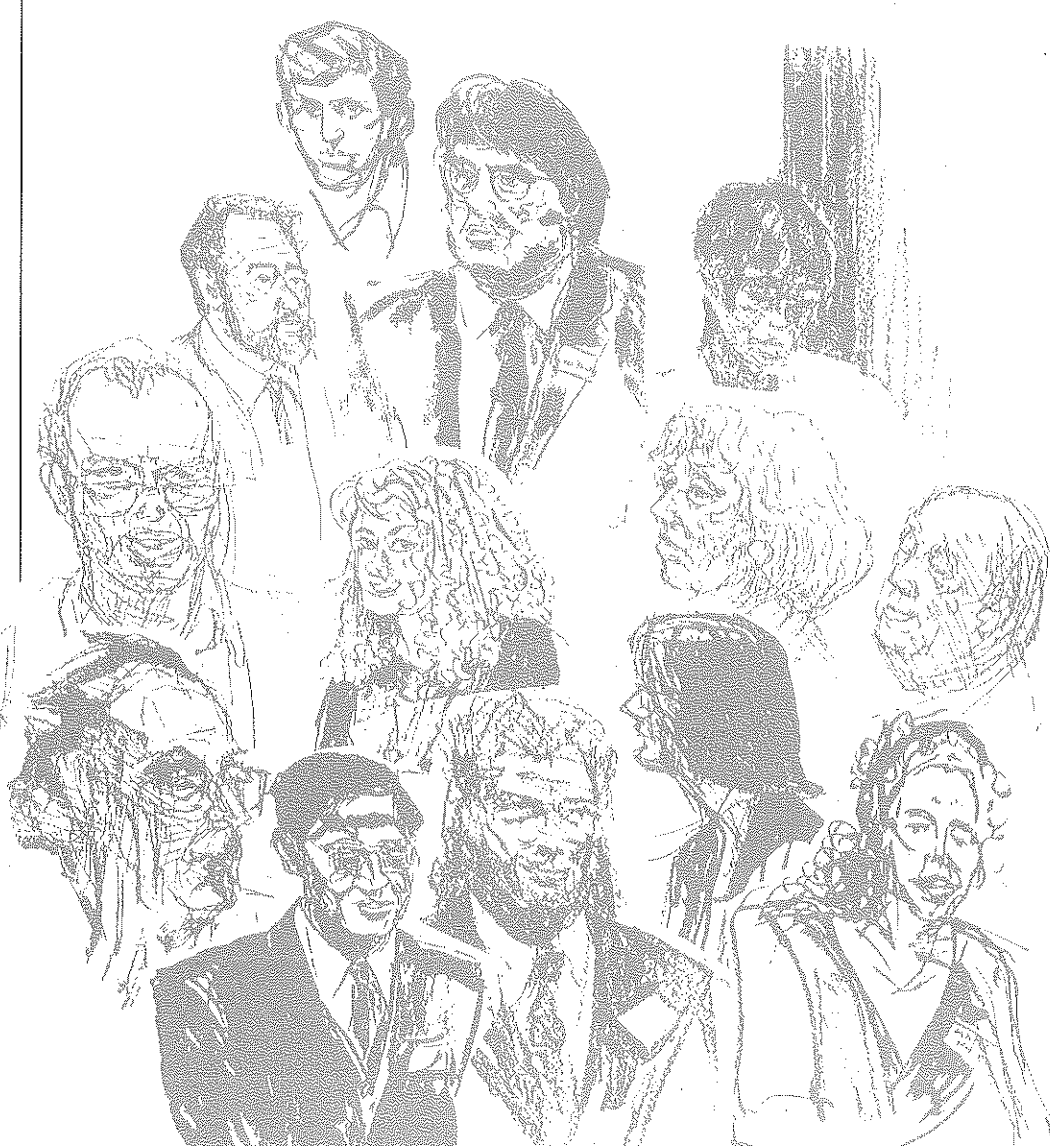


BRINGING PEACE TO PEOPLE

Meeting of Directors
and Staff of Peace
and Anti-War Museums
and Related Institutions
Worldwide
10-12 September 1992

Convened by the

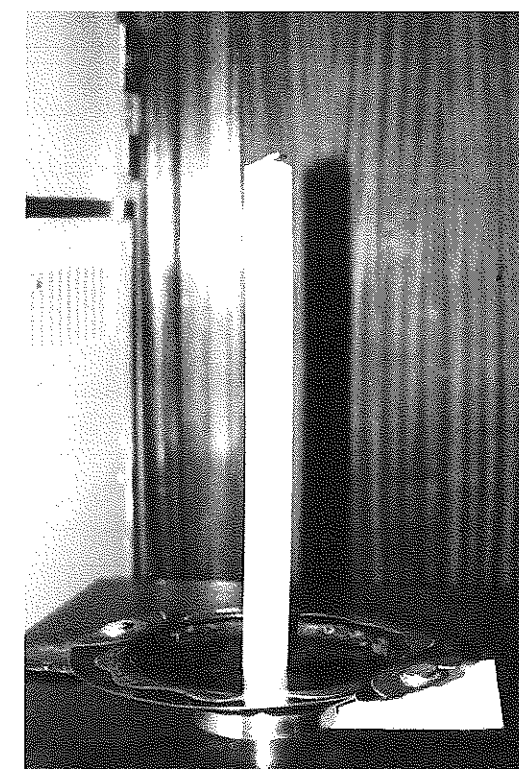
**Give Peace
a Chance
TRUST**



TOWARDS A MUSEUM FOR PEACE IN THE UNITED KINGDOM

Meeting of Directors and Staff of Peace and Anti-War Museums
and Related Institutions Worldwide

10-12 September 1992



"A peace museum is like a candle. It creates light; it shows a way through the half-light existing in our societies; it shows a different way, the way of peace; it expresses the deepest longing of the human being; its power lies in its simplicity."

Gerald Drewett, 11 September 1992

A project of the Give Peace a Chance Trust. The Conference was held in association with the Department of Peace Studies, Bradford University.

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The Trust gratefully acknowledges the contributions, both personal and material, brought to the Conference by so many wonderful people. It was truly a memorable occasion.

The Trust is also extremely grateful for the voluntary services of Alex Bryan, Stacey Burlett, David Parsons, Mandy Taylor and John Spriggs-Taylor, whose enthusiastic work behind the scenes ensured the success of the Conference, and to Alison Durant for seeing the typing of this Report through many draft stages.

Design: Matthew Jackson Design. Photography: Allen Jackson. Print: Griffin Graphics Ltd.

Front cover illustration has been taken from original 10 ins x 8 ins individual brush drawings by Margaret Glover which she made as the conference proceeded. A range of Margaret's work was shown at the conference in the exhibition 'Brushes for Peace'. Margaret is always pleased to undertake commissions: 3 Manor Gardens, Larkhall Rise, London SW4 6JZ

**Give Peace a Chance
Trust Conference
University of Bradford
10-12 September 1992
Museums for Peace**

Delegates from thirty-two peace museums and related institutions in ten countries were warmly welcomed by Professor James O'Connell, head of the Peace Studies Department of Bradford University, to the first Peace Museums conference. He explained that twenty years ago the Quakers persuaded the University to establish a Department of Peace Studies. This began in a small way, but development has continued over the years. Now there are thirty research students and the number of undergraduates is steadily increasing.

Peace Museums, James O'Connell said, should have at heart the reconciliation of memories. One of their functions is to stress the importance of commitment to ongoing fellowship. He quoted a Gaelic proverb: "It is in the shade of one another that people live".

Gerald Drewett, Secretary of the Give Peace a Chance Trust, explained that it had been set up in 1986 by a group of Quakers. They were concerned that in paying taxes they were, in part, paying for the military budget. As Quakers are pacifists, this is anathema to them. The Trust, as an educational organisation with charitable status, is exempt from taxation and so one can donate one's taxed income without contributing to military expenditure. The Trust's purpose is to tell the general public about the history and current activities of the peace movement and to establish a Museum for Peace in Britain.

Gerald Drewett went on to say that so often one finishes a conference only just getting to know the participants! This conference was starting with a relaxing evening together as a time for getting to know each other. He hoped all those present would have happy memories of the time spent together.

Peter van den Dungen, the conference organiser and lecturer in Peace Studies at the University, concluded the formal introductions by addressing words of welcome to all present and especially to those who had come from afar. He then presented the apologies for absence he had received from a number of peace museum directors:

Anatoly Ionesov, Director of International Museum for Peace and Solidarity, Samarkand, Uzbekistan
Tatsuya Ito, Director of Nagasaki International Culture Hall
Tsutomu Iwakura, Director of Japan Peace Museum, Tokyo

Yoshitaka Kawamoto, Director of Hiroshima Peace Memorial Museum
Denis Maréchal, Director of World Centre for Peace, Freedom and Human Rights, Verdun, France
Claude Quétel, Scientific Director of Caen Memorial, France

Karl Eberhard Sperl, Director of Friedensmuseum Meeder, Germany
Terence Duffy, Irish Peace Museum Project, Londonderry.

Also, documentation had been received from the following peace museums which could not be represented:

Osaka International Peace Center, Director Gen Katsube
Himeyuri Peace Museum, Okinawa, Director Masayoshi Nakasone
Peace Studies Centre, Antikriegshaus, Sieverhausen, Germany

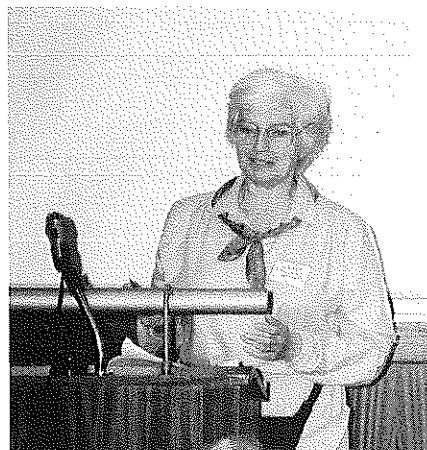
All of them sent their good wishes for the success of the conference.

After describing the practical arrangements for the next few days, Peter van den Dungen briefly outlined the objectives of the conference. It is important to consider the purpose of a peace museum. He maintained that the institutionalisation of peace is a product of the twentieth century; there is a great need for institutions to further peace. The peace movement,



he said, is a development of our time and its history is brief. Even so, peace museums have started up in a variety of countries, including relatively new ventures in Japan, Australia and Germany. Through the experts attending the conference it was hoped that valuable lessons would be learned on how best to establish a peace museum in Britain. A long term aim is to establish an Association of Peace Museums. Above all, he expressed the hope that soon it would be possible to invite everyone to the inauguration of a peace museum in Britain.

Above: The conference in session



The first full day of the conference began with a session on peace museums in the USA and was chaired by Grace Crookall-Greening, until recently the Press and Publications Officer with Quaker Peace and Service of the Religious Society of Friends and presently a Trustee of the Give Peace a Chance Trust.

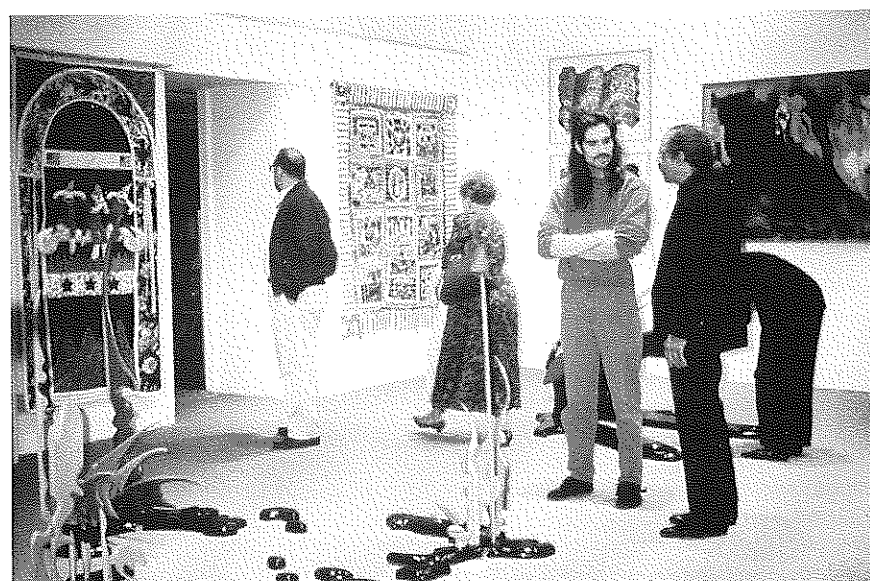
James W Bristah, Executive Director of the Swords into Plowshares Peace Center and Gallery (SIPPC&G) in Detroit USA spoke first.



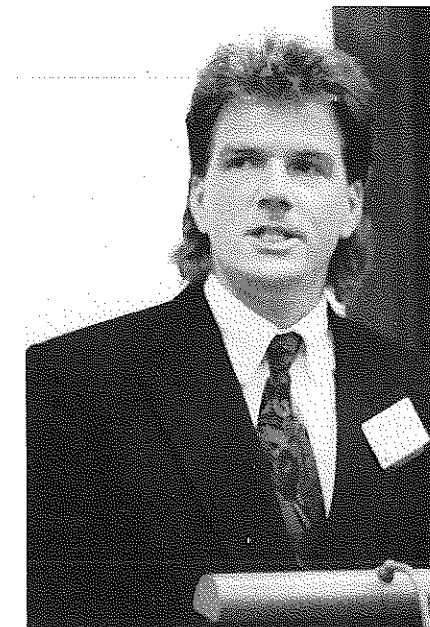
He explained that the main purpose of the Peace Center was to tempt and encourage artists to use their talents in creating art that related to life and death issues. Compared with the usual conception of a "museum" he said it was "a minimalist model"; it had started with exhibits on a modest level; the renovation of the premises

had not been completed, but visitors did not seem to mind, so impressed were they by the art on display. The growth of the Center had been gradual in term of both programmes and exhibits. Furthermore, it had begun with very little financial support. The Center was not being put forward as the ideal model for a peace museum. "Let's hope there will be a variety of models from which we can all learn," he said.

Numerous exhibitions covering a wide range of interests have been held in the Detroit Center since its commencement in 1985. The subjects have ranged from Children of War, U.S. Detention Camps 1942-1946 (concentration camps for Japanese Americans), Michigan Children's Peace Art, and Forgotten Lives (hunger and homelessness). The initial aim was to use all the arts to put over the Center's message; pictorial art has been the main medium although there have been several poetry readings and folk singing evenings and the creation of a drama group is being explored.



Above: Grace Crookall-Greening
Above Right: James W. Bristah
Right: "Transforming Visions" exhibition at the Swords into Plowshares Gallery



Turning to his own involvement in the establishment of the SIPPC&G, James Bristah explained that after retirement, from the ministry in the United Methodist Church, he taught a course entitled "Swords into Plowshares" at Adrian College and at several locations around Michigan. He realised that he wanted to become involved on a more practical level; he approached the Administrative Council of the Central Methodist Church in Detroit which has been a "peace church" for over 50 years. He sought support for setting up a Peace Center which would relate the arts to concerns of peace. He obtained complete backing and an offer of space on the church premises. A Board was formed and in late autumn 1985 the first exhibition opened.

Volunteers played an important role in getting the project off the ground and later in developing the extra gallery space offered by the church. Without this "sweat labour" it would have been impossible to achieve so much in view of the meagre financial resources available.

The conceptual thinking behind the Center is that use of the arts is a powerful persuader; they reach into the emotions and are universal and can be used in conjunction with other educational methods to communicate the museum's message

Due to the lack of ready money, fundraising groups such as the "Friends of the Peace Center" have been invaluable, and have brought in a 75% increase in individual giving.

There have been pros and cons to church sponsorship, certainly the church relationship had given the project security and stability. On the other hand some funding sources

refused to make grants to church projects and the Board was looking into some way of overcoming this.

In conclusion, James Bristah spoke optimistically of the Center's future. Downtown Detroit was going through a period of renaissance. He saw no reason why, as a Peace Museum, it should not have roots in and relate in an integral way to the community in which it now found itself. In the present climate of change he had every hope that the SIPPC&G would go from strength to strength.

Marianne Philbin and Peter Ratajczak of the Chicago Peace Museum.

Marianne Philbin worked with the Museum from its founding in 1981 to 1989, serving as Executive Director in the latter years. Peter Ratajczak was the Executive Director from 1989 to 1992.



Marianne Philbin made it clear that the Chicago Museum shared with other museums the purpose of helping to bring understanding and meaning to the human experience. It was a museum that celebrated peace. Like the one in Detroit, it set out to provide peace education through the arts and to explore ways in which the arts could effect social change. It was founded by a Chicago artist and activist together with the then US Ambassador to UNICEF.

Above: Peter Ratajczak
Above Left: Marianne Philbin

Using a video Marianne Philbin showed the Museum's development and the variety of exhibitions. She looked at possible reasons why peace museums seem difficult to establish and even more difficult to sustain. Speaking from personal experience, she illustrated some fundraising problems. There are many misconceptions about peace museums; potential donors frequently misunderstand the museum's objectives. The museum's fundamental message had led it to become associated with "old hippies". Only through directed marketing can peace museums reach a new audience.

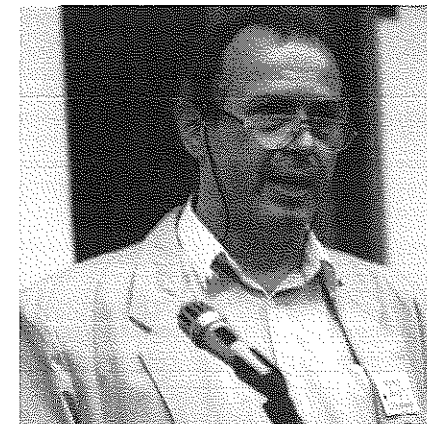
Peter Ratajczak spoke of the more recent years in the history of the Chicago Peace Museum. This year it has been forced to close its permanent gallery space and move to a temporary location in the City of Chicago's Cultural Center. Like many medium-sized arts organisations it has been undercapitalised almost from the beginning. This made the financial blows of the recession and a dramatic increase in rent difficult to absorb. Nevertheless, a permanent home is being looked for.

Speaking of the achievements of the Museum, Peter Ratajczak said that for ten years it has presented an average of four major exhibitions a year. It has also maintained a wide ranging permanent collection, from Nineteenth Century anti-war prints by Honore Daumier to American civil rights memorabilia. Its travelling exhibitions have been seen in many cities around the world.

Strong anti-war exhibits include the "Unforgettable Fire"; a series of drawings by survivors of the Hiroshima and Nagasaki bombings. This project had helped to make a distant catastrophe suddenly meaningful in deeply human terms.

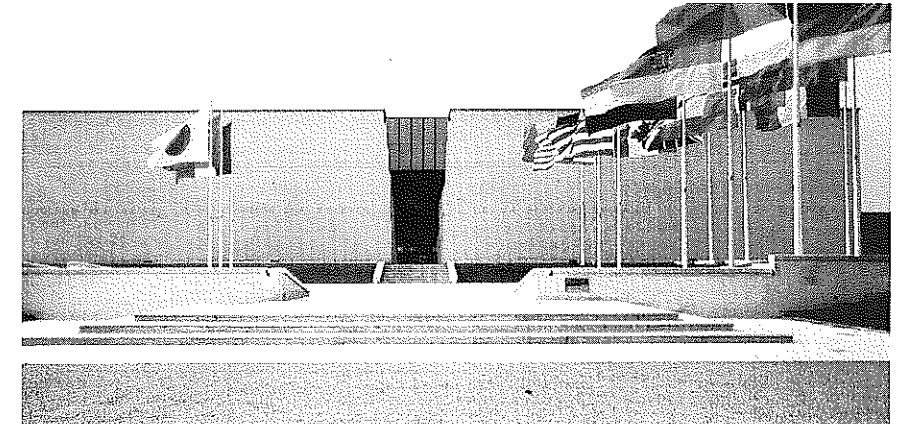
Over the years peace education has taken a variety of forms and not all have been anti-war orientated; some have been designed to present positive images of peace. For example, "Play Fair" was a hands-on, interactive, multi-media exhibition for children; it taught basic principles of co-operation, communication and conflict resolution in a fun way. There is also research material available for loan by teachers.

The second session of the day was on the subject of peace museums in France and Austria and was chaired by Shireen Shah whose thesis for her M.A. in Peace Studies at the University of Bradford's Department of Peace Studies was entitled "A National Museum for Peace - a Proposal".



Adolf Wild is an historian who specialises in the French peace movement; he is a member of the International Advisory Council which established the Verdun "World Centre for Peace, Freedom and Human Rights". He was representing the Director, Denis Maréchal, who was unable to attend.

One of the aims of the Centre is to change Verdun's image as purely a World War One battlefield. There is unanimous political support for the project from the elected representatives of the City of Verdun and the Department of Lorraine. The title of the Centre reflects the indivisibility of peace, freedom and human rights. The building is an Archbishop's Palace of huge proportions but due to renovation costs only the ground floor is being



used. There is accommodation for 150 people which will be used primarily for young people's conferences.

The themes of the centre will reflect the historical setting. The Lorraine region has a varied history from which one can learn much that is relevant today. The museum will reflect the interaction of different cultures, a history of peace treaties and the growth over several centuries of the concept of a European Community. A Sculpture Park is planned and there is ample room for travelling exhibitions.

In conclusion, Adolf Wild expressed his pleasure at being invited to give this particular address; that he, a German, should be representing a French peace museum, would have been quite unthinkable even one generation back.

Top: Shireen Shah
Above Left: Adolf Wild
Above Right: The Caen Normandy Memorial



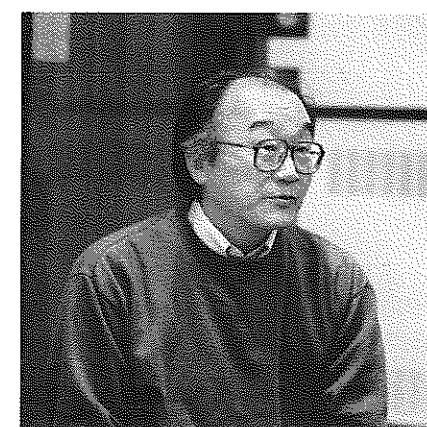
Franz Deutsch, who spoke next, hails from the small market town of Wolfsegg in the Western Province of Upper Austria. He was inspired to establish the **Heimatkreis Wolfsegg** by the words of the Austrian poet and writer Peter Resegger, "What will be stronger than war? The belief in peace! We must have this belief in the possibility of lasting world peace and spread it throughout the world - this will accomplish a lot. I am firmly convinced that people will find peace if they search for it." For Franz Deutsch, wars begin in the head and not on the battlefield, so likewise the ways of peace must be taught and learnt.

Wolfsegg seemed to him to be the ideal location for a peace museum. In the past it has experienced many periods of extreme violence. One hour's journey away Franz Joseph had signed the 1914 declaration of war. It was now time to give peace a chance, and he believed that the location is right. The museum will be formally opened on 16th May 1993.

Part of Franz Deutsch's vision is that peace museums should change from being pure display rooms to becoming communication centres. Their basic objective should be to make people conscious of their ability to contribute actively to peace.

In conclusion he asked: "Can we and may we present efforts to safeguard peace within the context of a museum? Is it not an anachronism to use a museum for something that is not a matter of the past but is a desirable development for the future?" Answering his own question, he said: "In a narrow sense the purpose of a museum is to preserve cultural heritage and display it effectively and aesthetically. But in a wider sense museums are also defined as centres for the promotion of cultural values. In using this second definition for a Peace Museum the promotion of culture can only be meaningful and possible in times of peace."

The third session was on peace museums in Japan and was chaired by Chikara Tsuboi, a former graduate from the Department of Peace Studies at Bradford University and now an Associate Professor in Peace Studies at the Sapporo Gakuin University.



Kazuyo Yamane spoke about the **Grassroots House Peace Museum** in Kochi, on the island of Shikoku in south-western Japan, which was founded in 1989. She explained that the museum's name indicated that issues related to both peace and the environment are the focus of the Grassroots House

The speaker who is the International Director of the museum said that the Association for Creating a Peace Museum in Kochi was formed in 1985 with about five hundred members. Its aim was to persuade the Kochi City Council to establish a public peace museum. Due to lack of funds they were unable to do this but through a private donor land and money was raised.

Kazuyo Yamane described the Museum. An exhibition area on the ground floor is used as a small multi-purpose auditorium. It has a seating capacity for seventy people and serves as lecture room, concert hall or film theatre. The rent obtained from these has been used to pay off the loan for the construction of the Museum and to defray operating expenses. There have been approximately 3000 visitors a year. The main source of income comes from membership fees and from renting out the meeting room and auditorium. To raise additional funds various products are sold, including the "Peace Love Potion", a chocolate square that is particularly popular with children.

The purpose of Grassroots House, she said, is to communicate the reality of war and the value of peace to the next generation and to work for a peaceful society. To this end it collects material relevant to war and peace and generates its own peace education packages which are available to the

public. Information was provided to help teachers understand both the purpose and content of peace education. It is considered important that the museum should give a fuller perspective about Japan's own involvement in war and to teach children about their country's activities in a wide area of Asia, including its aggression in Asia before and during World War Two.

The Museum also attempts to engage people in the environmental issues of the day.

Kazuyo Yamane spoke about the successes and problems of Grassroots House. Despite its small size it plays a significant role not only as a peace museum but also as a centre for peace education, the peace movement and the environmental protection movement. Most importantly, it is based in the community and houses permanent exhibits from the community. Its major problem is finance. It has only one half-time staff member but it urgently needs a full-time worker. Its peace library contains about 10,000 volumes which have not been properly organised because of staff shortages. In conclusion, the speaker expressed the hope that the Kochi City Council will support the Peace Museum and consequently the present funding problems would be solved.

Tadashige Takamura, Professor of Political Science at **Soka University**, took as his subject Soka Gakkai international exhibitions on war and peace. He explained that the SGI, of which he is Vice-President, is the international wing of the Japanese Soka Gakkai, which translated literally means "The Society for the Creation of Value". It was founded in 1930. He said that the SGI, like its mother



Top: Chikara Tsuboi
Middle: Kazuyo Yamane
Bottom: Grassroots House, Kochi

Above Right: Franz Deutsch
Above: Painting from the Heimatkreis Wolfsegg



Above: Tadashige Takamura
Right: Kimio Yakushiji

organisation, has sought to promote peace, culture and education but on an international scale. Since its formation in 1975 it has organised exhibitions which have been shown in different parts of the world. It has also presented peace educational exhibitions in numerous Japanese cities. One was entitled "Textbooks from Sixty Countries in the World" which illustrated the differences in nations' views of war and peace. Two more exhibitions held in Japan were entitled "The World I Love - an International Celebration of Children's Art" and "Toys From Around The World".

The SGI has started to establish several "Peace Memorial Halls or Museums" in Japan, namely in Yokohama, Fukuoka, Nagoya, Takamatsu, Hiroshima and on Okinawa, the site of some of the bloodiest fighting in World War Two.

Tadashige Takamura expressed his personal opinion on the ways of establishing international peace, "One way is to upgrade the role and power of the United Nations, which is an organisation made up of sovereign states, to make good use of its influence and to make it function on a rational basis. The other way is to initiate a strong movement towards peace by people in general. In particular, it is of vital importance that each individual be made aware of the importance of making efforts towards building peace both spiritually and culturally while maintaining the individual positive characteristics he or she had of his or her race or country. When these two - the rational functioning of the U.N. and the peaceful, creative will of each individual human being - can be combined and work together systematically, it will be possible to

obtain true, international, stable order in the world." The establishment of peace museums has an important part to play.

He hoped, plans for peace museums would be established in each nation of the world. The SGI's President had proposed the establishment of a separate Ministry of Peace in every nation. This, he felt would strengthen the reputations of existing Ministries of Peace.

Kimio Yakushiji is Professor of International Law at Ritsumeikan University and Director of the Kyoto museum for World Peace. It was in July 1989 that the Board of Trustees of the University decided to establish a Museum for Peace on the campus and set about raising the finance for a new building. It was opened on 19th May 1992. The University has an established reputation for working towards peace and democracy. On the anniversary of the Pearl Harbour attack, 8th December, a ceremony is held vowing never to take to arms for war again.

Kimio Yakushiji differentiated between first and second generation peace



museums. The former concentrated on the disastrous effects of war on Japan; the latter, which includes the Kyoto Peace Museum, exhibit not only the war disasters suffered by Japan, but also those which other nations suffered at the hands of Japan. The new generation museums also stress the important role ordinary people can have in helping to maintain peace.

A number of questions have been raised, such as how best to show children the tragic disasters of wars which they have never experienced and of which they have no real knowledge. Also, being situated on a university campus, the museum is expected to promote peace research and relate to other similar institutions.

The permanent exhibition is organised into three areas:

Theme 1: Japan's 15 year war (1931-46), Realities and Casualties.

Theme 2: World War II and War Responsibilities.

Theme 3: War and Peace since 1945.

Much thought has been given to whether the Museum should take up contemporary subjects such as the Gulf War, civil war in the former



Yugoslavia, the peacekeeping operations of the U.N., and whether Japan should have a part in them. It was agreed that such issues needed to be tackled but as it was not easy to collect appropriate material they were not dealt with at present in the Museum's permanent exhibitions. Theme 3 contains a section dealing with peace-building and emphasises the fact that the building of peace requires more than just the absence of war. Special exhibitions are held and in the first four months about 12,000 people visited the museum. Obtaining feed-back from visitors is proving very important to the museum's development.

Kimio Yakushiji said, in answer to a question, that Japanese teachers are doing much to educate pupils about war and in particular the effects of nuclear war and to encourage them to strive for peace. Another question concerned the degree to which Japanese peace museums deal with the dangers of nuclear power. The speaker said little prominence is given to this but thought more should be done about it in special exhibitions in future.



Above: Japanese students in England who joined this session
Left: The Kyoto Museum for World Peace, Ritsumeikan University



The fourth session of the day was on peace museums in Germany. This session was chaired by Eleanor Barden, Trustee of the Give Peace a Chance Trust and Clerk of Peace Committee of Quaker Peace and Service of the Religious Society of Friends (Quakers)



Tommy Spree spoke on behalf of the Anti-War Museum in West Berlin which was opened in 1982. He explained that he is the grandson of Ernst Friedrich, who set up an anti-war museum in Berlin in 1925. Ernst Friedrich had purchased a property and gathered together all the exhibits himself. These illustrated the terror of war. In 1933 Hitler's soldiers attacked the museum, destroying part of the exhibition, and then took over the property. Ernst Friedrich and his family were forced to flee, and, with what they could save from destruction, they went to Brussels where Friedrich opened a new museum in 1936. In 1940 German troops overran Belgium and this museum too was almost totally destroyed.

Using a professionally made video, Tommy Spree brought the museum's history and its founder vividly to life. His own museum is intended to carry on the tradition started by his grandfather.



The museum comprises four rooms in which the visitor is introduced to the realities of war, in a most striking and sometimes horrifying way, with photographs of war victims. A photo chronicle from Hiroshima to Nagasaki documents the damage caused by nuclear bombs. From time to time additional exhibitions are shown on current affairs, such as the conflict in Afghanistan, the anniversary of the ending of World War Two and the inter-relationship between economics and war.

Jochen Schmidt spoke about the Anti War Museum which he set up in 1984 in a Protestant Church in East Berlin under communist rule. The idea was born in 1981 and by the following year the first exhibition had been mounted. In 1984 a permanent exhibition room

was opened in the Bartholomäuskirche and the next year a library was set up.

They have exhibited in 180 different locations including Moscow, and on 469 occasions. Jochen Schmidt brought to the conference an impressive exhibition entitled "The Secret of Reconciliation is Remembrance" which deals with Germany's invasion of the USSR and it has in fact been exhibited in St Petersburg. Some exhibitions exist as single units and some have up to eight variants.

The library has 10,000 volumes and 1600 registered readers. The content of the library and the subject matter of the exhibitions are closely related; in fact since the library is non-propaganda based much of the inspiration and material used comes from the books.

Until the end of 1986 all work was done by volunteers, but from then on, supported by regular donations from a core of people, it was possible to engage staff. By 1989 three people were being employed, but unification and the drastic 50% devaluation of the East German currency and subsequent price increases has meant that the staff level has been reduced.

Despite these severe financial problems there remains no charge for borrowing books and no fixed fee for hiring exhibitions. Under the communist regime it was sensible not to go into publishing and advertising but to rely on recommendation by word of mouth. This had been very effective and they estimate that 1.72 million people have seen their exhibitions.

They have produced hand-printed cards, reflecting their philosophy:



"If there is one person even if alone who dares to live according to his principles then many others will gain courage and regain a little of their dignity."
More than half a million cards have been produced!

The library and museum are open from Monday to Friday from 1700 hours to 1900 hours and on Saturday from 1300 hours to 1700 hours.

Hans Peter Kürten spoke of the Peace Museum he founded in Remagen on the River Rhine where he is Mayor. When he first mooted the idea he was laughed at but he was determined to go ahead with his plan. The town's bridge collapsed in 1945 and in 1976 it was necessary to remove the still intact bridge support pilings from the river and Hans Peter Kürten acquired some of the rubble and made paperweights by casting pieces in plastic resin. Together with a certificate of authenticity he sold these to the public and to visitors who came to see the area again after their wartime experiences. In this way Hans Peter Kürten raised enough money to renovate one of the bridge towers and the Peace Museum "Bridge at Remagen" was opened in 1980.

By the end of 1991 it had been visited by 263,364 people. Slides shown by the Mayor provided a good explanation of its popularity. He said that with the admission fees from approximately 25,000 visitors each season and the sale of books and postcards, the peace museum was able to cover all its expenses.

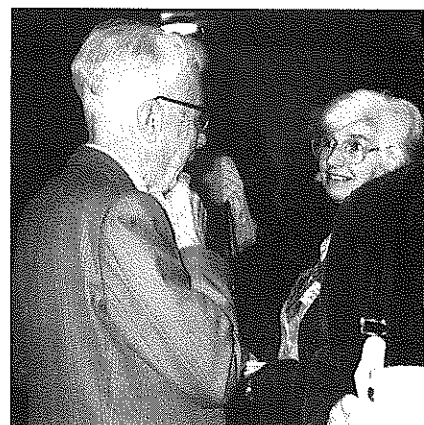
On the other hand certain problems did result from the location of the museum in former bridge towers which could not be heated. Thus the museum has to be closed in the winter

months and the showpieces stored elsewhere. Due to its isolation it has been broken into several times. As funds did not cover the cost of a paid curator, all the work had to be done by volunteers.

The speaker said he was optimistic about the future of the museum; he hoped that the exhibition inside it would be enlarged to include a section dealing with the prisoner of war camp on the meadows of the River Rhine. Meanwhile, a room was being renovated to house temporary exhibits.

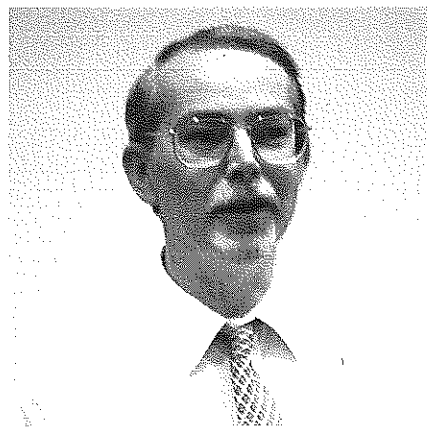
Thomas Wechs spoke next about the Lindau Peace Museum which had been his brainchild. It is situated on an island on Lake Constance close to Austria and Switzerland which had been spared any military occupation during World War Two. He had the support of Pax Christi for the project and the museum was opened in 1980 in a beautiful building leased by the local council. The house was constructed in 1845 in classical style and is situated in a park. The speaker showed a number of slides to illustrate to those present the nature of this beautiful setting.

Thomas Wechs said that the museum claims neither completeness nor perfection. It consists of informative texts, short biographies and photos and its aim is to make people aware of the necessity that peace, justice and reconciliation should influence their lives and penetrate their hearts. Quite deliberately it does not show the cruelties of war, but concentrates on those who are opposed to it. The speaker said that he hoped, with more efficient publicity, to attract a greater number of visitors to the museum. In this respect, its isolated location is actually a problem.



Top: Eleanor Barden
Middle: Tommy Spree
Above: Jochen Schmidt

Top Left: Library, Anti War Museum, E. Berlin
Top: Brücke von Remagen Peace Museum
Middle: Hans Peter Kürten
Above: Thomas Wechs talking with Grace Crookall-Greening

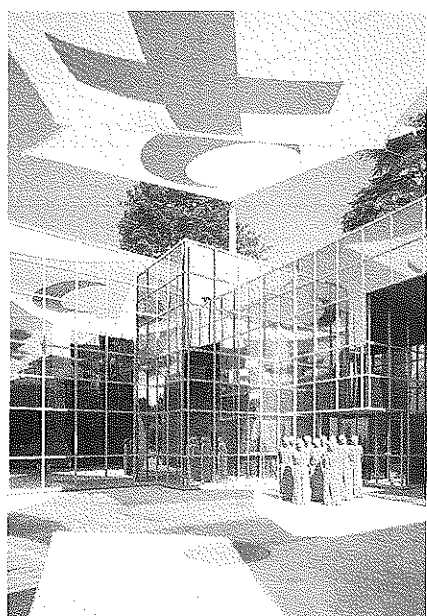


The final day of the Conference began with a session on "Collecting and Displaying Peace Materials" and was chaired by Dr. Peter van den Dungen, Lecturer in Peace Studies at the University of Bradford.



Laurent Marti is the founder and director of The International Red Cross/Red Crescent Museum in Geneva. He has been an international observer for the Red Cross for twenty years and has witnessed many conflicts in different parts of the world. He explained that the role of the Red Cross is not to stop war but to help its victims.

Using a video, Laurent Marti illustrated the museum's emphasis on ideas, not objects. It is a private enterprise and an early decision was taken not to seek financial support from the Red Cross movement itself, so that their funds should continue to be available for the relief of distress.



Opened in 1988, it tells the story of men and women who, in the course of major events in our era, have given a part of their lives to the service of war victims. The object of the museum is to reassure the visitor by showing that humankind, while continually involved in conflict, is also capable of generosity of spirit towards the adversary.

For him, the museum is an anti-war museum, but without showing the horrors of war as he felt people were not convinced by horror. The museum may be seen as unconventional in its approach to the idiom that peace is better than war. In telling the story of the Red Cross, the emphasis is on acts of humanity - a stimulus for anti-war thinking on the part of those who visit.

Guy Hansen of The National Museum of Australia explained that the museum is due to open in the year 2001 in Canberra. It was established in 1980 and considerable work is being done on building its collections. The peace collection began with the donation of the Peace Bus. This was a



1972 Atlantean double decker bus that was used by the New South Wales branch of People for Nuclear Disarmament to get their message across to the general public. It was transformed into a mobile education centre complete with a stall, display areas and audio-visual equipment. The exterior of the bus has been decorated with a mural depicting idyllic Australian flora and fauna, the implied message being that this wealth of natural beauty is under threat from nuclear destruction.

Having acquired the "Peace Bus", the National Museum decided to make the peace movement one of its major sources for the collection of material and in 1988 a broad appeal was launched for peace movement material. This met with an excellent response. Material was received from both individuals and organisations and included costumes, posters, badges, and tee-shirts. The end result was that the museum acquired 32 separate collections amounting to about 2000 artefacts.

Guy Hansen then went on to share some thoughts on collecting peace movement material. He said the appeal was a success in that it brought in a considerable quantity of

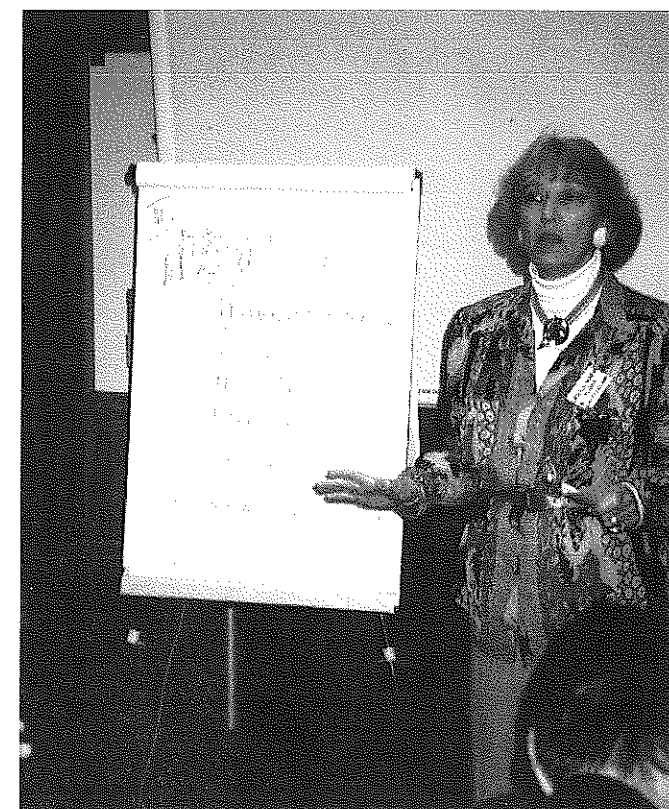
contemporary material. It was a limited success, however, in that it documents only a very small part of the history of the Australian peace movement which goes back to the Boer War. Very little of the period prior to the Vietnam War is reflected in the collections. This failure to collect early material was partly due to its rarity but also because the leaflet publicising the appeal was circulated to contemporary peace groups only. Little or no effort was made to identify people who were active in earlier periods of the peace movement. A more specific approach based on directly soliciting material from individuals and organisations might have been more effective.

On the broader question of relationships with other collecting institutions, the speaker said the museum is currently conducting a survey of major museums, archives and libraries throughout Australia with a view to determining the type of peace movement material already held by these institutions, the intention being to avoid duplication.

In conclusion, he expressed the view that the diversity of attitudes reflected in the history of the peace movement should not be ignored and that museums have a special role to play in ensuring that adequate documentation is preserved.

Ursula-Maria Ruser, the chief archivist at the United Nations Library in Geneva, was the final speaker in this session.

Ursula-Maria Ruser said her experience at the United Nations Library led her to realise that the way in which history was presented did not, in general, stimulate interest. It was frequently displayed without

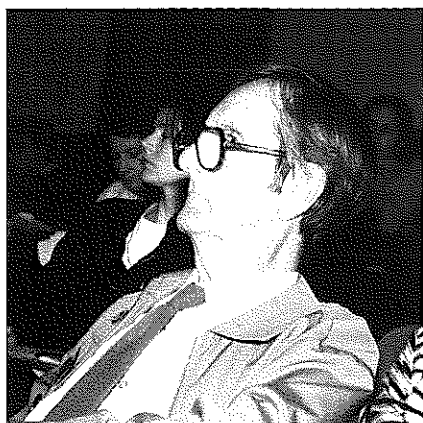


being linked to the present - it was passive and most unlikely to lead to active imaginative thinking. The displays fed the viewer with information of past events. In most cases those events were not of a pleasant nature; they were endless repetitions of wars, disasters, tortures, rapes, political intrigues and murders. No answers or ideas were offered which might have led to a more peaceful historical outcome.

She said it was important for an exhibition or museum to present history in an attractive and fashionable manner and thus attract more visitors. She wanted museums to get away from being passive holders of documentation. They need to stimulate visitors' participation. She has a vision of the revitalisation and use of history for the creation of a peaceful future. The function of a peace museum should be to inform, to entertain and to stimulate visitors' awareness and interest in being actively involved in the process of building a more peaceful future. She believed that the presentation of peace history and present activities combined with workshops on human behaviour might be a step towards this. She hoped that her thoughts might be relevant to the establishment of a peace museum in Britain.

Above: Ursula-Maria Ruser

Top: Dr Peter van den Dungen
Middle: Laurent Marti
Above: International Red Cross/
Red Crescent Museum, Geneva
Above Right: Guy Hansen



The second session of the final day had the general title "Peace and Museums" and was chaired by Ron Huzzard, a Trustee of the Give Peace a Chance Trust and former Peace Secretary of Quaker Peace & Service of the Religious Society of Friends



Beverley Butler of The National Museum of Labour History in Manchester spoke on "Creating a Peace Culture: Developing Peace in Museums versus Establishing a Peace Museum."

Beverley Butler explained at the outset that she wanted to offer the Give Peace a Chance Trust, in particular, the chance to decide whether a museum was the right vehicle through which to realise its aims. It was a decision not to be taken lightly.

The speaker saw three possibilities open to the Trust for realising its objective. It could look for a museum that would agree to open a peace section, but she did not recommend this. "The British tradition of municipal museums has its origin in mid-Victorian paternalism," she said, "a form of condescension and social control which sought to educate the masses in what the Establishment defined as Good Art and High Culture. These museums, by focusing upon the history of the great and the good, have subsequently marginalised ... peace culture. They have deliberately pre-selected biography and history to perpetuate the belief that ours is a pro-war culture. Of course, some museums have moved on from the

aims and intentions of their forefathers, but perhaps only as far as making a tokenistic attempt to incorporate the material culture of the dispossessed and the disinherited into their collections and displays. They talk about creating a peace culture when what they really mean is "re-creating" a peace culture. This means taking objects from their context and placing them in some rarified atmosphere."

As an alternative, the Give Peace a Chance Trust could set up its own peace museum. "A museum which has this word "peace" in its title is making an explicit statement of identity," said the speaker. "It is being honest and direct about the coherence it wishes to have. Yet within this, a peace museum could either be part of the established museum network or it could choose independence in both financial and political terms. The word "peace" is also of central importance as it will dictate subsequent collecting strategies and who will, or will not, visit. It communicates both a political and emotional commitment to the museum." But the speaker questioned whose peace culture would be collected and displayed there. Everyone had their own perception of this. Would the peace museum's definition of peace be so fluid? Would it embrace as many perceptions, or as many people as possible?

Beverley Butler said that she feared that it would be lost to some "dominant" peace culture within the peace movement, a culture that might manifest itself, for example, in the particular line taken by a board of trustees, or steering group, reflecting their views, their interpretation of history, concentrating on events best known and best liked by them.

Discussing her third option, she asked, "Is a museum the best place to fulfil the intention, as stated by the Trust, of bringing about a peaceful world? It might be better to stay outside the museum culture altogether. But perhaps there is a way via the museum world. The hope would be that by capturing the fluidity, dynamism and innovation which is characteristic of the peace culture, the museum would be a part of contemporary culture. Perhaps museums can reflect the prevailing culture and even go some way to changing it. Whatever choice is made about what the peace culture stands for, it is vital to keep the principle of hope alive so that it can reach others. If it can find an honest home in the museum culture, then it will not be caged but will be flying free."



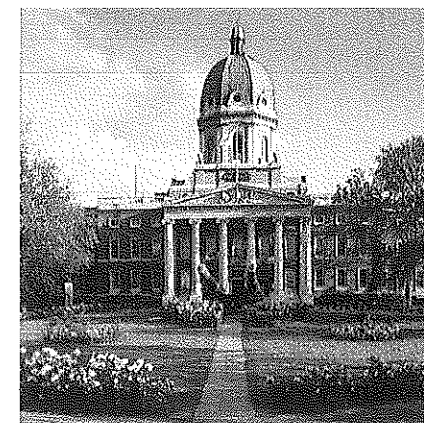
The next speaker to address the conference was Suzanne Bardgett of the Imperial War Museum. Her concern was to elaborate on the "Peace Aspect" of the Museum.

Suzanne Bardgett had been with the Imperial War Museum since 1976; she was able to give a résumé of its history and development from the peace point of view. Founded in 1920

to commemorate World War One, it brought home to people the cost of war in this century. Using slides she indicated the nature of its contents: tanks, aircraft, a life-size simulated trench showing the conditions and dangers of trench warfare. In 1986 a redevelopment scheme began and a greater emphasis was given to the anti-war movement than had been the case earlier. Currently under discussion is the option of changing the name of the museum in order to convey a more accurate impression of its message.

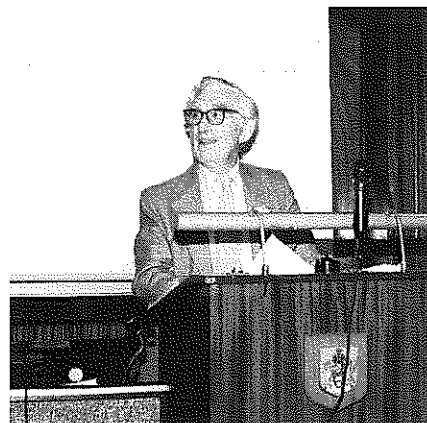
Suzanne Bardgett told of the museum's oral history programme on conscientious objectors of the first and second world wars and the present day peace movement; of the collection of posters and war propaganda that showed the extent to which truth was distorted in wartime. She drew attention to the outstanding collection of pictures by painters appointed to portray war, some of which are bound to strengthen an anti-war sentiment. She also referred to the collection of diaries and letters written by people during the war years which gave an honest appraisal to the reality of war.

On the educational side the speaker said the museum arranged talks for groups of children and provided material that could be used for teaching purposes in other parts of the country. It organises conferences for sixth formers on subjects such as "Nazi Germany" and "The Spanish Civil War".



Above: Imperial War Museum, London
Above left: Suzanne Bardgett

Above: Ron Huzzard
Above right: Beverley Butler



The final session, mainly for workshops, was chaired by Allen Jackson, Chairman of the Give Peace a Chance Trust.



The first speaker was Anne Cecille Kjelling who is Head Librarian in charge of Historical Archives in the Library of the Norwegian Nobel Institute.

Anne Kjelling spoke briefly about a new "Blue Berets" peace museum in Denmark centred on United Nations peacekeeping efforts, and a Resistance Museum in Oslo based on experiences during the Second World War. She said there is a plan for a Peace Park at Lillehammer in central Norway where they hope to install works of art in nature. Because Lillehammer is the venue for the 1994 Winter Olympics there is a possibility of it coming into being if local government and Olympic money can be found.

The Norwegian Nobel Institute presented its first Peace Prize in 1901 and it publishes a directory listing all Nobel prize winners and an annual publication of the lectures given by the prize winners. The library has 140,000 volumes and contains much covering 20th century history, the history of the peace movement and all aspects of international relations. Anne Kjelling is in charge of the Nobel Peace Prize Nomination Archives. Public access to these papers is subject to a fifty year embargo. The Institute is in touch with all living Peace Prize winners, both

individuals and institutions, with an offer to microfilm their archives. Also available is much information on Nobel himself and Anne Kjelling wants to see this archive material more fully used; she invited everyone to make more use of the Institute. The Institute is situated in a lovely old building in Oslo capable of hosting conferences and, if the subject matter is relevant to the Institute's work, such events could possibly be run on a subsidised basis.

Gerald Drewett, Secretary of the Give Peace a Chance Trust, gave a brief progress report on the work of the trust.

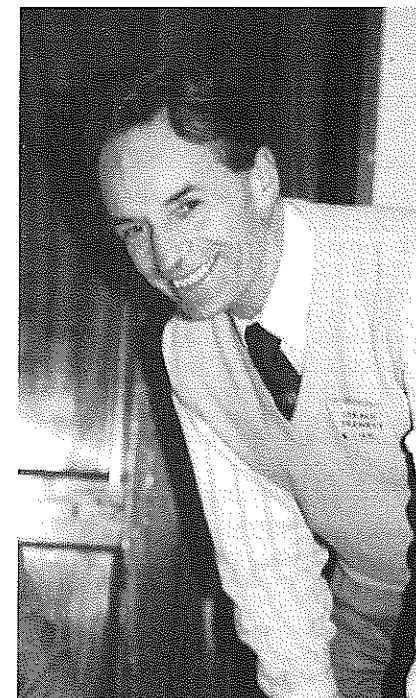
This Charitable Trust was formed six years ago by six Quakers after more than four years of discussion with the Charity Commission. The problem was that "peace", both then and now, is an intensely political word and charities are not allowed to engage in political work if they want to retain their charitable status. The aim of the Trust is to tell the public about the history and present activities of the peace movement, leading ultimately to the formation of a national peace museum in Britain. The Trust is unique in this area of work as it is required to deal with political activities from an educational point of view. The Trust looks to supporting individuals or small organisations. Its first project was to create a travelling exhibition on the work of Mothers for Peace, an organisation which links mothers internationally and particularly sought to create links through the former Iron Curtain. The Trust also gives grants for various educational purposes and is in the process of building a network of Peace Education Centres, using established peace groups. So far three have been set up in York, Brighton and Milton Keynes. The current major project is the planned

Museum for Peace and to this end a Working Group has been meeting for the past fifteen months.

A Museum for Peace has to show a different way whereby international issues may be addressed. There are perceptions within our culture to be changed and people given a new vision. Such a museum will reflect peace movement history and reflect anti-war activities; but basically it will present that vision of peace and that work for peace which is fundamental to human nature. The concept for this conference came after a radio dialogue on Peace Museums between Shireen Shah and Peter van den Dungen. Peter realised that the time was right to organise a national conference and subsequently an international conference of peace museum directors and workers.

Gerald Drewett gave a brief report of the meeting of the international representatives. He said that a good relationship had developed. Shireen Shah has offered to edit a twice yearly International Network Newsletter and it is hoped that the international representatives can meet again in two years time at the opening of the Verdun World Centre for Peace, Freedom and Human Rights.

Finally, to the numerous people who want to see a Museum for Peace in the United Kingdom, Gerald Drewett promised that one would be founded.



Above left: Gerald Drewett

Above: Allen Jackson
Above right: Anne Cecille Kjelling
talking to Adolf Wild



"Towards a National Peace Museum."
Closing address by Professor Nigel Young.

The concluding session was introduced by Peter van den Dungen of the Department of Peace Studies of the University of Bradford, at whose invitation the present conference was held. He reminded us that twenty years ago a similar conference had been held in Bradford to discuss the possibility of founding a Department of Peace Studies. Within a year Adam Curle had been appointed Professor of Peace Studies and he in turn had appointed Nigel Young to be the first Reader in Peace Studies in the new department.

Nigel Young currently holds the Chair of Peace Studies at Colgate University, Hamilton, New York. He regularly brings groups of students to Europe on tours of peace and war sites to help them confront the issues involved, and to address the question, "What would you put in a peace museum were one to be constructed?" Peter van den Dungen was confident that "We could not have asked for a better, more experienced and more sympathetic keynote speaker to end our conference than Nigel Young."

Nigel Young, in opening his speech stressed two complementary themes which had emerged from the conference: firstly, the importance of the creative individual's efforts in founding peace museums and secondly, the importance of 'locale' and of 'rootedness' in their siting.

He went on to say: "Another thing that has come through to me is that each museum is unique, each is special. Indeed, I have a sort of fantasy of a museum of peace museums. In it is a room for the Japanese peace museums, and a room for the anti-war museums and a room for the visionary hands-on museums because there are so many images and so many different

ways of doing a peace museum."

Nigel Young talked about his own position as a frequent visitor to peace museums and other institutions, such as the Imperial War Museum, (whose staff member Suzanne Bardgett had made such an excellent contribution to the conference), and the Peace Palace and Library at Geneva and the "darker places" such as the "killing fields" of Ypres and Verdun and the German concentration camps and gas chambers.

Nigel Young is a consumer in the sense that he takes people to peace museums, works with them and listens to their reactions. At the same time he is a practitioner in the sense that he has been involved for quite a long time in peace studies. He believes that peace study courses have constantly to get out of the classroom and engage in both the present and the past, to rediscover our past as a way of engaging us in the present. We must not let our peace history be taken away from us, leaving the peace movement with a sense of being an outsider culture.

He implied that, among other tasks, a successful peace museum would bring the message of the world-wide peace movement back into the public arena. He went on to describe some of the places which he had visited with his students, in which the historical events no longer obviously referred to current problems. He reminded us that such places, such "exhibits", had been said by Grace Crookall-Greening earlier in the conference to be "frozen in time", and thus "unexplained".

We need to have a creative relationship with a place like Auschwitz-Birkenau, where up to two million people died in about three and

a half years. The experience of visiting such a place should create "remembrance, reconnection, resistance and empowerment or re-empowerment - discovering the power to create and sustain peace. Margaret Glover had earlier used the word 'enabling'."

Nigel Young talked in a similar vein about his experience of taking students to the "killing fields" of Ypres, where a million men died a generation earlier, small remnants of whose existence can still be unearthed. He implied that a peace museum should find a way of making such "remnants" as personally relevant in a museum as they appear when found by a visitor to the war scene. A peace museum "has to be in the business of empowerment."

He went on to amplify this argument by discussing the wide range of activities reported so well in the conference in terms of their aims and their relevance to the founding of a peace museum in Great Britain.

He spoke of two kinds of division that had been apparent at the conference. The most obvious division was between the creation of a museum that reacted to war, such as the Imperial War Museum and anti-war museums, and the peace museums which were more a reaction to positive events and which express relationships that are harmonious, creative and life enhancing. We must distinguish, as Ursula-Maria Ruser suggested, between positive and negative peace. There seemed to be a consensus at the conference that in an innovative peace museum the importance of emphasising positive peace was paramount.

Another division, more difficult to pin down, concerned the relative effectiveness of the open-ended, flexible model, such as the Chicago museum as described by Marianne Philbin, and a museum built as a kind of peace infrastructure and showing the institutionalisation of peace culture.

In talking about the way we organise peace museums, we need to confront the question of whether these different models can be a creative contradiction or whether they will work against each other.

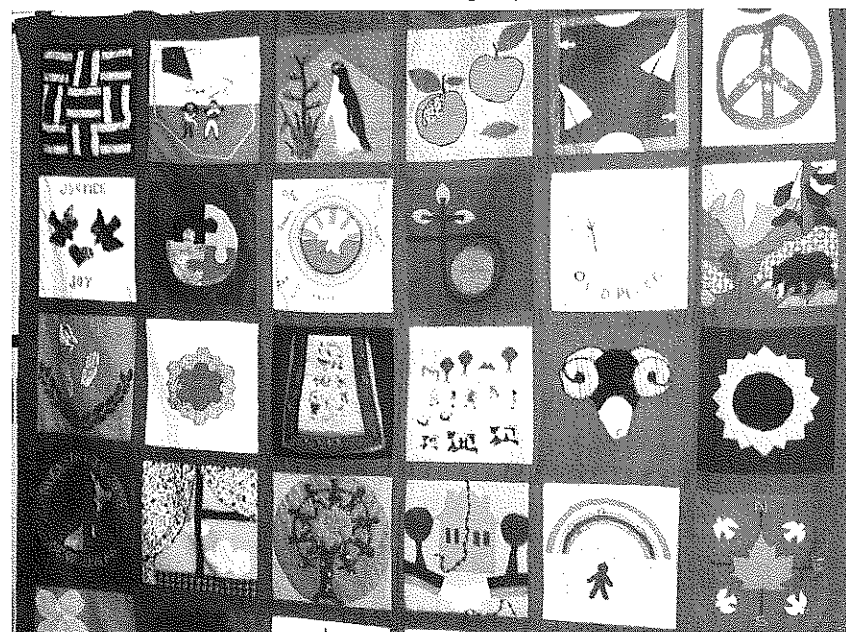
"After all," he said, "war has had an infrastructure not of two thousand years as someone said earlier today, but of six and a half thousand years; that is six to seven thousand years of state enterprise, of organised armies and all the culture of machismo that goes with it."

The infrastructure of peace, he suggested, is society, is us, but it would be difficult to make a museum about society, or about love.

He then sketched out his tentative answers to the problems raised:

"We have to somehow be more specific - and perhaps it is the way in which we organise our relationships, with our community, with our locality, with each other, which is important. So that the method in which we make a peace museum is almost as important as the displays which we end up with, or the exhibits which we create. So if it is a peace museum in Bradford, it has to express in some ways the multiculturalism of Bradford, the struggle that has gone on in Bradford with the labour movement and the women's movement for racial tolerance and so on."

Nigel Young went on to refer to a beautiful, large, hand-embroidered quilt, displayed in the lecture hall, depicting peace themes which had been assembled by members of the local peace group in Grassington from squares received from all around the world. The Grassington group had maintained and built on its international contacts by means of the quilt and was still active at a time when larger groups had folded.



"I think that quilt says quite a lot about what a peace museum should be. It draws together creativity from individuals and it makes something timeless - it carries on through imagination, and it empowers!"

Nigel Young then turned to the question of empowerment in relation to the horrors of war.

"I think we need Guernica, Picasso's wonderful picture. I think we need the depiction of disasters of war, and the Gross cartoons about the First World

War, and the Otto Dix you mention. Perhaps we also need some of the photographs (of war victims), but I am not so sure of this. We need to be very careful, because I think we have a fascination, not just with guns, but a prurience about violence that we need to be aware of. I think this often infects even the peace movement."

Nigel Young then told a story about the reaction of his daughter, Lucy, when she was nine years old and was with him in Königstein attending an international peace conference at which a series of war injury photographs had been placed in the entrance hall. He had told her that if she wished to see him she could come into the conference hall at any time, but she never came. He asked her recently if this was because of the photographs, and if she remembered her reaction at the time. She said, "Yes" "I wouldn't go past them, would I? I asked why they had those awful things there, when I thought it was a peace conference."

Nigel Young remarked, "I think a nine-year-old said something there about peace education and about empowerment, and about what we should have in a peace museum."

Nigel Young then summed up what had been a truly international and a truly remarkable conference. The global and communal connections, he said, were particularly important. We need museums that in a sense relate to the peace quilt; the "hands on" action of individuals in localities rooted in certain transcendent visions. "Yes," he said, "there is a British peace movement history, but let us beware of reifying particular national cultures. They may be part of the problem, not part of the solution. All our societies, as we could see in Bosnia, were

mosaics of people, and if we forgot that we would injure our vision of peace."

Nigel Young concluded by saying that the new ventures such as those in Britain, Austria and France would test our ability to make a peace culture. We should use our imagination to develop new ideas; viewing peace education as a critical exploration of the relationship of the past, the present and the future; learning how to use memory; appreciating witness; using art as evocation and symbolic explanation of our own connectedness with one another. Peace education

and a peace museum would thus be part of an interactive process. There should also be a relationship between the museum and the Peace Studies Department, because they were different ways of doing the same thing. They needed to be interactive, constantly critical and constantly self-critical.

He ended his summary with the remark: "I think that one of the ways that peace education can develop in the next decade is in fact making a new kind of museum - a peace museum."



"Our Candle is burning."
"If you would like to take back a Peace Candle inscribed 'Museums for Peace Conference 1992' as a symbol of the Peace Museum idea, I will present them."

Gerald Drewett, 12th September 1992

Gerald Drewett presenting a Peace Candle to Marianne Philbin, with Margaret Glover facing

Above: The Grassington Quilt

Reports of the Six Discussion Groups

1 What should be the scope for a museum for peace?

a. Should there be any specific British orientation?

This is inevitable because we have to start from where we are now. If a Peace Museum in Britain does not cover the history of the British peace movement, who will? The word "British" itself presents problems.

The connections between the peace movement in this country and those overseas need to be explored. The museum might possibly have a permanent exhibition on the British peace movement and temporary exhibitions on peace movements in other countries.

The exhibition could show the mirror image of imperialism, ie. where imperialism had failed. The aim should be global rather than purely national; transnational links are part of the history of the British movement. It should give an historical presentation of the growth of international thinking in Britain. Travel has been important for the development of this thinking.

A museum must communicate with visitors but there should be no national barriers to the presentation of ideas and events.

b. How should other parts of the world be included?

Those parts of the world with which this country has had significant relationships should be included, eg. Falklands Islands/Malvinas, Indian peace movement etc. The amount of academic and other background material used would have to be kept in perspective because too much would be confusing.

c. What historical time frame should be used?

Recent history is more relevant and likely to be of greater interest and it is important to obtain materials now, eg. items kept after World War II, before they are disposed of. The focus of the museum should be within living memory.

2. Location of the museum

Location is vital because it will determine visitor attendance and from that the success or failure of the museum.

a. Urban or rural

One should not be dependent solely on car transport because that is environmentally unsound; try and maximise accessibility; the location should be historically neutral unless the historical point is central to the museum's message. If the location is rural then it would need to be associated with another tourist attraction.

The West Berlin Anti-War Museum is at the intersection of two underground lines and very accessible to school children.

Travelling exhibitions may be seen by more people at an urban location; equally with an urban museum more people are likely to visit by chance.

Jonathan Smales, the Director of the Projected Earth Centre near Doncaster, said his location is a rural one with enormous visitor potential.

An urban site is more likely to generate financial support from a local community. Bradford has a unique advantage in that its university has a Department of Peace Studies and the department is already closely associated with the project.

b. Priorities

The first priority is to make a start; taking an existing building will make for a cheaper start; collecting artefacts requires space.

The second stage will be to expand the initial site or move; building a new building is not necessarily more expensive than revamping an existing building.

c. Appeal for Artefacts

Materials that should be kept are already being thrown away. Chicago Museum

used to find peace movement materials left on its doorstep but it maintains a strict policy of acquiring artefacts relating to the arts only. The West Berlin Anti-War Museum accepted all material that was offered.

It would seem that a policy of acquisition has to be decided and a secondary policy of passing on items that might be appropriate elsewhere. The principle policy has to be sought out before any public or specific appeal is launched and working volunteers need to be in place.

There is an even earlier question to be tackled. To what extent is the Museum for Peace to be a lively public exhibition place and/or to what extent is it to be the archive of the Peace Movement?

3. Time Frame and Scale

i. Start small and simultaneously plan for the long-term. Work on fund-raising and specific exhibits. Use the official name from the beginning for publicity and for familiarising the public with it.

ii. Use an existing building as a temporary location if necessary. It must be easily accessible to the local community and to visitors.

4. Museum Support Group

a. Is a "Friends of the Museum for Peace" group needed?

i. The National Museum of Australia has a very effective support group.

ii. In Remagen the support group was set up after the museum opened but only because nobody believed in the validity of the concept before it opened.

iii. Local peace and green groups throughout the country are potential supporters of the museum, with special involvement by the peace and green groups in the area where the museum is situated.

iv. A good leaflet is needed to attract supporters.

b. What would be the main purpose of a support group?

i. A support group can do a lot of voluntary work eg. newsletter, secretarial support, cleaning, refreshments.

ii. There is a special slot for a support group to be involved in public relations work and fund-raising.

iii. Local supporters can help create and set up exhibitions and, for instance, create computer-based games, run an outdoor/indoor children's creative play area, etc.

iv. Support groups can provide feedback on public response to the museum's displays.

v. Support groups must reach out to the public as witnesses to "the other way", the alternatives to the attempt to create security through military means.

c. How should a support group function?

i. A support group should be represented on the governing body of the museum.

ii. Computer networks should be well used.

iii. Membership and role of the support group should expand after the Museum for Peace is opened.

iv. The Friends of the UK Peace Museum should include overseas members.

v. Supporters trained at the Peace Museum could be workshop facilitators on non-violence training anywhere in the country.

5. Post Conference Planning Group

a. What skills are required

These are grouped under 3 main headings.

i. Building: Concept design (interior, exterior and site design). Concept planning,

STATEMENT OF INTENT

Formulated by the

Working Group for a

British Museum for Peace

Formed by the Give Peace

a Chance Trust

broad planning framework and constraints, financial planning and visitors' needs.
 ii. Acquisition and documentation of exhibits, establishment of archives and library, and conservation of the collections.
 iii. Marketing, public relations, education, exhibition programming and design, audio-visual presentation and other relevant technology.

b. How does one find the necessary voluntary and professional skills?

Personal contacts for both categories. Newsletters of appropriate bodies, institutions, voluntary organisations, churches, etc. Peace movement advertising and publicity through broad range of media.

c. Who should be paid?

Not fully dealt with but the following should be taken into account:

- i. Depends on size of project and on just how much is being asked of people - and who is available.
- ii. Payment could be made according to need and according to resources available. Some free professional help may be made through institutions and through individual enthusiasm but would be limited.
- iii. Sensitivity should be applied regarding payment to those involved; some will qualify for high fees for little work when already high earners - whilst others may give of themselves continually for little or no financial recompense.

d. How should the Planning Group function?

- i. There should be a Steering Group independent of the Working Groups which controls the brief, sets the momentum, appoints the Working Groups and controls finance. The Steering Group should also be in close harmony with 'Friends of the Peace Museum'. The Steering Group should be broadly based, by reflecting diverse sectors of interest.
- ii. The Planning Group will and should evolve in accordance with need. It should not be so complex that it stifles initiative and momentum.

Conclusion: These thoughts cannot be viewed in isolation and are part of a much wider area of strategic decision-making.

6. Presenting Peace Through the Medium of the Museum

- i. The Peace Museum should have a nationally recognised logo; an identity and particularly a visual one which can also be a unifying theme throughout the museum, peace garden, quiet area etc.
 - ii. The Peace Museum must be a warm and welcoming place to everybody who visits from peace movement members to the general public. There should be regularly changing exhibitions relevant to the local and the national community. There should be guides ready to respond at different levels of ability for teachers and pupils.
 - iii. The museum must also be an enabling place: if the exhibition has achieved its purpose and visitors are in some way emotionally moved, then they must be enabled to take the next step of their own choosing. This next step may be reflective or active. It may be the need to sit in a quiet room or in the peace garden and reflect on what they have experienced (it would be helpful if staff could be available to talk with if needed); it may be the wish to try an interactive workshop on, say, mediation or conflict resolution; it may be to take away resource information relating to a particular exhibition.
- If peace is presented through music, then the music should be available for purchase; similarly with art, photography, etc. Items which have been recycled from war materials and specially commissioned by the Museum could also be sold.

- Aims**
- 1.1 To encourage the growth of peaceful co-existence and work to decrease the occasions of violent conflict.
 - 1.2 To develop a better understanding of the causes of violent conflict.
 - 1.3 To promote knowledge and practice of nonviolence and conflict resolution.
 - 1.4 To develop and disseminate the language and imagery of peace.
 - 1.5 To explore the role of governmental and non-governmental organisations in bringing about the transition to a peaceful planet.
 - 1.6 To emphasize the role of the individual in this transition.
 - 1.7 To collect a body of knowledge which will aid these aims.

- Objectives**
- 2.1 To define, in principle, and make known the relationships between physical and other forms of violence and the future of the human race.
 - 2.2 To change the ways in which conflict is viewed and resolved.
 - 2.3 To encourage the growth of concepts of wholeness and peace in individual lives and personal relationships.
 - 2.4 To identify areas where positive peaceful change has taken place and suggest others where this might beneficially happen.
 - 2.5 To engender a sense of personal responsibility for the common good of humankind and of the planet.
 - 2.6 To compare and make known the costs of resorting to violence with the potential cost of nonviolent options to the resolution of violent conflict.

- Method**
- 3.1 To create a centre which will embody a museum, its resources and research facilities.
 - 3.2 To offer a comprehensive learning and advisory service including the organisation of lectures and the publication of educational material about peace.

Museum for Peace Conference 10-12 September 1992 Bradford University

List of Participants

SURNAME	ADDRESS	COUNTRY	ORGANISATION
Barden Eleanor	33 Booth Lane North, Northampton NN3 1JQ	UK	Give Peace a Chance Trust
Bardgett Suzanne	Lambeth Rd, London SE1 6MZ	UK	Imperial War Museum
Barrett Clive	30 St Annes Rd, Leeds LS6 3NX	UK	Anglican Pacifist Fellowship
Bristah James	33 East Adams, Detroit, Michigan 48226	USA	Swords into Plowshares Peace Center
Bristah Jo	33 East Adams, Detroit, Michigan 48226	USA	Swords into Plowshares Peace Center
Bryan Alex	17 The Coppice, Enfield EN2 7BX	UK	Give Peace a Chance Trust
Butler Beverley	103 Princess St, Manchester M1 6DD	UK	National Museum of Labour History
Court Hugh	5 Nunnery Stables, Irelands Lane, Lewes BN7 1SP	UK	Peace Museum Working Group
Crookall- Greening Grace	14 Shakespeare Rd, Bedford MK40 2EA	UK	Peace Museum Working Group
Crookall- Greening John	14 Shakespeare Rd Bedford MK40 2EA	UK	Quaker Socialist Society
Deutsch Franz	Graben 20, A-4902 Wolfsegg, Ob Ost,	AUSTRIA	Heimatkreis Wolfsegg
Drewett Gerald	20 The Drive, Hertford SG14 3DF	UK	Give Peace a Chance Trust
van den Dungen Peter	The University, Bradford BN7 1DP	UK	Department of Peace Studies
Ford Kenneth	12 Oxford Rd, Gomersal, Cleckheaton BD19 4HN	UK	Quaker Peace Studies Trust
Glover Margaret	3 Manor Gdns, Larkhall Rise, London SW4 6JZ	UK	Peace Museum Working Group
Hansen Guy	GPO 1901 Canberra, ACT 2601	AUSTRALIA	National Museum of Australia
Harris Fiona	50 Queen Anne St, New Bradwell, MK13 0BA	UK	Peace Research Student
Hetherington Bill	6 Endsleigh St, London WC1H 0DX	UK	Peace Pledge Union
Huzzard Ron	37 Hollingworth Rd, Petts Wood BR5 1AQ	UK	Give Peace a Chance Trust
Innes Denise	70 Station Rd, Burley-in-Wharfedale LS29 7NG	UK	Mothers for Peace
Iwakura Tsutomu	Shiba 1-4-9, Minato-ku, Tokyo 105,	JAPAN	The Japan Peace Museum
Jackson Allen	8 Fearnley Rd, Welwyn Garden City AL8 6HW	UK	Give Peace a Chance Trust
Kjelling Anne Cecille	Drammensveien 19, N-0255 Oslo	NORWAY	Norwegian Nobel Museum
Kürten Hans Peter	Bachstrasse 2, DW-5480 Remagen	GERMANY	Bridge of Remagen Peace Museum
McHugh Declan	162 Holloway Rd, London N7 8DQ	UK	CND Librarian Within The Peace Movement

Marti Laurent	17 avenue de la Paix, CH-1202 Geneva	SWITZERLAND	International Red Cross and Red Crescent Museum
Milner Beryl	70 Station Rd, Burley-in-Wharfedale LS29 7NG	UK	Mothers for Peace
Pearson Jane	Ynynsfach Engine House, Merthyr Tydfil CF48 1AG	UK	Methyr Tydfil Heritage Trust
Philbin Jim	222 S. East Avenue, Oak Park, IL 60302	USA	Chicago Peace Museum Volunteer
Philbin Margo	222 S. East Avenue, Oak Park, IL 60302	USA	Chicago Peace Museum Volunteer
Philbin Marianne	1267 W. Wrightwood, Chicago IL 60610	USA	Chicago Peace Museum
Ratajczak Peter	78 E. Washington, Chicago IL 60602	USA	Chicago Peace Museum
Ruser Ursula-Maria	Palais des Nations, CH-1211 Geneva,	SWITZERLAND	United Nations Library
Schmidt Jochen	Friedensstrasse 1, 1017 Berlin,	GERMANY	Peace Library/Anti-War Museum
Shah Shireen	2 Vyvyan Terrace, Bristol BS8 3DF	UK	Peace Museum Working Group
Slaymaker Sue	13 The Polygon, Wellington Rd, Eccles M30 0DS	UK	Northern Friends Peace Board
Smith Joyce	23 Winchester Av, York YO2 4RU	UK	York Peace Centre
Smith Lyn	12 Lockitt Way, Kingston, Lewes BN7 3LG	UK	Museum Consultant
Spencer Karen	JB Priestley Library, The University, Bradford	UK	The Commonweal Collection
Spree Tommy	Nazarethkirchstr 50, 1000 Berlin 65	GERMANY	Anti-War Museum
Stephenson Stuart	7 Dartmouth Grove, London SE10 8AR	UK	Lewisham Peace Council
Sützl Wolfgang	7461 Schlaining,	AUSTRIA	Study Centre for Peace and Conflict Resolution
Takamura Tadashige	Soka University, 1-236 Tangi-cho, Tokyo 192	JAPAN	Peace Research Institute of Soka University
Tsuboi Chikara	Hokkaido, Otaru, Shinko 3-27-16,	JAPAN 047	Sapporo Gakuin University
Wechs Thomas	Burgkmairstr 14, D-8900, Augsburg,	GERMANY	Lindau Peace Museum
Wechs Erika	Burgkmairstr 14, D-8900, Augsburg,	GERMANY	Lindau Peace Museum
Wechs Leonhard	Burgkmairstr 14, D-8900, Augsburg,	GERMANY	Lindau Peace Museum
Wild Adolf	Liebfrauenplatz 5, D 6500, Mainz,	GERMANY	Gutenberg Museum
Wilson Isabel	Flat 8, 15 Atlingworth St, Brighton BN2 1PL	UK	Peace Museum Working Group
Yakushiji Kimio	56-1 Kitamachi, Toji-In, Kita-Ku, Kyoto,	JAPAN	Kyoto Museum for World Peace, Ritsumeikan University
Yamane Kazuyo	9-11 Masugata, Kochi City,	JAPAN 780	Peace Museum, Grass Roots House
Young Nigel	Colgate University, Hamilton, New York 13346-1398	USA	Cooley Chair of Peace Studies



Minutes of the International Meeting of Representatives of Peace Museums and Related Institutions held at Bradford University, United Kingdom, on Friday 11th September 1992

Thomas Wechs, Hans Peter Kürten, Kazuyo Yamane, Kimio Yakushiji, Jim Bristah, Ursula-Maria Ruser, Peter van den Dungen, Adolf Wild, Hugh Court, Shireen Shah, Anne Kjelling, Franz Deutsch, Beverley Butler, Wolfgang Sützl, Gerald Drewett, Jochen Schmidt, (Out of picture: Tommy Spree, Allen Jackson (Chairman of G.P.A.C. Trust), Marianne Philbin, Peter Ratajczak)

Conference at the International Peace Centre of Osaka on 18/19 September 1991

Peter van den Dungen informed the meeting of the "International Conference of Peace Museums" held on the occasion of the opening of the Osaka International Peace Centre. It seemed that none of the museums which were currently participating in the Bradford conference had been present in Osaka according to the published report of the Osaka conference. The latter conference appeared very much to have been a regional event, since only one museum came from outside the east Asian region. This seemed to suggest a lack of awareness of what was happening elsewhere in the world and the need for a global network. Kimio Yakushiji said that Ritsumeikan University had sent one delegate to the Osaka event and that the conference was essentially an opening ceremony for the International Peace Centre.

A Professional Association

Discussion revealed a clear need for an Association of Professionals engaged in Peace Museums and Related Institutions. This would not only benefit the directors and curators of such institutions but also other organisations. When UNESCO was recently approached by a member state with a request for advice on the creation of a peace museum, the organisation could only contact one or two individuals with an interest in the subject as there was no appropriate professional body. It was agreed that such an association might well be a long-term aim of these meetings of peace museum directors and staff.

An Informal International Network with an Occasional Newsletter

Peter van den Dungen offered this as the next step following the Bradford conference. This suggestion was greeted with general approval although some hoped that direct contacts between participants at the conference would also develop. It was agreed that the Department of Peace Studies at Bradford University would be an appropriate address for representatives worldwide to send their latest information. Shireen Shah kindly offered to be editor, at least for the first issues, and the Give Peace A Chance Trust would cover expenses.

Who Can Join the Network?

It was agreed that at this stage there should be no attempt to define membership. It is a loose, voluntary network of related organisations. Hugh Court wondered how confident we were that the existing directory of peace museums was comprehensive; the answer was clearly that there must be much scope for discovering other peace museums. Even the Japanese representatives had not heard of the Chicago Peace Museum which had been established over 10 years ago.

Next Meeting

Gerald Drewett suggested that the international network of representatives might meet next at the Verdun World Centre for Peace, Freedom and Human Rights in two years time when that Centre was due to open. The meeting asked Adolf Wild to convey the idea to the governing body at Verdun.

Directory of Peace Museums

Australia

* National Museum of Australia
(Peace Collection)
GPO Box 1901
Canberra ACT 2601
tel: 616-2422122
fax: 616-2422123
contact: Guy Hansen

Denmark

UN Museum "The Blue Berets"
Froslev Camp
Froslev
tel: 45-7467-6855
contact: Leo Pedersen
Norrevaenget 14, DK-8464 Galten
tel: 45-8694-3333

France

Memorial Caen
Esplanade Dwight Eisenhower
F-14066 Caen Cedex
tel: 33-3106-0644
fax: 33-3106-0670
contact: Claude Quétel
(Scientific Director)

Germany

Anti-Kriegs-Museum Berlin
Nazarethkirchstr. 50

1000 Berlin 65
tel: 49-3040 28691
contact: Tommy Spree
(Eichenroder Ring 18,
1000 Berlin 26
tel: 49-3040 28691)

Germany

Friedensbibliothek-
Antikriegsmuseum
Bartholomäuskirche
Friedensstrasse 1
1017 Berlin
contact: Jochen Schmidt
(Stechlinstr 14, 1157 Berlin)

Germany

Friedensmuseum Meeder
Schlosshof 2
D-8638 Meeder bei Coburg
tel: 49-9566-226
contact: Karl-Eberhard Sperl
(tel: 49-9566-1818)

Ireland

*Irish Peace & Anti-War
Museum Committee
12 Henrietta St
Dublin 1
contact: Ken McCue
(Project Co-ordinator)

Austria

* Austrian Study Centre for
Peace and Conflict Resolution
Burg
A-7461 Stadt Schläining
tel: 43-3355-2498
fax: 43-3355-2662
contact: Wolfgang Sützl

Austria

Erste Österreichisches
Friedensmuseum
Graben 20
A-4902 Wolfsegg
contact: Franz Deutsch
tel: 43-7676-7271

France

World Centre for Peace, Freedom
and Human Rights
Palais Episcopal
B.P. 183
F-55105 Verdun Cedex
tel: 33-2986-5500
fax: 33-2986-1514
contact: Denis Maréchal
(Director)

Germany

Friedensmuseum Lindau
Lindenhofweg 25
D-8990 Lindau am Bodensee
tel: 010-49-8382-24594
contact: Thomas Wechs
(Burgkmaierstr. 14,
D-8900 Augsburg
tel: 49-8215-17830)

Germany

Friedensmuseum Brücke von Remagen
Bachstrasse 2
D-5480 Remagen
tel: 49-2642-20127 (Town Hall)
fax: 49-2642-20127
contact: Hans Peter Kürten
(Mayor)

Germany

Antikriegshaus/Peace Studies
Centre
Kirchweg 4
D-3160 Lehrte-Sieverhausen
tel: 49-5175-5738
contact: Klaus Rautenberg

Northern Ireland (United Kingdom)

*Irish Peace Museum Project
Magee College
University of Ulster
Londonderry BT48 7JL
tel: 010-504-265621 (ext. 5223)
fax: 010-504-264414
contact: Terence Duffy

** Denotes projects and plans rather than existing peace museums. The list largely consists of institutions which define themselves as being peace museums or anti-war museums. On the whole, it does not include institutions which deal with particular aspects of, or approaches to, peace, or with particular experiences relevant to peace. Examples of the latter are museums devoted to Esperanto, Gandhi, the Holocaust, the International Red Cross. Details of museums in each of these categories follow (with no attempt to be exhaustive).*

Japan

Peace Memorial Museum
1-3 Nakajima-cho
Hiroshima 730
tel: 010-81-82-241-4004
contact: Yoshitaka Kawamoto
(Director)

Japan

Kusa No Ie (Grassroots House)
9-11 Masugata
Kochi 780
tel: 81-888-751275
fax: 81-888-210263
contact: Mrs Kazuyo Yamane
(International Director)

Japan

International Culture Hall
7-8 Hirano-Machi
Nagasaki 852
tel: 81-958-441231
contact: Tatsuya Ito
(Director)

Japan

The Japan Peace Museum
Shiba 1-4-9
Minato-ku
Tokyo 105
tel: 81-33-454-5859
fax: 81-33-454-9800
contact: Tsutomu Iwakura
(Director)

Japan

Peace Memorial Museum
604 Aza Mabuni
Itoman-shi
Okinawa 901-03
tel: 81-9899-72874
contact: Isamu Chinen
(Director)

Switzerland

League of Nations Museum, The Library, United Nations,
Palais des Nations, CH-1211 Geneva 10
tel: 41-22-7310211 fax: 41-22-7330800
contact: Ursula-Maria Ruser (Chief Archivist)

United States

The Peace Museum
Chicago Cultural Center
78 East Washington Street
Chicago
Illinois 60602
tel: 1-312-541-1474
contact: Executive Director

Uzbekistan

International Museum of Peace
and Solidarity
P.O. Box 76
703000 Samarkand
tel: 7-452-94000
contact: Anatoly Ionesov
(Director, tel: 7-3662-331753)

Japan

Municipal Peace Hall
Nakahara Peace Park
Kizikinobuyoshi-cho 1957-1
Kawasaki 211
tel: 81-44-4330171
contact: Nobuo Nishio (Director)

Japan

International Peace Centre
2-1 Osaka-jo
Osaka 540
tel: 81-6947-7208
fax: 81-6943-6080
contact: Hajime Katsube
(Executive Director)

Japan

Museum for World Peace
Ritsumeikan University
56-1 Kitamachi, Toji-in
Kyoto 603
tel: 81-75-4658151
fax: 81-75-4651217
contact: Kimio Yakushiji
(Director)

Japan

Peace Memorial Hall
Saitama Kencho
Kenminbu
Heiwa Shiryokan
Kaisetsu Junbishitsu
3-15-1 Takasago
Urawa 336
tel: 81-48-824-211
(ext 2037)

Japan

Himeyuri Peace Museum
671-1 Ihara
Itoman-shi
Okinawa 901-03
tel: 81-9899-72100
contact: Masayoshi Nakasone
(Director)

United States

Swords into Plowshares
Peace Center and Gallery
33 East Adams Avenue
Detroit
Michigan 48226
tel: 1-313-965-5422
fax: 1-313-961-0789
contact: James W. Bristah (Director)

Uzbekistan

Tashkent Peace Museum
104 Ulitsa Mukimi
Tashkent 700115
tel: 7-371-534664
contact: Ivan Melenevsky
(Director)

Some Peace Related Museums

Esperanto

Internacia Esperanto-Muzeo
Batthyanystrasse
Hofburg
A-1010 Vienna
Austria
Tel. 010-43-222-5210415

Gandhi

Harijan Ashram
Gandhi Smarak Sangrahalaya
Ashram Rd
Ahmedabad 380 027
India
contact: Amrutbhai Modi

Gandhi

Sangrahalaya Ashram
P.O. Sevagram
Wardha 442 102
India
contact: Kanakmal Gandhi

Gandhi

Gandhi Smarak Sangrahalaya
(Gandhi Memorial Museum)
Mahatma Gandhi Road
Tallakulam
Madurai 625 020
India
contact: Raja Rao

Holocaust

Museum of Auschwitz-Birkenau
Auschwitz/Oswiecim
Poland
contact: Jerzy Wroblewski
(Director)

Holocaust

Yad Vashem
Har Hazikkaron
Jerusalem
Israel

Holocaust

Memorial Museum
2000 L Street NW
Washington DC 20036
U.S.A.

International Red Cross

International Red Cross and
Red Crescent Museum
17 avenue de la Paix
CH-1202 Geneva
Switzerland
tel: 41-22-734 5248
fax: 41-22-734 5723
contact: Laurent Marti
(Director)

Gandhi

National Gandhi Museum
Rajghat Colony
New Delhi 110 002
India
contact: Razi Ahmad

Gandhi

Mani Bhavan Gandhi
Sangrahalaya
19 Laburnum Road (New Gamdevi)
Bombay 400 007
India
contact: Usha Mehta

Gandhi

Gandhi Smarak Sangrahalaya
14 Riverside Rd
Barrackpore, Pin 743 101
India
contact: Supriya Munshi

Information on Gandhi Museums

Gandhi Information Centre
Lubecker Strasse 44
D-1000 Berlin 21
Germany
tel: 49 30 394 1420
contact: Peter Ruhe, Director
(Offenbacher Str. 5,
D-1000 Berlin 33, Germany)

Holocaust

Dachau Concentration Camp
Dachau-Ost
Munich
Germany

Holocaust

Anne Frank House
263 Prinsengracht
Amsterdam
Netherlands

International Red Cross

Museo Internazionale
Croce Rossa
Longhi Palace
Castiglione delle Stiviere
Italy

Information about the Red
Cross and its Founder,
Henry Dunant, from:
Societe Henry Dunant
10 chemin Haccius
CH-1212 Grand-Lancy
Geneva
Switzerland

The following peace museums, peace centres, and related art galleries, mainly in the U.S.A., have been identified by Terence Duffy (Irish Peace Museum Project, see above):

Art of Peace

P.O. Box 1978
Ft. Collins
Colorado 80522
contact: Ken Bonetti

**Duluth International
Peace Center**

394 Lake Ave. South
Duluth
Minnesota 55802
contact: Brooks Anderson

World Peace Center

P.O. Box 90569
Lincoln
Nebraska 68509

Center for Peace through Culture

5 Milligan Pl.
New York
N.Y. 10011

Nicholas Roerich Museum

319 West 107th Street
New York
N.Y. 10025-2799

The Alternative Museum

594 Broadway, Suite 402
New York
N.Y. 10012
Tel. 010-1-212-9664444
Fax. 010-1-212-2262158
contact: Andrew Perchuk

**Center for International
Co-operation**

P.O. Box 183
Quechee
Vermont 05059
contact: Linda Eastman

**The Northwestern
Peace Museum**

P.O. Box 23098
Seattle
Washington 98102

Museo de la Paz

Rua Senador Dantas 117
COB 03, CEP 20031
Rio de Janeiro
Brazil
contact: Luiz Goulard

Peace Museum Project

Teacher's Training College
Dept. of Foreign Languages
400013 Volgograd 13
Russia
contact: Olga A. Kryakov

Lastly, it should be noted that peace museums, peace memorials and peace monuments are terms which are sometimes used interchangeably despite the different meanings which they convey. While the purpose of a memorial or monument is typically to commemorate or celebrate a particular fact or event, often through a singular piece of architecture or sculpture, the wider purposes of a museum are reflected in its more comprehensive content. In the listings above, peace monuments and memorials (in the narrow sense) have been excluded. Likewise, no mention has been made of the countless war museums, memorials and monuments - at least some of which can be regarded as constituting peace museums (etc.).

The same is true of museums (etc.) devoted to a country's independence struggle. In this respect it is interesting to point out that the International Conference of Peace Museums, which was held on the occasion of the inauguration of the Osaka International Peace Centre (18-19 September 1991), brought together not only representatives from the institutes in Hiroshima, Nagasaki, Okinawa (and Auschwitz) listed above, but also from 'The Second Historical Archives of China', 'The National Monument' (Tower of Independence) of Indonesia, the Independence Hall of Korea, and the Sun Yat-Sen Villa (Wan Qing Yuan) in Singapore. Details of these institutions, and of the conference itself, can be found in the Report of International Conference of Peace Museums published in December 1991 by the Osaka International Peace Foundation.

Amendments and additions to this Directory will be published in the twice yearly International Network Newsletter, editor Shireen Shah, postal address:
c/o Dr P van den Dungen,
Dept of Peace Studies,
University of Bradford,
BD7 1DP,
United Kingdom
Fax: 044 274 305340 Tel: 044 274 733466 Ext.4177

GIVE PEACE A CHANCE TRUST
20 THE DRIVE
HERTFORD
SG14 3DF
UNITED KINGDOM

Secretary: Gerald Drewett
Tel: 0707 324 581
0992 586 943
Fax: 0707 371 297

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