

INMP Newsletter No. 17

December 2016



International Network of
Museums for Peace

National Museum of African American History & Culture, Washington D.C.

The National Museum of African American History & Culture opened its doors in the American capital in September. Constructed on the popular National Mall, the museum is the latest addition to the Smithsonian, the world's largest museum complex. The museum's authorisation in 2003 followed a determined campaign, lasting fifteen years, by Congressman John Lewis, a veteran of the civil rights movement of the 1960s. However, the idea for such a museum goes back a hundred years. Lewis, as well as President Barack Obama and museum director Lonnie Bunch were among the speakers during the inauguration ceremony, addressing more than 7,000 official guests.

The museum, which extends over ten floors, five above and five below ground, houses nearly 37,000 artefacts. Its aim is both to memorialise and educate, showing the unvarnished truth of the country's past and celebrating the triumphs of the present. Visitors walk the path from slavery to civil rights to the Black Lives Matter movement of today, and everything in between. Stories, familiar and unfamiliar, are told through meaningful objects. The

350-seat theater is named after Oprah Winfrey, whose \$21 million gift made her the largest private donor towards the building costs. The opening of the museum, which comes at a time when race relations are strained in the wake of several deadly police shootings of black men, was the centre-piece of a weekend of celebrations across the city. Speeches given during the opening ceremony can be seen [here](#). Michelle Wilkinson, a curator at the museum, explains the symbolism of the striking building and the history and purposes of the museum at [this Facebook page](#).



*The National Museum of African American
History & Culture*



Inside the National Museum of African American History & Culture

From Enslavement to Mass Incarceration Museum to Open in Montgomery, Alabama

Shortly before the opening of the National Museum of African American History & Culture (see article above), it was announced that the country’s first national memorial to victims of lynching, together with a museum that explores African American history from enslavement to mass incarceration, would be opened in Montgomery, Alabama in 2017. Along with the museum, a massive *Memorial to Peace and Justice* will have the names of more than 4,000 victims of lynching engraved on concrete columns, representing more than 800 counties in the U.S. where lynching of black people took place between 1877 and 1950. What today is recognised as racial terrorism forced millions of black people to flee the South during the first half of the past century, creating large black populations in urban communities in the North and West of the U.S. An evocative three-minute video explaining the nature and purpose of the impressive monument can be seen [here](#) together with several other powerful and informative videos, each lasting a few minutes. Markers are also being placed at

lynching sites across the American South to counterbalance the many memorials about the Confederacy and efforts to preserve slavery.

The museum, which is expected to open in April, is located on the site of a former slave warehouse, midway between the former slave auction block and the river dock and train station where tens of thousands of enslaved people were trafficked. It will house the country’s most comprehensive collection of data on lynching but will also connect this history with contemporary issues of mass incarceration of black people, police violence, and wrongful convictions, as suggested by the name – *From Enslavement to Mass Incarceration*. The memorial and museum are projects of the Equal Justice Initiative, a civil rights organisation in Montgomery that released a ground-breaking report in 2015, *Lynching in America*; it revealed the scale of the horrors that are part of the country’s racial history.



Artist impression of the National Lynching Memorial

That same history is also vividly, and often shockingly, displayed in the *Jim Crow Museum of Racist Memorabilia* that was opened in a library building at Ferris State University in Big Rapids, Michigan, in 2012. It houses the country’s largest collection of artefacts – numbering over 10,000 – which depict African-Americans in stereotypical ways and, at times, glorify

violence against them. Some objects are 100 years old while others, sadly, are contemporary such as items about President Barack Obama. David Pilgrim, the founder and curator of the museum, started the collection when he was a teenager. He later donated it to the university where he was a sociology professor. Explaining the rationale for the provocative exhibits, he argues that ‘forms of intolerance can be used to teach tolerance’. One of the exhibits is a full-size replica of a tree with a lynching noose hanging from it. Pilgrim shows objects and comments on them in a one-minute video-clip made by Logan Jaffe of the *New York Times*, entitled ‘Racist objects: A painful past still present’. For an in-depth look, please visit [this website](#).



Dedication of the Historical Lynching Marker, Brighton, Alabama, December 2015

Rosa Parks’s Detroit Home Preserved and Recreated in Berlin

When Rosa Parks refused to give up her seat to a white man on a bus in Montgomery, Alabama in 1955, it resulted in a bus boycott which eventually made racial segregation in the U.S. illegal. Following death threats, she left Alabama in 1957, moving to Detroit where she would continue to live until her death in 2009. Her first home in the city, in South Deacon Street, where she lived until the

1960s, had become derelict in recent years and was put on the city’s demolition list together with thousands of other houses in blight-stricken Detroit. It was then bought back from the council by her niece, Rhea McCauley, with the aim of preserving it. When she was unable to raise sufficient funds, she approached New York artist Ryan Mendoza. In September, before total demolition, he removed large parts, including the façade, into a shipping container and sent it across the Atlantic to Germany. He is now involved in reconstructing the modest but historic dwelling in his studio in Berlin’s Wedding District where he lives.

Mendoza felt that the house would be best looked after outside its own country which refused to preserve what should be regarded as a national monument. He had a sense of remorse for extracting the house from its native land, commenting: ‘I feel guilty to have taken from it the walls that housed Rosa Parks, the doors she opened and closed, as well as the very floor she walked on ... But I hope one day, after the house is fully reconstructed in Europe, it will go back to America, its dignity restored’. The artist plans to show the reconstructed building in galleries and museums around Europe to raise awareness of its neglected existence in America and for that country to recognise what it lost, and welcome it back.



Rosa Park's home in Detroit before partial reconstruction in Berlin

The educational impact of Mendoza's project is suggested by Rhea McCauley who hopes that it will strengthen the spirit of young people in Europe and America who, looking at the house, will be inspired by the life-long struggle for justice of a small little lady.

In February, the Library of Congress in Washington D.C. announced that it had digitised the papers of Rosa Parks, enabling free online access to documents and photographs, including her recollections of the Montgomery bus boycott, and correspondence with Martin Luther King, Jr.

The collection includes ca. 7,500 manuscript items and 2,500 photographs. A beautiful collage of photographs of Rosa Parks put together on the 60th anniversary of her act of resistance can be seen at this [website](#).



Rosa Parks on a U.S. postage stamp

Resisting World Wars I & II: Remembering Jeannette Rankin's Unique Record

7th December 2016 was the 75th anniversary of the Japanese attack on the U.S. fleet in Pearl Harbor, triggering U.S. involvement in World War II. *The Washington Post* used the occasion to draw attention to Jeannette Rankin (1880-1973) in an article by Ishaan Tharoor titled, 'The only U.S. politician to vote against war with Japan 75 years ago was this remarkable woman' (8th December 2016). The Montana Republican and life-long pacifist had been elected as a U.S. Representative in November 1916, even before women had the right to vote nationally (which occurred four years later). When she took the oath in April 1917, she was the first woman to do so, following the almost 7,000 exclusively male Representatives and Senators that had served before her. Today, more than 300 women have followed in her footsteps. In her first month in office, she was one of 50 legislators who voted against President Woodrow Wilson's call for the U.S. to enter World War I. However, she was the only legislator to vote against war on 8th December 1941 and suffered much abuse and hostility as a result. She was thus the only member of Congress who voted against U.S. participation in both World Wars.

Rankin's historic election, 100 years ago, is celebrated by the provision of extensive documentation about her, and about a century of women in Congress, on the excellent website of the Office of the Historian and the Office of Art and Archives of the U.S. House of Representatives. It includes four short historic film clips featuring Rankin which

can be seen [here](#).

In the painting below, Rankin is shown holding a copy of *The Washington Post* in which her 1917 swearing-in was front-page news. In 1968, at the age of 87, she led a march of several thousand women on the capital to protest the war in Vietnam. They called themselves the Jeannette Rankin Brigade.



Painting of Jeannette Rankin by Sharon Sprung (2004). (Collection of the U.S. House of Representatives)



Mary Barmeyer O'Brien's biography of Rankin, 'Bright Star in the Big Sky', with Japanese translation (2004), ed. Ikuro Anzai

Visiting Thinkers' Lodge, Pugwash (Nova Scotia, Canada)

By William P. Shaw, Crosscurrents International Institute (Sidney, Ohio, U.S.) & Em. Chair, Board of Directors, Dayton International Peace Museum

In September, my wife and I had the opportunity to visit Nova Scotia, Canada. Pugwash is a small village with fewer than 1000 population on the shore of Northumberland Strait. When we arrived, there were no signs to announce 'Pugwash Conference' or 'Nobel Peace Prize 1995'. After a few inquiries, we found 'Thinkers' Lodge', site of the first Pugwash Conference and a National Historic Site in Canada. The setting was beautiful. The village is the birthplace of Cyrus Eaton, well-known American business owner and major philanthropist. There is a lovely 'peace' park nearby the Thinkers' Lodge to honour Eaton. It displays many signs (made of metal) with interesting information about him and peace issues. Although Eaton lived most of his adult life in Cleveland, Ohio, U.S., he returned to Pugwash for the summer holidays. We met with Teresa Kewachuk, site manager for Thinkers' Lodge and local school teacher who grew up in Pugwash and had many stories to share about the long history of Pugwash conferences.

In 1955, Albert Einstein and Bertrand Russell called for top scientists from around the world to come together for non-government dialogue on concerns about nuclear weapons. They produced a joint paper known as the Russell – Einstein Manifesto. Signed by Einstein only days before his death, it called for an international conference. It seems that Eaton learned about the Manifesto and sent a message to Russell, offering to fund

and host the conference in Pugwash. This was the start of the first Pugwash Conference, held at the Thinkers' Lodge in July, 1957 when twenty-two top scientists from around the world came together. It was funded by Cyrus Eaton and hosted by Joseph Rotblat, a colleague of Bertrand Russell.

Visiting the village of Pugwash and the famous Thinkers' Lodge is an opportunity to experience 'living' history in a 'living' peace museum. One can walk through the Lodge, which was fully restored in 2011. It is regularly used for meetings and conferences. The most recent Pugwash Conference held in the village was in 2012. There have been over 400 meetings and conferences held around the world, as an outgrowth of the original conference. In 1995, the Pugwash Conferences on Science and World Affairs and Joseph Rotblat shared the Nobel Peace Prize.

The Nobel medal is on display in Thinkers' Lodge. The purpose: *'to encourage world leaders to intensify their efforts to rid the world of nuclear weapons'*. This mission is even more critical today than in 1957. The Lodge displays many small artefacts, with several more kept in the basement because of a lack of space to display them. We held and touched a remarkable item. Yuri Gagarin, the first human in space, was given the opportunity to travel anywhere in the world that he wished. He chose to visit Pugwash! A parade was held in his honour and a programme was printed for the local townspeople. Teresa opened a file and pulled out the original programme with his name and picture, and signature. We were holding a piece of history that had been hidden in the files for many years.



National Conference of Museums for Peace in Japan

By Kazuyo Yamane, co-editor of 'Muse', Newsletter of the Japanese Citizens' Network of Museums for Peace

The national annual conference of the Japanese Citizens' Network of Museums for Peace was held at Auschwitz Peace Museum in Shirakawa City, Fukushima 29th-30th October. There were sixty participants, and directors and curators of various museums for peace talked about their activities. They included the Display House of the 5th Lucky Dragon, Choro-kan Museum, Chukiren Peace Museum (of the Association of Returnees from China), Manmou Kaitaku Peace Museum (concerning the history of Japanese people sent to Manchuria and Mongolia), Maruki Gallery for the Hiroshima Panels, Nagasaki Peace Museum, Women's Active Museum, Yamanashi Peace Museum. A special lecture on 'Museums against historical truth in the past and the future after the 3.11 Event' was given by Professor Yoshihiko Kimizuka, as well as on the hosting museum by Kiwamu Kuriyama and Tatsuya Hagiwara. Together with Professor Ikuro Anzai, I introduced the forthcoming INMP conference in Belfast; at least a dozen

Japanese participants are planning to attend.

One of the critical issues that museums are faced with is the threat to the freedom of speech. For instance, Ms Eriko Ikeda, director of the Women's Active Museum, mentioned that the museum was receiving threatening letters from nationalists who do not accept the historical fact that many women were forced to work as sex slaves for the Japanese military during World War II. On the other hand, the conference also heard a report about Choro-kan (Morning Dew Museum) by Mr. Kohjin Sekiya (sculptor of ceramic plates and the museum's founder), Ms Itsusko Ishikawa (his wife, and a poet), and Mr. Shiro Yoshioka (museum supporter). Through his art work, Mr. Sekiya expresses the voices of voiceless people such as atomic bomb victims, Chinese who were forced to work in Japan during World War II, victims of the Chernobyl accident, etc. The museum also contains a display of Ms. Ishikawa's poems.



Mr. Sekiya and Ms. Ishikawa of the Choro Museum

Participants visited the Auschwitz Peace Museum which shows authentic artefacts about the Holocaust. The conference was

held at the Information Center on Damage by Nuclear Accident; the Center, founded in 2013, is on the site of the Auschwitz Peace Museum. Participants also visited the Center's exhibition.



A part of the Auschwitz Peace Museum in Fukushima

The conference included a general meeting where participants discussed various issues. Since there was no new candidate to take over the secretariat of the Network, Peace Aichi agreed to continue to function as its secretariat until the next conference which will be held at the Kyoto Museum for World Peace in 2017.

Mr. Sekiya's works can be seen at [this website](#).

The Roles of Photographs in Exhibitions and Museums

By Erik Somers, Netherlands Institute for War, Holocaust, and Genocide Studies (NIOD), Amsterdam

One of the aims of INMP is to promote cooperation between museums working for peace and (academic) organisations active in this field, and to stimulate the exchange of ideas and opinions. Against this background, the Kyoto Museum for World Peace at Ritsumeikan University, one of the most appealing and influential

organisations in INMP, invited me to give two lectures in the former Japanese capital in June. This invitation is an honour which I accepted with great pleasure. As a researcher at the Netherlands Institute for War, Holocaust, and Genocide Studies (NIOD) in Amsterdam – the Institute is a member of INMP as well – I am involved in exploring several research themes related to the culture of memory and shaping the past in museum presentations. One of the derivatives of these themes is visual representations, in particular photographs. And, as we all know, visualisation is becoming increasingly important in today's society.

Since at the time Ritsumeikan University hosted the 2016 World Press Photo exhibition, I was asked to make a link to the exhibition. Therefore, the focus of my presentation came to be on the memory of World War II and how to convey it to future generations through photographs. For Japanese academics, students, and a wider audience, I shared insights and ideas about the culture of memory, the representations of memories, and the translation of these into peace-oriented initiatives such as museum presentations and exhibitions. One significant element herein is the present-day meaning attached to this past. In a fluid and multiform culture of memory, historical episodes such as World War II have remained, above all, moral reference points: this history gives meaning to the here and now and, indirectly, to the future.

I would hereby explicitly also make a connection with current events. That is why a quite recent photo caught my attention, one which has been added to the category of iconic photos: that of Alan Kurdi, the Syrian child who drowned in the Mediterranean in an attempt to flee the

war ravaging his country. The photo was taken by the Turkish photographer Nilufer Demir of the Dogan News Agency. This striking and shocking image has become the focus of a political struggle to open up Europe's borders to refugees not only from Syria but other countries in the Middle East, Asia, and Africa. At the same time, the photo has become a symbol of the guilt of the West, which for years has looked the other way. But whether this picture has finally changed attitudes, whether it is a kind of 'game changer', only the future will tell. Without any doubt, though, this picture, which strongly stimulates people's emotions, is fixed in the global memory of mankind.

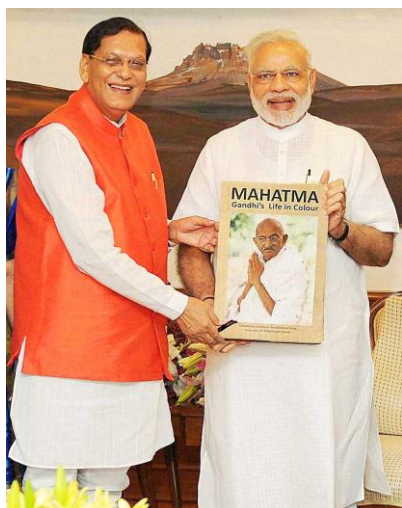


Erik Somers & Japanese colleagues at Kyoto Museum for World Peace

In my presentations, among the themes discussed were personal photography and autobiographical remembering, desirable and undesirable image creation, photography and political memory, photography and truth finding, the creation of iconic photographs and, of course, the use of photos in exhibitions and museum presentations. The events were very well attended and gave rise to interesting questions and debate. This was particularly true of the panel session, organised on 11th June, in which several Japanese academics participated, sparking an inspiring exchange of ideas and opinions – which was exactly what had been intended.

New Photo Exhibition & 'Monumental' Photo Book on Gandhi

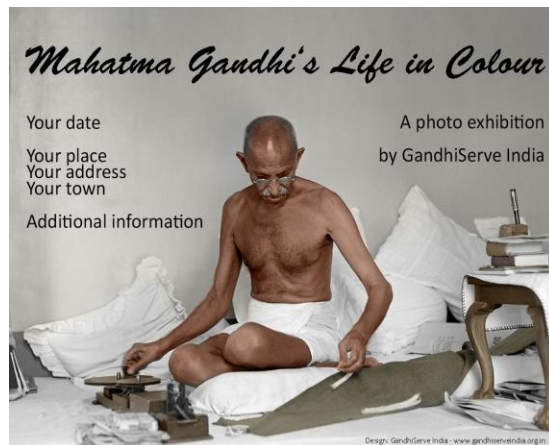
On 2nd October, Indian Prime Minister Shri Narendra Modi was presented with the first copy of a new, truly monumental photo book on Gandhi: *Mahatma – Gandhi's Life in Colour*. The book was formally launched at the Constitution Club of India in New Delhi three days later. The 690-page volume contains nearly 1,300 coloured photographs that bring its subject to life as no other publication has managed to do.



Indian Prime Minister Narendra Modi receiving copy of the book

The images, many of which have not been seen before, have been collected over a period of thirty years from a wide range of sources. The stunning publication is the outcome of an ambitious interdisciplinary project involving Gandhi scholars, historians, photo experts and graphic designers who together turned black and white photographs into colour images, taking into account the historic settings. The book also contains a detailed biography of Gandhi, and many quotations. An extensive sample and short

video can be viewed by visiting this [website](#).



Accompanying the publication of the book, a travelling exhibition has been produced consisting of 100 colourised photographs. They provide a chronology of Gandhi's life and work, with select quotations. Images of the exhibition can be seen at [this website](#) and also viewed on Facebook at [this link](#).

The book, compiled and published by Gandhi Serve India, weighs seven kilogram and costs Rs. 7,000 (Euro 125 or \$140). For more information, please visit [this website](#) or send an email [here](#).

Tehran Peace Museum at OPCW Conference in The Hague

A delegation from the Tehran Peace Museum (TPM) and the Society for Chemical Weapons Victims Support participated in the 21st Session of the Conference of the States Parties to the Chemical Weapons Convention (CWC) that was recently held in The Hague. The Convention was signed in 1993, coming into force in 1997. The Organisation for the Prohibition of Chemical Weapons (OPCW), with seat in The Hague, was established to implement the provisions of

the Convention and bring about a world free of chemical weapons in which chemistry is used for peaceful purposes only. Ms Elaheh Pooyandeh, international relations officer at TPM, addressed the plenary session on 30th November. She also translated a passionate message against the use of chemical weapons by Dr. Hamid Salehi, a survivor and one of the co-founders of TPM.



Elaheh Pooyandeh speaking to delegates



Petra Keppler, Noriko Hashimoto, Behnaz Nikkahah, Miad Rashedifar, Ruth Malaga at the INMP office

The exhibition, which evoked many positive reactions from conference delegates, is available as a travelling exhibition. The two artists also visited the INMP secretariat where they were welcomed by Petra Keppler (director) and volunteers Noriko Hashimoto and Ruth Malaga. For more information, please contact Miad Rashedifar at [this email address](#) or Petra Keppler [here](#).

The conference site (World Forum) offered the museum an opportunity to display a photomontage exhibition, created by TPM volunteers and professional artists Ms Miad Rashedifar (concept) and Ms Behnaz Nikkahah (photographer). Interviews with victims of chemical weapons (from Sardasht in 1987 and Halabjah in 1988) inspired the artists to demonstrate, in beautiful and colourful 'positive peace' artworks, the compassionate care and great strengths of women and mothers.



Photomontage by Miad Rashedifar in exhibition



Peace Poster Exhibition in The Hague

Every year, the International Day of Peace is celebrated in The Hague by a great number and variety of events in which also the city is actively involved, living up to its reputation as ‘international city of peace and justice’. At the same time, the Just Peace Festival takes place which this year was held 21st-25th September. The opening day saw the inauguration of an extensive exhibition on peace posters entitled *Peace on posters on Peace*. This was shown for several weeks in the Posters Gallery in the Spui station in the city centre. The Gallery, which shows 4-6 exhibitions every year, consists of vertical glass display cases covering a length of 100 metres. They can accommodate up to 65 large posters, which are hung in beautifully lit frames. The Gallery is open daily, from early morning to late at night, with free access. Its location at a busy local transport hub enables many people to enjoy the exhibition – assuming they are not in a rush to travel! The posters were mainly from the collection in the library of the Peace Palace.



Peace Walkway & Virtual Reality Peace Museum

Californian artist, designer and sculptor Paul-Felix Montez has initiated two large-scale, imaginative projects to change the landscape which, everywhere, is dominated by war monuments. The Peace

Walkway, launched online in November 2015, has been endorsed by the UN as well as by 13 Nobel peace laureates. It has been called ‘the most powerful monument for world peace’ and ‘the world’s largest smart technology peace monument for the 21st century’. The idea is to locate, in 100 different places around the world (cities, towns, parks, campuses), a one-mile long peace art monument. Each monument consists of 250 different bronze plaques, each commemorating a significant peacemaker whose courage and commitment have changed our lives forever. The free app will use augmented reality (AR) and virtual reality (VR), offering full biographies of each peacemaker, as well as the ability to connect and talk with another person at any of the other monuments around the world.



The Virtual Reality (VR) Peace Museum is an extension of the Peace Walkway project’s app. It allows any age group to walk into the major events which have transformed human history for the better and to replicate the real life experiences of world peacemakers. In this way, a global living peace museum online is created of epic stories of our common shared humanity. At the same time, it teaches the

basic elements which everyone needs to master to become a peacemaker. Among the project partners are the Swiss Society for Virtual and Augmented Reality, the Virtual World Society (U.S.), [Billion Acts of Peace](#) (U.S.) and [Peace First](#). The latter two non-profit organisations are dedicated to helping young people around the world to become powerful peacemakers. Montez was invited to speak at the UN in New York City for World Peace Day in September, after winning the ‘Billion Acts for Peace’ global peace award. He is also the creator of the ‘Make Peace’ proactive symbol. Extensive information about the Peace Walkway and the VR Peace Museum can be found at the [peacewalk website](#), the [virtual reality peace museum](#), or at [the virtual reality reporter](#).

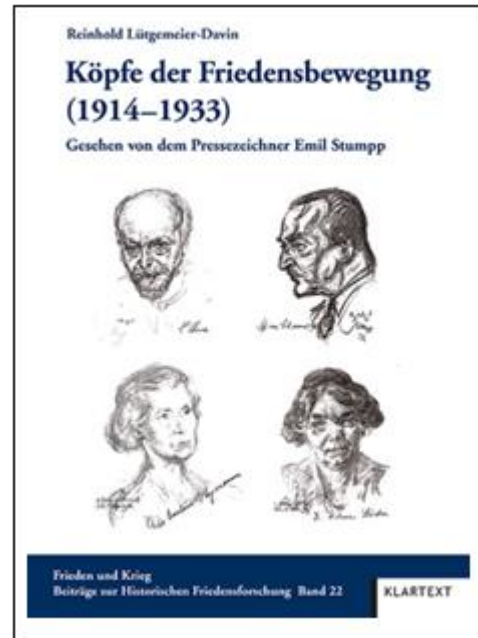


‘Make Peace’ Proactive Symbol

Recent Publications

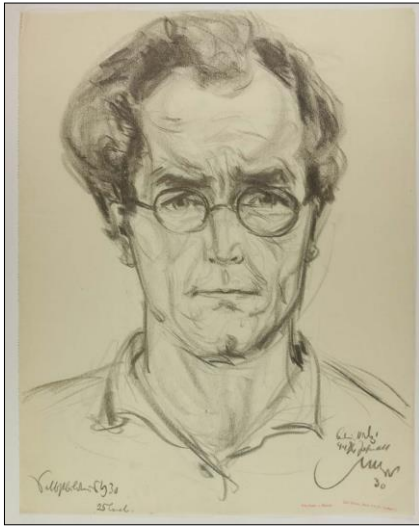
Leading figures from the peace movement in Germany and other European countries in the period 1914-1933 were immortalised in the drawings and lithographs of Emil Stumpp (1886-1941). In his time a well-known illustrator for a leading German newspaper and other publications, his images provide a visual representation of the international pacifist network which constituted an alternative to militarism, nationalism, and fascism. The Nazis prohibited his work and later

arrested him; he died in prison. In ‘Heads of the peace movement’, German peace historian Reinhold Lütgemeier-Davin documents the history of the movement through its leading personalities. Some 150 superb lithograph images, often occupying a full-page, are reproduced in the volume, together with watercolours, woodcuts, and photographs.



Rarely has the history of the peace movement been told so graphically through the images of a contemporary portraitist. The beautiful volume is no. 22 in the series ‘Peace and War: Contributions to Historical Peace Research’ of the German Association for the Historical Study of Peace and Conflict (AKHF), and is published by Klartext in Essen, 2016. For more information and images, please click [here](#). In April, an exhibition of Emil Stumpp’s work was opened in the German-Russian House in Kaliningrad, Russia – the city where the artist lived for many years at a time when it was still called Königsberg (in Germany). A long list of previous

exhibitions of Stumpp's works can be seen [here](#).



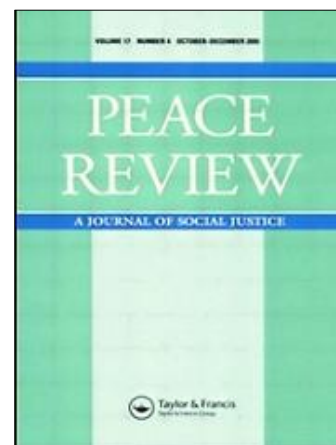
Emil Stumpp, Self-portrait, 1930

Perhaps the most famous 'head' of the international peace movement before World War I was that of Bertha von Suttner. To celebrate the centenary (2005) of the award of the Nobel Peace Prize to her, a memorial plaque with her profile was (belatedly) unveiled in 2008 in the entrance hall of the building in the centre of Vienna where she lived and died in June 1914. The sculpture was made by Margarethe Lutz (1918-2012). She also happened to be Sigmund Freud's last patient many years earlier when she was a young girl. The significance of their encounter is discussed at length in a series of articles in *Psychoanalytic Perspectives* (vol. 13, no. 3, 2016), edited by Jonathan Slavin and Miki Rahmani. Their afterword, 'Finding Margarethe Lutz', opens with a photograph (taken by Elfriede Hochher) showing the artist in front of her plaque for Bertha von Suttner.



Grete & Bertha (2008), photo Elfriede Hochher

The July-September 2016 issue of *Peace Review* (vol. 28, no. 3) is largely devoted to a symposium entitled 'The path to a world free of nuclear weapons'. Edited by David Krieger, president of the Nuclear Age Peace Foundation (Santa Barbara, California), it contains ten contributions. They include 'On President Obama's visit to Hiroshima' by Richard Falk, and 'Abolishing nuclear weapons through anti-atomic bomb museums' by Peter van den Dungen. A pdf of the latter article is available from the [author](#).





INMP's 9th Conference in Belfast

Preparations are well underway for the 9th conference of INMP that will be held in Belfast, Northern Ireland, 10th-13th April 2017. Nearly 100 proposals have been submitted for paper, panel, and poster presentations, coming from museums and individuals from around the world. The conference programme includes an outstanding array of presentations on the conference theme, 'Cities as Living Museums for Peace', which is richly exemplified by host-city Belfast's social and political transformation from a divided, troubled city to one which models ongoing peacebuilding processes. INMP delegates and other international participants will learn from, and network with, Belfast-based scholars, grassroots organisations and peacebuilders about actively working to cultivate peace, social healing and reconciliation.

Other highlights of the conference include a retrospective and celebration of the 25th anniversary of INMP, and the opening reception at Stormont-Parliament Buildings, the grounds where the historic Good Friday Agreement was signed on this date, 10th April, exactly 29 years ago. A pre-conference Belfast city tour, and post-conference field trip across Northern Ireland, will further highlight the remarkable history of conflict and peace-making in the region.

Participants whose proposals have been accepted must confirm their intention to attend the conference by completing the Registration Form and paying the Conference Registration Fee by 15th February 2017. Other participants may register until 1st March as long as places remain available. For details, please visit [this web address](#).

INMP sends congratulations to the city of Belfast, to our host Visit Belfast, to our conference organiser, Bespoke Northern Ireland, and to the museum-organisation, Titanic Belfast, for the designation of Titanic Belfast as the recipient of the World's Leading Tourist Attraction 2016 Award. The distinction was conferred at the Grand Final Ceremony of the World Travel Awards in the Maldives on 3rd December. For more information, please click [here](#).

This will only have whetted the appetite of many conference participants to visit the spectacular museum as part of their stay in a city that was once the world's leading shipbuilder and that is now making a name for itself as a city that knows how to build peace.



Titanic Belfast

INMP Congratulates the Japan Confederation of A-bomb Survivors Organizations on its 60th Anniversary

On 12th October, the Japan Confederation of A-bomb Survivors Organizations (*Nihon Hidankyo*) celebrated its 60th anniversary in Tokyo. Dr. Peter van den Dungen, general coordinator of INMP, sent a congratulatory message to the celebration ceremony, which was introduced by Professor Ikuro Anzai in his speech. Dr. van den Dungen noted in his message, 'It is difficult to understand why the tremendous work of the survivors of Hiroshima and Nagasaki and their organizations over a period of more than sixty years, has still not been recognized by the award of the Nobel Peace Prize,' and added that the International Network of Museums for Peace (INMP) is committed to spreading the message of the *hibakusha*.

As can be seen below, NHK, the Japanese public broadcasting station, introduced the ceremony on the midnight news.



NHK news on the Nihon Hidankyo ceremony. Professor Anzai observing silence in the centre of the first row.

The 23rd Annual Assembly of the Association of Japanese Museums for Peace

The 23rd annual assembly of the Association of Japanese Museums for Peace (AJMP) was hosted by Kyoto Museum for World Peace on 10th – 11th November under the chairpersonship of Professor Ikuro Anzai. The association consists today of 10 relatively influential peace museums in Japan including Hiroshima Peace Memorial Museum and Nagasaki A-bomb Museum. These 10 museums are visited by some 4 million individuals every year.



A meeting at the 23rd Assembly of Japanese Museums for Peace

The conference provided an important opportunity to exchange views and opinions on 5 agendas proposed by 4 museums including discussion on so-called 'dark tourism'; both affirmative and unfavourable aspects of the concept were addressed. Kanagawa Museum for Global Citizenship suggested the possibility of installing an information corner about the member museums of AJMP. Prior to the conference, member museums brought up 19 survey items concerning peace museum management, which was responded to by all affiliates and summarised in printed form by the host museum. The conference was followed by a workshop on 'Visitors' Nostalgic

Responses and Long-term Memories in Museums' in which Professor Makiko Yuasa, Hokkaido University, gave a keynote lecture. Participants of the conference had a chance to visit Ryukoku Museum on Buddhism established by Ryukoku University. The AJMP annual conference this year also proved to be an excellent opportunity for the affiliated museums to get to know each other better, and to advance cooperation among the members.



Professor Makiko Yuasa (left) making a keynote lecture at the workshop



Editors' Note

Editorial board members are
Ikuro Anzai,
Peter van den Dungen,
Robert Kowalczyk
and
Kazuyo Yamane.



The next INMP newsletter (No.18) will be published in March, 2017.

This will be a **special issue** to commemorate the 25th anniversary of INMP and will include the following contents:

- Commemorative message of Dr. Peter van den Dungen
- Messages of present and past board/committee members and secretariat
- Congratulatory messages from friendly organisations
- History of INMP including footmarks of past conferences
- INMP publications
- Statute and logo
- etc.

Although the special issue will exceptionally be confined to articles listed above, readers are encouraged to subscribe to our regular quarterly newsletter by sending an email to news@museumsforpeace.org.

Please provide your name and that of your organisation.

