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my peace

Music of Youth - A Peace Building Approach

my peace magazine

WHEN MUSIC
BECOMES A
SPACE FOR PEACE

MUSIC AS A
PATHWAY TO PEACE

MUSIC HAS THE
POWER TO CHANGE
THE WORLD

www.mypeaceproject.eu



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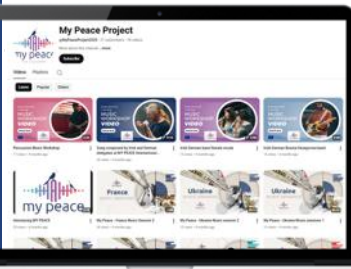
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Welcome to this final ezine

Welcome to this final edition of our bi-annual ezine, bringing together the full scope and outcomes of the “MUSIC for YOUTH - a PEACE building approach” (MY PEACE) project.

Conceived as a collaborative European initiative, MY PEACE has explored how music can serve as a structured and impactful tool for peacebuilding among young people. Throughout its implementation, the project has combined methodological development, capacity-building activities, and artistic production, creating a coherent framework that connects education, culture, and social engagement.

This edition is structured to provide a comprehensive overview of the project’s architecture and achievements. It begins with a global presentation of MY PEACE, followed by a detailed insight into the core outputs developed under Work Package 2, which laid the pedagogical and methodological foundations of the project. It then traces the operational dimension of Work Package 3, from the planning phase to the implementation of music sessions and the production of video content across partner countries.

The ezine also highlights the transnational learning dynamics fostered through Work Package 4, including both hosted and participated international trainings, as well as the development of the Learning Portal, a key resource ensuring accessibility and sustainability of the project’s tools. In parallel, Work Package 5 provides a structured approach to dissemination, documenting how the story of MY PEACE has been shared, amplified, and embedded within wider European networks.

Finally, this publication concludes with a strategic overview from the project lead, offering a reflective perspective on the project’s impact, lessons learned, and future orientations. Taken together, these components illustrate a project that has not only generated tangible outputs but also strengthened capacities, fostered cooperation, and contributed to a broader reflection on the role of artistic practices in peace education.

This final issue aims to consolidate these achievements into a shared resource, supporting further replication, adaptation, and development across diverse contexts.

**Welcome to the closing chapter of MY PEACE,
and to the continuation of its outcomes
beyond the project lifecycle.**



Music as a pathway to peace:

Presenting Work Package 2

outputs of the MY PEACE project

In a world increasingly shaped by division, uncertainty, and rapid social change, the need for innovative approaches to peacebuilding has never been greater. The MY PEACE project responds to this need by placing music at the centre of dialogue, understanding, and social transformation.

Work Package 2 (WP2), led by SPIN-OKRET and International European University, represents one of the core achievements of the project, bringing together research, practice, and innovation into two complementary outputs:

01

A Peacebuilding Approach Roadmap

02

The My Peace Good Practices Guide

Together, these resources provide both strategic direction and real-life inspiration for using music as a powerful tool for peacebuilding across Europe and beyond.





01

From insights to action:

The Peacebuilding Approach Roadmap

The Roadmap serves as a **structured guide for stakeholders** who want to integrate music into peacebuilding processes. It is grounded in extensive consultation with four key target groups:

FOUR KEY TARGET GROUPS

- 01 Youth Educators
 - 02 Music Stakeholders
 - 03 Peacebuilding Actors
 - 04 Young People
- 

As highlighted in the material, youth are often underestimated as agents of change, despite their strong potential to shape peaceful societies. The Roadmap challenges this narrative by positioning young people not as passive participants, but as active co-creators of peace.

KEY CONTRIBUTIONS OF THE ROADMAP

The document identifies **20 areas of improvement per target group**, translating real needs into actionable directions. These are not abstract recommendations, but practical competencies and approaches such as:

- 01 Developing cultural competence and emotional intelligence
 - 02 Using storytelling and music for expression and healing
 - 03 Designing inclusive and sustainable educational programmes
 - 04 Fostering community engagement and peer learning
 - 05 Strengthening cross-sectoral and international cooperation
- 



Importantly, the Roadmap goes beyond theory. It emphasizes that peacebuilding through music must be intentional, inclusive, and long-term, rather than one-off activities. It also highlights the importance of safe spaces, access to resources, and continuous learning for practitioners.



02

Bringing concepts to life: The Good Practices Guide



While the Roadmap answers the question “what needs to be done?”, the Good Practices Guide shows “how it can be done in reality.”

This output collects inspiring examples from across partner countries, demonstrating how music is already being used to:

HOW MUSIC IS ALREADY BEING USED TO

- 01 Promote Intercultural Dialogue
- 02 Support Integration and Inclusion
- 03 Empower Young People
- 04 Address Social Challenges and Inequalities



02

Bringing concepts to life: the good practices guide

FOR EXAMPLE, INITIATIVES HIGHLIGHTED

IN THE GUIDE INCLUDE:

01

Large-scale creative events engaging young people in artistic expression and community participation

02

Music-based social spaces that support migrant integration and wellbeing

03

Cross-community youth forums fostering dialogue and shared identity

04

Collaborative music initiatives bringing together refugees and local communities

These examples show that music is not only an artistic medium, but also a social connector, a healing tool, and a platform for advocacy.

THE ADDED VALUE: WHY THESE TWO OUTPUTS MATTER TOGETHER

- What makes WP2 particularly strong is the synergy between the two outputs.
- The Roadmap provides a clear structure, guiding stakeholders step-by-step in developing music-based peacebuilding initiatives.
- The Good Practices Guide offers concrete inspiration, proving that these approaches are already working in diverse contexts.
- Together, they create a complete learning ecosystem: from understanding challenges → to designing solutions → to implementing real actions
- This combination ensures that users are not left with theory alone, but are equipped with both vision and tools.





WHO CAN BENEFIT?

WP2 outputs are designed to be accessible and useful for a wide range of stakeholders:

- Musicians and cultural actors can use their art to promote social change
- Peacebuilding organisations and policymakers can develop innovative strategies
- Young people can find new ways to express themselves and engage in their communities

By addressing all these groups, the MY PEACE project ensures a cross-sectoral approach, which is essential for sustainable peacebuilding.



A STEP FORWARD FOR PEACEBUILDING IN EUROPE

*WP2 represents more than just a set of project outputs. It is a shift in perspective.
It shows that:*

- Peacebuilding can be creative, engaging, and youth-driven
- Music can bridge divides that words alone cannot
- Meaningful change happens when different sectors and communities work together

Ultimately, the MY PEACE approach demonstrates that peace is not only built through policies and institutions, but also through shared experiences, emotions, and creative expression.





Exploring Inclusion, Well-being & European Identity: What We Learned

*As part of the project, educators and students at the International European University in Ukraine had the opportunity to explore an important and timely topic: **the experiences of Ukrainian students studying abroad and in Ukraine**. Our focus was on understanding how inclusion, social connections, and international experiences shape students' well-being and their sense of belonging to Europe.*

The research brought together the voices of Ukrainian students studying in partner countries such as Italy, Croatia, Romania, and Turkey, as well as those studying in Ukraine. What we found was both encouraging and insightful. First of all, students generally feel supported by their universities. Inclusion policies and initiatives implemented by host institutions play a key role in helping them adapt to new environments. Feeling welcomed and supported makes a real difference to students' academic and emotional well-being.

Another important takeaway is that Ukrainian students show strong levels of well-being. Many students reported that through their experiences abroad, they are growing as individuals: gaining confidence, developing new skills, and learning from diverse social interactions. Relationships with others are especially valuable, as they open the door to new perspectives and personal development.

One of the most positive findings concerns social contact. Students reported far more positive than negative interactions with local communities, other students, and people from different European countries. These everyday interactions, conversations, friendships, and shared experiences have a powerful impact. They help break down barriers and build mutual understanding.

These experiences also influence how students see Europe. Positive interactions with people from different countries strengthen their sense of belonging to a wider European community. In this way, mobility and intercultural exchange are not just educational opportunities. They are also deeply personal and transformative experiences.



At the same time, the research showed that experiences can vary across countries and contexts. This reminds us that inclusion is not a one-size-fits-all approach and that continuous efforts are needed to ensure that all students feel equally supported. Working on this research has been a meaningful experience for our team.

It allowed us not only to analyse data, but also to better understand the real stories behind it, the challenges, achievements, and growth of Ukrainian students during a very complex time. For us, this work highlighted the importance of human

connection. Beyond policies and frameworks, it is everyday interactions, such as feeling welcomed, making friends, and being part of a community, that truly shape students' experiences.

It also reinforced the value of international cooperation within the project. By working together with partners from different countries, we were able to see a broader picture and learn from each other's perspectives. This collaboration reflects the same principles that we observed in the research: openness, exchange, and mutual support.



This research reminded us that projects like this have a real impact. They are not just about results and reports, but also about people and about creating more inclusive, supportive, and connected environments for students across Europe.





Making Voices Heard: How We Helped Shape the MY PEACE Music Videos

*At **Outside Media & Knowledge**, we did not approach the MY PEACE music videos as a simple filming task. For us, this work began much earlier, with a question that sat at the heart of the whole process: **how do you create the right conditions for young people to speak honestly about peace, conflict, belonging and hope?***

That question shaped everything.

The MY PEACE project set out to engage young people in peacebuilding through music, using a format that feels close to them, creative, participatory and real. Across the project, music sessions and video productions brought together young people, musicians and peacebuilding actors to create songs and recorded reflections on what peace means in their lives and in the world they are inheriting. The public result is a series of music-and-dialogue videos. The deeper result is something less visible, but just as important: young people being given a serious space to reflect, create and be heard.

From our side, that process started with co-developing the work plan together with Music de Nuit. Before cameras were switched on, we were already thinking about flow, facilitation, technical quality, emotional safety and educational value. We guided partners through ideas, practical preparation,

technical considerations and pedagogy, because for this kind of production, the method matters as much as the final image.

A strong peacebuilding video does not happen because a camera is present. It happens because participants feel safe enough to contribute, facilitators know how to open dialogue, and the creative process is structured well enough to let honest expression emerge. That is why the project placed such importance on educational methods, and why each session was documented so others can learn from it and adapt it. The reports now published by the project make this clear: these were more than performances, they were carefully facilitated participatory processes built on non-formal education, reflection, improvisation, songwriting and dialogue.

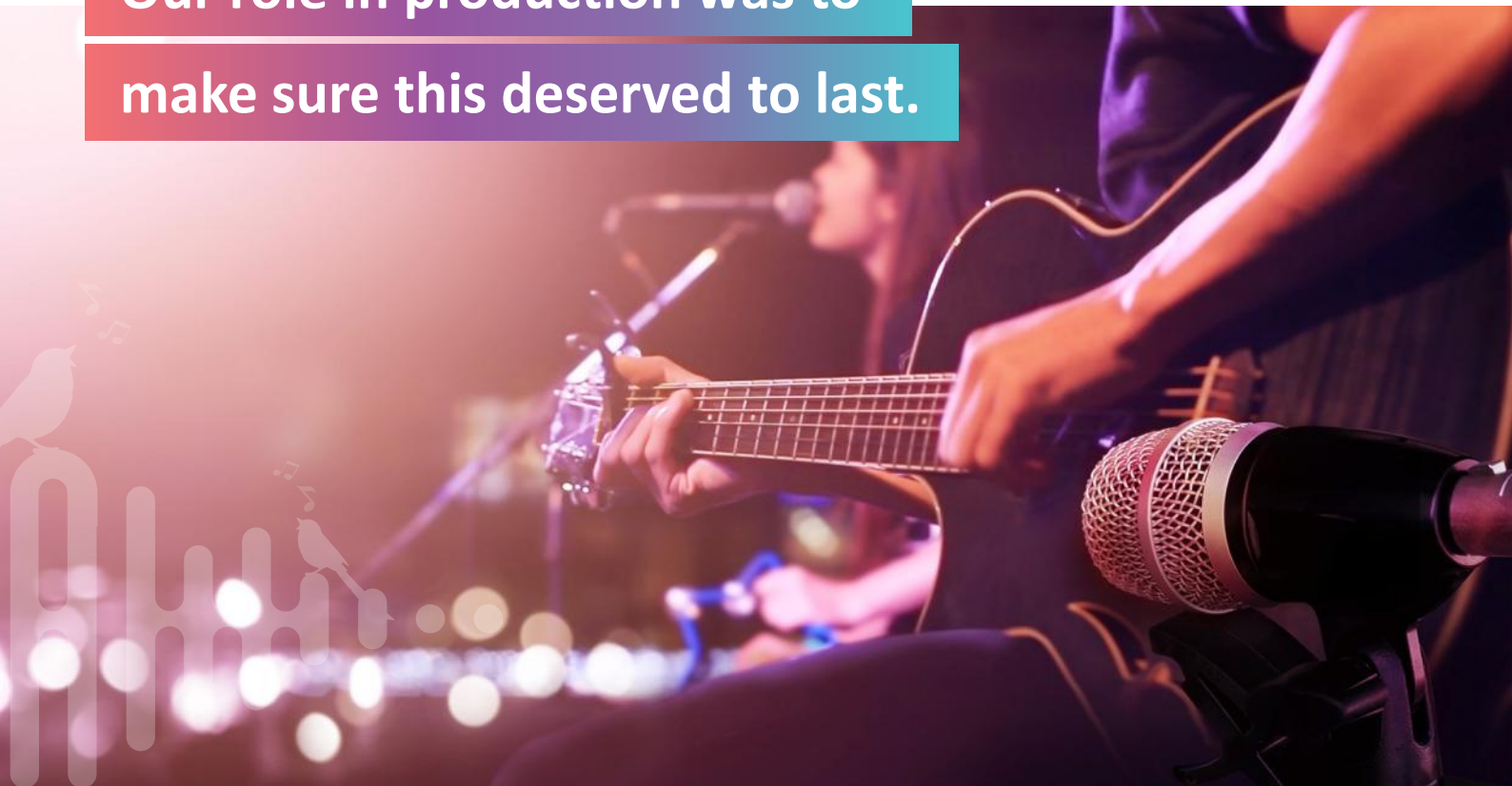
One of the strongest examples came from Germany, where MusicLab brought a fantastic approach to inspiring new songs and new words. The sessions used participatory songwriting, improvisation and performance, creating space for young people to contribute according to their strengths while working towards a shared message. That matters. Not every young person enters a room ready to speak in a polished sentence. Some arrive with fragments: a memory, a rhythm, a line of poetry, a feeling they cannot yet name. Good facilitation helps turn those fragments into expression. Great facilitation helps turn them into connection.

And connection was central throughout the project. Young people from different backgrounds, including refugees and others whose voices are too often sidelined, came together to share lyrics, poetry, rhythm and personal reflections. In some sessions, trust was built through informal conversation and music-making. In others, it was strengthened through collaborative songwriting, intercultural exchange, reflective activities or simple, well-designed group methods that encouraged listening and participation. Across settings, the principle remained the same: peacebuilding is not something we lecture young people about from a distance. It is something they must be invited to practise, shape and interpret for themselves.

This is also where our philosophy as a company meets the philosophy of the project. We believe participation is not a decorative extra. It is the work. If young people are expected to live with the consequences of social division, war, exclusion or polarisation, then they should have meaningful ways to respond to it now, not later when someone finally decides they are old enough to matter. Too often, young voices are discussed rather than listened to. Too often, they are invited into symbolic spaces, but not trusted with real contribution. My PEACE pushed in the opposite direction. It created space for young people to interpret peace in their own language, with their own sounds, through their own experiences.

That is why these videos matter beyond the sessions themselves. A song recorded in one room does not stay in that room. It moves. It reaches friends, families, classmates, educators and communities. It becomes part of how peace is talked about. And while no single workshop changes Europe, the young people who take part in processes like this are not a minor audience. They are tomorrow's organisers, artists, educators, voters, professionals and decision-makers. Giving them space to speak now is not sentimental. It is responsible.

**Our role in production was to
make sure this deserved to last.**





In post-production, we worked carefully to do justice to what participants had created. We shaped each video with attention to pacing, tone, clarity and emotional integrity. Through Motion Blink, our motion design department, we developed motion design elements and intros that helped frame the videos professionally while respecting the distinctiveness of each country's contribution. Each introduction was designed to give identity and coherence, while still leaving room for the authenticity of the session itself to lead.

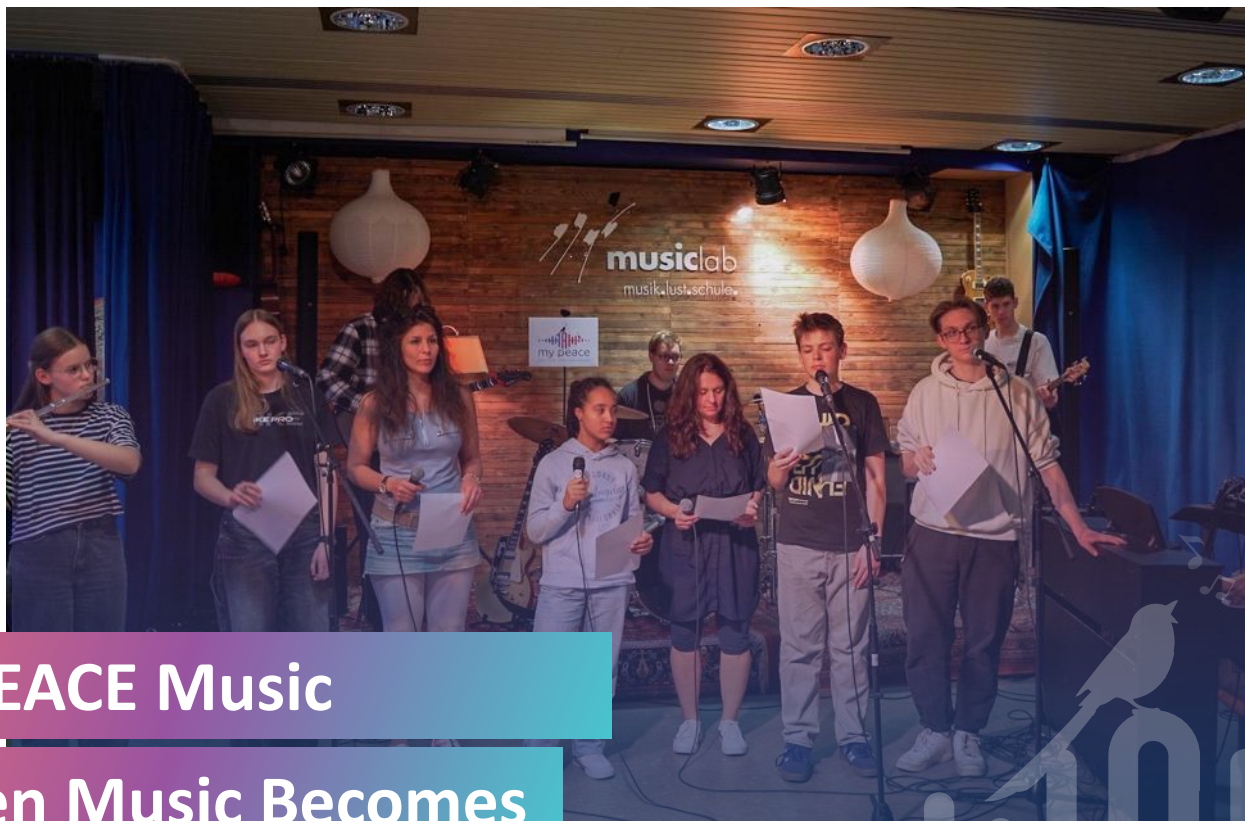
That balance is important to us. Strong production should not overshadow participation. It should support it. The craft behind editing, sound, structure and motion design should help audiences focus on the voices in front of them, not distract from them.

Just as importantly, we wanted this work to remain useful beyond the project partnership. That is why learning lessons and session reports were collected and shared alongside the videos. The project now offers not only a powerful set of youth-centred peacebuilding videos, but also replicable methods that educators, peacebuilders, NGOs and community organisations can draw on in their own contexts. The value is not only in watching what happened. It is in making it easier for others to do meaningful work of their own. For us, that is one of the most important outcomes of all.

The MY PEACE videos show songs, stories and conversations for peace. But behind them sits something deeper: a belief that young people deserve serious creative spaces, skilled guidance and high-quality platforms for expression.

When those elements come together, participation becomes more than a method. It becomes a form of peacebuilding in itself.





MY PEACE Music

– When Music Becomes a Space for Peace

*Over the past three years, the MY PEACE project has brought together partners from six countries across Europe. Together, we explored one central question: **How can music become a tool for peacebuilding among young people?***

At the musiclab in Emmendingen, this question became something we could experience. As part of the project, we hosted two music sessions, each bringing together around 10 to 12 young musicians. Many of them had never met before. Some came from different cultural backgrounds, including participants from Ukraine who had recently arrived in Germany. We spent an entire day together – five to six hours of meeting, listening, creating and sharing. At first, it was about getting to know each other. Then, step by step, trust began to grow. From there, we started creating.

From Emotions to Music. The group split into two parts:



01

One group focused on writing lyrics
(guided by *Teddy Oculi*)

02

The other group worked on composing the
music (guided by *Krischan Lukanow*)





Together, they created a song about peace

But very quickly, we realised: there is no single definition of peace. For some, peace meant being present, finding stillness in everyday life.

For others, it meant something much more fundamental - having a safe place to live, being with family and friends, not being forced to leave home.

Music gave space to all these perspectives. It allowed emotions to be expressed – sometimes through words, sometimes through sound alone.

A Language Beyond Words

What made these sessions so powerful was not only the result, but the process itself. Music became a shared language. Even when words were missing, connection was there.

People listened more deeply. They responded to each other. They created something together. And in that moment, peace was not just a concept - it was something you could feel.



Music Sessions in Germany

Here are two insights into the sessions in Emmendingen, including interviews with participants and facilitators: These videos show not only the creative process, but also the thoughts, emotions and personal stories behind it.

At the same time, similar music sessions took place in five other partner countries – each with its own voices, perspectives and experiences.

[\(Links to youtube - music sessions in Germany\)](#)



What Remains – and What Continues

Looking back, these sessions were more than just workshops. They created something that continues to grow. The ideas, experiences and methods did not stay in that one day – they moved on with the people who were part of it.

One participant, inspired by the training in Bordeaux and the music sessions, later created a song together with a school class. This is what we mean when we say: **What started as roots has grown wings.** The impact continues – through new songs, new projects, and new ways of expressing and sharing.

A Lasting Sound

The MyPeace music sessions showed us that peace does not start somewhere far away. It begins in small moments: in listening, in sharing, in creating something together. And sometimes, it begins with a single note.



Hosting of the Training Week

– MY PEACE Project

Within the framework of the European project MY PEACE YOUTH, a one-week training activity was organised at Le Rocher de Palmer, bringing together young people and partner organisations from France, Germany, Denmark, Ireland, Ukraine and Bosnia.

The main objective of this mobility was to explore how music can be used as a tool to engage young people in discussions about peace, while fostering intercultural exchange, active participation and collective creation. The methodology of the training week combined participatory workshops, reflection sessions, meetings with local stakeholders, cultural activities and collective music creation. This diversity of formats ensured strong engagement and allowed participants to approach the theme of peace from artistic, social and intercultural perspectives.

To connect discussions with real-life experiences, several local organisations were invited to contribute, including SOS Méditerranée, La Maison Ukrainienne and Le Collectif Bienvenu. These exchanges enabled participants to better understand current challenges related to migration, conflict and solidarity, while also strengthening our collaboration with local partners. The training took place from 15 to 19 September, during a particularly dynamic period at Le Rocher de Palmer. This context allowed participants to experience the diversity of cultural activities hosted by the venue.

They attended the Renovation Festival, organised by R’Festif, which promotes inclusion and access to culture for all audiences, particularly those from social and healthcare sectors. The day concluded with a concert by Mariam Doumbia, whose artistic message of peace strongly resonated with the project’s values. The week ended with a concert by Ablaye Cissoko and Cyril Brotto. During this event, French participants presented texts created during workshops led by Souleymane Diamanka and Ophélie Hié, highlighting their creative engagement with the theme of peace

This training week also coincided with the 15th anniversary of Le Rocher de Palmer, making it a meaningful moment to showcase our international activities and commitment to youth engagement. Overall, the week was highly successful. It fostered strong intercultural exchange, active participation and meaningful dialogue among young people. Hosting participants from different countries over several days brought a vibrant dynamic to the venue and strengthened both partnerships and professional practices. The experience clearly demonstrated the powerful role of music and artistic expression in promoting peace and mutual understanding.





A participant's perspective:

experiencing MY PEACE from within

*Taking part in the **MY PEACE international training in Bordeaux** was not simply a learning activity, but a **multi-layered experience combining personal engagement, intercultural dialogue, and collective creation**. Bringing together young people and youth professionals from across Europe, the training created a space where music became both a method and a medium to explore peacebuilding in a concrete and situated way.*



From the very first moments, the diversity of participants shaped the dynamic of the week. Coming from countries such as Ireland, Germany, France, Bosnia and Herzegovina, Ukraine, and Denmark, each participant carried distinct social, cultural, and sometimes post-conflict experiences. This diversity was not treated as a constraint, but as a core resource of the training. For some, particularly participants from Bosnia and Herzegovina, discussions on peace were directly connected to lived realities and collective memory, enriching the exchanges with depth and authenticity.

The programme was structured to progressively build both individual reflection and group cohesion. Initial activities focused on creating a shared environment, where music functioned as an

immediate common language. Icebreakers and informal exchanges helped to establish trust, enabling participants to engage openly despite linguistic and cultural differences. This early phase was essential in setting the conditions for more complex discussions and collaborative work.

A significant dimension of the training was the articulation between artistic practice and societal issues. Through encounters with organisations such as SOS Méditerranée, the Ukrainian House, and musicians engaged in political and social contexts, participants were exposed to concrete examples of how art can respond to conflict, displacement, and injustice. These contributions positioned music not only as a form of expression, but as a vector for civic engagement and resilience.



In parallel, the training created space for critical reflection. Workshops invited participants to contribute to the development of pedagogical tools and methodologies aimed at youth workers and educators. This co-creation process reinforced the idea that knowledge production within MY PEACE was collective and grounded in practice. Participants were not only recipients of content, but active contributors to a shared European resource.

However, the most distinctive aspect of the experience remained the central role of music practice. Songwriting and collective composition sessions, facilitated by experienced artists, allowed participants to explore new forms of communication beyond verbal exchange. Working in small groups, they translated personal emotions, stories, and perspectives into lyrics and musical structures. This process required negotiation, listening, and mutual adaptation, reflecting in practice the very principles of peacebuilding.

For many participants, music functioned as a space where sensitive topics could be approached more freely. It offered an alternative to direct confrontation, enabling expression without the pressure of formal discourse. This was particularly meaningful in intercultural contexts, where differences in language or historical perspective could otherwise create barriers. Through rhythm, melody, and shared creation, participants were able to establish connections that went beyond words.

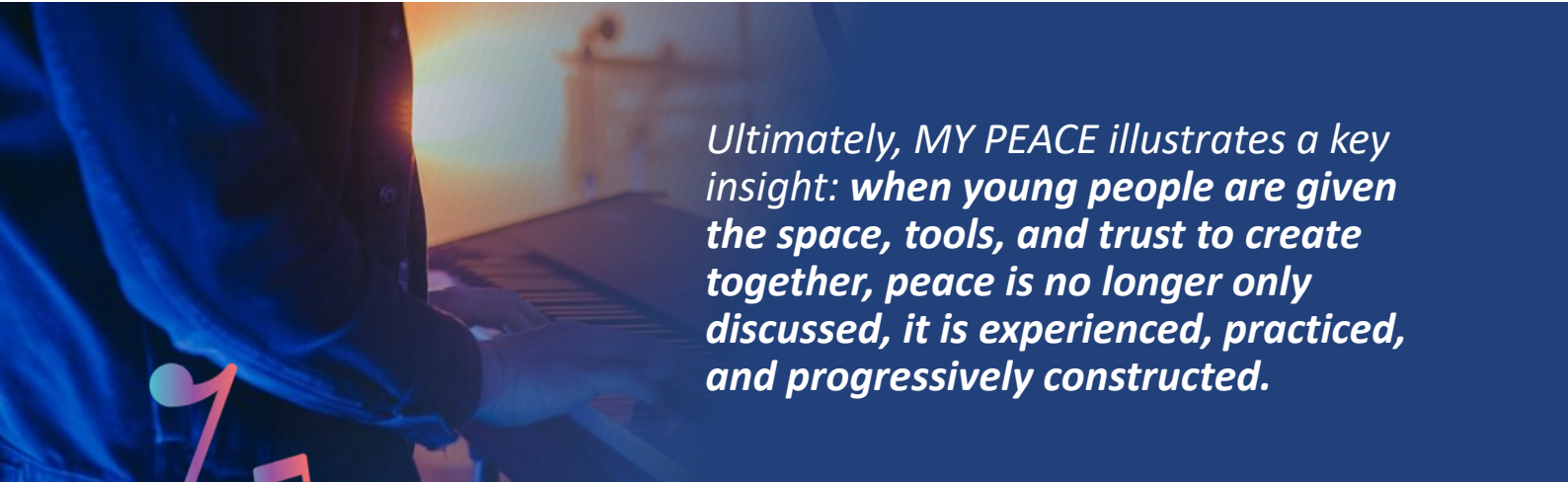
Beyond the immediate experience, the training also had a lasting impact on participants' professional and personal trajectories. Several testimonies highlight how the methods explored during the week were subsequently transferred into local contexts. One example is the continuation of songwriting practices in educational settings, where participants adapted MY PEACE methodologies to engage younger audiences in reflecting on themes such as friendship, solidarity, and peace. This capacity for

transfer illustrates the operational relevance of the approach developed within the project.

At an individual level, the training contributed to strengthening key competences. Participants reported increased self-confidence, improved ability to work in intercultural teams, and a deeper understanding of the role of artistic practices in social transformation. The experience also encouraged them to reconsider their own position within their communities, as potential facilitators of dialogue and change.

Importantly, the training did not present peace as an abstract or static concept. Instead, it framed it as an ongoing process, shaped by everyday interactions, collective memory, and local realities. Through visits, discussions, and artistic work, participants were invited to connect historical perspectives with contemporary challenges, and to reflect on their own responsibilities within this continuum. Looking back, the MY PEACE training can be understood as a laboratory of practices at the intersection of culture, education, and civic engagement. It demonstrated that peacebuilding is not limited to formal discourse or institutional frameworks, but can be embedded in creative processes that are accessible, inclusive, and adaptable.

For participants, this experience often marked a turning point. It provided not only tools and methods, but also a network of peers and a renewed sense of purpose. As one participant perspective suggests, MY PEACE is less a closed project than a starting point, a foundation upon which further initiatives, collaborations, and local actions can be developed. In this sense, the impact of the training extends beyond the duration of the programme. It continues through the practices it has inspired, the connections it has created, and the ways in which participants integrate its principles into their ongoing work.



Ultimately, MY PEACE illustrates a key insight: when young people are given the space, tools, and trust to create together, peace is no longer only discussed, it is experienced, practiced, and progressively constructed.



Music Has the Power to Change the World - and Now There's a Space to Prove It

What if the most powerful peacebuilding tool wasn't a policy paper or a peace treaty, but a song?

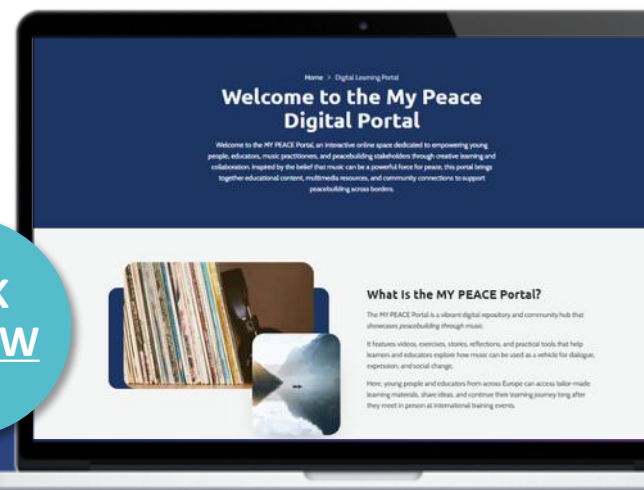
*That's the bold idea behind the **MY PEACE Digital Learning Portal**, a brand-new free resource developed by EUEI, built for young people by a community that genuinely believes music can shift minds, spark conversations, and build bridges across borders.*

We live in a world that can feel overwhelming. Conflict, division, noise. But throughout history, music has been the thing that cuts through all of that, bringing people together, giving voice to the unheard, and turning emotion into action. The MY PEACE Portal is built on that belief, and it shows you exactly how to put it into practice.

Inside, you'll find videos, real stories, creative exercises, interviews, and reflective tools gathered from young people and educators who've already been using music as a force for peace across Europe. This isn't dry theory, it's lived experience, packaged in a way that's genuinely engaging and immediately useful, whether you're a musician, a student, a youth worker, or just someone who cares about making the world a little better.

Not sure where to start? Dive into **Listen and Learn** to hear how music has shaped peacebuilding movements, explore **Reflect and Dig Deeper** for thought-provoking prompts and perspectives, or jump straight into the **Learning Materials** section for hands-on exercises you can use in your school, youth group, or community. And when you're ready to connect with others on the same journey, the MY PEACE **Discord community** is waiting, a space to share ideas, swap experiences, and keep the conversation alive.

CLICK
TO VIEW



Your voice matters. Your creativity matters. And peace?

That starts with people like you. Head to our [Digital Learning Portal](#) and turn up the volume on something that actually counts.

Telling the Story of MY PEACE:

Momentum's role in Dissemination



When we joined the MY PEACE consortium, we knew the project had something important to say. Our job was to make sure people heard it. We co-lead Work Package 5, which covers dissemination, sustainability and exploitation of project results, alongside our French partners at Le LABA. We also hold lead responsibility for quality management and impact evaluation across the full partnership.

These two roles mean we are both measuring whether the project is working and ensuring its findings reach the right audiences. Our dissemination commitments are specific: a stakeholder database of more than 2,000 contacts, creation and management of development and management of three social media channels, development and publication of five newsletters, press releases to over 50 media outlets, and a target of more than 14,000 unique engagements with project results.

Our team lead on MY PEACE is Denise Callan. A graduate of History and English Literature, Denise has performed in choirs and musical theatre since

her teens, managed a cultural centre, and worked on EU projects focused on culture and conflict. That mix of practical experience in music and European project work has shaped how we approach our role in the consortium. The visual identity and branding was developed by our graphic designer Gillian Keane.

We started by developing the MY PEACE branding, establishing the visual identity that we used across all project outputs. A lot of thought went into the development of the branding to ensure it aligned with the spirit and objectives of the project. Throughout history, birds have been recognised as symbols of peace and harmony.

The presence of songbirds reflects a healthy habitat. **Songbirds, creating music together, represent the importance of communication** and highlight that what we share in common, is often stronger than the differences between us. The graduated colours across the soundwave represent the power of combining and blending sounds, and the strength that can be realised from collaborating.



Early in the project Momentum reached out to the Music and Bands Society at the Atlantic Technical University in Sligo. The young people in this Society made a valuable and enthusiastic contribution throughout the MY PEACE project. From participating in music workshops, to attending the International Training in Bordeaux and actively promoting the project and sharing results with young people and musicians across North West Ireland.

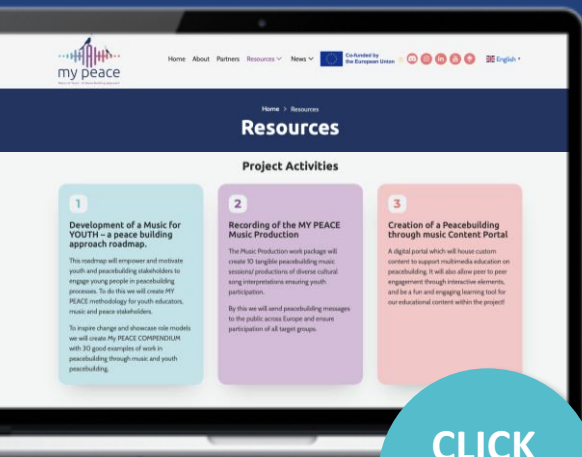
In November 2025, we hosted an information evening at the University, attended by students and staff from the University, as well as musicians and representatives of youth organisations from the wider community. We shared the videos created during the project as well as the project results. The evening included a student panel, where participants who had attended the international training workshop in Bordeaux in September reflected on their experience. One student said simply: "Once we played music together, it was like we knew each other."



That voice of young people is at the heart of how we tell the MY PEACE story, through **blog posts, video content, newsletters and events**. Momentum supported other partners to ensure they too were able to put the voice of the young people at the centre of the blogposts and social media posts they created and shared with their networks.



CLICK TO VIEW



CLICK TO VIEW

All project **resources are freely available** at **www.mypeaceproject.eu** and will remain live for at least three years after the project concludes in May 2026. We are proud of what this consortium has built together and of our role in making sure its work reaches the people it was designed to serve.



Reflections on the MY PEACE Project

Patrick Duval, Director of Musiques de Nuit / Le Rocher de Palmer

*The **MY PEACE** project took place over several years and proved to be a highly enriching experience for all partners involved. First and foremost, it enabled us to **strengthen relationships with European organisations** we had previously collaborated with, while also creating **opportunities to connect with new partners**. These exchanges are always valuable, as they allow us to share practices, compare approaches, and build lasting cooperation.*



For Musiques de Nuit / Le Rocher de Palmer, the project also provided an opportunity to reinforce connections with young people who had already participated in previous European initiatives, particularly the G1000 project. We were able to mobilise these participants once again, and most of them responded with great enthusiasm. Throughout the project, a wide range of activities were carried out. These included the development of resources

for professionals, focusing on best practices for embedding the theme of peace through cultural initiatives. Musical sessions were also organised, highlighting music as a universal language capable of bringing people together beyond differences. These creative and collaborative moments were particularly meaningful in each partner country, demonstrating a strong commitment from both young participants and facilitators.

The success of the project was largely due to the strong involvement and responsiveness of all partners. Monthly meetings ensured effective coordination and consistent project monitoring.

A key highlight of the project was the international gathering held in September at Le Rocher de Palmer in Bordeaux, bringing together all partners and young participants from each country. These encounters between young Europeans were powerful and memorable moments. The programme

included workshops on peace, meetings with associations, thematic visits (including a focus on the history of slavery in Bordeaux), as well as music, writing and instrumental workshops.

Discussions with guest speakers who shared their perspectives on peace deeply inspired the texts and songs created collectively. This work culminated in a public performance, opening for a sold-out concert of 650 people featuring Ablaye Cissoko and Cyril Brotto.



*Overall, this **European project was a great success, both in human terms and in the actions implemented. It brought together participants from diverse cultural and national backgrounds and clearly demonstrated that music, combined with collective reflection, can be a powerful driver for peace.***





Music of Youth - A Peace Building Approach



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