

Muse Newsletter No. 56 (Dec. 2024)

Japanese Citizens' Network of Museums for Peace

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Japanese Citizens' Network of Museums for Peace Report on the 2024 National Exchange Meeting

The National Exchange Meeting of the Japanese Citizens' Network of Museums for Peace in 2024 was held on November 30 (Sat) and December 1 (Sun), with 75 participants from all over Japan. The first day was held in Conference Rooms 4 and 5 of the Koto-ku Sogo Kumin Center, and the second day meeting was held in Training Rooms 1 and 2 of the Koto-ku Cultural Center. 2024 General Meeting was held in Training Room 1 after the exchange meeting on the second day. After that, we successfully completed the optional tour fieldwork, a visit to the Center of Tokyo Air Raids and War Damage, and a lecture by the successor of the Tokyo Air Raid and thanks to the cooperation of everyone, the event was a success, including the participation of international students from Germany and Hong Kong studying at Kyoto University. This is the second face-to-face meeting after Covid 19, following last year's meeting in Nagano Prefecture.

<Opening Remarks>

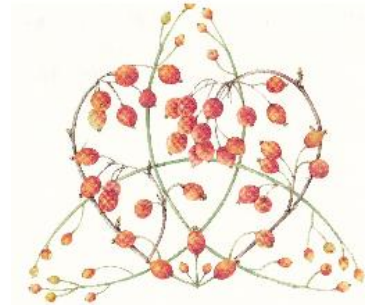
What is the purpose of our “Citizens' Network of Museums for Peace”? The Network was formed in 1998 by citizens interested in “museums for peace” in Japan, with the aim of further developing them according to the website.



Next year, 2025, will be the 80th anniversary of the end of World War II and the 100th anniversary of the Peace Preservation Law. This is the year to face the negative history (Japan's perpetration) head on and rethink history. This is the starting point of “peace”. However, in today's Japan, intervention and control of freedom of education, including textbooks, especially history textbooks, is accelerating in terms of education. At the

same time, it has become an international backwash, the waves of which are washing over our peace-seeking museums and citizens. Exchange meetings are essentially member exchanges. However, this time, non-members joined us, and I believe that our circle of connections expanded with “peace” as the keyword. Let us use this as a force to stop and overcome the “reverse current.” I believe that this power will spread from Japan to Asia and from Asia to the world.

Below is a summary of the exchange meeting and report. We hope to share the results of the exchange meeting with those who were not able to attend. We would also like to thank the staff of the Center of Tokyo Air Raids and Damage for their efforts in organizing this exchange meeting.



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Keynote Speech: "80 Years After the World War II and Peace Museums"

Mr. Yutaka Yoshida

**Director of the Center of Tokyo Air Raids and Damage & Professor Emeritus of
Hitotsubashi University**

I. The Decline of the War Experienced Generation and Its Implications

- (1) Decrease in the number of generations with war experience
- (2) Shrinking awareness of peace
- (3) The Current State of Peace Museums and Other Facilities Deeply Related to the Decline in the War Experienced Generation
- (4) National War Memorial Ceremony at a Crossroads

2. New movements and situations

- (1) Movement to turn cultural assets, war sites, and museums into tourism resources
- (2) Revitalization of war sociology & young researchers are energetic

The content was diverse.

The following is a summary of the situation. If the number of soldiers receiving pensions is taken into account, the number of people who have experienced the war is likely to fall below 10,000 in 2019, and there is a high possibility that it will fall below 1,000 by the end of this year. Meanwhile, the Japan Confederation of A- and H-Bomb Sufferers Organizations, which was awarded the Nobel Peace Prize, has seen 12 prefectural organizations dissolve or suspend their activities by March 2025. The decline in the number of people who experienced the war is also linked to a decline in the sense of aversion to war. As for the current situation of peace museums, it was reported that there was a trend of decreasing numbers of visitors in 2020 compared to 2005, and the issue of maintaining them has come to the fore. In recent years, the scattering of personal documents of war survivors has become recognized as a problem. The National War Memorial Service has also changed, with grandchildren being allowed to attend from 2009 and great-grandchildren (grandchildren of grandchildren) being invited at state expense from 2015. However, it is difficult to think that the nature of the bereaved family is being passed on, and he pointed this out using his own great-

grandparents as an example. In addition, since 1993, the prime minister has made reference to the war victims of Asia in his “words” and “ceremonial address” at the ceremony, but since Abe in 2013, this reference has ceased. However, although there was reflection on history, from 2020 this also ceased. In the 2024 ceremonial address, it was stated that “we will deeply engrave the lessons of history in our hearts”, but this expression is in the past tense, and he raised the issue that it is necessary to discuss the content of this.

The following is a summary of the second point. It can be pointed out that problems such as the fact that inconvenient history is not talked about arise when cultural assets, etc. are considered to be tourism resources, profit is sought, and stories for tourism are emphasized. In particular, in recent years, the conversion of war ruins into tourism resources has progressed, and in the Asahi Shimbun's 2020 series “75 Years After the War: War Ruins Seen from the Sky”, the headlines, etc. appeared to be covering the conversion of war ruins into tourism resources in a positive light. In particular, there are already cases where the history of a region has been left behind in a museum that deals with kamikaze attacks, and the Zero fighter planes of the Navy are being displayed at the site of an army airfield. It is thought that these are aimed at military fans, but it has also been revealed that the suicide notes of the Kaiten Kamikaze Corps, which were popular among such people, were in fact forgeries. In research, there is a lot of activity by young researchers in the field of war sociology, but there are also arguments that treat military fans in the way described above in a positive light, and that the entrance to the subject can be anything. While being critical of attitudes that deny the importance of inheriting war, he concluded by talking about his own thoughts on how to deal with the voices of the younger generation, and the need to make efforts to recognize the diversity of war experience inheritance.

Stories of Tokyo Air Raid survivors **Ms. Shizuko Nishio**

There was a talk by Ms. Shizuko Nishio, who experienced the Great Tokyo Air Raids, about her experiences at the Center of Tokyo Air Raids and War Damage. Ms. Nishio, the only daughter of a practitioner in what is now Morishita 4-chome, Koto-ku, was about to start elementary school (national school) in April. Her father had gone to work as a relief worker, and he was unable to evacuate to the school in front of them, so she and her mother evacuated to the current Sumida Technical High School, which is across the main road. March 10th was her birthday, and although her parents were safe, her cousin and a nurse who had come to help with the evacuation of belongings went missing. When they emerged from the underground evacuation shelter at dawn, they saw the devastation of the area, with the wooden buildings burned to the ground, looking like the surface of the moon. She testified to the devastation she saw on the way to Tokyo Station.

Reports from various locations

The following reports from various regions are based on those submitted to Muse Newsletter after the national exchange meeting. In cases where we did not receive submissions, we have posted the "Report Summary" that we received in advance of the meeting.

Activities of the Poet Yun Dong-ju Monument Erection Committee and Japan-Korea Exchanges – Think Globally, Act Locally

Nobuko Kontani: Secretary General of the Poet Yun Dong-ju Memorial Erection Committee

Yun Dong-ju, Korea's national poet, came to Japan in 1942 from Korea under the colonial rule of the Japanese Empire and studied at Rikkyo University and then Doshisha University. However, he was arrested in 1943 for violating the Public Security Law after his Korean conversation with his cousin Song Mong Kyu was perverted as his involvement in the Korean independence movement. He was sentenced to two years in prison by the Kyoto District Court and died in suspicious circumstances on February 16, 1945, while incarcerated in Fukuoka Prison. While a student at Doshisha University, Yun visited the Uji River on a hiking trip in the early summer of 1943 and was captured in a group photo that is said to be the last photograph of his life. The citizens of Uji used this one photograph as a springboard for the establishment of the “Poet Yun Dong-Ju Monument Erecting Committee,” and after 12 years of hard work, the “Poet Yun Dong-Ju Monument of Memory and Reconciliation” was built on the banks of the Uji River. I would like to report on our activities, including our experiences in the spirit of “Think Globally, Act Locally”.

Recent developments at the Dengonkan Museum and plans for activities in FY2025
Sugie Tanji :iroshima-Nagasaki Bikini-Fukushima Museum for No Nukes(*Dengonkan*)

The Hiroshima-Nagasaki Bikini Fukushima Museum of Messages was established in Naraha Machi, Fukushima Prefecture, on March 11, 2021, with the aim of eradicating nuclear disasters. In addition to permanent exhibitions on nuclear power and nuclear issues, the museum holds special exhibitions every two to three months on a variety of peace-related themes. The museum also holds memorial ceremonies on March 11 and August 6, publishes “Dengonkan Museum News,” gives mini lectures to visitors, produces and sells museum goods, and is involved in the activities of the Friends Association. In this report, we will summarize the activities in FY2024 and introduce the activity plan for FY2025.

Expanding the will of No More Hibakusha globally and online
**Kazuhisa Ito and Akira Hirai:No More Hibakusha Project-
Inheriting Memories of A-and H-Bomb Sufferers**

We have been working to collect, organize, preserve, and make public A-bomb-related materials, focusing on the records of the activities by Japan Confederation of A- and H-Bomb Sufferers Organizations over the past 70 years, as well as survivors' testimonies collected and compiled by A-bomb survivors' organizations in each prefecture.

In terms of the collection, organization, and preservation of the core materials, we have approximately 7,000 titles of books and booklets related to the A-bomb and A-bomb survivors' issues (including collections of survivors' testimonies), although the actual number is two or three times more than that.

We also have approximately 7,600 items of various categories of materials related to the A-bomb survivors' movement (including activity records, leaflets, newsletters, survey forms, etc.). These materials are stored in more than 200 document boxes.

However, the paper materials from the early stage of the movement have been deteriorating and damaged rapidly, so they need to be scanned and digitized for the preservation as soon as possible. Along with these digitized materials, we are also digitizing books and booklets, and currently creating a database that will centrally manage catalogs by category. The catalogs of books and booklets have already been published on our website.

Based on this, we have created the digital archives and published 23 volumes of A-bomb survivors' testimonies since August 6, 2024. We aim to publish 40 volumes by the end of March 2025. In addition, we started the website

“NO MORE HIROSHIMA & NAGASAKI MUSEUM” on August 6, 2023 to publish the A-bomb exhibition held by the Japan Confederation of A- and H-Bomb Sufferers Organizations at Headquarters of the United Nations (the website is available both in Japanese and English). We will continue to send out the message of “No More Hibakusha” to the world.



Translated by Miki Otsuka

Memories of the Utoro Peace Museum and the Right to Reside There **Katsumura Makoto :Director of the Utoro Peace Museum**

The Utoro district of Uji City in Kyoto Prefecture, where many ethnic Koreans live, originated in the construction of a labor camp for workers building the Kyoto Airfield in the 1940s. After the war, the people of Utoro were left without compensation. They began living there after being told to “live here”, and as no one told them to “leave”, and as they had “nowhere to go”, the Utoro residents formed a unique local community while suffering from poverty and discrimination. Nissan Shatai, which had taken over the national policy company and become the registered landowner of Utoro, sold the land while knowing that people were living there, and the new landowner filed an eviction lawsuit, and the residents lost the case, so Utoro faced the threat of eviction. However, the residents and supporters did not give up, and they demanded the guarantee of the right to reside, and the circle of support spread to civil society in Japan and South Korea, and they finally won the right to reside by moving the government as well.

The Utoro Peace Museum was completed in the Utoro district on April 30th 2022, and it documents the history of Utoro and the lives of its people, as well as serving as a place for exchange between local residents and visitors. In this report, I would like to consider the memory of the struggle over the right to inhabit, and the meaning of reviving and sharing that memory, while following the flow of the exhibition at the Utoro Peace Museum.

"Matsushita Mariko - Human Animal" and the Current Situation in Gaza Strip **Okamura Yukinori:Maruki Gallery for the Hiroshima Panels and Matsushita Mariko: artist**

Maruki Gallery for the Hiroshima Panels held the special exhibition "Matsushita Mariko - Human Animal" from May 11 to July 7, 2024. The title "Human Animal" is based on a statement made by the Israeli Minister of Defense when he announced a complete blockade of Gaza. The artist's feelings toward the people who are trapped in "cages" and treated like "animals" can be read through her ingenuity for the exhibition at the whole venue. The exhibition did not use any artificial lighting but made the most of natural light changing from moment to moment.

The vessel placed in the center of the room to catch the roof leak was a proof of solidarity with the people in the arid land. It also seemed to be the artist's subtle way of treating the wounds in the building or the



frayed edges in the world. In the space of the Maruki Gallery, visitors recalled the distant land of Palestine through Matsushita's works as windows. This project reaffirmed that the method of expression can have the meaning of working to change the real world, even though it may work a little at a time. However, the violence in Palestine continues to this day. At the National Exchange Meeting, Matsushita herself reported her sincere feelings in the presentation, which was a meaningful opportunity for the participants to understand the significance of the exhibition.

(The photos are the scenes from Matsushita's exhibition)

Translated by Miki Otsuka

Commemorating the 70th Anniversary of the Bikini Hydrogen Bomb Test Exposure – From Recent Activities at the Exhibition Hall

Kazuya Yasuda: Daigo Fukuryu Maru Exhibition Hall

The report will include an overview of the efforts made to commemorate the 70th anniversary of the exposure to radiation by US nuclear tests in Marshal Islands, issues for the next generation, and problems with the preservation of the hull and other parts of the ship.

Current status and issues of Mugonkan, the Memorial Museum for Fallen Art Students, and a call for the holding of the Mugonkan Exhibition

Ikuro Anzai (Mugonkan council member)

Mugonkan is an art museum that opened in Ueda City, Nagano Prefecture in 1997 thanks to the efforts of painter Nomiyama Gyoji and writer Kuboshima Seiichiro, with art works donated and entrusted to it by the families of art students from all over the country who died in the war.

Nearby are the KAITA EPITAPH (*Zanshokan*, formerly the Shinano Drawing Museum, run by Kuboshima Seiichiro; some of the works have been moved to the Nagano Prefectural Art Museum, and the *Zanshokan* now

displays works by artists who died young), the Ori no Haikukan (a facility to remember the fact that haiku were also targeted for crackdowns under the Peace Preservation Law during the Showa wartime; in front of the museum stands the Monument to Never Forget the Suppression of Showa Haiku, supervised by the late Kaneko Tota), and Kaitaan (currently closed). In addition to the main building and second exhibition hall, Mugonkan itself is also home to such landmarks as the Palette of Memory, the Paintbrush Monument, and the Unopenable Postbox. "Palette of Memories" is a palette-shaped stone from China with the names of art students and scenes from university art classes carved into it, but in 2005, someone splashed red paint over it. When Director Kuboshima erected the "Paintbrush Monument" in front of the Second Exhibition Hall, he deliberately splashed red paint over the top of the monument to prevent the incident from being forgotten, as a reminder that Mugonkan is surrounded by diverse values.

Kuboshima Seiichiro, who has worked hard to collect, preserve, and display Mugonkan's works while working on developing such a unique facilities, sought a partnership between Mugonkan and the Ritsumeikan University Corporation in 2023 in order to establish a system for the stable preservation and exhibition of the works entrusted to him by the art students' families in the future, and with the understanding of Ritsumeikan's Chairman of the Board of Trustees, Morishima Tomomi, a new cooperative and partnership relationship was established in June 2024. From Ritsumeikan, the Managing Director, Director of Finance, and Director and Honorary Director of the Ritsumeikan Kyoto Museum for World Peace are members of Mugonkan's board of directors and board of trustees, and Uchida Yayako has been appointed co-director, creating a new management structure.

Mugonkan is working on issues such as 1) further clarifying basic information about the artworks in its collection, 2) improving temperature and humidity management inside the 30-year-old museum, and 3) restoring the paintings in its care, while calling for many museums for peace to hold a "Mugonkan Exhibition" in 2025, the 80th anniversary of the end of the war. For the time being, museums wishing to hold a "Mugonkan Exhibition" are asked to send an email to Mugonkan's Trustee Anzai Ikuro with the following information (email address: jsanzai@yahoo.co.jp):

1) the name of the organizer, 2) the time and duration of the exhibition, 3) contact information for the person in charge (phone number and email address), 4) the scale of the exhibition of Mugonkan artworks (number of exhibits) and budgetary considerations, 5) the method of transporting the artworks, and 6) your thoughts on the project. (jsanzai@yahoo.co.jp)



Photo: Seiichiro Kuboshima and Yayako Uchida were appointed as co-directors of the museum.

Passing on the responsibility for war and colonial rule from generation to generation

Eriko Ikeda : Chairperson of Women's Fund for Peace and Human Rights

It is said that Japan has more museums of war and peace than any other country in the world, but while there are many museums that convey the damage caused by war, there are very few that deal with Japan's war aggression. In a nationwide survey conducted by wam in 2009, out of the 47 national museums that responded, none conveyed the perpetration of the Japanese military, and out of the 74 public museums that responded, only 11 did so (wam Special Exhibition Catalog ⑦ “Testimony and silence: Former soldiers confronting their war crimes”).

However, in recent years, the younger generation has been involved in research and creative activities that seek to confront Japan's war crimes and responsibility, such as the massacre of Koreans and Chinese during the Great Kanto Earthquake and the “comfort women” system. They are the grandchildren of the generation that experienced the war and trying to confront the responsibility for the war and colonial rule of the distant past. What is behind this?

● **Young people who have begun to face up to Japan's war aggression**

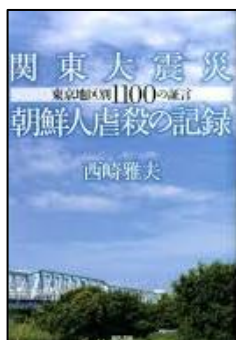
The Japanese government has been strengthening its historical denial and revisionist tendencies since the 1990s, and this has been reinforced under the second Abe administration, which came to power in 2012. The media, either following the government or trying to be considerate of it, has continued to self-regulate its reporting. In this environment, there is a growing tendency among citizens to regard historical perception as taboo, or to be indifferent to it. However, there are also some movements among the younger generation as follows.

▼ On November 21, 2024, an article by a 20-year-old university student from Kanagawa Prefecture appeared in the “Letters to the Editor” section of the Asahi Shimbun (newspaper), under the title “Generation Z Must Learn Modern and Contemporary History”. The student said that “Generation Z is overwhelmingly weak when it comes to modern and contemporary history. I feel that memories of the war are fading. This is because we didn't properly learn about modern history in history classes at junior high school and high school. ... In order to ensure that Japan does not go down the wrong path in the future, it is urgent that we review our history education.” This conveyed the student's earnest feelings and sense of crisis for the current situation.

▼ “Shanxi Group for uncovering the facts” has been providing support for the trials and living expenses of women in Shanxi Province, China, who have been calling for justice for the victims of sexual violence committed by the Japanese military. The Group received a request from the “Seeds of Hope Fund” to participate in interviews, discussions, and the viewing of documentary footage between June and August 2024, and participated in a total of seven workshops. The young people were inquisitive and full of a desire to get to the bottom of things and a sincere attitude towards facing up to Japan's war crimes.

The “Seeds of Hope Fund” was established in 2016 to promote exchange and memory-sharing projects between young people in Japan and South Korea. In 2024, they read the testimonies of “comfort women” survivors from Taiwan, China and the Philippines, and conducted interviews and research with supporters in Japan, and they are also planning to do the same in other countries.

▼ Masao Nishizaki has been working for many years to uncover the remains of Koreans massacred immediately after the Great Kanto Earthquake and eyewitness accounts. When he was a university senior, he was shocked to learn that the Arakawa Riverbed in Sumida Ward, where he had played in his childhood, was the burial site of the bodies. However, there were no official investigations or documents related to this incident, and the names of the dead and the exact number of deaths were unknown.

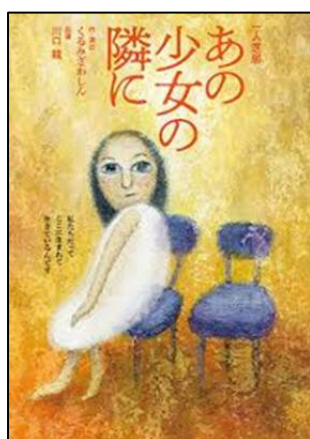


Then, Mr. Nishizaki took part in the exhumation of the remains and, while collecting eyewitness accounts and records (such as diaries, memoirs, and children's essays) of the massacre, he established the citizen's group "Housenka" in 1993. In 2009, he built a memorial monument inscribed with the word "Tou" (mourn) on private land near the Arakawa River. He says, "If the dead are forgotten, then they will be killed twice," and he continues to interact with young people who visit the memorial and gather for study sessions and meetings.

● The grandchild generation depicts "responsibility for perpetration" in a one-person play

Kurumizawa Shin, a 58-years-old playwright and psychiatrist, has confronted the responsibility for the war and the colonial rule through his grandfather's experience as an agricultural emigrant to Manchuria, and expressed this in his plays.

His grandfather, Kurumizawa Mori, was the young village head of Kawano Village in Nagano Prefecture during the second world war. Mori sent many of the villagers to Manchuria, but 73 villagers died in a mass death during the Soviet invasion. He suffered from feelings of remorse and committed suicide at his home the year after the war ended. He was 42 years old. His grandson learned of this fact which had been kept secret even within his family, when he was 37 years old. He then began to read the numerous diaries his grandfather had left behind, visit the site of the former Kawano Village in Manchuria, and work on "passing down the responsibility for the perpetration from generation to generation".



The one-person play "Next to That Girl", which he began writing around 2019, is a work that depicts wartime sexual violence from a male perspective. It was based on the circumstances surrounding the creation of comfort stations "RAA" for American soldiers by the Japanese government immediately after the war. He says he wrote it thinking about how to create a "statue of the Girl of Peace", which does not yet exist in Japan.

He performed a one-person play called "Hymn of Marya – Scream of Stone" about Suzuko Shirota (1921-1993), a former Japanese "comfort woman" who wrote and spoke about her experience. Another performance was "Ano Hitomi ni Sukasarete (Through Those Eyes)" which questions the inner struggles and responsibilities of

Nikon employees. It was based on an incident of a photo exhibition on former “comfort women” at the major camera company, Nikon, and it was suspended for fear of protests by exclusionists. His latest work is a one-person play called “Kamoi ni asa wo kizamu (Engraving the morning on the doorframe”), which was first performed on November 23, 2024, and is about his grandfather who committed suicide.



Kurumizawa himself wrote an article entitled “Intergenerational Transmission of ‘Responsibility for Atrocities’: ‘Settlement of Manchuria’ and My Grandfather and I” in the magazine “Sekai” issued in September 2024, in which he wrote about the path he has taken up to today and the determination as the grandchildren generation.

“I wanted my grandfather to live and fulfill his responsibilities, not commit suicide... I think it was valuable that my grandfather felt he owed the villagers an apology. However, my grandfather was complicit in the



invasion. There is no word for the people of China in his suicide note. There is no apology. I am disappointed by this, but my grandfather did acknowledge his mistakes, even though it was insufficient, and he has shown me the direction I should go.”

“Responsibility for perpetration is propagated from generation to generation by the imposition of unspoken rules that must not be verbalized, touched, or stepped on.”

The next generations are taking on various activities and forms of expression to face up to the fact of their country's aggression and its responsibility, and to pass it on. This gives many hints and encouragement to those of us involved in peace museum activities. We would like to continue to support them.

Translated by Miki Otsuka

Recent News on the Chukiren (China Returnees Liaison Association) and the Peace Museum Nobuo Serizawa (NPO: Chukiren Peace Museum)

I will report on the current status of the Chukiren and the recent visits of researchers from abroad to the museum, as well as on recent developments at the museum.

Progress and Future Issues in the Effort for a Peace Museum in Suginami Ward, Tokyo Takayuki Koda : Research Fellow, Institute for International Peace Studies, Meiji Gakuin University

Suginami Ward is the birthplace of the signature campaign against atomic and hydrogen bombs, which started after the US hydrogen bomb test in Bikini Atoll and the Daigo Fukuryu Maru that was exposed to radiation in 1954. However, precious materials from that time have not been preserved, organized, or exhibited. Furthermore, war relics and materials in the district are in danger of being scattered. In order to pass on the memory of the war to

the next generation, the “Future without Nuclear Weapons: Sugunami Association for a Future without Nuclear Weapons” including the author, in cooperation with Sugunami Koyukai, a group of A-bomb survivors in Sugunami, started a signature campaign in 2022 calling for a peace museum in Sugunami Ward. Although we have yet to see the prospect of its realization, we would like to report on the prehistory of the effort, its progress during this period, and future issues to be addressed.

Special Exhibition in Oahu, Hawaii Noriko Koga : Himeyuri Peace Museum

At the recent National Exchange Meeting, we reported on the special exhibition “Himeyuri and Hawaii” that our museum's Peace Research Center held in Hawaii with the aim to share the story overseas. The special exhibition had been held in Oahu, Hawaii, and toured five venues between September 2023 and December 2024. Visitors have commented that “The content was very moving. I had only heard the story from the U.S. military’s side, but I thought it was terrible that the students experienced such a tragedy.” From these comments, we feel that it is significant to have such an opportunity in Hawaii to convey the experiences of the Himeyuri students.



At the meeting, we also introduced the workshop we held in Hawaii in January 2024, together with the reactions

from the participants. We also mentioned that the event had been postponed due to the COVID-19, so we started from holding mobile exhibitions in Okinawa Prefecture. To prepare the exhibitions that focused on people from each area in Okinawa, we had the opportunity to collect materials, conduct research, and build connections with people involved.



During the Q&A session at the meeting, we received questions and comments such as “Did you have any contact with the indigenous people of Hawaii during the activities?”, and “Where will the next exhibition be held? Why not hold it in the South Seas Islands?”. I responded that I had not been able to have any contact with the indigenous people as we had the great support from Okinawan community and University of Hawaii such as the

Hawaii United Okinawa Association and Center for Okinawan Studies of University of Hawaii, etc. I also mentioned that the next venue of the exhibition was still under consideration. I hope that my report explained that this initiative was made possible by the strong connections between the people in Okinawa and Hawaii.

Translated by Miki Otsuka

YPM course continued monthly for 17 years Tamotsu Asakawa : Chairman of the Board, Yamanashi Peace Museum

We reported on the following efforts of the Yamanashi Peace Museum (YPM).

1. purpose and activities of YPM (opened in May 2007)
 - * To convey facts and realities of war
 - * To disseminate and exchange information on war and peace
 - * To serve as a center
2. To hold lectures once a month (mainly on the 3rd Sunday)
 - * Contact those who had war experiences, academic experts, and others give lectures.
 - * To select lecturers and listed them at monthly board meeting
 - * To negotiate and plan for the next 6 months
3. Outline, features, and transition of lectures
 - * 40-70 minutes for presentation and 40-60 minutes for discussion and exchange of opinions
 - * Emphasis on interaction. Publicize through HP, newspaper, and internet
 - * 20-50 participants. In the case of lectures and symposiums sometimes the number exceeds 100 participants.
4. Future issues

Optional Tour

Tokyo Air Raid Fieldwork (Toyocho – the Center)

Guided by Yoshihiro Kudo: Steering Committee Member of the Center of Tokyo Raids and War Damage

Tokyo was burnt to the ground in a two-hour air raid from 00:08 to 02:37 on March 10, 1945. Mr. Kudo led us on a walk through the ruins of the war.

He guided us to Fukagawa Oyako Jizoson (Toyo, Koto-ku), Toyo Park (Toyo, Koto-ku), Monument to the victims of the Tokyo air raids in Fukagawa High School (Toyo, Koto-ku), Mother and child statue “Wish” for peace in front of Koto-ku Office (Toyo, Koto-ku), Rokujizoson, a memorial to war victims (Minamisuna, Koto-ku), and Batokanzeon (Minamisuna, Koto-ku).

Observation of the lectures by successors at the Center of Tokyo Air Raids and War Damage + Q&A session

Lecture: Mr. Takaaki Kozono (Curator, the Center of Tokyo Air Raids and War Damage)

As the survivors of the Tokyo Air Raids continue to age and opportunities to hear from actual survivors dwindle, we are working to pass on the experiences of survivors as “heirs” to the next generation.

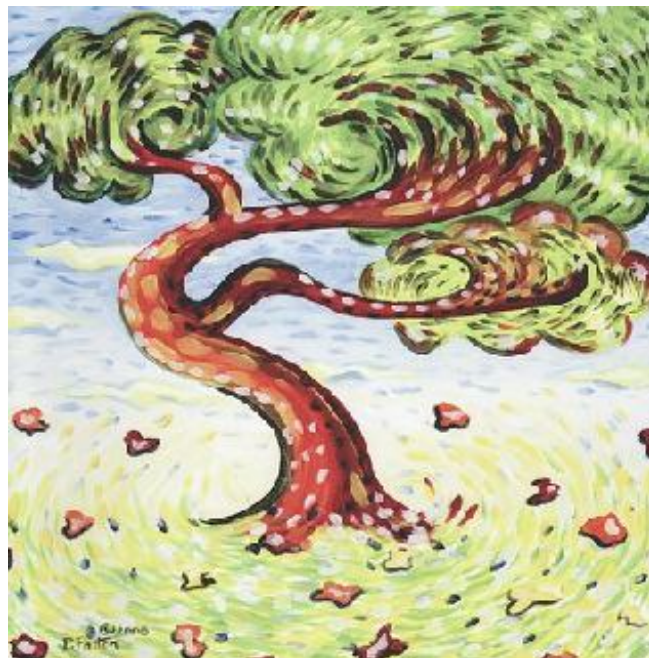
On the day of the event, Ms. Haruyo Nihei (who experienced the Great Tokyo Air Raid at the age of 8) spoke about her experience of the Great Tokyo Air Raid. After the talk, the participants visited the exhibition at the Center of Tokyo Air Raids and War Damage.



Japanese Citizens Network of Museums for Peace Report on the 2024 Annual Meeting

In conjunction with the National Exchange Meeting on November 30-December 1, 2024, the 2024 General Meeting of the Japanese Citizens' Network of Museums for Peace was held at the Koto-ku Bunka Center on December 1, 2024. Agenda items were: 1) Activity Report for FY2024, 2) Election of Steering Committee Members for FY2025, 3) Revision of the Articles of Organization, and 4) Proposed Activity Plan for FY2025.

The term of office of the Steering Committee members was changed from one year to two years, and although the venue for the National Exchange Meeting in 2025 has not yet been decided, we confirmed that Kyoto is a candidate site to be considered, and adopted the proposed agenda. As the fiscal year of the Network runs from January 1 to December 31, a formal financial report will be presented to the members at the end of the new fiscal year.



Dancing Tree by Pegge Patten 2008

The Japanese Citizens' Network of Museums for Peace was formed in 1998 and is an important component of the peace museum movement in Japan, along with the Association of Japanese Museums for Peace, which was formed in 1994. Japanese peace museums have also paid an interest in and contributed to the development of the International Network of Museums for Peace.

News in Japan

Spreading Article 9 from here and making the world a better place.

"Article 9 House" opened in Suginami, Tokyo.

Cafe and video distribution studio

The “Article 9 House,” a base for activities and information transmission to protect Article 9 of the Constitution, which states the renunciation of war, opened in Umesato 2, Suginami-ku, Tokyo, on March 30, aiming to be a “place of relaxation where people can talk about Article 9 over a cup of tea” with a cafe with books related to Article 9 and a video studio. According to the citizen volunteers who established it, it is the first such activity base in Japan.

October 30, 2024

<https://www.tokyo-np.co.jp/article/363575>



Newspaper article on the opening of the Noborito Peace Institute in Komagane (October)

The article shows that Shinshu could have been a fortress for the mainland. It is connected to the Matsushiro Imperial Headquarters, the Matsumoto Satoyama Bunker (Mitsubishi Evacuation Shelter in Nagoya), and the Iida City Peace Memorial Hall.

爆弾製造から平和を考える

平和資料は、GHQ（連合国総司令部）の指示で作成された「登戸研究所機械器具管理書」で、1946年（昭和21年）赤穂町役場作成の公文書や、住民から寄贈された「軍事秘密」と刻印された石井式連（ろく）管や実験器具、復元された風船爆弾の模型などです。

平和資料館は駒ヶ根市民俗資料館の1階にあり、神奈川県にあった旧陸軍登戸研究所が疎開した旧中澤国民学校校舎に開設されました。

戦前に軍・官・民・学生・児童を動員して作られた大量の爆弾兵器の製造を裏付ける平和資料と解説パネルが常設展示されています。その数は180点に及びます。

平和資料は、GHQ（連合国総司令部）の指示で作成された「登戸研究所機械器具管理書」で、1946年（昭和21年）赤穂町役場作成の公文書や、住民から寄贈された「軍事秘密」と刻印された石井式連（ろく）管や実験器具、復元された風船爆弾の模型などです。

運営は市と住民有志でつくる登戸研究所調査研究会が担います。この地域での登戸研究所の歴史は、県立赤穂高校の平和ゼミナールの生徒による聞き取り調査がきっかけです。秘密機関・旧陸軍登戸研究所の将校だった人が「君たち高校生にならと証言し、本土決戦に備えた同研究所の疎開の歴史が明らかになりました。」

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登戸研究所平和資料館オープン

長野・駒ヶ根

長野県駒ヶ根市で、登戸研究所平和資料館が10月に開館し、貴重な資料に注目が寄せられています。

平和資料館は駒ヶ根市民俗資料館の1階にあり、神奈川県にあった旧陸軍登戸研究所が疎開した旧中澤国民学校校舎に開設されました。

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船爆弾の模型（中央）や公文（ガラスケース）などの資料説明する登戸研究所調査研究会の役員（右端）＝10月12日、長野県駒ヶ根市

The perspective of children required of museums for peace (Part 1)

Yutaka Maruyama (Peace Aichi)

Peace museums tend to have long panel texts with no reading aids (furigana) for the kanji. As elementary and junior high school students cannot read the kanji, they simply walk past them. In order to get children interested, surprised and to find questions, it is necessary to write concisely and add furigana to all kanji.

Peace Aichi has two semi-permanent exhibitions for children: “War and Animals” and “Children in War” (my wife has been involved in these exhibitions since the first time). These two exhibitions are also popular with adults. The captions are short, and all kanji have furigana, so they are easy to understand. Since children think from the perspective of their peers, which shakes their emotions and sensibilities. The fact that animals were used and sacrificed in war is shocking. This is because children can imagine the fact as their own by thinking of their favorite pets. In case of “Children in War”, children sympathize with the everydayness of sports days, school trips, school life, and play, and are surprised by the evacuation, student mobilization, labor service, and recruitment of child soldiers that break that peace. The exhibition of school life directly linked to war has a great impact because children can feel it as their own, so it makes them wonder “why”.

To conclude, it is a challenge not only for peace museums, but also for history education to create the exhibition from children’s perspective and to what extent it is possible.

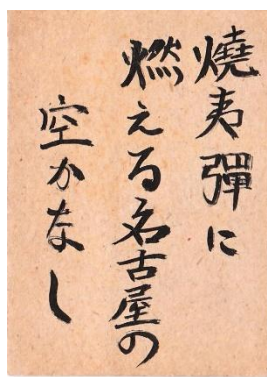
In this article, I will explain “handmade karuta (traditional Japanese playing cards)” made by children’s perspective when they were evacuated during war as an example.

1. History revealed through the handmade “evacuation karuta” made by children

I would like to introduce two sets of evacuation karuta which were donated in 2008. The cards were made by the fifth-year students of the Nagoya Municipal Tsuyuhashi National School after August 15 1945, the end of the war, at their evacuation site.

The fourth and fifth-year students were evacuated for 15 months from August 1944 to November 1945 to the Soto Zen sect Eisho-in temple in Atage (Mino City), Gifu Prefecture, which was located along the Nagara River about 40 km north of Nagoya City. The children spent the pre-war and post-war periods at this evacuation site, and made karuta with their classmates. The picture and reading cards in the handmade karuta revealed a history from the perspective of children.

(1) The anxiety and sadness contained in the “shi (シ)” card



Nagoya City was bombed 63 times and Tsuyuhashi National School was also destroyed by fire. From the evacuation site placed 40 km away, the children saw the burnt sky of Nagoya and describe in the cards as the “shoidan ni moeru Nagoya no sora kanashi (sadness to see the sky of Nagoya burning in incendiary bombs)”. The picture and reading cards for the “shi” were made after the war ended, but you can see the anxiety of the children, who were always worried about the sky of Nagoya where their families lived. In fact, some of the children lost their family members. The red sky brought sadness.

We must think why Nagoya was repeatedly bombed from the perspective of children.

(2) The changes in education at the evacuation site after August 15 1945, as seen in the “e (エ)” card



The homeroom teacher, Mr. Nomura, started making karuta after the end of the war. The card that caught my attention was “e” as “ABC to eigo no benkyo (English study from ABC)” because from this card, we can see that they started learning the alphabet. The Ministry of Education introduced to teach Latin alphabet in 1947 by the request from GHQ. If they taught the alphabet recognized as an “enemy language” immediately after the war, it would mean that they introduced alphabet education before the Ministry implemented the blacked-out textbooks. I wonder if Mr. Nomura felt a sense of liberation while writing down the alphabet on the blackboard. The card “e” also conveys the happiness of the students to learn English.

Note: Although Mr. Tomita, the donor of the karuta, said that he now can’t recall well about studying the alphabet at that time, we think that the karuta can be a valuable material to record the change in school education after the war.

2. A valuable resource for learning from children’s perspective

The life of the children at the evacuation site also changed significantly after the defeat on August 15, 1945. It seems that the children looked back on their time in the evacuation site and enjoyed drawing the memories in the cards like making an album. Somehow the cards convey a sense of fun rather than the hardships and sadness of the experience of evacuation. The 48 reading and picture cards express a major turning point in history.

The two sets of “shi (シ)” and “e (エ)” cards symbolized the pre-war and post-war periods. They are valuable primary historical materials for us to learn from the perspective of children.

Note: Teruhiko Tomita, who lives in the district of Tsuyuhashi Elementary School in Nakagawa Ward, Nagoya City, donated these evacuation karuta. In 2019, my wife and I visited his home twice and heard a lot of stories based on the records left behind by his former teacher, Mr. Nomura. He suffered from chronic disease at that

time, but he told us in detail about the air raids, evacuation, and the hardships of the immediate post-war period that he experienced. His accounts were of great significance as historical testimony as well. He also entrusted us with many materials, including karuta, diaries, memoirs, books, newspapers, and photographs, which were kept at his home. However, his condition did not improve and he passed away on November 3, 2024.

In recent years, these karuta have been lent out and displayed in Mino City and the neighboring Yamagata City. Each card conveys the warmth of the interactions with the local residents, the joy of being treated to rice cakes and ayu fish from the Nagara River, and the delight faces of children who eat them. These karuta have become a new witness to history and a hot topic.

Translated by Miki Otsuka

<p>Peace Museum "Grassroots House" and North Macedonia Kazuyo Yamane : Visiting Researcher, Ritsumeikan University</p>
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Recently I discovered an interesting exchange between the Late Mr. Shigeo Nishimori, the founder and the former director of the Grassroots House in Kochi, and peace researchers in North Macedonia thanks to Professor Olga Skaric's email to the author on September 24 in 2024.

Mr. Nishimori was welcomed by the president of the Parliament of Macedonia, Tito Petkovski, in May 1997 thanks to Professor Svetomir Skaric and Professor Olga Murdzeva-Skaric. Nishimori also visited the Balkan Peace Studies Center, where Professor Olga Murdzeva-Skaric was director and founder, and was hosted by the Dean of Faculty of Philosophy, where the center was located. In the book, *The Peace and Constitutions* (in Macedonian language) edited in 1997 (the authors are Tadecasu Fucase, Svetomir Skaric and Olga Murdzeva-Skaric), there is "A Song of Dawn" dedicated by Shigeo Nishimori to the article 9 that had been published in a Japanese book, *The Partisans before Dawn* by him in 1995.

Song of Dawn

We will not wage war.
We will not bear arms.
The ninth article of the Japanese constitution
was born in a moment of world history
as a song of dawn
that transcends Japan.

(Translated by Kazuyo Yamane)

It is encouraging to learn that such exchange of ideas between peace scholars and the director of the

peace museum between Macedonia and Japan were done in the 1990s. North Macedonia is a member state of the North Atlantic Treaty Organization (NATO). Article 9 of the Japanese Constitution that renounces war is necessary not only in Japan but also in the world today when various conflicts and war exist and force has been used.

Held a special exhibition "M. Koscielniak Painting Exhibition" for about 3 months from October 2024. NPO: Auschwitz Peace Museum: Mari Obuchi

With the cooperation of the Tokyo National Museum, we have borrowed 19 postwar works, including a series of works created in the camps and a series of works on Father Kolbe, which are among the most highly regarded works by Koscielnyak in the collection of the Bridge Asia Foundation.

M. Koscielnyak was born in 1912 (died 1993) and graduated from the Academy of Fine Arts. He was then drafted into the army and was wounded in the Warsaw defense. He returned to his hometown and joined the resistance against Germany. In 1941, he was arrested by the secret police on suspicion of painting anti-Nazi pictures and sent to Auschwitz. He was sent to Auschwitz to work in the prison labor camp, but just before he was sent to the gas chambers, he was recognized as a painter and transferred to the camp's workshop. In the workshop, he painted posters for the authorities, murals for the warden's office, and pictures for the SS officers. Father Kolbe, who was also in the camp wing, asked him to paint, and he did so in secret, hoping to inform the outside world of the atrocities committed in the camp. Some of the paintings were removed by the underground organization. After the liberation of Auschwitz, he began to paint numerous works based on his own experiences.

In the opinion of the curators of the National Auschwitz-Birkenau Museum, he is one of the most prominent artists of camp art. They are a sobering testimony to the reality of Auschwitz.

Series of events for the autumn special exhibition “Ahagon Shoko: Photography, Resistance, and Island People”

Kyoto Museum for World Peace, Ritsumeikan University

Isao Otsuki (Curator, Kyoto Museum for World Peace, Ritsumeikan University)



We held the autumn special exhibition “Ahagon Shoko: Photography, Resistance, and Island People” from November 5 to December 21, 2024. This was a photography exhibition of Ahagon Shoko, who led a non-violent resistance called the “land struggle” against the forced land confiscation by the U.S. military in post-war Okinawa. This exhibition was the first to show Ahagon’s works in Kansai region following the exhibition at the Maruki Gallery for the Hiroshima Panels, the first exhibition in mainland Japan. We had invited guests from Okinawa every week to hold the following dialogue

events.

For the first event (November 23, 2024), we invited photographer Higa Toyomitsu, who joined Kohara Masashi (curator of this exhibition) and Takashina Maki (Ahagon Shoko Research Association) to discuss the roots of this exhibition leading to hold it in the mainland Japan. The talk provided an opportunity to look back on how the Ahagon's photographs have been carefully passed on from one person to the next; there were the circumstances that led to the Ahagon's works being called "treasures of the island" on Iejima Island today, the photography exhibition on Iejima Island by the Ahagon Shoko Research Association, and the existence of Kouji Harigaya, who has been storing the negatives of the Ahagon's photographs for many years.

The second talk event (November 30, 2024) between Shinjo Ikuo (Professor of University of the Ryukyus) and Ono Mitsuaki (Associate Professor of the University of Shiga Prefecture) was an attempt to fully capture the photographic fascination of the collection of the Ahagon's works and the events that these Ahagon's photographs evoke in us today. In particular, the discussion touched upon the fact that the land struggle on Iejima Island was related to the global experience of land confiscation, which continues to occur today in Palestine and elsewhere in various forms such as war, colonialism, and capitalism. Also, they discussed how the experience of Ahagon and Okinawan people as immigrants shaped the ideas and practices surrounding "land". Using the keywords of "refugee" and "immigrant", the discussion was an attempt to boldly reimagine the contemporary significance of Ahagon's photographs.

In the final session (December 7, 2024), Ohata Yutaka (former staff of Wabiai-no-Sato) and Kimijima Akihiko (Director of the Kyoto Museum for World Peace) talked on the life of Ahagon Shoko, known as the "Gandhi of Okinawa", and his philosophy of non-violence. In particular, the talk conveyed how Mr. Ohata himself still cherishes the words left behind by Ahagon in the movement scenes like Henoko. On the day, there was also a screening of a valuable video work entitled "Ahagon Shoko and the Research Association" (produced by the Ahagon Shoko Research Association) that shows Ahagon himself giving an exhibition commentary at the anti-war peace museum "Nuchi do takara no ie (Life is Treasure House)".

We can talk about the current situation in Okinawa and the nature of violence and resistance in the world, based on the photographs of Iejima Island taken by a single camera. This has shown the enduring significance of Ahagon's works today. The series also talked about the fascination of Ahagon's photographs, which take on different meanings for different viewers in different places. The Ahagon's exhibition from Iejima Island has come to the mainland Japan and we hope it will be held in many more places around the world in the future.

Translated by Miki Otsuka

140th anniversary of his birth, increasing attention to Ishibashi Tanzan

Tamotsu Asakawa : President, Yamanashi Peace Museum (YPM)

In Muse No. 56 (Japanese version), we introduced the special exhibition "140 years since his birth, Ishibashi Tanzan and Yamanashi" currently being held at YPM. This issue introduces subsequent developments related to YPM and Ishibashi Tanzan.

Last June, the Ishibashi Tanzan Study Group, a nonpartisan group of Diet members that considers the political and diplomatic stance of Ishibashi Tanzan, was established. Since then, the group has regularly held study sessions in the Diet with Tanzan researchers and people related to Tanzan as lecturers. Members of the study group visited YPM in Kofu on August 19 this year. They included former Defense Minister Takeshi Iwaya (now Foreign Minister) of the Liberal Democratic Party, who serves as co-chair of the study group, National Diet Committee Chairman of National Democratic Party of Japan (DPJ), Motohisa Furukawa, and Ritsumin Party (Constitutional Democratic Party) member Akio Fukuda, along with their secretaries and 18 members of the media. The group visited the Kofu Air Raid and Kofu Regiment exhibition on the first floor and the life and philosophy of Ishibashi Tanzan on the second floor, and then exchanged opinions. For details, please refer to the August 20 issue of the Yamanashi Nichinichi Shimbun (right).

In September, a reporter from the Nikkei Shimbun spent two days covering YPM and Tanzan's alma mater, Kofu Ichiko High School, and on October 20, the

Nikkei ran a large three-page article titled “Tracing the Diary of Ishibashi Tanzan, a ‘Rebellious Giant’ Who Stood by His Beliefs. In the article, it mentions how YPM was established and its activities, and also introduces the “Ishibashi Tanzan Symposium Commemorating the 140th Anniversary of His Birth,” which was held by YPM in September. Because of this, we received many visits and inquiries from outside of the prefecture this fall, and we were pressed to respond to them.



International News

The new Asia Pacific Peace Museum in Toronto, Canada --Telling the untold story of the Battle of Okinawa--

Satoko Oka Norimatsu

In early November, I visited Toronto, a big metropolitan center in eastern Canada. The purpose of my visit was to see the Asia-Pacific Peace Museum, which opened on June 8th this year after five years of preparation.

In Canada, where history education tends to be centered on Europe, the aim of the museum is to convey what

happened in Asia during World War II. The founding organization, ALPHA Education, has been organizing study tours to China and Korea for teachers and producing supplementary teaching materials since its establishment in 1997. It is the first peace museum in the English-speaking world to specialize in the Asia-Pacific War.

The first and second floors of the three-story building are used for exhibitions, with the first floor devoted to the theme of “The Scourges of War: Violence against Humanity”. The introduction explains that, as China, Korea, and Japan were each threatened by Western powers from the 19th century onwards, Japan became an imperialist nation in Asia and invaded Korea and China. It also touches on the forced annexation of Ryukyu.

The exhibit then covers the Nanjing Massacre, Japanese military sexual slavery, forced labour, Unit 731 and other biological and chemical weapon warfare, the massacre of Chinese in British Malaya, the Battle of Manila, and the mistreatment of Allied POWs, before moving on to “Canada at War”, which covers the Battle of Hong Kong and the internment of Japanese Canadians. Finally, “Japan Turned Defensive” concludes with the Battle of Okinawa, air raids on Japanese cities, the atomic bombings of Hiroshima and Nagasaki, and Japan's surrender.

The “Justice” section on the second floor describes the progress of war criminal trials and post-war struggles for compensation, while the “Memory” section displays the struggle against Japanese historical revisionism. The museum also actively features the peace activities of Japanese citizens, such as the movement to protect Article 9 of the Constitution, the textbook trials of Saburo Ienaga, and the work of Matsuoka Tamaki, who is known for her research on the perpetrators of the Nanking Massacre. A smaller statue of the statue in San Francisco that remembers the Japanese military “comfort women” is said to be coming to this museum soon.

In Japan, there is a tendency to divide historical perceptions into “damage (suffered by Japan)” and “aggression (by Japan)”, but the focus of this museum is humanity. From the colonial rule and aggressive wars of the Empire of Japan, to the Battle of Okinawa, the air raids on cities, and the atomic bombing of Hiroshima and Nagasaki at the end of the war, the exhibition demonstrated the horrors of war brought to the humanity in a continuous flow. I was deeply impressed by that.

Flora Chong, the executive director who led the curation, organized a tour of Okinawa from Toronto in 2018. I was unable to accompany the tour, but I arranged for the group to meet with people who had experienced the Battle of Okinawa, visit sites of the Battle of Okinawa in the south, visit the Sakima Art Museum, and learn about the current situation of US military bases, with the cooperation of the Okinawan people. Ms. Chong returned with a strong determination to convey this history and the current situation, and the new museum displays a replica of the painting “The Battle of Okinawa” by Maruki Iri and Maruki Toshi, and introduces the story of Kinjo Shigeaki, a witness to the forced mass suicides on Tokashiki Island. There is also a map showing the continued US military rule after the occupation.

I think it is groundbreaking that Okinawa is being exhibited in such a substantial way at a peace museum overseas. Ms. Chong said, “Many people who visit here leave a comment saying that they didn't know anything about Okinawa before seeing the exhibition.” I hope that many people will visit this museum, which advocates peace in Asia, from the other side of the world.

(The Japanese version of this article first appeared in *the Ryukyu Shimpō*, an Okinawan newspaper, on 27 November 2024.)



“Japan Turned Defensive” Section at the Asia Pacific Peace Museum, with the exhibit on the Battle of Okinawa.



Façade of the Asia Pacific Peace Museum

Mapping Peace Education in Colombia: A Comprehensive Report October 12, 2024 #Mapping Peace Education

A new, comprehensive report on the history, status, and development of peace education in Colombia has been published by the Global Campaign for Peace Education. Authored by a team of researchers, formal and non-formal practitioners, and ministry of education officials, this new report details key developments, challenges, and opportunities.

The country report is published as a contribution to the Global Campaign for Peace Education’s [Mapping Peace Education research project](#), which provides in-depth, peer-reviewed country-level data and analysis of present and historical peace education developments.

Colombia has become a global leader in peace education developments. Its efforts provide a strategic roadmap for other countries seeking to address legacies of violence through formal, non-formal, and informal peace education.

Introductory Excerpts from the Report

The development of peace education in Colombia is shaped by the complex history of armed conflict, internal displacements, and the ongoing efforts to construct a lasting and inclusive peace. Targeted efforts addressing its challenges have resulted in Colombia emerging as a global leader in peace education. Non-governmental organizations (NGOs) have played and continue to play a significant role in strengthening peace education in Colombia, with their active engagement at the local level, collaboration with communities, and creation of resources for effective programs. Furthermore, a key aspect of peace education in Colombia is its local approach, with programs and initiatives tailored to meet the needs of local communities. In Art. 2 Decree 1038 of 2015, by which the Chair of Peace is regulated, peace education is understood as “the appropriation of knowledge and citizen skills for peaceful coexistence, democratic participation, the construction of equity, respect for plurality, Human Rights and International Humanitarian Law” (Colombian Government, 2015, Art. 2)...

The government now faces the challenge of widening education opportunities and addressing the long-standing issues that have facilitated violence. To teach peace education that contextualizes the causes of violence without addressing the material conditions of its citizens runs the risk of making peace education in Colombia paradoxical and hypocritical. Peace education must operate in tandem with the implementation of the peace accord, thereby creating a material change to the conditions of the Colombian people.

Formal and non-formal peace education

The Colombian educational system is made up of initial education, preschool education, basic education (primary five grades and secondary four grades), secondary education (two grades and culminates with the bachelor's degree), and higher education. One of the primary formal initiatives for peace education in Colombia is "La Cátedra de Paz," which aims to create and consolidate a space for learning, reflection and dialogue on the culture of peace and sustainable development that contributes to the general well-being and improvement of the quality of life of the population, established by Law 1732 of 2014, and regulated by decree 1038 of 2015. Additionally, the National Human Rights Education Plan (PLANEDH) and the Education Program for the Exercise of Human Rights (Eduderechos) play a crucial role in formal peace education by offering pedagogical projects and guidance on the implementation of human rights education in all educational institutions. Another significant formal initiative was the implementation of the Citizen Competencies Program, which constitutes a national policy to promote and commit all educational institutions to the development of citizen competencies.

Social movements and organizations in Colombia have played a critical part in seeking peace, protecting human rights, and raising awareness about the war's impact on different areas and people. Despite being weakened by the war, these organizations have been essential in promoting and moving the field of peace education forward (Organización Internacional para las Migraciones (OIM) et al., 2016, p. 38).

Non-formal peace education efforts in Colombia are led by numerous NGOs that engage directly or indirectly in peace education through educational programs, teacher training, community initiatives, and extensive research. They have a great impact in strengthening institutional commitments to peacebuilding, often acting as intermediaries between the government sector and educational institutions, as well as mobilizing other actors who are not formally linked to the educational sector. Social organizations actively support the documentation of experiences and insights, contributing to a deeper understanding of the methods and underlying reasons that make peace and human rights integral to the educational sector.

Full article: <https://map.peace-ed-campaign.org/country-map/entry/981/>

Russia: SHORES OF PEACE AND LOVE

Oleg Bodrov, physicist, ecologist, peace activist,

Chairman of the Public Council of the Southern Coast of the Gulf of Finland,

Member of the Board of the International Peace Bureau, St. Petersburg, Russia

obdecom@gmail.com

<https://decommission.ru/>

This year, I returned with anxious thoughts from Hiroshima and Nagasaki after speaking at the international conference Against Atomic and Hydrogen Bombs. I would like to share these worries with you, Japanese readers. I

hope to discuss ideas on how we, ordinary citizens, can work together to reduce political turbulence in the world, and, above all, contribute to improving mutual understanding between people in Japan and Russia.

We see that confrontation between countries is increasingly turning into military conflicts. The possibility of using nuclear weapons is being discussed. Some politicians assert themselves by declaring neighboring countries as enemies, and themselves as the savior of the nation. Others sell weapons to warring countries, giving the arms business an opportunity to make money. As a result, thousands of people are dying, and the nature of our planet is being destroyed.

I ask myself the question: "Can I consider Japan, or other countries, unfriendly?" The answer is obvious: "Of course NOT"! After all, I have many friends in Japan, the USA and Europe. I come to Japan almost every year to join with friends and colleagues from all over the world to say, "NO TO NUCLEAR WEAPONS!" Together we are looking for possible ways and mechanisms to renounce nuclear weapons. But the escalation of military conflicts continues, and the risks of nuclear war are increasing.

I am reminded of the words of the famous physicist Albert Einstein. He once expressed an idea that, in the context of politics, might sound like this: if there is a crisis in the political system, then it is impossible to find a way out of this crisis if it is done by those who created this crisis.

The global political elite has created the global political crisis that we are witnessing, and it is unable to offer anything other than war. Politicians are separating people in different countries, trying to show us how we differ and why we need to fight. I still think that most of us are not ready to kill...

To find a way out of the crisis, we, representatives of civil society from different countries, need to formulate a new agenda for politicians. We need new ideas, new models of peaceful cooperation to achieve a just peace, overcome the climate crisis and environmental security. We need new politicians!

I am sure that if you drive 100 km away from the center of St. Petersburg, Tokyo, Hiroshima or Nagasaki and ask the residents working on the land: "What is the most important thing for you in life?" I think that the answers of most people in Russia or Japan will be similar: "Health for me, my family and friends, work with decent pay and confidence in a safe future."

This means that although we speak different languages, we are very similar in our attitude to life! How can we make ordinary people in Russia or Japan feel that we have common values, that we can and should live in peace? Security cannot be provided for only one country. It can only be shared! There is an idea that I would like to share with Japanese readers.

Every year, for 25 years now, in the warm summer months, participants of our eco-movement and friends get on their bicycles and ride for 3 - 5 days along the coast of the Gulf of Finland of the Baltic Sea. We admire and photograph beautiful nature, plants, birds, and interesting cultural objects. We also photograph what worries us, what can destroy nature. Of course, these are not professional photos. We take them on mobile phones. For us, it is not only the image that is important, but also the emotion that the author feels when taking the photo. A short description of this emotion under the photo can convey to the viewer the feelings that the author experienced. We thought that such "photos with emotions" could increase the number of environmentalists. We asked friends from settlements on the seashore to also take photos of their favorite places. This is how a traveling exhibition was created, which we have been showing in different places for several years now. At the opening of such an exhibition in each village, we

invite children and villagers not only to show the beautiful nature, but also to discuss what we can do together to preserve it.

At the suggestion of Kazuyo Yamane-san, we published an article about our exhibition in the 56th issue of Muse Newsletter. This was an event for our organization! We consulted with colleagues and friends, and decided to contact you, Japanese readers, with a proposal to make a joint Japanese-Russian exhibition of photographs of favorite places on the shores of the Gulf of Finland and the Sea of Japan or the Pacific Ocean.

It is important that authors in both Russia and Japan not only take photos, but also briefly describe why they fell in love with this place and want to share this love. Such a description of a photo, for example, in the style of Japanese haiku poetry, will help make this place a favorite for a viewer in another country. And this means that people in Russia and Japan will exchange what we love in our countries. This will mean that our common planet is filled with love, and we cannot destroy our favorite places. We can organize a joint opening of such an exhibition on the Internet or even print photos and make such an exhibition in Russia and Japan.

Maybe we could open such an exhibition in August 2025, when the whole world will mark 80 years anniversary of the bombing of Hiroshima and Nagasaki. If you want to support such an idea of a photo exhibition, please write to me. Let's take a small step together in Japan and Russia to strengthen peace and prevent nuclear war.

Last but not least, this project could be promoted not only between Russia and Japan but also between Russia and other countries. If you are interested in the project, please contact me.

Oleg Viktorovich Bodrov, Chairman of the Public Council of the Southern Shore of the Gulf of Finland, Leningrad Region - St. Petersburg www.decommission.ru
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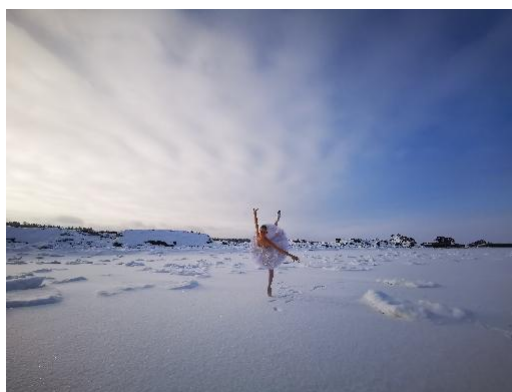
Member of the Board of the International Peace Bureau: [https://ipb.org/Oleg Bodrov](https://ipb.org/Oleg%20Bodrov), Chairman of the Public Council of the South Coast of the Gulf of Finland, www.decommission.ru



Lighthouse - a symbol of hope and a safe journey



Bicycle - environmentally friendly way to favorite places on the coast.



The winter (-15 degrees Celsius) dance of the "freezing swan" saved a migratory bird stopover from port builders.

A Nobel Peace Prize for a world free from nuclear arms
The Norwegian Nobel Committee has awarded the Nobel Peace Prize for 2024 to
the Japanese organization Nihon Hidankyo.

Oct 11, 2024 Author : Tara Bamberg

The Norwegian Nobel Committee has awarded the Nobel Peace Prize for 2024 to Nihon Hidankyo for its efforts to achieve a world free of nuclear weapons and for demonstrating through witness testimony that nuclear weapons must never be used again. In the announcement, the committee stated that: “The decision to award the Nobel Peace Prize for 2024 to Nihon Hidankyo is securely anchored in Alfred Nobel’s will. This year’s prize joins a distinguished list of Peace Prizes that the Committee has previously awarded to champions of nuclear disarmament and arms control. The Nobel Peace Prize for 2024 fulfils Alfred Nobel’s desire to recognise efforts of the greatest benefit to humankind”.

The Peace Prize to Nihon Hidankyo emphasizes the vital importance of individuals engaging in conversations about the devastating impacts of war and the use of weapons on civilian populations, says Kjersti Fløgstad, Director of the Nobel Peace Center, about the Nobel Peace Prize 2024.

“This prize is part of a longstanding tradition of Nobel Peace Prizes awarded for efforts toward nuclear disarmament, but it is also a prize to civil society. It emphasizes the vital importance of individuals engaging in conversations about the devastating impacts of war and the use of weapons on civilians”, said Kjersti Fløgstad, Executive Director of the Nobel Peace Center, after the announcement.

“Furthermore, this prize is particularly timely. As the Chairman of the Norwegian Nobel Committee stated in his announcement, the threat of nuclear weapon use looms large in today's ongoing conflicts. By highlighting the horrific consequences of nuclear weapons, the Nobel Committee is reinvigorating the discussion on nuclear disarmament, which is crucial in the current global context”, said Fløgstad.

The celebration of the new Nobel Peace Prize winner starts the next day with an event that includes the unveiling of this year's Peace Prize diploma, a lecture, and a panel discussion. The event is open to everyone, and registration is done via the Nobel Peace Center's website. An educational program for school students is also being developed, available both in Norway and internationally, as well as through NRK School on Monday morning.

Peace History Conference at the Peace Museum in Bradford (Saltaire)

The Peace Museum in Bradford recently hosted a one-day conference on peace history and museums. It was the first event of its kind that was held in the museum's new premises in Salts Mill, Saltaire, a UNESCO World Heritage Site on the outskirts of the city. A colourful flyer with details of the programme can be seen on the museum's website at <https://www.peacemuseum.org.uk/9-11-24-peace-conference/>



Salts Mill: <https://www.saltsmill.org.uk/>

With thanks to Dr. Peter van den Dungen

Museums for Peace Movement and its Leaders

Syed Sikander Mehdi

More than thirty years ago, in 1992, the first international peace museums conference was organized at Bradford, UK with the support of the British Give Peace a Chance Trust. The moving spirit behind this conference was a young peace historian Peter van den Dungen, who succeeded in whipping up interest in the theme of the conference which was then little heard of, pooling local resources, and ensuring the participation of over 30 representatives from 10 countries including Austria, Japan and USA. It was during this conference that the International Network of Museums for Peace (INMP) was established as International Network of Peace Museums (INPM) and van dan Dungen was roped in as the first General Coordinator of an international association of peace museums.

Van den Dungen remained the General Coordinator of INMP for 25 years, remarkably expanded the frontiers of the organization through very active networking and bringing in the museum administrators and peace scholars closer. In addition, he helped organize a number of international peace museums conferences including the second in Stadtschlanining in Austria (1995), third in Osaka and Kyoto in Japan (1998), fourth in Ostend in Belgium (2003), fifth in Gernika, Lumo, Spain (2005), sixth in Kyoto and Hiroshima (2008), seventh in Barcelona, Spain (2011), and eighth in No Gun Ri in South Korea (2014). Even after voluntarily stepping down, he remains one of the most active and highly valued members of INMP.

Clearly van den Dungen didn't do everything all alone. Over the years, he was able to build up a dedicated and dynamic team and from the initial stage on, he was blessed with the enormous help and assistance of peace museums experts like Dr. Clive Barrett, until recently Chair of Trustees of the Peace Museum in Bradford, Professor Ikuro Anzai, builder and director of the Kyoto Museum for World Peace and General Coordinator of INMP after van den Dungen, Dr. Kazuyo Yamane, former Deputy Director of the Kyoto Museum for World Peace, Dr. Joyce Apsel, Clinical Professor, Liberal Studies Program at New York University, Iratxe Momoitio, Director of the Gernika Peace Museum in Spain, and a number of other peace museums experts from all over the world.

Over the years and from the initial stage on, the peace museums experts and especially the trio consisting of three

outstanding university teachers - van den Dungen, Anzai and Yamane - worked together to build the INMP into a dynamic global organization. For example, the visionary Anzai not only set its direction, focus and pace, but also came to its rescue several times from the financial straits it frequently found itself floating in. And Yamane actively kept updated the peace scholars and peace museum experts and the officials of museums for peace around the world and encouraged them to participate into diverse programs of INMP. All three of them -van den Dungen, Anzai and Yamane - saw to it that the *INMP Newsletter* was published regularly and its quality and standard was well maintained. The result is that there is now a rich reservoir of information relating to the history of the growth and development of INMP, available online, and an authentic history of INMP can be produced on the basis of the published conference reports and proceedings and *INMP Newsletters*.

As a matter of fact, from the very beginning, the organization was seeded, watered, nourished and nurtured by highly educated, dynamic peace thinkers and educators, and passionate peace museums experts like van den Dungen, Anzai and Yamane. Little wonder therefore that well researched and high quality works were produced and published on a regular basis on the idea of museums for peace, typology of the museums, their role in peace promotion and peacebuilding and on the importance of the museums for peace as an agency for peace and change. If prepared, a list of the scholars and their valuable studies on different aspects of museums for peace will surely be quite long. However, any such list won't be complete if it doesn't mention the works of Peter van den Dungen, Ikuro Anzai, Kazuyo Yamane, Roy Tamashiro, Joyce Aspel, Clive Barrett and others. Of course, the launch of a journal of museums for peace is still awaited, but plans are afoot for its launch, and it is expected that the young leadership of INMP is busy working on this project. Likewise, the introduction of museums for peace in higher education is still awaited, but the introduction of short-term courses, holding residential workshops, organizing seminars and lectures are the sort of activities attracting the attention of different forums and different educational institutions and museums.

Equally importantly, museums for peace are no longer only an idea; now it is a movement. Its relevance and importance in countering the strategies of proliferating autocratic regimes to banish memories of struggles for equal rights and freedom for all is being increasingly realized and the number of such museums is increasing in the global north as well as in the global south. However, all these museums that tell the stories of tormenting pasts and heroic peace deeds of individuals, groups and communities in the global or national context don't say anything about the leaders of the museums for peace in contemporary times. The youth of today may visit the Hiroshima Peace Memorial Museum and learn about the disastrous consequences of atomic bombing on the city of Hiroshima. Likewise, the youngsters may visit the human rights museums and learn about human rights abuses and the struggle against them in different societies. However, they won't learn anything from these and other museums about the museums for peace thinkers, the peace seeds throwers, the peace movements fosterers, the peace museums thoughts igniters, because no museums for peace tells them anything about the leaders of the museums for peace. .

It is therefore suggested that all the museums for peace, irrespective of their focus on personalities or events, should have a corner reserved for the leaders of the museums for peace. Their biographies, their struggles, their sacrifices, and their anguish and courage along with their large size photographs should be placed there.

(Author's email: sikander.mehdi@gmail.com) .

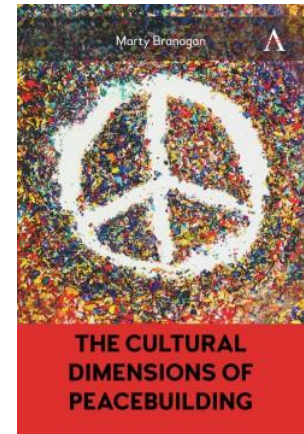
Publications

Marty Branagan. *The Cultural Dimensions of Peacebuilding* (Anthem Press), published October 8, 2024.

The following essay in The Conversation is drawn from Marty Branagan's book, *The Cultural Dimensions of Peacebuilding* (Anthem Press): Friday essay: are wars and violence inevitable, or is there another way to live? Published: October 3, 2024

<https://theconversation.com/friday-essay-are-wars-and-violence-inevitable-or-is-there-another-way-to-live-239102>

You will find interesting reference to the INMP and museums for peace in the world.



Book in China: “There are Such Japanese” Shigeru Aoki

Professor Li Binggang, a Chinese historian, published a new book called “*There are Japanese like this*” in China in October 2023. I am currently working on translating this book into Japanese for publication in Japan. I hope to publish the translation as soon as possible in 2025, so please look forward to it.

Now, as someone who is interested in “forced labor and mass graves (dump sites) for Chinese people in mainland China” (Note), I have visited China nine times between 2009 and 2019 as a member of the “Peace Studies Tour” research team organized by the Kansai branch leader of the “Fushun Miracle Inheritance Association”, a citizens' group, and have investigated the sites of forced labor and mass graves that still remain in various parts of China (the “Peace Studies Tour” research team's investigations into China were suspended due to the coronavirus pandemic). The results of their research have been compiled into seven books, from “Visiting the Ten Thousand Pit” (Ryokufu Shuppan, 2013) to “From the Nanking Massacre to the Yunnan War” (Kadensha, 2024), and all of them have been published and presented to the world. In addition, other members of the “Peace Studies Tour” research team are also conducting activities to inform people about the true nature of Japan's invasion crimes, such as holding lectures and exhibitions based on the results of their research in various parts of China.

So, it was Professor Li Binggang, who is introduced at the beginning of this article, who accompanied (or had a substitute researcher accompany) the “Peace Studies Tour” research team on their nine visits to China and provided detailed guidance on site. And, with the conclusion of the nine field surveys in China that were carried out by 2019, Professor Li Binggang, who is well-versed in the activities of the “Peace Studies Tour” research group, compiled the details of the events and published them in a new book in 2023 entitled “There are some Japanese like this”.

Professor Li Binggang's aim was to let the people of China know that there are “strange” Japanese people who go out of their way to visit various parts of China to investigate the truth about Japan's crimes of aggression and

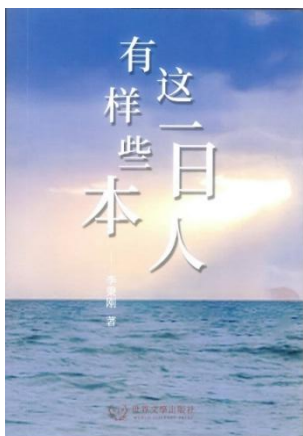
harm, and who continue to publicize (advertise) the results of their investigations in Japan, in a country that denies the historical facts of its aggression against China and shows no sign of apologizing or reflecting on its actions. Professor Li Binggang's aim is reflected clearly in the title of his book, “There are Japanese like this”.

Now, that reminds me of the incident in Shenzhen, China, on September 18th 2024, when a Japanese child was murdered. The 18th of September, the day on which this incident occurred, is the day of the Mukden Incident, when Japan invaded Manchuria, and is recognized in China as a day of humiliation. It is thought that the background to the murder of the Japanese child in Shenzhen was the “grudge” of the Chinese people, who suffered serious damage from the Japanese invasion and had their grandparents, parents and family members killed or injured, towards Japan.

So, even though 80 years have already passed since Japan's defeat in the war, such “grudges” against Japan continue to linger in the hearts of the Chinese people because the Japanese government and leaders, who were the aggressors, have not acknowledged the historical facts of the invasion and aggression, nor have they reflected on it, nor have they apologized or made reparations. And the fact that we, the post-war generation, continue to allow the Japanese government and leaders to act as they do is our “responsibility for the war” and “responsibility for the invasion”. Unless we sincerely reflect on our actions and change, we will never be able to achieve reconciliation between the people of China and Japan.

These issues related to historical awareness are at the root of the current relationship between Japan and China. On top of this, the sad reality is that Japan, which has already become a vassal state of the United States that views China as an enemy, is rapidly and explosively increasing its military power in order to contain China by force. As a result, the number of Chinese people who dislike Japan has been increasing rapidly in recent years. This is clear from recent public opinion polls. The current relationship between Japan and China is in such a difficult situation.

Therefore, I hope that Professor Li Binggang's book, “There are Such Japanese”, which introduces some “strange” Japanese people who are facing up to Japan's responsibility for its invasion and aggression against China, will help to ease the resentment and ill feeling of the Chinese people, even if only a little.



(Note) During the 15-year Sino-Japanese War, an estimated 40 million Chinese were forced to work as slave laborers in mainland China, mainly for Japanese private companies, and it is thought that around 10 million of them died. The Chinese call the “dump sites” where these huge numbers of victims were buried “ten thousand pits”, and there are still many such sites in existence throughout China today.

Editor's Postscript

We are pleased to present the 58th issue of the Japanese edition of Muse, and the 56th issue of the English version, our last issue for 2024. This issue is dedicated to the National Exchange Meetings. We had a lot of fun and exchange activities at this face-to-face meeting, which was a continuation of last year's event. If you participated in any of the exchange meeting or read this issue of Muse Newsletter, please let us know what you thought of them.

If you have any books, collections of materials, pamphlets, etc. published by museums that you are involved with, we will introduce them in “Muse Newsletter” as an introduction to the activities of the museums, so please feel free to submit them to us. We also welcome your comments on the museum's 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 letters in Japanese or 300 words in English and one or two photographs of the exhibition (taken and with permission for publication). 2,000 letters in Japanese or 1000 words in English for reviews and essays would be fine, but please consult with the editorial board members for a start.

The deadline for the March issue is March 10, 2025. Please send your comments and manuscripts to the following email address: musejapankyoto@gmail.com

(Editorial board members: Ikuko Shimizu, Ikuro Anzai and Kazuyo Yamane)