



International Network of  
Museums for Peace

**The 10<sup>th</sup> International Conference of Museums for Peace  
a Landmark Success as a Virtual Online Conference  
— The Manga Pandemic Web Exhibition Is Open until 25 December —**

**INMP 2020 has been a constant  
struggle against the unknown**

The 10<sup>th</sup> International Conference of Museums for Peace was planned to be held on 16-20 September 2020 as an in-person conference in Kyoto and Hiroshima, but the spread of COVID-19 forced a change in the original plan, and in April 2020, the INMP proposed to the Organizing Committee to change the plan to a virtual conference, taking into account the views of the Executive Board and Advisory Committee members.

The Organizing Committee was not sure about the success of the international conference at the beginning of the change of plans, because the Committee had no experience in conducting such international conference virtually and there were many unknown factors, including the prospect of member participation.

However, the Organizing Committee was relieved to see the application status on 15 June which was the deadline for submissions for the presentation. It turns out that over 100 people from different countries would be presenting at the international conference on a variety of topics.

**Technical assistance to  
presenters was a great help**

This situation was not only troubling for the organizers, but also for the presenters who were not proficient in virtual technology. Roy Tamashiro, the Organizing Committee's special technical advisor, was attentive to those technical inquiries and contributed greatly to the success of the conference.

In addition, the Organizing Committee appointed Ms. Kazuyo Yamane as the chair of the international liaison committee to facilitate communication between presenters and the Organizing Committee, and INMP General Coordinator, Professor Ikuro Anzai, frequently published the "From General Coordinator's Desk" to share information with INMP members and presenters.

**Starting with Japanese cultural  
events of drums and Ikebana**

The content of the conference which was released on the website on 18 September was very comprehensive, informative and attractive.

The opening program began with the performance of Japanese drums by the students of Kyoto University of the Arts, one

of the co-organizers, and the commemorative lecture following the welcome message was given by Ms. Ikenobo Senko, the next *Iemoto* (head) of Ikenobo School of Ikebana, a traditional Japanese flower arrangement.



*Japanese drum performance*



*Ikebana performance by Ms. Ikenobo Senko*

Rev. Clive Barrett, INMP’s Advisory Committee member, wrote ‘They complemented each other wonderfully. We spend hours debating the meaning of "Peace", and in these two videos so many of the components of peace are displayed. The drum ensemble display excitement, energy, activism, community teamwork for change. The flower arrangement speaks to me of the importance of each individual, reflection, stillness, order, appreciation of natural beauty. But drumming and flower-arranging give different dimensions of "harmony". They show the breadth and diversity of "Peace".’

**Content-rich presentations on the website**

Presentations from the international conference are still available on the INMP

[website](#) and you can read information including newly published "[Museums for Peace Worldwide](#)" (Japanese and English editions), four webinars ([Hiroshima Panel](#), [Directors/Curators Panel](#), [Youth Panel](#) and [Gender & Human Rights Panel](#)), paper presentations, panel discussions, video exhibits, poster exhibits, [Manga Pandemic Web Exhibitions](#) and [the INMP general meeting](#). Professor Syed Sikander Mehdi, Advisory Committee member, emailed to the organizer as follows:

‘I visited the INMP sites to review the conference. It is amazing. It was a superb conference. The Organizing Committee managed to get a number of video and article presentations on important themes, organised panels on important issues and beautiful cultural programs.’



*Young panellists in Webinar 4 (Youth Panel)*

The Manga Pandemic Web Exhibition is open until 25 December 2020 and submissions of Manga work, both professional and amateur, will be accepted until 30 November.

The Online General Meeting was held on 18 September attended internationally by several dozens of members and approved all agenda items as proposed. It was decided to give Dr. Kazuyo Yamane (Executive Board member) and Dr. Roy Tamashiro (Advisory Committee member) Special Contribution Awards, and to confer on Dr. Ikuro Anzai (General Coordinator) the title of Honorary General Coordinator on January 1, 2021.



## Living Peace Museum, Vancouver, British Columbia, Canada

The 10<sup>th</sup> conference of INMP that took place 16-20 September as a global online event was the first one to be held virtually and was deemed a great success, with more than 100 contributions – in the form of video presentations, panel discussions, special webinars, video exhibits, poster exhibits, web exhibitions, paper articles. The Conference Proceedings for the 10th International Conference of Museums for Peace are available [here](#). It was also the first time that the opening of the conference, on 16 September, coincided with the official launch of a new peace museum. Most appropriately, the Living Peace Museum (LPM), based in Vancouver (British Columbia, Canada) has been conceived as a virtual museum.



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

Dr. Sultan Somjee writes, ‘The concept of the Living Peace Museum is inspired by Canada’s vast heritage of peace traditions. Our primary focus is on making known what traditions of peace live in communities’

memories, what items of material culture, songs and stories they have preserved and what new traditions they are developing now inspired by Canada’s nature and people. – These traditions may be carried in visual and performative art, written in folk tales and novels or expressed in music as creations of vocal and bodily expressions. They may be seen in nature, such as in eagle feathers and peace trees. Canadian heritage draws from multiple heritages of the First Nations, Europeans, African, Haitian and the people from the Caribbean, Asian (Chinese, Indian, Japanese, Filipino, Afghani, Persian, Arab nations), South American and all the 24 major and minor cultural groups in Canada. One example is that of the wampum belt of the First Nations that was used at negotiation rites and ceremonies offering peace. – The Living Peace Museum’s path envisions exploration, awareness, performances and displays of this enormous and multifaceted heritage of Canada by working with communities. As we walk along, LPM would make visible, archive and generate phases connecting threads of the national fabric of heritages of peace in Canada with similar world heritages’.

One of the exciting and innovative projects of LPM is researching and maintaining a global database of sacred geography peace sites. Since time immemorial, people and societies have connected with environmental features such as forests, trees, rivers, mountains, and rock formations. Sometimes, these places have become sacred sites for meetings, ceremonies, reconciliation, coming of age events, and for gathering plants and trees for healing and prayers to Gods and spirits. This important work will increase understanding and appreciation of

cultural peace heritage traditions, and support protection of endangered locations such as sacred peace tree sites.

More information about LPM, including the statement issued for the official launch, is on the excellent [website](#).

### ***Fort St. John North Peace Museum***

In the northeast area of British Columbia, in the town of Fort St. John (near the border with Alberta) – quite a distance away from Vancouver – is a small museum whose name could easily be mistaken for a peace museum. However, the museum is about the history of the North Peace region, named after the Peace River. The town is the oldest European community on the British Columbia mainland and the museum documents subjects such as the earliest settlements, the long fur trading history of the region, its biodiversity, and the challenging construction of the Alaska Highway. For a picture of the museum and more information go to the [website](#).

### **National Susan B. Anthony Museum & House, Rochester, New York**

Throughout 2020, the city of Rochester, New York, is celebrating the 100<sup>th</sup> anniversary of the ratification of the 19<sup>th</sup> Amendment to the US Constitution which recognised women’s right to vote. Because of her central involvement in the campaign for woman suffrage, it is often referred to as the ‘Susan B. Anthony Amendment’. This historic centennial is being widely commemorated and celebrated in the country and coincides with two other related anniversaries – Anthony’s 200<sup>th</sup> birthday, and the 75<sup>th</sup> anniversary of the Susan B. Anthony Museum & House.



*Susan B. Anthony Museum, Rochester, New York*

The museum was the home of the legendary civil rights leader, and the site of her arrest for illegally voting in 1872. It was also the seat of the National American Woman Suffrage Association during the time of her presidency (1892-1900). This is also where she died in 1906, aged 86. She was a great and inspiring reformer who also promoted issues such as abolition of slavery, public education, fair labour practices including equal pay for equal work, sex education, elimination of all forms of discrimination, and abolition of war. Her feminism and pacifism were closely linked. During the last quarter of the 19<sup>th</sup> century she helped open the way for an increased role for women in the organised peace movement. For information about the museum, [go here](#); also see a recent article, [‘Susan B. Anthony Museum Rejects Trump’s Presidential Pardon’](#).

Among many other events celebrating the centenary was the unveiling on 26 August of a monument in New York City’s Central Park, depicting three ‘Women’s Rights Pioneers’. The 14-foot-tall monument shows Susan B. Anthony being flanked by Sojourner Truth and Elizabeth Cady Stanton. The bronze sculptural group is the first statue in the Park’s 167-year history to feature historical (rather than fictional) women.



*Susan B. Anthony, Revolutionary; Limited edition poster with artwork by Victoria Brzustowicz*

The sculpture, by Meredith Bergmann, was made possible through the non-profit organisation, Monumental Women, founded by volunteers in 2014 with the goal of 'breaking the bronze ceiling'. According to the Smithsonian American Art Museum, as of 2011, only 8% of 5,200 public outdoor sculptures in the US depict women. An illustrated article about the unveiling is [here](#).

A fascinating and beautiful film of the unveiling of the monument (including its making by the artist), more than one hour long, can be seen [here](#). Among the speakers are board members of the organisation, the sculptor, women descendants of each of the three pioneers, Hillary Rodham Clinton, NYC politicians and park officials, etc.



*The new monument to suffragists in Central Park, NYC (photo credit: Hakim Bishara for Hyperallergic)*

## Gladdys Muir Peace Garden at Manchester University, Indiana, US

Next year will see the 20<sup>th</sup> anniversary of the completion in 2001 of the Gladdys Muir Peace Garden at Manchester University, Indiana, US. It was built to acknowledge and celebrate the 50<sup>th</sup> anniversary of the University's undergraduate peace studies programme, the first in the world. The garden is a place for quiet reflection; the refurbished small cottage is a meeting house. Each year, a plaque is dedicated in honour of a notable peacemaker and placed on the Peace Wall at the entrance of the garden.

The pioneering and visionary programme was developed by Gladdys Muir (1895-1967), a classics and philosophy professor who was deeply influenced by Quakerism. Inaugurated in 1948 at what was then Manchester College, the programme adopted an interdisciplinary approach to peace studies, with an emphasis on philosophy. It took almost 25 years before another US institution was to offer an undergraduate peace studies major. In recent years the University has raised \$ 1.5 million to establish the Gladdys Muir Endowed Professorship in Peace Studies; the first appointment has just been made.

For information about the Peace Garden, [click here](#); for a history of Peace Studies at Manchester University (including a 6-minute video) go [here](#); for a biographical sketch of Muir, by one of her former students, go [here](#); also click [here](#).



*Gladdys Muir Peace Garden*





*Gladdys Muir, by Joy Erickson (photo credit: Manchester University Art Collection)*

## **Anthem for the US National Peace Memorial**

The US Peace Memorial Foundation has been fundraising to build the US Peace Memorial in Washington, D. C., as a national monument to honour courageous Americans who speak out against war and work for peace. Tom Neilson, a Founding Member of the Foundation, who is a peace and social activist as well as singer and songwriter, has written a new song as a tribute to the Foundation. The refrain begins with its mission statement, ‘Honour the people who work for peace’. Called *Peace Memorial*, the four-minute song can be heard and the lyrics seen [here](#).



During the past 25 years, he has been singing songs of satire, social commentary, and human compassion in over 20 countries on five continents, providing a voice for those who believe in the power of folk music to effect social change. Combining art with activism, his work at home and abroad for peace and social justice is reflected in his songs. Tom Neilson spent many years in Africa, working for such organisations as the US Peace Corps and the United Nations High Commissioner for Refugees (UNHCR). He has received numerous awards from a great variety of organisations; a partial list can be seen on his [website](#). He has been winner or finalist of the ‘song of the year for social action’ on several occasions and has also been winner of ‘music with vision award’ and of ‘Connecticut Peacemakers Music Award’, among others.

Michael Knox, the founder and chair of the US Peace Memorial Foundation who first proposed such a memorial in 2005, recently co-authored a topical article entitled ‘As Monuments to War Generals Come Down, Let’s Replace Them with Monuments to Peace’. It can be read [here](#). A six-minute video of his 2019 talk, ‘Ending our war culture by honouring peacemakers’ is at [this link](#); a thirty-minute audio recording (2018) of an interview of Michael Knox by David Swanson is available [here](#); for information about the Foundation, go this [website](#).



*Tom Neilson*

## Opposition to Australian War Memorial Expansion Proposal

*By Dr. Sue Wareham, President, Medical Association for Prevention of War (Australia)*

The Australian War Memorial (AWM) in Canberra is planning a [major redevelopment](#) and expansion, but the plans are meeting very strong community resistance and opposition. The redevelopment is planned primarily to commemorate Australia's recent and current wars and would include promotion of operations that are still current. Much of the new floor space is planned to show the machinery of warfare – how, rather than why, Australia fights. The proposed changes risk a slide into a grandiose glorification of warfare and the politicising of current wars. In addition, the Memorial very controversially accepts funding from the weapons industry, those who profit from wars. This has been the subject of [community opposition](#) also.

Australia spent more on World War I commemoration than any other nation on earth and used the centenary to promote a highly militarised view of the nation's history. The proposed AWM expansion, if it proceeds, will continue the militarisation of Australia's culture, with 'lessons learnt' being completely marginalised. It would tend to distract from deeper reflection about the role of warfare, and specific wars, in human society. It should be opposed. Background information, with statements from many prominent Australians opposed to the project, is available [here](#), [here](#) and at [this link](#). Feedback can be provided to the Memorial at [development@awm.gov.au](mailto:development@awm.gov.au)

Full details of the planned development (including a three-minute video) can be seen [here](#). Readers may also be interested in the text of an excellent speech given by Paul

Daley – Guardian columnist, journalist, novelist and playwright – in November 2019 entitled 'Militarism: Australia's Foundational Myth', available on the website of the Medical Association for Prevention of War (Australia) at [this link](#).

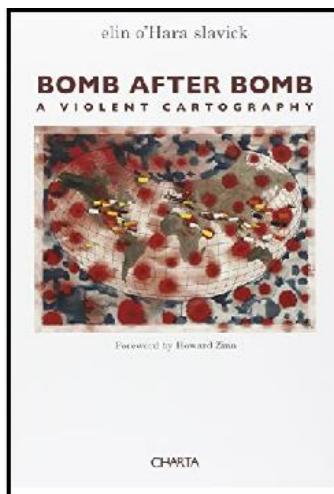


*Postcard used in campaigning*

## Peace Resource Center at Wilmington College, Ohio, US

The Peace Resource Center (PRC) at Wilmington College, Ohio – which houses the country's largest archive of materials related to Hiroshima and Nagasaki – organised several events to commemorate the 75<sup>th</sup> anniversary of the atomic bombings. One project consisted of the placement of 13 billboards along highways throughout SW Ohio from 17 August until 4 October. The aim was to create awareness of the need to end violence and weapons of mass destruction, particularly the threat of nuclear war, as solution to international conflict. The PRC collaborated with artist Elin O'Hara Slavick, a professor of visual art whose work has been exhibited internationally and the author of *Bomb After Bomb: A Violent Cartography* (with a foreword by Howard Zinn). The book includes 48 colour plates of her drawing series, 'Protesting Cartography: Places the United States Has Bombed'. Slavick writes, 'Originally the series was called *Everywhere the United States has Bombed*, but as I learn about covert actions, mis- and dis-information ... sometimes I

think the title should be *The United States has Bombed Everywhere.* Images can be seen [here](#).



*Cover of Elin O'Hara Slavick's book*

For a virtual tour of the 13 billboards (which all start, 'Never Again') go [here](#) or click [here](#). The billboards publicised at the same time the 30<sup>th</sup> annual Westheimer Peace Symposium at the PRC that was held 1 – 2 October. Titled, 'The nuclear threat: Past, present, future. A virtual symposium', the full programme, and many video recordings, can be seen at [this link](#). The videos also include the performance and exhibition of works created in the 'Response Project'. Artists from a wide range of genres (music, poetry, film ...) were asked to respond creatively to something they experienced while visiting the PRC's Barbara Reynolds Memorial Archives, with its unique focus on the human experience of the atomic bombings and the legacy of nuclear war. For more information about the Project, go [here](#).



*The nuclear threat: Past, present, future.  
A virtual symposium*

## The Shoshone Nation of Indians – 'The Most Bombed Nation on Earth'

From 1951 until 1992 the US conducted more than 900 nuclear tests on the territory of the Shoshone Nation of Indians, a country of ca. 40,000 square miles stretching from just west of Las Vegas, Nevada, all the way to the Snake River in Idaho. The Shoshone have been living on this land for at least 10,000 years and their descendants today number an estimated 25,000 – 30,000. Their relationship with the US authorities is based on a treaty that was signed in the 1860s that granted several concessions to the US, including the establishment of military posts. However, in violation of the treaty, the US established a nuclear test site in 1951 which became the premier nuclear testing site in the country over the next forty years, where 100 tests were conducted above ground and more than 800 underground. It has been estimated that this resulted in a total nuclear fallout of 620 kilotons (the fallout of the Hiroshima bomb was 13 kilotons). Americans, especially the Native American communities living downwind from the test explosions, were most exposed because they consumed contaminated wildlife, contaminated milk and lived off the contaminated land.



*photo credit: Nevada State Museum*

Their livelihood was taken and their economy destroyed. On the land, the fallout destroyed the delicate high desert flora and fauna. Their risk of exposure was fifteen



times greater than for other Americans. They have suffered from this silent killer, and the US government’s culture of secrecy. The story is told by Ian Zabarte, a leader of the Western Bands of the Shoshone Nation of Indians and a board member of the Native Community Action Council; several of his family members suffered and died from diseases that are known to be caused by exposure to radiation. Hear his [‘Message from the most bombed nation on earth’](#) in a three-minute video; the text is available [here](#); also see his article [‘Nuclear tests and the Shoshone people’](#) in the *Las Vegas Review-Journal*. Documentation is preserved in ‘Special Collections’ in the libraries and archives of the University of Nevada, Reno.



*Ian Zabarte is Principal Man of the Western Shoshone*

It is appropriate to draw attention here to the 75<sup>th</sup> commemorative events for Hiroshima and Nagasaki as well as Trinity organised by Tularosa Basin Downwinders Consortium (TBDC). The Consortium was established to campaign for victims of the first nuclear test, Trinity, that took place on 16 July 1945 in South Central New Mexico, ‘seeking justice for the unknown, unwilling, and uncompensated, innocent victims’.



*TBDC’s 75<sup>th</sup> anniversary bumper sticker*

They were the first people in the world to be exposed to radiation; many suffered and died as a result. Even after 75 years, their descendants are still waiting for an acknowledgement, apology and compensation by the US government. Many of the survivors and their descendants today continue to suffer poor health and are seeking justice and an end to official denial and neglect. A moving and powerful video, [We Are All Downwinders: 75 Years and Waiting, 1945-2020](#) (lasting one hour and forty minutes) is available.



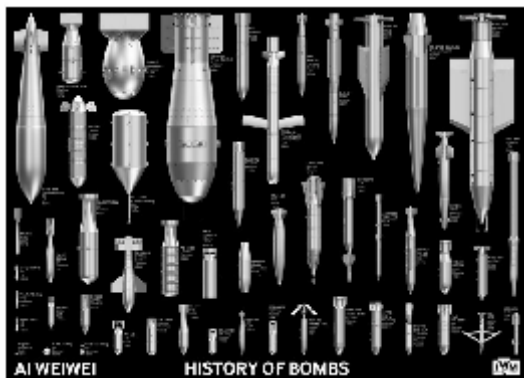
### **Ai Weiwei’s *History of Bombs* Artwork in Imperial War Museum, London**

Ai Weiwei’s *History of Bombs* is an artwork that shows in detail how humans have accumulated a murderous arsenal since the early 20<sup>th</sup> century when the invention of flight unleashed explosive new possibilities in warfare. A great variety of bombs and missiles, reproduced in life-size 3D images, are depicted across the floor of the central hall (atrium) of the Imperial War Museum in London and also flowing up the exterior of the central staircase. This is the first time that the hall in its entirety has been given over to an artist. In a five-minute video, ‘Ai Weiwei on making “History of Bombs”’, he explains the origins and purpose of the striking artwork. It is part of the museum’s season on *Refugees*, comprising exhibitions, artistic commissions, and immersive events. The artwork is a result of his reflections during the past five years on the making and the plight of refugees, whether in Afghanistan, Syria, Gaza and many other places around the world.



*Ai Weiwei in Cambridge, England (photo credit: David Levene/The Guardian)*

The focus is on the precise physical description of the bombs, providing a history of the ingenious ways people kill each other, leaving emotion and judgement to the visitor. It is clear that the only purpose of the bombs is to harm and destroy human lives. The exhibition was opened on 1 August and will continue until 24 May 2021. For more information, and the video, go [here](#); also see [this article](#) in The Guardian.



*Limited edition poster available from the IWM shop*

### **Largest nuclear weapon ever constructed and exploded**

On 30 October 1961, the largest nuclear weapon ever constructed was exploded over Novaya Zemlya, in the arctic region of the Soviet Union, now Russia. With a yield of 50 megatons (50 million tons), equal to around 3,800 Hiroshimas, the weapon (nicknamed Tsar Bomba), had been ordered by Soviet Premier Nikita Khrushchev at a time of rising tension with the US. Although detonated four

kilometers above ground, a seismic shock wave equivalent to an earthquake of more than 5 on the Richter scale was measured around the world. The fireball flash lasted far longer than seen for any other nuclear weapon test and could be seen at a distance of 1,000 kilometers. The ring of total destruction had a radius of 35 kilometers; most buildings in the military town of Severny, a centre for nuclear weapons tests 50 kilometers from ground zero, were destroyed. Radiation fallout was measured all over Scandinavia and led to condemnation, including domestic protests in the Soviet Union. Andrei Sakharov, the father of the Soviet hydrogen bomb, soon afterwards began speaking out against nuclear tests and the proliferation of nuclear weapons. His efforts contributed to the signing of the Partial Test Ban Treaty in 1963. In 1975 he received the Nobel Peace Prize (also for his human rights work in the repressive USSR).



*Andrei Sakharov*

In August 2020, a previously classified forty-minute documentary video of the Soviet Union's monster nuclear bomb was released by Russia's Rosatom State Atomic Energy Corporation in connection with the celebration of 75 years of nuclear industry. The film, edited in classic Soviet-style propaganda, is in Russian but with English subtitles. It starts with the transportation of the giant bomb first by special train to an

airfield station on the Kola peninsula, and then by air across the Barents Sea to the detonation site at Novaya Zemlya. It then shows the release of the bomb and, with the help of videos from several directions and distances, the detonation and mushroom cloud. The video can be seen [here](#).

A model of the bomb is in the Nuclear Weapons Museum in Sarov, a city some 400 km south-east of Moscow that is a sister city of Los Alamos, New Mexico. The museum was set up in 1992. For more information go [here](#) and [here](#); a report by Stephen Shankland of his visit to Sarov and its museum is available at [this link](#). A virtual exhibition, [Andrei Sakharov: Soviet Physics, Nuclear Weapons, and Human Rights](#), by the Center for History of Physics of the American Institute of Physics is also available.



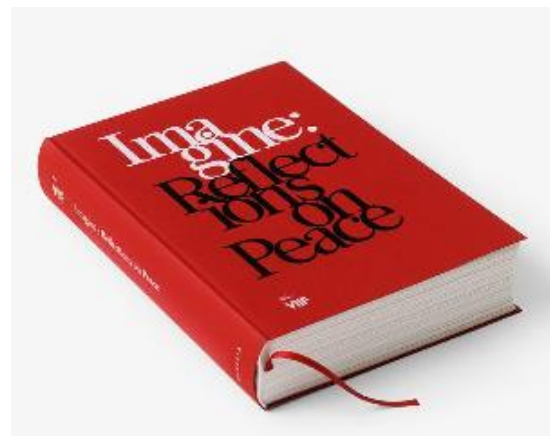
*Model of 'Tsar Bomba' in the Nuclear Weapons Museum in Sarov*

### What Does Peace Look Like?

A temporary, travelling exhibition, *What does peace look like?*, was scheduled to be held in the International Museum of the Red Cross and Red Crescent in Geneva, in September, and afterwards also elsewhere in the world but because of the pandemic the exhibition schedule has been disrupted. The exhibition is organised in cooperation with

the VII Foundation (VIIF), an independent, non-profit media and education photo agency based in New York. It was founded in 2001 by Ron Haviv and Gary Knight, two leading photographers, to support documentary work that addresses complex social, economic and human rights issues.

The exhibition is part of a VIIF project that was conceived to encourage discussion around ending war and violent conflict and building peace. It also comprises short films as well as a book, *Imagine: Reflections on Peace*. The substantial, 400-page volume with 200 photographs contains photographic essays as well as insights from scholars and practitioners about what it takes for societies and individuals to move forward after unspeakable brutality. Conflicts and peacebuilding in Bosnia and Herzegovina, Cambodia, Colombia, Lebanon, Northern Ireland and Rwanda are featured. For more information about the *Imagine* project, see [this website](#); about [the book](#); about the [Foundation](#).



*Imagine: Reflections on Peace*

### Global Peace Photo Award

Under the title *Obiettivo Pace – The Alfred Fried Photography Award*, photos of the finalists of the 2019 competition are being displayed from 7 – 30 October along the



fence of the Austrian Cultural Forum in Rome. In this way, the exhibition is open to all, all the time. Similar exhibitions have also been held in previous years. The 2019 winner was Stefan Boness (Germany) for his photo report on the *Fridays for Future Climate Protest* movement. More than 17,000 pictures were submitted by 1,550 photographers from 113 countries. For the 2020 Award, a record number of nearly 20,000 images were submitted by photographers from 118 countries. The shortlist of 27 images can be seen [here](#).



*Exhibition outside the Austrian Cultural Forum, Rome*

Selected photographs from the *Children Peace Image of the Year 2018* were exhibited in the famous Museum of Natural History in Vienna from November 2018 until March 2019. The inauguration of the exhibition was a great success with 200 visitors; two of the young participating photographers were interviewed by Austrian public radio. The winner of the 2018 award, Kaja Tasevska (Macedonia), was also present. The exhibition was accompanied by the Museum's own exhibition *War. Tracing an evolution (Krieg – Auf den Spuren einer Evolution)* which showed the evolution of war over the past 7,000 years. This exhibition (made in cooperation with the Saxony-Anhalt State Museum of Prehistory in Halle, Germany) was a contribution to the European Heritage Year 2018 – 100 years after the end of World War I and 400 years after the beginning of the Thirty Years' War. The

main object of the exhibition was a mass grave from the latter war. For more information on the *Children Peace Image of the Year* see [this website](#); on the *War* exhibition, go [here](#).



*'What does peace look like?' – Lois Lammerhuber with winner Kaja Tasevska*

Both awards were initiated by the Austrian photographer and publisher Lois Lammerhuber jointly with his wife Silvia. The aim of the competition and exhibition is to celebrate peace and promote the search for peace through images. The main award is worth 10,000 Euros, the junior one 1,000 Euros. The Alfred Fried Photography Award, presented each year in the Austrian Parliament, is named after the 1911 Austrian Nobel Peace Laureate Alfred H. Fried. A recent article, highlighting his career as the first peace journalist, ['Profile: Alfred Fried, PJ Pioneer'](#), is in the October issue of *the Peace Journalist*.



*Stefan Boness, 'Fridays for Future Climate Protest' 2019 Award*

## Visualizing Peace: Photography, Conflict Transformation and Peacebuilding

In June 2017, a conference of experts took place at the University of Edinburgh, co-organised with the Social Trends Institute (STI), on the subject *Visualizing Peace: Photography, Conflict Transformation and Peacebuilding*. STI is an independent, non-profit research centre supporting academics who seek to make sense of emerging social trends and their effects on society. The central question addressed at the meeting was that of the relationship between photography and peacebuilding. While much has been written on the photography of conflict and the impact of such media imagery on collective attitudes, the role of photographic representation in building peace has received relatively little attention. How things look and how they are perceived are vital issues, both as regards fomenting and depicting conflict, as well as creating, sustaining and rebuilding civil society. Photographic images have become part of the infrastructure of civil society; their digitisation has further extended their reach and potential significance. Photography is thus an essential part of the process of building bridges in post-conflict societies. Substantial abstracts of a dozen of the papers presented, which together provided interdisciplinary and international perspectives, can be read at the [STI website](#).

Among topics included are the following: Publishing for peace: campaigning and the photobook in the era of Vietnam, 1965-1975; Uses of photography in the construction of a discourse of peace at Greenham Common Women's Peace Camp, 1981-2000; Feminist pacifism, photography and peace conferences in the First World War; Photography and genocide prevention; What's the harm in looking? – Re-assessing

the humanitarian gaze in peacebuilding photography. The 3-day programme also featured a masterclass on photography and peacebuilding.

## Cinema for Peace Foundation

While war, terrorism and humanitarian catastrophes are sad realities in many parts of the world, artists can make a difference to the state of the world, and film and filmmakers can make a stand for peace and humanity. The Cinema for Peace initiative was founded in 2002, and the Cinema for Peace Foundation in 2008, by Jaka Bizilj (film director/producer, and humanitarian) with the goal of creating awareness of the social relevance of films and their influence on the perception and resolution of global social, political and humanitarian challenges of our time.



Cinema for Peace, while promoting humanitarian efforts through film, has also been inviting members of the international film community to attend the annual Cinema for Peace Gala during the Berlin International Film Festival. While film clips from exemplary works that make a difference are screened, directors and producers are celebrated with the Cinema for Peace Award for commendable works. Award categories in 2020 included the 'most valuable film of the year', 'most valuable documentary of the year', 'political film of the year', 'international green film award', 'women's empowerment', and 'justice'. Beneficiaries

of the Gala include Cinema for Peace Foundation but also such humanitarian organisations as UNICEF, UNHCR, UN Women.



*Jaka Bizilj (on the right) at the opening of The Wall Museum*

Among its various activities, the Foundation has also been helping several filmmakers in detention. For more information, go [here](#) and [here](#).

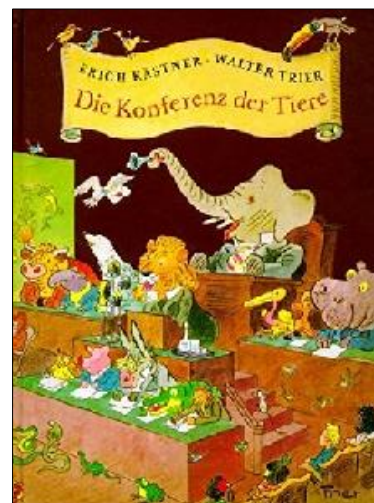
Jaka Bizilj is also a sponsor of The Wall Museum at East Side Gallery in Berlin. Opened in 2016, it is the first and only museum that tells the full story of the Wall, from the reasons for its construction to its dramatic fall in November 1989, changing the world overnight. The museum uses more than 100 screens, projectors and interactive displays to guide the visitor from the end of World War II to the division of Germany and Berlin, the construction of the Wall and how it changed people's lives. Authentic news reels from the 1960s document how people tried to cross the Wall and their fate. For more information about the museum, click [here](#).

### ***The Conference of the Animals – Mural & Exhibition at Queens Museum, New York City***

From 16 September to 17 January 2021 the Queens Museum in New York City (named after Queens, one of the five boroughs of the City) is showing both a mural and an exhibition titled *The Conference of the*

*Animals*. The title refers to the 1949 children's book by German author Erich Kästner with famous illustrations by Walter Trier. The story is a political satire about a group of animals who, realising that people are unable to keep the peace, convene a conference to do so themselves. It is also a passionate appeal for children's rights, and against war and violence, stupidity and ignorance. The mural is by artist Ulrike Müller, the exhibition of children's drawings by independent curator Amy Zion. The exhibition includes children's art works from 1900 to the present, many of which are on loan from the Children's Museum of Art in New York City. Some of the works have played a role in international diplomacy.

The venue is a most interesting and appropriate one. Since 1972, what is now the Queens Museum is in the New York City Building that was constructed for the 1939 World Fair and is its only surviving building. After World War II, from 1946 to 1950, it housed the General Assembly of the newly formed United Nations until the site of the UN's current home in Manhattan became available.



*Cover of the original German edition of 'The Animals' Conference'*

During those years, almost every world leader spent time in the Building and many important decisions were made there. The



Building was again at the centre of the New York World Fair that was held in 1964-65. Adjacent to the Building is a 140-foot high *Unisphere* that was commissioned for the 1960s Fair and that became its centrepiece and symbol, a beautiful and striking representation of the Fair's theme, 'Peace through understanding'.

An imaginative contemporary variation on the animals' conference, this time involving birds and bees, and the US president, can be seen at [this link](#).

The subject is the environment; the three-minute video is 'a message approved by mother nature'.

For information about the mural and exhibition, and the museum and its history, go to [here](#) and [here](#). For information about the *Unisphere* [click here](#). On Erich Kästner, see the previous issue of the Newsletter, No. 31, June, p. 3.



*The Unisphere at the New York City Building/Queens Museum*

## War and Peace Museum in Akranes, Iceland

The War and Peace Museum in Akranes, Iceland (about 50 Kms from Reykjavik, its

capital city), tells the history of the occupation of the country during World War II – how a peaceful countryside was transformed in the context of world events and its importance to the victory of the Allies. Iceland was ruled by Denmark but took back sovereignty when Nazi-Germany invaded Denmark in 1940. Shortly afterwards, British and then Canadian troops took the island, which did not resist (having no army). Iceland reached an agreement, also with the US, when American troops replaced British and Canadian soldiers in 1941. The 'friendly' occupation had a huge economic, social, cultural and political impact on the small country which declared its independence from Denmark in 1944.



*War and Peace Museum, Akranes (photo credit: Gunnar Sigmundsson)*

In 2017, a statue, Hope for Peace, was unveiled outside the museum; it was created and donated by Russian artist Vladimir Alexandrovich Surotsev. It is a copy of the monument that was erected in 2005 (on the 60<sup>th</sup> anniversary of the end of World War II) in Reykjavik at the initiative of the Russian ambassador to Iceland, to commemorate the sailors of the Arctic convoys who died during that war. For a recent ceremony at the monument, go [here](#) and [here](#).

More information about the museum, including a three-minute video, and a photo gallery of the occupation, can be seen at this [website](#); another photo gallery is at [this link](#).



*Hope for Peace statue (photo credit: Gunnar Sigmundsson)*

## Memorialisation of Nigerian Civil War

The 50<sup>th</sup> anniversary of the end of the Nigerian Civil War (1967-1970) – also known as the Biafran War – was commemorated earlier this year. The brutal, genocidal war pitted the federal government against the secessionist region of Biafra. Much of the world, including the Organisation of African Unity, the UN, the US and especially Britain, the former colonial power, stood aside, arguing that this was an internal matter (except that the latter continued to provide the central government with weapons). According to conservative estimates, from half a million to two million (some even mention six million) Biafrans – men, women and children – died, many starved to death. Through economic blockade, famine was used as a deliberate instrument of warfare and submission.



The project to establish a National War Museum, initially conceived as part of a process of reconciliation, was officially launched in 1985. However, the museum that was opened in 1989 in Umuahia and that is partly managed by the Nigerian Defence Ministry, is in many ways a traditional, unreconstructed war museum, mainly displaying weapons of war and glorifying the ‘heroes and martyrs’ who safeguarded the unity of the country. It is therefore no surprise that the museum has been subject of critical analysis, not least by Nigerians themselves who see the need and potential for a museum that can contribute to peace and reconciliation. Among a growing literature, the following two recent articles can be mentioned: ‘The National War Museum Umuahia: Re-presentation of the Biafra War History’, by Iheanyichukwu Onwuegbucha (currently curator at the Centre for Contemporary Art in Lagos), and ‘War Memorial Museum as a Tool for Fostering Peace and Reconciliation in Nigeria’, by Ogonda Justice Nyema and Owajiony L. Frank.

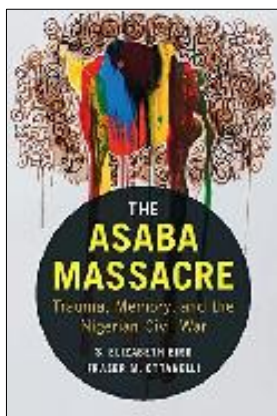


*John Lennon & Yoko Ono seen during a press conference on 25 November 1969 held after he returned his MBE to the Queen in protest at Britain’s involvement in the Nigerian-Biafran War (photo credit: Joe Bangay/Express/Getty Images)*

The latter authors, from the Department of Architecture at Rivers State University in Port Harcourt, are proposing an ultramodern War Memorial Museum adjacent to the existing one and in which the themes of healing and remembrance are more centrally

and comprehensively addressed. The intended world class museum (whose design is illustrated in the article) is also meant to ‘forewarn intending separatist groups on the devastating consequences of war while subliminally presenting peace as [the] only option for harmonious coexistence’. The tourism potential of such an ambitious and beautiful museum is also highlighted. The articles can be seen [here](#) and [here](#).

There is also an attempt to create a Centre for Memories/Museum in Enugu as a memorial for the Biafran War but the political situation in Nigeria has hindered its proper take-off. A provisional museum has been established, and the Centre has mainly staged temporary exhibitions commemorating the war and the recovery and achievements of the Igbos after the war. Biafran War Memories is a digital archive of first-hand accounts (with photos, texts, and videos) by people who remember the war and lived through it. For more information, go to [this link](#) and [here](#). Also noteworthy is the Asaba Memorial Project started in 2009 at the University of South Florida together with the people of Asaba to document and memorialise a mass killing of civilians that took place on 7 October 1967 during the Nigerian Civil War. An 11-panel exhibit, first shown in Asaba in 2012, can be seen at [this link](#); also go to the Asaba Memorial [website](#).



*Trauma, Memory, and the Nigerian Civil War*, by S. Elizabeth Bird & Fraser M. Ottanelli; Cover of book published by Cambridge University Press, 2017

## New Publication

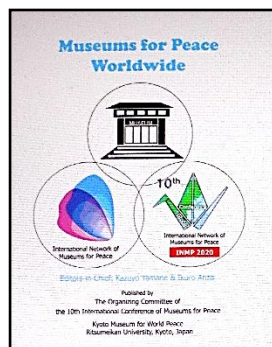
### Museums for Peace Worldwide 2020 edition

In what has almost become a tradition, the 10<sup>th</sup> INMP conference saw the launch of the new, 2020 edition, of *Museums for Peace Worldwide*, in both English and Japanese versions. Edited by Kazuyo Yamane and Ikuro Anzai, the directories (350 pages for the English edition, 398 for the Japanese one) are published by the Organizing Committee of the 10<sup>th</sup> International Conference of Museums for Peace, Kyoto Museum for World Peace, Ritsumeikan University, Kyoto. They are freely available on the [INMP website](#).

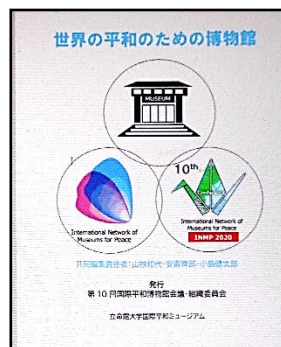
The illustrated publication comes with a foreword by Ikuro Anzai, and a contributed essay, ‘Critical museums for peace: visiting museums for peace worldwide’, by Joyce Apsel, author of *Introducing Peace Museums* (2016) and one of six editorial committee members who assisted the Editors-in-Chief. There is also further editorial material by Kazuyo Yamane and, at the end, a list of museums arranged by region and country. The book presents the museums in alphabetical order of country, from Australia to Vietnam. Of the 49 countries represented, Europe has the greatest number of countries included (18), followed by Asia (15), Africa (6), Middle East (3), Central & Latin America (3), North America (2), Oceania (2). Of the 300 museums included, most are in Japan (84), US (40), S. Korea (20), Germany (18), China (15), Netherlands (12). Twenty countries are represented by one museum each – sometimes this is the National Museum (Namibia, Rwanda). In the case of Kenya, the one entry (Community Peace Museums Heritage Foundation) represents



sixteen distinct museums in different parts of the country.



English version



Japanese version

Many of the museums in the directory are war museums and resistance museums (as well as Holocaust and genocide museums). As is made clear, the definitions of peace, peace museum, and museum for peace are contested and problematical and have been the subject of discussion at INMP conferences. Readers are invited to comment and suggest additional museums. There are likely to be many candidates: 193 countries are members of the UN but only one quarter is represented in the directory. This suggests that future editions of the directory would benefit from the involvement of regional editors (if not country editors). Uncertainties arise over the actual existence of museums as well as the status of planned or partially completed museums, and whether these should be included. An example is the Peace Museum in Kazakhstan; in 2012 it was announced that the construction of a ‘museum of peace’ in Semey would start in August of that year on the 21<sup>st</sup> anniversary of the country’s presidential order to shut down the Semipalatinsk nuclear test ground. The memorial complex – several components of which have been realised – was conceived to commemorate the victims of the forty years of nuclear tests there. A sculpture of the planned peace museum (a 5-storey-building in the shape of a crystal ball placed on a human’s arms) is [here](#).

Other images are available [here](#); [here](#); at [this link](#); and also [here](#).

In the meantime, a Peace and Reconciliation Museum is part of the Palace of Peace and Reconciliation that was opened in 2006 in the capital Astana, recently renamed Nur-Sultan after its former ruler who proposed the grandiose project. For a description of the building (designed by Norman Foster) and images, go [here](#).

The very first ‘directory of peace museums’ was compiled following the inaugural conference of the network in Bradford (UK) in 1992 and published at the end of the report (*Bringing peace to people*, 1993). Holocaust and Red Cross museums were regarded as ‘peace related’ museums. The conference was called, and the report published, by the Give Peace a Chance Trust in the UK. The charity was founded in 1986 ‘to inform people about the history and present-day activities of the peace movement and to establish a museum for peace’. Relatively few museums listed in *Museums for Peace Worldwide* are about the peace movement. A great resource – the comprehensive listing of ‘510 “Museums for Peace” in 33 Categories’ compiled by Edward W. Lollis (author of *Monumental beauty: peace monuments and museums around the world*, 2013) – is not mentioned. It can be seen on this [website](#). This is part of his large website that includes some 3,000 peace monuments and much else; for a comprehensive index containing 600 links to an alphabetical listing of names and subjects, go [here](#).

**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](mailto:inmpoffice@gmail.com)

Deadline for submission of articles for No. 33 to be published in December 2020 is the 15<sup>th</sup> of November.