



International Network of  
Museums for Peace

### ***Eternal Gandhi Museum Houston, Texas, US***

An exciting project for a new, purpose-built and modern peace museum is currently underway in Houston, Texas – one of the US’s most diverse and populous cities. The *Eternal Gandhi Museum Houston* (EGMH) is a development of the Mahatma Gandhi Library that was established in the city in 2002 and that was renamed in 2019 as EGMH. The Library has been very active in promoting Gandhi’s legacy in the greater Houston area, organising annual peace walks and ‘1000 Lights for Peace’ cultural events, celebrating his birthday. In collaboration with more than 70 Houston-area organisations, the Library has also organised an annual Mahatma Gandhi Week, a series of activities aimed at involving youth so they may learn and understand the revolutionary work of Mahatma Gandhi. As part of the yearlong 150<sup>th</sup> anniversary of his birth (1869), in 2018-2019 an exhibition was shown in universities, libraries, hospitals and other public places. The driving force behind EGMH and its founding trustee is Atul Kothari who grew up in India, in the Sabarmati suburb of Ahmedabad in Gujarat state, the location of Gandhi’s original Ashram. Kothari came to the US in 1974 to seek higher education and has become a prominent teacher there on Gandhi.

Dr. Martin Luther King Jr. said, ‘If humanity is to progress, Gandhi is inescapable. He lived, thought, and acted, inspired by the vision of humanity evolving toward a world of peace and harmony’. Although he never

stepped on US soil, Gandhi continues to inspire and be a role model. His most faithful and effective follower was of course King who himself also continues to inspire and encourage millions striving for peaceful social change around the world. The guiding principle of the project is to create—through the life and work of Gandhi—a thriving, vibrant educational organisation aimed at changing the world through its visitors. The museum will not only show Gandhi’s journey but will also highlight various world leaders and their journeys, depicting the power of peaceful resistance to settle conflicts without violence. The museum’s purpose is to educate all people to choose nonviolence as a means to settle conflict.



In 2017, the project acquired three acres of land in southwest Houston to house the museum. The purchase of the \$ 1.1 million site was paid for by funds raised by the board of directors. A fundraising campaign for the building was launched in 2019 and a virtual ground-breaking ceremony was marked by the unveiling of a plaque by Indian Prime Minister Narendra Modi. Of the proposed budget for construction (\$ 6.5 million), \$ 2.9 million has already been raised. A concerted fundraising campaign continues through

foundations, corporations and private donors to raise the remaining \$3.6 million. The museum is expected to be opened in 2022.

An excellent, detailed 55-page ‘milestone creative document’ can be seen on the informative and inspiring [website](#). The *Eternal Gandhi Museum Houston* is a kind of sister organisation of the *Eternal Gandhi Museum* in New Delhi, India that was opened in 2005. A vivid report about the world’s first digital multi-media museum about the Mahatma titled ‘Pushbutton Gandhi: The Mahatma Goes Multimedia’ is available [here](#). For a 5- 6 minute virtual tour [click here](#). This museum is located on the first floor of Birla House where Gandhi stayed during the last five months of his life, including the day of his assassination. His spartan room is a popular visitor attraction of the National Gandhi Museum that is located on the ground floor of the same building. The Museum was established in its present location in 1961 and became a national memorial in 1973; go to [this link](#) for more information.



Entrance to the National Gandhi Museum  
(Gandhi Smriti)

### Museum for Peace and Nonviolence, The Netherlands

In 1995, 25 years ago, ten Dutch peace organisations came together and created a foundation to develop a museum for peace and nonviolence. In 1999 the Museum for Peace and Nonviolence started to organise travelling exhibitions (some produced by the museum, some on loan from other

organisations), and a website which developed into a virtual museum. From 2013 to 2018, the museum had a permanent exhibition space in the Resistance Museum of South Holland in Gouda.



According to the statutes of the museum, a permanent museum should be created on a boat (hence the logo, and the name of the biannual newsletter, *De Vredesboot*, ‘The Peace Boat’) which could then travel to many locations in the country and even cross into the Dutch-speaking northern part of Belgium. The arrival of the peace boat in a location would provide an opportunity for media attention, school visits, a peace event, etc. However, the realisation of this imaginative project requires both substantial financial funds and organisational backup which has not yet materialised.

The website (attracting more than 80,000 visitors every year) currently contains 16 online exhibitions (more are likely to be added), on such subjects as Children and peace, Mayors for Peace, Hiroshima-Nagasaki, Illegality of nuclear weapons, History of the peace movement, Reconciliation, Tolerance, Cartoons for peace, Peace posters, Peace gardens. Some exhibitions can be borrowed. Often very extensive as well as most informative, they are in Dutch except for one called ‘International Museums’. This shows mainly online exhibitions from several museums around the world. Among the nine entries (so far) are the Apartheid Museum in Johannesburg, S. Africa, Pasos (virtual) Peace Museum in New York, the Bradford Peace Museum (UK), Hiroshima Peace

Museum, Nelson Mandela, Bertha von Suttner.

An impressive list of more than 200 exhibitions shown throughout the country from 2002 until today, detailing subject, date, and location is [here](#). The work involved in mounting and taking down exhibitions, transporting them, organising an opening event, etc. is undertaken by (unpaid) museum staff with the help of a small team of volunteers. Equally impressive and very useful is the content of the 'Reading Room' section, which lists hundreds of publications (books, reports, documents, journals) the full texts of which are often available as pdfs. Many of those publications are in English. For more information [go here](#). Also visit [this link](#) and [go here](#).

### Photo Exhibition 60 Years of Nonviolent Resistance at The Tibet Museum



The Tibet Museum in Dharamshala, India is celebrating its 20th anniversary. The museum's permanent exhibition, 'A long look homeward' is about Tibet's recent history, the Chinese occupation, and the Tibetan exile experience. In 1959, ten years after the Chinese invasion of Tibet (1949), the Dalai Lama fled his country; subsequently ca. 80,000 Tibetans followed him into exile in India.

The museum also shows temporary and travelling exhibitions. The collection of some 40,000 photos is the largest in the world on

the subject. A short (3-4 minute) promotional video can be viewed [here](#).



Visitors at the permanent exhibition

In commemoration of the 30<sup>th</sup> anniversary of the award of the Nobel Peace Prize to the Dalai Lama in 1989, and to mark 60 years of the repressive Chinese occupation of Tibet (following an uprising in 1959), an exhibition of 60 photos, entitled *60 Years of Nonviolent Resistance*, was shown in the Museum 10-17 December 2019. It was opened by the speaker of the Tibetan Parliament in Exile, Pema Jungney. At the same time, a book was presented containing all the 60 exhibited photos. The exhibition was organised by the Active Nonviolence Education Center (ANEC). The exhibition shows how practitioners of the Tibetan struggle have used a variety of nonviolent tools and aims to promote a culture of peace and give visibility to events in which nonviolence, creativity and solidarity have strengthened and created unexpected synergies. For more information, go to the [website](#) and read more [here](#).

### The Museum of Cultures for Peace, Mexico & New York City Peace Museum

By Sergio Kopeliovich, Architect & Painter, Mexico City

After having immersed myself in the 'deep Mexico' as the regions are called where the native peoples live, I discovered the greatness of their way of thinking, their worldview and cosmogony. In this way, the

idea of creating a museum containing all these ancestral secrets and being able to share them with the public was emerging. The Museum of Cultures for Peace will be an exhibition space for the different cultural manifestations that exist in the state of Mexico: Mazahua, Otomi, Tlahuica, Matlatzinca and Nahuatl. But it will also be a place where respect, equity and equality are applied to all cultural circles in it, building through the practice of these values of peace.



*Sergio Kopeliovich with model of the Museum of Cultures for Peace*

The calendar of the permanent exhibition is based on the agricultural cycle due to its broad relationship with the life cycle of the original communities. This means that the exhibitions are in continuous rotation, in relation to the stage of the cycle in which the community finds itself, keeping the museum alive and dynamic. Much of the museum's function is an interaction and exchange. The Museum will present the main themes that are considered to contribute fundamental elements for the construction of peace. The Museum will show the contributions that those five original cultures of the state of Mexico offer towards the peace of humanity. Peace, as a universal value, has been built with the multiple contributions that different cultures have made throughout history. In the current era that is marked by tension and violence between the different groups that make up society, it is appropriate to provide strategies that allow humanity as a whole to have alternatives to being immersed in permanent conflict. One way to promote

peace is through the mutual respect and intercultural dialogue. Thus, the Museum of Cultures for Peace aims to be a tool to foster dialogue and reflection on coexistence between different groups with varying traditions and cultures. The museum project was presented in 2018 to the mayor of the town of San Felipe del Progreso (SFP), Alejandro Tenorio Esquivel and to Anibal Mejia Guadarrama, rector of the Intercultural University of the State of Mexico (Universidad Intercultural del Estado de México, UIEM) in the same city. The first stone was laid in February 2020.



*Presentation of the Museum of Cultures for Peace; the mayor is flanked by the rector and the author*

I am also the founder and director of the New York City Peace Museum which I and my team believe to be an urgent necessity. The idea is to bring to the public the opportunity to approach a 'culture of peace education' through interactive and immersive experiences, workshops and exhibitions, competitions and conferences, etc. In the conceptualisation of the museum, the points of view, expertise and natural potential of each member of the team are brought together resulting in a museum with its own character and personality. The New York City Peace Museum will thus be about peace through activism, architecture, art, coaching, dance, design, education, effort, empowerment, faith, inclusion, initiative, innovation, mediation, meditation, music, open spaces, planning, psychology, responsibility, sustainability, teamwork, yoga. Thinking about the creation of an intelligent space where things happen, where the soul gives life to the body, we are inviting each member to take responsibility for

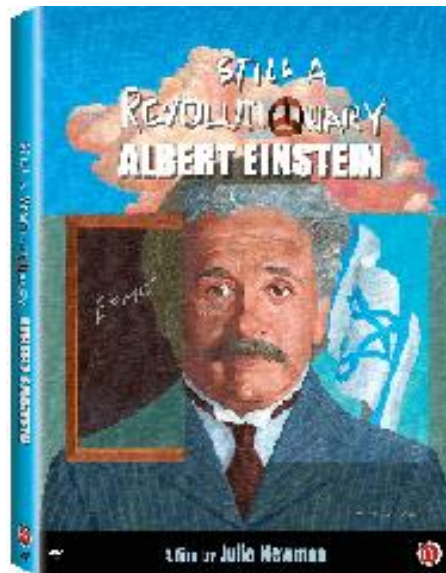
working on their own personal conceptual representativeness and thus enrich the content of the museum, making it a living museum to celebrate peace through the sharing of many ‘peace through’ experiences. Three possible locations for the museum have been identified. (Also see Newsletter No. 28, September 2019, p. 1).

### Meeting Albert Einstein in (Peace) Museums

Albert Einstein was not only the 20<sup>th</sup> century greatest theoretical physicist but also one of its most important war resisters and a passionate advocate of world government – as is abundantly documented in *Einstein on Peace* (1960, pp. 704), the book co-edited by his secretary Otto Nathan, and Heinz Norden. This aspect of his personality, Einstein as a social and political activist, is also brought to life in a new 80-minute documentary film, *Albert Einstein: Still a Revolutionary*, made by filmmaker Julia Newman and now available as a [DVD](#). Using a wealth of rarely seen archival footage, correspondence, and new and illuminating interviews, she argues that Albert Einstein's ‘revolutionary’ example is as important today as are his brilliant, ground-breaking theories. A lively and evocative [2-minute trailer](#) can be seen.

On 10 December 1945, 75 years ago, Einstein gave a speech at the Hotel Astor in New York. Only four months earlier, the US had dropped atomic bombs on Hiroshima and Nagasaki. A rare recording of the speech, nine minutes long and entitled ‘The War is Won but the Peace is Not’ can be heard [here](#). Lengthy extracts are provided for reading, making it easier to follow the spoken text; the latter is included in Albert Einstein, *Out of my Later Years* (1950). He called for peace and social justice, notably for the Jewish people who survived the Holocaust. Echoing Alfred Nobel (who died on 10 December 1896), Einstein warned that the post-war

(now nuclear) world called for ‘a courageous effort, for a radical change in our whole attitude, in the entire political concept ... Otherwise human civilization will be doomed’. Peace museums are well placed to publicise Einstein’s message and explain the radical changes necessary and how to bring them about.



The Einstein Museum is a very popular part of the Bern Historical Museum. This large, comprehensive exhibition on the life of Albert Einstein fills the entire second floor of the museum and can be considered a museum inside a museum. The exhibition was first conceived as a temporary one shown in 2005-2006 in celebration of the 100<sup>th</sup> anniversary of the theory of relativity that Einstein developed when living in Bern. In view of its popularity and significance, it was subsequently transformed into a permanent exhibition. Go to the [museum’s website](#) and to [here](#) for more details. The house where he lived, in the city centre, has a [permanent display](#) on two floors.



## Bern Honours its Forgotten Nobel Peace Prize Laureate

Albert Gobat (1843-1914) was a prominent Swiss educator, historian, lawyer, politician and pacifist who was in leadership positions in two important international peace organisations before World War I. He was the first director of the Bureau of the Interparliamentary Union (1892-1909) and the second secretary-general of the International Peace Bureau (IPB, 1906-1914), both based in Bern. His great merits were recognised in 1902 when he shared the Nobel Peace Prize with his compatriot and friend Elie Ducommun whom he succeeded as head of IPB. Both were honoured again in 1910 when the IPB received the prize. In 2002, on the centenary of the awards to Ducommun and Gobat, various commemorative events took place in Switzerland to remember and celebrate both stalwarts of the international peace movement.

In 2018 the Great Council in Bern (the parliament of the canton) decided to make Gobat's work visible within the city hall and also urged the federal Swiss parliament in the same city to follow suit. The canton of Bern invited four artists to submit designs for a work honouring Gobat; the winning design, together with the others, were exhibited in the city hall 2-4 July. The winning design by photographer and installation artist Esther van der Bie will be permanently displayed in a central location in the city hall in 2021.



Albert Gobat (photo credit: zvg)

For more information (in German, with photographs), [go here](#); and also [here](#); an earlier article is available [here](#).



*Esther van der Bie's winning design honouring Albert Gobat (photo credit: the artist)*

In October 2020, a 'Foundation Gobat for Peace' (*Fondation Gobat pour la Paix*) was established in his native town of Tramelan in the Bernese Jura. The use of the surname only in the name of the Foundation is deliberate since it allows inclusion of his daughter Marguerite Gobat (1870-1937) who was very much involved in her father's activities. She co-founded in 1915 the Universal Union of Women for International Harmony (*Union mondiale de la femme pour la concorde internationale*) and in 1919 the Swiss branch of the Women's International League for Peace and Freedom (WILPF). Following the closure of the library of the IPB in Geneva in 2016, the Foundation will become the library's new and very appropriate home. For more information, go to [this link](#), and a recent article in German and French [here](#) and [here](#).



*Marguerite Gobat (photo credit: Gosteli-Stiftung)*

## News from the Nobel Peace Center in Oslo

For the first time in its history, the exhibition featuring the new Nobel Peace Prize laureate that is shown every year in the Nobel Peace Center (NPC) in Oslo will be made available to a worldwide audience online, starting 10 December (and until 1 December 2021). As announced on 9 October, the 2020 laureate is the World Food Programme. The Center then commissioned acclaimed African photographer Aida Muluneh to create a photo essay; the photos were taken in her studio in Abidjan the following month. She set out to illustrate how food and hunger have been used as a strategic weapon in war and conflict. The ten photos in the exhibition represent ten countries and ten conflicts including Vietnam, where the US burnt and destroyed crops, and Yemen, where the ongoing civil war has led to the worst humanitarian catastrophe in our time with millions of people facing starvation.

Aida Muluneh was born in Ethiopia, grew up in Yemen, moved to Canada, and worked in the US. She has made it her trademark to picture a different Africa by combining the traditional with the modernistic, using bright primary colours and showing women with body paint and colourful costumes. Her photo essay will be shown in digital version on the websites of the NPC and the Norwegian Broadcasting Corporation (NRK), a first. The 2020 Nobel Peace Prize exhibition will be opened at the NPC on 12 December, or when Covid-19 restrictions allow. For more information about the exhibition, and the photographer, [go here](#) and [here](#).

In the summer of 2020, the Center inaugurated a new tradition, called 'Peace dove with good news'. Every Friday at noon, from May to September, a white dove is released from a window at the NPC, situated on the City Hall Square. As the dove overflies the square, the John Lennon song

*Give Peace a Chance* is played from the bell towers. At the same time, the Center releases 'The good news of the week', marking that the world is moving forward in a more peaceful direction. During the winter season (October - April) the [Peace Dove](#) is a digital happening.



*Vietnam: 'The Rain of Fire' (photo credit: Aida Muluneh for the Nobel Peace Center)*

## Comenius Museum & Mausoleum in Naarden, The Netherlands

The great Czech educational reformer, leader of the (protestant) Bohemian Brethren, and patriot Jan Amos Komensky, better known as Comenius (1592-1670) died 350 years ago in Amsterdam (15 November). Living through the Thirty Years War (1618-1648) with religious and political persecutions, he fled his fatherland in 1628 and led a nomadic life, residing successively in Poland, England, Sweden and Hungary before finally settling in Amsterdam in 1656.



*Front of mausoleum & museum building*

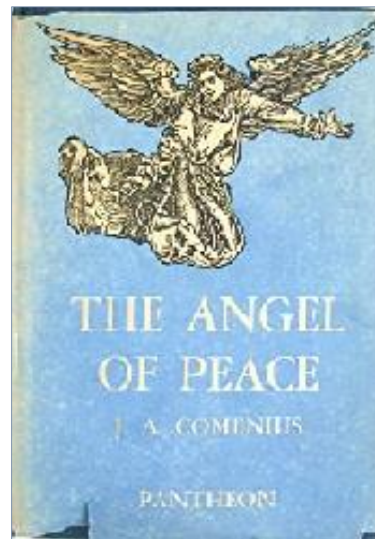
He was buried in nearby Naarden in a small medieval church; in the 1930s the building was handed over to Czechoslovakia and converted into a burial chapel for Comenius. The mausoleum and museum – a shrine for the Czech nation – were inaugurated in 1937. Comenius revolutionised teaching and learning and as the author of many innovative and bestselling books, is regarded as a pioneer of modern pedagogy. He has aptly been called ‘the Copernicus of education’. The main principles of his pedagogy – which is child, rather than subject, centered – are learning (1) by doing; (2) through examples (visualisation) rather than words; (3) in the mother tongue rather than a foreign one (Latin). The purpose of education should be the emancipation of every person; today he is also recognised as a pioneer of life-long learning.



From 3 July 2020 to 2 May 2021 the museum is showing an exhibition entitled ‘Reform pedagogy on the shoulders of Comenius’. His pedagogical ideas and approaches experienced a revival at the beginning of the 20<sup>th</sup> century through Maria Montessori, Rudolf Steiner and others. These modern reformers strove for a better and more peaceful world, not least after the trauma of the First World War and recognised the importance of education and the need for its renewal – harking back to Comenius. His best-known book today is ‘The visible world in pictures’ (*Orbis pictus*, 1658), a playful and visual textbook that can be regarded as a 17<sup>th</sup> century multi-media book. Among his writings on peace is *The Angel of Peace*

(1667), addressed to the peace conference at Breda.

His optimism about humanity’s possibility of constant improvement and universal vision – ‘We are all citizens of one world, all equally human’ – make him also a peace pioneer. The mausoleum displays another motto, ‘...let violence be absent from all things’. Some of the decorative glass panels, full of symbols, depict his peace-making efforts. He condemned the wars of religion of his day, saying – ‘what kind of religion is it that is armed?’ His concept of peace goes beyond the abolition of war and aims at the removal of violence from all levels of society, including exploitation and coercion. It foreshadows modern concepts of structural and cultural violence and respect for the environment.



*English & Latin edition, published in New York (1944)*

For more information (in Dutch and Czech only), [go here](#) and the [new exhibition](#); also see (in English) [this link](#). A gallery of 44 photos is available [here](#).

### Building Regional Museums for Peace

*By Syed Sikander Mehdi, former Chair of the Department of International Relations, Karachi University, Pakistan & ex-INMP Executive Board member*



In a sense, all museums for peace are global. Take, for example, the Hiroshima Peace Memorial Museum and Nagasaki Atomic Bomb Museum. They focus on the atomic bombing of the two Japanese cities on 6 and 9 August 1945. However, they also globalize the nuclear issue and strengthen the movement against the bomb in Japan and outside. Likewise, the Museo de la Solidaridad Salvador Allende (MSSA, Museum of Solidarity Salvador Allende, 1991-present), earlier known as Museum of Solidarity (1971-73) and International Museum of the Resistance ‘Salvador Allende’(1975-1990) records, preserves and puts on display the heroic struggle of the Chilean people against the long draconian rule of General Augusto Pinochet. However, this museum also offers a strong message to the world that a struggle against ruthless dictators and state tyranny can be possible anywhere. In the same way, the Kigali Genocide Memorial in Rwanda (honouring the memory of the 1994 genocide victims), the Sierra Leone Peace Museum in Freetown (honouring the victims of the decade long civil war), anti-apartheid museums in South Africa (honouring the victims of racism), Holocaust museums in Europe, US and elsewhere (honouring the victims of Hitler’s murderous campaign against Jewish people), and the anti-war museums (honouring war victims and war resisters) raise awareness everywhere about the preciousness of peace and human security.

However, by and large, the museums for peace, located in different countries, essentially memorialise national tragic events, and single out enemies, usually foreign countries, to demonize. Generally, they do not highlight violence committed by their own state on their own people and on foreign lands. Such museums do not heal historical wounds. They continue to fuel national chauvinism, perpetuate violent memories, and damage the chances for regional integration and peace. There do exist a number of issue-based museums, which may broadly be listed as regional or

international museums for peace. The short list may include those against war in Europe or against racism in Africa or against the tyranny of the state in Latin America. However, they mainly focus on issues and not on regions. There is thus a need for regional museums exhibiting the peacefulness of the regional pasts, highlighting the common regional sorrows and dreams, and exhibiting the different colours and uniqueness of regional identity.



*Professor Syed Sikander Mehdi*

Most of the regions of the world have regional organisations like the European Union, African Union, Arab League, ASEAN, SAARC, OAS, and so on. Likewise, many regional economic and security organisations and civil society organisations are functioning and flourishing today. So why not regional museums for peace? History tells us that nation-states have miserably failed in building peace within and across their borders. It is therefore time to help the regions emerge as cohesive and distinct power bases and build regional regimes of peace. Establishing regional museums for peace can be a step in this direction.

### **The Port of Humanity – Tsuruga Museum, Japan**

*The Port of Humanity – Tsuruga Museum* in Tsuruga City, Fukui Prefecture, was established by the city in 2008; it re-opened on 3 November 2020 after closure for renewal. The city’s port was the only one in Japan where Polish orphans landed in the 1920s, and Jewish refugees in the 1940s. The

orphans were children who had lost their parents in Siberia during the civil war that followed the Russian revolution and who were living in harsh conditions. Between 1920 and 1922, the Japanese Red Cross Society looked after 763 Polish orphans who arrived at the port. The local people extended a warm welcome to them, providing food and lodgings as well as, e.g., sweets, toys, and postcards.



*Orphans in Matsubara, Tsuruga*

From 1940 to 1941, Jewish refugees from Lithuania arrived at the same port via Vladivostok. They were escaping persecution, mainly by Nazi Germany. They carried ‘visas for life’ that had been issued by the Japanese deputy consul in Kaunas, Chiune Sugihara. After their arduous journey and arrival in Tsuruga, they were likewise welcomed and aided by the locals as had happened two decades before with the Polish orphans. Refugees later commented that the city felt like heaven. In a multi-media presentation, the museum documents the history of both groups and the testimonies and stories of the local people who helped them, as well as the heartwarming exchanges that continue to take place today and which convey the preciousness of life and value of peace. Photographs of the museum and its displays can be seen on the [website](#) (which is in Japanese only).

(Also see articles about Chiune Sugihara and museums dedicated to him in previous issues of this newsletter, e.g., No. 12, August 2015, p. 12 & No. 27, June 2019, pp. 2-3).



*Jewish refugees waiting to land  
(June 6, 1941, Asahi Shimbun)*

## A Russian Museum with Mass Appeal – Unfortunately

*By Colin Archer, former Secretary-General,  
International Peace Bureau*

What is the opposite of a peace museum? Well, a war museum - and we have plenty of those. Even an *Imperial War Museum* (here in the UK we have two of those). But the most extreme form is perhaps the *National War Cathedral*. I recently read a somewhat [chilling account](#) of such a thing in Moscow.



Now I am not usually easily shocked, but for once I was taken aback by this brazen celebration of patriotism, militarism and a kind of Orthodox Christian mysticism. Check out the photographs! Granted, the main focus is the heroic Russian contribution to the defeat of Nazi Germany, but in fact it makes reference to Russian military prowess in all periods, including the two brutal wars in Chechnya, the invasions of Hungary, Czechoslovakia, Afghanistan and the Crimea. Not so glorious. Not forgetting Russia's less-than-heroic propping up of Syria's dictator Assad. ‘And there is space for future

conflicts to be added’, writes chillingly *the Guardian’s* Shaun Walker.

Clearly this is a museum with mass appeal. On weekends there are around 20,000 visitors a day. Located within the ‘vast military theme park at Kubinka, an hour’s drive from Moscow, [it] was officially opened by Putin in 2015, at a time of heightened patriotism and military rhetoric in the wake of Russia’s annexation of Crimea and subsequent confrontation with the West. Putin used the event as an opportunity to announce the addition of 40 new intercontinental missiles to Russia’s nuclear arsenal. He said the theme park would be ‘an important element in our system of military-patriotic work with young people.’ (*Guardian*, 16 June 2015). This Patriotic Park features a massive Multipurpose Fire Centre (shooting range); exhibits such as ‘Atom in the service of the Motherland’; a temple in honour of St. George the Victorious; a military-historical complex called ‘guerrilla village’ in which there is a dressage centre; a military-tactical games centre; and much more.



While peace advocates are rightly appalled by the scale and ambition of this glorification of the entire military endeavour, we should not forget the long history and extent of such ‘shows’ in other imperial countries. In Britain we have not only the Imperial War Museums (which do have some limited materials on pacifism), but also the Farnborough Air Show and the Queen’s participation in the annual Trooping the Colour ceremony. The French have the 14<sup>th</sup> July Bastille Day parade in Paris, complete with the President and 8,800 soldiers. According to the US Defense Department, ‘There are hundreds of military and war museums in the U.S. and abroad,

offering opportunities to learn about our history and celebrate the men and women who served this nation.’ Possibly one important difference is the extent to which this Russian patriotic display is (literally) enshrined in a spectacular national religious iconography. French republicanism, British post-colonial multi-culturalism, and the (albeit weakened) American melting-pot all make this unthinkable, at least for now ... It is all very depressing to see; not least the huge resources devoted to this public worship of organised violence. All the more reason for us to re-double our efforts to ‘capture hearts and minds’ with a humane, tolerant, non-violent set of alternatives.

For more information (including a gallery of 100 photos), go [here](#); also see [this link](#) and also [this](#).

## The Conscientious Objector’s Stone, London

*By Edna Mathieson, The Right to Refuse to Kill Group, UK*

In 1976, my uncle, Joe Brett, died. He was a socialist, and a Conscientious Objector (CO) in the First World War. Tom Paine’s words expressed what he believed – ‘The world is my country, all men are my brothers, to do good is my religion’. An absolutist, he was imprisoned for his beliefs and did hard labour in Dartmoor Prison. I had asked the Secretary of the National Secular Society, Bill McIlroy, to speak at his funeral. He said that one day people would acknowledge the courage and foresight of COs and have memorials to them.



*The CO’s Stone in London  
(photo courtesy of Paul Steele)*

In 1984 I was a member of the Inner London Education Authority (ILEA) and had a degree of influence ... Uncle Joe and a COs' memorial! But Margaret Thatcher, then Prime Minister, abolished the ILEA, so my COs' motion fell. I contacted Lambeth Council and met Rebecca Johnson. We decided on a competition for the memorial, which would be situated next to County Hall in central London. Then the government began to cut local authority budgets and Rebecca's post was one of the first to go. I contacted the Peace Pledge Union (PPU) and met Bill Hetherington and Lucy Beck. After a meeting with representatives of other peace organisations, it was agreed that Bill would negotiate with the *Guardian* newspaper to publish a letter from the PPU, on International Conscientious Objectors' Day, 15 May 1993, inviting donations. We got support and funding.



*Memorial event around the CO's stone (photo courtesy of Paul Steele)*

The site chosen was the peace garden in Tavistock Square, central London, and the concept changed to a rock, symbolic of those who refused to fight. Hugh Court, from Architects for Peace was our designer. He went to Cumbria with Paul Wehrle, sculptor, where they chose a piece of volcanic slate, 400 million years old. Paul inscribed a tablet inset in the rock bearing the words – 'To all those who have established and are maintaining the right to refuse to kill. Their foresight and courage give us hope'. Bill wrote the first sentence, Dick Persse, a friend of mine, the second. Only a year after the appeal in the *Guardian*, the memorial was

unveiled on 15 May 1994 by Sir Michael Tippett, one of England's leading composers of the 20<sup>th</sup> century and president of the PPU; he had been imprisoned in the Second World War as a CO.

I also wanted an annual remembrance for COs and wrote to over 100 organisations that might be interested in organising this; fewer than 10 responded ... We agreed to try this the following year, 1998. Robert Ashby, then Secretary of the British Humanist Association, organised the event. Now a meeting is held regularly to plan the annual remembrance. Jess Hodgkin called the group, the Right to Refuse to Kill Group (taken from the wording on the Stone). For the annual ceremony, Bill provides a list of names of COs from different countries. Richenda Barbour (Women's International League for Peace and Freedom, WILPF), brings white carnations to lay on the stone as Bill reads out their names. Sue Gilmurray (Movement for the Abolition of War) has written and sung several songs, some with the Raised Voices Choir. I also pushed for there to be a remembrance throughout the UK. Now about eight places hold ceremonies while Edinburgh is looking to have a monument too. In these difficult times, the foresight and courage of COs, past and present, do indeed give us hope.

On 'The Right to Refuse to Kill' Programme/War Resisters International (WRI), [go here](#). Issues of WRI's triannual magazine, *The Broken Rifle*, can be freely accessed at [this link](#).

### **The Walk of Peace in Italy – The World's Longest Work of Art**

On 5 September, a 5-km long canvas dedicated to peace created by the Italian artist Luca Fruzzetti (Dale) was unrolled from the Tuscan town of Forte dei Marmi to Massa; the seafront path and cycle lanes were thus transformed into a giant coloured rainbow with thousands of painted butterflies. This

*Walk of Peace* artwork was organised under the auspices of the Italian Association Colors for Peace in Sant’Anna di Stazzema. Founded in 2015, it has the world’s largest collection of children’s art with participants from 120 countries in five continents and involving 186,000 children (aged 3-11 years) and more than 100 events organised in the first five years.



*Tuscan artist Dale creating The Walk of Peace*

The aim is to reduce cultural, social and economic distances between rich and poor countries and to educate ‘the adult of tomorrow’ to become the conscious bearer of a universal culture of peace that rejects any logic of war or division of peoples. Equality, justice, solidarity and respect for neighbours are the fundamental values informing the project.



The artwork and its creator can be seen and heard in three short videos each lasting no longer than two minutes; the first two are in Italian, the third one in English. It took the artist 35 days to make the *Walk of Peace* and 500 hours of painting. He used 2,400 litres of paint and 60 rollers and brushes; the weight of the work is 1250 Kg. Go [here](#).

The Colors for Peace Association was founded in support of the National Peace Park at Sant’Anna di Stazzema that was instituted in 2000 following a decision of the Italian Parliament. During the Second World War, Tuscany in central Italy was one of the country’s regions most affected by the violence and terror inflicted by Nazi-Germany. One of the ‘martyred’ places is the remote Alpine village where, on 12 August 1944, at least 560 civilians (mainly women, children and the elderly) were murdered. A Charnel House Monument was erected in 1948 and in 1991 the Historical Museum of Resistance was opened. For more information on the National Peace Park go [here](#); also [here](#) and [here](#).



*Charnel House Monument at Sant’Anna di Stazzema*

**INMP’s Elections Were  
Successfully Conducted in  
November 2020  
Well-balanced New Governance  
Team Was Born**

*By Ikuro Anzai, INMP General Coordinator*

Following the historical success of the 10th International Conference of Museums for Peace as a virtual online conference in September 2020, the election of INMP’s board members was held with unprecedented vigor in November. For the first time in INMP’s history, electronic voting was introduced for the 17 eligible candidates for the Executive Board and 15 candidates for the Advisory Committee, with an average voter turnout of more than 70%, including the mail-in ballot held in Japan, the turnout of which was 84%.

The Nominations/Elections Committee co-worked with the Kyoto Office to successfully conduct the elections for the next term from 1 January 2021 to 31 December 2023.

Ten Executive Board Members newly elected consist of 4 men and 6 women, with the regional distribution of 3 from Europe, 2.5 from North America, 2.5 from Asia, 1 from Middle East and 1 from Africa.

Twelve Advisory Committee Members consist of 6 men and 6 women, with the regional distribution of 3 from Europe, 3.5 from North America, 2.5 from Asia, 2 from Oceania and 1 from Africa.

Here is a list of new Executive Board and Advisory Committee members.

### **[Executive Board Members]**



JOYCE APSEL (Clinical Professor, New York University, USA)



MONA BADAMCHIZADEH (Museologist - Volunteer member and Cofounder & Coordinator of Children's department of Tehran Peace Museum, Iran)



KIMBERLY BAKER (Chair, Living Peace Museum, Canada)



CLIVE BARRETT (Chair of Trustees, The Peace Museum, Bradford, UK)



AKIHIKO KIMIJIMA (Professor of College of International Relations, Ritsumeikan University, Japan)



JESPER MAGNUSSON (Director of Fredens Hus/The Peace House, Sweden)



IRATXE MOMOITIO ASTORKIA (Director of Gernika Peace Museum, Spain)



MUNUVE MUTISYA (Director of the Community Peace Museums Heritage Foundation of Kenya)



SATOKO OKA NORIMATSU (Director, Peace Philosophy Centre, Vancouver, Canada)



LINH TRAN (External Relations Manager, Thanh Hoa Bamboo Association, Vietnam)

### **[Advisory Committee Members]**



Christian Bartolf (Gandhi Information Center - Research and Education for Nonviolence. President, Germany)



Kathleen Cogan (LPC- Intern, Heights Family Counseling, USA)



Lucy Colback (Freelance writer, Hong Kong)



Lonnie D. Franks (Lighthouse Technologies, Inc., Executive Consultant, USA)



Francis Patrick Hutchinson (Professor/Dr Organizational affiliations include Peace Education Commission, IPRA, Editorial Board Member, *Journal of Peace Education*, Australia)



Shannen Johnson (Learning and Engagement Officer, The Peace Museum, UK )



Emi Karimata (Researcher, Himeyuri Peace Research Center at Himeyuri Peace Museum, Okinawa, Japan)



Kevin Kelly (Executive Director, The Dayton International Peace Museum, USA)



Mari Chiemi Leilani Kumura (Student, ISI Kyoto, Japan/USA)



Lomudak Okech (Coordinator, Community Museums of Peace of the African Child Soldier, South Sudan)



Eva Rodriguez Riestra (Representing Working Group for a Peace Museum for Australia. Committee member; Architects for Peace; Australia. Public Art Program Manager; City of Sydney; Australia)



Erik Somers (Museum professional, Historian and researcher at the Netherlands Institute for War, Holocaust and Genocide Studies (NIOD) in Amsterdam, the Netherlands)

Let's hope that the new governance team will contribute to the next phase of INMP's development.

## New Publications

1) Kazuyo Yamane & Ikuro Anzai, eds., *Museums for Peace Worldwide* (see article in previous newsletter) is now also available as a printed book in English. This is thanks to the efforts INMP board member Clive Barrett. For details, go to [Museums for Peace Worldwide](#), edited by Kazuyo Yamane and Ikuro Anzai. The price is US \$ 35.24, or equivalent. Half of that sum will go to INMP. The Japanese edition of the printed book is not yet available.

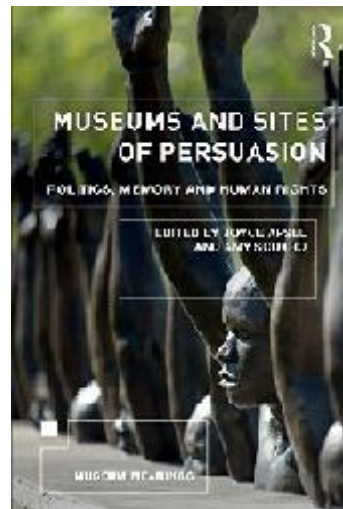
2) Pick Keobandith, 'Peace museum as part of culture of peace', in *Diplomatic World*, No. 58, Autumn/Winter 2018, pp. 156-157. The article can be freely accessed [here](#). The author made a presentation on the

same subject at the No Gun Ri Global Peace Forum that was held (virtually) 10-12 November (a report and photographs of the Forum can be seen [here](#)). For information about *Diplomatic World*, go [here](#).



3) Joyce Apsel & Amy Sodaro, eds., *Museums and Sites of Persuasion: Politics, Memory and Human Rights* (London: Routledge, 2019), pp. 232. This book examines the concept of museums and memory sites as locations that attempt to promote human rights, democracy and peace. Demonstrating that such sites have the potential to act as powerful spaces of persuasion or contestation, the book also shows that there are perils in the selective memory and history that they present. Examining museums, memorials and exhibits in places as varied as Burundi, Denmark, Georgia, Kosovo, Mexico, Peru, Vietnam and the US, this volume demonstrates how they represent and try to come to terms with difficult histories. As sites of persuasion, the contributors to this book argue, their public goal is to use memory and education about the past to provide moral lessons to visitors that will encourage a more democratic and peaceful future. However, the case studies also demonstrate how political, economic and social realities often undermine this lofty goal, raising questions about how these sites

of persuasion actually function on a daily basis. For more information go [here](#).



4) A virtual book launch of *One Who Dreams is Called a Prophet* by Dr. Sultan Somjee (see INMP Newsletter No. 31, June 2020, p. 16) took place on 25 November. Organised by the Liu Institute Network for Africa (LINA) at the School of Public Policy and Global Affairs, University of British Columbia (Vancouver, Canada), it brought together the author, reviewer Ngugi wa Thiong'o, and moderator Kimani Wa Karangu. LINA is a research network connecting African scholars. Information about the event, including a description of the book and biographies of the distinguished panellists, is [here](#) and also [here](#).



5) *Ending U.S. Wars by Honoring Americans Who Work for Peace*. Michael Knox, who founded the US Peace Memorial Foundation in 2005, has published a new book in which he argues 'that American culture must shift from one that venerates its



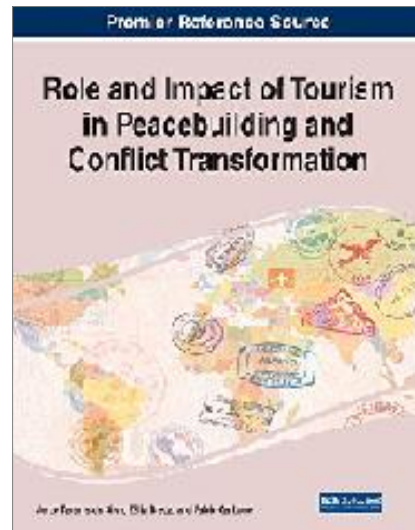
warriors to one that honors its peacemakers. With only rare historical breaks, the U.S. military machine has steadily made war throughout the world ... Our peacemakers – often at great personal cost – have pushed back. They have set a moral and political standard and fought tirelessly for peaceful alternatives.



Yet, they have still not received their rightful place in the cultural landscape’. With this publication, he continues, ‘we take our important mission one step further by laying out a plan for moving peacemakers and their work from the cultural margins where they are often overlooked or, worse, derided, to the mainstream. It’s time for peacemakers and the peace movement to get their fair share of attention in our school curricula, public spaces, official events, and elsewhere ... One day our peacemakers will be celebrated on the National Mall, in our schools, and in our movies and mass media. Until then, this book stands as our tribute to these heroes’. Further details – including commendations, an excerpt, and ordering information – are [here](#); larger extracts can be found [here](#). See also article in previous issue (No. 32, September, p. 6).

6) Jorge Tavares da Silva, Zélia Breda & Fabio Carbone, eds., *Role and Impact of Tourism in Peacebuilding and Conflict*

*Transformation* (IGI Global, 2020, pp. 402) contains several chapters which will be of interest to readers, e.g. on trails for peace, African peace parks, ‘Peace: A roadmap for heritage and tourism’, ‘Prospects of tourism for peace’, etc. For more information, 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. 34 to be published in March 2021 is the 15<sup>th</sup> of February.

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