



**International Network of
Museums for Peace**



**Ajuntament de Barcelona
Barcelona International
Peace Resource Center**

7th International Conference of Museums for Peace

**The Role of Museums in the Transformation of
a Culture of War & Violence to
a Culture of Peace & Nonviolence**

**Barcelona International Peace Resource Center
4-7 May 2011**



**PROGRAMME
&
ABSTRACTS**



TUESDAY 3 MAY

Only for Advisory Committee and Executive Board Members

- 13.00 – 17.45 Working session: Executive and Advisory Committee of the INMP
(Hotel Catalonia, Barcelona Plaza)

For all participants, extra (free) registration required

- 18.30 Human pyramid for peace, inviting people to work together and create a better world to live in for all.

(St. Jaume Square, in front of the Barcelona Town Hall and Catalanian Government)

- 19.00 Presentation of the Barcelona Consensus Declaration, with the presence of Manel Vila and Federico Mayor Zaragoza and 9 other speakers from different parts of the world. It will be translated into Spanish, Catalan, English and French.

(Town Hall)



International Network of
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PROGRAMME

WEDNESDAY 4 MAY

- 8.00 Bus transfer from Hotel Catalonia Plaza to Montjuïc Castle
- 8.30 – 9.15 Registration
- **9.15 – 10.15 Welcome Session**
 - * Ignasi Cardelús (Delegate, Presidency and Institutional Relations, City Council of Barcelona)
 - * Peter van den Dungen (General Coordinator, INMP)
 - * Video message from Federico Mayor Zaragoza (President of the Foundation for Peace),
introduced by Roger Mayou (Director of the International Red Cross and Red Crescent Museum)
- 10.15 – 10.45 Coffee break
- 10.45 – 12.30 **Plenary Session 1: “5.000 Mayors for Peace, 5.000 Cities for Peace”**
Moderator: Peter van den Dungen (General Coordinator, INMP, England)
 - * Aiete House of Peace and other municipal initiatives (Odon Elorza, Mayor of San Sebastian)
 - * Municipal initiatives for peace in Granollers: Can Jonch, Cultural Center for Peace (Albert Camps, Vice-Mayor of Granollers)
 - * Barcelona, city of peace (Manel Vila, Commissioner of Cooperation, Solidarity and Peace, City Council of Barcelona)
- 12.30 – 14.00 Lunch at the castle self-service restaurant
- 14.00 – 15.30 **Visit to the Montjuïc Castle**



WEDNESDAY 4 MAY

- 15.30 – 16.30 **Plenary Session 2: “Possibilities for the Transformation of Fortresses (and War Museums) into Museums for Peace”**

Moderator: Clive Barrett (Chair, The Peace Museum Bradford, England)

- * Montjuïc Castle: From a military fortress to a center for peace, historical memory, and knowledge (Jordi Capdevila, Spain)
- * Uppsala castle and the Swedish Museum of Peace (Jesper Magnusson, Sweden)

- 16.30 – 17.00 Coffee break

- 17.00 – 19.45 **Round table with several NGO’s, organizations, universities working for peace and human rights in Catalonia**

Moderator: Iratxe Momoitio Astorkia (Director, Gernika Peace Museum, Spain)

- * Justice and Peace (Arcadi Oliveres)
- * Foundation for Peace (Lourdes Vergés)
- * International Catalan Institute for Peace (Elena Grau)
- * Office for the Promotion of Peace and Human Rights (Helena Olivan Pena)
- * NOVA - Center for Social Innovation (Martí Olivella)
- * The School for a Culture of Peace (Jordi Urgell García)
- * Catalan Federation of NGO’s for Peace (Maria Josep Parés)

- 20.00 – 21.30 Typical tapas dinner at the castle

- 21.30 Bus transfer to the hotel



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THURSDAY 5 MAY

- 8.15 Bus transfer from Hotel Catalonia Plaza to Montjuïc Castle
- 9.00 – 11.00 **Plenary Session 3: “Designing Museums for Peace and Human Rights”**
Moderator: Erik Somers (Researcher, NIOD Institute for War, Holocaust and Genocide Studies, the Netherlands)
 - * Towards a museum of hope (Roger Mayou, Switzerland)
 - * Designing experiences for peace (Jessica Angstreich, Norway)
 - * Japanese peace museums and the challenges and perspectives of the Kyoto Museum for World Peace (Junko Kanekiyo, Japan)
 - * Activities for revealing the truth of the No Gun Ri massacre and review of the establishment of the No Gun Ri Peace Park (Koo-do Chung, Korea)
- 11.00 – 11.30 **Coffee break**
- 11.30 – 13.30 **Plenary Session 4: “Experiences with Designing and Exchanging Travelling Exhibitions”**
Moderator: Joyce Apsel (Professor Liberal and Global Studies, New York University, USA)
 - * Travelling exhibitions: Approachable, concise, inspiring and attractive. The exhibition ‘War Child’: A case study (Erik Somers, the Netherlands)
 - * A museum for peace: Images and themes from the poster collection housed in Casa per la Pace (Vittorio Pallotti, Italy)
 - * The Global Forum: Worldwide interactive events for peace and human rights (Roy Tamashiro, USA)
- 13.30 – 15.00 **Lunch at the castle self-service restaurant**



THURSDAY 5 MAY

- 15.00 – 17.15 **Parallel Session 1: “Culture of Peace and Human Rights Education in Museums” (A)**

Moderator: Roger Mayou (Director of the International Red Cross and Red Crescent Museum)

- * Rethinking peace education and human rights education in the context of museums (Alicia Cabezudo, Argentina)
- * Educating for peace and human rights: Peace studies and museum studies (Joyce Apsel, USA)
- * Sadako or Al Qaeda? A peace museum approach to counter-terrorism (Clive Barrett, England)
- * The Global Art Project for Peace: A tool for peace education (Katherine Josten, USA)

- 15.00 – 17.15 **Parallel Session 2: “Culture of Peace and Human Rights Education in Museums” (B)**

Moderator: Anne C. Kjelling (Head Librarian, The Norwegian Nobel Institute, Norway)

- * A memorial for the innocent victims of war (Herbert George, USA)
- * The role of associations in fostering the activities of museums for peace (Lucetta Sanguinetti, Italy)
- * Creating a culture of peace: The Gorla memorial and peace education in Milan, Italy (Anna Piccinini, Italy)
- * Cultural heritage and the reconstruction of identities after conflict (Fiachra McDonagh, Spain)

- 17.15 – 17.30 **Coffee break**

- 17.30 – 20.00 **Bus excursion to Barcelona’s most important sites**

- 21.00 – 22.30 **Dinner at “El Pueblo Español”**



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FRIDAY 6 MAY

- 8.15 Bus transfer from Hotel Catalonia Plaza to Montjuïc Castle

- 9.00 – 10.30 **Plenary Session 5: “Presentation of New Museums for Peace or Renewal Projects”**

Moderator: Kazuyo Yamane (Associate Professor in Peace Studies, Ritsumeikan University, Japan)

* Art of peace: Stepping into the shoes of others (Steve Fryburg, USA)

* The New York City Peace Museum Project (MS SuZen, USA)

- 10.30 – 11.00 **Coffee break**

- 11.00 – 12.30 **Parallel Session 3: “From Militarism to a Culture of Peace”**

Moderator: Steve Fryburg (Director, Missing Peace Art Space, USA)

* The establishment and significance of the John Rabe and International Safety Zone Memorial Hall & Research Centre for Peace and Reconciliation (Shanyou Yang, China)

* From an air-raid shelter from the Spanish civil war to an Interpretation and Awareness Peace Centre (María Soledad, Spain)

* From everyday militarism to a culture of peace in Korea (Yeong Hwan Kim & Bo Kyung Kim, Korea)

* The role of The Center for Tokyo Air-Raids and War Damage in peace education (Kazuyo Yamane, Japan)

- 11.00 – 12.30 **Parallel Session 4: “Monuments and Memorials as Centres for Building a Culture of Peace”**

Moderator: Lucetta Sanguinetti (Director, Peacelab Museum Factory, Italy)

* The Gernika Peace Museum: Workshops to work on peace and human rights, with children and teenagers (Iratxe Momoitio, Spain)

* The ‘Campaign! Make an Impact’ model in UK museums: Inspiring young people to work for peace (Julie Obermeyer, England)

* The Mobile Museum: Promoting positive peace in Rwanda (Karen Knipp-Rentrop, Germany)

* The inspiration and challenges of creating a museum that empowers the peacebuilder in each of us (William Repicci, USA)



FRIDAY 6 MAY

- 12.30 – 14.00 Lunch at the castle self-service restaurant
- 14.00 – 16.00 **Parallel Workshop 1: New scenarios for Culture of Peace Learning. The challenge of urban spaces and museums (Alicia Cabezudo)**
- 14.00 – 16.00 **Parallel Workshop 2: Dia tekhné: Dialogue through Art (Alex Carrascosa)**
- 16.00 – 16.30 Coffee break
- 16.30 – 19.00 **Plenary Session 6: “General Assembly”**
 - * Election process for members of Executive Board, Advisory Committee and General Coordinator
 - * Proposal for future conferences and meetings
- 19.00 – 19.30 **Conclusions and end of the conference**
- 20.00 Bus transfer to the hotel



International Network of
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PROGRAMME

SATURDAY 7 MAY

OPTIONAL, not included in the conference fee

Day excursion to Figueres and Girona by bus

Costs € 50,- (all included)

- 08.00 Departure from Hotel Catalonia Barcelona Plaza to Girona
- 10.00 Guided tour through the city of Girona
- 12.30 Lunch at restaurant Cal Ros in Girona
- 15.00 Departure to Figueres
- 16.00 Guided tour in Dalí Museum
- 17.00 Free time in Figueres
- 18.00 Departure from Figueres
- 20.30 Arrival at Hotel Catalonia Barcelona Plaza

WELCOME SESSION
4 MAY 2011



Ajuntament de Barcelona
Barcelona International
Peace Resource Center

Manuel Manonelles
The Foundation for a Culture of Peace
Barcelona, Spain



The Foundation for a Culture of Peace was created in the year 2000 by Federico Mayor, former Director General of UNESCO. This international Foundation is devoted to building and consolidating a Culture of Peace through reflection, research, education and on-site action in accordance with the Declaration and Programme of Action on a Culture of Peace, adopted by the United Nations General Assembly in 1999, and those declarations derived from the International Decade for a Culture of Peace and Non-violence for the Children of the World (2001-2010).

The Foundation works in close partnership with several international organizations and institutions, especially -although not exclusively- with those that are part of the UN system (UN General Assembly, specialised agencies such as UNESCO, FAO, the Alliance of Civilizations initiative, etc.). It also interacts with other levels of governance (national, regional and local governments) as well as with civil society organisations from around the world.

Some of its activities are directed to the institutional promotion, at all levels, of the Culture of Peace. Other activities include the promotion and organisation of international conferences, seminars and meetings to discuss cutting-edge issues related to the building of peace in its broad sense. Important efforts are also undertaken in the field of peace education, as well as in peace research.



International Network of
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PLENARY SESSION 2 4 MAY 2011

Montjuïc Castle: From a military fortress to a center for peace, historical memory and knowledge

Jordi Capdevila
Barcelona International Peace Resource Center
Barcelona, Spain



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THE PAST

Built in 1751 by military engineer Juan Martín Cermeño, from its privileged location, Montjuïc Castle has borne witness to many of the violent events that have occurred in Barcelona throughout the centuries. In 1842, the city was bombarded from the castle to suppress a popular uprising, and again in 1843 when over 2500 shells were fired in the 81 days that the government troops laid siege to the city.

In the decade following 1890, the castle was used to imprison workers involved in the wave of anarchistic violence that shook Barcelona. In 1909, it was used to imprison revolutionaries arrested during the popular uprising known as the “Tragic Week”. It was also at this time that the pedagogue and creator of the Escuela Moderna (Modern School), Francesc Ferrer i Guàrdia was executed at the castle. Ten years later, over 3000 workers involved in the enormous strike that left Barcelona without electricity for over a month were also confined within the walls of the castle. The castle was filled with pro General Franco prisoners in 1936 and continued to serve as a prison over the next two years during which time 173 political prisoners were executed. On October 15, 1940, and once the Spanish civil war was over and Spain under the control of the dictator General Franco, Lluís Companys, President of the Catalan Government, was executed by a firing squad at the castle.

The castle continued to serve as a military prison until 1960, when it was handed over to the city under the control and management of the Spanish army. On June 24, 1963, after three years’ construction work, the castle was inaugurated as a military museum in a ceremony attended by General Franco.

THE PRESENT AND FUTURE

The Ministerial Order of April 27, 2007 established the handing over of Montjuïc Castle to Barcelona City Council, with the condition of creating a Peace Center. Restoration work started in 2009, converting the building into an open fortress surrounded by gardens and to be equipped with three main facilities: The Barcelona International Peace Resource Center, a platform for promoting peace and dialogue through training and research in conflict prevention, management and resolution.

2. Possibilities for the Transformation of Fortresses (and War Museums) into Museums for Peace



Montjuïc Castle:
From a military fortress to a center for peace, historical memory and knowledge

The Historical Memory Center, which will offer thematic tours based on the history of the castle and explain the links between the castle and the city of Barcelona and provide an account of the conflicts it has witnessed. The Montjuïc Mountain Interpretation Center, which will teach visitors about the geology and biology of the mountain and trace the story of life on the mountain from the earliest settlements to the present day.

The Barcelona International Peace Resource Center (BIPRC) was created in 2009 to promote the culture of peace through dialogue, awareness-raising, and training in crisis management and conflict resolution. The center offers a range of training courses aimed at professionals working in peacebuilding, complex crisis management, and humanitarian action. The programme has a strong practical focus and is based on experience accumulated in the field. In just two years, almost 450 students, from over 80 countries and working in over 100 different organizations, have passed by the Peace Center classrooms.

Another of the center's goals is to promote a culture of peace through the organization of diverse events including exhibitions, meetings, and activities aimed at promoting dialogue in the area of conflict resolution. The location of Montjuïc Castle, which is in Barcelona yet removed from the hustle and bustle of city life, makes the BIPRC an ideal place for reflection, research, and activities focused on peace.

2. Possibilities for the Transformation of Fortresses (and War Museums)
into Museums for Peace



International Network of
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PLENARY SESSION 2 4 MAY 2011

Uppsala castle and the Swedish Museum of Peace

Jesper Magnusson
The Uppsala Peace Museum
Uppsala, Sweden

FRED&KRIG
FREDSMUSEUM

The construction of Uppsala Castle started in 1549. The building was a fortress for the first true king of Sweden Gustav Vasa and its purpose was obvious, to keep foreign and local enemies away. Uppsala Castle was one of Europe's most modern military defence positions at its prime time. The two bastions of the castle were built to eliminate dead angles and armed with several canons. The castle was remodelled by his sons Erik XIV, Johan III and Karl IX into a representative renaissance palace. Uppsala Castle has been the administrative centre of Uppland and the residence of the County Governor of Uppsala County since 1750. Hjalmar Hammarskjöld father of Dag Hammarskjöld was governor of Uppsala County between 1907 and 1930. Dag, former Secretary-General of the United Nations, spent his childhood days in the castle and he also attended public school in Uppsala.

The city of Uppsala has a long history of peace. Beside Dag Hammarskjöld several other internationally known peace profiles has connection to Uppsala. Nathan Söderblom, arch bishop of Sweden and founder of the church world council from his position in Uppsala, was awarded the Nobel peace price for his efforts in 1930. Count Folke Bernadotte administrator of the white busses who saved thousands of Nordic prisoners in concentration camps in Gemany in 1945, Alva Myrdal Nobel Laureate 1982 for her work on disarmament has connections to Uppsala and many more.

Now days the city hosts several peace institutions as the Dag Hammarskjöld foundation, Dag Hammarskjöld library, the Department of Peace and Conflict research, Hugo Wallentin centre, the Nordic Africa institute and the Swedish Museum of Peace. The Swedish Museum of Peace is located in Uppsala castle and has through its short life span (5 years) educated more than 50 000 students between 13 and 25. The museum is currently changing its location in the castle from the basement to the court yard expanding 4 times in size and will expand its function from local to national initiatives. Several new exhibitions are produces for the grand new opening on the UN day October 24th 2011. Dag Hammarskjöld and his visions are central to the exhibitions and educational work. In focus lies the discussion on conflict resolution and crises management and sustainable development. The curriculum also includes issues on a social dimension as prejudice, discrimination and violence among youth.

The Swedish Museum of Peace developed out of the concept of peace and not as an end result of armed conflict. This leads to questions like, is peace merely absence of war or is peace the natural status? Though, should be said, our curriculum has similarities to that of areas troubled with conflict. Questions like integration, equality, justice are always present. The museum rests on ideals and ideas of that connects former peace profiles like Nathan Söderblom, Folke Bernadotte, Dag Hammarskjöld, Raoul Wallenberg and Alva Myrdal. Peace is not only the absence of war. Peace is the concept of citizens living without fear, discrimination, prejudice, threats and violence.

2. Possibilities for the Transformation of Fortresses (and War Museums) into Museums for Peace

ROUNDTABLE SESSION
4 MAY 2011



Ajuntament de Barcelona
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Justice and Peace

Arcadi Oliveres
Justícia i Pau
Barcelona, Spain



Justícia i Pau is a Christian organisation that strives to be faithful to the evangelical mission of the Second Vatican Council. The organisation has been established in Catalonia since 1968 working to promote and defend human rights, justice, peace, solidarity and respect for the environment.

Justícia i Pau works to disseminate information and raise awareness among the general public. We put pressure on governmental institutions and political parties using such means as public campaigns, academic and informational publications, lectures and seminars, and the mass media.

Among the tasks *Justícia i Pau* undertakes are: speaking out against torture and other human rights violations; carrying out activities aimed at encouraging increases in official aid for development, cancellation of the external debt of poor countries and fair conditions in international trade; drawing attention to the perverse effects of militarism, military spending, and the arms trade and bringing pressure to bear in favour of disarmament; promoting ethical banking, fair trade and responsible consumption; demanding measures be taken to combat poverty and social marginalisation; defending the rights and social integration of prisoners.

Justícia i Pau funds itself by various means while being very careful to maintain its independence. While its members share the goal of transforming the society and world of today, in every other sense there is a great variety of points of view.

Justícia i Pau works actively to inform the public and raise awareness and to contribute to a climate of public opinion ever more receptive to respect for the fundamental human rights of individuals and groups, to the culture of peace, to the fight against poverty and social exclusion and in favour of the sustainable development of the world's peoples.

We do this by giving lectures, organising conferences and seminars, publishing reports and educational materials, putting on exhibitions, and appearing in the mass media. We also apply political pressure on political parties, local, regional, national and international government bodies for the purpose of encouraging government to adopt measures that promote the goals mentioned.



International Network of
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ROUNDTABLE SESSION 4 MAY 2011

International Catalan Institute for Peace

Elena Grau
Institut Català Internacional per la Pau
Barcelona, Spain



ICIP is a public entity which was created in 2007 by the Parliament of Catalonia. Although being a public institution it is independent from government policies. ICIP came to be after a long process of deliberation which was fostered by Catalan civil society in general, specially the peace movement, members of the university and the public administration. The aim of the Institute is to promote a culture of peace in Catalonia as well as throughout the world. The principles leading its action towards peace are democracy, justice, equality and equity in relationships between individuals, peoples, cultures, nations and states. One of ICIP's main purposes is to endow Catalonia with an active role as an agent of peace. To achieve this goal ICIP works for human security, disarmament, the prevention and peaceful resolution of conflicts, peace building and advocacy of human rights. A large share of its activities is focused on research, training, raising peace awareness and peace building. In so doing it provides services for citizens, the peace movement, universities, the academic world in general and public administrations.

Among ICIP's strategic areas is the development of nonconventional means of dissemination. For this purpose ICIP has established contacts with a whole series of artists and social communicators to develop several projects that should meet its goals and be opened to the public. One of these projects is the so called Barefoot words. Women making peace. Barefoot words is an exhibition planned to be shown in the open air. It comprises thirteen photographs of Palestinian and Israeli women committed to peace building. The pictures, taken by Dani Lagartofernández, are part of a series called [13]25 In the beginning was the word. The author intends with this work to make UN Security Council Resolution 1325 better known to people. In the making of this work, each of the thirteen women was asked to choose a word and the place where the photograph would be taken. Then they were invited to explain the meaning and the feelings the chosen word conveyed and what the place meant to them. Nowadays ICIP is planning a new series of photographs of Saharan women which will be taken in the territories occupied by Morocco and in the refugee camps in Algeria.

The second project we would like to present is titled Listening, a public art project developed over several performances with regard to listening as a value. In these performances people are invited to listen to each other's heartbeats using a stethoscope. Following this experience they are asked to write a word or a sentence related to it. Each couple is photographed while doing the listening. Later all the pictures taken will be exhibited at ICIP's show room. Hence this listening project affords the participants not only the opportunity to experience and reflect upon the act of listening but to take active part in a creative process as well. Another aspect of this project is the action called "Correspondences". In this case letters about the experience of listening in general are exchanged between six couples. Each couple is made up by people whose jobs require listening as a relevant skill: teachers, bar staff, psychotherapists, hairdressers, musicians, taxi drivers, etc. On the International Peace Day, the 21st of September, the result of the whole process will be shown in a final performance.



NOVA - Center for Social Innovation

Martí Olivella
Centre per a la Innovació Social
Barcelona, Spain



We are a civic association (NGO) and non-partisan, independent, nonprofit, founded in 1999 and head-quartered in Barcelona (Catalonia). We have a background of over 40 years of experience in promoting social innovation and carrying out projects with professionals and volunteers with the help of public grants and private contributions. Since 2000, we have organized or participated in the creation of various projects that reinforce not only the commitment to dialogue and critical analysis but also the joint reflection and direct cooperation with organizations on the ground. The 'Nonviolence and Peace Building' programme explores alternatives to armed violence. The 'Barcelona Consensus' programme investigates alternatives to structural violence.

We promote social innovation as a process: through nonviolent strategies and tools of deliberative participation we want to transform a world structurally unjust, unsustainable and violent into a livable world for all. Through critical reflection and the elaboration of proposals and direct actions we aim to contribute to the implementation of civic and public policies to enable alternative worlds.

Since 2003 we have sponsored "marches" and meetings for the Culture of Peace, calling for the conversion of the Castles of Figueres and Montjuïc, as Castles - Museums for Peace. We support international nonviolent interventions in favour of peace by supporting the victims of armed conflict without racial, religious or ideological discrimination. Since 2005, we support nonviolent movements in areas of conflict in the Middle East, Europe and Asia, and we encourage the use and study of civilian rather than military strategies to defend international legality, equality and justice initiatives to strengthen the population that suffers most from violence and, in turn, can contribute most to overcome it. In cooperation with Nonviolent Peaceforce and the European Network for Civil Peace Services, we work with organizations and social movements in the Palestinian Territory, Iraq, Syria, Israel, Jordan, Lebanon, Sri Lanka, Euskadi, Europe and the United States.

We influence the policies of cooperation partners and external action. As an organization that is committed and independent, we provide innovative ideas, analysis and publications that aim to influence policies and practices of state and nonstate actors in Europe and other international forums on how to promote the construction of a civil and nonviolent infrastructure that promotes peace. We encourage the authorities and civil society to support nonviolent civil strategies present in international conflicts and empower the media coverage of nonviolent movements.



International Network of
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ROUNDTABLE SESSION 4 MAY 2011

The School for a Culture of Peace

Jordi Urgell García
Escola de Culture de Pau
Barcelona, Spain



The *Escola de Cultura de Pau* (ECP - School for a Culture of Peace) was established in 1999 with the aim of organizing academic activities, research and interventions related to peace culture, the analysis, prevention and transformation of conflicts, peace education, disarmament and the promotion of human rights. The main objectives of the School for a Culture of Peace are: a) To promote understanding and the implementation of a culture of peace; b) To investigate and intervene in areas related to conflicts, peace processes, post-war rehabilitation, the arms trade, human rights, track II diplomacy, arts and peace and education for peace; c) To provide training for people who wish to disseminate the message and practice of a culture of peace.

In accordance with its mission and objectives, the ECP focuses its work on the following areas:

- Intervention in conflicts, with the aim to facilitate dialogue between the parties.
- Academic activities such as a postgraduate diploma on peace culture (which entails 230 teaching hours with an average of 60 students per course on its 10 editions) and the elective subjects “peace culture and conflict management” and “educating for peace and in conflicts”.
- Awareness initiatives related to peace culture in Catalan and Spanish society through various educational and formative activities.
- Analysis and daily monitoring of international events related to armed conflicts, socio-political crises, humanitarian crises and gender (Conflicts and Peacebuilding Programme).
- Monitoring and analysis of different countries undergoing peace processes or formal negotiations, and countries which are in an exploratory phase of negotiations (Peace Process Programme).
- Analysis of different issues linked to disarmament, with special attention given to the processes of Disarmament, Demobilization and Reintegration (DDR) of ex-combatants (Disarmament Programme).
- Monitoring and analysis of peacebuilding in post-conflict contexts (Post-war Rehabilitation Programme).
- Monitoring of the international situation regarding human rights and, in particular, transitional justice mechanisms, corporate social responsibility and the impact of multinationals in conflict contexts (Human Rights Programme).
- Promotion and development of the knowledge, the values and the capacities of peace education (Peace Education Programme).
- Analysis of the contribution made by music and the arts to peacebuilding (Art and Peace Programme).

PLENARY SESSION 3
5 MAY 2011



Ajuntament de Barcelona
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Towards a museum of hope

Roger Mayou
International Red Cross and Red Crescent Museum
Geneva, Switzerland



The personalities who created the Red Cross sought to alleviate, as far as possible, the horrors of war. But today this mission has evolved. The International Red Cross and Red Crescent Museum intends to integrate the realities of today's world, because humanitarian action is not undertaken within an isolated environment. Its preoccupations are universal: protecting life and human dignity, responding to the urgency of natural or food-related disasters and supporting displaced populations.

How can values of humanity which are apparent in the exhibits showcased in the Museum be peace oriented?

3. Designing Museums for Peace and Human Rights



International Network of
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PLENARY SESSION 3 5 MAY 2011

Designing experiences for peace

Jessica Angstreich
The Nobel Peace Center
Oslo, Norway

 **Nobel Peace Center**
Nobels Fredssenter

Guiding all activities at the Nobel Peace Center in Oslo is our objective of telling the stories of the Nobel Peace Prize laureates, founder Alfred Nobel and the Nobel Peace Prize. We seek to inspire our visitors to reflect on war, peace and conflict resolution. Approximately 700 000 visitors, among them about 4000 school classes, have visited the Center since its opening in 2005.

The Nobel Peace Center is an architectural highlight for many, featuring the internationally acclaimed work of British architect David Adjaye. Throughout the six years of its existence, the Center's emphasis on design has been sustained in the spatial design in temporary exhibitions, setting the stage for memorable experiences and learning.

In 2000, David Adjaye was assigned the task of creating the Nobel Peace Center in an old railway station dating from 1872 at Oslo's City Hall Square. In Adjaye's own words, he aimed to "exceed the ordinary and create something extraordinary". The result of Adjaye's work was a blend of art, architecture and technology – a striking combination of old and new, delicate, yet visually strong materials that play with natural and artificial light, and a color scheme with a purpose – a bright red shop sharpens the visitor's senses before entering the center, a golden passage honoring the latest laureate, and a calm green restaurant for nourishment, relaxation and reflection. Through modern technology, the Center's permanent installations convey more than 100 years of peace history.

Though it is more than a century old, the Nobel Peace Prize is always contemporary. Global events shed new light on the prize, and the addition of one or more laureates each year brings new topics to our exhibition program. Thirty five temporary exhibitions have been presented at the Nobel Peace Center, highlighting individual laureates such as Bertha von Suttner, Nelson Mandela, and Martin Luther King, Jr., as well as topics such as climate change, migration, freedom of expression, child soldiers, and religion. The exhibitions have featured fine art, films, texts, and what has become our most prominent medium: documentary photography. What visually characterizes a temporary exhibition at the Nobel Peace Center is that the messages in the exhibited material are always backed by a spatial design with its own complementing voice. The annual Nobel Peace Prize laureate exhibition offers new opportunities for using spatial design to carry a message. In our current exhibition on Liu Xiaobo, the room was designed as an open, tranquil space, with details portraying Tiananmen Square, censorship and the absence of the laureate. Together with images, art, texts and multimedia, the spatial design of our exhibitions sets the stage for multi-sensory, multi-voiced experiences for peace.

3. Designing Museums for Peace and Human Rights



Japanese peace museums and the challenges and perspectives of the Kyoto Museum for World Peace

Junko Kanekiyo
Kyoto Museum for World Peace
Kyoto, Japan



The history of Japanese peace museums began in the 1950s with the opening of the Hiroshima Peace Memorial Museum and the Nagasaki Atomic Bomb Museum. Since then, more than 50 peace museums have been established. A strong citizens' movement for opening peace museums in the 1980s led to the opening of at least 10 peace museums between 1988 and 1993. School teachers supporting peace education, along with a museum construction boom, contributed to this phenomenon. These institutions have been at the centre for learning about the tragic nature of war and reinforcing the sentiment of "never again."

The Kyoto Museum for World Peace, founded by a private university in 1992, can also be considered as belonging to this trend. It exhibits both the victim side and the perpetrator side of Japanese history, including the university's collaboration with the militaristic national policy, in order to provide lessons for peace. Though the importance was recognized, its focus on past war was considered as stereotypical peace education. For a young generation, including school teachers, contemporary global issues are more realistically vivid catalysts to evoke thoughts on peace.

In 2005, the museum added a new room based on Peace Studies. It considers peace as "absence of violence," and explores contemporary structural violence in the world and introduces various practices to intervene. The exhibition aims to induce actions for peace that can be a small beginning. This renovation was both conceptual evolution and practical resolution.



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PLENARY SESSION 3 5 MAY 2011

Activities for revealing the truth of the No Gun Ri massacre and review of the establishment of the No Gun Ri Peace Park

Koo-do Chung
No Gun Ri International Peace Foundation
Seoul, Korea



The No Gun Ri Massacre refers to an incident committed during the Korean War in which civilians were killed by U.S. soldiers between July 25 and 29, 1950 near the village of No Gun Ri in central South Korea. Ironically, this civilian massacre was committed by U.S. soldiers who participated in the Korean War as part of the U.N. forces to protect the freedom and life of South Korean people. During the massacre, about 100 of some 500-600 refugees were killed by U.S. air strikes. Thereafter, the refugees who survived the air strikes were forced to stay inside the Twin Tunnels of No Gun Ri for about 70 hours by the soldiers of the U.S. First Infantry Division and around 300 unarmed innocent civilians were killed by the rifle and machine guns of U.S. soldiers.

The No Gun Ri Massacre has been broadly known at home and abroad as a most symbolic case of human rights violations which can represent the importance of human rights and peace. The victims of the massacre were at the center of the activities for revealing the truth and enhancing peace. Although the victims were viewed as supporters of anti-Americanism by some people and thus faced difficulties, they overcame the hardships and were finally able to receive a statement of regret from U.S. president Clinton. In that process, the massacre has become known as a good example of showing 'true reconciliation of the past history'. The activities of the victims to reveal the truth of the massacre led to continuous achievements and naturally developed into social movements, enhancing human rights and peace in general. The process of these activities to reveal the truth of the No Gun Ri Massacre can be categorized into five steps: 1. Taking literary approaches to reveal the truth of the Massacre (publication of novels); 2. Educating the public about the Massacre and making it into a public issue; 3. Launching academic research & holding cultural events; 4. Establishment of the No Gun Ri Special Act and No Gun Ri Peace Park; 5. Promoting the core lessons of the Massacre - 'Value of Human Rights and Peace'.

All the fruits achieved by the truth-revealing activities mainly led by the victims of the Massacre were possible because their leaders had an accurate recognition of the problem, the ability to adopt literary and academic approaches, and a strong vision for the enhancement of human rights and peace. When the No Gun Ri Peace Park is completed in the second half of 2011, the site of the Massacre is expected to become a mecca for cherishing the value of human rights and peace and a base camp for the peace movement in Asia. Through the No Gun Ri Peace Park, it is anticipated that the core lessons of this tragic event can be broadly promoted and that the No Gun Ri Peace Park, a member of the INMP, will become an international hub for human rights and peace.

3. Designing Museums for Peace and Human Rights



Travelling exhibitions: Approachable, concise, inspiring and attractive.
The exhibition 'War Child': A case study

Erik Somers
NIOD Institute for War, Holocaust and Genocide Studies
Amsterdam, The Netherlands



Travelling exhibitions have the opportunity to be shown in public and other more accessible places. They can reach audiences that are not used to visit museums frequently. Because of the approachability of a travelling exhibition, away from the sterile environment of a museum, current events can easily be integrated in the presentation and they offer more opportunity for discussion and debate. But these kind of travelling exhibitions set also specific requirements regarding their making and presentation. For example, for casual visitors the exhibition must have an unexpected and valuable significance as well. The message of the exhibition should be told in a concise and stimulating, inspiring and attractive way.

In the Netherlands the NIOD Institute for War, Holocaust and Genocide Studies has experiences in the production and organisation of temporary travelling exhibitions. Some years ago, the NIOD produced the exhibition 'War Child', to which contributions were provided by UNICEF and the Dutch section of War Child. The exhibition has been shown in all provinces of the Netherlands: every month in another capital. The exhibition pays attention to how war and oppression by everyone were experienced in a different way.

Adults who were a child during the Second World War, look back on this period. They express the impact of the war and explain how they continued their life after the war. A tangible and precious personal historical object from the war time illustrates their moving experiences. Children in today's war and conflict situations tell their story through personal items in the exhibition as well. They tend to look at the future; at a time of peace and full of hope to built up a new life. 'War Child' is an exhibition story of war and oppression, and simultaneously a story of reflection, hope and revival. The exhibition was accompanied by an educational program and the public was invited to react and to debate through an interactive website. (See: www.oorlogskind.nl and www.niod.nl)

4. Experiences with Designing and Exchanging Travelling Exhibitions



International Network of
Museums for Peace

PLENARY SESSION 4 5 MAY 2011

A museum for peace: Images and themes from the poster collection housed in Casa per la Pace

Vittorio Pallotti
International Pacifist Poster Documentation Center (C.D.M.P.I.)
Bologna, Italy



This presentation will discuss a series of images and concepts from the over 4000 peace posters in the collection housed in the House of Peace 'La Filanda' ('The Spinning Mill') in Italy. The presentation will discuss six posters that reflect peace themes including non-violence and pacifism. Most themes represented in the Poster Collection in 'La Filanda' are reflected in the titles of thirteen traveling exhibitions created over the last years. The exhibitions include: '50 Years of Peace (1950-2000), on the Walls of Europe', 'Ecology-Peace- Environment', 'All human rights for all', etc. The most recent exhibit is: 'Self-defense without arms – Civil defense, without weapons and nonviolence'. The exhibition is subdivided in two sections: 'Conscientious objection and Civil Service' and 'Alternatives defenses'. Seven posters from this exhibit will be analyzed along with images of Italian peace thinkers including: Aldo Capitini, Lanza del Vasto, Ernesto Balducci, Alexander Langer, (4 posters). These posters reflect a social history of peace movements and of different paths to achieve peace.

4. Experiences with Designing and Exchanging Travelling Exhibitions

PLENARY SESSION 4
5 MAY 2011



Ajuntament de Barcelona
Barcelona International
Peace Resource Center

The Global Forum: Worldwide interactive events for peace and human rights

Roy Tamashiro
Webster University
Missouri, U.S.A.



The Global Forum: Mr. Truman Meets Hiroshima on the Future of Nuclear Weapons was a historic meeting held on March 1, 2010 between The Harry S. Truman Library & Museum (Independence, Missouri, USA) and The Hiroshima Peace Memorial Museum (Japan).
[<http://webster.edu/theglobalforum>]

This first-time meeting between the museums representing the U.S. President who first used nuclear weapons and the first city to be bombed was webcast live to a worldwide audience. Viewers could also dialogue with the speakers and other viewers through Livestream Chat, Twitter or Facebook. New communications and social networking technologies enable museums and other organizations to conduct Global Forum events that raise awareness and promote dialogue about human rights, war and peace, and other global issues. This Conference paper presentation reviews several Global Forum events, including The Global Forum on the Future of Nuclear Weapons, The Global Forum & Student Summit on the Meaning of Global Citizenship, and The Global Forum on Women's Rights as Human Rights. Guidelines for organizing and implementing Global Forum events are provided.

4. Experiences with Designing and Exchanging Travelling Exhibitions



International Network of
Museums for Peace

PARALLEL SESSION 1 5 MAY 2011

Rethinking peace education and human rights education in the context of museums

Alicia Cabezudo
International Peace Bureau
Geneva, Switzerland



The main goal of this presentation is to make a reflective and practical approach on the main components of the substance of Peace Education and Human Rights Education i.e. content, form and types of contexts in which it occurs.

We shall discuss the social purpose and educational goals of these fields and the identification of developmentally appropriate learning themes (content) types of communication (form) and contextual conditions upon which specific program can be designed. Main attention will be given to international, national and local policies related to museums that facilitate - or not - this learning process to be a factor of social transformation and change. Examples coming from international contexts will be presented.

1. Culture of Peace and Human Rights Education in Museums (A)

PARALLEL SESSION 1
5 MAY 2011



Ajuntament de Barcelona
Barcelona International
Peace Resource Center

**The Gernika Peace Museum: Workshops to work on peace and human rights,
with children and teenagers**

Iratxe Momoitio
Gernika Peace Museum Foundation
Gernika-Lumo, Basque Country, Spain



Gernikako Bakearen Museo Fundazioa
Fundación Museo De La Paz De Gernika

Gernika Peace Museum was created in 1998 by the Town Council of Gernika-Lumo (Basque Country, Spain). In 2002 it changed its name becoming the Gernika Peace Museum Foundation, the first and unique peace museum of the Basque Country and Spain at that time. The trustees of this Foundation are the Basque Government, the Regional Government of Bizkaia and the Town Council of Gernika-Lumo.

The Gernika Peace Museum is an active member of the INMP since 1998 and organized the 5th international conference of Museums for Peace in Gernika in 2005.

Since the beginning, but specially dedicated to it, thanks to the educational department created in 2006, the Museum has taken part and developed different and interesting projects, materials for students, families and groups to work on the issues we deal with: Culture of Peace and Human Rights and History and Memory.

With this paper presentation I want to present the several didactic workshops that the Gernika Peace Museum's educational department offers and explain the importance of having this department for our museum.

Didactic materials to work before and after the visit to the museums; very practical workshops at the museum on WHAT IS PEACE; HUMAN RIGHTS; SIGNS FOR PEACE; THE ART OF PEACE that suppose a fantastic tool to approach these subjects to the younger generations (school groups of different levels), groups of adults and families and make them think about.



1. Culture of Peace and Human Rights Education in Museums (A)



International Network of
Museums for Peace

PARALLEL SESSION 1 5 MAY 2011

Educating for peace and human rights: Peace studies and museum studies

Joyce Apsel
Professor Liberal/Global Studies New York University
New York, U.S.A.



This paper will explore the connections between some recent developments in the areas of museum studies and of peace studies and how these may be linked to peace museum education. For example, trends in museum studies since the 1970s reflect a shift toward opening up museum sites to a broader audience, new types of exhibits, and greater interaction between sites and visitors. Peace studies globally are linked to study of social movements for change, conflict resolution, and non-violence. While the study of atrocity and of human wrongs predominates in both museum exhibits and curriculum, more and more attention is being given to study of the positive history and content of human rights. The paper will also explore ways that educators in peace museums might have an impact on the curriculum in peace and museum studies programs.

1. Culture of Peace and Human Rights Education in Museums (A)

PARALLEL SESSION 1
5 MAY 2011



Ajuntament de Barcelona
Barcelona International
Peace Resource Center

Sadako or Al Qaeda? A peace museum approach to counter-terrorism

Clive Barrett

The Peace Museum Bradford
Bradford, England



One of the reasons that the UK founders of The Peace Museum chose Bradford was the peacemaking potential of being in an ethnically diverse mix in the city and the surrounding region. It is expected that by 2020, Bradford will become the first Muslim-majority city in Western Europe since Cordoba in 1492. With significant Hindu and Sikh populations, as well as families resident in the city from a time before mass immigration, Bradford reflects many international tensions and opportunities. Disaffected Muslim young people may be attracted to extreme religious and political sentiments, including al Qaeda. The balance of population is slightly different in neighbouring Leeds, but issues are similar and Leeds was home for several of the men who bombed London transport on 7/7 2005, killing fifty passengers. The fear of terrorism, or young Muslim men adopting terrorist ambitions, runs high across the region.

One positive outcome of the 7/7 tragedy was the provision of government 'Prevent' money to help with constructive education programmes in areas thought to be at greatest risk of developing terrorism. Some of this supported the city education provider in Bradford. Their Diversity and Cohesion Unit, together with The Peace Museum, has produced a remarkable exhibition, Kokeshi: Stand up. Speak out. Make a Difference! Kokeshi is both a doll and the name of the organisation promoting the story of Sadako, the Hiroshima victim known for making paper cranes.

The intention was to engage schoolchildren at all stages of the process. A short film was made about Hiroshima, with the commentary provided in the distinctive accent of local children. School students produced artwork, poems and banners. These were displayed alongside a professional Hiroshima exhibition borrowed from The Peace Museum in Bradford, and images from the Hiroshima Peace Memorial Museum. The Peace Museum also provided a number of original, high quality campaign banners, making the link between the events of Hiroshima and over sixty years of campaigning for nuclear disarmament.

Kokeshi: Stand up, Speak out, Make a Difference! Caught the imagination of so many schools in 2010 that a number of groups had to be turned away. It has had to be repeated again in 2011. Why was it so popular? From the outset, it was designed to be an inclusive and participative experience for the children involved. Having been to the exhibition, students would then act as ambassadors for it, becoming the guides who showed students from other schools around the exhibition. A teachers' pack tackled issues from friendships, to human rights, or the victims of today's wars. In every case, students would be urged to be pro-active in their own peace-building, to Stand up, Speak out, Make a difference!

Imaginatively told, and brought to life with Peace Museum artefacts, the story of Hiroshima retains the power to contribute towards the building of a culture of peace. Especially in urban areas with a high percentage of disaffected young people, a developing culture of peace can help to prevent future violence.

1. Culture of Peace and Human Rights Education in Museums (A)



International Network of
Museums for Peace

PARALLEL SESSION 1 5 MAY 2011

The 'Campaign! Make an Impact' model in UK museums: Inspiring young people to work for peace

Julie Obermeyer
The Peace Museum Bradford
Bradford, England



Since 2009, museums, libraries and archives all over the UK have been participating in an innovative, cross-curricular initiative that uses history to inspire young people into active citizenship. The "Campaign! Make an Impact" programme uses historical campaigns to inspire and teach campaign communication skills, enabling children and young people to run their own campaigns about issues that affect them today.

It works through a three-step model that first encourages schools and local museums to work together, using museum collections and classroom resources to help young people understand historical campaigns.

Next, the students explore the creative techniques that were used by historical campaigners. Finally, they run a campaign on a subject of their own choosing such as bullying, knife crime or the environment. Bringing history and citizenship together deepens the learning experience. Young people leave the programme feeling that they know and are able to change aspects of their world, a valuable lesson that helps increase self esteem.

To date the programme has had great success and has been noticed by the regulating body for schools in the UK, The Office for Standards in Education, Children's Services and Skills (Ofsted). The programme is being led by The British Library in conjunction with the Museums, Libraries and Archives Council (MLA). The Peace Museum, Bradford, UK ran a "Campaign" project which looked at the issue of anti-nuclear campaigning.

In this paper I will describe the programme, provide a view for how it has been used by citing case studies and offer ideas for how it may be used by peace museums all over the world.

1. Culture of Peace and Human Rights Education in Museums (A)

PARALLEL SESSION 1
5 MAY 2011



Ajuntament de Barcelona
Barcelona International
Peace Resource Center

The Global Art Project for Peace: A tool for peace education

Katherine Josten
Global Art Project for Peace
Arizona, U.S.A.



The Global Art Project for Peace is a tool that Peace Museums can use to involve individuals, groups and schools in an educational peace activity. The purpose of the Project is to joyously create a culture of peace through art. Nominated for a UNESCO Peace Prize, 100,000 people on seven continents have created art expressing their personal visions of global peace and goodwill to exchange with participants in other parts of the world— resulting in thousands of visions of peace and friendship simultaneously encircling the Earth. The Global Art Project heals on a personal, community and global level by raising awareness and promoting dialogue about peace issues. The Project teaches participants to see themselves as part of a world-wide community; to think about how they'd like the world and their future to be; and to know that they can make a difference...each person can contribute to peace...it's not just something the leaders of countries are responsible for. This conference paper presentation includes guidelines for how peace museums can organize and implement the Global Art Project for Peace.

1. Culture of Peace and Human Rights Education in Museums (A)



International Network of
Museums for Peace

PARALLEL SESSION 2 5 MAY 2011

A memorial for the innocent victims of war

Herbert George
University of Chicago
Chicago, U.S.A.



In this time of political confrontation and war, it is imperative to create a place in which people may gather and meditate on the catastrophe that such violent confrontations inevitably bring, and then to contemplate the promise of a peaceful future for our world.

I am a sculptor, and so believe in the healing power of art. Traditional war memorials are places in which we remember the combatants, but combatants represent only a small number of those who suffer and die in war. I propose to construct a memorial which will be very different in kind and in aspiration, as it will ask the viewer to remember war's innocent victims, mostly women and children, as they are its forgotten majority.

I have carved six stone portraits to be placed within a Memorial building. These abstract heads are based on photo images of children who have been disfigured by the violence of war. Within the same building will be a central garden and pool symbolizing the peace and tranquility of the natural world. The visitor will be exposed to the stark contrast between two opposites: the aftermath of violence represented by the stone heads versus the life-affirming peace implicit in the garden. Here is a place where the thoughtful viewer may reflect upon these images of war's legacy of violence, and then weigh that destruction and death against the vital necessity of a future of peace.

2. Culture of Peace and Human Rights Education in Museums (B)



The Mobile Museum: Promoting positive peace in Rwanda

Karen Knipp-Rentrop
Mobile Museum Rwanda
Huye, Rwanda



The Mobile Museum's guiding vision is that peace is more than the absence of war. It is about people interacting in a cooperative way, sharing certain values, living together in harmony despite their differences - about "the integration of human society" as Galtung defined it. In this vision, Mobile Museum aims at encouraging its audience to find his/her role in society in order to be an agent of change. Therefore, Mobile Museum's activities stress the foundations on which positive peace leans rather than "peace" as such.

As an example, fundamental values as well as means of conflict prevention and transformation embedded in Rwandan culture and history are presented and discussed. The participants are animated to relate them to their current situation and to reflect if those peace and unity generating mechanisms and strategies could (or should) be adapted to nowadays' challenges. In various participative activities like, for instance, traditional cooking, sports or non-violent communication, models of behaviour and basic skills necessary to put them into practice are trained and assessed. Ordinary heroes, dynamics and structures close to the participants' own reality encourage them to emulate those role models and to practice civic commitment and courage in their daily life.

The significance of "small" deeds, which foster peace in the family, at the workplace or in the community are highlighted since even those are often challenging and always an important step towards a more peaceful world. To support people to act in this spirit is one of the essential tasks of the Mobile Museum in particular and Peace Museums in general.

2. Culture of Peace and Human Rights Education in Museums (B)



International Network of
Museums for Peace

PARALLEL SESSION 2 5 MAY 2011

The role of associations in fostering the activities of museums for peace

Lucetta Sanguinetti
Peacelab Museum Factory
Turin, Italy



I founded an association, the “PEACELAB MUSEUM FACTORY” to develop and increase culture, policies and actions for peace of peacelab museum of Collegno, on the international, national, and local level.

This power point presentation would show some examples of those initiatives, especially the ones which aim is the transformation of an ethnic territorial conflict into a project of welcoming minorities: gypsies, immigrates... (local level); but also the ones of the struggle against mafias and human rights violations (national level) and the ones of in conflicts interpositions, as the Palestinian march (international level). The documentation of them will constitute material to showing up in the museum, while all their preparatory activities constitute the permanent laboratory-workshop of museum itself.

I think that the role of Peace Museums associations is to promote the guide-lines in which the Museum itself must go ahead in its goals on nonviolence culture and training, and to work concretely to realize them.

2. Culture of Peace and Human Rights Education in Museums (B)

PARALLEL SESSION 2
5 MAY 2011



Ajuntament de Barcelona
Barcelona International
Peace Resource Center

The inspiration and challenges of creating a museum that empowers the peacebuilder in each of us

William Repicci
Pasos: the Museum and Center for Peacebuilding
New York, U.S.A.



The mission of Pasos: The Museum and Center for Peacebuilding is to connect, inspire and empower peacebuilders. Its vision is a world where every person is a peacebuilder. The question this raises is how to go about making this vision a reality.

Unlike many peace museums, this museum/center will not commemorate any particular historical event. Also, although it will not be devoid of an historical context, it will not rely on this perspective as a centerpiece of its approach. Rather, this museum/center will be dedicated to exhibits and activities that inspire the peacebuilder in each person and then calls for their unique response. How will this museum accomplish this lofty goal? What makes us think that people will respond to this approach? Is there a need for such a museum? And if so, how do you create a museum that is as responsive to the social media consumed youth culture as it is to older generations used to being engaged by traditional museum approaches?

Inaugural events have included "A Day of Peacebuilding," where the public was invited to a full day of art exhibits, dance performances, lectures and play opportunities for children—all centered on building positive peace. School events have tied the goal of peacebuilding to a celebration of the life of Martin Luther King and have promoted positive peace through artistic expression as varied as student art shows, choral presentations, orchestral performance and dance. The goal is for our exhibits and activities to inspire an active commitment and personal response from each partaker. The proposed Center also takes its inspiration from a modern phenomenon. Today there are over ten million NGOs around the globe. Most of these provide services or information that relate to their commitment to some aspect of social justice. Believing there can be no peace without justice, we will explore how these activities are changing the face of peacebuilding, what lessons we can learn from these developments, and how we plan to connect the peacebuilding energy of each group and its individuals to accomplish our vision of empowered peacebuilders.

William Repicci, (Executive Director), Joyce A. Apsel, Ph. D. (Advisory Board) and Bridget Gauntlett (Board Member) of Pasos: The Museum and Center for Peacebuilding in New York City will address these questions in a presentation that will also seek discussion on the topic.

2. Culture of Peace and Human Rights Education in Museums (B)



International Network of
Museums for Peace

PARALLEL SESSION 2 5 MAY 2011

Creating a culture of peace: The Gorla memorial and peace education in Milan, Italy

Anna Piccinini
Museo Italiano per la Pace
Milan, Italy



This presentation will trace the history and current projects of peace education and a peace museum in Milan through the foundation of a Peace Education Association in Milan.

The first initiative to teach about peace came from the memorial in Gorla near Milan. This monument was erected to remember the tragedy of 20 October 1944, when 184 schoolchildren and 400 other civilians were killed during a bomb attack. The history and commemoration of this event are shown, including the story of peace educator Piera Caramellino and her memories of this tragedy.

Building on the work of the memorial, an Association for Peace was founded to present the story of the Gorla bombing and to teach about peace to students in Milan. Rooted in this peace education, there are conceptions of raising awareness of how to treat people with dignity and respect their human rights.

The Association has conducted a series of forums for the public and schools on peace education including tolerance and other steps to peace.

Besides inviting peace educators and teaching about peace, the presentation will discuss the Association's future plans for a course for teachers in peace education. This course will include presentations about peace museums, simulations of lessons on peace education and visits to peace museums in Italy and abroad.

2. Culture of Peace and Human Rights Education in Museums (B)

PARALLEL SESSION 2
5 MAY 2011



Ajuntament de Barcelona
Barcelona International
Peace Resource Center

Cultural heritage and the reconstruction of identities after conflict

Fiachra McDonagh
Gernika Gogoratuz Peace Research Centre
Gernika-Lumo, Spain



In the aftermath of violence, conflict or war, the management and reconstruction of cultural heritage is not merely a matter of design and resources - at stake is the re-visioning and reconstruction of people's identities. The proposed presentation would draw on the results of over three years of collaborative research carried out in the context of the EU funded project "Cultural Heritage and the Reconstruction of Identities after Conflict" (CRIC, FP7/2007-2013).

This work has explored the links between the destructive violence, or neglect during moments of conflict, and the subsequent forms of reconstruction. The aim of the work has been to consider the potential of cultural heritage, thus destroyed and reconstructed, to affect emergent identities in Europe. It has consisted of several in-depth case-studies, each delving into different types of conflicts experienced by Europe in the twentieth-century ranging from the First and Second World Wars to the civil war in Spain, more recent conflicts in Bosnia and Cyprus, as well as terrorist bombings and their aftermaths. This is significant because the historical time-depth, the significance of the time-line along which the processes unfold, is important for framing our understanding of these reconstructions as evolving processes with long-term impacts and not merely as punctual responses to isolated events.

The proposed presentation will describe this research and outline the key insights derived from it. It is hoped that these will be instrumental in helping to guide heritage management policies and constructive approaches to the representation of painful pasts.

2. Culture of Peace and Human Rights Education in Museums (B)



International Network of
Museums for Peace

PLENARY SESSION 5 6 MAY 2011

Art of peace: Stepping into the shoes of others

Steve Fryburg
Missing Peace Art Space
Dayton, U.S.A.



This will be a 15-20 minute presentation introducing the Missing Peace Art Space, a peace museum specializing in the art of peace. Art, in its various forms, is very helpful as a tool for educating and communicating the desire and need for peace and social justice.

The Missing Peace Art Space, opened in August of 2009 in Dayton Ohio, and since its opening has had Peace Art exhibitions featuring artists from 24 countries, representing all the continents. Since our opening we have had nearly endless opportunities for shows, which lead us to believe that our humble gallery is serving as an outlet for peace art, filling a need in the artistic and peace communities.

We do not limit ourselves to predefinitions or ideas about “peace art” and are attempting to avoid censorship. Even though this will lead to “controversial” exhibitions, this is part of what we see as a way of stimulating dialogue between people and hopefully get people to have internal dialogues as well. Art often overcomes the barriers of language and culture to allow viewers to experience something outside them. This can be used to create empathy and connection between the people of our global community.

The exhibitions that will be brought to the conference are examples of some of the diverse works we have shown at our gallery/museum.

- “A Show of Respect” by Canadian artist Helen Broadfoot, www.helenbroadfoot.com is a body of work painted for the children of war. The original exhibition is comprised of ten large oil paintings. It underscores the violation of these children’s basic human rights. Each painting depicts a child from a different country and chronicles ways that war affects children. Children die, children are forced to become soldiers, children are captured and sold into brothels and children are displaced and spend their young lives (often their whole lives) as refugees.
- “Combat Paper Project Volume I, I am not your enemy” The Combat Paper Project utilizes art making workshops to assist veterans in reconciling and sharing their personal experiences as well as broadening the traditional narrative surrounding service and the military culture.
- “Graphic Guts” by US artist Luba Lukova from her Social Justice Series, these will be much smaller reproductions of the original exhibition posters.
- “The Planet Gazimbo In Galaxy Zamz” by Frank Swift An exhibition of illustrations from Frank Swift’s new book. A Dr. Seuss style peace book for young and old.

5. Presentation of New Museums for Peace or Renewal Projects



**The role of peace museums towards a culture of peace and nonviolence,
Indian perspective**

Balkrishna Kurvey

No more Hiroshima, No more Nagasaki: Peace Museum

Nagpur, India



The 20th Century was a bloody century of wars, revolutions, atrocities and violation of human rights. At present western countries are living in affluence but many others are living under economic and political miseries. The Cold War is over but new risks of war/conflict remain in the garb of insecurity, regional conflict, terrorism, disrespect of human rights in all parts of the world.

Museums for peace have been called upon to bring the visitor to think how frail and precious a thing peace is. A journey through history with pictorial and other forms through peace museums can enlighten people about peace education. Seeds of peace must be sown in the minds of children through appropriate history books and peace museums.

Peace museums can play an important role in public peace education. Public campaigns against nuclear weapons could be accomplished by peace museums. The painful expression of memories through war exhibitions gives us an opportunity to contemplate peace by showing how irreplaceable the earth is and how precious is life. In history books and lessons in school, the narration of wars and the nuclear bombing of Hiroshima and Nagasaki will accelerate peace among young minds. How many people know what happened on those fateful days of 6th and 9th August 1945? Through peace museums we can reach out to many people who will spearhead the idea that wisdom must prevail and we must join together in enhancing and reinforcing world peace through peace museums. Seeds of peace must be shown in the minds of youngsters through history books and peace museums.

Collective action reflects the global yearning for peace. Through history books and teaching, teachers can also build a school environment free from violence as well as contributing to building more peaceful societies and international global order. The vision and mission of peace museums is contribution towards an overall vision of peace and education.

Peace museums can graphically display and present the nonviolence theory and practice of Buddha, Jesus Christ, Gandhi, Martin Luther King, Nelson Mandela and other leaders who propagated nonviolent ways and means to achieve the goal of creating a culture of peace. In this way such museums will sow the seeds of nonviolence and its importance for spreading peace culture. Jean de Bloch, the founder of the first international museum of war and peace, said “war itself was the strongest testimony against war”.

3. From Militarism to a Culture of Peace



International Network of
Museums for Peace

PARALLEL SESSION 3 6 MAY 2011

From everyday militarism to a culture of peace in Korea

Yeong Hwan Kim & Bo Kyung Kim
Peacemuseum
Seoul, Korea



March 26, 2010, the South Korean battleship Cheonan sank in the West Sea of Korea and 46 soldiers were killed. They were soldiers and petty officers in their early twenties who all joined the army by conscription. After the sinking of the Cheonan, memorial altars for them were arranged in many places in South Korea and they were called, “national heroes” at their funeral.

Meanwhile, the first announcement of the government was that “the sinking of the Cheonan had nothing to do with North Korea.” It, however, changed reporting that “there was an attack by a torpedo from a North Korean submarine.” This change implies the intention of president Lee Myung-bak who wants to take advantage with local elections ahead. In order to increase votes, president Lee has plotted the strategy that attempts to confront with North Korea.

Scientists, investigators hired by the opposition parties, the media, and peace activists questioned the announcement of the government on the relevance of North Korea and also demanded disclosure of the information to the public. However, the government and the conservative media along with anti-communist forces rejected this and denounced them as left-wing ‘Reds’ (communists).

Since the Korean War in 1950, Cold War and confrontation have lasted over 60 years in the Korean peninsula. The former presidents Kim Dae-Jung and Roh Moo-Hyun (1998-2007) carried out ‘the Sunshine Policy’ in order to overcome the tragedy of Korean history, and, as a result, the relation between North and South Korea was improved in dramatic ways. However, since 2008 when the Lee administration took a tough line toward North Korea, the relation has been getting worse and this deteriorating political situation has given more fear of war than ever.

The division of Korea has constantly produced the myth of militarism and war. Moreover, a conscription army and the US-Korea-Japan military alliance are the major stumbling blocks to establish peace in East Asia. The huge military expenditure, remained as sanctuary of criticism, prevents Korean citizens from receiving welfare provisions and living stable lives.

Although militarism in Korea is prevalent, peace movements have continued to cultivate a culture of peace. Peacemuseum in Korea was promoted as an apology for the massacre of Vietnam civilians by South Korean military during the Vietnam War. The Peacemuseum organized art exhibitions as well as peace education activities to raise peace sensitivity. The themes of exhibitions are war, peace, and history, containing various topics related to peace. The museum exhibited art works that represent the voices of socially disadvantaged people and everyday violence. Recently, exhibitions called “Needle’s eye: emergency report of temporary employees”, “No.85 Cranes: A History of ‘Mangloo’(watchtower)”, and “Mangrujeon: Guerrilla Exhibition of Young San Tragedy” were held. In addition, the Peacemuseum has facilitated peace education activities by organizing projects such as “Traveling Exhibition of Peace Books for Children”, “Peace Education for Teachers”, “Journey to Peace”, and “State Violence and Trauma.”

We shall also introduce other peace movements such as conscientious objection movements by the “WithoutWar” and “Peace Disarmament Fair” run by several peace movement organizations. Our energetic first step to change the culture of militarism, which is deeply embedded in the South Korean society, is part of a wider peace movement for promoting a culture of peace in everyday life.

3. From Militarism to a Culture of Peace



The role of The Center for Tokyo Air-Raids and War Damage in peace education

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The Center for Tokyo Air-Raids and War Damage was founded in 2002 by Association of Recording Air-raids on Tokyo founded in 1970 and the Institute of Politics and Economy that is a private research institute founded in 1946. This is because there was no public peace museum founded by Tokyo Metropolitan government. Over 4000 citizens donated money to found the center and a piece of land was donated by a charitable person. Survivors of the US air-raids on Tokyo have been trying to convey their war experiences and the preciousness of life and peace to future generations. School children visit the center and learn what happened in Tokyo during World War II: over 100,000 citizens were killed on March 10th, 1945. The history of the center, exhibitions and activities, especially peace education, will be explored, which is based on the presenter's visit of the center and interviews of people, especially Mr. Katsumoto Saotome, a survivor of the air-raids and a writer who has devoted his whole life to the need to remember so that similar atrocities will never be repeated. The center has been playing important roles in peace education.

3. From Militarism to a Culture of Peace

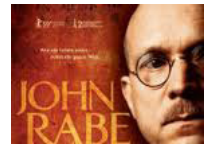


International Network of
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PARALLEL SESSION 4 6 MAY 2011

The establishment and significance of the John Rabe and International Safety Zone Memorial Hall & Research Centre for Peace and Reconciliation

Shanyou Yang
John Rabe Memorial Hall
Nanjing, China



On December 13th, 1937, Japanese invaders captured Nanjing and committed what has become known as the Nanjing Massacre. A German businessman, together with other foreigners, built a “Noah’s Ark” in a Safety Zone with an area of less than 4 square kilometers. This German was John Rabe. He protected 250,000 Chinese refugees in this peaceful way, which can be regarded as a great contribution to world peace.

From December 1937 to February 1938, Rabe witnessed what happened in Nanjing and wrote the famous “Rabe Diaries”. The Nanjing Massacre is one of the most miserable events in human history. Memorizing this period of tragic history helps to prevent such atrocities from ever happening again. Just as the famous Spanish-American philosopher George Santayana pointed out: “Those who cannot remember the past are condemned to repeat it”. In this sense, the “Rabe Diaries” constitute a kind of peaceful declaration.

To our Chinese people who survived the Nanjing Massacre, nothing is more important than safeguarding national peace. I trust it is also not difficult for us to understand how important and valuable peace is to all other nations. We will never forget the role John Rabe played in helping Chinese people against Japanese aggression. In order to commemorate the peace warrior, John Rabe’s residence has been renovated together with the John Rabe Memorial. And now it is well preserved and turns out to be a prime and moving location for promoting peace education and peace studies.

This paper aims to commemorate John Rabe and highlight the role of John Rabe Memorial Hall in world peace and reconciliation.

4. Monuments and Memorials as Centres for Building a Culture of Peace



**From an air-raid shelter from the Spanish civil war to an
Interpretation and Awareness Peace Centre**

María Soledad
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It has passed more than seventy years since the air-raid shelter was built in Hillock Square (plaza del Altozano) Albacete (Spain). The original purpose was to protect the civil population from air raid which destroyed the city during the three years that the Spanish Civil War lasted. Since the thirtieth of January two thousand and seven (30-01-2007), which is the international day of peace and not school violence, this place has been used for a different goal, it turned into an Interpretation and Awareness Peace Centre. This shelter forms part of the social and cultural life of the Albacete citizens. Since it was opened until now, the centre has received more than seventy four thousand visitors, figure that fully overcomes the original expectation proposed in the beginning.

The centre develops an annual cultural program based on waking up awareness and education for peace and not violence. The current planned events are ours, such as the Digital Art Contest "Artists for Peace", and we also collaborate with several institutions and associations in different cultural acts such as concerts, exhibitions, guided visits, etc.

The building has five corridors and twenty niches where you can see informative videos about current peace actions. The Interpretation and Awareness Centre is a place from where it is developed a permanent project of sensibilization and education in value concerning to peace, this is the local answer to the challenge which was raised by UNESCO, the goal of Millennium.

4. Monuments and Memorials as Centres for Building a Culture of Peace



International Network of
Museums for Peace

PARALLEL SESSION 4 6 MAY 2011

The Halabja Monument in Kurdistan

Sarkhel Hama Khan & Mahmood Hama Ameen Mahmood
Halabja Monument
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Since forming the Iraqi state in 1921 until the collapse of Saddam Hussein's regime in 2003, all formal government policies in Iraq sought to erase Kurdish nationality, culture, and language. The Kurdish people continuously came up against such regimes and defended their own lands. When the Ba'ath party in Iraq took up power under the command of Saddam Hussain, the situation for Iraq as a whole, and the Kurdish region in particular, deteriorate.

The former Iraqi regime had an experiment in using mass distractive weapons against Kurdish people, they did tens of crimes against our people, there was no way for dialogue peace and multi national living with Saddam Hussain, in 1974 Iraqi army destroyed some cities including Halabja, also in 1980s the chemical weapons had been used by the same army against more than 200 Kurdish villages.

But the most brutal crime against Halabja happened on 16th March 1988, when the city was attacked with different kinds of chemical weapons including mustard gas, cyanide, and VX.

During the raids, more than 5,000 civilians were killed and more than 10,000 were injured while the rest had to leave the town to mountainous areas.

After passing 22 years still the aftermath effects of chemical gas threat the life of Halabja people, It has been an emotional journey for the city and one that does not provoke revenge or hatred. The people of Kurdistan and Halabja seek peace as a way of reconciling its past and shaping its future. More importantly, we do not want such an atrocity to happen again – anywhere.

We hope in new Iraq and in the entire world that all religions, nations and ethnics live peacefully together, in this field Halabja Monument as a member of INMP play an important role because this Monument became symbol not only for 5000 Halabja chemical victims but for all atrocities happened in the last three decades by former Iraqi regime, we hope that no more war and violence happen again and culture of Peace to be last in every part of this world.

4. Monuments and Memorials as Centres for Building a Culture of Peace



New scenarios for Culture of Peace Learning.
The challenge of urban spaces and museums

Alicia Cabezudo
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This presentation addresses the analysis of Peace learnings in formal, non-formal and informal scenarios and the rationale to integrate them as practical educational alternatives into various programs. Attendants will work through theoretical discussion related to the contexts, contents and forms on planning peace education activities and will be introduced in the adequate application of new resources and sites.

In the second part the workshop will propose three themes and goals:

- Identification of sites and potential resources for Peace Education given by non formal and informal settings and practices in the attendants home-places.
- Formulation of educational rationales and criteria for Peace Education infusion in non formal and informal settings.
- Exchange of experiences and practical models of integration and infusion all over the world, with particular emphasis in the regions/ countries from where attendants work.



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PARALLEL WORKSHOP 2 6 MAY 2011

Dia tekhné: Dialogue through Art

Alex Carrascosa
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Gernikako Bakearen Museoa Fundazioa
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Introduction to DIA-TEKHNĒ, a concept that sets up a dialogue between those who are different, complementing the word –logos– with the art –tekhnē– and an operation that places this procedure and its tools at the disposal of all people.

LabShop (Laboratory-Workshop) based on an activation of aesthetical spaces where people can gather and relate to one another; and secondly of the management of those spaces – for encounters, dialogue, dissent and consensus – through two variables:

- 1) RELATIONAL PAINTING, an artistic dialogue on paper or canvas;
- 2) CREATIVE ASSEMBLY, an artist dialogue dealing with pieces of reality.



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International Network of Museums for Peace

WHO WE ARE

The International Network of Museums for Peace (INMP) is an NGO, associated with the United Nations Department of Public Information in New York. The INMP was created in 1992 during an international conference which brought together for the first time the management and staff of peace museums, anti-war museums and similar institutions worldwide.

In 2009 the INMP was established as a foundation in The Hague and opened its secretariat in a modern office near the Peace Palace in 2010. The INMP has a general coordinator and is governed by an executive board and an advisory committee, each consisting of twelve members representing museums for peace around the world. They include the Bradford Peace Museum; Gernika Peace Museum Foundation; Tehran Peace Museum; Peacemuseum Korea; Kyoto Museum for World Peace; Museum for Peace and Nonviolence, Amsterdam; No More Hiroshima, No More Nagasaki: Peace Museum, Nagpur; Interfaith Peace Museum, Islamabad; Center for

Peace Museum, Seoul; Missing Peace Art Space, Dayton; Community Peace Museums Heritage Foundation, Kenya; International Museum of Peace and Solidarity, Samarkand; International Red Cross and Red Crescent Museum, Geneva; Grassroots House, Kochi; Peacelab Museum Factory, Turin. Among other institutions represented are The Norwegian Nobel Institute and The Institute for War, Holocaust and Genocide Studies (NIOD), Amsterdam.

MUSEUMS FOR PEACE

Museums for peace are non-profit educational institutions that promote a culture of peace through collecting, displaying and interpreting peace related material. Museums for peace inform the public about peace and nonviolence using illustrations from the lives of individuals, the work of organisations, campaigns, historical events, etc. The INMP also includes peace gardens and other peace related sites, centres and institutions which are involved in public peace education through exhibitions, documentation and similar activities.

AIMS

The INMP aims to contribute to world peace by strengthening the work of museums, galleries and libraries working for peace (collectively called museums for peace). An important goal is to promote cooperation between peace museums, related institutions and individuals worldwide for the exchange of information, experience, materials and exhibitions, and to create joint exhibitions. The INMP also encourages the establishment of new museums for peace in all parts of the world.

CONFERENCES

1992 Bradford (U.K.)

1995 Stadtschlaining (Austria)

1998 Osaka and Kyoto (Japan) *"The contribution of museums to world peace"*

2003 Ostend (Belgium) *"From memories of war to education for peace"*

2005 Gernika-Lumo (Spain) *"Peace Museums: A contribution to remembrance, reconciliation, art and peace"*

2008 Kyoto and Hiroshima (Japan) *"Peace museums as spaces for creating peace: Building 'peace literacy' for global problem-solving"*

2011 Barcelona (Spain) *"The transformation of a culture of war and violence to a culture of peace and nonviolence: The role of peace museums"*

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