

Muse Newsletter No. 55 (Sep. 2024)

Japanese Citizens' Network of Museums for Peace

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Japanese Citizens' Network of Museums for Peace: National Exchange Conference in Tokyo

This year's National Exchange Conference (Tokyo) is scheduled as follows. We are currently accepting applications for presenters, so please register now. (We will inform you of the registration procedure as soon as it is available.)

< **Program (schedule)** > ※The conference will be held at the Center of the Tokyo Raids and War Damage & Koto-ku Cultural Center.

November 30 (Sat.)

10:30- Opening Remarks by the Organizer Co-Chair, Citizens' Network of Museums for Peace

13 : 00~ Reports from various locations

December 1 (Sun.)

9:30 ~ National Networking Session 2 Venue: Koto Cultural Center (4-11-3 Toyo, Koto-ku, Tokyo)

(Registration starts at 9:00 a.m.)

Reports from each region, closing remarks, etc.

12:30~ General meeting

13 : 40~ Optional tour 2 (for those who wish)



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Report of an Event: First Study Session in 2024 《Non-war Thoughts from Okinawa》 –The Significance of Bridging the Gap and Connecting with Local Communities–

Ariyuki Fukushima, Co-Chair, Japanese Citizens' Network of Museums for Peace

The first study session of FY2024 was held on Sunday, September 8, 2024, from 2:00 to 4:00 p.m. in online format, hosted by the Japanese Citizens' Network of Museums for Peace. The theme was 《Non-war Thoughts from Okinawa》 – The Significance of Bridging the Gap and Connecting with Local Communities. Two reporters from the Ryukyu Shimpo, Ms. Mariko Nakamura and Ms. Wu Lijun, spoke on the topic. There were 29 participants.

The content is about the "Taiwan contingency" that is going over Okinawa's head and the military buildup in the Nansei Islands. It is based on the feature "Okinawa in East Asia," which was serialized in the Ryukyu Shimpo newspaper for about 20 issues, interviewing people not only on the main island of Okinawa but also on the islands within the prefecture and in Taiwan.

In their reports, they spoke of the deep connections between the communities and the struggles they still face with the scars of war. They also spoke about the situation in which the wishes of Okinawans are not widely understood, and about the possibility of Okinawa not isolating itself, but sharing the damage caused by war and spreading the feeling that war cannot be solved by force.

Chukiren Peace Museum

Nobuo Serizawa, Secretariat

Professor Takao Matsumura (Professor Emeritus, Keio University), the second chairman of the board, has given us longtime support and now his successor, Professor Fujio Ogino (Professor Emeritus, Otaru University of Commerce), a leading expert on security law, has taken over. Recently, researchers from other countries such as China, Korea, and the U.S., have visited the museum.

We are a member of the "National Network for the Preservation of War-Related Sites" and participated in the "National Symposium - Kyushu-Yahata Conference" held at Kyushu International University from August 17 to 19, 2024.

On the first day, there was a plenary session and commemorative lectures, followed by a general meeting and a reception in the evening. On the second day, the symposium was divided into three subcommittees, in which six organizations made 40-minute presentations each. We reported on the recent situation of Chukiren Peace Museum at the third session of the "Peace Museum and Inheritance to Future Generations."

The museum has a large collection of books and other materials, including more than 100 visual materials. Since it is a waste to just store them, we have been holding video screenings on the third Saturday afternoon of even-numbered months since this year.

In addition, we have been holding lectures at the museum by prominent figures under the title of “Learn from the Chukiren (Association of returnees from China).” The last lecture was given by Professor Aiko Utsumi (Professor Emeritus, Keisen University) on the theme of “War Responsibility, Postwar Responsibility: Thinking from the Perspective of Colonial Rule.” The next one on September 29 will be given by Professor Akira Yamada from Meiji University on the theme of “Why is the War with China Forgotten?- To unearth and pass on the memory of the war aggression.” (Translated by Miki Otsuka)



Grassroots House

Kazuhiko Okamura, Secretariat

July 4, 2024 marked the 79th anniversary of the Great Kochi Air Raid.

At 1:52 a.m. on July 4, 1945, Kochi City was bombed by as many as 125 U.S. Air Force B-29 bombers for one hour by 180,000 napalm incendiary bombs in an indiscriminate and intense air raid that destroyed 40% of the city and killed over 440 people.

Director Masahiro Okamura (born in 1937), who was 8 years old at the time, lost his mother and sister in an air-raid shelter. As a survivor of the air raid, Okamura believes that “we must never go to war” and has given storytelling sessions to six schools and four other groups mainly in Kochi City this year, with over 2,100 participants.



On July 4, the “20th Peace Memorial Ceremony” was held in front of the Kochi City Peace Monument with the participation of Kochi Mayor Ryugo Kuwana, who became the new mayor after last year's election (on the right in the photo).

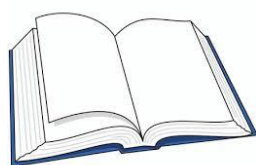


This “Peace Memorial Ceremony” is one of the series of events of “2024 Peace Wave in Kochi,” for which Grassroots House is the secretariat, and many Kochi City executives and members, including Director Okamura and his wife, participate in this event.

It developed from the “1st Kochi Air Raid Exhibition” held in 1979 and expanded into a variety of events such as the “Peace Tanabata Festival,” “Anti-Nuclear Peace Concert,” “Peace Art Exhibition,” and “Peace Film Festival,” and started as “Peace Wave” in 1996. This year, 17 organizations formed an executive committee as “2024 Peace Wave in Kochi” and held 12 events from June 29 to July 28, 2024. Here we report on three projects in which Grassroots House played a leading role.



Since the formation of the “Kochi Air Raid and War Damage Documentation Group” in 1979 and the first Air Raid Exhibition, the 46th “Exhibition of Materials on War and Peace” was held from July 3 to 10, 2024, at the Kochi Liberty and People’s Rights Museum, attracting 416 visitors. In addition to the Kochi Air Raid materials from previous years, the prewar and wartime materials included the “*Sennimbari* (thousand-stich belt)” and “*Shusseihata* (Good Luck Flag),” which were newly provided. Also the newly added photo panel was of “*Manninko*,” the burial site of many dead Chinese laborers who were dumped at Japanese mines and construction sites in Manchuria and other areas in China when the Japanese army advanced into Manchuria and mainland China (courtesy of Mr. Aoki Shigeru from Aichi). There were the photo panels themed “20 years after the Iraq War,” and also panels on “the war in Ukraine” and “the war in Palestine and Gaza.” Especially this year's Exhibition raised the issue of the recent military buildup under the theme “Danger to the Hometown: Militarization 79 Years After the War”.



Since the 2000s, the Japanese government has been pushing for unprecedented base expansion and reinforcement under the banner of “strengthening deterrence” against the backdrop of the situation over Taiwan and the Senkaku Islands. The natural beauty of Mage Island, off the coast of Tanegashima, Kagoshima Prefecture, has now been transformed into a huge training base for the U.S. military and Self-Defense Forces. In the area from Okinawa Island to Ishigaki Island and Yonaguni Island at the southernmost tip of Japan, stretching about 1,200 km long, known as the “Ryukyu Arc,” radar and missile bases are being strengthened on the Nansei Islands.

Based on the “National Security Strategy” approved by the Cabinet on December 16, 2023, Kochi Prefectural Government has announced its acceptance of three ports, Kochi Port, Susaki Port and Sukumo Bay Port, without any explanation to the

residents, in response to the “designation of ‘specific use airports and ports’ to enable the SDF and Japan Coast Guard to smoothly use civil airports and ports as needed on a regular basis.” This is a move to strengthen the military in its role as a logistical support port in conjunction with the Nansei Islands and the strengthening of bases in the region, and it was the start of an effort by Grassroots House to sound the alarm.

During the seven days of the exhibition, we received questionnaires from 131 visitors (30% of all visitors).

About 80 high school students visited the museum, and 60 teenagers (46%) commented that they were glad to see the death certificate, helmet, and wartime Kochi Newspaper, etc. Also, we received a comment saying, “As someone who never experienced war, I felt that it is important to tell the story of the war, rather than forgetting it as a thing of the past.”

Another commented, “The fact that the ports of Kochi, Susaki and Sukumo in Kochi Prefecture are planned to be used for future wars left an impression on me,” and “I became a little scared when I realized that war is closer to us than we thought.”

This year marked the 42nd year of the “Peace Tanabata Festival.” Inspired by the Sendai Tanabata Festival in Sendai City, Miyagi Prefecture, and with the cooperation of the local shopping district, the event began with the 5th Kochi Air Raid Exhibition in 1983. This

time, seven elementary schools in Kochi City, labor unions, nursing care facilities, citizens' volunteers, and 21 other organizations sent in origami cranes. 29 bundles of about 300,000 cranes decorated the arcade from June 30 to July 28. On the first day of decorating (June 30), a “Peace Wave Start Gathering” was held in the

郷土が危ない
戦後79年しるのびよる軍事化

第46回戦争と平和を考える資料展
2024ピースウェイブ in こち

展示内容

- 特定利用港湾
・高知・須崎・宿毛湾
- 南西諸島の軍事化
- 高知大空襲
- 戦前・戦中の資料
- パレスチナ・ガザ戦争
- ウクライナ戦争
- イラク戦争から20年
- 「万人坑」 etc.

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☎ 088-875-1275 / FAX 088-821-0586
✉ grh911@dream.jp

7・3 [水] - 10 [水]
9:30-17:00 (最終日15:00)
※月曜定休

平和の折り紙30万羽
善意受け吹き流し作り

高知空襲と戦災を記録する会

「平和七夕まつり」に寄せられた折り紙。主催者は吹き流し作りに行われている (高知市民図書館で)

高知新聞 (1993年6月21日付・夕刊)

shopping arcade. 40 people participated in the event and sang songs of peace throughout the shopping arcade.

The “Peace Film Festival” this time included a screening of “War Clouds- *Ikusa fumu*-” by Chie Mikami, director of “Target Village” and “The History of Spy War in Okinawa,” on July 7 during the period of the “Exhibition of Documents on War and Peace” in the same hall of Kochi Liberty and People’s Rights Museum. The three screenings were attended by 185 people, who also donated a large amount of money.

The Grassroots House aims to make the screening of “War Clouds- *Ikusa fumu*-” a movement that stands in solidarity with Okinawa and does not allow the militarization of our homeland. Then we clarify three objectives of this effort: (1) to publicize the dangerous aim of the designation of Sukumo Bay Port, Susaki Port and Kochi Port as ‘ports for special use,’ (2) to support citizens’ movements against the strengthening of the military in



the southwestern islands of Kyushu and Okinawa and the militarization of ports in their hometowns, and (3) to oppose the path of ‘military-to-military’ that invites war and to become a citizens’ movement that hopes for peace in East Asia through dialogue. We call on various organizations to form the “Kochi City Committee for screening of ‘War Clouds- *Ikusa fumu*-” and to create our own DVD for learning about “ports for special use” to inform the people. In so doing, we support the screening movement around Kochi Prefecture.

As of August 31, screenings are planned in 12 regions, and over 600 people have viewed the film at 8 screenings.

The Kochi Prefecture “War Clouds” Screening Liaison Group is planning an “Okinawa-Kochi Solidarity Tour” to Ishigaki Island and Miyako Island (from November 15 to 18), a “One-day Tour to Sukumo Bay Port” (November 24) and a “One-day Tour to Suzaki Port” (November 30), both designated as ports for special use, as “Field work against militarization.” (Translated by Miki Otsuka)

Ishibashi Tanzan Symposium lectured by Mr. Richard Dyke and Mr. Makoto Hara on September 16

Tamotsu Asakawa, Director of Yamanashi Peace Museum

On September 16, the Ishibashi Tanzan Symposium “What Can We Learn from Tanzan Now?” was held in Kofu City, Yamanashi Prefecture, to commemorate the 140th anniversary of his birth. We invited Mr. Richard Dyke (Director of Japan Industrial Partners) and Mr. Makoto Hara (Editorial Writer of *Asahi Shimbun*) as lecturers. The event was held at Pyua Sogo (community center) in Asake, Kofu City.

First, the coordinator, Tamotsu Asakawa, Director of YPM, introduced Tanzan’s life and his main editorials,

including “My Five Oaths (*Wa ga itsutsu no chikai*).” Then, Mr. Dyke gave a lecture titled “The Attractiveness of Tazan from an American's Perspective.” He explained that while studying at Harvard University in 1968, he met Tazan through Mr. Takayoshi Matsuo, a researcher on Tazan, who was studying abroad. Then Mr. Dyke was fascinated by Tazan and humorously talked about how he has continued his research on Tazan and is currently working on translating the complete works of Tazan into English.

Mr. Makoto Hara gave a lecture titled “Realism of Tazan from the Viewpoint of Economic Theory,” and introduced Tazan's book, “Harmonize, but not agree (*Washite do sezu*).” Mr. Hara criticized the false interpretation of Tazan by reflationist scholars who say that it is obvious that Tazan supports Japan's modern monetary policy (Abenomics). Mr. Hara clarified through some of his historical articles that “Tazan was not a reflationist although he hated deflation, and that Tazan was not a fiscal expansionist while he hated austerity measures.”

After the lectures by the two speakers, there was a lively one-hour exchange of questions and opinions, such as “What if Tazan's administration had lasted a little longer instead of 65 days?” or “What are the trends of the Ishibashi Tazan Study Group participated by bipartisan Member of Parliament?” There were 7 participants from outside the prefecture, such as Aichi and Tokyo, and 48 from within the prefecture, including the mayor of Yamanashi City and the mayor of Fujikawa Town. Media such as *Yamanashi Nichinichi Shimbun*, Yamanashi Broadcasting System, and *Nihon Keizai Shimbun* also covered the event. It was a fulfilling commemorative meeting befitting the 140th anniversary of his birth.

*Tazan Ishibashi (1884-1973) was a journalist, economist and 55th Prime Minister of Japan. (Translated by Miki Otsuka)



Yamanashi Nichinichi Shimbun, September 17, 2024



Summer Special Program “Guidance” Himeyuri Peace Museum

Katsumi Maedomari, Curator

During the summer holidays, we have many visitors, including parents and children, or three generations of families travelling together. Some children take notes while looking at the exhibits. We usually hold special summer holiday screenings of the “Animation Himeyuri”, and this time we held a special program called “Guidance” in addition to the animation screenings.

“Guidance” is a new content of our museum started last year, which provides an explanation of the experience of Himeyuri students in Battle of Okinawa and an introduction to the museum's exhibits. It takes approximately 20 minutes.

This was the first time to hold Guidance with a notice on the website. We organized a total of 17 times during the summer holiday weekends and *Obon* holidays, with about 20-30 people each time, and on some days, as many as 50 people. In total, we had more than 400 participants. The large number of

participants and the way they listened to the talks showed that many visitors wanted to know and hear something more than just looking at the exhibitions, and we realized that there was a demand for Guidance. By responding to questions from participants, we feel that the Guidance also provides an opportunity to interact with visitors.

We would like to continue to hold this event in the future, for example during the summer and winter holidays. (Translated by Miki Otsuka)



Participants listening to the explanation during Guidance

A variety of special exhibitions at the Fukushima Museum for No Nukes

Ikuro Anzai, Director

On March 11, 2021, the 10th anniversary of the Great East Japan Earthquake, the Hiroshima, Nagasaki, Bikini, Fukushima Museum for No Nukes (*Dengonkan*), a peace museum aiming to eradicate nuclear disasters, was opened in the grounds of Hokyoji Temple, an ancient Jodo sect temple in Naraha Town, Futaba County, Fukushima Prefecture, by Tokuo Hayakawa, the temple's 30th chief priest. I helped create the museum's exhibits as a scientist who has collaborated with the priest for about half a century,

Although the head priest Hayakawa passed away on December 29, 2022, the successor head priest actively supported the continuation of the *Dengonkan* in the grounds of Hokyoji Temple, and it continues to operate as a peace museum. The museum is a small, two-story wooden building in a mountain temple located about 6 km

from the TEPCO Fukushima Daini Nuclear Power Plant and about 2.5 km from the nearest JR Tatsuta Station, but since its opening, nearly 8,000 people from Japan and abroad have visited to learn mainly about the issues surrounding the Fukushima nuclear accident.

While working to renew its permanent exhibit on the issue of nuclear power, the *Dengonkan* also holds special exhibitions on various themes at the neighboring Miraikan hall about once every two months.

The special exhibitions for 2024 are as follows:

- ① Non-war woman Jeannette Rankin exhibition (January 21st to March 9th)
- ② Why did the Fukushima nuclear accident happen? (March 10th to May 31st)
- ③ Patchwork quilt exhibition by Kimie Anzai and friends (June 1st to August 3rd)
- ④ The current state of the Treaty on the Prohibition of Nuclear Weapons (August 4th to September 24th)
- ⑤ It's good to have stopped Suzu Nuclear Power Plant Project (September 25th to December 7th)
- ⑥ How Reverend Tokuo Hayakawa survived (December 8th to February 15th, 2025)

① Jeannette Rankin was the first woman in the history of the United States Congress, and the only member of Congress in history to vote against America's entry into both World War I and World War II. This exhibition was later adopted as a special exhibition in the gallery of the Kyoto Museum for World Peace, Ritsumeikan University, and will be held in the museum's special exhibition room from September 30 to October 12, 2024.



無視された住民の警告

事故6年前「チリ地震級の津波が来れば原発は持たない」

不誠実な東京電力の対応

福島第1原発事故の6年前の2005年、住民組織は日本地震学会の見解も踏まえ、「1960年のチリ地震津波級の津波が押し寄せれば、福島第1原発は危機に陥る」ことを指摘し、東京電力との間に共通認識があったはずだった。(申し入れた文書は、伝言館に展示されている)

それにもかかわらず、早川篤雄氏(現:伝言館館長)らが2011年3月11日の事故後に東電経営陣にその事実を突きつけたところ、「初めて見る文書であり、知らない」という驚くべき回答だった。

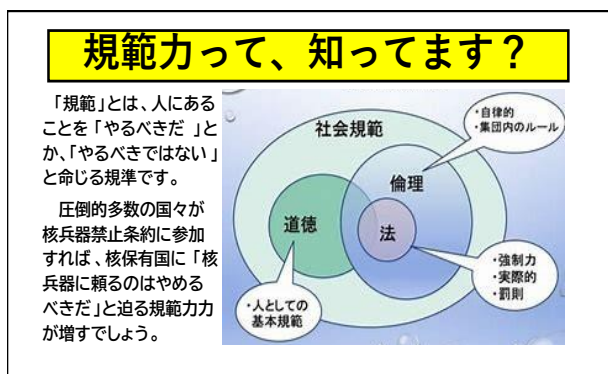
② The special exhibition "Why did the Fukushima nuclear accident happen?" traces the frustrations that Fukushima residents have endured since 1973 in their efforts to confront the government, the judiciary and the power companies. In particular, it highlights the regrets that six years before the disaster, TEPCO was warned that "if a tsunami of the magnitude of the Chilean earthquake were to strike, the emergency power supply at the

Fukushima nuclear power plant would be submerged, leading to a major accident." However, this warning was ignored and the accident occurred as warned. In front of the *Dengonkan*, a "Monument of Regret and Message for the Future about Nuclear Power" has been erected. On March 11, 2024, the 13th anniversary of the East Japan Great Earthquake, a rally was held in the temple grounds, attended by over 100 people.

③ The patchwork and quilt exhibition was well-received, showcasing the large-scale works of Kimie Anzai and Sachiko Tsujii, as well as various small works by their friends. During the exhibition, a workshop was held

with the participation of staff from the “Futaba no Sato” support facility for people with disabilities.

Chieko Hayakawa, assistant director of Dengonkan, is the partner of Tokuo Hayakawa, the founder of the museum, and is an enthusiastic supporter of Futaba no Sato.



④ The special exhibition, "The Treaty on the Prohibition of Nuclear Weapons Now," was held to include the dates of the atomic bombings of Hiroshima on August 6 and Nagasaki on August 9, and was an opportunity to look back at the situation in which 70 countries have ratified the treaty, but not a single nuclear-weapon state or its allies has joined, and to ask, "So what should we do?"

The exhibition once again raised the issue of strengthening the "normative power" of the Treaty on the Prohibition of Nuclear Weapons by having the overwhelming majority of non-nuclear weapon states ratify the treaty.

⑤ Special exhibition “It’s Good to Have Stopped Suzu Nuclear Power Plant Project” focuses on the fact that there were plans to site the Suzu Nuclear Power Plant in the middle of the epicenter of the Noto Peninsula earthquake that occurred on New Year’s Day, 2024, and traces in detail how in 2003, 28 years after the city council decided to attract a nuclear power plant in 1975, persistent resident campaigning led to the three electric power freezing the plans.



⑥ "How Reverend Hayakawa Tokuo Survived," describes the path that Tokuo Hayakawa, the 30th head priest of Hokyoji Temple and founder of the *Dengonkan*, has taken in his 50 years of anti-nuclear activities. It will be held in conjunction with a memorial gathering by people who had connections with the priest.

The special exhibitions at the *Dengonkan* usually consist of 36 panels of A2 size. There are several reasons why the museum is able to continue holding various special exhibitions at a high pace, once every two months, despite being a small peace museum in a mountain temple.

First, because of its small size, it is flexible and can quickly reach consensus and make decisions about the

theme and content of the special exhibition, mainly based on the proposals of the director.

Second, the museum is equipped with the tools for panel production, such as computers and large printing machines, and can quickly produce and exhibit panels by hand without any outsourcing.

Third, the museum has a space called *Miraikan*, which is integrated with the *Dengonkan* and can be used freely at any time for special exhibitions.

In addition, the museum has had visitors from Finland, Germany, the United States, China, and other countries, and will continue to make an effort to make sure that all panels have English captions.

In order to strengthen its communication power, the *Dengonkan* is considering ways to make the content of the special exhibitions available at a data level so that it can be used in exhibitions organized by other peace museums including war exhibition movements throughout Japan.

Special exhibition “Kan Ryohei - Based on a True Story” Maruki Gallery for the Hiroshima Panels

Yukinori Okamura, Curator and Managing Director

The current special exhibition at the Maruki Gallery for the Hiroshima Panels is “Kan Ryohei - Based on a True Story” (until October 14). <https://marukigallery.jp/7901/>

Following the wax sculptures that were installed as part of a diorama in the Hiroshima Peace Memorial Museum in 1973, the three life-size plastic mannequins of A-bomb victim figures were displayed in the museum from 1991 to 2017, over a period of 26 years. This exhibition presents a research project on the mannequins, which uses modern art techniques such as photography and video. When the Hiroshima Peace Memorial Museum was renovated, the diorama and mannequins were completely removed from the exhibition hall in line with the policy to express the realities of the atomic bombing with the use of “original materials.” However, the mannequins are still very interesting as “original materials in the history of inheriting history” that issues on how we can hand down the past that we have not experienced.



The mannequins kept standing in the brick ruins set up as the introduction of the exhibition room and they were “actors” to be expected to invite us into the “Hiroshima,” a kind of virtual space. It also implies the history of mannequins who had received gazes of our desire toward human body.

On the other hand, perhaps because it is also influenced by the cultural base of putting one's soul into a human-shaped figures, some A-bomb survivors felt that “the mannequin is me,” and this makes us think that there are feelings that can only be entrusted to mannequins.

Can the devastation of humans that lies beyond the overwhelming disconnection of memory really be replaced by anything else? As a gallery exhibiting the painting of the Hiroshima Panels, we can also raise profound questions through this special exhibition. (Translated by Miki Otsuka)

Teaching on exhibition guide in curatorial training Peace Aichi

Yutaka Maruyama

Since Peace Aichi is certified as a museum-equivalent facility, we have accepted curatorial training students every year. During that time, I have also been in charge of providing practical training. The subject of the training is “Collaboration between schools and museums” and “Guiding exhibits.” I am always impressed by the students' motivation for choosing Peace Aichi as their training museum.

For example, “I majored in *Showa* history and the 15-Year War (1931-1945), and was so impressed by the Peace Aichi that I felt I could have a meaningful internship” (2023) and “I want to communicate about peace long even after I graduate” (2024).

The training is based on my philosophy that “curators must be educators as well as researchers.” This is because I had worked at a university-affiliated junior and senior high school and taught many social studies trainees every year. After retiring, I have experienced guiding at Peace Aichi, and was convinced that “guiding is teaching.”

Curators have to come up with a plan for the exhibition guide, and at the same time, they need to become guides who can go to schools and give a “visiting lecture”. I emphasize the guidance that considers questions based on developmental stages, discovers surprises, raises questions, and awakens curiosities. At the same time, I also teach the importance of interactive guides. This point is no different from teaching practice.



Photo: Curatorial trainees guiding visitors about the exhibitions (August, 2024)

This term, all four students spent time researching exhibition materials (teaching materials) and guided visitors according to the target age group. The guiding plan incorporated “questions,” “surprises,” and “discoveries” without forgetting the starting point of what the Peace Museum is all about. They developed their skills by taking into consideration the pauses, loudness of voice, eye contact and the expected reactions from the visitors. I am confident that they will eventually grow up to be curators who can work with nursery school children as well. (Translated by Miki Otsuka)



Air Raid Exhibit and Gallery Talk at Sumida Heritage Museum

Seishi Ishibashi

Curator of Sumida Heritage Museum

In 2024, as in previous years, we are holding a permanent exhibition of air raid experience paintings. Usually the exhibit runs from August to March of the following year, but this year it will be on display year-round, with all exhibits changing in mid-July, and approximately 30 air raid experience paintings on display. On Saturday, August 3, we invited Mr. Teruo Toyoda and Ms. Shizuko Nishio, both of whom experienced the air raid on March 10, 1945 and are the authors of the paintings, to give a gallery talk about their air raid experiences. Mr. Toyoda was exposed to air raids in the southern part of present-day Sumida Ward, and Ms. Nishio was exposed to air raids in the eastern part of Koto Ward.

The museum's gallery talk program began as an opportunity for air raid survivors to share their experiences in the exhibition space of their paintings, but in recent years, the program has been held without necessarily focusing on the artists of the paintings. This year, we decided to have the artists talk about their experiences. This will be the second time since the event resumed after Coronavirus pandemic in March of this year. The event was covered by NHK (Japan Broadcasting Corporation) and the Tokyo Shimbun (Tokyo Newspaper), which reported the event on their evening news and in their August 12 editions, respectively.

The Sumida Heritage Museum has about 300 air raid experience paintings in its collection, and plans to reorganize and research them over the next fiscal year. In addition, a special exhibition is scheduled to be held from February next year, which will mark the 80th anniversary of the air raid.

<https://www3.nhk.or.jp/news/html/20240803/k10014535821000.html>

<https://www.tokyo-np.co.jp/article/347020>

The Peace Museum of the Noborito Institute Opens

Seishi Ishibashi

Curator of Sumida Heritage Museum

A newspaper report on June 19th 2024 announced that the Komagane City Board of Education in Nagano Prefecture would open a permanent exhibition in October in one of the rooms on the first floor of the former Nakazawa National School wooden school building, which is currently used as the Komagane City Museum of Folklore, as the Noborito Laboratory Peace Museum.

The Noborito Research Institute was the secret name for the 9th Army Technical Research Institute. In

1937, an experimental site for the Army Chemical Research Institute was opened in Mita, Tama Ward, Kawasaki City, and later expanded to become the Noborito Branch Office and Research Institute. Later, as the war situation worsened, it was decided in November 1944 to evacuate the area, and the facility was relocated to the Komagane area of Nagano Prefecture, as well as Echizen City (formerly Takefu City) in Fukui Prefecture and Tamba City (formerly Ogawa Village) in Hyogo Prefecture. The work there was considered to be particularly secret, including the development of secret war materials and balloon bombs, and when Japan lost the war, the materials were destroyed. The site of the Kawasaki research institute is now the campus of Meiji University, and the Meiji University Peace Education Noborito Research Institute Museum opened in 2010.

In the past, research and studies have been carried out by local high school students from Akaho High School, and in recent years, they have been active after the Noborito Research Institute Study Group was organized. They have held several joint exhibitions with the Komagane City Museum, and have made the actual materials and research results from the area available to the public. The Noborito Research Institute Study Group will also be involved in the operation of the Peace Museum.

The Peace Museum is located in a room of the building that was used as a refuge for the Noborito Institute, and is open on Saturdays, Sundays and public holidays from 9am to 5pm, and by appointment on weekdays. Guides will be available on Saturdays, Sundays and public holidays. Weekdays are by appointment only, and the museum is closed from December to February. Guides will be available on weekends and holidays when the museum is open. A guide training course is being held in September.

The opening day has been set for Saturday, October 12th, and this year's opening is being positioned as a trial period, with the aim of finding better ways of running the facility. If you are interested, please follow the page for the Noborito Research Institute Survey Study Group on Facebook to check for the latest information.

Noborito Research Institute Survey Study Group

<https://www.facebook.com/profile.php?id=100064311266937>

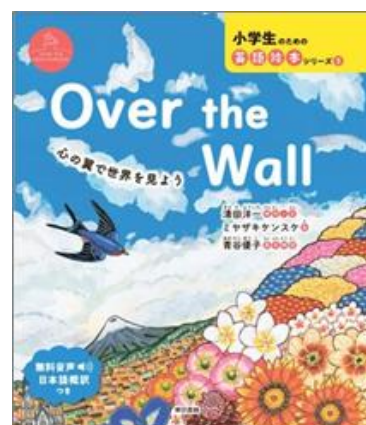
Publications



『Over the Wall: See the world on the wings of your heart.』(English Picture Book Series 5)

Includes audio and Japanese summary translation. This book conveys a message of peace to children and other people living in this era, with a perspective of global citizenship in English language learning. Workshops at the Peace Museum are also available. Original story by Yoichi Kiyota, illustrations by Kensuke Miyazaki,

English reading by Yuko Aoya, Tokyo Shoseki, 2024



***Preparations for Peace, Not War*, edited by Akira Kawasaki and Miho Aoi, Chiheisha, 2024. (In Japanese) 『戦争ではなく平和の準備を』編著:川崎哲、青井未帆 地平社 2024 年**

This book is co-authored by members of the Peace Plan Study Group. In the "Introduction," Miho Yoshii, the editor of the book, writes, "This book is an attempt to gather wisdom in solidarity with all people who think about peace. The "Proposal: Prepare for Peace, Not War (December 2022)" and "[Statement] Reject the 'Era of War' and Choose Peace (December 2023)" are also included in the book.

***War Poems* by Goro Shikoku (Author), Hikaru Shikoku (Editor) Fujiwara Shoten 『戦争詩』四國 五郎 (著), 四國 光 (編集) 藤原書店**

Goro Shikoku (1924-2014) was a poet and painter who used poetry, prose, and painting all to appeal for "anti-war peace". After his death, a notebook with a large inscription "War Poem" was found among his enormous belongings. In the poem, he wrote about the "war" that he witnessed as a soldier from the time he entered the camp in 1944 to his internment in Siberia.

The poems were written in 1966, and were never released to the public, although they were even cleaned up with the intention of being published publicly. This is the first publication of that phantom collection of poems, composed with illustrations by the poet himself depicting his experiences at the time, and with notes and commentary! It was edited by his son, Hikaru Shikoku.

***Edith Sitwell: An English Woman Poet Who Represented War and the Atomic Bomb*" by Kyoko Terasawa, Chikurinkan, 2024. 『イーディス・シットウェル—戦争と原爆を表した英国女性詩人』寺沢京子**

When I first read Edith Sitwell's "Three Psalms of the Nuclear Age," I was moved. This is because the poem was published a few years after the atomic bombings of Hiroshima and Nagasaki, and the atomic bomb was seen as a crime against humanity as a whole, and was represented retroactively in human history. So I became deeply interested in learning more about her poetry on war and Atomic bombs. (From "Foreword")

Publications Abroad

“Peace Museums : Selected Essays” (2024)

Van den Dungen, Peter. Springer.

Review of the Book Series of *International Cities of Peace* in "Peace Studies Series 4"

**Kazuyo Yamane: Visiting Researcher at Ritsumeikan University, Kyoto and
an Advisor to the Kyoto Museum for World Peace**

The book series of *International Cities of Peace* introduces five cities, which have one thing in common: they have all experienced the trauma of war in their history. The cities are Nanjing whose book was written by Bai Shuang and translated by Fan Haixiang, Coventry by Elly Harrowell, Dresden by Egon Spiegel and translated by Nikolas Michael Krause, Warsaw by Marcin Tomasz Damek, and Hiroshima by Lu Deting. The Series Editor is Professor Liu Cheng of the School of History, Nanjing University, and Chairholder of the

UNESCO Chair on Peace Studies. He is the leading scholar on Peace Studies in China, and it should be noted that this book series rests on its disciplinary foundation, Peace Studies. The book series is an attempt to understand how cultural trauma and historical memory affect us according to Liu Cheng. It took ten years to compile the book series and they were published by Nanjing Normal University Press in 2022. In the book on each city, what is explained and argued is its history before and after war(s), how each city was rebuilt, how it worked for peace and reconciliation with other countries, what the process of memory building is and current challenges. In each book, these points are amazingly argued well. Two different points will be dealt with here. One is the relation between Coventry and Dresden as well as the one between Warsaw and Germany. In these European cities, the process of reconciliation has been successfully dealt with. On the other hand, the opposite is the relation between Nanjing and Japan in which the reconciliation is not achieved at the national level yet because of the Japanese government's insincere attitude toward war responsibility. However, it should be noted that Japanese efforts for reconciliation with China have been made at the grassroots level such as NGOs and private peace museums.

The book on Hiroshima points out this problem from a global viewpoint, which is very different from the narrative of the atomic bombing in Japan. The pre-war history of Hiroshima is not much known among many Japanese as well as Hiroshima's present challenges such as its military roles. It would be eye-opening for the Japanese to read this book. In the book on Coventry, it would be natural to think of revenge after being air raided by Germany, but it is great that the Cathedral and the City Council worked for peace and reconciliation by making twinned cities and the exchange of young people between Coventry and Dresden. In the book on Dresden, it shows a big difference in historical concepts between Germany and Japan: "The majority of the Dresden population has long since understood that the reason for the bombing was basically homegrown, that it was reactive in nature" (page 219). On the other hand, most of the Japanese tend to think of Japan's victim side of World War II such as atomic bombing without recognizing Japan's aggression against China and so forth. The reality of Japan's aggression and the Chinese people's suffering has not been dealt with well for a long time. For example, there is not enough description on the Nanjing massacre in history textbooks. But it is possible to have hope for their exchange of ideas in Peace Studies class, and also private peace museums (not public peace museums) where honest exhibitions of historical truth is exhibited. In the book on Warsaw, the history of Warsaw is full of hardship because Poland disappeared from European maps in 1795 until 1918 because it was partitioned by Russia, Prussia and Austria.

How to remember the past after war and "how to portray the perpetrator/victim dimension" (P113) is a universal question. The problem of the generation transition is also a universal issue. As the witnesses pass away, the younger generations lose the memory continuity. (P164) In Germany schools had to teach about the war crimes of Hitler. However, Japanese leaders have not felt responsible for Japan's aggression of China, which led to the present in which true reconciliation has not been achieved yet. It is encouraging to know that in 1970, Poland and Germany agreed on establishing a joint commission on education. In Asia, Japan, China, and the Republic of Korea have created common history textbooks at the private level, not at the governmental level. There is a hope that the hostility can be overcome and that the reconciliation is, after all, possible. Understanding the past can be a tool for this overcoming. (P207) Therefore, it is important to promote peace education. If successful, peace education could prevent younger generations from repeating the same mistakes in the past. (P212) Prof. Liu Cheng stressed reconciliation requires justice, forgiveness, truth and peace. All

these elements appeared in the Polish-German case. The justice was delivered to the victims by reparations, war crime trials, and by general admission of guilt of former perpetrators. (P239) The experience of the Polish-German dialogue could provide an inspiration for the topic of national reconciliation. These experiences could also be used in peace education and in building a broader peace culture.(P241) As for the book on Nanjing, it is possible to learn about the rich culture in Nanjing before Japan's invasion of China. It would make Japanese readers learn the true history of Japan's aggression and the Japanese government's irresponsible and insincere attitude toward China even today. The historical fact has not been well taught at school and the media has not reported it honestly much in Japan. It is great to know that Peace Studies began to be accepted by government agencies, Nanjing University, kindergartens, and schools from elementary schools to high schools, etc. in China. The situation in the Japanese government is totally opposite. In conclusion, the book series are valuable contribution to the literature on history, Peace Studies, and promoting peace and reconciliation at the global level. World peace would be possible if the cities of peace would increase, and efforts were made to promote mutual understanding and dialogue.



Essays

Dramas asking a question: Japan's responsibility of "Comfort Women" Issues

Eriko Ikeda: Women's Active Museum "Women's War and Peace Museum" (wam)

■ Amid the backlash of "comfort women" denial

For those involved in the "comfort women" movement, the summer leading up to August 14, "Japanese Army 'Comfort Women' Memorial Day," is a busy time each year. This year, too, various rallies and events were held in various locations. At WAM in Nishiwaseda, Tokyo, a memorial gathering was held on this day, where

the names of the female victims from various countries who died during the past year were read out one by one, and a commemorative symposium titled “Violence in the Name of Reconciliation” was held in the afternoon. We listened to lectures by Takanori HAYAO and Aya FURUHASHI. At the Iidabashi venue of the National Action for Solving the Japanese Military 'Comfort Women' Issue, a national organization of “comfort women” NGOs, there was a report on a lawsuit filed by the families of victims against the Japanese government in Shanxi, China, a message accusing the Japanese government of forcing the removal of the “statue of the Girl of Peace” in Berlin, and a reading of “comfort women” testimony by youth from the “Seeds of Hope Fund”. Korean lawyer Ryangok KU gave a keynote speech titled, “The Call for Justice Transcends Generations.”

Thirty-three years after the “comfort women” victims came forward and made accusations, the Japanese government continues to erase and cover up this historical fact and refuses to acknowledge Japan's responsibility for perpetrating the crime. Most junior high school history textbooks have erased most references to “comfort women,” and the mass media has made the issue of “comfort women” a taboo subject, reporting only minimal information about it. Revisionist historians and right-wingers who deny the existence of the “comfort women” have been behaving as they please.

Under these circumstances, citizens' efforts to collect, preserve, and pass on the testimonies and records of the “comfort women” have become increasingly important. Here I would like to introduce an attempt to confront and pass on the “comfort women” issue through drama.

■ Drama on the “Comfort Women” Issue by Shin Kurumizawa

Earlier this September, there was a unique theatrical performance in Ikebukuro, Tokyo, on the theme of the “comfort women” issue.

It was Kurumizawa Shin's “Ano Hitomi ni Sukasarete” (“Through the Eyes of That Eye”) (P Company's “Series: Crime and Punishment”). He wrote the screenplay for the drama.

It is based on an incident in 2012 when Nikon, a major camera company, temporarily canceled an exhibition of “comfort women” photos by South Korean photographer AHN SEHONG for fear of right-wing attacks. In the actual Nikon incident, the employee who decided to cancel the exhibition was sued and lost, but in Kurumizawa's play, the employee faced the incident anew and questioned himself about his own responsibility for perpetrating it.... The play is about the issue of freedom of expression concerning “comfort women.”



Shin Kurumizawa, a playwright and psychiatrist, has been creating works on the theme of “comfort women,” and his “Next to That Girl,” first performed in 2021, is based on the historical fact that the Japanese government, fearing sexual violence by American soldiers in the Occupation Forces, forced private companies to set up comfort stations (RAA) immediately after the war's end, under the guise of “race protection”. It was a one-man play featuring a “man” who gathered women and set up a comfort station. In 2019, when he started writing this script, the “Nonfree Expression Exhibition and After” was canceled at the Aichi Triennale due to a dispute over the display of the “statue of the Girl of Peace” symbolizing “comfort women,” and Ichiro Matsui, the mayor of Osaka, said “the ‘comfort women’ issue is a hoax,” which angered Kurumizawa so much that he started

writing a play on the "comfort women" issue. In "Next to That Girl," the main character, "The Man," who is on the side of those who built the comfort station, is subjected to a variety of difficulties and the process of becoming a blatant perpetrator was carefully portrayed. What pushed Kurumizawa was the sense of crisis that the comfort station and "comfort women" would be "left unsaid and unexplained."

In 2022, the one-woman show "Hymn of Marya~Scream of Stone," based on the autobiography of Suzuko Shirota, a Japanese former "comfort woman" whose testimony is few and far between, made a splash. The stage was filled with passionate words, with the main character, "I," confronting herself while repeatedly reading Ms. Shirota's autobiography....

In the September performance of "Ano Hitomi ni Sukasarete," Kurumizawa, who read the record of the Nikon trial, said, "I could feel how the Nikon side became fearful of the (right-wing) writings on the Internet. What is 'fear'? I felt that we needed to confront this fear, which is still prevalent today." In the script, the Nikon employee who lost the lawsuit is confronted with the case once again as he is treated well by the company for "protecting the company. "I wanted to show another way to stand on the side of protecting expression, rather than tracing the case." As with the "comfort women" issue, "it is difficult to confront the mistakes of the past. But it is not all that painful. It is also a hope to think and find out what kind of words and attitude can help us accept the past and take a different path." Mr. Kurumizawa once expressed his own feelings about his obsession with the "comfort women" issue in this way.

There are not many theater productions on the subject of "comfort women" in the first place. The "comfort women" issue is a national crime that must not be forgotten, and it is an international and urgent issue of wartime sexual violence, but there are very few works that address it. "I myself have not written about it. These factors have led to the cancellation of the 'Freedom of Expression' exhibition and have caused those who deny the existence of 'comfort women'. If that is the case, I would like to write several plays and perform each of them once a month, so that every week, somewhere, we can see a play about wartime sexual violence and Japanese military 'comfort women'. I would like to create such a situation," he said. This is a great determination.

■"Responsibility for perpetration" passed down from generation to generation

What led Kurumizawa to make this decision? Just as I was interested in finding out, I learned that he had written an article entitled "Intergenerational Transmission of 'Responsibility for Atrocities': 'Settlement of Manchuria' and My Grandfather and I" in the September issue of "Sekai" published by Iwanami Shoten. In the article, he wrote that his grandfather, Mori Kurumizawa, who was the village head of Kono Village in Nagano Prefecture during the war, committed suicide at the age of 42, the following year to take responsibility for the mass deaths of the villagers he sent to the Manchurian frontier after Japan's war's defeat. Kurumizawa's grandson, born 20 years after his grandfather's suicide, learned of this fact in 2004, when he was 37 years old. The shock of not having been informed by his family was so great that he began reading his grandfather's diary and writing poetry. After groping in the dark, he first began to talk about his grandfather at a lecture at the Memorial Museum for Agricultural Emigrants to Manchuria in 2015. There, he said, "I wanted my grandfather to live and fulfill his responsibilities, not commit suicide." He also expressed regret that his grandfather, who was complicit in the invasion, never apologized to the invaded Chinese people, saying, "(My grandfather) is

showing me the direction I should go. I am grateful for that," he said. He concluded by saying, "Responsibility for perpetration" is propagated from generation to generation by the imposition of unspoken rules that must not be verbalized, touched, or stepped on. ... In order to stop the propagation, it is useful to talk about 'responsibility for perpetration' in one's own words and communicate it. When this is done, the 'responsibility for perpetration' will cease to propagate, and words that speak of its true nature will be a force that prevents the next perpetration. ..."

In order to fulfill our "responsibility of perpetration" as a postwar generation to the "comfort women" victims, I myself have been recording video testimonies of damage and perpetration, realizing the Women's International War Crimes Tribunal, creating the "comfort women" museum, supporting trials and medical support for victims of sexual violence in China and so forth. Like Ms. Kurumizawa, I have tried to express and convey "responsibility for perpetration" in my own words as much as possible. I believe that this will eventually lead to a movement to eradicate wartime sexual violence.



International News

YOKO ONO - PEACE is POWER

Nobel Peace Center

Special Exhibition: Dec 2, 2023-Nov 15, 2024

<https://www.nobelpeacecenter.org/en/exhibitions/yoko-ono-peace-is-power>

Step into Yoko Ono's creative universe. YOKO ONO - PEACE is POWER is the world-renowned artist's first exhibition in Norway since 2005.

View the digital exhibition

Yoko Ono is a world leading artist and peace activist, who turned 90 earlier this year. The exhibition PEACE

is POWER includes some of her most known artworks, inviting visitors to engage in their creation by following Ono's own instructions.

"Each one of us has the power to change the world. Remember love. DREAM TOGETHER."

- Yoko Ono, 2020

Yoko Ono grew up in Tokyo and was 12 years old when the nuclear bombs were dropped over Hiroshima and Nagasaki in 1945. Her deep engagement for peace has permeated her more than 60-year long career as artist and activist. Many of the topics she has raised in her work are the same as some of the recipients of the Nobel Peace Prize have advocated for, such as disarmament and the fight against gender based violence.

Mend piece from the exhibition

One of the artworks in the exhibition, Arising, is a collection of stories from women who has experience violence because they are women. Yoko Ono has invited women to share their stories since 2013 and the anonymous tales have been exhibited in many countries.

DO YOU WANT TO SHARE YOUR STORY FOR THE EXHIBITION? [CLICK HERE](#)

In one of the installations in the exhibition, the visitor is invited to sit down and glue together pieces of ceramics and quietly mend what has been broken. A "Wish Tree" where the visitor can hang notes with their dreams for a better, more peaceful world, is also a part of the exhibition.



Yoko Ono with Wish Tree installation at Guggenheim, Bilbao, Spain. March 2014. Photo:

Erika Ede © Yoko Ono

Each one of us has the power to change the world. Remember love. DREAM TOGETHER.

The exhibition YOKO ONO: PEACE is POWER opens on 2 December and is a part of the re-opening of the Nobel Peace Center after a longer period of necessary construction work. In the weeks leading up to the exhibition opening, Yoko Ono's messages of peace will be visible on boards in Oslo, Bergen and Trondheim. The peace campaign was started by John Lennon and Yoko Ono many years ago. Her latest large scale campaign took place in New York, London, Los Angeles, Milan.

YOKO ONO - PEACE is POWER is curated by Asle Olsen, the Nobel Peace Center, in cooperation with Gunnar B. Kvaran. The exhibition is sponsored by The Scandinavia-Japan Sasakawa Foundation, Japan Foundation, Robert and Debb Zagunis, in partnership with Japan Institute of Portland, Oregon, USA and Portland Japanese

Gardens. Thanks to Forum for Kvinner og Utviklingsspørsmål (Fokus) and Norske Kvinners Sanitetsforening for supporting our Arising awareness campaign.

Sadako's Paper Crane

Austrian Centre for Peace, Schlaining, Vienna

<https://www.aspr.ac.at/en/about-us/sadakos-crane#/>

Sadako Sasaki was only two and a half years old when the atomic bomb exploded over her hometown Hiroshima on August 6, 1945. 140,000 inhabitants were immediately dead or died within a few days, others seemed to have survived the first nuclear attack in history. Sadako also spent the following years of her childhood without any visible signs of radiation. But at the age of 12, she was caught up in the late effects of the atomic bombing. Sadako fell ill with leukaemia.

A friend told her about the old Japanese belief: If you fold 1,000 cranes from paper using the origami technique, your heart's desire will be fulfilled. Sadako set to work and folded over 1,000 cranes. Nevertheless, she died of leukaemia in October 1956, shortly before her 13th birthday. A handful of tiny paper cranes, which she had folded with her last strength, were her only legacy. The family decided to carry the legacy of the deceased girl out into the world. In October 2009 Sadako's younger brother brought one crane to the Peacecity Stadtschlaining. Since then the crane is also part of the ACP logo.

Even though Sadako's crane is only a few millimetres small, it stands as a symbol for the greatest dream of mankind: peace. It serves as a memorial against the madness of war and for a worldwide peaceful coexistence.

The 10th anniversary of Sadako's Crane in Stadtschlaining in 2019 was taken by the ACP and the Peace City Schlaining as an occasion to set a sign for peace. At the city entrances this was made visible to everyone in the form of banners with quotations, and all over the country organizations and individuals participated by folding cranes. At the end of the campaign, more than 7,000 paper cranes were sent to Japan to the Hiroshima Peace Culture Foundation, which wants to contribute to the worldwide promotion of peace and international cooperation by remembering the dropping of the atomic bomb.

<https://www.aspr.ac.at/en/about-us/sadakos-crane#/>



How to fold a crane: <https://www.aspr.ac.at/en/about-us/sadakos-crane#/>

Peace Museum, Bradford Reopened on August 10th

On August 10, the Bradford Peace Museum in England reopened its doors to the public. In the previous issue, a photo of the Rotblat's scientific typewriter in the collection of the Peace Museum in Bradford was introduced, and we would like to show you another one. Dr. Clive Barrett emailed Kazuyo Yamane as follows: You might like to see another photograph of Rotblat's scientific typewriter that is in the collection of The Peace Museum, Bradford. I recently had to clean it - with cotton buds and distilled water - in preparation for display when the Peace Museum reopens at the end of next week. I was fascinated to see that there were special keys for mathematical symbols, α , β , and π .

The website has a Digital Collections, where you can view a variety of interesting exhibits in addition to Rothblatt's scientific typewriter.

<https://www.peacemuseum.org.uk/digital-collections/>



Credit: The photo credit is "The Peace Museum, Bradford".

Ethical education: Tackling the influence of weapons companies in Australia's schools

August 10, 2024 | News & Highlights | Australia | #militarization of education

(Reposted from: The Educator Online, Aug 1, 2024)

By Brett Henebery

In July, the Canberra Times reported that the ACT Government had rejected Northrop Grumman's offer to send a Canberra student and teacher to a six-day Space Camp in the US, fearing controversy despite potential "life-changing" benefits.

In a statement, the government said the decision reflects a shift in its stance on defence company engagements, focusing instead on space, cyber security, advanced technology, renewables, and international education.

Previously, Chief Minister Andrew Barr aimed to grow the local defence industry, meeting executives from major weapons manufacturers. Northrop Grumman, a key sponsor, produces drones for the Australian Defence Force, though the Space Camp centred on civil space exploration and educational activities.

This week, The Educator sat down with Elise West, the director of Teachers For Peace – one of the organisations that lobbied the ACT Government to reject Northrop Grumman’s offer.

West said her organisation wrote a policy brief in July 2023 showing “a systematic breach” of the ACT education department’s sponsorship policy.

“This policy states very clearly that any ‘company or organisation whose name is associated with the manufacture, distribution or sale of...armaments is not regarded as an appropriate sponsor,’” West told The Educator.

“We recommended that the department more closely monitor the involvement of weapons companies in education, and give better advice to schools on selecting third-party programs.”

West pointed out that well before this, in November 2022, the Medical Association for Prevention of War wrote to the education minister alerting her to the issue.

“We’ve just written to the department to welcome the decision on Northrop Grumman, and to ask department officials to apply the policy across the board, to all programs that expose children to harmful industries like the weapons industry,” West said.

“We would also like the ACT education department to alert programs like National Youth Science Forum, FIRST Australia and the Science and Engineering Challenge – who all take money from weapons companies – to a compliance issue in the ACT.”

‘An uphill battle’

West said Teachers For Peace remains focused on the issue of weapons industry interference in education. “It’s an uphill battle – we are trying to change some very deeply-held ideas about the role of weapons in human security,” West said. “But we are very pleased to see more people take up the issue in their area, at their school, or in their workplace.”

West noted that a group, ‘No Weapons for Genocide’, has formed in the Hunter region to tackle the Science and Engineering Challenge’s relationship with Lockheed Martin.

“Teachers in Canterbury-Bankstown passed a motion committing to non-participation in programs associated with weapons companies,” she said. “Together with Wage Peace, we’ve engaged with young people through Edmund Rice Education Australia.”

West said questions have been asked in the Victorian Parliament, and teachers in Victoria have passed motions in multiple regions and launched their own campaign.

“The Women’s International League for Peace and Freedom has recently written to the Prime Minister on the issue,” she said. “And of course, over the past months university students around the country and the world have revealed and challenged higher education’s entanglement with the weapons industry.”

A world on the brink

With the Middle East on the brink of erupting into a full-scale regional war following unprecedented escalations over the past week, West says it is time to focus on approaches that alleviate rather than exacerbate the causes of conflict.

“It’s true that our world faces some serious crises, most of them produced by human actions that have served the interests of the few and not the many,” West said.

“I think great danger stems from our over-reliance on militaristic solutions to collective problems, and a narrow focus on state rather than human security – this actually just compounds our problems.”

West said nations are investing in more missiles, bigger armies, AI-weapons, nuclear weapons, weapons under the sea, and even weapons in space.

“Meanwhile, non-military approaches to collective human security – approaches that can actually address the underlying causes of conflict – are devalued.”

Promoting peaceful pathways to peace

Currently, many students will only learn about peace by studying war, said West.

“Students are studying peace as a product of war, and something that must be gained and constantly defended through military might,” she said.

“We would like to see more critical and expansive engagement with peaceful pathways to peace.”

More specifically, West said the Australian government should engage with the updated UNESCO recommendation on Education for Peace, Human Rights and Sustainable Development.

“The recommendation proposes that the principal purpose of education is to equip learners to understand and assume their responsibility to prevent war and violence, uphold the dignity and rights of all people, and to demand peace at home and in the world.”

From GCPE News <news@peace-ed-campaign.org> August 11, 2024

Opening of a photo exhibition in Lopukhinka: favourite places on the coast Russia

August 16, 2024

The photo exhibition "The Southern Shore of the Gulf of Finland through the Eyes of Residents " opened on August 14 in the village of Lopukhinka, next to the natural monument Radonovoye Lake.

More than 30 coastal residents heard from Oleg Bodrov about how the exhibition was created and why the authors decided to share their love and concerns for their native places.

The famous ballerina Ilmira Bagautdinova told the story of her photo "Freezing Swan" on the ice of Batareynaya Bay in twenty-degree frost and danced on the stage of the cultural center. This became the highlight of the evening.



Nikolay Kuzmin, member of the environmental commission of the Legislative Assembly of the Leningrad Region, spoke about industrial projects on the coast and noted the importance of the exhibition for forming the need for a careful attitude towards nature.

The meeting participants shared their thoughts on how to preserve their favorite places. Svetlana Lisova, leader of the environmental movement STOP RUSAL, spoke about the specific steps that the public is taking to stop the dangerous alumina refinery project near the unique natural sites near the village of Lopukhinka and Sosnovy Bor.

The organizers of the exhibition, the Public Council of the Southern Shore of the Gulf of Finland, called on residents of the region to send in their photos of their favorite places to become participants in this traveling photo exhibition. Together, we can create a common image of love for the shores of the Gulf of Finland and preserve it.

https://decommission.ru/2024/08/16/fotovystavka_lopuchinka/

Webinar: “Hiroshima: Remembered”

Kazuyo Yamane, Expert Committee Member of Kyoto Museum for World Peace

The “Nuclear Truth Project” webinar, “Hiroshima Remembered” was held on September 17th. Mitchie Takeuchi (who produced the film “The Vow from Hiroshima” with Susan Strickler) and Kazuyo Yamane made a presentation.

The Nuclear Truth Project aims to build support and political will to maintain momentum for our ultimate goal – the total elimination of nuclear weapons and redress of associated nuclear harms. This can be achieved by seeking assistance for those who have been harmed, preventing future and further harms, and addressing any possible remediation of harms from the widespread ecological damage that has already been done. You can find out more at <https://nucleartruthproject.org/>.

The following is written by Dimity Hawkins, co-director of the Nuclear Truth Project.

P.S. After the webinar, Kazuyo had an opportunity to meet with Dr. Judy Blakey who attended the webinar and her partner in Kyoto. It was great to exchange ideas about the victims of British nuclear tests (veterans in New Zealand and Japanese former fishermen near Christmas Island in the 1950s.) It is not the matter of the past but the serious issues to deal with today for nuclear justice such as dealing with lawsuits.

Mitchie Takeuchi shared her personal connection to the bombing, through her grandfather's role as the Director of the Red Cross Hospital and her efforts to research and document his experiences. Mitchie shared some of the challenges of researching her grandfather's story due to limited resources and censorship, and the emotional impact of discovering his detailed notebook. Mitchie recounts the emotional and physical toll on her grandfather, including his eventual resignation and the impact on his life and work.

Describing the efforts of her grandfather and other medical professionals to treat the injured and sick despite the lack of resources, censorship, occupation and ongoing challenges of radiation exposure, Mitchie reflects on the importance of understanding her grandfather's story and how it has influenced her own life and activism.

Kazuyo Yamane shared her father's experiences from the bombing as an injured soldier, including his efforts to help others injured and the long-term effects on his health. She discussed the importance of peace education in schools and universities, and the role of peace museums in promoting understanding and activism. While highlighting the challenges of teaching about nuclear weapons and the need for balanced and honest exhibits in museums, Kazuyo emphasized the importance of citizen engagement and international exchange in promoting peace and preventing nuclear conflicts.

Their generosity in sharing these histories from their own family experiences had us reflecting on the ways in which the intergenerational resonance of nuclear violence belongs not simply with the impact of the bombs themselves, but how the silences imposed, the denial of harms, the ill treatment of survivors, and the work required in truth seeking and truth-telling can all compound harms for intergenerational community members.

In telling these intimate family stories, we were privileged to hear also of the ways both Mitchie and Kazuyo have reclaimed their own histories, and built beyond these harms to make powerful contributions to nuclear abolitionist work in their own lifetimes. We are grateful for their on-going involvement in the Nuclear Truth Project. A special thanks to our Co-Chair Dr Kathleen Sullivan for introducing the session and our speakers!

If you missed this special event, or would like to revisit it or share it with your networks, you can find the full recording on our [YouTube Channel here](#).

Related links

The Vow from Hiroshima www.thevowfromhiroshima.com

[YouTube video Hiroshima Remembered: In Conversation Sept 2024 Preview](#)

[Hiroshima Remembered: In Conversation Sept 2024](#)

[YouTube video \[NHK Special\] The Threat of Radiation: The Struggle of a Hospital Director with a Shortage of Medical Equipment and Supplies | Atomic Bomb: Tower of Life | NHK Preview](#)

The Vow from Hiroshima An intimate portrait of Setsuko Thurlow, a survivor of the Hiroshima atomic bomb

Mitchie Takeuchi (Producer/Narrator) & Susan Strickler (Director/Producer)

About the film (Latest News)

The film aired in the U.S. in May this year on WGBH's (Boston Public Broadcasting) World Channel and in the rest of the country. The film was broadcast in more than 75% of the United States.

On August 11, the film was screened at the Franklin D. Roosevelt Memorial Library in Hyde Park, New York, where an active Q&A session was held.

Commentary

Setsuko Thurlow experienced the atomic bombing of Hiroshima when she was 13 years old, and instantly lost more than 300 of her schoolmates. She later married a Canadian and moved to Toronto. This documentary was completed after five years of filming the peace activist who continues to work for peace throughout the world.

The film is a journey into Thurlow's origins. The narrator and navigator of the film is Mitchie Takeuchi, who has lived in New York City for over 40 years. After Mitchie met Setsuko Thurlow, who was sharing her A-bomb experience with students at a high school in New York City, Takeuchi learned that they both attended Hiroshima Jogakuin High School, and she decided to make a documentary about Thurlow's life. Through a series of interviews, a bond was formed between the two Japanese women who both had lived abroad for many years. Encouraged by Thurlow, Mitchie begins to look at her own family's history of the atomic bombing, gradually discovering the experiences her grandfather and mother never told her and reexamining herself as a second-generation A-bomb survivor.

Filming began in 2015, 70 years after the atomic bombing, at the NPT (Nuclear Non-proliferation Treaty) conference at UN Headquarters in New York. The camera then traveled around the world following Thurlow's activities to Vienna, Hiroshima, Toronto, Washington, and Oslo. 2015 was the 70th anniversary of the atomic bombing and the year in which Setsuko Thurlow was nominated for the Nobel Peace Prize as an individual. On July 7, 2017, Thurlow delivers a moving speech at the Nuclear Weapons Convention Negotiations Conference at UN Headquarters in New York. The Treaty on the Prohibition of Nuclear Weapons (TPNW) was adopted that day with a majority vote.

In December 2017, the International Campaign to Abolish Nuclear Weapons received the Nobel Peace Prize

for leading to the adoption of the Nuclear Weapons Convention. At the award ceremony in freezing cold Oslo, Thurlow delivered her acceptance speech as one of ICAN's campaigners and as the voice of hundreds of thousands of hibakusha, making a powerful appeal with every word. Each word she chose was filled with a pledge to her beloved family and classmates who lost their lives.

On January 22, 2021, the Nuclear Weapons Convention, the first international treaty to declare nuclear weapons inhumane and illegal, entered into force, and the film captured Thurlow's overflowing joy.

Message from Setsuko Thurlow

I hope many people in Japan will watch this documentary. 75 years ago, I was a 13-year-old survivor of Hiroshima. The city was turned into a hell by a single atomic bomb. With this passionate desire, I have been sharing my experience of the atomic bombing with my passionate pledge that same experience should never be repeated. This is my vow that I made to friends and families whose lives were taken away

For more information, please visit

<https://www.hiroshimaenochikai.com/> and www.thevowfromhiroshima.com.

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www.thevowfromhiroshima.com



Morning Praise by Pegge Patten 2020

Editorial Postscript

We would like to thank everyone who contributed to this issue. Japan may be the only country that currently has an organization such as the Japanese Citizens' Network that connects domestic peace museums. The Citizens' Network is a noteworthy activity in the history of peace museums in that it has a well-developed management structure and regularly publishes a newsletter, "Muse," in both English and Japanese. We look forward to continuing to receive your contributions. The deadline for the December issue is November 15, 2024.