the growing reputation

- 'Japan has been swept away by the international environment' by Mr. Shigeki Uno. 'Tanzan's foresight of Little Japanism- It should lead the world's public opinion and international morality'
(Reference article 1: Asahi Shimbun, February 21, 2023.)
- 'Dear politicians, learn from Tanzan' by Mr. Toru Shikoda
(Reference article 2: Hokkaido Shimbun, April 2, 2023.)
- 'Relearn Tanzan Ishibashi- nonpartisan diet members launched the Tanzan Ishibashi Study Group in June and will meet in November. The movement to learn from Tanzan is spreading in political circles'
(Reference article 3: Tokyo Shimbun, November 1, 2023.)
- 'YPM held an exhibition "Tanzan Ishibashi and Yamanashi" at Kofu City from April to September, introducing Tanzan's writings from his junior high school days'.
(Reference article 4: Yamanashi Nichinichi Shimbun, April 12, 2023.)
- 'YPM symposium- lectures and panel discussion by Mr. Junji Asano, Mr. Masahiko Mizuno, and others at YPM on April 16'
(Reference article 5: Yamanashi Nichinichi Shimbun, April 17, 2023.)

2 Tanzan in his junior high school days in Yamanashi

- 'Life of Tanzan Ishibashi'

(Reference 6: 1884-1973, 88 Years of Life.)

- ‘Tanzan's ideas nurtured in a junior high school in Kofu’

(Reference article 7: Yamanashi Nichinichi Shimbun, April 24, 2023.)

3 Japan-China relations -What would Tanzan Ishibashi do?

- ‘Taro Aso’s comment on "Taiwan’s emergency situation", building military bases in the Nansei Islands and other worrisome issues in Japan-China relations’

‘Tanzan Ishibashi visited China in 1959 and 1962, making efforts to restore Japan-China diplomatic relations (joint statement with Zhou Enlai)’

→ Leading to the Japan-China Joint Communiqué (Kakuei Tanaka and Zhou Enlai) in 1972.

(Reference article 8: Asahi Shimbun, September 20, 1959.)

- ‘If Tanzan is still alive, he would be worried about the lack of diplomacy, and based on the Japan-China Joint Communiqué, he would make efforts to resolve conflicts and conduct peace diplomacy instead of military expansion.’

(Reference article 9: Yamanashi Nichinichi Shimbun, March 17, 2023.)

<References>

Takayoshi Matsuo (ed.), “Tanzan Ishibashi’s critical essays,” Iwanami Bunko, 1984.

Tanzan Ishibashi, “Tanzan’s Reminiscence,” Iwanami Bunko, 1985.

Tamotsu Asakawa, “Great Speaker: Tanzan Ishibashi,” Yamanichi Library, 2008.

Tamotsu Asakawa (ed.), “Tanzan Ishibashi's Life and Thought,” Yamanashi Peace Museum, 2010.

(Translated by Miki Otsuka)

On the Occasion of the 20th Anniversary of the Auschwitz Peace Museum

Mari Obuchi

It was 1988 when I first encountered “Auschwitz Artifacts”. I was invited by Mr. Shinshin Aoki of Greenpeace Publishers to help with the traveling exhibition "Auschwitz in the Heart". An article was published in the Asahi Shimbun newspaper, "Would you like to open an Auschwitz exhibition in your town?" As a result, the exhibition was held in 110 cities from Hokkaido to Okinawa over a period of 12 years, with approximately 900,000 participants including related parties. During this period, we were approached by the Polish side, who said, "If there is a strong interest in Auschwitz in Japan, we will provide materials and hope that you will build a permanent museum." It was not an easy road, but in 2000, the Auschwitz Museum was opened as a permanent facility in Shioya-machi, Tochigi Prefecture. 2 years later, the museum was forced to relocate, and after some twists and turns, the Auschwitz Peace Museum was reopened in 2003 in Shirasaka, Shirakawa City in Fukushima.

The museum has held various events, such as the "Satan's Satiation" chorus and the "Minamata Exhibition", and has also held regular events such as ice candles, the Summer Festival for Peace, and the International Holocaust Day. Exhibitions are held three to four times a year, covering a variety of genres, with a particular focus on the issue of Japan's perpetration in World War II. Please see “20 Years of History”.

In truth, I have always wished for a society that could do without such facilities. Unfortunately, the war in Ukraine has made the presence of the museum even more important. In October, the attacks in Gaza began and wars and

conflicts continue across the globe. In this sense, I would like to continue our activities with you in the hope that we can pass the baton of "peace" to the next generation, and that we can live without war, conflict, hunger, terrorism, discrimination, and prejudice on earth.

The Korean and Chinese Genocide in the Great Kanto Earthquake - Passing on its Records

**Women's Active Museum "Women's War and Peace Museum (wam)"
Eriko Ikeda**

The massacre of Koreans and Chinese in the Great Kanto Earthquake, which is about to be erased from history.

Milan Kundera famously said, "The weapons of the people are courage, persistence, and memory," and "The struggle against power is nothing but the struggle of memory against oblivion." These words are an apt description of the struggle between the Japanese government and its citizens in terms of "record" and "memory" on the Asia-Pacific War.

The same applies to the massacre of Koreans and Chinese at the time of the Great Kanto Earthquake.

This year, the 100th anniversary of the Great Kanto Earthquake, memorial services and gatherings have been held in various places, and many films and books have been made about the massacre of Koreans and Chinese immediately after the earthquake, bringing the reality of the situation into sharp relief. This is the result of persistent interviews and the unearthing of documents by citizens and researchers. However, the Japanese government has continued to cover up the massacres committed by the military, police, and vigilantes, and has failed to investigate the truth, apologize, compensate, or punish those responsible.

This year, for the first time in 100 years, a parliamentary inquiry was held to question the government's recognition of and responsibility for this massacre. The government has repeatedly stated that it has found no records that would allow it to ascertain the facts, but there are plenty of materials and testimonies available in libraries and ministries that can be used as evidence. It can be said that they are not facing up to the history of the perpetration and are waiting for the incident to fade from people's memories.

The Governor of Tokyo also did not send a letter of condolence to be sent to the memorial ceremony for the Korean victims, which had been a customary practice until 2017. The Tokyo Metropolitan Government has disapproved of a film scheduled to be shown at a metropolitan facility because it contains a scene that refers to the massacre of Koreans as a "fact". Self-imposed restrictions based on historical denial have also extended to local governments, threatening freedom of expression.

The War between the Government and Citizens over "Records" and "Memories" on Japan's Aggression in WWII

In 2009, WAM conducted a survey on war assault by the Japanese military. When the question was sent to 205 national and public war archives and museums, 47 institutions responded, with none of the national institutions addressing Japan's perpetration, and only six public institutions responding that they also conveyed perpetration. In 2015, the Asahi Shimbun conducted a similar survey of 85 facilities nationwide, but the survey found that only about 30% (26 facilities) had permanent exhibits on the perpetration of the Japanese military.

This is due to the backlash from historical revisionism that has intensified since the late 1990s, which has erased war perpetration from the field of education and the press. The 2006 revision of the Education Law under the Abe administration set patriotism education as a goal, and the second Abe administration, which began in 2012, saw a concerted public-private movement to deny history and a marked intervention in the media. There are also numerous

incidents of ethnic discrimination and human rights violations by right-wing groups and organizations.

On the other hand, citizens have persistently conducted interviews, collected documents, and built private archives. Taking the "comfort women" issue as an example, the Japanese military and the Japanese government, which set up comfort stations throughout Asia, did their best to conceal the "comfort women" system, but in the 1990s, women from various countries came forward and began holding the government accountable. Japanese citizens worked to support the victims' trials, to realize the Women's International War Crimes Tribunal in 2000, and to create the "comfort women" museum called WAM (Women's Active Museum). All of these efforts encountered many difficulties, but the results of the citizens' will and efforts to "clarify the truth and pass on their records and memories to future generations" have been steadily carried on.

However, when the Japanese government sensed that the "Statue of the Girl for Peace," now a symbol of "comfort women," was proliferating around the world, the public and private sectors joined together to demand its removal. In addition, when civil society groups in Japan and other Asian countries applied to register the "Voices of the Japanese 'Comfort Women'" on UNESCO's Memory of the World Heritage List, the Japanese government began obstructing the registration, and even now, seven years after the application was submitted, it is still on the shelf. Thus, the "battle over the memory" of the "comfort women" is still ongoing.

Massacres at the Time of the Great Kanto Earthquake Being Passed Down by Citizens

There are a vast number of records of evidence and testimonies concerning the massacres of Koreans and Chinese people at the time of the Great Kanto Earthquake. The Koryo Museum in Shinjuku Ward held its fourth special exhibition related to the massacre, which was started in 2003. This year, the museum drew attention when it displayed a huge picture scroll depicting the Great Kanto Earthquake (1923, by Kikoku), which former director Katsuhiko Arai had acquired through an Internet auction. The second half of this picture scroll depicts scenes of the massacre in great detail. Also of note was the film "Fukuda-mura Incident," directed by Tatsuya Mori, which depicted the horrific massacre that occurred in Fukuda Village (now Noda City), Chiba Prefecture, five days after the Great East Japan Earthquake. In this case, a group of 15 peddlers from discriminated people in Kagawa Prefecture were assumed to be Koreans, and nine of them were slaughtered. The process of ordinary citizens becoming brutal "perpetrators" was depicted in a realistic manner.

It is our responsibility in this day and age to record and remember historical facts and pass them on to the next generation. Here, the efforts of war and peace museums and artistic expressions such as film, painting, and theater are important and effective tools. Grassroots solidarity activities with citizens of Asian countries are also essential at this time. In Cheonan, South Chungcheong Province, the Republic of Korea, the "1923 History Museum for Memory and Peace" has been established to carry on the meaning and memory of the Korean genocide 100 years ago. Its director, Kim Jong-soo, has been sought after in Japan this year, giving lectures in various places. In the Tokyo metropolitan area as well, a citizens' movement has begun in Kawasaki and Tokyo to create a museum to tell the story of the massacre.

While fighting against the "memory assassins," we will continue to record and pass on the perpetration of war and oppression by the regime in our own country without forgetting, and we will continue our activities to prevent such a tragedy from happening again.

In the question and answer session after the report, a question was raised about the movement to establish a museum in the Tokyo metropolitan area and the museum built in Korea in relation to the massacre at the time of the Great Kanto Earthquake, and we decided to respond to the question in detail in the "Citizen's Network" ML or "Muse Newsletter".

The founding committee of the "Kawasaki Museum of History for Multiculturalism" aims to create a museum to record and exhibit the history and current situation of Korean residents in Japan, including the massacre at the Great Kanto Earthquake. The founder representative, Song Puja, is the honorary director of the Korea Museum in Shinjuku and was also a board member of the Cultural Center Arirang. Kawasaki is home to many zainichi Koreans, including the "Fureaikan" of Seikyusha and the Kawasaki Church of the Korean Christian Church in Japan. The "founding committee" is currently working to recruit members and raise funds. (If you need a prospectus or other materials, please contact Ikeda at erimomo@jca.apc.org.)

In Tokyo, the Korea Museum and the Korean Historical Museum in Japan are among those that have taken up this issue and held exhibitions. This year, "Action to Remember the 1923 Kanto Korean Massacre" (<https://kantoukioku1923.blogspot.com/>), run by East Asia Peace Action, held a major event.

In the Republic of Korea, the 1923 History Museum for Memory and Peace was established in Cheonan, Chungcheongnam-do, in 2020. The director of the museum is Kim Jong-soo, a pastor and author of "Candy Seller Koo Hakyng - The Story of One Korean Youth Massacred in the Great Kanto Earthquake".

Kyoto Museum for World Peace, Ritsumeikan University has been renewed!

**International Department, Ritsumeikan University
Ikuko Shimizu**

Kyoto Museum for World Peace, Ritsumeikan University was established in 1992 against the backdrop of two factors: the realization of a facility that embodies the education philosophy of "Peace and Democracy" and a citizens' movement to make the "War Exhibition Movement for Peace" a permanent exhibition in the Kyoto area. In 2005, the museum underwent its first renewal and regenerated its exhibits from the perspective of "peace creation." Since then, there have been changes in domestic and international circumstances, as well as the need to reconstruct the old building, therefore, the museum has undergone a complete renewal and reopened on September 23, 2023.

The renewed exhibition features a "chronological exhibition" and a "thematic exhibition" that are viewed along the visitors' flow line to tell how people (both perpetrators and victims) throughout history moved across borders, suffered, and acted in pursuit of peace. The exhibition intersperses "voices" of ordinary people and "questions" for thinking about peace, which have not been shown in previous exhibitions. Visitors will think about what they can do to respond to these "voices" and "questions" through the tour, and will finish by outputting their own "thoughts" at the end.

Within the divided time chart of imperialism, the Fifteen-Year War (1931-1945), the postwar period, and the modern era, visitors will be able to sense hope for the creation of peace in the future through the actions and voices (thoughts) of people who lived and are living in those times, the voices of the oppressed, and the voices of those who live with dreams for the realization of peace.

My recommendation is the one introducing "Kyoto during the Occupation", a discreet digital exhibit.

Please visit the renewed Kyoto Museum for World Peace, Ritsumeikan University.

*The official website of Kyoto Museum for World Peace, Ritsumeikan University is <https://rwp-museum.jp/>
(Translated by Miki Otsuka)

Renovation of the Kyoto Museum for World Peace at Ritsumeikan University

Hitomi Katayama, Peace Friends Society (Volunteer Guides)

The Kyoto Museum for World Peace at Ritsumeikan University has just completed its second exhibition renewal since its opening in 1992. The origin of the Peace Museum is the Kyoto War Exhibition for Peace. It began with the desire to have a permanent exhibition of objects that tell the story of the war brought by citizens of Kyoto Prefecture.

With this renewal, the period of the exhibit has expanded considerably. At first, I was apprehensive about the fact that as a volunteer guide for the exhibit, I would be expected to know more than ever before. Since its opening on September 23, school groups and citizen groups have visited the museum in the same numbers as before the renovation. As a guide, I often have to deal with visitors who have not visited the museum for a long time, and I often have a hard time dealing with the new exhibits, but I enjoy interacting with the visitors. There are still many things that I am not used to doing, such as searching for related exhibits with visitors to answer their research questions, but I aim to be a guide who makes them feel happy to have had the opportunity to talk with me. I am happy to read the messages at the last question corner, as I feel that I have conveyed the message to the visitors.

The 2023 General Meeting was held

In conjunction with the National Exchange Meeting on December 2-3, 2023, the 2023 General Meeting of the Citizens' Network of Museums for Peace was held at the Memorial Museum for Agricultural Emigrants to Manchuria on December 3, 2023. All agenda items were approved. As the fiscal year of the Network runs from January 1 to December 31, we will report the official details to our members after the new fiscal year. (Fukushima)



Citizens' Network of Museums for Peace Activities

Chukiren Peace Museum

NPO Chukiren Peace Museum, Secretariat

Nobuo Serizawa

The president of the board of directors, Takao Matsumura (Professor Emeritus, Keio University), retired at the September Board of Directors meeting and Fujio Ogino (Professor Emeritus, Otaru University of Commerce), a leading expert on the Peace Preservation Law (*Chian-Iji-Ho*, which was enforced from 1925 to 1945), took his place.

The small land and used prefabricated hut for the museum were purchased by the Chukiren (Association of returnees from China) members who did fund-raising campaign across Japan. We would like to express our sincere appreciation that we have been able to operate the museum for the past 17 years without any public funds, but only with the "membership fees and contributions" of our supporters from all over Japan.

Our first president's "Fumiko Niki Exhibition" will be held at the entrance of the museum for two months from November 29. On November 25, we held a "commemorative lecture" attended by about 30 people, and Mr. Cen-Song, First Secretary of the Chinese Embassy, came with his secretary. The lecture was given by Wang Zhixin who was an interpreter and assistant for Niki when she was a lecturer at East China Normal University in Shanghai.

Niki was born in China and after she returned to Japan, she started working as a Japanese language teacher at a school for the blind in Oita and became the director of women's division of Japan Teachers' Union. She also started the "Association to support education in the mountainous area in China" with other junior teachers and joined a campaign to build schools and donate stationery to Xinglong, Wenzhou, and other areas in China that had been severely damaged by the war. She also pursued the truth of massacre of Chinese people during the Great Kanto Earthquake in 1923, translated "The Selected Works of Soong Ching-ling," and worked for the "Chukiren" as her last task.

Thank you very much for your support at the National Exchange Meeting held at the Memorial Museum for Agricultural Emigrants to Manchuria in November for the first time in four years. It was a pleasure to see you all after such a long time. We look forward to continuously working with you all. (Translated by Miki Otsuka)



Books written by Niki



The late Fumiko Niki



People gathered for the commemorative lecture

Planning for the 70th Anniversary of the Fukuryu Maru Bikini Incident and the Exhibition Hall Now

Kazuya Yasuda, Executive Director, Daigo Fukuryu Maru Peace Association

The year 2024 marks the 70th anniversary of the Fukuryu Maru Bikini Incident. The number of people who experienced the war (World War II, Hiroshima and Nagasaki, and the Bikini Incident) firsthand is dwindling, and a

new generation of people will not know or have the opportunity to learn about the history of the war.

The "March 1 Bikini Day Commemoration" is held every year on March 1, the day of the disaster, and a commemorative lecture will be held on Sunday, March 3, 2024. The theme of the lecture will be "We of the 'Anthropocene': Thinking Together about the Future of Humanity" and will be given by Juichi Yamagiwa, former president of Kyoto University and a renowned anthropologist and primate researcher (co-hosted with the International Peace Research Institute, Meiji Gakuin University).

In addition, on March 1, the Daigo Fukuryu Maru Peace Association will reissue the Blu-ray disc of Kaneto Shindo's film "The Daigo Fukuryu Maru" (February 1959). We will promote the film with the idea that viewers will be able to relive the voyage of the Daigo Fukuryu Maru through the film and come to see the real ship as witnesses of the exposure to radiation.

Starting in July, the first special exhibition, "The Daigo Fukuryu Maru and Fishermen" (tentative title), a joint project with the Yaizu Municipal Museum of History and Folklore, will be held (at the exhibition hall from July to the end of September). For the fall exhibition, we are planning an exhibition of paintings by Wakana Yamauchi, an artist who has been painting Hiroshima, Nagasaki, the Daigo Fukuryu Maru, and Fukushima. Related events include lectures, creative workshops with the artist, public call for drawings of the Fukuryu Maru and the Bikini Incident (elementary and junior high school students), and concerts. The number of visitors to the museum has been recovering and school tours are increasing. Especially, visitors from foreign countries visit the museum every day. The number of visitors is about 5 to 10 people per day, but it is not uncommon to see people who were interested in an unusual place in Tokyo (an exhibition of a ship exposed to radiation) via the Internet, and who take the time to visit the museum with great enthusiasm (The exhibition commentary has also been expanded to include much more English text.)



200 international school students from India visited and were guided by curators.

New Activities

This article is not an official introduction of the museum, but an introduction by a member of this network.

Kitakyushu Peace Museum TICO PLACE

Hiroki Suzuki, Researcher, Institute for Survival Research, Ritsumeikan University

On June 23, 2022, the Kitakyushu Peace Museum TICO PLACE opened in Wakamatsu-ku, Kitakyushu City,

Fukuoka Prefecture. "We decided to open on this day so that those who celebrate the anniversary can remember the Okinawa Memorial Day every year," said Yoshiko Komatsu, the manager of the archive. After retiring early from her job as an elementary school teacher in Kitakyushu City, Komatsu purchased a former farm equipment yard in the Amasumi district at her own expense, and with funds raised through crowdfunding, she renovated and improved the approximately 40 square meter exhibition room. The 300 exhibited items, including artillery shells and battlefield photographs, were collected not only through Komatsu's personal efforts, but also as part of the city's postwar movement for the construction of a peace museum. In 1996, when it was announced that the water tower at the former Kokura Arsenal would be dismantled the previous year, a group of local doctors, high school teachers, and Kanemi oil disease sufferers formed an association to create a peace museum. They appealed to citizens to donate wartime materials and the Preparatory Office for the Peace Museum was opened independently in Kokurakita Ward. Later, the museum was temporarily closed when the city added a wartime materials exhibition area to the Center for Archived Cultural Properties, and after relocating to Wakamatsu Ward, the museum was closed in 2022, about four months after the Kitakyushu Peace Town Museum was opened under the administration of Kitahashi Kenji.

However, Ms Komatsu took over the materials of the "organizing committee for Peace Museum," believing that if war is the ultimate destruction of the environment, then a museum for peace should be located in nature, not in the city.

The Public Museum, located about 10 minutes from JR Kokura Station, contrasts with the Peace Museum, located in a rural area about 20 minutes further from JR Orio Station by city bus. Other than accessibility, there is also a certain difference in terms of the availability of materials and the historical significance of the fact that the site was a prime candidate for the atomic bombing.

The museum is open Friday through Monday, and contact and other information can be found on the official website at <https://kitakyushu-heiwa.com/>. The name "TICO" is derived from Komatsu's philosophy of looking at the truth (Truce), imagining (Image), and considering (Consider).



The brown building (center right) seen at the end of the rice field road is the reference room.



Exhibits in the Reference Room



Commentary on Current Events

Peace Museum Roundtable held at the Peace Studies Association of Japan: Autumn Research Meeting

Ariyuki Fukushima
Co-chairperson of the Japanese Citizens' Network of Museums for Peace

At the Fall Research Meeting of the Peace Studies Association of Japan held at Waseda University on November 25-26, 2023, "Session 5" entitled "Peace Museums in Crisis: Toward a Peace Studies Association in Solidarity with Citizens for the Next 100 Years" (Session leader: Kenji Wada at Musashino Gakuin University) was held. (For details, please refer to the relevant webpage of the Association of Peace Studies of Japan. (<https://www.psaj.org/conference202311/>)). A round table discussion was planned, with five speakers from peace museums, each giving a 10-minute presentation, followed by an exchange of opinions (2 hours in total).

The speakers were (in order of appearance): 1) Yoshihiko Tonohira (Executive Committee for the Restoration of the Sasa no Bohyou (grave-marker) Exhibition Hall), 2) Mina Watanabe (Women's Active Museum: Women's War and Peace Museum), 3) Chohei Futenma (Himeyuri Peace Museum), 4) Ariyuki Fukushima (Citizens' Network for Museums for Peace, author), 5) Kazuyo Yamane (Kyoto Museum for World Peace, Ritsumeikan University). Tonohira, Watanabe, and Futenma reported on case studies of museums and their activities, while Fukushima and Yamane reported on what they thought about issues surrounding peace museums apart from the individual museums. (With their permission, Futenma, Fukushima, and Yamane are members of the Network, and the abstract of Yamane's report is included in this issue.)

Since this article is not an official record by the Association of Peace Studies, the main points of Fukushima's report, as reconstructed, are described here on his personal responsibility 1).

1). Fukushima's report was titled "A Note on How to Position Peace Museums in 2023," and was divided into three parts: (1) Definition of "Peace Museum," a reexamination; (2) Citizen Movements and Government Facilities: Phase Differences between Private and Public Museums for Peace; and (3) Inseparable Relationship with Adjacent Areas. In point (1), I began by pointing out the ongoing tendency to begin discussions about peace museums by noting that they are not well defined. It is true that the definition of a peace museum is not always shared among researchers, and even peace museum movement organizations such as INMP (International Network of Museums for Peace) and our network have not yet clearly defined the term in their statutes or other documents. However, it is not clear whether someone can define a museum for peace on his or her own. The peace museums that do exist have a certain framework, even if it is not explicitly defined. For example, it is practically inconceivable that the Chiran Peace Museum for Kamikaze Pilots or the Peace Prayer Exhibition and Reference Room (commissioned by the Ministry of Internal Affairs and Communications) would be a member organization of the Network, even though their name has a word of "peace". To put this point somewhat more clearly into words, the Peace Museum in modern Japan is an organization that not only tells the story of the damage done to the Japanese people in the 15-year war, but also tells of the damage done to non-Japanese, pursues the responsibility of the state for the war, and has an attitude of fundamentally criticizing the war. From a different perspective, a group of people who call themselves a peace museum and work together can be called a peace museum in contemporary Japan. Basically, the people and organizations that come together in this very network are the "Peace Museums" 2). Why is this point important today? Because the number of war-related facilities that lack a critical attitude toward the 15-year war (especially those related to the former military and those that use history (e.g., suicide attacks)) has been on the increase recently 3),

and combined with the fact that these facilities are now forming horizontal links, they are attracting a certain amount of media attention and tourist attention⁴). If the press names these institutions with the term "peace museums" and creates a separate category without our involvement, the peace museum movement we have built will be consciously or unconsciously conflated with them. In order to avoid such a situation, we in the peace museum movement are forced to proactively state that we are a peace museum. Therefore, to explain only that the definition is not settled is an act fraught with danger at this stage⁵).

In section (2), while pointing out that the peace museums indicated in section (1) are the most visible manifestation of the citizens' movement, I pointed out the significant role that public museums have played for "peace museums" in Japan. In particular, the Hiroshima Peace Memorial Museum, which opened in 1955, has been open to the public since before the citizens' peace museum movement began, and it is not unreasonable to assume that its influence of war exhibitions has been significant. On the other hand, it is widely known that it is difficult for public facilities in Japan to address issues of war responsibility and perpetration, and these issues are often not expressed as clearly as they are in citizen-led peace museums. However, if we exclude public museums from the category of peace museums solely on this point, we risk overlooking the contribution to public awareness of peace made by institutions that existed before the citizens' peace museum movement. With due consideration, we must also recognize the public museum system that exists separately from the citizen-oriented peace museum system. However, public museums cannot exist independently of the philosophy of the municipality that establishes them, and the kind of content they can display will depend on the maturity of the democratization of local autonomy.

In the last section (3), I touched on topics related to the adjacent fields of peace museums and their place in society, with an awareness that I was speaking to researchers involved in peace studies at a peace academic conference. The Peace Museum is an important facility for "inheriting the war experience," but it does not consist of the Peace Museum alone, of course, and the challenge is the overall effort paid to "inheriting it". 6) Peace scholars are part of that group. The ways of working with them could be diverse, but, for example, a broad and ongoing critique of the Peace Museum and its exhibits could help formulate and strengthen the boundaries of the "Peace Museum" mentioned in (1) above. For the Peace Museum itself, it is not enough to simply present an exhibit and be done with it. While it is neither possible nor desirable to guide visitors in every way as to how the exhibit will be received, it is also undesirable to leave it completely misinterpreted. The visitors' own backgrounds, knowledge, and interests in the issues are also diverse and cannot be accommodated by one fixed exhibit alone. In response to this, in addition to the critique mentioned earlier, guiding activities are also important. The Peace Museum is a transmitter, but before that, it is a responder to the events of violence and victimization/perpetration. If that response does not remain open, but is closed (closed and immobilized. Specifically, mystification, mythologization, idolization, objectification, quantification, converting into data, becoming entertainment, commodification such as sad stories and gossip, etc.), this would be a cessation of response, which is not the direction the Peace Museum seeks to take. For this reason, we would like to ask for the solidarity of many people, including peace scholars, in the continuation of this response⁷).

Notes

- 1) The official transcript (abstract) will appear in the "Annual Convention/ Conference Report" by the Peace Studies Association of Japan" issue: forthcoming publication
- 2) For the definitional issue, see my article "Toward the "Rediscovery" of Peace Museums" in Hiroshi Oda and Yuji Seki (eds.), *The Anthropology of Peace*, Horitsu Bunkasha. 2014.
- 3) For the recent increase in the number of facilities, see my article, "What has the Peace Museums been aiming for?" (Shinzo Araragi, Yasutsugu Ogura, and Hideharu Konno (eds.), *Why Inheriting the War Experience*, Mizuki Shorin, 2021.

- 4) For example, the "Monthly School Trip" published by the Japan School Trip Association has recently taken up Peace Museums and other war exhibition facilities without distinguishing between them, and has provided them as reference information for school trips. The 807th issue (August 2023) featured "Exploratory School Trip Programs to Consider 'War and Peace'" and included seven feature articles and three related articles.
- 5) For the meaning of self-identification, see my article "The Meaning of the Existence of a Citizens' Network of Museums for Peace, Reconsidered" (Muse, No. 51, Japanese Citizens' Network of Museums for Peace, 2023.3).
- 6) For more information on trends, see my article, "Inheriting War Experience," in "Encyclopedia of Peace Studies," edited by the Peace Studies Association of Japan, Maruzen Publishing, 2023.
- 7) For an example of a critical practice in which visitors verbalize their own feelings and share them with others, see "Theme: An attempt to verbalize the way we see and feel the Peace Museum (Part 1) - A Case Study of Hiroshima Peace Memorial Museum," in the Peace and Art Sectional Meeting of the Peace Studies Association of Japan, 2021 Fall.

Peace Museums based on Peace Research

Kazuyo Yamane

Expert Advisor to Kyoto Museum for World Peace, Ritsumeikan University

The author made the following report at the Autumn Conference of the Peace Studies Association of Japan. The following is an abstract of the report.

1. What is needed in peace research as a basis for exhibitions?

Exhibitions at museums for peace should be based on peace research, but what is important for museums for peace in Japan today? In public peace museums, the emphasis is on the damage caused by World War II (U.S. air raids, atomic bombs). However, some private peace museums exhibit Japan's aggression of other countries and the suffering of people in other countries. The *Entwined Atrocities* (by Yuki Tanaka) published this year will be of great help to understand the present situation and think what to do in the future.

Also of interest is *International Cities of Peace* (Nanjing, Dresden, Hiroshima, Warsaw, Coventry: Series Editor is Prof. Liu Cheng) published by Nanjing Normal University. This book series is about air raids and subsequent reconstruction from the perspective of Peace Studies. It emphasizes the importance of remembering war, passing it on to the next generation, and international peace cities in order to build a peaceful world.

2. Peace research needs to be conducted not only by researchers but also by students, graduate students, and citizens.

Needless to say, peace research by researchers is important, but research, reporting, and discussion by students in Peace Studies are also important. Graduate students should also try to actually create exhibits rather than simply research. Specifically, there is a case study of graduate students' research and creation of exhibits at the Kyoto Museum for Word Peace, and their report on their research at the International Peace Museum Conference in 2017.

Research by citizens is also important. For example, the Peace Museum "Kusa-no-ie" in Kochi City conducted a peace trip to China for several times and made booklets about it. It is also used as a teaching material for peace education. The author also went to investigate Japan's germ warfare in China and took up this example.

3. The Question of Museums for Peace

Visitors should not only look at the exhibits, but also be provided with opportunities for workshops and discussions. It is important that visitors have opportunities to think about issues such as war as their own through workshops and discussions, rather than just passively looking at the exhibits. Peace House in Sweden strives to find the best ways to

engage children and make a difference. For example, there is a wide variety of activities such as theater, mobile exhibitions, role-playing, short film making, cartoons, city walks, digital games, and hands-on games.

4. Development and Strengthening the Japanese Citizens' Network of Museums for Peace and the International Network of Museums for Peace

Based on the history of the "Japanese Citizens Network of Museums for Peace" and the "International Network of Museums for Peace," it is necessary to develop and strengthen them in the future.

The 11th International Peace Museums Conference was held in Sweden in August, and its achievements and challenges were introduced. Many people are still unaware of the existence of the "Japanese Citizens' Network of Museums for Peace" in Japan and the "International Network of Museums for Peace" overseas. Publicity, development, and strengthening of these networks are important in the future.

References

Tanaka, Yuki. 2023. *Entwined Atrocities* (New York: Peter Lang).

Liu, Cheng (Series Editor). 2022. *International Cities of Peace* (Nanjing, Dresden, Hiroshima, Warsaw, Coventry) (Nanjing: Nanjing Normal University).

Museums for Peace Worldwide available at

<https://sites.google.com/view/inmp-2020/museums-for-peace-worldwide?authuser=0> Introduced are 303

museums worldwide including 84 in Japan.

INMP Newsletter: <https://inmp-news.museumsforpeace.org/>

Muse Newsletters from No.1(1999) to today in English:

Click <https://aki.teracloud.jp/share/11b29733c7ea26a1>

Then click on the bottom line in Japanese, and then please click a Japanese word at the bottom line. You will find all the issues from 1999 to today.

Kazuyo Yamane and Ikuro Anzai (eds.) (translated by Atsuko Akamatsu, Miki Otsuka, Kentaro Kojima, Kyoko Terasawa and Kazuyo Yamane)

Abstracts of the 11th International Peace Museum Conference, Japanese edition, 2023, p. 78.

<https://drive.google.com/file/d/1K7NdEtcpcchzgaPp6l9BceJ8L4lYAqD-/view?usp=sharing>

Kazuyo Yamane and Ikuro Anzai (eds.) (translated by Kazuyo Yamane), *International Network of Museums for Peace (INMP) 30th Anniversary Booklet*,

https://drive.google.com/file/d/1h2pwTayTXBgaRuciHCjRVr4dQSToT_Ix/view?usp=sharing



Teach the Children© 2023 Pegge Patten

Member Publications

*This page lists publications by members who have contacted the editorial office. If you have published anything related to museums for peace, please contact the editorial office.

Museums for Peace: In Search of History, Memory, and Change (Routledge) Edited by Joyce Apsel, Clive Barrett, Roy Tamashiro 2024

The chapters for which members were responsible are as follows:

“Museums for Peace and Reconciliation in East Asia” by Kazuyo Yamane and Clive Barrett

“Japanese War Memory: Ongoing Challenges of Remembering and Forgetting” by Satoko Oka Norimatsu

Masahiko Yamabe, "Fifteen Years of War in Japanese Museums for Peace: A Look at the Current State of Permanent Exhibits (2)" (Zen-ei, No. 1029, Central Committee of the Japanese Communist Party, August 2023)

Kiwamu Kuriyama, "Significance and Role of Public Peace Museums: Iida City Peace Memorial Hall issue as a clue" in *The Peace Movement*, No. 631, Japan Peace Committee, November 2023

Kyoto Museum for World Peace, Ritsumeikan University (ed.), "Catalogue: Kyoto Museum for World Peace, Ritsumeikan University. PEACE x PIECE: Let's Find Your Peace! Godo Shuppan, 2023.

Related Documents

DVD "Prayer of Roses: Beyond the Ashes of Death" (produced by NAKAMURA, published by Teshigoto Kasaya, September 2023), distribution price 1,000 yen

The picture book "Prayer of Roses" has been reborn as a DVD. It is the story of the Daigo Fukuryu Maru and the family of Aikichi Kuboyama, the victims of the U.S. hydrogen bomb tests. (from the flyer's introduction)

The DVD includes the pictures used in the picture book "Prayer of Roses: Beyond the Ashes of Death," a reading performance with the pictures in the background (the Japanese version is read by high school students, the English version by high school students and teachers), and related materials (photos and illustrations with explanations in Japanese and English). A printed booklet of the DVD contents is also available (500 yen).

For more information, please contact

Etsuko Sasaki: 080-3659-5595

Takako Kasuya: 090-6366-0933 / Email: takako-k.521@cy.tnc.ne.jp

Overseas News

In Memoriam David Krieger: Educator and Advocate for Nuclear Disarmament

Kazuyo Yamane: Advisor to Kyoto Museum for World Peace

David Krieger, an American peace educator and advocate for nuclear disarmament, passed away on December 7.

While studying in Japan as part of his doctoral research at the University of Hawaii, he was so moved by what he experienced and learned in Hiroshima and Nagasaki that he dedicated the rest of his life to the abolition of nuclear weapons and the realization of peace. He is credited with being the first officer to advocate for conscientious objector status in the Vietnam War, and in 1982 David, Frank Kelly, Wally Drew, and two others founded the Nuclear Age Peace Foundation. David Krieger led the Nuclear Age Peace Foundation until his retirement in 2019.



*David Krieger. (Photo via Nuclear Age Peace Foundation)
(Reposted from: Nuclear Age Peace Foundation, December 8, 2023)*

He previously wrote an article for our newsletter Muse No. 6 (October 2001). (published in October 2001), titled "My visit to Hiroshima Peace Memorial Museum changed my life. This visit changed my way of life. I was 21 years old when I visited Hiroshima Peace Memorial Museum. You can read it at the following site https://tokyo-sensai.net/muse/muse_PDF_jp/muse06jp.pdf

For more information on this memorial, please see the following article by the Nuclear Age Peace Foundation (December 8): David Krieger, Co-Founder and President Emeritus, Has Passed Away - Nuclear Age Peace Foundation (wagingpeace.org)

Musicians for Peace and Disarmament

Dr. Peter van den Dungen

On 25th May 2023 a wonderful concert of classical music was held in St James's Church in Piccadilly in central London; the church has a reputation for being a progressive, liberal and campaigning church. The concert was in honour of Bruce Kent who passed away in June 2022, just before his 93rd birthday. He had been the undisputed leader of the British peace movement for several decades while also being active internationally (see https://en.wikipedia.org/wiki/Bruce_Kent). He took leading positions in organisations such as the Campaign for Nuclear Disarmament (CND), Movement for the Abolition of War (MAW), Pax Christi (the main Catholic peace organisation), and the International Peace Bureau (IPB). The first three organisations shared the proceeds of the concert, given by *Musicians for Peace and Disarmament* (MPD).

In 2023, MPD could celebrate its 40th anniversary. When it was founded in 1983, the nuclear arms race between the US and USSR was intensifying and meeting with widespread protest and opposition. The 1980s saw a proliferation of peace movements in many countries. It is therefore not surprising that originally MPD was called *Musicians Against Nuclear Arms* (MANA). The idea for the organisation came from a group of professional musicians and music lovers who were supportive of the peace movement and aware of its need for financial support. Over the years, many leading musicians – including conductors and soloists – have taken part in the organisation's regular concerts and continue to do so, giving their services for free. Attendance at the concerts is not free, and the monies thus raised have been donated to the peace movement (more than £ 75,000 to date). Concerts are given not only by the full orchestra but also by smaller ensembles (consisting of players drawn from the orchestra) for chamber

music, and by soloists (e.g., piano or vocal recitals). A gallery of pictures of a variety of performances can be seen at <http://www.mpdconcerts.org/photo-gallery.html> and also at <https://www.facebook.com/photo/?fbid=619889223508658&set=ecnf.100064627574056> and <http://www.mpdconcerts.org/events.html>

The MPD orchestra for the Bruce Kent concert was conducted by Dame Jane Glover, one of the country's leading conductors and musicologists who is a patron of MPD. An illustrated report on the concert is in the July 2023 issue (No. 145) of the MPD Newsletter.

Musicians for Peace and Disarmament is not the only organisation of its kind, although its funding of the peace movement may be unique. There is also the *World Orchestra for Peace* founded by Sir Georg Solti to reaffirm, in his words, 'the unique strength of music as an ambassador for peace'. The orchestra consists of players from all over the world who only come together for particular occasions which reflect either the orchestra's special mission to promote peace and international co-operation, or to celebrate peace and reconstruction following war or violence. Solti founded the orchestra in Geneva in 1995 to mark the 50th anniversary of the United Nations. See <http://www.worldorchestraforpeace.com/default.aspx> Following his death in 1997 he was succeeded by Russian maestro Valery Gergiev who has conducted the orchestra in 23 concerts (from 1998 until 2019). His collaboration with the orchestra was terminated because of his support of Russia's war against Ukraine. The year 2024 will see the 25th anniversary of the *West-Eastern Divan Orchestra*, founded in 1999 by the Argentine-Israeli conductor and pianist Daniel Barenboim and the late Palestinian-American scholar Edward Said. Based in Seville (Spain), the orchestra's musicians hail mainly from the Middle East. The orchestra aims to promote understanding between Israelis and Palestinians.

The story of music (not only classical but also popular, folk, protest music ...) and peace is rich and fascinating; it deserves to be told in peace museums and will be much enjoyed. For instance, it is too little known that (using certain criteria), the greatest concerts for peace took place in Boston in 1869 (Grand National Peace Jubilee) and again in 1872 (World's Peace Jubilee and International Music Festival). The latter featured an orchestra of over 1,000 musicians and a chorus of approximately 20,000 – making it the largest ensemble of musicians ever assembled in one location in the United States in the 19th century. The idea and achievement of the Irish-American bandmaster and composer Patrick S. Gilmore, these monster concerts were held to celebrate the end of the American Civil War (1865), and the successful settlement of a range of disputes between the US and Britain arising from that war through arbitration by the Alabama Tribunal in Geneva (1872). The historic Alabama Room in the town hall in Geneva was visited by INMP board members when the board's 2nd annual meeting in June 2009 was hosted by the International Museum of the Red Cross and Red Crescent in that city (as mentioned in the INMP digital timeline, 1992-2017 at http://faculty.webster.edu/theglobalforum/INMP_Timeline/2009-2ndinmpboardmeeting_geneva/index.html).

A great musician for peace, the world-famous Catalan cellist, composer and conductor, Pablo Casals (1876-1973), was introduced at the 11th INMP conference that was held in Uppsala in August 2023 in a presentation by Jordi Pardo, the director of the Pablo Casals Foundation and Pau Casals Museum not far from Barcelona. A summary of his wonderfully inspiring presentation is in the abstract book – see

<https://uppsala2023.se/wp-content/uploads/2023/09/11th-International-Conference-of-Museums-for-Peace-Abstract-Book.pdf> (p. 13).

a great photo is on the MPD website at the top at <http://www.mpdconcerts.org/>
Also, when you click on Gallery (at the top of the homepage), there is a nice picture of the concert for Bruce Kent.



MPD Patron Jane Glover CBE with the MPD Chamber Orchestra 25 May 2023 at St. James's Piccadilly. Photo © Roger Joiner

A City Peace Lecture on The Peace Museum, Bradford

Dr. Clive Barrett, Chair of Trustees, The Peace Museum

The Leeds Peace Lecture

Leeds is the largest city in the Yorkshire region of the North of England. Like many cities, it has a long history of citizens working for peace. There is an annual Leeds Peace Lecture, named after Olof Palme, a former Swedish Prime Minister, active for peace, nuclear disarmament and common security, who was assassinated in 1986. Previous lecturers have included: Nobel laureate, John Hume; peace studies academic, Johan Galtung; and many UK politicians and peace campaigners.

The 2023 Leeds Olof Palme Memorial Peace Lecture was given by Dr. Clive Barrett, Chair of Trustees at The Peace Museum, Bradford (a neighbouring city to Leeds.) The venue was the Royal Armouries, Leeds, which holds the national collection of arms and armour. It might seem a surprising place for a peace lecture, but The Peace Museum has its own permanent exhibition in the Armouries, called *Farewell to Arms?* That exhibition includes fans promoting Japan's Article 9.

This year's lecture was entitled, ***Our Objects are Peace; a Culture of Peace is our Object how The Peace Museum, Bradford holds the Past and releases the Future.*** Clive began with his personal peace journey and the early history of the lecture, considering especially the hopes for peace in Europe expressed by John Hume in 1990, after the fall of the Berlin Wall. That was the time when UNESCO started to promote the concept of a "Culture of Peace," the values, attitudes and actions which should permeate all society, and enable peaceful resolution of conflict. The role of peace museums is to help build that essential culture of peace.

The Peace Museum's Story

The story of The Peace Museum, Bradford began at the first conference of peace museums, in Bradford in 1992, a joint initiative of Gerald Drewett, a Quaker, and Peter van den Dungen, a lecturer in peace history at Bradford University. That conference set up what is now the International Network of Museums of Peace, and a group planning a UK peace museum. Clive attended that conference and joined the planning group, chairing a Steering Committee to prepare for a new museum.

The first Peace Museum temporary exhibition combined portraits of 1930s' international peace leaders with locally-collected "peace stories," reflecting diverse communities in multi-cultural Bradford. It encouraged people to "Think global; act local." The Museum obtained its own gallery space in central Bradford, and exhibited objects from its own collection. Regular temporary exhibitions included one showing sketches by an artist who accessed an arms

fair and drew pictures of the merchants of death as they bought and sold their murderous weapons. Other exhibition themes included conscientious objectors from the First World War, Jewish voices from the holocaust, and “No Pride in War.”

A related education programme for school children, ranged from simple peace concepts for 7-year-olds to engaging with 17-year-olds on challenging right-wing extremist online propaganda.

The Importance of having a Peace Collection

This was only possible because of the Peace Museum’s unique collection of 16,000 objects. Clive spent much of the lecture giving an illustrated insight into the riches of this collection. There were:

- Small objects telling big stories, and asking big questions
 - Examples included a Roman coin depicting the goddess Pax (What *is* peace?); a roof-tile from Nagasaki; a fragment of the Berlin Wall; and a suitcase carried by a Jewish child-refugee from Nazi Germany - what would you put in your suitcase if you had to flee from violence today?
- Objects making peace
 - Examples included first editions of 17th and 18th century philosophical works by Hugo Grotius, Immanuel Kant and others, the basis of international institutions today; and a 3-dimensional map of India, pre-1947, containing fabric scrolls on which were written stories from both sides of “Partition” – made by diaspora communities in Bradford, helping to build reconciliation between previously hostile people.
- Objects related to activist memory and civil society protest
 - This is the strength of the collection, including an autograph book of conscientious objectors in prison (1917/1918), objects linked to the Greenham Common women’s peace camp (1980s) and the most amazing poster and banner collection.
- Objects that helped to create a culture of peace
 - Artistic objects of beauty, objects related to religions or science or music or sport – peace permeates the whole of society.
 -

A New Home for The Peace Museum

The Peace Museum has outgrown its central Bradford premises. There was no space for the collection, education work, or exhibitions. We want to be inclusive but the old gallery was up 60 steps. We decided not to reopen after the pandemic, concentrating instead on getting new premises. The good news is that we have just announced that The Peace Museum will move to an amazing new site on the edge of Bradford: Salts Mill, Saltaire.

Built by a philanthropical textile-mill owner, Titus Salt, the 19th-century industrial village of Saltaire is now a UNESCO World Heritage Site. At its heart is the huge Salts Mill, a major arts and retail centre. It displays the artwork of Bradford-born David Hockney, and its shops sell beautiful things. The Peace Museum has space in the mill, and we anticipate welcoming 50,000 visitors a year, most of whom would never have been to a peace museum before. It is a wonderful opportunity to make an impact for peace.

We are working hard to open the new Peace Museum in 2024. A special incentive is that Bradford has been designated the 2025 “UK City of Culture;” there will be a lot of media interest in the city and its cultural institutions. The Peace Museum will be in that spotlight.

Through its collection of peace objects, The Peace Museum, Bradford, holds the peace stories of the past. Through its exhibitions and engagement, it releases the future and builds a culture of peace.

We look forward to welcoming you to The Peace Museum when we open in 2024.

[The lecture is available at [Watch - Leeds Olof Palme Memorial Peace Lecture 2023 - The Peace Museum](#) . You don't need to understand English – there are many images!]



Some of the PowerPoint slides used in the lecture

Other News

We are looking for a place to store all 30 works of Yoshitou Takeda's "Messages from the War Dead"

Setsuko Nakauchi, Executive Director of the " Society to Promote the Artwork"

We are facing the problem of preserving all 30 works of "Messages from the War Dead" by Yoshitou Takeda, an iron sculptor. We would appreciate your cooperation.

These works, which express in iron sculpture the many Japanese soldiers who died of starvation and disease during the 15-year war and the victims of Hiroshima, Nagasaki, and the battles of Okinawa, convey to the viewers the "reality of the battlefield" and continue to have a great impact on them.

When I first visited Takeda's studio, I felt as if I had heard their cries in the "eating shoes" of soldiers who bit down on their shoes on the verge of starvation and in the "few seconds of life left for mother and children" who committed suicide with hand grenades. In the 20 years since then, I have organized exhibitions of my work under the leadership of my friend Kunio Ohashi, professor emeritus at the University of Tokyo, who founded the "Society to Promote the Artwork" and is its chairman. Special exhibitions at the Maruki Art Gallery and the Okinawa Peace Memorial Museum have also been held to great acclaim. We were impressed by the artist's earnest passion and the certainty of his artwork, and we all worked together to ensure that his artwork would not be buried in obscurity.

Some of the visitors commented, "For the first time, I felt real war," "I met my father, whose bones were never returned," and "I was surprised that iron could be used to this extent. A Chinese woman in her 30s commented, "Until now, I have only been repelled by Japanese expressions of war damage, but this work is completely different. The bones on the White Bone Road don't need nationality," she commented. One woman wrote, "Japanese soldiers were also citizens. In recent years, we have received many comments expressing a sense of crisis about Japan going to war.

Each time, we receive a comment urging us to preserve and exhibit the artwork.

Eight years ago, the artist passed away and the preservation of the work was in jeopardy, but fortunately Keisen University cooperated with us to preserve it. The works are now stored in a room of about 30 square meters, and although it is small, we are able to view a few of them. However, as you know, the university will close its doors in four years, and the works will lose their place. In order to prevent the works from being scattered, we, the "Society to Promote the Artwork," are currently considering one of the following options (1) to (3), but we have not yet reached a decision on the best way forward. Our best hope is (3). For (1) and (2), we are discussing the possibility of incorporation for the purpose of storing and exhibiting the artworks under the responsibility of the "Society to Promote the Artwork".

- (1) We would like to ask you to provide us with an empty house, etc. If it is 200 m², we can store and exhibit all the artworks. If the space is smaller than that, it is possible with some ingenuity. (2) Build a building on a piece of land and store and exhibit the works as in (1) above. (3) Donate the works to local governments, universities, and public facilities free of charge. Even after the donation, the "Society to Promote the Artwork" will continue to cooperate in the storage and exhibition of the artifacts.

Now that the number of people who experienced the war is decreasing and a new pre-war era is foreseen, we are convinced that this work is one of the cultural assets that can convey to the future what war is all about. We would like to preserve it by all means. We sincerely ask for your cooperation. If you have any suggestions for a place to store or exhibit the work, or if you have any information about such a place, please contact Ms. Nakauchi. (Setsuko Nakauchi at 090-7288-1489)

*This article has been published because the editorial board members have been asked to contribute, and because it is in line with the Network's activity policy. For images of all 30 works and other information, please visit the website "Takeda Yoshitou, Iron Modeling Artist" at <https://sites.google.com/view/takedayoshitou/>

【Editorial Postscript】

We are pleased to present the 54th issue of Muse in Japanese (52nd issue of Muse in English), the last issue for the year 2023. This issue is dedicated to the National Exchange Meeting (the next meeting will be held in Tokyo). We would like to introduce books, collections of materials, pamphlets, etc. published by member museums as an introduction to their activities, and we will introduce them in the "New Publications" section if you send us information. We also welcome your comments on our activities, as well as reviews, essays, and impressions of the exhibitions you have visited. We would appreciate it if you could provide an introduction to the exhibition of approximately 500 words and one or two photos of the exhibition. We aim for 2,000 Japanese characters (about 1,000 words in English) for reviews and essays, but please consult with the editorial board members for a start. From the 55th issue, we will start publishing in the fiscal year 2024. (Editorial board member: Ariyuki Fukushima)