



Introduction: Museums for Peace in Eastern Africa

By Dr Sultan Somjee, Founder, Community Peace Museums Heritage Foundation

The museums for peace in Eastern Africa were started nearly 25 years ago in 1994 with the initial objective of bringing the ethnicities of Kenya onto the dialogue platform using indigenous knowledge and methodologies known to them. The 1990s was a volatile decade with massacres and sporadic conflicts raging from Rwanda at the Great Lakes to Somalia on the Red Sea, Kenya being located in-between. Thousands died, thousands more became refugees.



Founders of the Community Museums of Peace of the African Child Soldier, Dr. Sultan Somjee and Lomudak Okech

However, Africa has a rich heritage of peace building traditions embedded in communal arts of reconciliation, oral literatures and philosophies of *utu* and *ubuntu*, both

meaning humanity. It was this resource that we turned to in 1994 when it became obvious that Western-based knowledge systems and methodologies about how to make peace did not work for us. I first presented my approach to the creation of museums of peace founded on diverse indigenous heritage at the Third International Conference of Peace Museums in Kyoto and Osaka, Japan, in 1998.

Twenty years later, the six articles presented in this special section on Africa of the INMP Newsletter show different angles of how the peace museums in Eastern Africa have expanded, developed and how they operate. Lomudak Okech's article, *Making Community Museums of Peace of the African Child Soldier – A Personal Story*, is a moving narration about how his broken body as a child soldier led him to persevere in building the first ever peace museum in the world of the child soldier, partly to heal himself, and partly so that other children do not suffer his fate of a lost and traumatic childhood. In *Indigenous Knowledge at an African Peace Museum*, Atim Onen writes that an important function of the peace museum in conflict zones is about restoration of the human body, first to itself and then within

the society, after the trauma of violence. According to local beliefs, wars break the soldier's body in four ways: physically, mentally, culturally and spiritually when relations are severed with the communal heritage, identity, ancestors and nature, or the land that is considered the Mother. Onen's peace museum supports restoration of the 'lost generations' using indigenous knowledge systems in which she specialises. Her peace museum has reverted to utilisation of community knowledge because strategies the NGOs bring to the region do not work nor are they accepted at the grassroots where conflicts occur.

In *Origins of the Gulu Community Peace Museum*, Curator Francis Odongyoo explains the reasons why his people, the Acholi of Uganda, needed a peace museum and how they went about making one. Up to today, thousands of Acholi live as permanent refugees in camps, and conflicts within the ethnic group are recurrent due to unhealed wounds, unsettled closures and generational humiliation that begs for retribution and healing. The peace museum of Gulu is an approachable and safe ground for community-accepted mediation within its midst. Munuve Mutisya, the director of Kenya's museums of peace, illustrates in *2Bonge Breaks Ground for Partnership of Peace Museums Between North and South* how the peace museums in North and South can work together towards understanding conflicts within their own societies (e.g., on gender, race and marginalisation of minorities and immigrants) through sharing within culturally diverse situations. At the same time, they seek common ground for building transborder partnerships towards global peace. The article points out that the experiment between Kenya and Sweden has been a great success.

The next two articles *Revitalising Peace Heritage Traditions Through Maasai Indigenous Aesthetics* by Kimberly Baker, and *Sharing Healing and Peace Traditions* by Alberto Parise, speak about the African peace museums as learning sites for researchers, scholars and peace workers. These two articles point to the significance of exploring creative ways to work for peace by learning from grassroots communities. Baker narrates how indigenous aesthetics relate to women's art and material culture used in stopping conflicts. Parise, who is involved at the asylum seekers camps on the shores of Italy, organised a group of Italian youth on an educational visit to the peace museums in Africa.



Sultan Somjee in Kenya with a Pokot elder, holding a peace staff and leaves of the peace tree

The six articles from Africa provide a corpus of reflections for the INMP community. The first reflection is on how museums for peace globally can utilise indigenous peace heritage of their own communities and nations to offer exhibits and programmes. Basic as it may sound, the indigenous traditions are about sustaining the human-nature relationship and in all, humanity, in today's conflicted world. The article by the former child soldier brings us to reflect on the need for more museums of peace of the child soldier. We know that children

continue to be enlisted in rebel armies in many parts of Africa and South America, and from Afghanistan to Iraq. Parise's experience is thought-provoking, especially for Europe that is grappling with the growing African diaspora of refugees and asylum seekers. The article suggests that we need to understand the migrants as people, and that they come from certain traditions that shape their values. The agencies and media tend to disregard this due to ignorance, politics or even racism. Hence, there is a lack of concern to understand who the refugees and asylum seekers are. This special section on Africa provides food for thought for INMP about reaching out to those in the membership community where peace is truly and most needed. It offers opportunities for INMP member museums in the North to share their half-a-century's post-World War 2 practises in developing curatorial and technical know-how for civil society and community-building, healing and restoration. The Kenyan-Swedish transglobal project is a pioneering example. The author can be contacted [here](#).

Making Community Museums of Peace of the African Child Soldier – A Personal Story

By Lomudak Okech, General Coordinator

One night when I was eleven years old, I was abducted from my home in South Sudan and forced to join the Sudanese Peoples' Liberation Army (SPLA). Overnight I became a Child Soldier. I endured harsh training in the bush. In my childhood I learnt how to use weapons and kill. One night, we were ambushed by the government forces and a fierce battle resulted. I escaped during the chaos. After wandering about in the bush for weeks and weeks carrying the heavy AK 47 on my shoulders, finally, a UN truck rescued me. I ended up moving from one refugee camp to another in Uganda due to attacks

on the camps and abduction of children by another rebel group called the Lord's Resistance Army (LRA). After fifteen years I was accepted by Canada as a refugee.

In 2014 I met Dr. Sultan Somjee who told me about the peace museums in conflict zones in Kenya. We discussed how we could create a space in my village in South Sudan where former child soldiers and the community would gather to reconcile through dialogue using rituals and arts. That is the African way to begin healing the bodies broken in war and making peace. It took me four years of patient coaching by Dr. Somjee, an African ethnographer, to understand the value of a peace museum in a conflict context. Then I began planning, saving money working two jobs, organising the community at home and bringing together as many child soldiers as I could remember. Using the Internet, I spent long hours trying to convince, educate and gain support of the community to build a peace museum for our troubled people and homeland. Today, I am proud to say I am the General Coordinator of the *Community Museums of Peace of the African Child Soldier*.

We have been gifted land by the local county council and when funds are available we shall build a traditional homestead shaded by the peace trees. For now, we hold our 'Talking Circles' in the open.



Former child soldiers sitting under an Olwedo peace tree holding its leaves

We talk about how to build community strength to protect children from abduction because no one is able to do this. Children continue to be abducted and thousands are still in rebel camps. We discuss our history of conflicts from the community's point of view, our traditional reconciliation practices developed by our ancestors, our oral and material culture, rituals and our arts for reconciliation, peace and healing. We also talk about economic sustenance for the families of child soldiers. My peers are now adults and family men without the skills and education that they lost in their childhood fighting fellow countrymen. Many are unable to make a meal a day. There is also a hurtful pending issue about the child soldiers' acceptance back into their home communities because we are often accused of shedding the blood of our fellow kinsmen. This is a strong taboo in African culture.



Okot David (treasurer, Community Museum of the African Child Soldier, on the left) and Lomudak Okech (director of same museum, on the right) visiting Francis Odongyoo (curator, Gulu Community Peace Museum) in July

The motto of the *Community Museums of Peace of the African Child Soldier* is a drawing of a reconciliation and peace-making ritual called *Mato Oput* – an ancestral heritage. For fifty years we have not seen peace and prosperity yet we sit on enormous oil reserves. First, there was the war of resistance against the Anglo-Egyptian

domination, then, the war against the Arab North government of Sudan, and now, there is a civil war among our multiple ethnicities and cultures. My goal is my dream: No child should lose his or her childhood to war. Building the community peace museum is a fulfilment of my dream and finally, I feel a beginning to my healing journey. You can contact the author [here](#).

Indigenous Knowledge at an African Peace Museum

By Atim Onen, Keeper of Indigenous Knowledge at the Community Museum of Peace of the African Child Soldier in Magwi, South Sudan

I am an anthropologist and do research by talking to the community elders and then conducting 'Talking Circles' at the Museum. For decades, the Acholi of South Sudan have been traumatised by conflicts and all the Western education and skills about peace have failed to lessen the trauma, heal and reconcile our people.



Talking Circle of Igara clan troubled by conflict that has divided them

Thus, the Board of the *Community Museums of Peace of the African Child Soldier* (CMPACS) appointed me as the Keeper of Indigenous Knowledge in the hope of documenting, using and revitalising our traditional practices of reconciliation, healing and most importantly for the re-

integration of our 'lost generation' back into the society.

The ritual that I focus most on for the restoration of our 'lost generation' is called *Mato Oput* which is also the logo of CMPACS. It is an ancient reconciliation ceremony of the Acholi people of northern Uganda and southern South Sudan. Those who have committed crimes that involved death go through this body-centred ritual in order to be accepted back into the physical and spiritual life of the community. This is the most prominent ritual that connects the perpetrators to the community, its elders, ancestors and the environment as a whole. Very effective and socially accepted, *Mato Oput* involves confessions, acceptance, compensation and, finally, the act of *Mato Oput* itself or the drinking of *Oput*. This is a mixture of minced roots of a very bitter tree also known as *Oput*, the local brew and juice made from a very sour fruit known as *pwomo*. It is believed that if one can swallow such a mixture, then one is able to swallow his anger, disrespect of elders, arrogance towards our customs and foolishness that fills one's head when holding a gun.



Atim Onen (at clipboard) in Talking Circle with former child soldiers

In the future I am planning 'Talking Circles' about traditional knowledge of plants and indigenous foods and community building customs like doing communal work. The

peace museum is a gathering space for listening to folk stories and reclaiming what we have lost, including the Acholi language. I intend to pursue what in Europe was called restoration and reconstruction after the World Wars. My wish is to construct a *Wang' oo*, i.e., a fireplace where folktales, riddles and reading of nature's language, its sights and sounds, are told to show the relationship between the community and the elements of peace, i.e., the Supreme One, ancestors, nature and elders. One story that I will be telling summarises the future of our peace museum. Before the wars, nobody was allowed to go to bed with bitterness in their heart. At sundown, one had to make peace with whoever one had created bitterness with during the day. One would put the seeds of greens, locally known as *boo* or *ngor* in one's mouth, chew it a bit and then spit them out on each other's chests as the sun goes down saying, 'My brother forgive me, I do not want to go to bed when we are not as one person.' You can contact the author [here](#).

Origins of the Gulu Community Peace Museum in Northern Uganda

By Francis Odongyoo, Curator

The Gulu Community Peace Museum is located in the Acholi ethnic region of northern Uganda. The Acholi sub-region was until recently the epicentre of violent armed conflict and gross human rights violations. For over two decades, the Lord's Resistance Army (LRA), a rebel army fighting the Ugandan government, had terrorised the community, looting, raping and abducting both children and adults to train them to kill their own people. Hundreds died in the wars and more than one million people were displaced. Neighbouring tribes became suspicious of and hostile to the Acholi

because they considered all Acholi to be enemies of the state and supporting the LRA. The media propaganda against the Acholi also increased the hatred of the country against the community because the LRA was ethnically an Acholi movement. The Acholi were sandwiched between the brutal government and the rebel armies and put their hopes only in peace talks. Unfortunately, the Ugandan government refused the elders' plea for peace talks and performing rituals for the restoration of peace as was the tradition. Instead, it chose war that escalated killings and displacement. Numerous attempted 'peace talks and agreements' between the belligerents, coordinated by local and foreign civil society organisations and NGOs also failed to bring peace.

The LRA withdrew farther into the bush in 2006 which temporarily restored peace. However, the fear and tension due to hate and feelings of revenge persist in the villages. We desperately needed reconciliation with our neighbours, the government, and within our shattered clans. In 2001 a group of three led by Mama Ester met Dr. Sultan Somjee, the founder of peace museums in Kenya, at a peace museums conference in Kenya. This was followed by a second visit to Kenya by a team of four chiefs and five elders led by the Paramount Chief of Acholi, Rwot David Onen Acana to learn about the Community Peace Museums. On their return, they held 'Talking Circles' with the elders who blessed the starting of two peace museums in Gulu and Kitgum. The museums could then be inaugurated with funding help from non-government sources as had been the case in Kenya.

The Human Rights Focus initiated the Gulu Community Peace Museum with funds secured from the Ford Foundation. Our goal

was to explore, make known, and sustain the traditional knowledge of peace building because the Western ways that we had been using had failed our people. The Museum has a large collection of artefacts such as ritual spears (*tong*) and calabashes (*awal*) used for peace making. The display room extends to the garden outside where there are peace trees (*olwedo & oput*), the most significant trees for blessing and reconciliation, and sacred grass (*oywec dyang*) which is also used during blessings. We use the artefacts and trees to teach the new Acholi generation about peace building and our lost generation. Local and foreign peace practitioners, academics, and leaders also visit us to learn about indigenous cultures of peacebuilding. The Gulu Community Peace Museum is slowly bringing peace to Acholiland and helping us to reclaim our dignity and identity. We offer 'Talking Circles' for reconciliation with our neighbours to clear suspicions and hate due to misinformation. Ultimately, we shall end the conflicts and re-integrate our lost generation back into the communities as is the Acholi custom. This we must do so that the community comes to peace with itself and its ancestors. You can reach the author [here](#).



Francis Odongyoo under the shadow of the peace tree called Olam

2Bonge Breaks Ground for Partnership of Peace Museums between North and South

By Munuve Mutisya, Director of the Community Peace Museums Heritage Foundation (CPMHF), Kenya

For the first time in the history of the peace museums of the world, a long-term close partnership has developed between peace museums in the North and South. The Fredens Hus Museum in Uppsala, Sweden, and the Community Peace Museums Heritage Foundation (CPMHF) in Kenya forged this global partnership for peace in 2016.



Munuve Mutisya in front of the Akamba Peace Museum in Machakos; Jesper Magnusson and Fredens Hus in Uppsala

Established in 2006, Fredens Hus is a non-profit organisation working in Dag Hammarskjöld's spirit addressing racism, violence, prejudice and intolerance through educational activities and exhibitions about building peace at the grassroots level. The peace museum's focus groups are children and youth. CPMHF was started in 1994 by Kenyan ethnographer, Dr. Sultan Somjee, during a time of intense ethnic conflict. Today, there are sixteen peace museums in various ethnic regions of Kenya that work as

grassroots civil societies addressing a lack of equity in communities and the wider society. CPMHF is not funded by the government and seeks partnerships with similar civil oriented organisations worldwide and peace museums in particular.

In early 2016 the *2Bonge* project was initiated jointly by Fredens Hus and CPMHF. The name of the project is in Sheng, the language spoken by youth struggling in slum districts of Kenya, and means 'Let's Dialogue'. Initially, *2Bonge* remained a seed project for about a year while Freden Hus and CPMHF tried to understand each other, respecting differences and building on what was common. The director of Fredens Hus, Jesper Magnusson, visited Kenya and I visited Sweden. We looked at what we have and do, discussed and planned together while we learned from each other. Subsequently, CPMHF assembled a group of 25 young Kenyan activists and artists who were working in graffiti arts, cartoon animation and performing arts. In Sweden, I worked with the staff of Fredens Hus exchanging ideas, learning about multimedia exhibition techniques and planning our common path. Back in Kenya, our North-South collaboration produced art panels like the six-metre long graffiti mural called *Kutengwa na Jamii* which means 'Marginalised by the Society' and 'Through Man's Eyes: Two Faces of Woman'.

From there on the project grew through leadership training conferences and production of cultural material that evoked thoughts and dialogues about gender equity and rights of the marginalised in society. Finally, on 23rd February 2018, an exhibition was launched at the Nairobi National Museum which was viewed by some 750 youths.



From left: Munuve Mutisya, Frankline Micheni, Lemoloi Ole Sakuda, Njiru Njeru, Catherine Kerubo Bosire, Jesper Magnusson, Antonio Basala and Jane Akeno Chepotipin

The 'Talking Circles' comprised mixed groups of youth, both men and women, from the slums and universities. About 200 adults also came to the exhibition. The informal *2Bonge* discussions by the viewers studying the artwork were participatory and vibrant. Fredens Hus was represented by its director and Antonio Basala, the education manager working with children and youth on human rights and prevention of sexual violence in Sweden. The Fredens Hus museum is now preparing a parallel exhibition in the Swedish context while we are planning the next phase of our North-South partnership of the peace museums. You can contact the author [here](#).

Revitalising Peace Heritage Traditions through Maasai Indigenous Aesthetics

By Kimberly Baker, Ph. D. Candidate, University of British Columbia, Vancouver, Canada

The Community Peace Museums Heritage Foundation (CPMHF) is supporting indigenising art education in an inclusive learning context. A key example is the story of how the new Maasai Community Peace Museum near Narok town was established. In 2013, the school opened and provided children with access to primary education

for the first time. The introduction of standardised Western education marked a shift in children's learning away from being culturally centred. At risk is the decline in cultural heritage traditions within their local community. In 2018, a group of Maasai local widows built a traditional house in the school grounds with the intention to provide children with a tangible connection to their cultural heritage. In July, the *2Bonge: Women's Peace Material Culture* exhibition (a collaboration between the CPMHF, Fredens Hus in Uppsala and the Swedish Institute) travelled to the school. The exhibition honours African women as peacemakers, negotiators and decision makers in indigenous communities by displaying women's peace material culture. Students had an opportunity to learn about how their female ancestors created artistic expressions to generate *utu*, by creating community well-being for gender and social equality.



Maasai Community Peace Museum
(Photo: Kimberly Baker)

Simultaneously, the women's group participated in a 'Talking Circle' about women's peace heritage traditions as part of my PhD study, *Wayfinding Peace: Museums in Conflict Zones*, involving also cultural advisors Munuve Mutisya and Nkuito Denis Ntinai. They also made an *olkila* (women's apron), which sparked memories of the traditions of women's roles as peace leaders

during conflicts. Traditionally, the apron is made by a mother to prepare for her daughter's marriage ceremony. Once she is married and has a baby, the *olkila* is the first material to wrap the infant in after birth. It is a significant symbol of peace because it is connected to the womb, which represents mother earth. A mother only needs to yell the word and children will stop arguing. The bead patterns are specifically colour-coded to portray beauty and peace, which are one and the same to the Maasai.

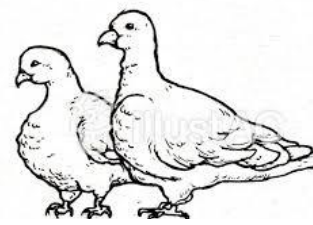
During the exhibition, the women's group presented the *olkila* at a school assembly. This demonstration showed teachers the value of teaching indigenous aesthetics in school which can provide: (1) a means of sustaining ethnic identity; (2) a continued connection to cultural heritage traditions; (3) opportunities for students to learn about indigenous kinetic aesthetics; (4) a way of learning about the environment. There were two outcomes: the women-initiated art education lessons in the classrooms to teach traditional beading artistic practises, and they decided that the Maasai house would become a community peace museum.



*Maasai Women Beading an Olkila Peace Apron
(Photo: Kimberly Baker)*

In August 2018, the Maasai women's group travelled to Nairobi to attend the *2Bonge* exhibition conference at the National Museum which brought together women's ethnic groups, youth, post-secondary

students and community members in dialogue and celebration of peace heritage traditions. Hence, the CPMHF is creating opportunities to inspire people to revitalise the themes of peace-making and reconciliation through indigenous relational aesthetics. In this way, the organisation works towards contemporary peace activism to prevent stereotypes and promotes gender equality to reconcile community conflict. You can contact the author [here](#).



Sharing Healing and Peace Traditions

By Alberto Parise, Comboni Missionary at African Asylum Seekers Camp, Padova, Italy

In 2002, I was serving as a Catholic missionary in the slums of Nairobi (Kenya) and, unfortunately, a massacre took place in our neighbourhood. I still have a vivid memory of those excruciating days – the suffering of the survivors, the fears of an escalation of violence. The first sign of hope came from the local religious leaders who came together and formed an inter-faith committee. We started caring for the survivors and looking for ways towards healing and reconciliation in the larger community. Only that we had no clue of how to go about it in such a tense situation. It was a very complex issue, mixing up situations of insecurity and criminality, political patronage and corruption, and ethnic tensions that had polarised groups in the community.



Lydia Kariuki of the Agikuyu Peace Museum with youth volunteers from the African asylum seekers camps in Italy

The turning point was an encounter with Dr Sultan Somjee and the Community Peace Museums, who introduced us to living indigenous reconciliation and peace traditions of various communities in Kenya. A quiet dialogue ensued, starting with the survivors and their families exchanging peace trees and stories, from both sides of the conflict. It led to psycho-social and spiritual healing which brought about new relationships, new life with a sense of purpose. It went on to the point of collective and political significance, gathering people together and reaching out to the process of revision of the constitution of the country. As for me personally, I also got an experiential insight into African spirituality, reconciliation and peace building traditions which has deeply influenced my outlook and worldview.

In 2015 I was transferred to Italy to work with African asylum seekers. Last August, after three years in Italy, I had an opportunity of re-visiting four of the Community Peace Museums in Kenya (those of Agikuyu, Akamba, Aembu and Seu Seu Maasai in Nyeri town, Kyanzas village in Machakos County, Embu town, and Olosho Oibor village, respectively) together with a

group of young Italians who volunteer at the camps of African asylum seekers. At first glance, it was a great surprise for the Italian youth: these museums are not just exhibitions of material culture, but a reality for the communities. Living peace traditions of the Kenyans are a bridge between the past and the future. As an ever-fresh water spring, such a heritage helps communities to cope with the new social-cultural challenges and transform conflicts and mindsets. Generally, people assume that traditions simply keep the past as it was, with its lights and shadows. Instead, the work of the Community Peace Museums has a transformative dimension. While promoting life-enhancing aspects of cultures, they unlock people's capacity to overcome stereotypes, skewed power relations, and patriarchal structures. They do so through 'Talking Circles' which are egalitarian forums where people reconnect with each other and their ancestors through dialogue mediated by cultural heritage.



Curator Ole Sakuda of the Seu Seu Peace Museum at the peace trees talking to the Italian youth

Back in Italy, we feel inspired by this encounter and continue our quest for diverse peace heritages working with African asylum seekers. We have a very enriching exchange that transforms relationships and facilitates social inclusion at a time when our country is unfortunately

turning hostile towards migrants. We have introduced a project on African peace heritage with a focus on peace trees. This helps asylum seekers to talk about their traditions, regain their dignity while rebuilding self-confidence after their multiple losses. It educates Italians about Africa's humanity when much of what they hear is violence. On 3rd October, the asylum seekers and Italian youth together celebrated our national Day of Memory of the Victims of Migration, remembering all those who died while crossing the Mediterranean Sea. In different towns we planted an olive tree, the symbol of peace and life in the region, in memory of our common humanity, and commitment to a different future, remembering our shared peace heritage. Contact the author [here](#).

Two Visits in Geneva

By Kazuyo Yamane, INMP Office, Kyoto Museum for World Peace, Japan

I was fortunate to have a chance to travel to Geneva and visit the International Red Cross and Red Crescent Museum as well as an exhibition at the European office of the UN. The new exhibition at the museum, after its renovation, was much more inspiring than I had expected. I was given a headphone with Japanese language and found that it was a great help to be able to understand the exhibition in my native language; Japanese tourists do not need to understand French or English to enjoy the exhibition. This was my third visit; the original exhibition showed, for instance, the life of Henry Dunant, the founder of the Red Cross, without using words. The new exhibition comprises a powerful and impressive 'Chamber of Witnesses' with personal testimonies of refugees and victims of human rights abuses. The new exhibition is very educational for

both adults and children. For example, visitors can enjoy a game and learn what to do in case of an emergency (such as a tsunami). It was also impressive to see how art can be used to make a person realise that if they act, they can make a difference. I moved my hands on a wall and thereby made a work of art – which was fun and made me think that my small action could lead to change in the world.

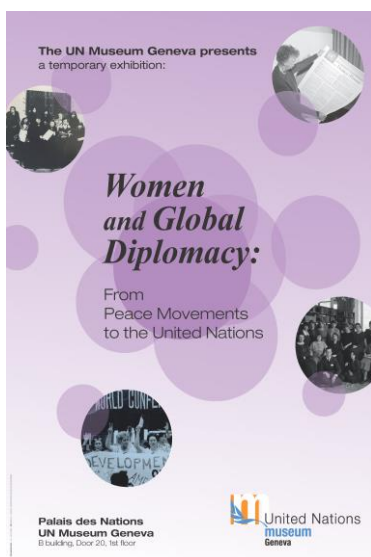


We're all Human: A chain for human dignity

Another interesting project is 'We're all Human: A chain for human dignity'; anyone can participate by sending a photo, as can be seen in the illustration. More information about the museum is on [the website](#) and in the book *The Humanitarian Adventure*. In 2015, the museum was among the prize-winners of the European Museum of the Year Award, a distinction that is conferred on a European museum that has been inaugurated, modernised or extended in the previous two years.

I also visited an exhibition, *Women and Global Diplomacy: From Peace Movements to the United Nations*, at the UN Museum Geneva, in the library of the UN, opposite the Red Cross Museum. The exhibition was opened on 18th May and ran until October. The objective was 'to show the important contribution of women which was instrumental in creating both the League of Nations and the United Nations and setting and pursuing the agenda of the two organisations towards lasting peace and

harmony between peoples.’ The exhibition covered three periods: women and peace movements (19th-20th centuries); women and the League of Nations (1919-1946); and women and the UN (1945-present). The visitor could learn about the peace efforts of, for instance, Bertha von Suttner and Kaethe Kollwitz; the heritage of women’s contribution and work on solving global issues; and the work of the UN today towards gender equality and women’s empowerment.



The exhibition at the UN in Geneva

For more information, [click here](#). A one-minute video is [available here](#). Also, for a useful research guide [click here](#). To contact the author click [here](#).

Peace Museum Initiatives in Nepal

Kunda Dixit, one of Nepal’s leading journalists, editors and media specialists, and founder-editor of the weekly newspaper the *Nepali Times*, used photojournalism to document the consequences of the decade-long (1996-2006) civil war between Maoist insurgents and government forces that resulted in 16,000 deaths, nearly 2,000 people who disappeared, tens of thousands of wounded,

and hundreds of thousands of displaced persons. Most of the victims were civilians.



From the interactive archive of the Nepal Conflict

A collection of photographs, entitled *Frames of War*, was displayed in the Nepal Peace Museum that he created in Kathmandu. Unfortunately, the building was severely damaged in the 2015 earthquake and since then the material has been in storage. A selection of photographs, entitled *Nepal’s Civil War: a post-conflict photographic retrospective*, was shown in November-December 2013 at Pitzer College in Claremont, California. By this time, the original exhibition and the travelling version (*A People War*) had been seen by nearly half a million people in Nepal, spurring national discussions about reconciliation and the notion of peace in a deeply divided society. Kunda Dixit has recently informed us that he is trying to restart the museum, both in a building as well as a virtual peace museum, in collaboration with the University of Pennsylvania. For more information, see the article, [‘From a Museum of Peace, Images of Nepal’s Civil War’](#). Also, for an interactive archive of the Nepal Conflict (1996-2006) [click here](#).



Kunda Dixit's Nepal Peace Museum is not related to the project for the creation of Peace Museum Nepal, initiated by Liska Blodgett, founder of Peace Museum Vienna (PMV). The coordinator of Peace Museum Nepal, Navin K. Jungali, was inspired to work towards its creation following an internship at PMV. An artist (painter and sculptor) and peace activist, he worked for the Nepalese Ministry of Peace and Reconstruction; another member of the team is Bishnu Bishwokarma, a well-known Nepalese artist and painter. For more information, consult [the website](#) (under construction).



Earlier this year, a reference to yet another peace museum project in Nepal appeared in an advertisement issued by UN Women, the UN entity dedicated to gender equality and the empowerment of women (created in 2010 following the adoption of UN General Assembly Resolution 64/289). The reference was in the job description for an international consultant, to be based in Kathmandu, for a programme on 'Women, Peace and Security and Humanitarian Action' and which specified, among other duties, the collection of documentation as part of a peace museum and digital platform.

In Praise of Peace Museums and INMP

An excellent article about INMP was posted in February 2017 on a website called *Honor the Victims of Terrorism*. The article includes a short (two-minute) video in which some twenty peace museums from around the world are shown, to the accompaniment of a soothing piece of classical music. The author writes in his conclusion, 'In order to overcome the culture of death that is so pervasive worldwide through hatred, violence, terrorism, and war, the value of

peace must be studied and venerated in the same way as maths, science, history, and literature. If you think deeply about it, the concept of peace museums is so crucial to the future of humanity, it is hard to understand why it took the idea so long to catch on. Why doesn't every major city of the world have at least one of these establishments? The sponsors of this website praise the work of the INMP and ask you to help promote worldwide amity by clicking on the link below and signing the petition to which we are dedicated.'

The website promotes the establishment of a national monument dedicated to all American victims of terrorism. It was created by John R. Clark who initiated a petition to the US House of Representatives. His father, Lt. Col. James B. Clark (USAF), was assassinated in a terrorist attack in Istanbul in 1979. There is also an excellent article (with a video of less than two minutes) about the Dayton International Peace Museum. Among several other articles, readers may be interested in 'Georg Zundel and the Concept of Peace Research.' This leading German chemist (1931-2007) was also a driving force in the post-Second World War peace movement, co-founder of the International Network of Engineers and Scientists for Social Global Responsibility (INES), and philanthropist (including his creation, in 1971, of the major German peace foundation, the Berghof Foundation).



Georg Zundel

For more information, [go here](#). For an article about INMP [click here](#). For an article about the Dayton International Peace Museum, [click here](#). Also, [go here](#) for an article about Georg Zundel.

Dayton International Peace Museum

Among the many activities and events of recent months at the Dayton International Peace Museum (or promoted by it) was a celebration of 'The Man Who Taught Dr. King Nonviolence'. *Bayard Rustin: The Man Behind the Dream* is a one-hour oratorio by Cincinnati composer Steve Milloy, scored for mass chorus, soloists and a small instrumental ensemble. It tells the dramatic story of Bayard Rustin (1912-1987), a close associate and advisor of Dr. Martin Luther King who introduced him to Gandhian methods of nonviolent protest and who was largely responsible for organising the massive and historic March on Washington on 23rd August 1963 at which King delivered his famous 'I Have a Dream' speech.



Bayard Rustin 1912-1987

Concert performances by the World House Choir were held 6th-9th September in Cincinnati, Dayton and Yellow Springs, all in Ohio. The Choir, which has strong links with the Coretta Scott King Center at Antioch College, Yellow Springs, was created in 2012 'To perform music that motivates and inspires our communities toward justice, diversity and equality as we strive for peace

and to create our web of mutuality.' The name of the choir alludes to King's metaphor that we must create a 'world house' in which we all live together in peace and justice.



Performances often take place to celebrate, e.g., the International Day of Peace, the birthday of M. L. King, and of C. S. King.

On 12th October, the Museum opened an exhibition entitled *American Glory & Tragedy: JFK to RFK, 1960-1968* on President John F. Kennedy and his brother Robert F. Kennedy. The exhibit includes rare and original photos, manuscripts and other artefacts from the 1960s and is based on the personal collection of Bill White. During the opening event he spoke about his passion for American history and the impact on it of the brothers (who were assassinated in 1963 and 1968, respectively). [Click here](#) for the website.



Annual lunch-time celebration

On 8th December (two days before the official award ceremony in Oslo), the museum held its annual lunch-time celebration in honour of the 2018 Nobel Peace Laureates, Dr. Denis Mukwege and Nadia Murad, at Sinclair Community College.

Exhibition *One Hundred Years' History of Nonviolence and Peace in Turin*

By Elena Camino & Angela Dogliotti, Centro Studi Sereno Regis, Turin, Italy

The 20th century was characterised by the violence of two World Wars, and by several genocides and countless massacres. But it also hosted the novelty of nonviolence as a political doctrine and as an active collective practice which has resulted in new strategies and methods of struggle. Some years ago, the Centro Studi Sereno Regis initiated a research project and started a collection of historical material that bear witness and document the development of forms of nonviolent struggle and resistance in the 20th century, aiming at building a more peaceful world. This research has led us to develop a project addressed at civil society and especially at young people which includes a photographic exhibition that shows a historical narrative little known so far. The exhibition is entitled *One Hundred Years' History of Nonviolence and Peace: A trans-medial exposition to highlight a counter-history of the last century*. Through a variety of photos, posters, video and audio-documents that illustrate events, activities, and personal stories, it aims to develop awareness that each person has a positive power to get out of the state of impotence and passivity in the face of events that seem to overwhelm them. Single individuals as well as communities can develop a positive power to face conflicts and struggles by nonviolent means.



A dove, symbol of peace, at the entrance of the exhibition to attract visitors (Photo: Enzo Gargano)

The exhibition is organised in three thematic sections and two transversal perspectives. *No to war* (1st section): going beyond the notion of 'enemy'. This part is about peace inside war during the two World Wars; civil resistance during Nazism and Fascism; nonviolent movements and actions against militarism and in favour of conscientious objection; anti-nuclear movements; resistance to wars in Vietnam, the Balkans, and Iraq, and examples of civil intervention in conflicts during the last twenty years.



Installation made of bamboo, in the shape of a geode, symbolising the stability that grows with increasing dimensions and elements, similar to nonviolent movements (Photo: Enzo Gargano)

'Satyagraha' (2nd section): the power of nonviolence to build justice. Nonviolent and civil resistance against colonialism; movements for civil rights and for economic and social justice; nonviolent resistance against occupations, tyrannies and totalitarian regimes. *'Gaia – our common home'* (3rd section): to make peace with nature. This part is about resistance against violence of socio-eco-systems: campaigns

against industrial pollution, movements to stop large dams and land-grabbing; initiatives and laws for animal rights; development of eco-feminism; defence of indigenous peoples and protection of climate stability. The transversal perspectives are (1) the nonviolent approach of women to peace and (2) the struggle against the human and environmental risks of nuclear power. During the exhibition, students from a local school gave performances about some of the most important protagonists included in the exhibition which was held from 2nd November until 2nd December. For information about the Centre, [click here](#).

Knotted Gun/Nonviolence Sculpture Unveiled in Beirut

The famous sculpture of the *Knotted Gun* – which has become a global symbol of nonviolence – by the Swedish artist and peace activist Carl Fredrik Reuterswärd (1934-2016) can now also be seen, for the first time, in the Arab world. It was unveiled in Beirut, Lebanon (on the waterfront close to the Green Line that split the city into two during the 15-year civil war) on 2nd October in a ceremony to mark the International Day of Nonviolence that was adopted by the UN in 2007 and fixed on Gandhi’s birthday.



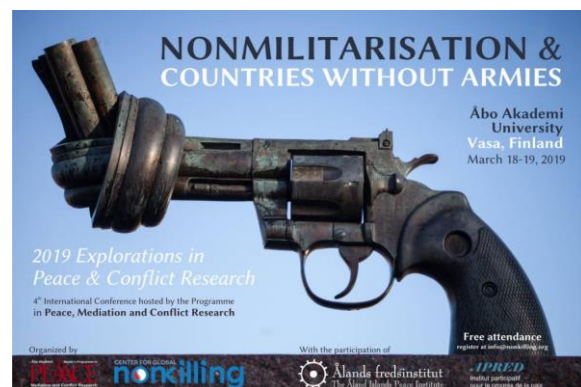
*Unveiling of Knotted Gun in Beirut on 2 October
(Credit: EPA)*

This was also the first celebration in Lebanon of the official ‘National Day for a Culture of Nonviolence’. The establishment of such a

day followed a ministerial decree of October 2016 at the suggestion of the Academic University for Nonviolence and Human Rights (AUNOHR). Lebanon is the first country in the Middle East which has officially created a national version of the international day. Thanks to a pioneering agreement between AUNOHR and the Ministry of Education, education about nonviolence culture has now been institutionalised in school curricula.

The unveiling of the sculpture took place under the patronage of the Prime Minister, Mr. Saad Hariri, who was represented by the Minister of Culture, Mr. Ghattas Houry; the impressive event was broadcast live on the country’s main television channel. The guest of honour was Arun Gandhi, the grandson of the Mahatma and a member of AUNOHR’s international advisory council. On the same day, 2nd October, the original sculpture was ‘re-unveiled’ outside the UN headquarters in New York in celebration of the 30th anniversary of its inauguration in 1988. For more information, [click here](#) and [here](#).

The image of the knotted gun or pistol has become a worldwide symbol of peace, disarmament and anti-militarism. It features prominently, and most appropriately, in the announcement of the conference on countries without armies that will be held in Vasa, Finland, 18th – 19th March 2019. For more information, please [click here](#).



(See also the article about C.F. Reutersward in INMP Newsletter No. 16, September 2016, p. 5).

Statue of Gandhi Removed from University of Ghana Campus

A statue of Mahatma Gandhi on the campus of the University of Ghana in Accra was very recently removed from its plinth, a mere two years after its installation. It had been unveiled in June 2016 during a state visit by Pranab Mukherjee, the president of India, as a symbol of close ties between the two countries. In his speech, Mukherjee had also called on students to 'emulate and concretise' Gandhi's ideals. But almost immediately, a group of professors and students started a petition calling for the removal of the statue, accusing Gandhi of racism and making disparaging remarks about black Africans when he lived and worked in South Africa as a lawyer during more than two decades (1893-1914). The protestors also pointed out that the statue was the only one on the campus of a historic personality and that the university should, first and foremost, honour African heroes and heroines. Gandhi experts, and relatives, have not denied that in his early years in South Africa, the young lawyer had made some demeaning comments about black Africans but they argue that he was ignorant, that he used terminology that was common at the time, that his controversial utterances were taken out of context, and that he apologised later, having learnt and matured.

Gandhi greatly influenced such African and world heroes as Nelson Mandela and Desmond Tutu, the latter crediting the success of South Africa's truth and reconciliation commission to the influence of Gandhian thought. He was also a major inspiration for Martin Luther King in the US.



Statue of Gandhi, now removed from its plinth

Newspaper reports about the controversial statue can be seen [here](#), as well as [here](#) and [here](#).

Statue of Kant in Kaliningrad Defaced

It was widely reported in November that the statue of Immanuel Kant in Kaliningrad (an exclave of the Russian Federation) as well as his tomb, had been vandalised with paint. After the Second World War and the defeat of the Nazis, the German population was expelled from the city and region which became part of the Soviet Union. At the same time, the historic city's name of Koenigsberg was changed. It was here, in the capital of East Prussia, that the great philosopher Immanuel Kant (1724-1804) was born and lived all his life, teaching at the university. In 1795 he published his famous essay *Towards Perpetual Peace*. Ever since it has been regarded as one of the most profound writings on the subject that still offers the best outline for reaching that elusive goal.

Kaliningrad was about to honour its most famous son by re-naming its airport after him but a last minute, vicious campaign by nationalists and the military prevented this. The city is home to Russia's Baltic Fleet and a senior naval officer in a speech to servicemen blackened Kant's name and urged them to vote against him. As a result of this and similar (malicious and

slandorous) anti-Kant propaganda, Kant received only 25% of the vote to Russian Empress Elizabeth's 33%. The vote was part of an official, Russia-wide online poll to choose new names for 47 airports with the aim to promote national unity and patriotism.

Kant dared to imagine a world at peace, like John Lennon two hundred years later. Their native cities, Koenigsberg/Kaliningrad, and Liverpool in England, were badly damaged in the Second World War by bombing from the air. In 2001, Liverpool renamed its airport in honour of Lennon (the first airport in the country to be named after a person). A 2-metre tall bronze statue of the Beatle is in the check-in hall, and above it is a line from his famous song, *Imagine* – 'Above us, only sky'. In five years' time, when the city (and the world) will celebrate the 300th anniversary of Kant's birth, it will have another opportunity to honour one of humanity's greatest thinkers. For more information on the BBC, [click here](#). For The Straits Times, [click here](#). For an article in Bloomberg, [go here](#). For further information, [click here](#) and [here](#).



*Statue of John Lennon
at Liverpool John Lennon Airport*

Bertha von Suttner Exhibition in Tbilisi, Georgia

On 22nd October, the parliament of Georgia hosted an exhibition about Bertha von Suttner. The friend of Alfred Nobel and first woman laureate of the Nobel Peace Prize (1905) lived in exile in Georgia for nine years, together with her husband (1876-1885). This was a formative period in their lives when they also contributed to the educational and cultural life of the country. The exhibition was held as part of an event promoting cooperation between Georgia and Austria – at a time when Austria was presiding the council of the European Union, and joining the EU is one of the main priorities of Georgian politics.



*Defaced statue of Immanuel Kant
(Credit: Oksana Maitakova)*

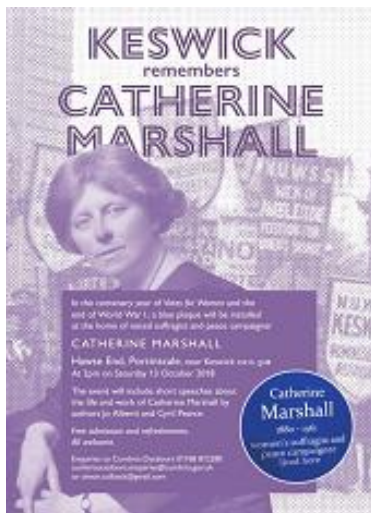


*The opening of the Bertha von Suttner exhibition
Tbilisi, Georgia*

The event was opened by Tamar Chugoshvili, First Deputy Chairperson of the Parliament; others who addressed the audience were Sopio Kiladze, head of the Georgia-Austria Parliamentary Friendship Group and Arad Benko, the Austrian Ambassador. [Click here](#) for an article on the website of the Parliament of Georgia. Earlier exhibitions about Bertha von Suttner were held by the National Archives in Tbilisi in [June 2018](#), and by the Tbilisi History Museum of the Georgian National Museum in [October 2014](#) (Also see the article in Newsletter No. 23, June 2018, p. 15).

Catherine Marshall Remembered

In the centenary year of women's enfranchisement in the UK, as well as of the end of the First World War, a commemoration of the life and work of Catherine Marshall (1880-1961) was held on 13th October at her former home, Hawse End, near Keswick in the Lake District, England.



Flyer publicising the event

At the heart of the programme was the unveiling of a blue plaque of the noted suffragist and peace campaigner. She was one of a handful of women who met in Holland in February 1915 to prepare the

International Congress of Women that met in The Hague in April 1915 and that resulted in the foundation of what would become the Women's International League for Peace and Freedom (WILPF). The organisation adopted this name during its meeting in Zurich in 1919 following a suggestion by Marshall.



Catherine Marshall's former home near Keswick

During the First World War, she worked fulltime as honorary secretary of the No-Conscription Fellowship (NCF), ensuring its survival. The NCF campaigned for the right

of men to be conscientious objectors to military service when conscription was introduced in 1916. When its leading officers were all imprisoned, she took over the administration (which involved the records of 16,000 war resisters) and bravely defended their cause in many ways. Following the war, she was much involved with WILPF and the League of Nations, arguing for close collaboration between the two organisations with headquarters in Geneva.

Day of the Western Sunrise

Day of the Western Sunrise is a Japanese language documentary film that follows surviving members of the Daigo Fukuryu Maru, or Fifth Lucky Dragon, the tuna vessel whose fishermen were exposed to the fallout from the large US hydrogen bomb test on Bikini Atoll in the Pacific Ocean in March 1954. The film derives its name from the exclamation of one of the crew who, witnessing the explosion, shouted – ‘Look! Look! The sun rises in the west!’ The vessel is now the centre-piece of the Daigo Fukuryu Maru Exhibition Hall (or Display House of the Lucky Dragon) in Tokyo.

The film is the outcome of a four-year endeavour by an American documentary crew led by director Keith Reimink. The filmmaking team, made up of equal parts American and Japanese artists, have crafted a style of animation that harkens back to the Japanese storytelling tradition of *kamishibai*, or paper-storytelling.

In late September, a World Premiere Event was held in Pittsburgh, Pennsylvania, home to Reimink and his company, Daliborka Films. Sold out screenings helped to raise awareness of the project. Over \$ 3,300 (Yen 340,000) was raised and is being donated to the Exhibition Hall. *Day of the Western Sunrise* quickly became an award-winning film, picking up the Award for Outstanding Excellence at Docs Without Borders, and the Award of Merit from the IndieFEST Film Awards. In addition to film festival submissions, Reimink and his team are creating educational modules that will be available to educators around the world. Reimink can be contacted [here](#). For a brief (less than two-minute) but evocative video clip [click here](#).



(Also see a previous article in INMP Newsletter No. 23, June 2018, pp. 16-17).

Another recent *kamishibai* is about the moving story of Hiroyasu Tagawa, who as a 12-year old survived the atomic bombing of Nagasaki but witnessed the death of his parents.



*Nagasaki atomic bomb survivor Hiroyasu Tagawa
(Credit: Jim Clash)*

His tale is recounted in a 20-minute *kamishibai* consisting of 28 picture slides, each drawn by local students from Mikawa Junior High School in Nagasaki.

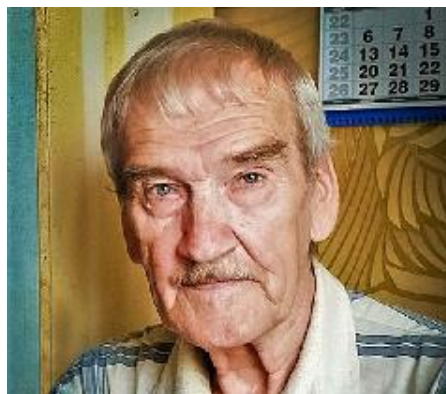
It is available in both Japanese and English and has been digitised and uploaded on YouTube to reach a wide audience. He also told his story to Jim Clash, a contributor to

Forbes, the American business magazine; the full interview, in three parts, can be read by [clicking here](#). See also [this article](#) and more information [here](#).

Hiroshima/Nagasaki Peace Museums Needed in US and Beyond

The Bulletin of the Atomic Scientists recently announced the winners of its 2018 Leonard M. Rieser Award. Created in 2015, the annual \$1,000 award is meant to encourage a new generation of young people to address existential threats such as those emanating from nuclear weapons proliferation and climate change. The award is named for the US physicist who was a veteran of the Manhattan Project and later campaigner for nuclear disarmament, long-time chair of the *Bulletin's* board of directors, and a highly respected educator and champion of young people and their efforts to build a more peaceful and sustainable world.

This year's winners, Erin Connolly and Kate Hewitt, submitted an essay entitled 'American students aren't taught nuclear weapons policy in school. Here's how to fix that problem.' They found great ignorance among the 1,100 college and high school students whom they worked with – many not knowing the most elementary facts about nuclear weapons, including the number and identity of countries possessing them or the history of these weapons, or current issues. Fewer than one percent of the students surveyed knew which countries had nuclear weapons. This was all the more surprising since they selected schools near Manhattan Project sites, such as Hanford in Washington state where the plutonium for the bomb that destroyed Nagasaki was produced.



Stanislav Petrov (1939-2017) in 2016

In the course of 22 presentations in schools they found that the subject was new for most students who were unaware of the existential threat posed by nuclear weapons. The knowledge gap between the public and policymakers has become too wide with the result that policy discussions surrounding the issue has largely left the public space. Recognising the need to increase both exposure and accessibility, Connolly and Hewitt produced a comprehensive 45-minute presentation to inform and engage students and thereby create the basis for a more informed public debate. Their winning essay can be read by [going here](#). For more information, [click here](#) and [go here](#).

Since the US and Russia hold more than 90% of the current global stockpile of nuclear weapons, education about them is especially vital in these countries. But similar degrees of ignorance, and resulting apathy, exist also in most other countries with nuclear weapons. Lessons in schools and colleges such as those introduced by the two young authors are therefore very important; the 'exposure and accessibility' that they are aiming for would be greatly enhanced by the creation of Hiroshima-Nagasaki peace museums in every country with nuclear weapons. Among much else, such museums would also be able to show heroes of the nuclear age such as Stanislav Petrov. His courageous and wise decision on 26th

September 1983 to overrule the Soviet Union's early-warning system helped avert an all-out nuclear war between his country and the US. A few months ago, on the 35th anniversary of that momentous decision, he was posthumously honoured with the \$ 50,000 Future of Life Award.



Future of Life Award Ceremony: Stanislav Petrov's daughter Elena with the Award, and her husband Victor next to her. From left: Ariel Conn (FLI), Lucas Perry (FLI), Hannah Fry, Victor, Elena, Stephen Mao, Max Tegmark (FLI) (Credit: Future Life Institute).

Stephen Mao is the executive producer of the documentary film 'The Man Who Saved the World' (2014)

The award ceremony took place at the Museum of Mathematics in New York where former UN Secretary-General Ban Ki-Moon praised and thanked Petrov and implored the world to abolish nuclear weapons. For further reading, [click here](#) and also [here](#). An excellent resource on the risk posed by nuclear weapons, and on initiatives, movements and organisations promoting their abolition is on the website of the Future of Life Institute (FLI), which can be found [here](#).

Hiroshima-Nagasaki Hibakusha Peace Mask Project Exhibition at UN Bangkok

By Robert Kowalczyk, International Coordinator, Peace Mask Project

[Peace Mask Project](#) (PMP), a Kyoto-city based NPO, was invited by Humanitarian Affairs Asia (HAA) for a speech by its Director, Kya Kim, a workshop by its Founding Artist, Myong Hee Kim, and an exhibition of 100

Hibakusha Peace Masks for the inaugural 'Peace Summit of Emerging Leaders' held at the United Nations ESCAP Conference Centre in Bangkok from 27th to 30th November, 2018. The summit was attended by 350 youth, aged 17-35 from 47 countries worldwide. In addition to Kya Kim, four other guest speakers gave 90-minute talks, including a question and comment section, during the conference.



Peace Mask Project Team hanging 100 Hibakusha Peace Masks at the UN Conference Center, Bangkok

The additional speakers were Ponheary Ly, Founder of the Ponheary Ly Foundation, on 'The Killing Fields of Cambodia'; Derek Schwartz, a former US Marine who fought in both the Afghanistan and Iraq Wars, who spoke of his military experiences; Rahila Haidary on 'Being an Afghanistan Survivor of the Taliban Rule'; and Hyppolite Ntigurirwa, Founder and Director of the Hyppolite Peace Foundation, who spoke as 'A Survivor of Rwanda Genocide'. Kya Kim was the final speaker and spoke on 'Art as a Tool for Conflict Transformation and Peacebuilding'.



Ms. Rahila Haidary and her Peace Mask

The 100 Hibakusha Peace Masks, of first to fourth generation survivors of the atomic bombings, aged 92 to 8, included eight Hibakusha and descendants from Korea, Taiwan and the US, had a prominent presence throughout the four days of the conference. After nearly two-years of efforts with a number of international anti-nuclear organizations, PMP was highly grateful that Humanitarian Affairs Asia, in conjunction with approval from United Nations, New York, invited the exhibition to Bangkok. The invitation allowed PMP to fulfil the promise to all of the 100 Hibakusha models, "to have an international exhibition at an appropriate and prominent international location".

Appreciation is expressed to Mr. Kim Solomon, Secretary General, and Ms. Janice Leong, Regional Director of Humanitarian Affairs Asia, for their sincere efforts in making what had seemed to be an impossible mission become a reality. A video produced by Humanitarian Affairs, which highlights the speakers and the Hibakusha Peace Masks can be viewed [here](#).

Further appreciation is expressed to Ms. Mayumi Futaba, PMP Board Member, for coming to Bangkok and her many efforts there and Ms. Rahila Haidary for being the PMP Model during the workshop. Most importantly, deepest gratitude is given to the 100 Models who contributed their time, patience, and presence in the form of the Peace Masks in the exhibition.

With the ever-present existential threat of nuclear war growing due to both a rapidly shifting geo-political scene and the recent retreat from past nuclear-arms treaties by both the US and Russia, Peace Mask Project believes that the Hibakusha Exhibition should be viewed at additional prominent and meaningful venues. The world's

attention and attitude to nuclear-weaponry has become dangerously blasé and increasingly less informed, as if there is nothing humanity itself can do to decrease and eliminate the threat. Perhaps the silent faces of the 100 Hibakusha Peace Masks can speak more than actual voices in best expressing what needs to be done. For further information or cooperation on this or other Peace Mask Projects, please contact our Director, Kya Kim [here](#).

Hiroshima Peace Tourism Project

In October, Hiroshima city launched its Hiroshima Peace Tourism project. It includes an interactive map showing various routes intended to help visitors view more than just the Atomic Bomb Dome in the Peace Memorial Park which is the main and only destination for about half of all tourists. The mobile app has four walking and bus tours of the city, ranging in duration from three to eight hours. Many buildings that survived the atomic blast have been preserved and these are mapped in the hope that they also will be visited by tourists. For instance, one route around the Dome includes the Fukuromachi Elementary School Peace Museum, the Honkawa Elementary School Peace Museum, and the building of what was the Hiroshima branch of the Bank of Japan. Every surviving building has stories to tell, often poignant ones.



Fukuromachi Elementary School Peace Museum, with inscribed wall (Credit: Kyodo)

For example, both schools became relief stations after the bomb was dropped; in each school, a wall inscribed with the words of those asking about the fate of their loved ones remains preserved. Another route takes in the ruins of the Chugoku Regional Military Headquarters, reputedly the first to have reported the atomic bombing. Tourists can learn about these sites, and see photos, as they follow the city's routes which use GPS tracking to show their location.

The project is also meant to connect the city's numerous facilities related to the atomic bombing which had previously been disconnected; it will further enhance the city's reputation for promoting world peace. The head of the panel for Hiroshima Peace Tourism is Hiroshi Harada, the former director of the Hiroshima Peace Memorial Museum. Critics have pointed out that the four walking routes hardly include any of the military history of the city or references to Japan's role in the Second World War. For more information, [go here](#). Also, please refer to [this article](#) and also [this tourism map](#).

New City Peace Trails in England and Wales

The Coventry Lord Mayor's Committee for Peace and Reconciliation has produced a new *Coventry City Centre Peace Trail* which identifies 31 places of interest. The 20-page trail can also be seen online [here](#). For more information, including ordering details, [click here](#).



Logo of Coventry Lord Mayor's Committee on Peace and Reconciliation

Several peace trails for towns and cities in Wales have been published, often in parallel English and Welsh language: (1) The *Carmarthen Peace Trail* is a 34-page booklet that identifies 16 places of interest. Copies can be ordered from the publisher, Moilin Cyf, [here](#). (2) The *Caernarfon Peace Heritage Trail*, produced by Wales for Peace, can be seen [here](#). Also one can consult the comprehensive [website](#). The organisation is part of the Welsh Centre for International Affairs (WCIA) which is housed in the Temple of Peace in Cardiff; (3) This important and imposing building is included in a 96-page booklet, *Peace in the City: A peaceful journey around Cardiff*, by Jon Gower and published by the Union of Welsh Independents East Glamorgan Association. The book describes and illustrates 21 sites.



Temple of Peace, Cardiff

The most significant building included is the Temple of Peace; opened in 1938, it was the brainchild of Welsh internationalist and philanthropist Lord Davis Davies (1880-1944). He was a founder, and main funder, of the League of Nations Union (1918). To mark the 50th anniversary of the Temple of Peace, the Welsh National Garden of Peace was created in 1988. It can be seen [here](#); (4) Swansea, Wales's second city (after Cardiff, the capital), also offers a peace trail, entitled '[Swansea Peace Trail: All Our Stories.](#)'

Temple of Love, Peace and Music

The creation of a 'temple of peace' that is very different from the one mentioned in the previous article was the passion of Kolya Vasin (1945-2018) who passed away on 29th August. He was the Soviet Union's, and after its dissolution, the Russian Federation's greatest Beatles fan and expert. The Soviet authorities regarded pop music as a decadent manifestation of western bourgeois culture and capitalism, and Beatles records were only available on the black market. He was arrested many times and accused of 'breaching social order.' By 1966 he had formed an underground Beatles fan club which attracted followers from all over the country. Vasin amassed a vast collection of Beatles memorabilia which he displayed in his apartment in St. Petersburg that became a museum and shrine in 1991. His most prized possession was a copy of the Plastic Ono Band's album, *Live Peace in Toronto 1969*, signed by John Lennon and Yoko Ono. It was Lennon's response to the message that Vasin had sent him on his 30th birthday in 1970.



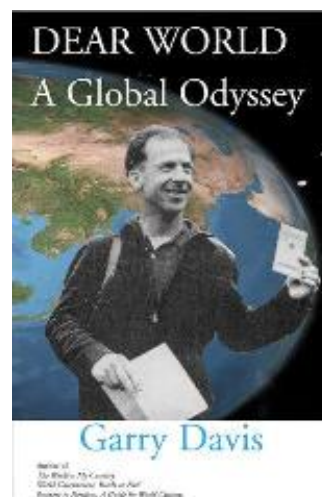
Kolya Vasin in his private Beatles museum (Credit: TravelCollection/Alamy)

After the fall of the Soviet Union in 1991, he received permission from the city to create 'The Temple of Love, Peace and Music' dedicated to John Lennon and the Beatles. Vasin had originally trained as an architect and designed a 64-metre tall structure with

two giant spheres on either side of its roof – one saying 'All You Need is Love,' the other saying 'Give Peace a Chance.' The Temple was meant to symbolise and celebrate a deeply-held conviction. He once said, 'I'm sure it was God who sent the Beatles to us. They brought his message to the world – the message of peace, love and freedom, aimed to unite all people on this planet.' Despite his good rapport with many rock musicians and his decision to sell merchandise to fundraise, he did not succeed in raising the \$ 10 million needed to create the temple. It seems that the lack of support for his grandiose project, also from local authorities and the Ministry of Culture, led him to take his own life. For more information see, [click here](#). Also see [this article](#) and [this](#).

The World is My Country – Film about 'World Citizen # 1', Garry Davis

The World is My Country is an amazing, beautiful and inspiring documentary film, with a wealth of fascinating historical film footage, about the life of Garry Davis (1921-2013), one of the 20th century's most courageous, creative and famous peace activists. A former bomber in the US Airforce during World War II, he achieved world fame in 1948 when he gave up US citizenship and declared himself a 'citizen of the world.'



The next year he founded in Paris an International Registry of World Citizens which registered over 750,000 individuals. This was followed by the creation of the World Government of World Citizens and, as its executive and administrative agency, of the World Service Authority. The latter issued his famous World Passport that he first used in 1956 and that has been used, often successfully, by many world citizens from around the world. The Authority has issued nearly 5 million World Passports, Political Asylum Cards and other Human Rights documents mandated by the Universal Declaration of Human Rights.

The film had its premiere at the Minneapolis-St Paul International Film Festival in April 2017 and so far has only been shown in film festivals where it has received raving reviews and standing ovations. The title of the film is that of his first memoir, published in 1961; it was later also issued as *My Country is the World: The Adventures of a World Citizen*. A short but excellent movie trailer introduced by Martin Sheen can be found [here](#).

A 14-minute interview with Arthur Kanegis, the film's producer and director, can be seen [here](#). Also see [here](#); [click here](#) and also [here](#), for more information.

This highly educational, uplifting and joyous film is a must for peace museums and high schools. It should also be shown by peace campaigns and organisations around the world; their members and supporters will not only be greatly entertained but also encouraged, and newcomers to the peace movement will be persuaded of its power to change the world.



From Editors

This newsletter is edited by Peter van den Dungen, Kazuyo Yamane, Ikuro Anzai, and Kya Kim.

Readers are encouraged to subscribe to our regular quarterly newsletter by sending your email to: inmpoffice@gmail.com

Deadline for submission of articles for No. 26 to be published in March 2019 is the 15th of February.

Please send contributions (max. 500 words, and 1-2 high quality images) to the above address.

About the access to the new INMP website

As of 1 October 2018, INMP's website moved to the following address.

<http://tinyurl.com/INMPMuseumsForPeace/>

Because this fact is not fully publicized yet, some complaints have been heard about what happened to the website.

Our newly established website, free of charge, is working well, and the complaints on accessibility may be a problem in the transition period.

Please try to visit the new website as frequently as possible. We are sure that the web environment will steadily improve.