

Muse Newsletter No. 57 (March 2025)

Japanese Citizens' Network of Museums for Peace

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**Japanese Citizen's Network of Museums for Peace:
National Exchange Conference in 2025 to be held in Kyoto**

**The Significance of the National Conference at Utoro Peace Memorial Museum
in Kyoto: Rethinking the "New Prewar Era"**
Co-chair: Maruyama Yutaka and Ikeda Eriko March, 2025

The year 2025 marks the 80th anniversary of the end of the Second World War and the 100th anniversary of the Peace Preservation Law which was a Japanese law enacted in 1925 to allow the Special Higher Police to effectively suppress the opponents. Holding this year's National Exchange Conference at the Utoro Peace Memorial Museum in Uji, Kyoto, is of great historical significance for those of us who are working for peace. This is because Uji is a place where the harsh history of the Peace Preservation Law, war and post-war responsibility issues, colonial rule, and education and ethnic discrimination are etched into the land.

The important thing is that we are asked to consider the essence of how we view "80 years since the end of the war" and "100 years since the Peace Preservation Law". During this time, a "new prewar era" has been steadily prepared. We are also asked to re-examine whether we have been able to historicize these 80 years from a perspective of peace, and how we have analyzed the world and Japan today.

The exchange meeting is a place where we can bring together the power of citizens who have been resisting the "new prewar era". With this in mind, we are at the starting point of thinking about what we should do and moving towards the upcoming National Exchange Conference.

Translated by Miki Otsuka

Venue: Utoro Peace Memorial Museum in Kyoto
Date: February 7th Sat. and 8th Sun., 2026

The timing of the conference this year has been changed from the previous year since Kyoto around that time is congested by the tourists, making it difficult to book accommodations and secure a venue.

*Further details to be announced.

Translated by Miki Otsuka



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News in Japan

Roles of the museums for peace
Nationwide exchange meeting to “Never to wage war again”
Newspaper article from Shakai Shimpō issued on February 20, 2025

This year marks 80 years since the Japan’s defeat in the Asian-Pacific War. In order not to wage war again, there are people who convey the message of peace by preserving and exhibiting valuable materials as museums. We covered the National Exchange Conference organized by the “Japanese Citizens' Network of Museums for Peace” on November 30 and December 1, 2024. Participants from across Japan discussed the significance of their museums, the challenges they face, and the roles they play in promoting peace.

The “Japanese Citizens' Network of Museums for Peace” (hereinafter “Citizen's Network”) was formed at the 3rd International Conference of Museums for Peace held in 1998, with the aim of creating a museum network in Japan. It has continued to organize study sessions and nationwide exchange meetings, and published newsletters.

The Citizen's Network website states, “We hope that we will not only remember for future generations the damage caused by the Fifteen Years’ War and the Asia-Pacific War to Japanese and foreign citizens, but also pursue responsibility for the perpetration of state violence and wish to be citizens who oppose war. We also aim to expand the scope of the museums for peace in solidarity with various museums and citizens who are concerned not only with war, but also with colonialism, discrimination, human rights and the culture of peace”. The members are mainly from museums or institutions established and operated by private organizations, but anyone interested in museum activities can join.

Disconnects and gaps between generations in passing on memories

The national exchange conference was held in Tokyo for two days, bringing together members of the Citizens' Network and interested participants from all over Japan.

The meeting started with a keynote speech by Mr. Yutaka Yoshida, director of the Center of the Tokyo Air Raids

and War Damage in Koto-ku, Tokyo. There were reports from 12 museums, including the Hiroshima, Nagasaki, Bikini and Fukushima DENGONKAN - Fukushima Museum for No Nukes in Naraha Town, Fukushima Prefecture, as well as stories from survivors of the Great Tokyo Air Raid. The tour was followed by optional fieldwork related to air raids and a visit to the Center of the Tokyo Air Raids and War Damage.

In his keynote speech titled “80 years after the war and museums for peace,” Mr. Yoshida said, “The decline of the generation that experienced the war is also linked to the decline of the sense of war aversion. The number of visitors to peace museums around the country is declining, and the stable operation of these museums is also challenging.” He mentioned that the dispersal of personal and historical documents of war survivors is also becoming a concern.

Mr. Yoshida also noted changes in the official National Memorial Service for War Dead held by the Japanese government every August. He mentioned that the prime minister has not touched upon Japan’s aggression in his speech at the ceremony since 2013. In 2024, former Prime Minister Fumio Kishida restored the previously used phrase, “We have deeply engraved the lessons of history in our hearts,” but the words that followed were concluded in the past tense as if we did enough : “We devoted our efforts to world peace and prosperity.”

Mr. Yoshida is also concerned about the fact that in recent years, the peace museums have been used as tourist attractions for military fans, with suicide attack and fighter aircraft as the mainstay of their exhibits.

It is a fact that there is a disconnect or gap when passing on the war experience. The older generation has a growing desire to record their tragic experiences, but it is also important to communicate with younger generation in a way that does not make them feel a burden. We are considering how to face the voices of the younger generation and pass the baton to them.

The youth’s research on Japan’s perpetration

Private museums and organizations have played their roles in preserving valuable materials, but there are some challenges. The Tokyo-based non-profit organization, No More Hibakusha Project-Inheriting Memories of A-and H-Bomb Sufferers, has been collecting, organizing, preserving, and making publicly available materials, mainly records of the activities of the Japan Confederation of A- and H-Bomb Sufferers Organizations over the past 70 years and survivors’ testimonies collected and compiled by A-bomb survivors’ groups. The number of books, booklets, records of activities related to the A-bomb survivors’ movement, newsletters, leaflets, and other materials is enormous, and they are stored at facilities rented from consumers’ co-operatives and other organizations. However, the paper materials have been deteriorating and damaged rapidly, so a digital archive needs to be built as soon as possible.

Currently, the Project works on making some of the digitized materials available on the web as the “NO MORE HIROSHIMA & NAGASAKI MUSEUM.” We can see the A-bomb exhibitions held by the Japan Confederation of A- and H-Bomb Sufferers Organizations at UN Headquarters in both English and Japanese. Mr. Akira Hirai from the Project said, “We would like to translate the exhibitions into various languages and expand them widely.”

Mugonkan, located in Ueda City, Nagano Prefecture, exhibits the works of art students who died in the war, either donated or entrusted by their bereaved families. The museum also has very unique pavilions and monuments, such as the “Pavilion of Prisoned Haiku” where 17 haiku poems were selected from those suppressed by the Peace Preservation Law enacted in 1925 and locked in cages. However, the location of the museum is inconvenient in terms of public transportation, and there are many issues, such as restoration of the paintings and improvement of

temperature and humidity control in the museum. It was reported that a new partnership has been formed with the Ritsumeikan Trust, with the aim of building a system to sustainably preserve and display the collection in the future. The museum also called for the lending of artworks and the holding of “Mugonkan Exhibitions” in various locations to mark the 80th anniversary of the end of the Second World War.

Eriko Ikeda, former director of the Women’s Active Museum on War and Peace (wam) and president of the Women’s Fund for Peace and Human Rights, spoke as follows. “It is said that Japan has the most museums in the world dedicated to war and peace, 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. 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. This has become the tone of the government and given pressure on school education and the press.”

On the other hand, Ikeda says that in the private sector, expressive activities of the younger generation are emerging that address the theme of war aggression and responsibility for perpetration. For example, the youth project of the Seeds of Hope Fund, a place where young people can learn about the “comfort women” issue, has been carefully reading the testimonies of “comfort women” victims and interviewing the supporters in Japan.

Ikeda also introduced their activities through art and theater, saying, “At the workshop, we also read from a compilation of the testimonies of the victims. There is a powerful impact in reading through the body and listening to it. The way the young people expressed themselves seemed very new to me.”

Ms. Noriko Koga of the Himeyuri Peace Museum in Itoman City, Okinawa Prefecture, reported on the special exhibition “Himeyuri and Hawaii” held at five venues in Hawaii, and workshops organized there. She said, “local people told us that they only heard the story from the U.S. military’s side.” Also “the workshop is a good tool because it is not a one-way conversation,” she said, explaining the significance of communicating to the international society.

How to create funds for sustainability

During the discussion at the conference, a question was raised about how to create sustainable funds necessary for the operation of a private museum.

The discussion turned out to be an opportunity to share the ideas to address common issues faced by private museums. There were comments such as “establishing a membership fee system,” “creating original goods for sale,” “making the museum more like an educational facility and receiving public subsidies,” “free admission encouraging more people to stop by,” and “focusing on PR to have the museum featured in the news media.”

There was also a question about how to address the issue of children being traumatized by viewing cruel images and exhibits related to war in the course of their compulsory education. In response to this question, there were various opinions: “Preparation and follow-up classes are important”; “Consideration is necessary, but it is not good to deprive children of the opportunity to see those exhibits. At the age of high school students, provocative questions may be asked, but this can be used as an opportunity to expand the dialogue. For example, it would be interesting to have a dialogue about what it means to be traumatized”; “There may be an argument that only shocking exhibitions leave an impression. I think that communication and dialogue are important. It is necessary to have exhibitions that

not only show photographs, but also include stories and words which leave some impression to the students.”

In Japan today, politicians and government officials are increasingly intervening in history education, and society as a whole seems to be moving a more right-leaning direction. There is also concern about the impact on museums that exhibit the history of Japan’s perpetration to hold the government accountable. Many of those museums and people involved actually have experienced harassment. In such a situation, the presentation introduced an example of local residents who initially had a prejudice against the museum and avoided being around it, but changed their perspective after interacting with it.

It is significant to have such places in the communities that connects past and present and communicate peace. These museums have preserved not only negative history, but also records and memories of citizens' movements for peace, and they have also served as places for education. We can explore ways to make the most of these museums.

Translated by Miki Otsuka

Special exhibition '80 years after the war, history and the present' Tamotsu Asakawa (Yamanashi Peace Museum)



The year 2025 marks the 80th year after the end of the Second World War. In January, the Yamanashi Peace Museum (YPM) began a special exhibition, “Considering History and the Present: From the Perspective of Renunciation of War and International Law” The exhibition is composed and embodied in the four points from the viewpoint of what we can learn from the 80 years of postwar history, looking back on that war from today's perspective.

Part I, Chronology (1928-1946), starts with the Non-War Treaty of 1928, not the Manchurian Incident of 1931, and it ends with the promulgation of the Japanese Constitution in 1946, not the end of the war in 1945. Part II, the Asia-Pacific War, is considered in terms of the Sino-Japanese War and Sino-Japanese relations. Part III asks about peace education in an era without those who experienced the war. Part IV considers the issues of Japan-U.S. and Japan-China relations in the 80th year after the war. The exhibition consists of 15 panels and about 60

documents and references. The local media, YBS TV and UTY TV, covered the opening ceremony, which was broadcast that night. It was also reported in the Yamanashi Nichinichi Shimbun newspaper.

Translated by Miki Otsuka



Start of the new 'Saturday Session' - From Negative to Positive Legacy Aki Misawa: Memorial Museum for Agricultural Emigrants to Manchuria

80 years have passed since Japan's defeat in the Second World War, and in this “era of post-witness generations” where the memories of war and Manchurian experiences are fading away, there is a new movement to pass them on, such as the “Postwar generation storyteller training project” by the Ministry of Health, Labor and Welfare (MHLW). In the case of our museum, we had been regularly held the lectures by former members of the emigrants to Manchuria since the museum opened in 2013, but it has become difficult to continue, the lecture series ended in December 2024. From now on, we will enter a phase in which the next generation will transform what the older generation has left behind and the hopes we have received into the power to create a peaceful society.

As an alternative to regular lectures, we will start “Saturday Session in Memorial Museum for Agricultural Emigrants to Manchuria – From Negative to Positive Legacy -” in April 2025. We invite former members of the emigrants, families of returnees from China, people who have been involved in returnee support activities, and others related to the Manchuria and Manchurian development as well as people connected to those who experienced.

Through learning history from new perspectives and discussing with each other, we hope to deepen understanding of issues and the current situation, and to provide an opportunity to think about how our society should be like. The sessions are not “lectures” by storytellers, but are named “sessions” in the sense that participants will create a place for dialogue together.

The session will be held on the afternoon of the second Saturday of each month. The first session is scheduled for April, and we will welcome Mr. Hiroyuki Fujii, who is the chair of the bereaved families’ association related to the Kurokawa village settlement group. This group is known for its history involving the experiences of female members who were forced to suffer sexual violence in Manchuria after the war ended. I look forward to what kind of dialogue will be facilitated.

The history of the “Agricultural Emigrants to Manchuria” is complicated. There are many inconvenient historical facts in so-called Pandora's box. However, there is so much to learn from this history. We have been, and will continue to grope our way how to pass it on.

Translated by Miki Otsuka

Dialogue in Museums: Initiatives of Kyoto Museum for World Peace, Ritsumeikan University Miki Taguwa: Kyoto Museum for World Peace, Ritsumeikan University

Recently, the word “dialogue” has been used in many occasions. We should be rather cautious when words alone become widely known, but even in museums, dialogue-centered activities are diversified (Note 1). Kyoto Museum for World Peace, Ritsumeikan University, renovated its permanent collection in September 2023 and is currently facing the next challenges when the aftermath of the renovation and rush to open has passed. Although the permanent

exhibition has been introduced several times in this newsletter, we would like to report briefly on the activities and challenges of our museum, and share a topic on dialogue at the museum.

The museum exhibition was renewed based on the concept of creating exhibits that allow visitors to ask questions themselves and bring back those questions with them. By asking questions, we aim to cultivate a multifaceted perspective on the issues and solution for peace through learning modern and contemporary history as well as today's society. However, it is not easy to express this concept only through the exhibition. Therefore, as a means of eliciting questions from visitors, we structure our exhibitions and activities by using a dialogue in various settings.

In terms of dialogue as a response to questions, we place more direct written and verbal questions throughout the exhibition space. The space is filled with questions that are corresponded with the exhibition theme, such as "What is peace?", "What do wars take away from people?", and "Why did the citizens raise their voices?". Although this seems one-sided, we expect the viewers to think about the questions and grasp the intention of the exhibition.



A space named "Square for Expressing Opinions" has been set up for visitors to express their own thoughts and feelings. There are both digital devices such as tablets and analog devices such as sticky notes. The questions posed in the video at the beginning of the exhibition are as follows; "Why is there a gap between the rich and the poor?", "What is true wealth?", and "Why do people fight?"

Some leave a few words in response to each question and some write down their thoughts freely. Sticky notes are used in many places to encourage dialogue. Perhaps because it is simple and easy to participate in, we receive an average of about 300 sticky notes every three months while 40 comments on digital data per month. Our museum functions as a place for visitors to look at other's opinions and interact with each other. On the other hand, it is undeniable that the clichéd phrases such as "peace is important" are often used. We need further efforts to make the place to be for deeper communication.

Also, there is an area dedicated to the meaning of dialogue itself. The section dealing with the postwar period after 1945 focuses on how people who were physically and mentally damaged by the war and various forms of violence have regained their dignity, and how society has interacted with them. The exhibit traces the personal histories of four individuals and tells their experiences of wartime violence, the time when they faced the society, and their relationships with the people around. The focus here is on the act of "putting into words" and "listening to words" as the reality of the damage and the process of recovery. The exhibition attempts to express how people can move forward in the years when the physical and mental scars caused by war and violence do not easily heal, and how people can only begin to talk about themselves when there is someone to listen to them. Although it is difficult to express in an exhibition, we also assume that some of today's visitors may have difficult things to talk about. Visitors themselves are both listeners and storytellers. The content of the exhibition is designed to encourage everyone to speak up and engage in dialogue.



And now, we are currently making all-out effort to create a dialogue in the exhibition guide system. We are considering the ideal form of a guide to find out how to encourage visitors to come up with their own questions and take those questions with them, and how to confront questions with no correct answers. Rather than the conventional way of touring the exhibition halls while explaining historical facts and events, we are exploring a method of guiding that leaves the visitors' interest and initiative to their own devices and attempts a dialogue that sometimes guides their understanding while responding to their questions.

The guides consist of about 80 volunteers, including citizens who participate as “Friends for Peace” and Ritsumeikan University student staffs. They are mainly engaged in guiding groups of visitors who have made reservations in advance. They answer questions and provide supplementary information to visitors, mainly children and students. Sometimes, the guides become a listener to visitors who are sharing their own stories or those of their relatives. Since there are many visitors from other countries and some of the student staff members are international students, the discussions can become lively in English.

During this attempt, we received the response of confusion and difficulties from those actually involved in the guide activities. We are still in the process of trial and error for the method as to what kind of changes in the way of thinking and behavior we can see in visitors through the dialogue guides. This year, we plan to organize the training for facilitators and experts in the field of education.

Finally, I would like to share the recent example. When a graduate student at Ritsumeikan University produced a video work as part of his internship training, a memorable interaction was recorded. In the video, a junior high school student from the Philippines confesses that she is very distressed by the fact that some women were forced to become “comfort women” by the Japanese occupation of the Philippines during the Pacific War. She also says that many Japanese people do not know about it, and she sometimes chokes up while talking with the intern who is filming her. The intern apologizes for Japan's wartime conduct, to which she replies, “It's not what you did. I was unintentionally emotional. People had to do what they had to do then.” The conversation continued, “Education is important, isn't it?” The two had never met before, and the video shoot itself was not planned for any special occasion. It was rather a chance encounter with a group of junior high school students visiting the museum as part of an exchange program with students from overseas.



Here, a dialogue occurred successfully, and beyond the dialogue, these young people considered the meaning of the tears that had been shed after 80 years. It was a moment that made me realize the obvious: dialogue can occur spontaneously without advanced training or specialized skills, as long as one sincerely approaches and faces others. I feel that the museum's role as a safe place where such relationships can be built is now of great importance.

(Note 1) There are a wide variety of references regarding dialogue. In the special issue “Dialogue: Are Museums Safe for Dialogue?”, *Museum Studies*, vol. 59-11 (No. 678) published in November 2024, the topics such as an art appreciation through discussion in art museums or science communication in science museums are covered.

Translated by Miki Otsuka

Chukiren Peace Museum Nobuo Serizawa

In addition to the general public and civic group members, more researchers and journalists have visited our museum recently.



Kim, former editor-in-chief of the Hankyoreh newspaper, came to the museum after reading a book about Chukiren (Association of Returnees from China) which was written in Korean. In February, a faculty member and graduate students from Seoul National University and a faculty member and graduate students from Hokkaido University of Education visited the museum. Also the director of NHK, Japanese broadcaster, visited here to find the materials related to Unit 731 for a program. A

reporter from the Shinano Mainichi Newspaper came to look for some information on Mr. Tsuyoshi Ebato, a member of Kanagawa Chukiren, to know that he had been once a teacher at a girls' school in Ueda, Nagano Prefecture.

Most visitors expect to find a lively place located in Kawagoe City, and a fine building, as it is called a museum. However, when they arrived, they were surprised to find a small used prefab hut in the middle of a field! Some people pass by without noticing it, but once they step in, they are surprised again by the abundance of materials that they cannot imagine from the outside.



中婦連の皆様の「カンパ」で購入・2006年11月3日「NPO開館」

We preserve the collection of books of Dr. Masami Yamazumi, then President of Tokyo Metropolitan University. We fought the “Ienaga Textbook Lawsuit” (a series of lawsuits against the Japanese government for censorship of Japanese history textbook written by Ienaga Saburo)” together. Fumiko Niki, the first chair of the board of our museum (former head of the Women's Department of Japan Teachers' Union), was a close friend of Dr. Yamazumi, and after his decease, his wife and Niki discussed the donation of the books

to our museum. Dr. Yamazumi was an educationalist and had no direct connection with the Chukiren, but Niki's belief that “war and education are one and the same” made the donation possible.

Translated by Miki Otsuka

3.11 Memorial Rally at the Dengonkan (Fukushima Museum for No Nukes) —200 People from All Over the Country Gathered Ikuro Anzai, Director of the Dengonkan

On 11 March 2025, a “Nuclear Disaster Area Rally for Abolition of Nuclear Weapons in Hogyo-ji Temple” was held in front of the Hiroshima-Nagasaki-Bikini-Fukushima Message Centre on the premises of Hogyo-ji Temple in Naraha-machi, Futaba-gun, Fukushima Prefecture, jointly organised by the Association for the Preservation of Non-Nuclear Fire and the Message Centre, with the participation of several bus tour groups and others from across Japan. Around 200 people from all over Japan attended, including participants from several bus tours.



Greetings by Ikuro Anzai, Director of the Denshokan

The rally opened with a shakuhachi performance by Ryomei Tachibana, followed by an address by Chieko Hayakawa, wife of the late Tokuo Hayakawa, the 30th chief priest of Hokyo-ji Temple, and co-chair of the Association for the Preservation of Non-Nuclear Fire, and a message by co-chair Tatsuya Ito, on behalf of the Association. Dengonkan Director Ikuro Anzai then addressed the audience and drew attention to the fact that the nuclear fuel melt (debris) from the accident reactor at TEPCO's Fukushima Daiichi

Nuclear Power Plant is in danger of being unextractable. He introduced that, in November 2024, a robot removed a sample of debris from the accident reactor on a trial basis, weighing only 0.7 grams. He also mentioned that the total amount of debris accumulated in Units 1-3 is 880,000,000 grams (880 million grammes), and that even if 10,000 grams were removed each day, it would take 240 years. In addition, He pointed out that it is thought that the debris would have to be crushed to extract it, but that blasting inside the accident plant which had already been damaged by the hydrogen explosion would involve serious risks.

A special exhibition, ‘Prospects for the decommissioning of the Fukushima nuclear power plant’, was currently being held at the Miraikan, adjacent to the Dengonkan, with 36 panels showing the causes of the nuclear accident, the situation surrounding the removal of debris, and the current state of return to the Hamadori region, which is far from being restored.

At the rally, Ms Yasuko Baba, a plaintiff in a lawsuit brought by victims in Tsushima, Namie Town, gave a detailed account of her experiences of the effects of the nuclear accident, showing many photographs she had taken herself, and impressed upon the attendees the seriousness of the Fukushima nuclear accident. An exhibition of Baba's photographs and a gallery talk were held in the precinct's assembly hall.

Rev. Komei Hayakawa, who has taken over Hōkyō-ji as the 31st chief priest after the late Rev. Tokuo Hayakawa, also came to greet the audience and expressed his hopes for the maintenance and development of the Dengonkan. In addition to a memorial performance by religious leaders wishing for the eradication of nuclear disasters, Rev. Shukaku Mori, Secretary General of the Japan Council of Religions for Peace, delivered a message of donation of the Bell of Peace, and at 2:46 pm, when the Tohoku-Pacific Ocean Earthquake struck, the Bell of Peace was rung in time for a memorial broadcast to be played in Naraha Town. All those present offered a silent prayer.



Rev, Shukaku Mori, Secretary General of the Japan Council of Religions for Peace, delivered the message of the donation of the Bell of Peace.

Maruki Gallery for the Hiroshima Panels Okamura Yukinori: Curator and Managing Director

Maruki Gallery for the Hiroshima Panels has been holding a special exhibition entitled “Mochizuki Katsura- The one who underpins freedom” from April 5 to July 6, 2025. Mochizuki was an artist who founded the Kokuyokai during the Taisho Democracy period, a groundswell of liberalism and democracy in the early twentieth century. The Kokuyokai was an art collective that argued that the revolution in society and the revolution in art were inseparable in the pursuit of freedom. It was formed with a diverse group of expressionists, including social activists such as Osugi Sakae and Sakai Toshihiko; novelist such as Arishima Takeo; and artists from various fields including music and theater. Based on the belief that expression is personal and should not be subject to evaluation by others, another important characteristic of the Kokuyokai was the high degree of freedom without a selection process so that everyone can participate. However, Mochizuki's activities extended far beyond his work with the Kokuyokai. He had also run a canteen called “Hechima” in Yanaka, where social activists and laborers would gather. He also drew cartoons for the daily newspaper under the pen name Saigawa Bontarō and provided illustrations for Heibonsha’s encyclopedia, and at one point he led the comic magazine *Bakushō*. After returning to his hometown of Azumino, Nagano Prefecture, he was a leading figure in the post-war agricultural land reform despite being a landowner himself, and while devoting himself to the peasant movement, he left numerous landscape paintings depicting the natural beauty of the Shinshū region. The issues that Mochizuki raised about 100 years ago are still relevant to those of us who live our daily lives in era of stagnation. This exhibition highlights his wide-ranging activities and showcases his spirit of freedom and support for others that



underpinned all his work with approximately 120 works, including oil and ink paintings, drawings, cartoons, and various related documents.

Exhibition information: https://marukigallery.jp/event-en/mochizuki_katsura/

Translated by Miki Otsuka

Commentary and Essays

Elimination of Discrimination against Women and Japanese women Women's Fund for Peace and Human Rights Eriko Ikeda: Chairperson

■ Japanese government fails to face the recommendations of the Committee on the Elimination of Discrimination against Women.

In October 2024, the Committee on the Elimination of Discrimination against Women (CEDAW), which examines the progress of the Convention on the Elimination of All Forms of Discrimination against Women, met in Geneva for the first time in eight years and made a splash when it announced its harsh examination results against Japan. This is because Japan so far has been promoting policies to eliminate discrimination against women based on the Convention by enacting the Equal Employment Opportunity Law and the Basic Act for Gender Equal Society, as well as by revising the Nationality Law and the civil code.

This time, the 60 recommendations candidly pointed out Japan's discriminatory situation. Among the “issues requiring a progress report within two years” are to introduce the option for married couples to have separate surnames; the abolition of spousal consent requirements for abortion; access to modern means of contraception and abortion such as emergency contraceptive pill; and the temporary reduction in the deposit required for women to run for parliamentary seats, etc. On the unresolved “comfort women” issue, the report mentions the comprehensive addressing of the rights of “comfort women” victims and survivors, as well as addressing sexual violence by U.S. soldiers in Okinawa, and even the issue of history textbooks that do not describe “comfort women”. There was also “addressing compound discrimination against Ainu, Buraku, Koreans in Japan, women with disabilities, LGBTI individuals, and immigrant women”.

For the mindful citizens, this was like “Yes, I agree!”, but the Japanese government's response was disgraceful, and often misguided. However, people who have involved in the “comfort women” support and museum movement have immediately begun to sign petitions, hold rallies, and lobby Diet members in response to the recommendations.

Instead of taking the recommendations seriously, however, the Japanese government “decided to exclude CEDAW from the use of its contributions and to cancel the planned visit of CEDAW committee members to Japan”. This was because the CEDAW “did not respond to the request from the government for the removal of the recommendation to revise the Imperial Household Law, which stipulates male lineage to the Imperial throne. The Ministry of Foreign Affairs (MOFA) was criticized for this so-called “economic sanctions” against one of the 60 CEDAW recommendations, but it reiterated that “CEDAW did not accept our request even though we explained it to them in

detail”. The Ministry also said that it would “refrain from giving an answer to the specific process of consideration”. On February 19 2025, a MOFA official attended a rally organized by a women's group in Tokyo, but there was no response as to who made this decision and why. The Japanese government has a responsibility to protect women's rights and eliminate discrimination from the perspective of universal human rights.

■ A brilliant shine: Mitsu Tanaka and women's liberation movement half a century ago

On August 7 2024, about two months before the CEDAW recommendations, Mitsu Tanaka, a charismatic leader of women's liberation movement (women's lib) passed away at the age of 81. She was the one who called for a women-only demonstration on the International Anti-War Day in 1970. She launched the women's liberation movement with a handwritten leaflet entitled “Liberation from the Toilet,” in which she claimed that “for men, the existence of women is divided into two images: motherhood's tenderness (mother) or machine for sexual desire (toilet)”. This statement was filled with a sense of denunciation of the contempt for women or the division of gender roles held by the men who then shouted “revolution” in the anti-Vietnam war and Zenkyoto movements (Japanese students' protest), and it resonated with many women. Later, the women's movement came to be called feminism, and women's liberation movement tends to be treated as a short-lived “non-fruit-bearing flower,” but its impact on women at the time was great, and I was one of those who was influenced by it. We used to gather and sit on the floor in one of our members' rooms, and sometimes throughout the night, talk about our bodies, menstruation, sex, relationships with partners, and other topics that were difficult to share with others. I was shocked by this experience and learned a lot.

At that time, the mass media was making fun of women's liberation movement, calling it “ugly hysteria,” and criticizing by looking down on the anti-war movement and the student movement. I resented this and started to work for NHK, hoping that I could change the media from inside. I was able to apply my experience of joining the movement that Mitsu Tanaka gave me. I could break new ground by producing programs on menstruation, sex education, molestation, sexual violence, etc., which had been taboos until then. It was said that the three major taboos of NHK were “the Nanking Massacre, the ‘comfort women’ issue, and the Showa Emperor's war responsibility.” I made eight programs in two years on the “comfort women” issue because of those situations.

However, more than half a century after women's liberation movement, Japan is still a “male-centered society” and discrimination against women has not been eliminated. As the recent Fuji Television sexual harassment issue has made clear that the “culture of entertainment” using female employees has not disappeared, and sexual violence by men in positions of authority in various fields has still existed.

■ Even today, the “comfort women” issue remains unresolved.

In the World Economic Forum's 2024 Global Gender Gap Report, Japan's gender gap index ranks 118th out of 146 countries. This is lower than South Korea (94th) and China (106th), indicating that the gender gap remains as large as ever. In politics, the number of female members of the House of Representatives is only about 10%, and there has not been a single female prime minister. We are left behind in the world.

Our team members have been working for more than 30 years to support the “comfort women”. We have supported

the trials of the women victims, held the “Women's International War Crimes Tribunal” in 2000, and established the “comfort women” museum, wam; the Active Museum for Women's War and Peace, etc. However, no real solution has been reached. The Japanese government has failed to investigate the truth, apologize, or compensate the victims. Also, the government has refused to acknowledge the forced marriage of the “comfort women,” erased the term “comfort women” from history textbooks, and attempted to get rid of the memory and record of the “comfort women” system.

In the meantime, most of the victims have passed away, and their supporters are aging. When I am feeling depressed, I feel as if Mitsu is standing up and talked to me cheerfully, saying “I don't want to be anyone else but myself, so I work hard to make the world a place where I can live like that. Once we join the women's liberation, no matter what we do, we will always be a part of it for a lifetime. We can't stop it....”

I thank Mitsu. I guess we just have to keep trying and not give up.

Translated by Miki Otsuka

Involved with INMP and the Japanese Citizens' Network of Museums for Peace Kazuyo Yamane: Adviser to Kyoto Museum for World Peace

I have been involved with the International Network of Museums for Peace (INMP) and the Japanese Citizens' Network for Museums for Peace for many years, and I would like to take this opportunity to look back on some of the activities we have been involved in. In 1992, when the first International Conference of Peace Museums was held at Bradford University in the UK, I was asked by Mr. Shigeo Nishimori, Director of the Peace Museum “Kusanoya” (Grassroots House) in Kochi City, to attend the conference. This led to my involvement with the International Network of Museums for Peace, and I began translating the network's newsletters and introducing peace museums around the world, as well as publicizing the activities of Grassroots House in English.

When the International Peace Museum Conference was held in Kyoto and Osaka in 1998, the “Japanese Citizens' Network of Museums for Peace” was formed. As I had been translating the newsletters of overseas peace museums up to that point, I continued to introduce overseas news in the newsletter called “Muse”, and also began to introduce the activities of domestic peace museums in English. As the number of peace museums in Japan and overseas grew, the amount of news increased, and a translation team was formed to deal with it.

When the INMP conference was held in Kyoto in 2008, Professor Ikuro Anzai asked me to edit the English version of “Museums for Peace Worldwide”. After that, I edited the Japanese version with Mr. Masahiko Yamabe, and it was published. The INMP conference was scheduled to be held in Kyoto in 2020, but due to the coronavirus, it was held online. At that time, I edited the English version of the “Museum for Peace Worldwide” with Professor Ikuro Anzai, and the Japanese version was edited with Professor Ikuro Anzai and Mr. Kentaro Kojima, and published overseas by Lulu. In Japan, it was published by the Kyoto Museum for World Peace (the Japanese version is not for sale). There are peace museums that have closed due to the coronavirus pandemic, and after that, I proposed to the INMP Publishing Committee that we should publish a revised edition of the guide book. However, as it would require a huge amount of time and energy, no one came forward to do it, and the revised edition never came to fruition.

After the INMP International Conference was held in Sweden in 2023, a book was not published, so I set up the INMP Publishing Committee and proposed that INMP members who wanted to write should submit an abstract. Then, abstracts were sent to me from 16 members in 11 countries. (Australia, Brazil, Japan, Korea, Norway, Pakistan, Serbia, South Africa, Switzerland, Ukraine, USA) However, as the editor-in-chief, whose native language is English, did not appear, and due to my own poor health, this publication plan was postponed until the next INMP conference to be held in Canada in 2026. Although I was busy exchanging emails with people from various countries, I was greatly encouraged by meeting wonderful people and learning about the various activities being carried out through peace museums around the world.

I believe that both the INMP and the Japanese Citizens' Network of Museums for Peace have been enriched by these encounters and exchanges with people from all over the world. I hope that the younger generation will enjoy these exchanges both domestically and internationally in the future. The relationships of trust, friendships and sense of solidarity that are born out of these exchanges have become the driving force behind activities aimed at achieving peace. I remember that when the director of the Nagasaki National Peace Memorial Hall for the Atomic Bomb Victims was looking for a place to hold an atomic bomb exhibition in the Netherlands at, Dr. Eric Somers of the NIOD Institute for War, Holocaust and Genocide Studies (NIDO) immediately offered his cooperation. I have had various exchanges with him, including exhibitions through the Grassroots House in Kochi City and lectures at the Kyoto Museum for World Peace. This is just one example, but I think that the roles played by INMP and the Japanese Citizens' Network of Museums for Peace have been very significant to promote peace education.

Introduction to the War and Peace Memorial Park Theme Pavilion (Qijing, Kaohsiung City, Taiwan)

In December 2024, I went on a trip to visit museums in southern Taiwan, so here I would like to introduce the War and Peace Memorial Park Theme Hall in Kaohsiung City. On the outside wall of the theme hall (see photo below), there are three soldiers depicted. These are pictures symbolizing the soldiers of Taiwan, which include Japanese soldiers, soldiers of the Kuomintang government, and soldiers of the Communist Party of the People's Republic of China.

The museum opens at 10am, so I went to the entrance at exactly 10 am, but the door was closed. I was wondering what was going on when an old lady came running up to me and asked if I was going in, and then opened the door for me.

The theme exhibition was held in a 20 tatami mat-sized exhibition hall on the first floor, so it wasn't difficult to see everything, but it was a valuable opportunity to come into contact with various historical truths that I had never known before.

The prologue at the entrance introduces the exhibition as follows (although there are also Japanese explanations for the exhibits, the author has made some modifications).

In 1942, the Japanese government implemented a volunteer soldier system in Taiwan, and a large number of Taiwanese youths were sent to fight in the Greater East Asia War, but after the war, Japan avoided its responsibility to pay appropriate compensation and return debts by citing the reason of changing nationality.

In 1945, the Kuomintang government sent a large number of Taiwanese youths to fight in the Chinese Civil War, and many of them died in mainland China, while some were taken prisoner and incorporated into the Communist Party army, where they were made to participate in the Korean War. Other Taiwanese Communist Party soldiers were detained in China for long periods, and some of them only returned to Taiwan in 1989.



According to Japanese government documents, around 200,000 Taiwanese youth were drafted to fight in World War II, of which 80,000 were soldiers and 120,000 were military laborers and auxiliaries. The “Shirakaba-tai” was the first unit of Taiwanese Japanese soldiers, and around 450 of them were forced to perform military duties (such as carrying heavy loads) in Shanghai. After that, the “Taiwan Agricultural Volunteer Corps” (deployed to North China as military personnel), the “Taiwan Special Labor Service Corps” (deployed to Vietnam, the Philippines, Malaysia and New Guinea as military personnel), and the “Takasago Volunteer Corps” (a unit made up of the indigenous Takasago people, deployed to the southern front as military porters and commando units) were also called up and sent to the war zone. The Takasago Volunteer Corps is famous for the bravery of the Taiwanese-born Japanese soldiers who fought in the war, but it is said that only about 10% of them were able to return to Taiwan alive.

In the case of the boys who were sent to Japan as factory workers, about 8,400 young men aged between 13 and 20 were sent to Japan as “Technical Personnel at the Koza Naval Arsenal (abbreviated: Koza Boys)”. At the time of recruitment, it was advertised that the “Koudoku (labor and education)” system would enable them to obtain qualifications equivalent to those of graduates of technical schools in three years, and many young men from poor families seem to have volunteered to take part, but in reality, after training at the Koza Naval Arsenal, they were forced to work for as long as 10 hours a day.

In addition, various Taiwanese women were also involved in the war as nurses, nursing assistants and “comfort women”, and the historical background of each case and the details of the individual victims are introduced with photographs and real names.

After Japan's defeat, they were conscripted into the Nationalist Government Army and sent to fight in the Chinese Civil War, and some died in battle, others were taken prisoner, and those who were taken prisoner were then sent to fight in the Korean War as part of the Communist Party army. Those who survived also suffered severe persecution during the Anti-Rightist Movement and the Cultural Revolution in China, and it seems that many of them were only able to return to Taiwan in the 1980s.

At the end of the exhibition, Mr. Hsu Chao-rong, who was instrumental in the establishment of the War and Peace Memorial Park and the Taiwanese Unknown Soldier Memorial (see photo on the left), is introduced. During the



Japanese colonial period, Mr. Hsu was a Japanese soldier with Taiwanese nationality, and after the war he fought in Shanghai and Qingdao as a naval technical officer in the Kuomintang government army, returning to Taiwan when the Kuomintang government retreated from Taiwan. He then moved to the United States, where he became involved in the “Taiwan Independence Movement” and was sentenced to ten years in prison by the “Left-Wing Military Court”. After being released from prison, he moved to the United States again, but his passport was taken away and he became a political refugee. In 1987, he returned to Taiwan from Canada and devoted himself to helping former Taiwanese veterans and their families. He also contributed his own money to the establishment of the “Taiwan Unknown Soldiers Memorial” and the “War and Peace Memorial Park” in 2005. However, in 2008, he

protested against the decision by the Taiwan City Council to change the name of the park to “Peace Memorial Park”, and on May 20th, he ended his life by setting himself on fire.

After the tour, I had a chat with the lady at the reception desk, bought a copy of “Taiwan's Soldiers” (Chen Chu, National Human Rights Commission) from the shop, and left the theme hall.

The people of Taiwan lived under various pressures and discrimination as Japanese colonial subjects even before the war, and during the war they were forced to fight as “Japanese” and cooperate with the war effort. Even after the war, they were at the mercy of various world historical events. Although we sometimes hear that the people of Taiwan are friendly towards Japan, I felt the importance of learning about the reality of the rule of colonial Taiwan and the fact of Taiwanese-Japanese soldiers during World War II.

International News

Dunera Museum Railway Station Murray St Hay NSW 2711, Australia

This collection explores one of the most fascinating stories in Australian history – a story that stretches from WW2 to modern-day Australia, from the capitals of Europe to the vast flatness of the Hay Plains, located in the Riverina area of New South Wales.

Over 6,000 German, Italian and Japanese civilian Internees and Prisoners of War (POW) were kept in three Prison Camps at Hay between 1940 and 1946. They were guarded by over 600 members of the 16th Australian Garrison Battalion.

The 'Dunera Boys', as they came to be called, were so named, after the ship they sailed out to Australia in. The group of internees were comprised of 1,984 German Jews and other refugees from Nazi-occupied Europe. They were

the first internees of the British Government WWII policy aimed at dealing with alien residents living in England at the outbreak of the war.

After a long and at times very perilous voyage, during which the ship was targeted by German U-Boats, the group arrived in Hay on 7th September 1940.

Today the [museum](#) is a moving tribute to the power of the human spirit. It is housed in dis-used railway carriages, situated at the Hay Railway Station. The full story can be read on the following site.

<https://www.visithay.com.au/wp-content/uploads/2021/09/Dunera-Museum-18.08.2021.pdf>



With thanks to Peter Herborn in Australia

Presenting Narvik War Museum (Norway)

Joakim Arnøy – Researcher at the Narvik War & Peace Centre // Centre for Peace Studies (CPS) at UiT The Arctic University of Norway

Narvik War Museum sets out to show the timelessness of war, with causes and consequences, as a step towards educating for peace. While the main exhibition starts with the German attack on Norway in April 1940, and elaborate on the occupation time that lasted until May 1945, the overall aim is to show that the Second World War (WW2) can be used as an educational platform to understand comparable mechanisms of contemporary wars. And likewise, by looking at cases of tension and war around the world today, we can better understand to the plight of people who were living through the times of WW2 in our region.

The concept of the exhibition starts with an introductory text founded on the pithy formulations that “to build peace, we must understand the war that was”. And likewise, “to build peace, we must understand the war that is, in light of the war that was”. These core ideas open up to a focus on differences and tensions between people, whose beliefs and perceived truths may not necessarily be the same.

The museum is owned and operated by the Narvik War and Peace Centre, which is one of 7 peace and human rights centres in Norway with core funding from the Ministry of Education and Research. The primary condition for this funding is that these centres conduct education activities for young people, whether linked to human rights or democratic competences or other peace-oriented education. Some of this goes hand in hand with parts of the museum, whereas other things are more on the side, in separate activity rooms, or even in other locations. In other words, the organisation educates for peace, boasting the Narvik War Museum as one of its tools to do so.

The museum starts off with an introduction of the runup to the war, as it transpired in Norway. The first part of this was battles at sea, with the involvement of the naval forces of Norway, Germany, and Great Britain. As Great Britain gained control of the waterways, Germany had control of the land in and around Narvik. The battles that shaped up in the mountains surrounding Narvik saw troops deployed from France and Poland, in addition to the aforementioned three parties. The museum tells stories, centred around individuals, civilians and military, who experienced those days, of the main battles at sea and on land, until the capitulation of Norway in June 1940.

Next, the museum exhibition shifts into an emphasis on life under occupation times. This is problematised via



civilian eyes, military perspectives, as well as prisoners, some of whom were brought to Norway by the Germans to work under slave-like conditions until death. This middle floor covers topics such as the value of a human life, resistance movements, and civilian life and living.

These first two floors of the museum are object rich. There are artifacts stemming from all the involved parties, all branches of military, as well as civilian objects that tell stories of resilience, resistance, as well as adversity.

These first two floors of the museum are object rich. There are artifacts stemming from all the involved parties, all branches of military, as well as civilian objects that tell stories of resilience, resistance, as well as adversity. Displaying large objects, such as anti-aircraft guns, torpedoes, and other war materials, the museum treads, at times, close to that fine dividing line between glorifying war efforts, and problematising them. But such objects are part of the reality that has been in this region, and that still are in many regions of the world. The aim of Narvik War Museum, rather, is to ensure that the stories of individuals are elevated, so that war is not only talked about in strategic terms, and people talked about as objects, or passive bystanders. The adjacent photos showcase some objects, and the way they are placed.

At the end of the second floor, the museum makes a clean break with WW2. This is symbolised by displaying a replica of the atomic bomb, with the reference being to Hiroshima and Nagasaki, being by many considered the final horrors of WW2. On the bomb replica is showcased the word “Peace?” (note the question mark). From this point on, there is a growing focus on the changed dynamics in the international system, with a few angles. One is that the Cold War rediscovered momentum. But another is the foundation of the United Nations, and its emphasis on human rights. New alliances formed, and the world, again, looked far less black or white, in terms of who was right or wrong, good or bad.

This is the train of thought that is introduced as the museum proceeds to its biggest floor space, which is more abstract, but also more striking. The chaotic space named “Zona” (the zone), is one aiming to introduce perspectives which can be contradicting, and to ask questions to which there may be no obvious answer. Exhibition parts are centred around questions of the sort: “Who wins in an arms race?”, “When does a war end?”, “How far could you be



willing to go for what you believe is right?”, and “What does it mean to fight for peace?”

The concept for this part of the museum has taken inspiration from the 1979 film “Stalker”, by Andrei Tarkovsky. In the film, “the Zone” is a ruinous area in which regular laws of physics do not apply. Somewhere in that area there is a room in which you are confronted with your own inner desires and whims – a mirror to your own soul. The Narvik War Museum’s “Zona”, similarly, is a space that moves beyond the chronological presentation of facts of historical wars, as it blends events from different time periods. The exhibitions encourage reflection around the impossible choices people have

been, and still are, faced with during times of tension or war.

About the name, Narvik War Museum: When first established, in 1964, it was a memorial museum, preserving, curating, and commemorating people and events of WW2 in the region. The name Narvik has been retained, because it has a ring to it among history aficionados in Europe, because for a couple of months in 1940, it was the only scene of organised, Allied resistance against the Nazis. And war museum, because it utilises the presence of this historic war and contemporary wars as a springboard for reflection around the times we live in today, as well as the world we wish to see.

There are numerous ‘dark’ sides to the museum. But it is mainly done to come face to face with the things we *do not want*, in order to realise more fully what it is we want, namely deep forms of positive peace – also in peaceful countries like Norway. It can be a precarious balancing act, and – imagine this! – we have had our (albeit not many) critics speaking in belittling phrases how this museum is a disgrace, having in reality turned into a ‘peace museum’, instead of being a real war museum.



Many of the educational activities of the organisation compensate for the museum’s rather glum presentations of the human potential for destruction, by encouraging dialogue, engaging in brainstorming exercises, which also include future visioning. Added to that, there is research, which currently also includes more positive topics, such as the role of humanitarian organisations during wartime, and contemporary, non-formal peace education.

Events at the International Peace Museum in Dayton, Ohio

Various events have been held as follows:

* Join us at the **International Peace Museum** on **February 1st** for our **second event** in the **Season for Nonviolence 2025** series, centered on this year’s theme: **"The Power of Words."**

We are honored to welcome a distinguished panel of speakers who will share their insights on how language shapes our communities, influences social change, and fosters peace:

- * **Tebojo Moja** – Renowned speaker and advocate
- * **Ivy Glover** – Director of Community and Social Impact at Wright-Patt Credit Union (a not-for-profit financial cooperative that offers banking services to members in Ohio)
- * **Alice Young-Basora** – Executive Director of the International Peace Museum
- * **Jacob Payen** – Spokeswoman for the Springfield Haitian Community Alliance

Time & Location

Apr 04, 2025, 6:00 PM – 10:00 PM

Dayton, 10 N Ludlow St, Dayton, OH 45402, USA

* **Peace Builders’ Reading Circle – The Magician Discussion**

Thu, Apr 17

Time & Location

Apr 17, 2025, 7:00 PM – 8:30 PM

Dayton, 10 N Ludlow St, Dayton, OH 45402, USA

This month, we'll discuss *The Magician* by Colm Tóibín (2017 Holbrooke Award, Novel, 500 pages). This novel explores the life of German writer Thomas Mann, tracing his struggles with exile, war, and artistic expression.

<https://www.peace.museum/events-1/sfnv-2025-event-7-1>



A Painting by Veronika in Ukraine

It's a painting of a young Ukrainian girl, Veronika, and it symbolizes peace and prosperity all over the Earth.

With thanks to Ms. Maryna Bilosludtseva, the coordinator of [Kyiv Peace Museum](#)



The Hague Conference on Education for Peace and Social Justice in September, 2025

"Alliance for International Education World Conference 2025. Educating for Peace and Social Justice: the Role of International Education" by Global Campaign for Peace Education

AIE's 2025 world conference is offered in partnership with the Dutch International Primary Schools and hosted by the International School of The Hague from September 25-27, 2025.

Event Details

[Visit the GCPE Global Peace Education Calendar for complete event details.](#)

Start Date / Time: 2025-09-25

End Date / Time: 2025-09-27

TimeZone: America/New_York

Event Organizer: Alliance for International Education

Event Venue: International School of The Hague, Netherlands

Event Description

AIE conferences aim to bring together those involved in fostering intercultural understanding and international education, including researchers and practitioners from around the world at all levels of education. The 2025 conference, offered in partnership with the Dutch International Primary Schools and hosted by the International School of The Hague, will include a series of related strand sessions based on small group presentations and discussion around a range of topic areas, in addition to keynote presentations by distinguished speakers. There will also be many other opportunities for the exchange of views and experience around the overall conference theme of Educating for Peace and Social Justice: the role of international education. Participants will belong to one of the strand groups. They will interact with colleagues from national and international schools and colleges, researchers, curriculum developers, teacher trainers, government representatives and others working actively in the field of international education. Those who wish to make a presentation within one of the strands should submit a proposal.

Call for Proposals

To submit a proposal, please upload to the conference website an abstract of the proposed presentation (approximately 300 words), together with the name(s) and full contact details of the conference presenter(s). Each presentation will last for around 20 minutes, followed by a 25 minute discussion. Proposals for presentations should relate to the overall conference theme (Educating for Peace and Social Justice: the role of international education) and, more specifically, to one of the topic areas (see below). The conference strand structure will be developed on the basis of accepted proposals. Proposals for presentations may be based on completed research or other projects, on classroom or whole school/institution experience, or on ideas for innovative schemes or topics for future exploration. Proposals will be welcomed from those with interests and experience across the age range from early years to university level, and from those with responsibility for leading change in systems of schools/colleges, as well as those with experience of leading individual institutions. In relating to one of the topic areas, presentations will be expected to draw on issues relevant to the area in our rapidly changing world.

Conference fee: GBP 500 (early bird: by 30 April 2025, GBP 450)

Deadline for proposals: 30 April 2025

Register to participate in the conference/submit a proposal via www.intedalliance.com



* This article is thanks to the news by the Global Campaign for Peace Education.

It would be great if people involved in peace museums could also participate in the conference, and report on their activities for peace education.. (Kazuho Yamane)

Layers of Life by Pegge Patten 2020



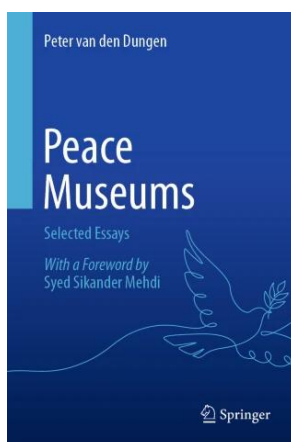
I believe the quote I found through the INMP: “A painting will never stop a bullet, but a painting can stop a bullet from being fired”. Art is a powerful form of communication. By Pegge Patten

Publications

International Publications

Peace Museums: Selected Essays by Peter van den Dungen. 2025. Springer

- * Presents a comprehensive study of the history, nature, and purposes of peace museums
 - * Offers an overview and evolution of the subject that is not available elsewhere
 - * Shows why peace museums are essential for the development of a global culture of peace and nonviolence



This book is the first comprehensive study of the history, nature, and purposes of peace museums, comprising twenty-one essays published over four decades (1981-2020). It presents a powerful argument for the need for this new kind of museum that informs and inspires visitors that a world of peace and nonviolence is both necessary and possible.

Whereas there are numerous museums about war and the armed forces, museums about peace-making and peacemakers are rare; indeed, the very concept of peace museums is still largely unknown. This is a reflection of the traditional writing and teaching of history which is dominated by narratives of war and warriors, with little or no attention being paid to the history of efforts to prevent and abolish war. Peace museums are ideal instruments to bring the long, fascinating, and vitally important history of peace to life

for a large public.

At a time when a barbaric war in Europe, continuing wars in Africa, and ominous threats of war in Asia, are raising the spectre of nuclear war and World War III, the need for anti-nuclear bomb and anti-war museums is greater than ever. Such museums are essential for the development of a global culture of peace and nonviolence. The book provides inspiration and hope for everyone interested in efforts to overcome an existential threat to civilization that is wholly man-made. A detailed description of the contents of the book is available at <https://link.springer.com/book/10.1007/978-3-031-59223-2>



**This year marks the 80th anniversary of the end of World War II.
As part of the Japanese Citizens' Network of Museums for Peace,
we will be conducting an "80 Year Questionnaire".
We would like to request your cooperation**

Postscript

We are pleased to present the 57th issue of the English edition of Muse. This is the first issue for 2025.

In this issue, we have been able to publish newspaper reports on the National Exchange Meeting held last year, as well as information on six museums in Japan and five overseas. We have also included three commentaries and reviews, and one book guide. We would like to thank everyone who contributed their time and effort to this issue.

If you have any books, collections of materials, pamphlets, etc. published by the museums with which our members are involved, please send them to us so that we can introduce them in Muse as an introduction to the activities of the museums. We also welcome reviews of exhibitions, essays, and comments on visits to exhibitions, etc., which go beyond just introducing activities. For exhibition introductions, we would be grateful if you could send us around 300 characters of text in English and 1 or 2 photos (taken with permission) of the exhibition scenes, etc. For reviews and commentaries, we ask that you keep your text to around 1000 words in English, but please consult with the editorial committee members first.

The deadline for the June issue is June 10th, 2025. Please send your reviews and manuscripts to the following address.

musejapaneditor@gmail.com (←The address has been changed.)