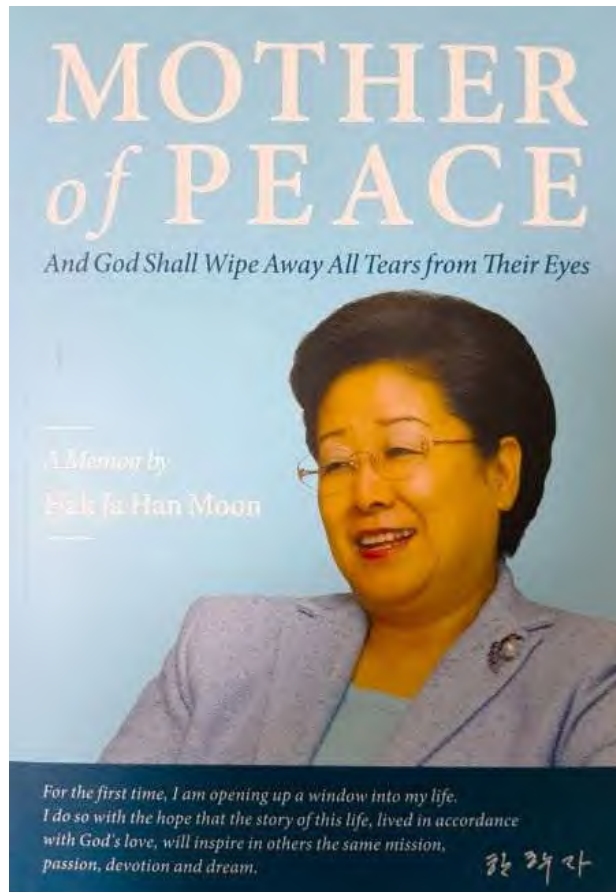


For Immediate Release - Universal Peace Federation International Welcomes Nomination of Dr. Hak Ja Han for 2026 Nobel

Larry Moffit
April 3, 2026



Peace Prize

Nomination Recognizes Decades of Global Peacebuilding, Interfaith Dialogue, and Korean Peninsula Initiatives

NEW YORK--(BUSINESS WIRE) - April 3, 2026-- Universal Peace Federation International (UPF International) today announced that [Dr. Hak Ja Han](#), co-founder of the [Universal Peace Federation](#), has been formally nominated for the 2026 Nobel Peace Prize by Dr. Ján Figel', former European Union Special Envoy for Freedom of Religion or Belief and President of FOREF Europe.

A Nomination Recognizing a Lifetime of Peacebuilding

The nomination recognizes Dr. Han's decades-long contributions to international peacebuilding, interfaith dialogue, humanitarian cooperation, and reconciliation efforts, particularly in relation to the Korean Peninsula.

In his submission, Dr. Figel' highlighted several key initiatives:

Interfaith cooperation: Appointment of thousands of [Peace Ambassadors](#) worldwide to bridge religious and cultural divides

Korean Peninsula peace initiatives: Organization of international "Rally of Hope" summits promoting peaceful reunification

Humanitarian recognition: Establishment of the Sunhak Peace Prize honoring global peace advocates

United Nations engagement: Collaboration of UPF and the Women's Federation for World Peace through General Consultative Status with the UN Economic and Social Council (ECOSOC)

38th Parallel Peace Initiative: Proposal to create an international peace park in the Korean Demilitarized Zone

[Cultural diplomacy:](#) Global outreach through the Little Angels Children's Folk Ballet of Korea

Interfaith Dialogue, Humanitarian Service, and Global Cooperation

"Dr. Hak Ja Han has demonstrated a lifelong commitment to peacebuilding rooted in dialogue, cooperation, and respect for human dignity," said Dr. Figel. "Her work has consistently brought together leaders and communities across ideological, religious, and political divides."

"Dr. Hak Ja Han's life work represents a remarkable and sustained investment in peace," said Dr. Tageldin Hamad, President of UPF International. "Through institution-building, global dialogue, humanitarian engagement, and cultural diplomacy, she has helped create platforms where cooperation can flourish and where the ideals of peace are translated into practical action."

Co-Founded the Women's Federation for World Peace and the Universal Peace Federation

Born in what is now North Korea and shaped by the experience of war and division, Dr. Han has dedicated her life to promoting reconciliation and strengthening families and communities as foundations for lasting peace. She co-founded the Women's Federation for World Peace in 1992 and the Universal Peace Federation in 2005, both of which have grown into global networks supporting peace initiatives.

The nomination also comes amid reports regarding Dr. Han's current detention, which has raised concern among observers in the international community. According to public reporting, the matter has drawn attention among policymakers and diplomatic observers.

Nobel Peace Prize nominations are confidential, and the Norwegian Nobel Committee receives hundreds of nominations each year. A nomination does not imply selection but reflects recognition of significant contributions to peace and international cooperation.

About Universal Peace Federation International

Universal Peace Federation International is an international nonprofit organization dedicated to promoting peace through dialogue, education, and cooperative initiatives. UPF holds General Consultative Status with the UN Economic and Social Council (ECOSOC) and supports programmes in interfaith cooperation, sustainable development, and international collaboration.

Contacts

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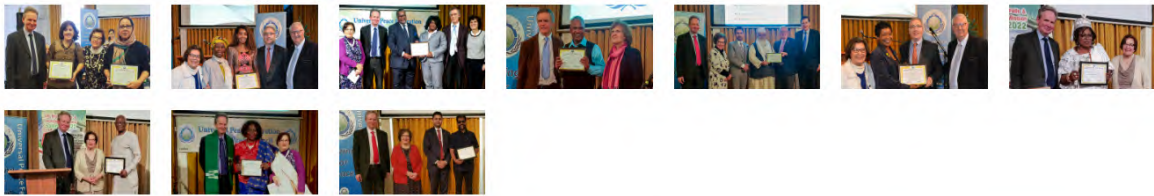


Definition and Criteria

Launched in 2001, Ambassadors for Peace is the largest and most diverse network of peace leaders. As of 2020, there are more than 100,000 Ambassadors for Peace from 160 countries who come from all walks of life representing many races, religions, nationalities, and cultures, and commit to:

- Stand on the common ground of universal moral principles, promoting reconciliation, overcoming barriers, and building peace.
- Form a global network representing the diversity of the human family and all disciplines of endeavor.
- Promote cooperation beyond boundaries of religion, race, ethnicity, and nationality.
- Practice “living for the sake of others” as the guiding principle for building a global community.

Below are just a few of our awardees, please click on the images to expand them:



Qualifications

Below are our criteria for nominating Ambassadors for Peace:

- Recommendation by a Senior Member of UPF or an organization affiliated with UPF.
- It is recommended that a prospective Ambassador for Peace takes time to become familiar with the Universal Peace Federation (UPF) and actively engages with its activities. Similarly, UPF should have the opportunity to get to know the nominee over several months before confirming their appointment as an Ambassador for Peace.



Principles

- We are one human family created by God. The way to rise above the pursuit of self-interest is to recognize our common humanity, given to us by our Creator. Just as a parent can intercede in the disputes of children, the parental heart originating from the Creator can help us resolve the



differences that exist between nations, cultures and religions.

- The highest qualities of the human being are spiritual and moral in nature. Human beings long for truth, beauty and goodness. Life's deepest meaning and purpose can be found through their pursuit. Each person has an eternal spirit that transcends physical life. Spiritual principles are to be practiced in this life so that we are prepared for the eternal world.

- The family is the “school of love and peace.” In the family, the most basic personal and public virtues are learned. Understanding the family as the school of love helps us to recognize that family is the most essential institution. The foundation for a healthy family is a faithful, committed marriage.
- Living for the sake of others is the way to reconcile the divided human family. By practicing living for the sake of others, we become other-centered rather than self-centered. The essence of good character is true love expressed through unselfish actions.
- Peace comes through cooperation beyond the boundaries of ethnicity, religion and nationality. Lasting peace cannot be achieved through political compromise alone, but requires addressing the root causes of conflict. Transcending racial, religious and ethnic barriers is an imperative of our time. Faith can give people the power to forgive, and the love to overcome even generations of hatred, resentment and violence.

You can apply to become an Ambassador for Peace and enrol in one of our Seminars which outline the vision of UPF's Founders and the role of Peace Ambassadors.

Would you like to become a Peace Ambassador?



[Apply to become an Ambassador For Peace](#)

Make an Impact Today

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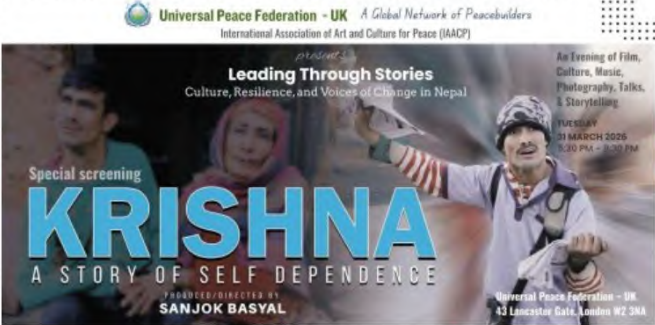
The Cultural Journey That Led to IAACP

From Cultural Ensembles to a Global Association for Peace Through the Arts

The International Association of Arts and Culture for Peace, (IAACP,) founded by [Dr. Hak Ja Han](#) to bring together artists, cultural leaders, and institutions across music, dance, fine arts, literature, film, and related fields in support of peacebuilding through culture. As one of UPF's primary associations, IAACP promotes artistic exchange, education, public performance, dialogue, and international cooperation across national, religious, and cultural boundaries. Its work also belongs naturally within UPF's long-standing support for the [United Nations](#) especially where culture can strengthen human solidarity, mutual understanding, cooperation, and development. It also aligns directly with the UN [Sustainable Development Goals](#), especially [SDG 4](#), [SDG 16](#), and [SDG 17](#). Its educational dimension also resonates with [UNESCO's work on Global Citizenship Education](#), especially in the cultivation of intercultural understanding, responsibility, and shared civic purpose through learning.



To understand IAACP fully, however, one has to look beyond its announcement in November 2020 during the Third Rally of Hope on November 22 and recover the longer cultural history from which it emerged. That history began in 1962 and continues to the present. Long before IAACP was founded, [Dr. Hak Ja Han](#) and late [Dr. Sun Myung Moon](#) had already developed a broad cultural world that included children's ensembles, folk ballet companies, choirs, rock bands, brass bands, orchestras, theater groups, arts schools, artist networks, concert venues, recording spaces, and later formal associations for artists working in the cause of peace. These were not isolated projects. Over time they formed a coherent cultural tradition that IAACP later brought together.



Across these decades, the founders regarded art as a force able to move the human heart, elevate public taste, humanize the stranger, and make peace imaginable across entrenched divisions. Therefore, the history of IAACP is a sixty-year path of building a culture of peace through beauty, discipline, and international artistic exchange.

Stay Connected Through Arts and Culture for Peace (IAACP)

If this story of IAACP's cultural journey resonates with you, stay connected with Universal Peace Federation - UK's work through the arts. Receive updates on future events - like this programme on March 31st - peacebuilding initiatives, and opportunities to engage with artists, cultural leaders, and international dialogue.

Join Our Newsletter

Join IAACP 31 March - 'Leading Through Stories - Nepal Culture'

The first foundation: Korea presented through beauty

The earliest and most symbolic beginning was [The Little Angels](#), founded in 1962. Their significance went far beyond that of a children's dance company. In those decades, Korea was still widely perceived abroad through the language of hardship, division, and geopolitics. The Little Angels offered a different image. Through traditional dance, music, costume, and poise, they presented Korea as a civilization of refinement, memory, and cultural dignity.



This was not accidental. The founding vision was explicit: to show the world that Korea was a people of culture and not only a country viewed through political tension and material hardship. That vision soon proved effective. The Little Angels began their first world tour in 1965, performed for former U.S. President Dwight D. Eisenhower, later appeared on major American television, and in December 1973 performed at United Nations Headquarters in New York City at a UNICEF benefit in the General Assembly Hall. They also gave a Royal Command Performance for Queen Elizabeth II. In later decades they continued to embody this same role as cultural ambassadors, including their 2010 and 2011 international gratitude tours.

This early phase was strengthened by the [Korean Cultural Foundation](#) which created an institutional framework for presenting

the early phase was strengthened by the Korean Cultural Foundation, which devoted an institutional mechanism to presenting Korean culture internationally. Closely linked to the same stream was [Sun Hwa Arts School](#), founded in the early 1970s in Seoul. Here the project took on an educational dimension. Cultural work was no longer only about performance before audiences. It became a matter of artist formation, pedagogy, and the long-term transmission of artistic standards.

The Korean Folk Ballet, including its American development in 1974 and the later Japanese team established in 1978, extended this effort in another direction. If *The Little Angels* offered the grace and clarity of a children's ensemble, the Korean Folk Ballet brought greater repertory range and professional stage development. Together, these institutions established a pattern later absorbed into IAACP: cultural respect can be built through sustained artistic education, performance, and exchange.



Music moves into public space

In the early 1970s the cultural field widened. The future IAACP tradition was no longer limited to the presentation of Korean heritage. It began to include modern music, large-scale public events, and multilingual performance aimed at broader social outreach.

The New Hope Singers International was central to that shift. First organized in 1972 by Randolph and Linda Remmel, both trained at the Lawrence University Conservatory of Music, the ensemble grew into a multilingual vocal group that performed in major public campaigns, celebrations, and international events. It was later led by Dr. Brian Saunders and Jeff Benson, whose direction helped carry the group into later phases of its work. By 1975 it had already formed a global team working in Korea and Japan. The significance of the New Hope Singers lay not only in what they sang, but in the model they offered. Choral music became a vehicle for public connection across languages and cultures. IAACP still carries that same instinct whenever it brings artists together not merely to entertain, but to create a shared moral atmosphere.

At almost the same time, another path opened through Sunburst, founded in Colorado in 1973 by Phillip Burley. Sunburst mattered because it brought contemporary popular music into the cultural mission. Under Burley, and later under Frank Grow, the band entered the world of youth culture, amplified sound, and live performance with unusual energy. In Washington in 1976, Sunburst appeared in the atmosphere of the great national gatherings that surrounded the Yankee Stadium and Washington Monument events. Its presence showed that this cultural ecosystem could stretch from folk dance to rock music without losing its larger purpose. A second Sunburst ensemble was later formed under Jim Clark, showing how quickly the model was expanding.

That same expansion continued with the Go World Brass Band, founded in April 1976 before the June 1 Yankee Stadium gathering in New York, where Dr. Hak Ja Han and late Dr. Sun Myung Moon addressed a mass audience. The ensemble began with twelve members and quickly grew to sixty-five musicians under the direction of Kevin Pickard. It performed not only at Yankee Stadium and the Washington Monument mobilization, but also later at events in the Manhattan Center. In 1978, thirty members were sent to London to form a European Go World Brass Band, and that same year the European band appeared at Royal Albert Hall during a Day of Hope concert. Here one sees another tradition that IAACP would later inherit: ceremony, movement, public spectacle, and the power of music in civic space.

Classical music, artistic legitimacy, and the rise of the New York City Symphony

Another decisive step came when the cultural project entered the classical sphere with renewed force. The [New York City Symphony](#) became central to this phase. Originally founded in 1926 and professionalized in 1956, the orchestra came under the patronage of the International Cultural Foundation in 1974. Thomas Ludwig, a Juilliard student, served as the first music director under that patronage. He was followed by Dr. Brian Saunders, Francesco Santelli, and, from 1985, David Eaton. The orchestra performed at the Yankee Stadium rally in 1976, and in 1988 undertook an international tour that included Japan and the Seoul Olympic Arts Festival. Over time it appeared at Carnegie Hall, Lincoln Center, the Apollo Theater, the Metropolitan Museum of Art, the United Nations, Merkin Hall, and the Manhattan Center.

Under David Eaton's leadership, the orchestra deepened its public profile and artistic reach. His work connected the New York City Symphony not only to concert halls but to diplomatic, interreligious, and peace-related settings. Over the decades he has led performances at the United Nations, collaborated with international soloists, conducted peace concerts in multiple countries, and helped shape later IAACP-related cultural activity. His role matters historically because he stands at the intersection of continuity and development.

The New York City Symphony also established an important precedent for IAACP. Peace-oriented arts work did not have to remain marginal or amateur. It could operate with professional standards, major venues, and critical recognition. After the orchestra's Carnegie Hall debut in 1989, the *New York Daily News* urged readers to "give credit where it is due" and credited Rev. Sun Myung Moon's International Cultural Foundation with helping the New York City Symphony become "one of America's finest orchestras." That precedent still matters. IAACP's seriousness today rests in part on the cultural credibility built by institutions such as this orchestra.

The importance of the Manhattan Center

Closely related to this orchestral story is the [Manhattan Center](#), acquired in 1976 and gradually developed into a cultural base with performance halls, recording facilities, television capability, and event infrastructure. Strictly speaking, it was not an ensemble, but it was one of the most important enabling institutions in the whole story. Cultural movements need spaces where artists can rehearse, record, perform, and experiment. The Manhattan Center supplied exactly that.

Built in 1906 as the Manhattan Opera House by Oscar Hammerstein I, the Manhattan Center also carried a longer New York cultural history and was valued for classical recording and film scoring long before it became part of this wider artistic ecosystem.

Since the 1950s, its Grand Ballroom had been used for classical recording and film scoring, including sessions involving the New York Philharmonic and the Metropolitan Opera. After 1976, the facility was renovated and expanded with additional recording and television studios, giving the wider arts movement a stronger production base.

In the late 1980s, this development was shaped further by Hyo Jin Moon, the founders' son and an accomplished musician and producer, who became artistic director of the facility. He was a prolific musician whose body of work ran into the thousands. He wrote, composed, arranged, and performed a wide range of music as a vocalist and guitarist. His vision helped strengthen the creative direction of the Manhattan Center and raised its professional ambitions in recording, multimedia production, and live events. Its significance was therefore twofold. Internally, it became a recurring home for concerts, celebrations, broadcasts, and later UPF-related cultural programs. Externally, it also held a recognized place in New York's wider cultural life. The Hammerstein Ballroom hosted Bryan Adams's 1997 MTV Unplugged recording, and Patti LaBelle's 1998 Live! One Night Only was recorded there with guest appearances by Mariah Carey and Luther Vandross. This wider cultural profile matters because it shows that the venue was not a closed internal space. It stood at the intersection of the movement's artistic development and New York's professional performance culture.

From one national tradition to many cultures on one stage

By the late 1970s, the cultural vision expanded beyond the presentation of Korea toward a more consciously multicultural form.

The clearest example was the International Folk Ballet, founded in New York in 1978 under the initial direction of Georgia Sherman Lewis. Its repertoire drew from many folk traditions rather than a single national one. That represented a real shift. Earlier institutions had often introduced Korea to the world. The International Folk Ballet placed many peoples on one stage, allowing cultural diversity itself to become the message. This became one of the most direct predecessors of IAACP's later emphasis on intercultural exchange.

The same diversification can be seen in the New World Players, founded by Linda Eisenberg, whose theatrical work broadened the range of this cultural ecosystem beyond music and dance into staged drama and musical theater. Drawing on her love of Broadway, Eisenberg helped create a troupe that brought narrative, characterization, and stagecraft into the wider peace-oriented arts world. Productions such as *The Wiz*, *Man of La Mancha*, and *Godspell* expanded the emotional vocabulary of the whole project. IAACP would later inherit not one style of artistic action, but many.

Youth touring ensembles and the energy of movement

A further turning point came in 1979, when the youth movement inspired by the founders generated a more mobile and outward-facing performance culture. The importance of this stage lies in the fact that it turned the arts into a touring network.

Existing performers from Sunburst, the International Folk Ballet, and the Go World Brass Band were joined by newly formed ensembles including Blue Tuna Band, Prime Force, The Front Group, and later New Vision. These teams traveled extensively, especially on college campuses and in youth settings. Blue Tuna later carried this touring model into Europe, including performances in Berlin in 1988. In the same wider performance environment, additional groups such as the ITPN Band appeared as the network continued to diversify.

This phase matters for IAACP because it introduced flexibility, collaboration across genres, and mobility across regions. The arts were no longer centered only in permanent companies or fixed institutions. They could be assembled into teams, sent across borders, adapted for different audiences, and used to create direct contact with young people. That logic remains visible in IAACP's regional webinars, launches, cultural forums, and cross-border artistic partnerships.

Ballet and the pursuit of excellence

Founded in 1984 as part of a wider cultural mission, the [Universal Ballet](#) opened another major chapter. Under the later leadership of Julia Moon, now General Director, it became not simply a symbolic arts institution but a serious ballet company working at a professional international level. Its repertory included both classical works and original productions such as Shim Chung, whose 1988 Olympic-era presentation helped give Korean ballet a wider international profile.

A major part of this development came through Oleg Vinogradov, the distinguished Russian choreographer who had served as artistic director of the Kirov Ballet, later again known as the Mariinsky Ballet. Vinogradov brought the authority of the Russian classical tradition into the company's artistic development and later became its artistic director emeritus. His role helped situate Universal Ballet within demanding international standards rather than within a merely symbolic framework. Reviews from New York, Madrid, Rome, and elsewhere recognized not only the company's message, but its artistic merit.

This matters because the road to IAACP was never only about using art for peace. It was also about insisting that peace-oriented art deserved seriousness, technique, discipline, and mastery. Universal Ballet embodied that idea.

The same logic extended to the [Kirov Academy of Ballet](#) in Washington, D.C., founded in 1990. The academy was the first dance school outside Russia officially allowed to carry the name "Kirov," and at its opening received letters of congratulations from President George H. W. Bush and the chairman of the National Endowment for the Arts. It became a major training institution in its own right and helped launch the careers of dancers such as Michele Wiles, Hee Seo, Evan McKie, Matthew Golding, Brooklyn Mack, and others. Official academy materials also point to a wider alumni network that placed graduates in major companies around the world. In this sense, the academy did not merely preserve a tradition. It generated one.

From performance companies to formal artist

associations

A structural change became visible at the end of the 1980s. The cultural project began to move from specific ensembles toward artist networks and formal associations. The first clear sign was Artists Association International, active from 1989 to 1991. Even though the surviving documentation is lighter than for some earlier companies, the shift is unmistakable. Artists were no longer being organized only into performing groups. They were being connected as artists across disciplines and national boundaries.

That pattern matured in the Artists Association for World Peace (AAWP), active from 1995 to 2017 and serving as the most immediate predecessor of IAACP. Here the line to IAACP becomes especially clear. The association's work included concerts and recitals in São Paulo, New York, Pyongyang, Paraguay, Hanoi, Vienna, and at the United Nations. Through figures such as Seiko Lee, David Eaton, and collaborators in many countries, the arts were increasingly framed not only as performance, but as a direct language of reconciliation, diplomacy, and public peace culture.

Several of these events are especially important. The concert in Hanoi in 2013 showed that this cultural tradition was already operating confidently in an international cultural setting. The 2015 United Nations 70th anniversary concert showed that this cultural tradition had become fully comfortable in multilateral settings. By this point, much of what IAACP would later do was already visible in practice.

The later platforms: Hyo Jeong institutions and the widening of scope

In the later phase, the arts mission expanded again through the Hyo Jeong Peace Center and Cultural Foundation, the Hyo Jeong Cultural Foundation, its Arts Academy, and its Recording Studio. These institutions point to a more comprehensive cultural infrastructure. The focus was no longer only on touring groups or major companies, but on sustained production, training, recording, and intergenerational development.

This phase also brought forward the Hyo Jeong Youth Orchestra, inaugurated in 2018, along with children's song projects and the Amazing Grace Second Generation Choir in Korea. These initiatives show how the older arts tradition continued to develop through younger generations, new institutional platforms, and wider international participation before and after IAACP's formal launch.

One should also note the Middle East Peace Initiative musical work, especially the Halelu cantata and the collaborations of David Eaton, Seiko Lee, and vocalist David D'Or. These projects demonstrate that the cultural mission was not only institutional but geographic. Music was being used deliberately in regions marked by political and religious tension, with culture serving as a language of dignity and encounter.

The formal appearance of IAACP

When IAACP was announced in November 2020 during the Third Rally of Hope, it represented a culmination, not a beginning from zero. Its formal description as a global network of leaders in performing arts, literary arts, fine arts, music, film, and dance gave organizational form to patterns that had been developing for decades.

Thus, IAACP brought together the diplomacy of beauty represented by The Little Angels, the pedagogical rigor of Sun Hwa Arts School and Universal Ballet, the multi-genre reach of New Hope Singers International and the Go World Brass Band, the multicultural vision of the International Folk Ballet, and the direct peacebuilding mission of Artists Association for World Peace.

That continuity remains visible today. On January 23, 2026, members of the New York City Symphony, under the direction of David Eaton, presented a musical performance in the ECOSOC Chamber at United Nations Headquarters in support of the 80th anniversary of the Economic and Social Council. According to the UN programme, the music preceded the official opening and the high-level discussion titled "ECOSOC at 80: Renewing Multilateralism and Global Solidarity for a Sustainable Future." The moment was contemporary, but the pattern was old: the arts serving international cooperation in a UN setting, precisely the kind of work that helps explain why IAACP exists.

What IAACP carries forward now

IAACP should therefore be understood not as a decorative cultural branch, but as the institutional continuation of a long effort to use the arts for peacebuilding. Across six decades, that effort took many forms: children dancing Korean traditions before world leaders, choirs singing across languages, rock bands reaching youth audiences, brass bands turning ceremony into spectacle, orchestras entering major halls and diplomatic venues, theater companies widening the emotional field, ballet institutions raising standards, and artist associations linking creative work directly to peacebuilding.

That accumulated history gives IAACP depth and force. It carries forward the grace of The Little Angels, the training rigor of Sun Hwa Arts School, the discipline of the Korean Folk Ballet and Universal Ballet, the breadth of New Hope Singers International, the energy of Sunburst and the Go World Brass Band, the authority of the New York City Symphony, the infrastructure and artistic vision associated with the Manhattan Center, the multicultural vision of the International Folk Ballet, the experimentation of the New World Players, the mobility of the youth touring ensembles, the seriousness of the Kirov Academy of Ballet, the network approach of Artists Association International, the peacebuilding mission of Artists Association for World Peace, and the intergenerational infrastructure of the Hyo Jeong institutions.

From early artistic formation in families and youth settings to global dialogue among cultures, this tradition reflects the founders' view that each person bears God-given dignity and that living for the sake of others can help transform culture into a force for peace from family and local community to the global level. In 2026, as the United Nations marks the 80th anniversary of ECOSOC, IAACP's contribution to the cultural dimension of sustainable development remains especially relevant. Today IAACP remains open to cooperation with artists, cultural institutions, and international partners who see in the arts a practical instrument of peace.

Be part of building a culture of peace

If this message resonated with you, take the next step:

Join our Peace Network

Email updates with thoughtful insights, invitations, and ways to serve.

Become a Monthly Supporter

Help sustain our long-term peace initiatives and leadership development.

Become an Ambassador for Peace

Join a global network of ethical leaders and bridge-builders.

Get Involved in our Work

Interfaith cooperation, youth leadership, gender equality, community service.

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[Dr Hak Ja Han - Mother of Peace, A Life Dedicated to Unity, Family, and Global Peacebuilding](#)

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