

# Popoki's Peace Project: Creating New Spaces for Peace

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“Soon after Popoki<sup>1</sup> was born, he was thrown away in a trash can in a park. Fortunately he met Ronni and she took him home with her. Is a society that shows disregard for living things a peaceful one?”<sup>2</sup>

“Popoki hates the cold. In winter, he stays indoors eating and sitting on his heated carpet, toasty and warm. Popoki's friends in the park are hungry and cold. They sit shivering, waiting for spring. Is your peace related to the peace of others? Can you have peace if others don't?”<sup>3</sup>

## 1. Introduction

How can we build a culture of peace which does not define itself through war and/or violence (or the lack thereof)? How can we create spaces for remembrance which will enhance peace rather than leading to more violence? Is it possible, in this violent world in which we live, to find peace within our hearts, or within our societies? How can we begin the search?

The above are just a few of the questions that lie beneath the creation of Popoki's Peace Project, an effort that began in Japan in December 2005. Popoki's Peace Project is based on *What Color is Peace! Popoki's Peace Book 1*, a 48-page book that uses the everyday life of a cat, Popoki, to ask questions about peace. While the book has yet to be published, a DVD version of Popoki's story has been released as “Popoki's Peace Message,” and forms a component of the *Iwanami DVD Book Peace Archives Museum for Peace* (Iwanami Shoten Publishers, 2005).

Initially, Popoki's Peace Project had two primary objectives: to publish *Popoki's Peace Book* and to use both the book and “Popoki's Peace Message” (DVD) as a point of departure for discussion of, and action for, many different issues

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related to peace. At the time of this writing, it is nearly a year since the inception of Popoki's Peace Project, and *Popoki's Peace Book* will be in print soon. More than twenty workshops and presentations have been held, not only in Japan but also in Canada, South Africa, Austria, Malaysia, Singapore, Korea and the United States. Popoki has a website,<sup>4</sup> and at this writing, 'Popoki News' has reached its fifteenth edition.

Popoki's Peace Project focuses on individuals in the context of their societies and the world. As such, it endeavors to both enhance each individual's inner peace and to encourage people, young people in particular, to organize and act for peace within their own communities and/or the global community. The Project works through engaging people of all ages in discussions about, and actions for, peace. While there is of course a very long, hard road ahead, Popoki is having a small but growing impact on peace education in Japan and around the world.

This paper will describe the work of Popoki's Peace Project, and analyze its potential for creating spaces for building peace and remembrance. In that the ultimate goal of Popoki's Peace Project is to create a world (or worlds) of peace, it is forward looking, drawing on theories of integral peace education. At the same time, Popoki's Peace Project seeks new ways to recognize, remember and learn from the past. In so doing it incorporates ideas of post-colonial feminism in an attempt to not only create new spaces but re-create colonized bodies and minds. In the context of peace education, memory and remembrance are generally portrayed as an expression of collective memory and/or collective grief, focusing on wars and memories related to wars. Such collective memories and grief are not, however, limited to war. This paper will also use examples from the Great Hanshin-Awaji Earthquake and the Transgender Day of Remembrance, a day set aside to remember those who were killed as a result of hatred or prejudice against transgender people,<sup>5</sup> in the discussion of remembrance.

In describing Popoki's Peace Project as a model for education and action for peace, this paper will begin with a short description of the creation and content of *Popoki's Peace Book* and "Popoki's Peace Message." It will then explain Popoki's Peace Project, including a brief discussion of its theoretical bases and a

description of its activities, including the content of workshops and responses of participants. The final section will discuss some future challenges. It is hoped that this paper will provide some information and background for others to enable them to use Popoki in their own settings and to create their own variations with Popoki's friends.

## **2. *Popoki's Peace Book*, "Popoki's Peace Message" and "Popoki's Peace Machine Journey"**

### *POPOKI'S PEACE BOOK*

Japan is currently facing an important moment in history. Issues such as the status of, and official visits to, Yasukuni Shrine, the North Korean 'nuclear' test, revision of the Basic Education Law and revision of the Constitution all give opportunities to the increasingly strident nationalist voices to prepare for war in the name of preserving peace and prosperity in Japan. In post-war Japan, 'peace' has been defined largely in terms of the absence of large-scale wars of aggression. Japan's commitment to stay out of such conflicts has been enshrined in Article 9 of the Constitution. It has been widely believed that as long as Article 9 stays in place, Japanese citizens will not be at war, and will therefore be at 'peace'.<sup>6</sup> This concept of peace is limited to direct, military violence. While many people working to preserve Article 9 are also concerned about structural or cultural violence, the 'peace' discussion is generally confined to what are seen as opposites: peace and war. This portrayal of peace and war leaves no room for analysis of the process of militarization, both in terms of determining 'war' and 'peace,' and in terms of the implications of militarized bodies and lives.

Today, the peace/war binary is often presented as a choice between good, i.e. peace and/or international recognition and evil, i.e. war and/or international scorn. In this configuration of international relations, 'good' allows for entry into the elite group of states seen to possess power, while 'evil' means exclusion from the same group. Amidst the shouting and posturing, there is surprisingly little discussion of what in fact the preservation of peace and prosperity really means, and how that goal might best be achieved. We are merely presented with a conceptualization of peace as an equalizer; that 'peace' will have the same positive

effect on everyone. We are locked into a situation where the ability to create peace is equated with belonging to the powerful group, qualification for which requires that violence be considered as a means for creating and/or maintaining peace. It is no wonder that people are confused. *Popoki's Peace Book* grew out of a desire to challenge this situation and to provide people, particularly young people, with an opportunity to look beyond the current situation and question the meaning of peace and how it relates to them personally, as well as to society and the rest of the world.<sup>7</sup>

*Popoki's Peace Book* is more than just a book of questions. It uses questioning as a methodology for delving deeper into the subject matter at hand: personal, societal and global peace. At the same time, it questions our assumptions about how the subject of peace should be addressed. Why is it that when we discuss issues of peace and war or life and death, issues which are at the very core of human existence, we are encouraged to put our emotions and sensory abilities aside in favor of rational, intellectual pursuits? What can we gain from not only discussing the meaning of peace, but also *feeling* that meaning? Using *Popoki's Peace Book*, Popoki's Peace Project seeks to question our means of expression, as well as the content and scope of what we are trying to express.

Questioning is an effective pedagogical approach that can be used in a variety of settings. In the context of Popoki's Peace Project, the use of questions such as "What color is peace?" at the beginning of talks on peace with NGOs and other groups is useful because it (1) allows people to participate in a non-threatening way, i.e. there is not a 'correct' answer and nobody really thinks there ought to be one, (2) addresses 'peace' from an unexpected angle, and (3) sets the tone for the session in a warm, creative, participatory way even though the content of the talk might in fact be very serious and depressing. Moreover, questioning is a useful teaching methodology because it encourages the listeners to be active participants; to think for themselves rather than wait for information to be provided. In Japan, discussion in casual settings of so-called serious topics such as peace, war, or politics is socially discouraged and difficult, particularly among young people; even for those with an active interest. This situation makes it even more important to provide non-threatening settings which

encourage participants to engage in 'serious' discussion. It was believed that a creatively designed book of simple questions about peace (many of which may require complicated answers) would help to provide just such a setting. *Popoki's Peace Book* attempts to do this by using a familiar animal, in this case a cat, in familiar settings and described in a gentle and occasionally humorous way, to ask simple, but difficult, questions about peace.

*Popoki's Peace Book* contains 48 pages of pictures and questions in two languages: Japanese and English. The first half focuses on the five senses and uses Popoki to ask questions about peace from that perspective. It says, for example, "When Popoki was a kitten, he had bright blue eyes. Blue like the ocean, or the sky on a clear day. I wonder if the color of peace is blue."<sup>8</sup> The book goes on to ask the sound, taste, smell and feel of peace. These questions allow the reader to discover and/or create his or her own multi-dimensional 'peace world,' bringing it much closer to home.<sup>9</sup>

The second half of *Popoki's Peace Book* concentrates on social issues. It takes incidents from Popoki's life and relates them to violence, freedom, justice, education, difference, love, friendship and other situations, asking the reader to decide whether or not these are 'peace.' For example, the second half includes the following page. "Popoki hates the cold. In winter, he stays indoors eating and sitting on his heated carpet, toasty and warm. Popoki's friends in the park are hungry and cold. They sit shivering, waiting for spring. Is your peace related to the peace of others? Can you have peace if others don't?"<sup>10</sup> This part of the book thus looks at peace from various angles, asking the reader to think about his or her own inner peace, peace with others, peace with nature and peace in society and/or the world.

As is clear from the above, *Popoki's Peace Book* is an attempt to make a contribution to the creation of cultures of peace. In keeping with that commitment, funds for publication and further activities are being raised by the Popoki Peace Project with the cooperation of The Japan Peace Museum.<sup>11</sup> Many people are involved, and the participation of a commercial publishing firm has sped up the publication process. It is hoped that those who participate in the Project will continue to use Popoki's materials to work for the creation and promotion of

cultures of peace.

“*POPOKI'S PEACE MESSAGE*” AND “*POPOKI'S PEACE MACHINE JOURNEY*”

During the initial search for a publisher for *Popoki's Peace Book*, the possibility of a DVD version was raised.<sup>12</sup> This became a reality in December 2005 with the release of the *Iwanami DVD Book Peace Archives Museum for Peace*.<sup>13</sup> The DVD contains a 10-minute animated version of *Popoki's Peace Book* entitled “Popoki's Peace Message,”<sup>14</sup> the text of which is included in the book. It also includes a documentary entitled “Popoki's Peace Machine Journey,” a 27-minute journey through direct, structural and cultural violence narrated by Popoki and his little kitten friend Mimi who are traveling in Popoki's peace machine.<sup>15</sup>

The focus of Popoki's Peace Project is on *Popoki's Peace Book* and “Popoki's Peace Message,” but as “Popoki's Peace Machine Journey” is also an important peace education tool, a short description of the content is provided. Popoki and Mimi begin by visiting Ache, Indonesia, where Mimi learns not only about the effects of the 2004 tsunami but also about the armed conflict which occurred there. They then travel to Iraq, where Mimi learns about the war, depleted uranium, the presence of the Japanese Self Defense Force and the question of Article 9 of the Japanese Constitution.

The next thing Mimi learns about is structural violence: environmental destruction, extreme wealth and extreme poverty and HIV/AIDS. Mimi and Popoki wind up in Okinawa, where Mimi finds there are US military bases and learns why. Popoki and Mimi travel through time to the invasion of China, life in Japan during the war, Hiroshima and Nagasaki, Auschwitz and post-WWII armed conflicts, finally arriving back in Japan. Mimi asks Popoki whether Japan is peaceful and learns about the high suicide rate and cultural violence. After all this violence, the DVD ends on a note of hope, showing work by different NGOs to make a less violent world.

As is clear from this brief description, “Popoki's Peace Message” is very different from “Popoki's Peace Machine Journey.” The latter focuses on violence, urging the viewer to think about negative peace, but the scope exceeds simply direct violence. While the emphasis is on war and direct violence, structural and

cultural violence are also considered, and viewers are encouraged to respond in an emotional way. For example, the kitten Mimi not only asks questions, but shows anger, confusion, compassion and sadness when confronting different kinds of violence. In addition, the photographs and documentary film used evoke not only an intellectual response, but an emotional one as well.<sup>16</sup> “Popoki’s Peace Machine Journey” does not involve direct use of the senses as such but it does emphasize the importance of emotion through the content as well as through the ways Mimi reacts to what he sees.

### **3. Popoki’s Peace Project: Theoretical Underpinnings**

As was explained in the previous section, Popoki’s Peace Project aims to question both the meaning of peace and our methods for questioning. In so doing, it is an innovative model for peace education which strives to encourage learners not only to think about peace, but to discover their own emotions, strengths and capabilities and put them to work to create peace. It relies heavily on questioning as a pedagogical method, and seeks not to provide answers so much as to raise new and additional questions, urging learners to look both within and outside themselves to find their own solutions.

Like *Popoki’s Peace Book*, Popoki’s Peace Project draws on concepts from peace studies and peace education, emphasizing aspects of both negative and positive peace. It is believed that peace education can best take place within a unity-based world view and culture of peace, or if that is not possible, that it at least take place in the context of what Danesh identifies as a prerequisite condition, a culture of healing.<sup>17</sup> While the environment beyond the seminar room may be far from peaceful, Popoki’s Peace Project endeavors to create an ‘oasis of peace’ within which to conduct its peace lessons. It is believed that engaging in this type of peace education can play an important role in both creating individuals who will engage in action for peace, and in creating individuals with the capacity to live in a peaceful way and find inner peace.

Popoki’s oasis of peace is, or strives to be, a happy and healing place that is free of violence, taking as its point of departure Johan Galtung’s broad definition of peace as “Peace=direct peace + structural peace + cultural peace,” and his

attempt to make peace a dynamic process whereby, “Peace is what we have when creative conflict transformation can take place nonviolently.”<sup>18</sup> In order for people to be involved in this transformation, they must have achieved, or be in a position to strive for a certain degree of inner peace. It also requires that individuals gain an understanding of both the past and the present, putting their knowledge of current events and collective memory to work in the form of some kind of resistance and/or action for peace. This could take the form of opposition to nuclear weapons, citing past, present and potential dangers, but it could also be, for example, the struggles of transgender and intersex people for control of their own bodies.<sup>19</sup>

Whether on the level of the individual or the society, the achievement of negative peace or a world free of violence is indeed a worthy goal. Popoki’s Peace Project of course recognizes the importance of this goal, but strives to go one step further by using a discourse of positive peace rather than one of violence. It therefore tries to go beyond the negation of violence through working to develop a vocabulary of peace rather than relying on one of violence. This is one basis for the Project’s commitment to peace at all levels, rather than just to peace in society or the world.

A definition of peace education which addresses the various levels and relationships of concern to Popoki’s Peace Project is as follows:

“...*peace education* may be defined as teaching individuals the information, attitudes, values, and behavioral competencies needed to resolve conflicts without violence and build and maintain mutually beneficial, harmonious relationships. The ultimate goal of peace education is for individuals to be able to maintain peace among aspects of themselves (intrapersonal peace), individuals (interpersonal peace), groups (intergroup peace), and countries, societies, and cultures (international peace).<sup>20</sup>

This definition of peace education is broad enough to allow work with many of the different aspects of peace. At the same time, it seems to be limited to human relationships. Popoki’s Peace Project is interested in how humans relate to other humans, but also in relationships between humans and nature, and harmony within nature itself. In addition, the time frame for the above definition is



not clear. Popoki's Peace Project is not only working for peace today, but also is concerned with "exploring ways of creating more just and sustainable futures."<sup>21</sup> In sum, the approach to peace education used in Popoki's Peace Project is to encourage participants to think about their personal peace, peace with others and peace with nature, looking toward the creation of a just and sustainable world today and for the future.

In that Popoki's Peace Project encourages participants to discover their own values and beliefs about peace, urging them to think about their own inner peace and that of others not only intellectually but with all of their senses, it shares some aspects of the holistic or integral approaches to peace.<sup>22</sup> One such approach to holistic peace education is the Integral Model of Peace Education (IMPE) developed in the nineties through the work of, and coordinated by, the UN University for Peace in its 'Program for the Culture of Peace and Democracy in Central America.' It assumes that there are "universal values foundational to the principles that shape a culture of peace," but acknowledges the diversity of cultural expression of those values. The IMPE also notes that there "may be other values and principles expressed in the life practices of specific cultures that may differ from these universals." It thus concludes that "the process of building a global culture of peace can best be approached through a continuous process of intercultural dialogue, within the context of an open consensus seeking process on what a universal culture of peace can mean." Finally, it "assumes that the aspiration to live peacefully and in a sustainable relationship with our biosphere is, in effect, universal and that in all peoples we find individuals and groups who are seeking ways of realizing this aspiration."<sup>23</sup> It emphasizes the importance of critical dialogue in the determination of universal values of peace, and assumes a holistic vision of reality in which the universe is "a dynamic and creative totality characterized by diversity and interdependence between all beings and manifested as a continuous process of self-realization" guided by the principles of differentiation, autopoiesis and cooperation. This leads to a dynamic vision of Planet Earth as a community of life.<sup>24</sup>

The IMPE defines peace as a "state of integrity, security, balance and harmony," and sees each individual as living within "three relational contexts: in

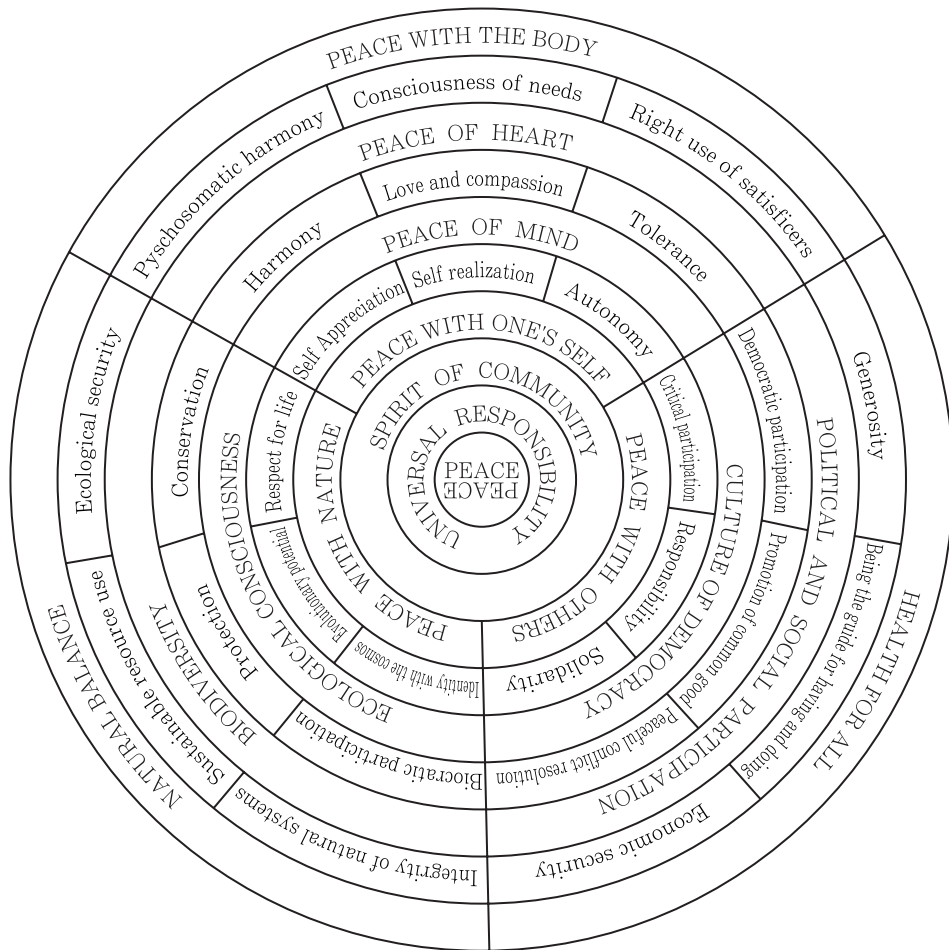


Fig.1 Fundamental Values and Traits of the Integral Model of Peace Education<sup>26</sup>

relationship to the self, to others, and to Nature. Violence or peace can be expressed within each one.”<sup>25</sup> In this model, peace must be constructed simultaneously in many different contexts. (See Fig.1)

The model in Figure 1 shows ‘peace’ at the center, along with ‘universal responsibility’ (defined as a holistic framework of rights and duties) and ‘spirit of community,’ which implies the necessity of an integrated consciousness that goes beyond dualisms (person/society, etc.) and views personhood as part of the web of life. The three interdependent relational dimensions (contexts) described above radiate from these axes. Each context has three domains. Peace with nature includes ecological consciousness, biodiversity and natural balance; Peace

with others includes culture of democracy, political and social participation and health for all; and Peace with oneself includes peace of mind, heart and body. The diagram shown here further identifies traits within each of these value domains.<sup>27</sup> This model of peace education thus moves away from the idea of seeing the world through binary relationships, focusing instead on the ways different aspects of peace inter-relate.

Popoki's Peace Project tries to address each of the relational dimensions and value domains identified in the Integral Model of Peace Education. This is accomplished by asking questions about various aspects of Popoki's life, in relation to peace. Rather than telling people about what peace is or is not, participants are encouraged to develop their own answers to the questions and to share those answers with others. In this sense, the methodology employed by the Project reflects the emphasis on dialogue in the IMPE. A difference, perhaps, might be that the Project not only encourages participants to look within the relational dimensions, but also to be attuned to ways the dimensions are inter-related.

As was noted earlier, one of the unique aspects of Popoki's Peace Project is that it emphasizes the importance of feeling and creating peace with all the senses, rather than relying only on intellectual understanding. This is based on an assumption that for peace education to be effective, it must include not only the use of each individual's intellectual capabilities, but also their sensory and emotive ones. Through using their senses and emotions, participants are able to build images of peace that are more meaningful to them. In the process of sharing and discussing those images with others, individuals are able to articulate various aspects of peace. This makes peace, something that is very abstract and distant from the every day lives of most participants, much more vibrant and real.

### *POPOKI AND REMEMBRANCE*

In Japan, a primary focus of peace education is on the experiences of World War II in general and those of the atomic bombing of Hiroshima and Nagasaki in particular. In the latter, the stories of *hibakusha* (survivors) play an important role. The emphasis is on nuclear weapons as the epitome of all that is

horrible and destructive in war; the message being that war, particularly nuclear war, is bad and wrong. There is no denying the importance of this message, yet one can question whether it is indeed the only message with which peace education needs to be concerned.

Popoki's Peace Project, in its focus on the discourse of peace, emphasizes the future rather than the past. In so doing, the emphasis falls more on re-creation through action than on immortality through remembrance. This draws on the work of Hannah Arendt, who identifies three human activities: labour, work and action as central to her analysis of the human condition. Each is founded on the existential conditions of natality and mortality. While she says action "creates the condition for remembrance, that is for history," she also asserts that "since action is the political activity par excellence, natality, and not mortality may be the central category of political, as distinguished from metaphysical thought."<sup>28</sup> Popoki's Peace Project is a political project, and as such seeks to create new spaces for political action which allow for both creation and re-creation, thus incorporating mortality but focusing on aspects natality.

Popoki's Peace Project is thus critical of approaches to peace education which focus entirely on war and war experiences and neglect the connection with, and potential for, action. Such approaches promote understanding and sympathy for the victims in the past, but do not necessarily link it to the creation of action in the present. Yet at the same time it is understood implicitly that the future can not be created without an understanding of the past. Remembrance, in its ideal form, allows us to grieve for those who have been lost, and to gain wisdom and energy to prevent such losses in the future. It allows, on the one hand, a transformation of time, incorporating past, present and future. Moreover, the process of remembrance affords opportunities for transformation of ourselves and the political spaces we occupy through the sharing/creation of communal memory and through the acknowledgement of our own vulnerability.

Judith Butler discusses the transformative role of grief in making us recognize that our autonomy is intertwined with vulnerability; we both strive to be, and can never become, autonomous because of our need for, and dependence on, others. "To grieve, and to make grief itself into a resource for politics, is not to

be resigned to inaction, but it may be understood as the slow process by which we develop a point of identification with suffering itself.”<sup>29</sup> The demand for autonomy through the control over our own bodies articulated in feminist calls for reproductive rights/health, lesbian, gay and transgendered calls for sexual freedom and/or self-determination, and the calls for equality by ethnic activists share a demand for bodily integrity and self-determination. Yet at the same time, we are bound by our physical dependence upon one another. Butler asks, “Is this not another way of imagining community, one in which we are alike only in having this condition separately and so having in common a condition (physical vulnerability) that cannot be thought without difference?”<sup>30</sup>

Yet just as grieving changes the way we are, the ways in which grief is allocated or “grievability publicly distributed” means that grieving or mourning is acceptable only for some deaths, but not for others. The obituary becomes an “act of nation-building” that attributes life and therefore grievability only to certain people.<sup>31</sup> According to Butler, “The queer lives that vanished on September 11 were not publicly welcomed into the idea of national identity built in the obituary pages, and their closest relations were only belatedly and selectively (the marital norm holding sway once again) made eligible for benefits.”<sup>32</sup> Following Butler’s thinking, it is clear that whether we are considering *hibakusha*, victims of natural disasters or victims of gender and/or transgender violence, we need to be constantly aware of whom we are identifying as permissible objects of grievability, and to whom we are denying that status.

The determination of relative grievability after death may rely on the manner of dying but it is also dependent on the political spaces occupied and/or assigned during life. In general, those who are marginalized in life will also be marginalized in death, although the manner of their death might attract attention. Thus when thinking about remembrance, it is essential to seek for unheard or unheeded voices of the living as well as of the dead. To the extent that Popoki’s Peace Project deals with remembrance, it seeks to do so with an emphasis on diversity, seeking in both life and death to discover the voices and respect the autonomy of the colonized, the oppressed, and the cast aside, even while recognizing the limitations of these designations.

Every year on 17 January, we remember the earthquake which killed approximately 6500 people in and around Kobe in 1995. We pray for the souls of the victims, innocent people who were martyred by nature. Politics has not robbed them of grievability, yet by virtue of location or conditions of death or age or some other factor, some victims remain more grievable than others. Death is considered by many to be the ultimate universalizer, yet we hear the stories of some, and not others. Death may be universal, but the description of it is not. To follow Butler, why does no one speak of the queer lives that vanished in Kobe, or address the grief of their bereaved same-sex partners?

One reason is of course that remembrance occurs in politically defined spaces which determine degrees of legitimacy for victims. In terms of war or conflict, these spaces are generally reserved for victims who are “on our side” or “one of us.” In a society where queerness is not openly acknowledged except in very limited circumstances, grievability is not granted. Similarly, remembrance, or grievability, is problematical when applied to those who came close, but did not in fact die, or those who died, but took a bit longer to do so. What of those who were maimed, disfigured, or mentally and/or physically harmed in such a way as to never be the same? How can we measure suffering? Is there a time frame of days or months or years of pain, or a scale of loss depending on which body parts are affected? How can those who suffered, but to a lesser degree, grieve their own losses and remember their own pain within the framework of remembrance? Must they deny their grief because others have suffered greater losses?<sup>33</sup>

Who were the victims of Hiroshima and Nagasaki, or Kobe for that matter? Those who died soon enough to never know what happened, or those who survived the horror and lived with its images burned forever into their brains? How can those of us who do not share those experiences and memories hope to understand them and make them meaningful in the context of our own lives? How can a person who is not transgendered hope to understand the process by which transgendered people have been robbed of their bodies, sexuality and often times their lives? Can Popoki contribute to the creation of spaces for positive, inclusive and healing remembrance and if so, in what ways?

There is no easy answer to these questions; no single formula which can be

applied. Popoki can be useful, however, in two different ways. One is through the ways in which the victims are identified and acknowledged, 'grievability' assigned and our vulnerability acknowledged. The other is through the ways in which the stories of the victims, living and dead, are retold. The methodology for the former relies on questioning: who are the victims, whose faces can we see, and whose are invisible? How can we learn to see the invisible ones, or distinguish among those who are hidden in shadows? When Popoki asks, "Is this peace?" he is asking that we look into ourselves and discover not only our convictions but also our prejudices and ignorance, and recognize our own vulnerability. In other words, we are being asked to re-examine the objects of our own grievability, and the spaces we assign them. It is hoped that this process will bring new discoveries, and through them, we can find new perspectives and understanding.

The second way that Popoki is useful is as a tool for the expression of memories. Memory is strongly linked to the senses and emotions. Popoki can be used as a way to get survivors to talk about their experiences. Survivors respond to questions such as "What did the earthquake sound like? How did it smell?" or "What did the war taste like? What color was it?" with vivid descriptions, some of which are quite surprising to the listeners. Listeners are drawn into these experiences, and come away with a much more dynamic sense of what it must have been like.

A variation of this method has been to ask participants to introduce Popoki to a victim (of a particular war or event or circumstance such as trafficking, etc.) by drawing a picture of that victim and then introducing the person they have drawn. By asking them not only what the circumstances are but also about the victim's emotions, a much more multi-dimensional understanding can be achieved.

#### **4. Popoki's Peace Project: Peace Lessons and other Activities**

One purpose of Popoki's Peace Project is to use *Popoki's Peace Book* and "Popoki's Peace Message" (DVD) as tools to get people thinking and talking about the meaning of peace and to encourage them to work for peace in whatever way best suits them. While the format is very simple, there is a lot of depth

in the content, and it can be used in many ways. This is generally done in the context of workshops, or 'Peace Lessons.' The following is a brief discussion of some of the content of the workshops, and some of the things have been discovered in the course of conducting them.

Workshops tend to have two different purposes. One is to essentially teach peace; the other is to help teachers of peace to design their own lessons and workshops. These workshops, or 'Peace Lessons,' have been used with a wide range of audiences including groups of adults, mixed groups of adults and children, and with groups of children or young people in school or elsewhere. Workshops for peace educators are for teachers, NGO workers or others who are engaged in teaching about peace. The involvement of the YMCA has led to interest for use in YMCA youth programs, pre-school and other programs and by church and other groups. Peace lessons have also been conducted at academic conferences.

### *PEACE LESSONS*

Peace Lessons (workshops and/or seminars for peace) tend to be about two to three hours in length. Generally they begin with some introduction to *Popoki's Peace Book* and "Popoki's Peace Message" including the background, and some games or exercises aimed at helping participants think about their personal values regarding peace and/or helping them to start thinking about peace as more than just the lack of war. These exercises take into account the purpose of the workshop, age of the participants, and desires of the sponsors with regard to the ultimate outcome. Generally they will include an introductory activity about core values. Examples might be having participants choose those they feel are most important from among a list of values, list and/or discuss words they feel are important for peace making, and having participants choose a place on a rope stretched across the room to indicate their position on various questions. The exercises are short, interactive and have the aim of being both ice-breakers and providing an introduction to the material for the workshop. At the very least, participants should begin thinking about peace as more than simply the absence of war.



These exercises can also be used as a way to draw out war experiences and memories, if appropriate. Just a few questions about the smell or sound of war at the beginning can set the focus for the session and get people thinking in new directions.

The introductory activities are generally followed by the showing of the DVD. Usually the focus is on “Popoki’s Peace Message” and if “Popoki’s Peace Machine Journey” is shown, generally only a few sections are used. As the “Peace Machine Journey” tends to focus attention on violence and be quite overwhelming, it is more effective to show it before “Popoki’s Peace Message” rather than after.

After the DVD, one of a variety of activities usually involving the use of art is used. The selection depends on the ages, interests and goals of the participants and sponsors. It is always better to have people in a relaxed mood before they engage in these activities. The following are a few examples of different kinds of group activities.

### *Discussions*

Discussions about the content of the DVD can be varied and often include use of pages of *Popoki’s Peace Book*. Even very young children will reply to questions about peace relating to the five senses. Older children will readily discuss some of the social issues as well. For example, the hospital page<sup>34</sup> tends to be attractive to many young children, as well as to older ones. Adults seem to react well to questions from the standpoint of the senses, but also will engage in discussions about the various social issues addressed. Presenting a single page and asking participants to relate this to the world can also lead to interesting and effective discussions. For example, presenting the group with the page about Popoki traveling<sup>35</sup> can be used for thinking about not only traveling but also such things as migration issues, refugees, human trafficking, tourism issues, etc. The page about Popoki liking to play with water<sup>36</sup> but stopping because his friends disapprove can be used to discuss difference, such as gender, sexuality, or ethnicity.

Discussions can also take the form of ranking games in which participants

are presented with sets of about six cards, each showing one ‘peace page’ (each page of the original book is a ‘peace page’). The group is asked to rank the cards according to their importance for a specific goal such as creating inner peace, conflict prevention, international cooperation, volunteering, etc. The number and content of the cards would be selected according to the topic, time constraints and needs of the participants. Ideally, discussion activities would include some time devoted to what participants can do to change the situation being discussed or contribute to the creation of peace.

### *Art Projects*

There is now a growing list of art projects that have been successfully used in workshops. Art projects are a particularly effective way of working with, and expanding upon, the ideas of positive peace in the book and DVD. Basic materials generally include colored pencils, markers or crayons, origami and/or colored paper, scissors, glue and a large sheet of white paper. Participants should be encouraged to work as a group, and to discuss the reasons for their choices of what to include. The creation of a cooperative project takes quite a bit of time, so both the task and expectations should be adjusted to the time frame available.

At the end of art project sessions, time should be left for sharing each group’s creation. If possible, some further discussion among the groups after the sharing is effective in helping to reinforce some of the ideas expressed, as well as to add new ideas from other presentations to what has already been discussed within the groups. Whenever possible, art projects should also include some discussion and/or expression of how participants can be involved in creating peace. They can, for example, be asked at the end to go back to their projects and include themselves in their drawings, showing the role that they might play in achieving peace.

The following is a description of some of the projects.

### Peace Garden

The basic art workshop is to have participants create a ‘peace garden’ in which they will join Popoki in enjoying peace. This would include the senses, and

whatever other things people might want to have in their gardens, real or imagined. Variations might include asking people to show not only peace, but also non-peace. Instead of a garden, the location could be left up to participants.

### Peace Banquet

The Peace Banquet project uses Popoki to address issues around food and drink and asks people to plan and draw a picture of a peace meal to be eaten with Popoki. Participants select smells, tastes, colors, textures, and sounds for the menu, but also use this as an opportunity to learn and talk about issues relating to food production and consumption. It also provides a good opportunity to discuss ethical issues such as animal rights or genetic engineering, or political issues such as the procurement of water or the implications of free trade. As people tend to be quite interested in issues relating to food, it is a good way to not only bring together issues of direct, structural and cultural violence but also to give participants a way to search for their different roles in finding a solution.

### Peace Community

The Peace Community was originally conceived for use with a group working on reproductive health and rights, but has since been used widely. This project asks participants to think about different ways that people can live together in communities, encouraging them to think about living arrangements such as housing, configuration of living units (families), lifestyles, life support, environment, food, etc. A workshop variation appropriate to the current political situation in Japan is the Peace Constitution Walk, where participants are asked to draw a Peace Constitution Path to walk on with Popoki.

### *OTHER ACTIVITIES*

The range of possible activities is very extensive. Peace mobiles or peace trees are interesting and fun ideas, which can lead to some creative expression. They can include objects, but also print or words, poetry, etc. One successful endeavor was to ask people at a festival to write their ideas about the color or flavor of

peace and pin them up on a big board so others could compare. Another activity is a mapping project. This could entail mapping the neighborhood according to the five senses, or to ways the neighborhood might be made more peaceful or to places which seem to be destructive to peace. Groups could be assigned tasks such as finding ‘peaceful’ and ‘non-peaceful’ smells, flavors, textures, etc. in their neighborhoods, the area surrounding the location of the workshop, or even the building itself. They could also look for peaceful/non-peaceful activities, behaviors, etc. This can be connected to learning about the history of a particular area and might involve interviewing residents or others. For example, in Kobe it might involve looking for traces of the war or the Great Hanshin-Awaji Earthquake in the city, including asking survivors what they remember about the smells, textures, sounds, etc. of their experiences.

#### *TRAINING WORKSHOPS*

One of the objectives of Popoki’s Peace Project is to encourage people to experiment and use the DVD and book to suit their own needs and purposes. Working toward this goal, a number of workshops have been held to help educators and community workers to become familiar with the materials and to encourage them to make their own lesson plans. The content of these training workshops varies according to the needs and desires of the participants and/or sponsors. Usually they will include the showing of “Popoki’s Peace Message” and part (7-10 minutes, generally the first and last sections) of the “Peace Machine Journey.” These workshops generally include an experiential component, as well as time for discussion about how to use the materials and what they entail. When time allows, participants are encouraged to create their own lesson plans and these are then shared with the group. These workshops have provided a good place for the sharing of ideas and information. New ideas and suggestions coming out of these workshops are disseminated to other Popoki Peace Project participants through reports on the Popoki mailing list and website.

## 5. Responses to the DVD and Workshops

So far, the responses to Popoki's workshops and other activities have been very positive. Here are some examples of responses to the DVD, followed by a discussion of responses to the workshops.

### *RESPONSES TO "POPOKI'S PEACE MESSAGE"*

"Popoki's Peace Message" and/or power point versions of *Popoki's Peace Book* have been shown to people of all ages, from infants to people in their eighties and nineties, in a number of different countries.<sup>37</sup> On the whole, the reaction has been very positive. The materials are most successful with older children, young people and adults, but infants and young children are attracted by the simple drawings and generally respond well. For example, children as young as one year have shown interest, and some pre-school children have responded to questions about the color or smell of peace. One three-year old watched it with his parents. He did not really seem to be paying any attention, yet when the adults began talking about it the next day the child took the initiative in the conversation, mentioning the parts he liked best. A four-year old watched the DVD with her mother the first time, and then insisted on watching it five more times, imitating Popoki and seemingly having a good time. As she was beginning the sixth repetition, her mother decided she needed to do other things. After she was tucked into bed that evening, the child began sobbing. When asked why, she replied, "Popoki is gone and I'm lonely."

The DVD and/or power point version works well with a variety of audiences. It has been used successfully with groups of children, mixed age groups and groups of adults. In general, most of the children seem to be very engaged, and if nothing else they are quiet and attentive. One experience involved showing the DVD to a group of seven children ranging in ages from nine to thirteen and their teachers in the United States. These children are the only students at a very small school on an island. In spite of the range in ages, the students were extremely attentive and interested. It seems that "Popoki's Peace Message" speaks to many children, even those who claim to not particularly like cats and or be very interested in peace.

The reaction of adults has also been positive. Some adults have a bit a trouble with the first part, or perhaps they become bored, but most seem to wake up for the second half. They smile, occasionally laugh out loud, and seem to be enjoying themselves. People are drawn to different sections, but the question, “Can you have peace if others don’t?” seems to get the attention of most adults. Some adults have difficulty understanding some of the questions, and many assume that the answer to all of them must be ‘yes.’ They feel uncomfortable if their personal answer to a particular question is negative. Since in fact the purpose is to think about a wide range of answers and discuss the various possibilities, there is no difficulty with people having different responses. This problem is at least partially addressed in *Popoki’s Peace Book*, where a small Popoki appears at the bottom of some of the pages, asking additional questions to help readers to think about the more complex questions.

“Popoki’s Peace Message” is narrated in both Japanese and English, and has been shown to audiences in both languages.<sup>38</sup> It has been used with international students, both graduate students and undergraduates, at Kobe University and elsewhere. Many of the international students seem moved by Popoki’s story and some have offered to translate it into their different languages, while others have expressed their desire to discuss and act for peace. In these university settings, “Popoki’s Peace Message” is seen as a good way to begin a discussion on peace. “Popoki’s Peace Machine Journey” gives a progressive Japanese view of history which is informative for many Japanese people, as well as for those outside of Japan. It helps to explain some of the political issues currently being raised in Asia, and for that reason is particularly interesting when used with multinational audiences. At present, Indonesian, Lao, Cambodian, Korean and Chinese translations are underway or have already been completed. It is hoped that ultimately these and other languages will also be incorporated into the DVD and the final book.

An interesting experience with translation happened with a student from Laos. In Lao, there is a term for ‘extremely happy’ which has a meaning which is separate from the meaning of the word for ‘peace.’ The student was concerned that in some of the questions, rather than saying ‘peace,’ the translation should

be 'extremely happy.' This led to an interesting discussion about the differences and similarities between the two concepts in various cultures. While this happened spontaneously, this type of discussion is one of the objectives of Popoki's Peace Project. The translation problem was resolved when the student realized that all of the answers did not necessarily have to be 'yes.'

Popoki's Peace Lessons generally do not use "Popoki's Peace Machine Journey" in its entirety. When it is used, people tend to respond positively to the parts that are shown, and to express interest in seeing the rest. In general, Japanese young people express surprise because it shows history they were never taught in school, such as conditions in Okinawa during the war. An international group of high school students seemed interested to discover that they were familiar with some, but not all, of the content and that different countries portrayed different events (e.g. Hiroshima, Auschwitz) differently. Many people from outside Japan have commented that they find it interesting because it presents history from a progressive Japanese perspective.

On one occasion, the "Peace Machine Journey" was shown in its entirety to a group of older people (seventies through nineties). These people were generally negative and bored, saying that it showed them nothing they did not already know. They did, however, say that they thought it should be shown to young people who do not have any knowledge of the war. Some people who have bought copies and shown the DVD to their families have commented that it has encouraged their parents and grandparents to speak about their war experiences, sometimes for the first time.

### *RESPONSES TO WORKSHOPS*

Responses to workshops have generally been enthusiastic. Art projects have been quite successful with adults as well as with children. The following are comments from volunteers who served as facilitators at a workshop.

"People were happy and smiling throughout the three hour program. It made me feel really good as a facilitator." "My group had people from about one year to about sixty years (?) old! Most of us never have a chance to have

discussions in a group with mixed ages like that and it was very new and stimulating. I think it was good for the group members too!” “Talking about peace is usually very hard to do. There was a good feeling in the room, and I was excited about what kinds of ideas people might come up with. It felt very good and made me feel that this experience was ‘peace.’” “It was our first time to try Popoki’s Peace Lesson, but we all learned new things and had a very good time. I’m looking forward to next time to see how we can improve on it!” “Maybe this kind of talking and learning and creating together is peace.” “I realized how difficult it is to link personal peace with that of the community of the world. As a facilitator, I was frustrated with my inability to make that link more clearly.”<sup>39</sup>

The above comments are from one of the first workshops, but are quite typical. Peace Lessons work well with mixed age groups, as well as with groups of similar age and/or background. Typically they make people realize that even though they do not generally think about peace as such, they do have a certain amount of knowledge and are capable of making a contribution to peace. The use of the senses and emotions as well as intellect seems to make peace more accessible to many participants.

Peace Lessons address difficult topics, and some people have never really thought seriously about these things. One of the introductory exercises involves choosing important concepts for peace from a long list. Most people tend to focus on such concepts as love, life, education and communication, but some choose weapons or wealth as being essential for peace.<sup>40</sup> Interestingly, relatively few people select such items as freedom or social justice, although some do discuss the relationship between war/direct violence and poverty/structural violence. Art, creativity, and imagination are ruled out from the start, although occasionally someone might suggest that laughter be included.

Many participants have never really thought about personal/inner peace in relation to world peace. For example, one participant writes:

“Until now, I always applied the word ‘peace’ to the whole world, but if everyone were to think of peace in a personal way and then gradually share those values with the rest of the world, I think that a lot of the problems we



now face might be solved. This workshop made me think about the link between personal peace and world peace. If every day you treat people in a caring way, then those people begin to have warm hearts. If those people follow suit, peace will expand. Then maybe the whole world will become more peaceful.”<sup>41</sup>

Most participants agree that Popoki's Peace Lessons provide an opportunity to explore new ways to think about and express peace. In the words of one participant, “I only had a vague idea of ‘peace,’ but through thinking about the situation of familiar creatures, it has become much more concrete.”<sup>42</sup> The idea of using different forms of expression is new and stimulating for many people, and workshops are usually filled with laughter and joy. For children, art projects do not seem to present much of a problem, but adults sometimes take a bit more time. Many adults complain that they have not used crayons in years, but with a little encouragement they not only produce interesting results, but seem to enjoy themselves while doing so. Of course, one advantage to working in groups is that there is generally someone who has enough confidence to start drawing. Providing alternatives to drawing such as origami, glitter or construction paper also helps those who are less confident to get started.

One frequent issue for groups concerns how to create a collective or group project, as opposed to a collection of individual ideas. At a workshop in the United States with children, it was surprising to see that the children immediately marked off their own spaces and began filling them (and also creating walls and other structures to protect their spaces). Time and logistics prevented them from filling the group space in a collective manner, but they did discuss the need to leave room for a collective space when they initially marked off their own territories. The borders of personal space in workshops with Japanese children and adults have been less obvious, but most groups tend to divide their projects into individual and collective spaces. Some groups of adults articulate this problem, asking whether they want to create a joint project or join their separate drawings. Other groups recognize it after they are through, and some do not mention it at all.

Projects such as the Peace Banquet require group decisions, but while some just ask each person to contribute one menu item, others involve group decisions for each component of the meal. Similarly, the Peace Community requires some discussion about “community,” but some groups proceed to draw their individual houses and families, while others first discuss what sorts of alternatives they want to include.

Discussion at the end of the dynamics of group decision making is often interesting. For example, mentioning the difficulties experienced by one group can lead to a discussion of ways to promote better communication among diverse groups and other aspects of conflict resolution. Another aspect might be to reflect on whether freedom for personal/individual expression is an important element of peace.

A day-long workshop for a multi-national group of high school students produced some very interesting results. Participants were asked to give 10-minute presentations which included the following: a situation (or situations) of non-peace, their view of the way it would be when the situation was resolved, me/us and Popoki. Many of the groups worked through much of the night. The presentations included one story-board, three skits and one song. Each presentation focused on issues of concern to young people such as apathy and bullying. They brought Popoki and the discussion of peace to their own lives, showing both emotion and intellectual grasp of the situation.

It is too early to tell the results of the training workshops.<sup>43</sup> Responses have been positive, and participants report that they are planning to hold their own workshops and lessons. As of this writing, however, there have not yet been many reports about how those lessons and/or workshops have turned out. Those reports that have been received have been positive, but it is also possible that negative results have not been reported.

In the context of this paper, a comment on Popoki and remembrance is appropriate. The incorporation of wartime and other memories into Popoki’s Peace Lessons is a recent effort and much remains to be done. That said, the initial responses have been very encouraging. Many people in Japan have begun to talk about their wartime experiences, but some who do it frequently seem to

be almost reciting their narratives, making it hard for the listener to remain engaged. Asking sensory questions helps the speakers to break away from their scripts, and makes the stories more vibrant and real. For example, at one gathering, people were first asked the taste of war. The reply, "sweet potatoes," inspired an impromptu discussion of the ways potatoes were eaten and food procured during the war years. When asked the smell of war, one man raised his hand immediately. His reply was "blood," and he proceeded to tell a frightening story of being eight years old and seeing a Chinese man slaughtered right in front of his eyes. This conversation occurred in Kobe, and most people had assumed the smell of war would be that of smoke and fire, similar to that after the earthquake. A discussion of the differences ensued.<sup>44</sup>

## 6. New Developments: Popoki's Peace Friends

A new activity of Popoki's Peace Project is the YMCA 'Popoki's Peace Friends Campaign.' As suggested by its name, this is a joint project with the YMCA of Japan.

Every four years, the World Alliance of YMCAs holds a World Council Meeting. In July of 2006, the World Council was held in Durban, South Africa. The attendance at such events is between 800 and 1000 people, and most of the 123 YMCA movements of the world are represented. Each national YMCA movement is invited to give a presentation and to have a booth describing their programs. Popoki was chosen as the main feature of the presentation of the YMCA of Japan. This took the form of the YMCA 'Popoki's Peace Friends Campaign.'

The idea of the campaign is simple. The Japan YMCA is inviting other YMCAs and YMCA movements around the world to create new 'peace pages' in the style of *Popoki's Peace Book*. These 'peace pages' are to feature episodes in the lives of Popoki's Peace Friends (living things such as animals, birds, reptiles, etc.) and questions about peace from the participating countries. Each participating YMCA and/or YMCA movement will devise a selection process, and choose three pages which will be sent to Japan to represent their YMCA. The pages will be displayed on-line, and possibly as a traveling peace exhibition to be exhibited

at participating YMCAs, perhaps even winding up as an exhibit at the next World Council in 2010. Depending on the response, the Japan YMCA may work with Popoki's Peace Project in publishing the pages as a sequel to *Popoki's Peace Book*. It is hoped that participation in this project will give YMCAs around the world an incentive to discuss peace, and help YMCAs to organize formal and informal discussions about peace within their own countries and across borders.

Popoki's friends might be pandas or koalas or elephants. Then again, they might be cats residing in Thailand or Mexico or Zambia. They might even be dogs! All of them will be concerned about how their inner peace is created and maintained, and will also be worried about aspects of direct, structural and cultural violence in their home environments.<sup>45</sup>

The Popoki Peace Friends Workshop at the World Council was well received, as was the booth exhibition. A particularly encouraging response was from a staff member from Liberia, who wanted to use Popoki with Liberian children who have never known peace, in order to teach them how to imagine it. At this writing, interest is being expressed by YMCAs both within and outside of Japan. Workshops using the Peace Page idea have produced some very interesting and creative results. In order to make the peace page creation process easier, participants are asked to choose a living thing from a list of possibilities and also given a list of core peace values to help them decide on the message of their page. It seems that this exercise allows people to access and use knowledge that they already possess, but in a new context. Some participants seem surprised that they are able to make a contribution to peace without special preparation and study.

## 7. Future Challenges

Popoki's Peace Project is not yet a year old, and it is hard to know what path it will travel. One thing is clear: Popoki speaks to people, and people respond, expressing themselves in new, and often surprising, ways. Perhaps it is the familiarity of a cat, coupled with the slight distance created by dealing with an animal that allows people to relax and experiment. One goal for the future is to continue to discover ways in which Popoki can help people to think about, and

act for, peace. The following is a brief discussion of what are seen at this point to be immediate and long-term challenges.

In terms of support, as of this writing, the initial goal of contributions from 200 people has been met, and publication is expected early in 2007. There has been relatively good newspaper coverage, and it is anticipated that as there will be more when the book is published. The involvement of the Japan YMCA is of course an important development and will hopefully lead to increased publicity and support. The publication of a pamphlet in conjunction with the YMCA World Council has been helpful. Many workshops have been scheduled and interest is growing both locally and internationally. The publication of the book will also make it easier for educators to have access to Popoki and use his materials in different ways.

In terms of content, there is still much work to be done. The idea of holistic peace education is attractive, but it is difficult for many of those involved in the Project to make the link between individual peace or inner peace and peace in the world or in the community. Increased efforts should be made to make this important link more easily understood by workshop facilitators and participants.

Another challenge is with regard to emphasis placed on peace with nature. While the assumption of Planet Earth lies at the base of the work of the Project, most of the discussions to date have focused on violence among people, rather than violence toward nature. At the same time, nature always features prominently in art projects, and the importance of nature is brought out and considered in this context. Participants are sometimes surprised at the seeming contradiction of how they leave nature out of their discussions but give it such importance in their art work. When they realize this, it helps them see how they may be taking nature for granted. This is an indication of the efficacy of art as a medium for understanding human nature and social contexts.<sup>46</sup> Interestingly, the peace pages made in conjunction with the YMCA Peace Friends Campaign seem to have been most successful in making this connection. The Peace Banquet, as well as mapping and other projects will hopefully continue to provide opportunities for exploring the relationships among peace with oneself, peace with nature and peace with others.

Discovering the ways in which the three dimensions of peace, personal, society and nature, are inter-related is an important aspect of Popoki's Peace Project. The use of a cat is part of this effort, as it emphasizes the relationship between humans and the animal world. For practical analytical purposes, these divisions are important, but one of the goals of the Project is to break down those barriers, helping participants to realize that in fact these three areas are interdependent and one cannot be achieved without the others. More attention and creative energy needs to be given at workshops to help participants discover the inter-relationships among the different areas.

One of the unique aspects of Popoki's Peace Project is the emphasis on using the entire body to think about peace. Both *Popoki's Peace Book* and "Popoki's Peace Message" first address peace in terms of the five senses. The underlying assumption is that peace can be interpreted and expressed in a variety of ways, and that we need not only to 'think peace' but also to 'feel peace.' Thus, using an example from *Popoki's Peace Book*, the Project's answer to the question, "Are music and art necessary for peace?"<sup>47</sup> is a definite 'yes.' Both the expression of peace through music and art, and the experience of that music and art are essential for the creation, maintenance and understanding of peace. In this sense, Popoki's Peace Project takes the idea of holistic peace to mean holistic from the perspective of all the senses, not just as an intellectual approach. It is a constant challenge, both as a facilitator and as an adult participant, to emphasize both 'feeling' peace and intellectual discussions about peace. Once intellectual discussions begin, participants tend to leave their emotions and feelings behind. Ways to promote awareness of various feelings of 'peace' need to be further explored.

The use of the senses and the gentle approach adopted mean that Popoki's Peace Project has appeal for almost everyone. It is believed that the questions raised by the book and DVD are fundamental to the creation of peace, although the situations may vary from place to place. Of course, the answers include a whole range of possibilities. One criticism of the Project may be that it is too inclusive; that even people who seek military and/or violent solutions to social problems might find Popoki useful. This is a valid point. However, one purpose of the Project is to encourage dialogue among people with different positions. If

Popoki is a way to encourage that dialogue, then it is perhaps a useful beginning.

Finally, there is the question of action for peace. *Popoki's Peace Book* does not directly address the subject of action and/or resistance, nor does it directly mention the role and/or importance of working for peace. It is hoped that people who are exposed to Popoki and the work of the Project will recognize the need to work in a variety of ways for peace. At the same time, it is recognized that while collective and/or individual action is important in creating some aspects of peace, it is not the only path. Popoki's Peace Project strives to encourage participants to look into themselves and find the most appropriate path(s) for them. What appear at first to be small, perhaps insignificant, actions are also a part of building alternative paths to peace.

## Notes

1. "Popoki" is the word for cat in the Hawaiian language, and is the name of the cat featured in *Popoki's Peace Book* and "Popoki's Peace Message."
2. Alexander, Ronni. *What Color is Peace? Popoki's Peace Book 1*, Epic (Forthcoming April, 2007, p.27). For the purposes of this paper, the book will be referred to as *Popoki's Peace Book*.
3. *ibid.*, p.44
4. <http://popoki.cruisejapan.com>
5. <http://www.gender.org/remember/day/> (accessed 2006.10.5)
6. Article 9 of the Japanese Constitution reads as follows: "Aspiring sincerely to an international peace based on justice and order, the Japanese people forever renounce war as a sovereign right of the nation and the threat or use of force as means of settling international disputes. 2) In order to accomplish the aim of the preceding paragraph, land, sea, and air forces, as well as other war potential, will never be maintained. The right of belligerency of the state will not be recognized." The present government wants to change this to allow for the existence of a standing army. The tendency to not think about peace seriously is referred to in Japanese as *heiwa* (peace) *boke* (a disjointed mental state).
7. This discussion draws on Chandra Talpade Mohanty's discussion of women as the subjects of power in, for example, "Under Western Eyes: Feminist Scholarship and Colonial Discourses." Mongia, Padmini, ed. *Contemporary Postcolonial Theory: A Reader*. Arnold, 1996, pp.172-197.
8. *op cit.*, *Popoki's Peace Book*, p.4
9. The author has experienced, for example, heated arguments about whether the taste of peace is that of kimchi, espresso or cotton candy. While in reality it is of course none of these things, participants can compare their image of 'peace' with the images suggested by sweet, hot/spicy or bitter. This can help them to form a more dynamic impression of 'peace.'
10. *op. cit.*, *Popoki's Peace Book*, p.44
11. The Japan Peace Museum is a Japanese organization which began in the late seventies as the Hiroshima-Nagasaki Publishing Committee (Committee of Japanese Citizens to Send Gift Copies of a Photographic and Pictorial Record of the Atomic Bombing to Our Children, and Fellow Human Beings of the World). This group was responsible for publishing the first major collection of photographs of Hiroshima and Nagasaki, and for organizing the 10 Feet Campaign. After the successful completion of this campaign, the group decided to work toward a new goal: the establishment of a peace museum. While the actual museum plan has yet to be realized, a virtual museum

- has been created on-line, and over the years, The Japan Peace Museum has published a variety of books relating to peace.
12. The author is indebted to Watanabe Katsuyuki of Iwanami Shoten Publishers for both making this suggestion and for being instrumental its realization.
  13. The book, which is in Japanese, is about the exhibits at the International Museum for Peace. It includes excellent photos and graphics and is a rich source of information about direct violence in the twentieth century, beginning with the Japanese invasion of China in 1931. This book is primarily a reference book for adults. The accompanying DVD takes the content of the book and puts it in a form that is interesting and appropriate for children in grade five and above.
  14. This version uses about 34 of the 53 pages of the original book.
  15. The second volume in the Iwanami DVD Book Peace Archives series, *Okinawa*, was released in September of 2006. This DVD includes a 10-minute journey to Okinawa in Popoki's Peace Machine during which Mimi learns about the Battle of Okinawa and post-war Okinawan history, focusing on the problem of military bases. A third volume, *Hiroshima-Nagasaki*, is scheduled to be released in the spring of 2007.
  16. Susan Sontag, in her essay "War and Photography" discusses the practice of representing atrocious suffering as "something to be deplored and if possible stopped." (p.254) This representation is quite common in Japanese peace education materials. (Owen, Nicholas, ed. (2002) *Human Rights, Human Wrongs*. Oxford University Press)
  17. Danesh, H.B. (2006) "Towards an integrative theory of peace education." *Journal of Peace Education*, Vol.3, No.1, March 2006, pp.57-61
  18. Galtung, Johan (1996). "Peace and Conflict Research in the Age of the Cholera: Ten Pointers to the Future of Peace Studies." *The International Journal of Peace Studies* Vol.1 No.1 January 1996.
  19. This involves a range of issues, from the ways that sexuality and gender are expressed to making physical changes in one's body. For some transgender people this might involve sexual reassignment surgery; for intersexuals, who are often subjected to interventions shortly after birth, it might involve the right to make their own decisions about the use and/or timing of surgery or drugs, as well as about their own gender and sexual identities.
  20. Johnson, David W. and Roger T. Johnson. "This issue," *Theory into Practice*, Vol.44, No. 4, Fall 2005, p.276.
  21. R.D. Laing quoted in UNESCO (2001) *Learning the Way to Peace* A Teachers Guide to Peace Education p.4
  22. See for example Salla, Michael Emin (1998) "Integral Peace and Power: a Foucauldian Perspective." *Peace and Changes*, Vol.23, No.3 July 1998 or Danesh, H.B. (2006) "Towards an integrative theory of peace education." *Journal of Peace Education*, Vol.3, Number 1, March 2006.
  23. Brenes-Castro, Abelardo (2004). "An Integral Model of Peace Education" in Wenden, Anita L. *Educating for a Culture of Social and Ecological Peace*. State University of New York Press, pp.77-79
  24. *ibid.* p.80. While the desire to live in peace and in harmony with nature may be universal, the stipulations and requirements for doing so are diverse and often conflicting. The author questions the existence of such universal values, but agrees that the process of seeking them is essential for the creation of cultures of peace.
  25. *ibid.* p.83
  26. *ibid.* p.83
  27. *ibid.* p.84
  28. Arendt, Hannah. (1958) *The Human Condition*. The University of Chicago Press, pp.8-9. Also see Barash, Jeffrey Andrew. "Martin Heidegger, Hannah Arendt and the Politics of Remembrance" in *International Journal of Philosophical Studies*, Vol.10(2), 171-182.
  29. Butler, Judith. (2004) "Violence, Mourning, Politics," in *Precarious Life: The Powers of Mourning and Violence*, London: Verso, p.30
  30. *ibid.*, p.27
  31. *ibid.*, p.34



32. *ibid.*, p.35
33. In 2005, Yoshida Michio published a little pamphlet telling the story of his father; Kan-chan, who experienced the bombing of Nagasaki at age 13. Through a series of lucky circumstances, Kan-chan avoids serious injury. The pamphlet describes his ongoing struggle with whether he qualifies as a 'real' survivor (because he was not physically injured), and with guilt over the coincidences that left him alive and others dead. (*Kan-chan no Natsuyasumi*. Available in Japanese from yoshidam@iris.dti.ne.jp)
34. "Sometimes Popoki gets sick or hurt. Popoki's veterinarian is very nice and gentle, but Popoki hates the hospital! Popoki always throws a terrible fit! I wonder if peace is being able to object strenuously when you don't like something." (*op. cit.*, *Popoki's Peace Book*, p.30)
35. "Sometimes Popoki goes with Ronni on the bullet train to Tokyo. Once he went on an airplane to Canada. He's been sailing too, but he gets seasick. He always has to go, even when he doesn't want to. Is a passport necessary for peace? Is it being able to travel freely? Is being able to stay home when you want to also peace?" (*ibid.*, p.42)
36. "When Popoki was a kitten, he loved to play with water. When he got older, his friends told him that cats aren't supposed to like water and he stopped playing with it. Is peace feeling free to be different?" (*ibid.*, p.40)
37. The author has used these materials, or knows directly of their use, in the following countries: Japan, Canada, Malaysia US, Singapore, Korea and Austria, as well as international groups at Kobe University, the UN University for Peace (Costa Rica), the International Peace Research Association (Calgary), and the 16<sup>th</sup> YMCA World Council (Republic of South Africa).
38. The 'Peace Machine Journey' has English subtitles. It would be good to have subtitles for "Popoki's Peace Message" so that it can be shown to audiences in two languages at once. Future plans call for translation into additional languages.
39. Comments from volunteer facilitators after a workshop sponsored by Kobe Peace-i-net on 21 March 2006 in Kobe.
40. The list changes, but generally includes the following: diversity, nature, freedom, safety, wealth, weapons, creativity, basic needs (clothing, food, housing), action, life, social justice, art, education, trust, communication, imagination, love, law, and a space to add additional words.
41. "Popoki News" No.13, 31 October 2006, p.2, Aiko Koizumi
42. *ibid.*, Jo Asako
43. Some examples are a presentation by Japan and Kobe YMCA staff at a YMCA Asian Youth Conference held in Malaysia, use by a Kobe University graduate student/teacher with her own junior high school class, use by a Korean teacher of English, and use by a peace movement activist at a peace conference. Many of these examples are reported in the Project newsletter, "Popoki News."
44. From a presentation by the author to the Kobe Y's Men's Club, 14 March 2006
45. Those not affiliated with the YMCA are also invited to participate as Popoki's Peace Friends. Information is available from [popokipeace@yahoo.co.jp](mailto:popokipeace@yahoo.co.jp) or [popoki@ymcajapan.org](mailto:popoki@ymcajapan.org)
46. For a discussion of art and peace education see Anderson, Tom (2000). "The Guernica Children's Peace Mural Project." *JADE* 19.2, No.141
47. *op. cit.*, *Popoki's Peace Book*, p.39

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