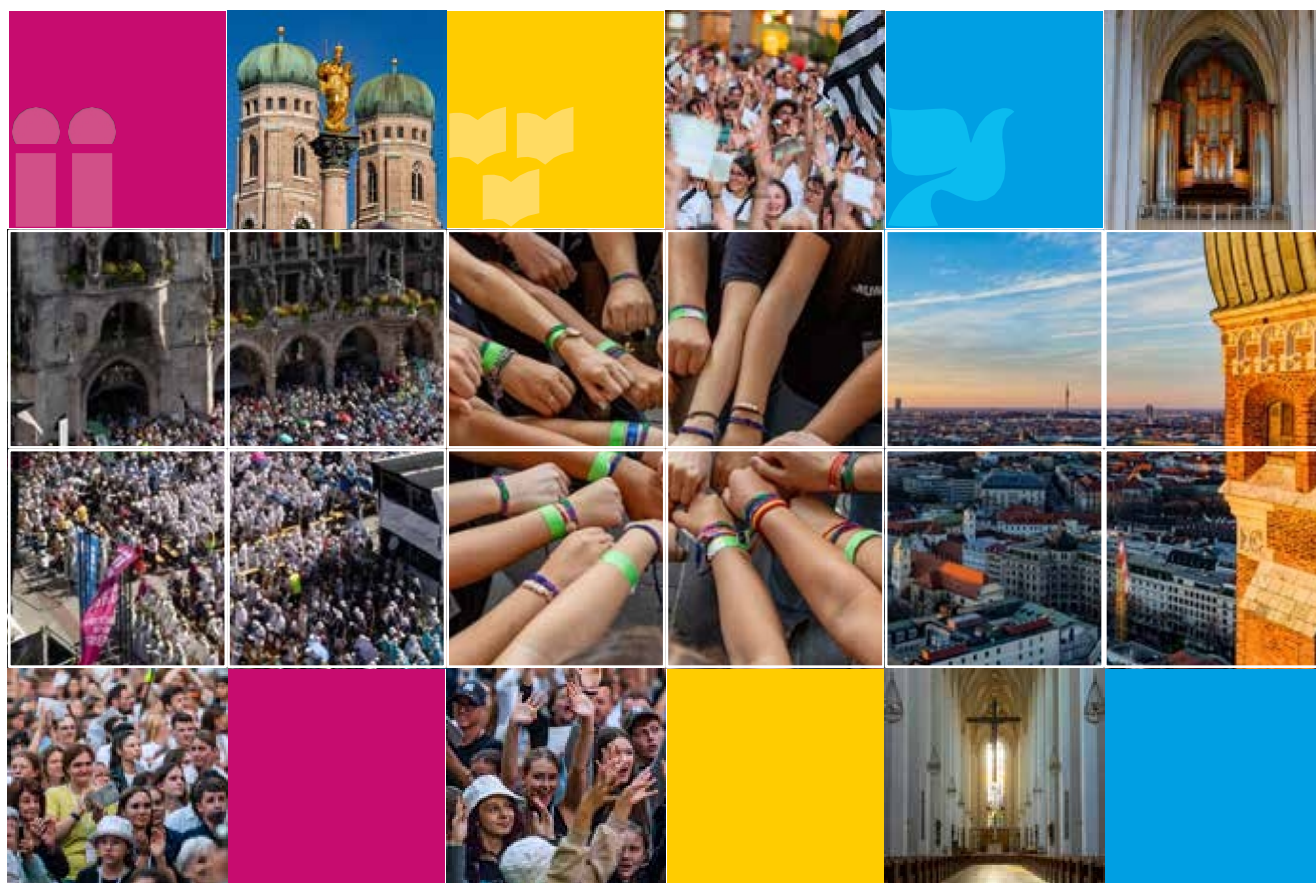


HOW TO FESTIVAL



How to Organize an
(Inter)national **PUERI CANTORES**
CHOIR FESTIVAL



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LEGAL NOTICE

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We would be delighted if you would like to support our work.

<https://pueri-cantores.de/spenden>

Information about the International Federation of PUERI CANTORES

<https://www.puericantores.org>

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JUST A WORD

“And every beginning holds a magic within it that protects us and helps us live.”¹ One could also say: And the Pueri Cantores 2025 Choir Festival in Munich held a magic within it that, through singing, faith, and peace in our hearts, enabled encounters—simple and direct, from person to person—that protect us and help us live. It is the magic that was sensed during choir rehearsals and that broke through during the festival. It is the discovery of these moments; the feeling of connection and belonging among the children, the young people, and the adults; which unites them all and, like footprints in the sand, leaves an impression in their hearts.

A festival is only as good as the minds, hands, and hearts behind it. For the International Choir Festival in Munich 2025, the following individuals dedicated themselves to this cause and generously shared their talents. Thanks to their efforts, the project was a success and also forms the basis for this handbook. A thousand thanks! A heartfelt thank you goes to:

Board of the Organizing Association

- Prof. Stephan Zippe (Chair)
- Matthias Balzer (Vice Chair)
- Christian Schramm (Vice Chair)
- Elena Szuczies (Secretary)
- Benedikt Celler (Member)
- Prof. Eberhard Metternich (Member) (resigned early: Tobias John, Treasurer)

Advisory Board

- Canon Msgr. Klaus Peter Franzl, Cathedral Priest, Head of Downtown Pastoral Care (Advisory Board Chair)
- Prof. h. c. Andreas Bönnte, Deputy Director of Television at Bayerischer Rundfunk
- Dr. Thomas Goppel, CSU, former Minister of State, former Member of the State Parliament
- Ruth Huber, Director of Pastoral Care and Church Life at the Archdiocesan Ordinariate
- Dr. Florian Herrmann, CSU, Member of the State Parliament, Head of the Bavarian State Chancellery, Minister of State for Federal Affairs and Media
- Dr. Sandra Krump, Director of the Archdiocesan Ordinariate, Head of the Education Department
- Gregor Lemke, Chairman of the Munich Interior

¹ From the poem “Steps” by Hermann Hesse (1941)

Stadtwirte e.V., CityPartner Munich

- Jens Luther, CSU, City Council Member of the State Capital of Munich
- Christian Müller, SPD, City Council Member of the State Capital of Munich, Chair of the SPD Caucus
- Canon Msgr. Thomas Schlichting, Dean and Head of the Rosenheim am Zug Parish
- Dr. Armin Wouters, Director of the Archdiocesan Curia, Policy and Strategic Development, Life in the Archdiocesan Curia
- (resigned early: Christoph Skutella, FDP, Member of the State Parliament)

Steering Committee: through March 2024

- Matthias Balzer (Moderator)
- Benedikt Celler
- Patrick Cellnik
- Anna-Kathrin Dietrich
- Judith Kunz (until September 2023)
- Elisabeth Lehmann-Dronke (starting September 2023)
- Prof. Eberhard Metternich
- Christian Schramm
- Prof. Stephan Zippe
- Judith Bergel (starting July 2024)

Project Office

- Judith Bergel (Director, full-time)
- Angelika Gondert (Accounting/Office Administration, full-time)
- Bernhard Brosch (Public Sponsorship, full-time)
- Christian Bischof (Participant Pass/On-site Festival Office, full-time)
- Anna-Kathrin Dietrich (Public Relations Coordination, full-time)
- Antonia Lehman-Dronke (Working Student for Volunteer Coordination, Program & Venues)
- Hannah Kurkowski (working student in the Participant Department)
- Agnes Pollmann (working student in the area of choir communication)
- Markus Eham & Marie Simons (Artists/Special Groups/Mobility)
- Cecilia Frank (Medical Services)
- Johannes Mossoung (Public Relations Editor)
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Just a quick
word

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- Judith Werner (Website)

Volunteers in leadership roles

- Karin Mais (Volunteer Coordinator)
- Patrick Schweitzer (Catering Coordinator)
- Andreas Schremmer (Infrastructure Coordination)
- Irmgard Hingerle (Regional Day Coordinator)
- Michael Buba (Coordination of Downtown Churches)
- Cordula Wilhelm (Coordination of Singing in Social Institutions)
- Bernhard Hobmair (Marienplatz Coordinator)
- Birgitta Lahner (Coordination, Frauenplatz Information Point)

Regional Day Coordinators

- Augsburg: Leonhard Fizz, Augsburg Cathedral Choir
- Bad Wörishofen: Bernhard Ledermann
- Dießen: Stephan Ronkov
- Freising: Dr. Theresia Reischl
- Fürstenfeldbruck: Simon Probst, Regina Neumüller
- Gmund: Rev. Stefan Fischbacher, Peter Szeles, Benedikt Meurers
- Landshut: Stephanie Heim
- Munich Nymphenburg: Cordula Wilhelm, Bernhard Brosch
- Munich St. Franziskus/Bavaria Film Studios: Elisabeth Waas
- Oberschleißheim: Iris Vogel, Matthias Berthel, Philipp Maas
- Rosenheim: Gerhard Franke, Christopher Ryser
- Starnberg: Christian Schramm
- St. Ottilien: Martin Metz, Johannes Gruber
- Wasserburg: Anja Zwiefelhofer

Choir Book Working Group

- Christian Schramm (Director), Benedikt Celler, Patrick Cellnik, Markus Eham, Gerald Fischer, Gabriele Sichler-Karle, Lukas Stollhoff, Andreas Unterguggenberger

Program Committee

- Christian Schramm (Director), Benedikt Celler, Herbert Hager, Melanie Jäger-Waldau, Prof. Eberhard Metternich, Andreas Müller

Youth Working Group

- Anna Szinyei, Nele Maasmeier, Thomas Aschauer, Matthias Balzer Flores, Lukas Böck, Isabel Brüggemann, Julius Dejrowski, Marlen Dreike, Sophie Hampel, Ella Huwald, Mateo Klemann, Laura Lauwigi, Lea Lehnert, Hagen Nicolas Manhart, Janna Nehring, Katharina Pago, Julia Pago, Ludovica Twickel, Magdalena Vosgroene, Maria Wachtel, Jakob Werding, Stephan Winnat, David Winter

Workshop Group

- Matthias Balzer, Judith Werner, Stefan Metz, Elisabeth Lehmann-Dronke, Anna Szinyei

Prevention Working Group

- Anna-Kathrin Dietrich, Florian Brachtendorf, Judith Werner, Elisabeth Lehmann-Dronke

Pre-Festival Working Group

- Prof. Eberhard Metternich, Andreas Müller, Matthias Röttger, Florian Brachtendorf

- Approx. 500 volunteers at various festival locations

These were the participants of the 2025 international festival under the motto *“Cantate Domino – Many Voices for Peace – #comeandsing.”* Since 1951, the singing of the Pueri Cantores has borne fruit, year after year, rehearsal after rehearsal. Yet translating each individual’s experience into their own time and context remains a challenge for every era. For such an approach to become a reality, peace must be “longed for,” so to speak, “for out of the abundance of the heart the mouth speaks” (*Matt. 12:34*).

Munich, December 31, 2025

With warm regards

Judith Bergel

(Head of the Munich 2025 Project Office)

0 ORGANIZATION

This handbook contains

- an organizational structure
- Insights from surveys of choirs and volunteers following the festival
- Workflows in the individual thematic areas
- Samples & templates from the previous festival:
 - As part of the Munich 2025 choir survey, responses were received from 6 countries and 61% of choir directors.
 - All files included in this document can be viewed [here](#) in an overview.
 - Time estimates are provided under each chapter or topic.
 - The start date for the tasks can be determined accordingly based on the time estimates.

Duration: 3 years

Before the festival

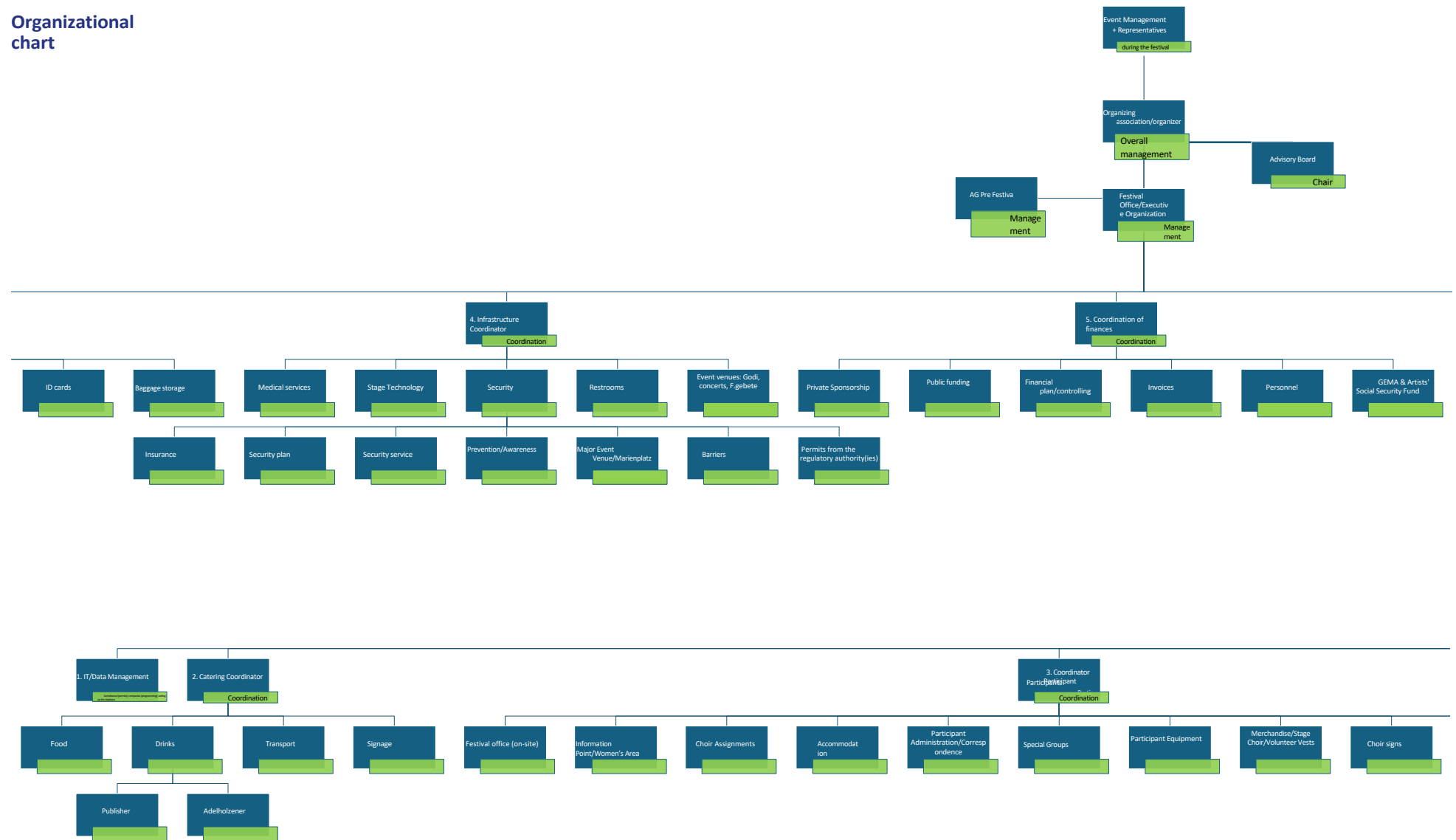
- ♦ Initialization and strategy: Participation in the National Committee's decision (2017) to propose Munich as a festival venue, as well as early outreach to Prien (2015), rejection 2021/2022, acceptance 2023
 - Determine the organizing body & create a **financing plan** &, if necessary, consider a pre-festival as part of the subsequent steps.
 - In Munich, the implementing association: Association of the Archdiocese of Munich and Freising, Federal Association of Pueri Cantores, Diocesan Association of Munich and Freising, International Federation of Pueri Cantores (FIPC), and, if applicable, Cathedral Music
- ♦ Establish a steering committee: It should consist of the same members as the organizer or the organizing team.
- ♦ **Organizational Structure**
 - Create a work plan & assemble an advisory board (3–5 meetings leading up to the festival)
 - Fill project management, coordination, and other positions: Festival with 4,500 participants and 10 full-time positions (*see "5.4 Staff" on p. 37*)
 - In particular: Fill IT and data processing roles, including selecting a **project management tool (passwords)**: open/completed tasks, notifications for new tasks, so that coordinators

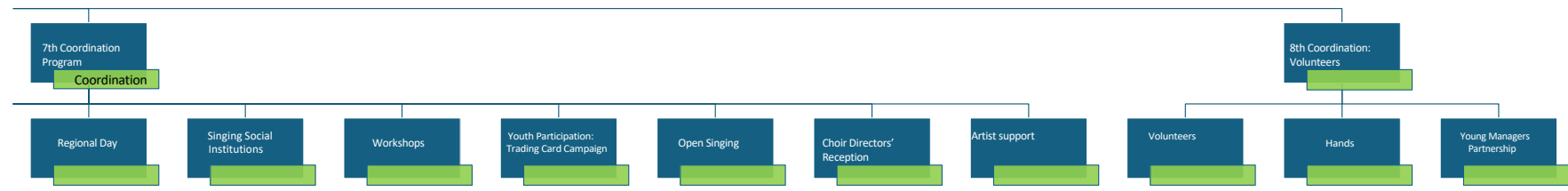
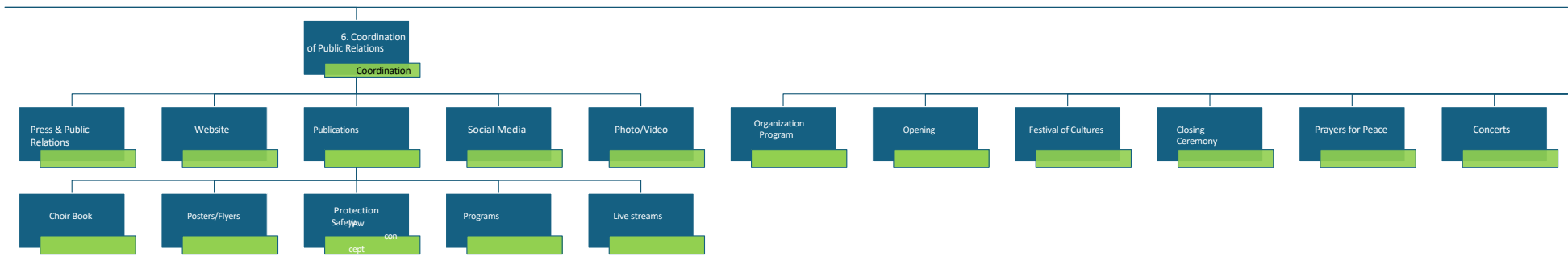
can quickly start working together. A visualization, as is already standard in most tools, proves helpful. (**Example from the follow-up of PC25 Munich**)

- Project management tasks
 - Overview of the **overall plan** and project development
 - Guiding the coordinators & holding regular meetings (at least weekly)
 - Apply for an event permit (in conjunction with **"4.4.7 Permits from the regulatory authority(ies)" on p. 32**)
 - Approve orders
 - Establish an autonomous budget for coordination areas
- Coordination tasks
 - Develop subproject plans with deadlines for the respective areas of responsibility
 - Exchange of information with/to project management
 - Enter contact information into a shared platform/Excel list and distribute the task to all sub-areas
 - In the case of government funding, obligation to obtain three bids for each major contract, if applicable
 - Coordinating with the respective sub-units and determining staffing needs with unit leaders
 - Coordinators communicating with one another
 - Organizational meeting with coordinators
 - > Weekly
 - > Last week before the festival: daily meetings
 - > Festival days: daily debriefings
 - Development of an **overall plan** for the festival days in cooperation with festival management: One document and each coordinator for their respective area (in Munich using Excel)

Organizational chart (see next page)

Organizational chart





Organization

During the festival

- ♦ Daily briefings at the start of the day
 - Coordination, leadership, overall management
 - How is the group doing (thumbs-up vote)?
 - What will the day be like (see **overall plan**)?
- ♦ Daily debriefings at the end of the day
 - Coordination, leadership, overall management
 - How is everyone doing after the day?
 - What went well today?
 - Highlights
 - Is there anything that stands out?

What worked well

1. Identification with Pueri Cantores and personal festival experiences fostered a strong team spirit.
2. Involvement of people from the cathedral music scene, choirs, the Office for Church Music, and the church community in general.

After the festival

- ♦ Dismantling structures (email, cloud, materials, recycling banners, software programs, data Access, messenger groups, possibly also the office, deciding what should stay, creating digital and analog archives)
- ♦ Follow-up meetings with service providers (stage technology, security service, security concept)

Room for improvement

1. No overlapping responsibilities that, during the festival, result in changes going unnoticed or an inability to respond professionally—keyword: availability during festival days/events.
2. High level of volunteer commitment = high risk (planning certainty, commitment)

1 IT AND DATA MANAGEMENT

Duration: 2 years e

Before the festival

- ♦ **Project management tool (Event Manager)**
 - Passwords for Event Manager PC25 (with macros)
 - Tasks with deadlines are entered by project management and coordinators
- ♦ Virtual workspace for all participants
 - E.g., cloud, shared work accounts
(see “5.4 Staff” on p. 37) (in Munich: mix of EOM and EOM Cloud – critical: Two different platforms have led to volunteers spending a lot of time on the different activation processes, during which they could not complete any tasks.)
- ♦ Website (DE/ENG)
 - Write a briefing & select a service provider
 - In cooperation with and further processing
(see “6.5 Photo & Video” on p. 42)
- ♦ Program choir registration
(see “3.7 Participant Management: Registrations and Changes” on p. 22)
- ♦ (Access) database
 - Database, data foundation for all areas, set up
 - Entering/transferring registration data into the database
 - Run queries to retrieve information (e.g., coordination details for your areas)
 - Verify the data in the database, e.g., for the overall program: the current status of reserved churches or the current number of participants for printing ID badges
 - Enter changes: Report all changes regarding the choirs to the festival office promptly to ensure the data remains up-to-date
- ♦ **Volunteer Platform**
 - Management tool for registration, communication, scheduling, and management of volunteer helpers
 - Set up, also in cooperation with “8.1 Volunteers” on p. 59
- ♦ Telephones – Procurement & setup of
 - landline for the festival office
 - For the festival days
 - Emergency number: Prevention & cell phone
 - General emergency number (Festival office number during the day, personal cell phone at night) & cell phone

- Awareness Team number & cell phone
- Messenger groups (set up by project management or IT)
- Festival Office
- Church coordinators (Venues for concerts, church services, peace prayers)
- Choir directors (1 month before the festival)
 - > Backpacks on the floor + festival ice cream parlor, sheet music
 - Open singing, errors in the English-language program, sale of remaining choir books
 - > Munich 2025 survey: Ad hoc communication was great
- Briefing/debriefing
- ♦ Workstations at the festival office
 - Approx. one week before registration: If necessary, set up of computer, landline phone & printer

During the festival

- ♦ Point of contact for any technical issues

After the festival

- ♦ Gather feedback from coordinators
- ♦ Archive information digitally and in hard copy and dismantle structures
- ♦ Pass on data and information to future festivals

2 CATERING COORDINATION

2.1 Transport

Duration: 12 months

Before the festival

- ♦ Public transportation tickets (Öffis-Ticket): Agreement with the municipal public Transport Association (in Munich: MVV—U-Bahn, S-Bahn, tram, buses): Coordinate estimated ticket quantities, coverage area, a fare for participants, a fare for volunteers, and clarify the billing process.
- ♦ Public transit: Use the official bulk purchase
- ♦ Public transit: Print the transit authority's logo and text on the participant pass; this was passed on to inspectors
- ♦ Public transit: It took two months to finalize a contract amendment.
- ♦ Regional day tickets: Contact various (regional) rail companies and organize tickets; distribute them when choirs register on the first day of the festival.
 - Organize exact schedules as soon as the hotels are confirmed.
- ♦ Airport: Welcome international guests on July 14 and July 15 (Day 1)
- ♦ Airport: Cooperation with the airport: space, signage system for gates, and goody bags can be provided by the airport.
- ♦ Airport: Purchase beverages and snacks from external vendors.

After the festival

- ♦ Public transportation tickets: Issue an invoice or forward billing data to the transportation company.

Has proven effective

1. Public transportation: Print your ticket on your TN ID card.
2. Regional day tickets: Issued directly upon registration.
3. Airport: Cooperation with the airport through personal contact; wayfinding system and welcoming committee

Room for improvement

1. Public transit: Prevent changes to the contract, as communication with MVV can be slow (approx. 2 months).
2. Regional day tickets: Plan as early as possible, obtain tickets, and include them with all registrations.

2.2 Signage

Time: 6 months

Before the festival

- ♦ Determine needs: churches, public spaces, food service, information booths, stage, festival office, signage in the city, concert information, festival office in cooperation with coordinators
- ♦ Coordinate permits with venue owners (in Munich, e.g., restaurant owners, churches) and the city
- ♦ Producer in Munich: Germering
- ♦ Delivery: By car to the festival office; distribution and installation from there
- ♦ **Banners, flags, signs, beach flags:** Plan requirements, clarify dimensions, materials/machinery needed for installation (**Organizational Overview**)
 - Additional signs: Program, festival office hours, information booths, restroom signs, registration here (international/local language), (in Munich: exchange bottles, do not throw bottles away)

During the festival

- ♦ Take down banners, flags, and banners on the last day
- ♦ Pick up flags from the city after the festival (city locations)
- ♦ Check that directional signs have not been turned
- ♦ Munich 2025 Survey – 91% satisfied
 - 100% of non-German speakers satisfied
 - Will transportation on the first day from accommodation to the festival office be included in the future? If so, how? (The solution involving a self-made note in consultation with the Munich Transport Authority is rather inconvenient.) Or should we communicate that attendees are responsible for their own transportation to the festival office?
 - City map in the program too small to navigate

Proven to work

1. Signage in the city. The proximity of the various locations to one another is an advantage
2. Local producer

Room for improvement

1. Organize the overview and producers in a timely manner

2.3 Food

Time: 18– -month

Before the festival

- ♦ Main catering (MC): Options such as catering via student dining halls/cafeterias, self-catering with a caterer
 - in tents, explore partnerships with restaurants/pubs
- ♦ Main Catering (MC): Three preliminary meetings with the venues (**two pubs in Munich**), clarify needs, capacity, , price, and staffing: October 2023, July 2024, May 2025
- ♦ Main Catering: Clarify arrangements with the venue regarding
 - how many helpers are needed at what meal times and which location
 - which stations are located within a restaurant
 - what qualifications must be demonstrated at which stations
 - when volunteers should be on site before meal service
 - the route participants take through the restaurant
 - Information on/number of individual dietary requests (vegetarian, vegan, food intolerances) that are needed/taken into account
 - and how these will be served,
 - what the room capacities are,
 - how volunteers will be supported before and after the festival
 - sufficiently large portions, including vegetarian options, and the option for seconds
 - Delivery/distribution of beverages and equipment (forks, etc.)
 - if volunteers are assisting, whether a health certificate is required
 - Survey Munich 2025
 - More vegetables
 - Clear confirmation or rejection regarding meals for those with food intolerances
 - 76% of non-German speakers were satisfied with the food
- ♦ HV: Recruit, assign, and train people
- ♦ HV: Define and signpost routes within the venue (entrance, exit, plate drop-off, etc.)
- ♦ HV: Determine the number of vegetarian, vegan, and food-intolerance-friendly meals; communicate a signage route to the food distribution station (Location↔ Chöre)

- ♦ HV: Clarify catering for volunteers and other crew (stage builders); also before and after the festival
- ♦ HV: Important
 - Person 1: coordinates, organizes, and the orientation for on-site managers, i.e., they are not simultaneously responsible for a specific location; Volunteer position filled approx. 6 months before the festival
 - Person 2: Person on-site (on-site organization)
 - Review of invoices after the festival (Person 1)
 - in Munich 2025: Volunteer tasks: Supervising the choirs and their time slots, bottle exchange station, distributing forks, plates, and knives, serving food, collecting used dishes/cutlery
 - in Munich: 4,408 people + helpers with a total catering duration of 6 hours (2 hours and 45 minutes at Location 1, 3 hours and 15 minutes at Location 2)
 - In Munich: Briefing for volunteers 1 hour before distribution begins; duty until 30 minutes after distribution ends; a total of 30 volunteers per shift
- ♦ HV: **Choir scheduling**
 - Choirs scheduled in 30-minute intervals
 - Choirs' meal time: 45 min
 - i.e., room occupancy = (number of people scheduled for the current time slot) + (number of people scheduled for the next time slot) / 2 → This resulted in a maximum wait time of 15 minutes for the choirs
 - Important: Consistently ask choirs to leave once they have finished eating
- ♦ HV: In Munich Locations: Hofbräuhaus & Augustiner Stammhaus
- ♦ Packed lunches: Determine distribution location, organize producers and suppliers, brief volunteers, organize pickup and billing
- ♦ Lunch Packages: Catering for the stage choir: clarify producer and supplier, billing
- ♦ Festival Ice Cream Parlor: Secure the ice cream parlor, deal: one scoop at half price
- ♦ Dachau Workshop: Organize and carry out on-site catering; take into account meal allocation during the general meeting (can only be done after workshop assignments) (*see "7.9 Workshops" on p. 53*)
- ♦ (Regional Day)

Has proven effective

1. General Assembly: One person who (exclusively) coordinates this area, one person per location who coordinates on-site
2. One dining location for each choir throughout the entire festival
3. 30-min. choir slots, 45-min. slots for choirs in the room, 2/3 room capacity, max. wait time 15 min., consistently ask choirs to leave once they are finished

Room for improvement

1. Larger full-time team; volunteer staff conceivable 6 months before the festival
2. Onboarding earlier and more efficiently
3. Plan for fewer meals for volunteers. In Munich: 100 meals per day were budgeted, but in reality, far fewer volunteers took advantage of the offer.

2.4 Beverages

2.4.1 Beverage supplier (distributor)

Duration: 18 months

Before the festival

- ♦ **Calculation:** 2 L per person per day
- ♦ In Munich: Pachmayr Company: Joint meeting with advisory board members and the board of the downtown ; Commission
- ♦ Costs to be taken into account
 - Full bottles returned (handling fee fee)
 - Crate: When picking up clean pallets (e.g., water only), there was a pallet discount
- ♦ Delivery
 - 5 locations, determine daily requirements and reserves (coordination with catering stations, if applicable)
 - Daily as needed
 - Delivery in the morning
 - Is delivery also possible on Saturday and Sunday?
 - Obtain downtown access permit (in Munich: KVR confirmation)
 - Pickup of empties
 - on the last day, stack pallets correctly for pickup
 - Make specific arrangements with the people in charge at the delivery locations
- ♦ Staff: 1 person in charge of general organization, 1 person in charge per beverage dispensing station
- ♦ Train helpers: In Munich
 - How does the exchange system work?
 - When are which quantities delivered?
 - How should the crates be sorted?
 - Full crates, no residue in the bottles, number of crates per pallet
 - Technical training: forklift, pallet jack, lifting platform
 - Last day: Proper stacking of all crates for pickup
- ♦ **Refrigerated container**
 - Arrange delivery/pickup before the beverage delivery , including coordination with the locations (in Munich: Marienplatz, Frauenplatz)
 - Electricity
 - Allow time for the trailer to cool down
 - Coordinate container sizes with the delivery; allow for sufficient buffer space!

- Note/organize access regulations
- Cold drinks are well received
- ♦ Instruction: on the exchange system, sorting empty crates, equipment: hand pallet truck, lift
- ♦ Survey Munich 2025
 - 98% satisfied
 - 100% among non-German speakers
 - Regional Day did not adopt the system; if planning a similar event, consider catering or Regional Day logistics and provide corresponding information to choirs that exchanges are not possible/should not be made
 - Several contact points were great
 - Indicate walking time: e.g., Augustiner Festival Office/Drink Station 5 min. → – a good resource for swap opportunities after the meal
 - Note that a choir member can also drop off several empty bottles and take several full ones back

Has proven effective

1. Cold drinks
2. Distribution stations at major organizational, program, and food stations
3. Calculate 2 liters per person

Room for improvement

1. Organize order quantities flexibly between 1.5 L and 2 L depending on the weather; determine the time for order changes the day before, including beverages already served, and compare with expected consumption.
2. Designate one person as the main person in charge for each distribution location.
3. **Settle accounts once at the end, not after every delivery**

2.4.2 Beverage producers

Duration: 18 months

Before the festival

- ♦ Coordinate delivery or sponsorship of parts of the delivery
- ♦ In Munich: Adelholzener: Email contact with the sisters & marketing department
- ♦ Donation receipt
- ♦ Handling the delivery to the publisher

3 C COORDINATION OF PARTICIPANTS

3.1 Festival Office Communication & Liaison

Duration: 24 months

Before the festival

- ♦ Communication, outreach, and collaboration with international choirs: Recruiting choirs and holding preliminary discussions regarding funding applications (e.g., contact with India, Congo, Goethe-Institut) (see “5.2 Public Funding Acquisition” p. 35)
 - ♦ Communication: info@ mailbox and festival phone line
 - incoming mail & email assignment to the various coordination departments
 - In the future, have separate email addresses for different areas: e.g., one email for the choirs, one for the volunteers, and one for all other areas
 - Festival phone: Communication with callers
 - Verification of data in **the database**, e.g., for the overall program, the current status of the reserved church, and the current number of participants for printing ID badges. By directly forwarding changes regarding the choirs to the festival office, along with regular maintenance and adherence to deadlines, the timeliness of the data is optimally ensured. This applies to everyone!
 - ♦ Interfaces
 - Catering interface: Coordination regarding mealtimes, ordering and canceling meals, and communicating all recorded dietary restrictions; creating specific lists (e.g., meal requirements on arrival day, packed lunch requirements before departure)
 - Venue Interface (Concerts/Peace Prayers/Large Events/Workshops): Responding to participant inquiries regarding venue locations, availability of changing facilities, and times for on-site rehearsals; use as performance or rehearsal venues
 - Public Relations Interface: Coordinating answers to participants’ frequently asked questions and location-specific information for the program booklets; providing visual materials in advance for promotional purposes
 - Additional coordination: Compiling guest lists for individual guests, invited participants at the choir director reception, and the stage choir
- Maintaining contact with all service providers is also the responsibility of all coordinators, provided a shared contact platform is available
 - Coordination of the necessary details for an Excel spreadsheet
 - Creating and promptly updating all contacts required for the festival
 - Providing a contact overview for all departments

3.2 Festival office on-site at the Festiv

Duration: 9 months

Before the festival

- ♦ **Festival office space:** Registration, **Luggage storage**, information desk (in-person, by phone, , via email)
 - Contact the festival office to arrange a visit to the premises (in Munich: Karmelitersaal)
 - Tour and measure the premises
 - Define the specific areas of use (storage space for materials, office workstations, public area) on a floor plan
- ♦ Setting Up a Safer Space
 - Identify a suitable location for the Safer Space
 - Determine and procure the necessary equipment (including blankets, pillows, first aid kit)
- ♦ Overview and procurement of materials and equipment—**create lists of materials**, e.g., necessary furniture, technical equipment, menstrual products, first aid documentation and kit
- ♦ Determine the official opening hours of the festival office and assign tasks at the festival office (beverage service, etc.) to “Volunteer Coordination” and “Public Relations Coordinator” (**see “8 Volunteer Coordination” on p. 59**) and (**see “6 Public Relations Coordination” on p. 39**)
- ♦ 5-month **staffing plan**
 - Create duty schedules for the core team in the festival office
 - Create an overview of the availability and assignments of volunteers for the festival office.

During festival week / preparation and setup

- ♦ Receive and store materials/deliveries
 - Coordinate the receipt of festival material deliveries (backpacks, printed materials, participant badges)
 - Keep a pre-designated storage area within the festival office clear and prepare it to receive the goods
- ♦ Infrastructure
 - Setting up the first tables
 - Installing computers and landline phones
 - Procure and set up mobile festival phones (including the emergency phone)
- ♦ Prepare registration
 - Preparing ID badges

- Putting together packages for each choir (finished ID badges, printed materials, lists, schedules)
- Prepare/sort choir signs
- ♦ Special considerations/exceptions
 - Arrange for advance pickup of materials for the stage choir
 - Organize advance pickup of materials for the stage choir
 - Set up a registration counter for volunteers
 - Check and set up materials: Visual elements (**banners, beach flags, signage – designs & overview**)
 - Print business cards for the choir liaisons
- ♦ Location: for briefings and debriefings throughout the week

During the first day of the festival/registration/official contact point

- ♦ **Set up the registration** and material distribution areas
 - **Interior (of the Carmelite Church)**
 - Setup for choir registration (counters, tensioners, tables for the travel agency and choir liaisons, possibly divided into German-speaking/English-speaking registration), table for registering individual guests
 - **Garden (of the Carmelite Church)**
 - Setup for material distribution (including barriers), finalize usage areas and determine the layout of the materials (due to sequential flow)
 - **Distribution of the following materials**
 - To choir directors: ID badges, sleeves, ribbons, choir contact person business card, choir sign, and, if necessary, transportation tickets for the regional day
 - To all participants: Backpack, hat, seat cushion, pencil, 2 water bottles, program booklet (English or German), gala concert program, Safer Space flyer, peace prayer booklet, closing service booklet (**see “6.6 Publications” on p. 43** & **“3.8 Participant Supplies” on p. 23**)
- ♦ **Team briefings**
 - Conduct briefings for all volunteers and helpers (Hands) for the respective areas of responsibility (setup, luggage storage, registration, etc.)
- ♦ During choir **registration**
 - Keep an overview and provide assistance
 - Sign off on the work schedules of the additional helpers (Hands) for further processing and keep a copy

Participant Coordination

- According to the Munich 2025 survey: Was the registration system very effective
- ♦ Registration of helpers & individual guests (see “3.10 Special Groups” on p. 25)
- ♦ **Rearrangement after choir registration**
After completion of the main registration, office into a permanent contact point and convert a section for late material pickup and luggage storage

During the festival:

Operations and coordination from Day 2 until the end

- ♦ Convert the office for continuous operation
- ♦ Support for volunteers and other groups
 - Registration, briefing, and answering from volunteers
 - Supporting the social media team, if necessary
- ♦ Serving drinks & headquarters
 - Marking off and labeling the luggage storage area
 - Receiving beverage deliveries
 - Serving beverages and exchanging bottles
 - Coordinate beverage requirements with other locations
- ♦ Communication Center
 - Receiving incoming calls (including emergency calls which were forwarded to the festival headquarters during the day)
 - Munich 2025 Survey: 98% felt well-informed and well-supported during the festival, in part due to the three information points (Festival Office, Frauenplatz, Marienplatz)
- ♦ Procure or distribute materials as needed
 - Willingness to deliver materials to various locations if necessary
- ♦ Participant services
 - Register individual guests even after the first day and distribute materials
 - Provide signatures for participation certificates (e.g., for students) (clarify in advance who is authorized to sign)
- ♦ Lost and Found
 - Accept and store lost and found items at the festival office
 - Identify owners and arrange for return

Proven to work

1. Registration system: German-speaking/local language with four counters and English-speaking/foreign language with two counters. This can quickly handle the large (!) rush when registration opens

- and ensure that everyone receives their materials.
2. Material distribution: The distribution of materials (e.g., backpacks, etc.). Each participant was able to pick up their materials with a short wait (max. 5–10 min). Two parallel distribution lines were sufficient in Munich.
3. Cooperation between departments: Cooperation between the various departments (e.g., catering, Regional Day, volunteers, etc.) is essential. This allows tasks and problems to be addressed and resolved immediately.
4. Volunteer Support: If help is needed that cannot be covered by full-time and volunteer staff, there are “Hands”; these are paid (short-term) additional staff who can be booked based on language and task.
5. Points of contact for choirs: The designated choir liaisons can handle most inquiries from the choirs directly, which significantly reduces the workload on the central festival office.
6. Information points at three locations: The strategic division of the information points into three locations (Marienplatz, Frauenplatz, Festival Office). This makes general information easily accessible and always quickly available to everyone involved.

After the festival

1. Clean up, put things back, dispose of waste
2. Archiving: 1 box per printed item

Room for improvement

1. Two phone numbers for two areas: Separate the help line and the participant/general line if different people are responsible for each area. This ensures that everyone in a group has the same level of information.
2. Prevent long communication channels or processing times
 - Clearly define responsibilities for the festival
3. Time management
 - Provide additional support early on as the workload increases
 - Form teams with appropriate leadership (see **organizational structure**)
4. Allow more lead time for all tasks!

3.3 Information Desk/Beverage Stand at Frauen-platz (Festival Office Branch)

Duration: 9 months

Before the festival

- ♦ Organizing the design of the information points (**posters, banners, information boards with the program**, (see “6.6 Publications” on p. 43) notices, needs for tables and chairs, office supplies (see “3.2 On-site Festival Office” on p. 17), cleaning supplies, beer table sets (see “4.4.5 Venue for Large Events (in Munich: Marienplatz)” on p. 31) & chain for nighttime security)

During the festival

- ♦ Briefing of volunteers
- ♦ Coordination of all personnel (Youth Working Group, guests (presentation of other festivals)) at the Info Point and documentation documentation
- ♦ Information flyers (e.g., Federal Association, Safer Space) available
- ♦ Point of contact for participants seeking advice
- ♦ Provide information to passersby and distribute the program
- ♦ Organizing empty bottles and the refrigerated truck, and managing beverage needs
- ♦ Serve drinks
- ♦ Ensure cleanliness at the info point and all beer benches and rest areas
- ♦ Keep coffee, tea, and cups ready for volunteers
- ♦ Distribute packed lunches on the last day (organize tables and staff)
- ♦ Tidy up all materials for the night, return keys, and set everything up again early in the morning
- ♦ Always have an (organizational) contact person on site
- ♦ Receive and document beverage deliveries + refrigerated truck
- ♦ See also Marienplatz (beverage station and info point)

Has proven effective

1. Compiling information about choirs for choirs
2. Compiling information about events for the public

Room for improvement

1. Drinks (collection/distribution) at the end of the day
Count inventory

3.4 Assigning choirs

Timeframe: Approximately 6 months after registration

Before the festival

- ♦ Obtain information on the capacities of the venues and food stations
(see “4.5 Venue: Native-language Godi/Concerts/Peace Prayers (in Munich: City Center Churches)” on p. 33) and (see “2 Coordination of Catering” on p. 12)
- ♦ Use a **database**
- ♦ Create queries: number of people, age, etc.
 - A survey regarding Munich 2025 has shown that the templates/queries were effective
 - Example database query: **(Report) Gala concerts**
- ♦ Assignment of choirs to events: After registration deadline (5 months before the festival)
 - Concert series
 - Gala concerts
 - Services in the native language
 - Open singing sessions
 - Prayers for peace
 - Singing at social service facilities
 - Workshops
 - Meals
 - Regional Day (if applicable)
(see “7.2 Opening Ceremony” on p. 48)
- ♦ 5 months: Create and send out **choir schedules/timetables**
 - Note special considerations: (see “3.10 Special Groups” on p. 25) Choir meeting with German Choir Youth & separate field during registration
 - Survey Munich 2025: Format was clear

Has proven effective

1. Include questions about concerts, meals, etc., in the registration form

Room for improvement

1. Avoid a late start to choir assignments. As soon as possible after choir registration (more than 3 months)
2. Include questions about workshops, arrival times and locations, and luggage storage for arrival/departure during registration
3. One database – avoid multiple ones

3.5 Accommodation

Time: 2.5 years

Before the festival

- ◆ Decision
 - whether an external agency/tour operator will organize or
 - the festival office should handle it itself
 - Keep in mind that accommodations should be as affordable as possible and well-connected
 - Various price categories, ranging from youth hostels
 - Accommodations ranging from those on the outskirts to a central and good hotel/hostel are desirable.
- ◆ Determine the agency or accommodation locations
- ◆ Preliminary discussions online and in person
- ◆ Designate a specific contact person at the agency (in Munich: Appina Travel)
- ◆ 11 months: Communication of prices and room options & information in the registration form is binding
- ◆ 7 months/after registration deadline: Provide the group details so the agency can assign rooms
- ◆ In Munich
 - Clear communication with the choirs that the booking is binding and any changes must be arranged with the agency
 - There was accommodation of good and very good quality (hotels/hostels) at reasonable prices: outsourced to the agency Appina Travel (with no impact on the budget, as the contractual relationship was established directly between the choir and the agency)

- ◆ Munich 2025 Survey
 - 98% were satisfied with the accommodation
 - Critical issues requiring clear communication included: luggage storage on the last day at the hotel was not possible despite the agency's promise; at the hotel, which housed many other choirs, it was not known that, for example, on the last day everyone had to have breakfast during the same time slot. This led to delays
 - Shared accommodations would be okay and more affordable

During the festival

- ◆ Accommodation agency on-site during registration to answer questions (see on-site festival office)

This worked well

- ////////////////////////////////////
1. Invoicing through the agency
 2. Agency present during choir registration to resolve any issues

3.6 Cor correspondence with the choirs

Duration: 24 months

Before the festival

- ♦ Via email (info@muenchen25.de) and the festival hotline
- ♦ Answering detailed questions regarding organizational aspects such as
 - Schedule
 - Event venues
 - Hotel reservations (forwarded to Appina Travel)
 - Travel information
 - Program details
 - Individual choir requests
 - Organizational procedures (e.g., registration on the first day)
 - Inquiries regarding choir book delivery; in some cases, packages were refused multiple times and were returned (!)
- ♦ Emails to everyone
 - **Website** is online: to all national associations
 - Registration begins & send out explanation of formats (with upload of audio files for gala concert applications): to all national associations
 - Registration closes: to all national associations
 - Festival Updates: 4 months, 2 months, and 2 weeks before the festival
 - Information: Plan and draft an informational letter to provide all participants with a better planning and ensure the choirs are well-informed
 - Provide information on: organizational procedures, new developments, and logistical details
(see **Festival Update Munich + General Musical Info DE & ENG + Concert Info Letter**)
 - > Survey Munich 2025: Distribute a map showing exactly where the medical services are located on the event grounds and indicate where this information is also available, e.g., display boards on the grounds, program booklet, etc.)

- ♦ Create, send, evaluate, and distribute surveys
 - If not all surveys were collected during registration, then conduct surveys
 - In Munich, for example, there was a need for luggage storage, information on meal times and special requests, as well as catering and departure—particularly by bus from downtown Munich on the last day—and **workshops**
- ♦ Create a feedback form for participants

During the festival

- ♦ See **“3.2 On-site Festival Office” on p. 17**

After the festival

- ♦ Send out feedback forms for participants, notify them about lost and found items, and send out photos of highlights

3.7 T Participant management: Registrations and changes

Timeframe: 18 months

Before the festival

♦ Choir registrations

- Design registration form
 - Based on experience, each registration should include at least two phone numbers and email addresses that are reachable before, during, and after the festival

– Software programming

- A separate field for special notes regarding **the choir schedule** (joint concerts, meal times, etc.)
- Establish rules for the deadline for late registration and options for swapping participants, and determine how to handle exceptions: e.g., choirs that are still forming
- Publish participation information on the **website**
- 10 months: Registration via software

♦ Processing changes to participants

- Re-registrations
 - Entering requests into the **database**
 - Follow up if information is missing: e.g., reachable (!) phone number, email addresses
 - Information regarding late registrations and re-registrations (what data is required) should already be included on the website under “Registration” so that late registrations are as complete as possible (reducing the workload)
 - Clearly communicate the following to choirs: first, that all changes must be reported, and second, the deadline for making changes. This ensures that all relevant areas are kept up to date
 - In individual cases, consult with the accommodation agency regarding late or amended registrations if this has not already been done by the choirs, which should actually be the norm
 - Bus drivers were sometimes registered as participants, sometimes separately. A solution still needs to be found for this.
 - Survey Munich 2025: Option for a “ticket exchange” (if a choir has 10 tickets too many and 2 other choirs are still looking for tickets, then the tickets can be resold to these choirs)

- Process late registration
 - see bullet points 1 through 5 for re-registration
 - Sending confirmations (NCF invoices) for late registrations or additional orders
- Processing cancellations
 - See bullet point 1 under “Re-registration”
 - Cancellations in accordance with the terms and conditions
 - Terms and conditions in Munich: Data is modified; no refund of costs

Proven method: Registration

1. Communication with the choir regarding an inquiry (enabling clear processing) when emails were in the appropriate “correspondence folder.”
2. Clear layout provides a good overview of the database

Room for improvement in registration

1. Include bus drivers in the registration
 - Add a field indicating that the bus driver is also a participant to remove the dependency for single-room assignments – Provide information about this on the **website** and in the festival update.
2. Registration: Prevent empty registrations for “Max Musterfrauen”
3. Registration: Printer in the festival office
4. Changes/late registrations: Avoid duplicate processing/confusion when multiple people are working in this area.
5. Registration changes/late registrations: Include late registrations as an item on the homepage and in festival updates: what data is required – Communicate all changes(!)
6. Registration changes/late registrations: The database should be ready for use when registration opens; late and changed registrations can be entered directly there to prevent duplicate entries.

3.8 T : Participant equipment

Timeframe: 12 months

3.8.1 Merchandise for participants, T-shirts for the stage choir, volunteer vests

Before the festival

- ♦ 12 months: Determine equipment/merchandise items
- ♦ Select suppliers (in Munich, e.g., Mäusl from Regensburg)
- ♦ In cooperation with a logo designer, brand the potential products
- ♦ 6 months / Registration deadline: Determine quantities and place orders
 - **Backpack, hat, seat cushion**
 - Note delivery times
 - Quantity: Calculate number of participants + helpers + team members
 - **Pencil**
 - In Munich: produced in Germany
 - T-shirts & **jackets** for the stage choir
 - Organize distribution/pickup (delivery to the choir(s), to the festival office?)
 - **Volunteer vests**
 - **See section on volunteers;** in Munich, same manufacturer as T-shirts & jackets for the stage choir
- ♦ Organize receipt of goods & plan distribution (**see “3.2 On-site Festival Office” on p. 17**)

3.8.2 Choir signs

- ♦ Choir details, **design**, production (in Munich via Elisabeth Lehmann-Dronke, Erfurt)
- ♦ Delivery during festival week

3.8.3 ID cards

- ♦ 12 months: Specify information: **see ID card Munich, Paderborn**
 - If applicable, integration of the public transit ticket
 - In Munich: detailed consultation with the MVV regarding the technical and visual presentation of the ticket’s validity on the participant pass.
- ♦ Design and material coordination: design, paper type, thickness, and material of the passes
 - Munich 2025 survey: The choir number would have been helpful as an addition on the card
- ♦ Procurement of accessories: Organization and ordering of the necessary card sleeves and lanyards
- ♦ 6 months: Selection of a printer: Search for and commissioning of a suitable printer to handle the bulk printing (In Munich: GC Digitaldruck).
 - When is the latest we need to print? The later, the more changes can be accommodated—2 months in advance? Subsequent changes: Blank ID cards
- ♦ Category system: Developing a clear category system for the various participant (participants, volunteers, team, press, individual guests)
- ♦ Create lists of people (individual guests, stage choir) or request them from the relevant department
- ♦ Quantity determination: Determine exact quantities for printed passes as well as a reserve of blank passes per category
- ♦ 2 months before the festival: Final data check before approving the badges/name tags for printing
- ♦ Suggestion: possibly a digital pass for all participants or just for the choir director as a backup (new)

3.9 Baggage storage

Before the festival

- ◆ Set **luggage storage** hours
 - Arrival day: 5:00 PM – 10:00 PM
 - Departure day: From 7:30 a.m. to 2:00 p.m.
- ◆ Determine demand through registration, especially for the day of departure (see “3.7 Participant Management: Registrations and Changes” on p. 22)
- ◆ Inquire about buildings and capacities
 - In Munich: Festival Office, Ordinariat (Schrammer-Str., Kapellenstr.) (10 rooms, capacity for 500 pieces of luggage)
- ◆ Find on-site coordinators and volunteers (see “8 Volunteer Coordination” on p. 59)
- ◆ Coordinate with the building’s security officer
- ◆ Plan a room for each choir and communicate the location to the choirs
- ◆ **Create inventory lists for each location** and distribute them to on-site coordinators

During the festival

- ◆ Both days
 - On-site: Document arrival and departure
 - Procedure: Welcome the choir – document – escort to the room – mark the room – monitor the rooms – pick up the choir – escort to the room – escort out with luggage
- ◆ Arrival day
 - Festival office: Use barrier tape to partition rooms in cooperation with the on-site festival office
 - Fill out documentation lists
- ◆ Departure day
 - **Orientation for volunteers at the various locations**
 - Deliver documentation lists & other materials to the venues or have them picked up

After the festival

- ◆ In retrospect: File/digitize the documents used/created

What has proven effective

- 1. Plan generously: To allow for the last-minute storage of luggage from choirs that were originally assigned to a different building

Room for improvement

- 1. Make sure that all luggage is actually removed from the room.

3.10 E.g., , and other groups

Timeframe: 12 months

Before the festival

3.10.1 Bes nd other participating choirs in Munich

- ♦ Congolese choir: Coordination, funding, on-site support if needed
 - **Draft an official invitation**
 - Possible exceptions: Arrangements must be made in a way that is mutually beneficial for both parties
- ♦ Burundian choir: Arrangements, funding, on-site support if necessary
 - Draft an official invitation
 - Exceptions: Agreements must be structured for both parties in such a way that neither incurs a significant financial loss
- ♦ Men’s choir from Spain: Participating with participant ID in the program as individual guests with
- ♦ Choir exchange: German Choir Youth – Cologne – Granada
 - Submit application
 - Organize **a joint choir itinerary**
 - Create an exchange booklet and distribute it to the groups
 - Have participants fill out the documentation correctly (!) and sign it
- ♦ Protestant (member) choirs
- ♦ Choirs with special needs
 - e.g., Munich Golden Gate Boys, who have requested for tables for their instruments

During the festival

- ♦ Appropriate support & contact person

After the festival

- ♦ Choir exchange: German Choir Youth – Cologne – Granada
 - Post-project Report & Payment Request (**see “5.2 Public Fundraising Fundraising, Public” p. 35)**)

Room for improvement

1. Choirs from Burundi & Congo: thorough review of funding & situation to avoid costs on both sides (**see “5.3 Financing Plan/Controlling” on p. 36)**)

3.10.2 Individual guests in conjunction with the national association

Duration: 7 months

Before the festival

- ♦ Compilation **of invitation list** (in cooperation with the board of the Federal Association, the board of the International Association, Munich organizing association)
- ♦ 6 months: Preparation **of invitations in German & English**, text, graphics/design, production, mailing by the Federal Association, RSVPs due by 4 months
- ♦ Registration of individual guests via the Federal Association’s website (two forms, one for German guests, one for international guests)
- ♦ Communication with individual guests, **briefings sent**
- ♦ Hotel accommodations for individual guests, communication with Appina Travel agency
- ♦ Festival dinner planned for Friday evening for individual guests (approx. 40 people), restaurant reservation, menu selection, and further arrangements
- ♦ Consultations before and after the festival regarding who covers which guest expenses (clarification between FIPC, the organizing association, and the Federal Association)
- ♦ Clarification with Festival Office / Patrick Schweizer: Meals for individual guests. (All individual guests were allowed to participate in the meals at the breweries)
- ♦ Clarification with the festival office: “Supplies” for individual guests. (Participant ID cards, choir books, backpacks, etc.)
- ♦ 4 months: Mailing campaign: All individual guests from Europe received the choir book by mail. Packing, franking, and taking it to the post office were handled with assistance from the management of the Federal Association. (One workday’s work.) Guests from outside Europe were given the choir book at the festival headquarters in Munich. Shipping to Canada and other countries would have taken too long and incurred high costs.

During the festival

- ♦ Register: Have the list signed and hand out materials (**see “3.2 Festival Office on site” on p. 17)**)
- ♦ Obtain and hang up seat signs
- ♦ Seat reservations
- ♦ Invited guests
- ♦ Pueri Cantores staff/organization
- ♦ Pueri Cantores individual guests & presidents
- ♦ Elderly guests

Participant Coordination

- Upon registration, individual guests will receive a separate pass: Please note that seating is not guaranteed for every person
- Greet guests at the start of major events

After the festival

- Final settlement with the organizing association (reimbursement of costs for the festival dinner, etc., partial reimbursement for accommodations that the national association had initially covered). However, most accommodations were booked directly through the organizing association.

What worked well

1. Individual guests have occasionally complained that they do not have a designated festival staff member available to handle their needs exclusively. The individual guests were well briefed in advance. It is recommended to save the relevant emails securely or print them out so that the information is also available in the respective festival country.

Room for improvement: Individual guests

1. Feedback, particularly from international guests, was sometimes received with significant delays; in some cases, individual guests registered or attempted to register just a few days before the festival began, requiring last-minute solutions (especially for accommodations).

4 INFRASTRUCTURE COORDINATION

Timeframe: 12 months before the festival

4.1 Medical Services

Before the festival

- ◆ Select a medical services provider
- ◆ Requesting a quote and, if necessary, an updated version
- ◆ Involving the selected service provider in communication (with event management) regarding the security concept
- ◆ Ensuring that the service provider has access to the most current version of the safety concept
- ◆ Sharing information on where and when the medical service is operating for **festival updates (see “3.6 Correspondence with the Choirs” on p. 21)**
- ◆ Interface between the Awareness Team and the medical service; both must be aware of each other’s presence so that they can refer people to the appropriate service as needed (an injured person goes to the Awareness Team, which then refers them directly to the medical service)

During the festival

- ◆ Ensure that service providers are on site in accordance with the safety concept

Room for improvement

1. Balance the deployment of personnel in the ambulance with patient care.

4.2 Stage technology, sound, video transmission

Before the festival

- ◆ Clarify stage requirements
 - Involve the program director (what should happen on stage, how many people, how is the space set up; important: the acoustics should include good sound for choirs in addition to individual performances, such as the emcee and the band, and should be audible to the choirs. In Munich: the acoustic setup fell significantly short of its potential, which is also reflected in the Munich 2025 survey.
- ◆ Stage technology service provider: Obtain quotes (in Munich: **TS180+ trailer stage, 14.2x11.5m + 4.5 m for banners/LED wall, 2 staircases, stage height 1.3 m**)
- ◆ Decision (in Munich: in favor of a locally based company if quotes are comparable and at least equally good communication during the inquiry)
- ◆ After decision: Involve the selected service provider in communication (coordination with security service – barriers, security service
 - equipment security, changes to stage requirements (internal and external)
- ◆ Clarify catering during the festival and pass this on to the catering coordination (**see “2.3 Food” on p. 13**)
- ◆ Ensure that service providers have access to the current status of festival planning. (Information from Venue Coordination (**see “4.4.5 Venue for Large Events (in Munich: Marienplatz)” on p. 31**) Compile **sample schedule & points 7.–7.13**) (**see “7 Program Coordination” on p. 47**)
- ◆ Internet: Internet connection (via network cable, not Wi-Fi) at Marienplatz for the sound system
- ◆ Ensure that a utility provider at Marienplatz provides network access and that the network cable is routed from there to Marienplatz.
- ◆ Electricity: Ensure that (through Stadtwerke München) electricity with sufficient capacity is provided for stage and sound equipment.

During the festival

- ◆ Support from setup to takedown, including ensuring that all stage ballast is available (including 1,800 liters of water as stage ballast for the TS180+ trailer stage and mobile stage)
- ◆ Ensuring that internet and electricity are available
- ◆ Catering
- ◆ Pueri provides a director for camera operation and sound quality checks.

Has proven effective

1. Sufficiently large stage: Peak capacity of 200 people on stage
2. A stage manager was essential and effective for coordinating the performers
3. Minute-by-minute schedules

Room for improvement

1. As choirs, both as audience members and as performers, provide guidance regarding (sound) technology
2. Direction: A person who is familiar with the schedule of the main events and directs operations at the external technical company during the event
3. Different planning statuses: central folder, current status of the schedules for individual events available
4. Stage size – number of performers: distances insufficient from an audio perspective
5. Sound: Stage position: Auditorium should be wider and less deep for a combined choir, but: the Marian Column did not allow for this
6. Sound: Misunderstanding regarding seating plans, sound coverage area
7. Video broadcast in Munich: Conductor too restless
8. Video: Internet stream would require its own control room for professionalism
9. Video: “Our Father” video: Computer problem in Munich
10. Keep planning status up to date

4.3 Restroom facilities

Before the festival

- ◆ 4 portable toilets for 250 people (people on stage and volunteers at the venue)
- ◆ Search for suitable providers
- ◆ Sending out inquiries and requesting quotes
- ◆ Comparison and evaluation of quotes
- ◆ Preparation of the draft resolution
- ◆ Passing the resolution
- ◆ Communication with providers: rejections and acceptance
- ◆ Internal forwarding of the bid
- ◆ Taking into account the delivery times for Mari-enplatz
 - Ensure that the restroom facilities are available in a timely manner
 - Ensure that the restroom facilities are cleaned and restocked during the festival—but not during an event
 - Ensure that the restroom facilities are picked up on time
- ◆ Find out about other restroom facilities, make arrangements if necessary, make arrangements and note them in the program booklet

During the festival

- ◆ Check cleaning schedules and cleanliness

After the festival

- ◆ Forward the invoice internally
- ◆ Ensuring invoice payment

Has proven effective

1. Separate restrooms were provided for the performers and staff, and there were enough of them.
2. Include nearby restrooms.

4.4 S, and security

4.4.1 Insurance

Before the festival

- ♦ Clarify the insurance requirements for the festival and, if necessary, ensure that insurance are provided by the diocese. Note: Neither FIPC nor the Federal Association of Pueri Cantores offers any insurance policies (such as event organizer liability insurance) that could be “shared.”
 - In Munich: Archdiocesan Ordinariate of Munich—group insurance
- ♦ If necessary, obtain insurance quotes
 - Liability insurance: for the festival
 - Accident insurance: Insurance coverage for volunteers
 - Participant insurance: Ensure that participants have the necessary insurance coverage from the time they arrive at the festival until their return
 - Cancellation insurance in the event that the festival must be canceled – decision proposal for resolution
- ♦ Organizer’s liability insurance: church association affiliated with the diocese to qualify for the diocese’s of the diocese

During/After the Festival

- ♦ Resolve any claims

4.4.2 Safety plan & event management

Before the festival

Timeframe: 5 months before the festival / by the registration deadline

- ♦ Service provider for the security plan: Solicit bids
 - In Munich: Involve the Ordinariate in the evaluation of the quotes
- ♦ After decision: Involve the selected service provider in communication (with project management and necessary service providers, e.g., security service)
- ♦ Ensure that the service provider has access to the current status of festival planning

- ♦ Ensure that the resulting status of the security concept and plans is available to the relevant departments (internal and external)
 - Security service provider
 - Medical services
 - Volunteer coordination
 - Coordination of the main event site (Marienplatz)
 - Information Point (Frauenplatz)
- ♦ Planning size by venue
- ♦ Event Management: Assumes responsibility and makes decisions for large-scale events (as outlined in the security concept)
 - In Munich, the same service provider as for the security concept
 - Security training was offered to volunteers by the event manager (available upon request)

Room for improvement

- ////////////////////////////////////
1. Current plans are fundamental—if necessary, conduct a specific review of the plans in relation to the current site

4.4.3 Security service

before the festival

- ♦ Search for suitable providers
- ♦ Sending out requests for proposals and obtaining quotes
- ♦ Comparison and evaluation of quotes
- ♦ In Munich: Coordination with the EOM
- ♦ Preparation of the draft resolution
- ♦ Passing the resolution
- ♦ Communication with vendors: rejections and acceptance
- ♦ Involving the selected security service in communication
- ♦ Ensuring that the security service implements the current version of the security concept (SiKo)
- ♦ Updating the proposal and internal forwarding, if necessary

During the festival

- ♦ Ensure that service providers are assigned and working on-site in accordance with the security concept
- ♦ Forwarding the invoice internally

After the festival

- ♦ Ensure payment of the invoice

Has proven effective

1. Deploy trained (professional) staff at barriers
2. Good communication with the incident commander

4.4.4 Prevention

Before the festival

- General: Prevention Working Group of the Federal Association is responsible

– Institutional safety plan: 12

months before the festival

- Create a bilingual safety plan
- In Munich: Collaboration with prevention expert Vera Sadowski, several meetings and revision cycles,
- Must be involved: Federal Association, international association, organizing association, and prevention office of the responsible (arch)diocese
- **ISK in English, ISK in German**
- Implementation of the protection plan
 - > Set up a phone number for prevention ([see “1 IT and Data Management” p. 11](#))
 - > Organize a prevention specialist for the festival
 - > Training for volunteers on the topic of prevention (recording and online availability for all volunteers)

– Guidelines and recommendations for action, templates for pre-festival

Timeframe: 7 months before the festival

- Collaboration between the Pre-Festival Working Group, the Prevention Working Group, and prevention expert Vera Sadowski
- **Resource collection: Pre-Festival in German and English here**
- Sending the information via email to all choirs after the assignments have been made or after it has been determined which choirs will participate in the Pre-Festival nationally and internationally.
- Communication / Responding to inquiries regarding the documents

– Awareness concept

Timeline: 9 months before the festival; sent out after registration, 5 months before the festival

- Develop a concept for awareness-raising efforts
 - > In Munich: Prevention expert Vera Sadowski also provided consultation here in consultation with

Anna Kathrin Dietrich (Executive Director of the Federal Association) and Judith Bergel (Head of the Munich Project Office)

- **Concept in German, concept in English**
- Part of **the awareness concept** was a safe space and an on-site awareness team that festival and not only oversees the safe space but is also present at the festival.
- Posters and flyers for promotion: content/planning, design, print run planning and printing, delivery Move to Munich
- **Posters in six languages**
- **Flyers also in six languages**
- Planning the safe space in collaboration with the festival office. Where is a suitable, quiet space that is still central and accessible to everyone?
- Which awareness rules are internationally understandable? Which rules are appropriate for children aged 10 and up, as well as teenagers and adults?
- Implementation of the awareness concept
 - > Set up a phone number for the awareness team . Cooperation: ([see “1 IT and Data Management” on p. 11](#))
 - > Find volunteers for the Awareness Team and assign shifts / schedule. Cooperation: ([see “8 Volunteer Coordination” on p. 59](#))
 - > 1 month before the festival: Awareness training (conducted by the Archdiocesan Youth Office in Munich)

During the festival

- In accordance with the safety concept: On-call duty for a prevention specialist
- In accordance with the Awareness Concept: Presence & record-keeping in the Safer Space, on-call availability of the Awareness Team, **documentation**

Room for improvement

1. Cooperation with the Prevention Office of the Munich Ordinariate is sometimes difficult. Who is responsible for what on-site? To what extent is the Ordinariate's Prevention Office permitted to issue guidelines to us as an independent organizer? Which rules apply: those of the diocese or those applicable across dioceses?
2. What standards can be expected or required internationally? This must always be

careful and individual consideration. Recommendation: FIPC should set certain standards for festivals and ensure knowledge transfer from the Munich festival to future organizers.

3. Since the dioceses were to contribute financially to the festival, the prevention offices of some dioceses (e.g., the Archdiocese of Cologne) also weighed in (intervened!). This became problematic because the prevention rules of the Archdiocese of Cologne and the Archdiocese of Munich and Freising are not identical. However, the problem does not arise from Pueri Cantores, but from the fact that dioceses prescribe different prevention measures.
4. Custom volunteer vests for the Team Awareness

4.4.5 Venue f for large events (in Munich: Marienplatz)

Before the festival

- ♦ Determine volunteer needs
- ♦ Procure structural elements for the event area
 - In Munich: Beer benches to create walkways and beer benches for the info point (Frauenplatz) for participants to rest
- ♦ Procure necessary materials: including cable ties
- ♦ Creating the slide show for the screens: including **safety and program information**, and **evacuation instructions** if necessary

During the festival

- ♦ Organizing the event area
 - Reserved seats: Print and post signs
 - Briefing volunteer helpers: including keeping pathways clear (!), ID checks, setting up/taking down barriers (crowd control barriers and access barriers), setting up beer benches (connecting them)
 - Collaborate with security during events and with day and night guards, medical staff
 - On-site contact person for technical staff, artists, volunteers, and crew (in Munich: Live Department)
 - Barricading, admission, setup, and takedown from stage delivery to departure
 - Coordination with event management
 - Coordination of the security plan
- ♦ In Munich: Beverage station and information point before and after events (see Frauenplatz information point for details)
- ♦ In Munich: ID checks for access to the restrooms behind the stage

4.4.6 Barriers

Before the festival

- ♦ Organize crowd control barriers at the venue (Marienplatz)
 - Search for suitable vendors
 - Sending inquiries and requesting quotes
 - Comparing and evaluating the quotes
 - Preparing the resolution proposal & passing the resolution
 - Communication with vendors: rejections and acceptance
 - Internal forwarding of the quote
 - Clarify storage of the barriers
 - In Munich: Mannesmann grating
- ♦ Arrange for road closures leading to the event venue (Marienplatz)
 - In Munich: Road closures were arranged by the city (see “4.4.7 Permits from the regulatory authority(ies)” on p. 32)
 - Have any obstacles removed from the event area (in Munich: Blumentonnen nursery)

During the festival

- ♦ Taking into account the delivery times for the event venue (in Munich: Marienplatz)
 - Ensure that the barriers are available as scheduled and on time
 - Ensure that the barriers are picked up from Marienplatz as scheduled and on time

After the festival

- ♦ Forward the invoice internally
- ♦ Ensure invoice payment

4.4.7 Permits from the regulatory authority(ies)

Before the festival

- ♦ In Munich: District Administration Office (KVR) (+ Fire Department, Police, local businesses: outdoor seating areas in the safety concept)
- ♦ Apply for an event permit and provide a copy to all vehicles traveling to the event venues
 - In Munich, among other things: stage technology, delivery of refrigerated trucks, festival’s own vehicles
- ♦ Ensure that the KVR and police provide security for Marienplatz
 - Equipment (KVR): Vehicle barriers using octagonal blocks, Pitagone, and flower islands
 - Capacities (police)
- ♦ This also included a site inspection of Marienplatz with KVR and the police to clearly coordinate where vehicle barriers would be placed. If necessary, this was also to ensure access for emergency vehicles and the fire department
- ♦ Compliance with local authorities’ requirements for waste disposal and pollution control

During the festival

- ♦ Ensure that the Pitagone are properly positioned before the events and were safely retracted after the events.

Proven effective overall: Overall infrastructure coordination

1. Support from the festival office: Weekly coordination
2. Two coordination meetings during the festival (morning and evening)
3. Chat group (Signal) with all coordinators during the festival

Room for improvement

1. Appoint infrastructure coordinators at least one year before the festival begins
2. Keeping pathways clear during major events

4.5 V Venue: Native-language Godi/concerts/peace prayers (in Munich: downtown churches)

Before the festival

- ♦ 18 months before the festival
- ♦ Coordinator Venues Native-language church services, peace prayers, and concerts (In Munich: Coordination of downtown churches)
- ♦ Check capacities + contact and reserve churches via church rectors, pastors, and church musicians
- ♦ **Send the schedule to churches**
- ♦ VmG&F&K Coordinator = Coordinator for venues for native-language church services, peace prayers, and concerts: seeks a responsible coordinator for each church (church coordinator) who is on-site during all events and familiar with all conditions (i.e., knowledge of emergency exits, restrooms, common areas, instruments) in cooperation with Point 8
 - This person serves as the primary point of contact during concerts for the pastor, sacristan, choir director, and additional helpers
- ♦ Organization of a contact person from the church
 - Responsibilities: providing instruments, welcoming the choirs, showing them the changing rooms and restrooms, and serving as the point of contact for additional helpers who assist during the concerts
 - Formats
 - Church services: approx. 1.5 hours: choir rehearsal one hour beforehand, plus time for the organist to set up; keep the church available two hours before the service begins
 - Concert gatherings: approx. 1 hour: Choirs warm up one hour beforehand
 - Gala concerts: approx. 1.5 hours: Choirs warm up 1.5 hours beforehand
- ♦ If necessary, reserve rooms in the city center (e.g., warm-up rooms, break rooms, etc.; please reserve these and keep them available as a backup option)
- ♦ The coordinator of the downtown churches contacts the national associations for mother-tongue services to obtain information on music, the program, and the celebrant, and forwards this information to the church choir coordination

- ♦ Personal meetings 6 months in advance between the pastor/church musician/coordinator and the church coordinator
 - Communicate the exact dates (list with an overview of all events, all choirs, their names, and the number of singers)
 - List for the local parish with all important information (who is the contact person on behalf of Pueri Cantores: In the following order: church coordinator – coordination of native-language services/concerts/prayers for peace – infrastructure coordinator – festival director)
- ♦ Requirements & Inquiries
 - Restrooms and sufficient changing so that boys and girls can change separately. These should be located as close to the church as possible. If there are no changing rooms, the singers will leave their bags in the pews.
 - Every church should have an organ and an amplified electric piano (including speakers); an electric piano without an amplifier is too quiet and not sufficient!
- ♦ Volunteers
 - A sufficient number of volunteers must be available for each church.
 - They supervise the emergency exits, guide visitors to their seats, and are available to answer questions. These volunteers are coordinated by the church coordinator, who assigns specific tasks to them. There should be at least two volunteers per church, and up to six additional volunteers depending on the size of the church. Consultation and coordination with point 8.
 - Volunteers should be on site approximately 1 hour before the event begins.

During the festival

- ♦ On-site communication coordination: VmG&F&K Coordination – Infrastructure – Festival Management
- ♦ At the first event (presumably national worship services), the VmG&F&K coordination team should visit all churches and ask the church coordinators whether everything went well or if there are any problems.
- ♦ In the churches, coordinators and volunteers should ensure that the events run smoothly (see below for specific tasks).
- ♦ After the final event, the church must be left in good order, just as it was found.

Specific tasks for the service/concert. Further details can be found in the folder structure

1. Before the concert/service
 - Introduce yourself to the sacristan
 - Introduce the choir director and provide them with information (changing rooms, musical instruments, other details)
 - Position the choirs accordingly (who sits where, who performs when)
 - Walk the route to the dressing rooms
 - Organize music stands and organ keys
 - Coordinate volunteers (e.g., ushering, crowd control, supervising children). Volunteers should check in with the designated coordinator and will then be assigned a specific task.
 - Allow choirs a short warm-up time, but ensure that rehearsal time is distributed evenly.

Typical tasks for volunteers

- Positioning the choirs (space-saving, so that there is sufficient room for the audience; especially important during church services!)
 - Keep emergency exits clear; close the church if overcrowding is imminent!
 - Have ushers on hand for the backstage area (e.g., station them in front of the dressing rooms or at critical points where things could get chaotic)
 - Point of contact for external guests
2. During the concert/service
 - Ensure everything runs smoothly (start on time)
 - Ensure quiet in the church and backstage
 - Minimize disruptions/visits by external visitors
 - If choir members do not behave appropriately: please hold the respective choir directors and accompanists accountable and remind them of their duty of supervision!
 3. After the concert/service
 - After the concert, there will be a collection for a social project: ask for collection baskets in the sacristy and station volunteers at the exits
 - Ensure that instruments are put away, keys are returned, and music stands are reset
 - Leave the church and changing rooms as you found them (If choirs leave a mess behind, please hold them accountable!)

- Say goodbye to helpers once everything is finished (audience members have left the church, changing rooms are empty and tidy)
- Say goodbye and thank the church officials

After the festival

- ♦ Thank all event partners and hosts

Has proven effective



1. Church coordinators as points of contact before, during, and after the events
2. Dedicated guidelines for church coordinators
3. Clarify liability; there was a briefing by the event director (Mr. Deschermeier) on event safety

Room for improvement



1. Observe the time allocation for each performance; communicate clearly with choir directors beforehand and intervene accordingly if the performance runs over by more than 5–10 minutes.→ The choirs follow the festival's guidelines and expect fairness in this regard as well.
2. Clearly communicate about the collection at gala concerts and assign appropriate personnel; bring the collection to the festival office after the event.

5 FINANCIAL COORDINATION

5.1 Private Sponsorship

Timeframe: 18 months before the festival

Before the festival

- ♦ Develop a sponsorship concept for corporate donors
 - Branding opportunities include participant gear/merchandise, program booklets, **website**, social media, Mannesmann grids, correspondence, and printed materials
- ♦ Fundraising
- ♦ Sponsorship commitments
 - Any necessary adjustments and information exchange
- ♦ In Munich: A (small number of) partners were found who waived significant financial demands (beverage supplier, IT company).

During the festival

- ♦ Apply branding as needed

5.2 For Fundraising publicly

Timeframe: 18 months before the festival

Before the festival

- ♦ Submit applications to public funding sources (church and government agencies, foundations, embassies, etc.)
 - Adjust **the financing plan** according to the application
 - Write proposals
- ♦ Grant approval
 - In accordance with the guidelines for funding, including Submit payment requests
 - If necessary, delegate organizational and content-related tasks (*see “3.10.1 Special Participating Choirs in Munich,” p. 25*)

After the festival

- ♦ Submit various supporting documents for public grants
 - Submit payment requests
 - Complete statements of expenditure
 - Current **financing plan** with supporting documents
 - Follow-up reporting
 - In Munich: German Youth Choir Association, Upper Bavaria District, Bavarian Cultural Fund
- ♦ In Munich: The festival was largely financed by public funds. Ultimately, the organizing association’s ability to act depended on the St. Korbinian Foundation of the Archdiocese agreeing to cover a deficit of up to €500,000 (in addition to the €300,000 approved by the Archdiocese).

5.3 Financing plan/Controlling

Before the Festival

Timeframe: 24 months before the festival

- ♦ Commitment: Collaboration with the diocese was crucial for security, finances (funders, St. Korbinian Foundation), and the appointment of the project management.
- ♦ 24 months before the festival: Preparation of cost/financing plan (In Munich: Application deadline September 30, 2023 for grants from the Free State of Bavaria) (see attachment: [Financing Plan + Sample Cash Book](#))
 - In Munich: It was possible to arrange cost-effective yet high-quality “mass catering” at the Hofbräuhaus and Augustiner Stammhaus for €10 per person per meal (with no impact on the cost plan, as this amount is passed on 1:1 to participants upon registration)
- ♦ Link the cash book to the financial plan. Essential for verifying public funding
- ♦ 18 months before the festival: final sponsor list
- ♦ 18–12 months before the festival: Applications to additional foundations

After the festival

- ♦ 1 month after the festival: statements of expenditure and invoices to the German (arch)dioceses

Has proven effective

1. Support from a consultant to realistically estimate costs.
2. Generally set the amounts slightly higher to be able to cover additional costs for individual items later on.
3. Have a very concrete idea of the overall schedule two years before the festival to be able to roughly estimate the required labor (volunteer hours + service providers).

Room for improvement

1. The costs of some individual items were underestimated: stage and information booth (including technology), merchandise items. Especially regarding the stage, clarify the specifications—particularly for sound technology—at the time the budget is drawn up.

Partly due to time constraints caused by the application deadline (in Munich: with the Bavarian Cultural Fund [funding from the Free State of Bavaria]).
2. Prevent cancellation fees/non-paying choirs (In Munich: Five-figure cancellation fees were incurred for booked accommodations for choirs from Burundi and the Congo, which ultimately did not receive visas. The choirs do not feel obligated to pay, so the organizing association was left to cover these costs and had to finance them.)
3. Find sponsors from the private sector (In Munich: only two donations from companies in the low four-digit range). A sponsorship plan should be developed promptly, and a contact person must be designated who will handle this exclusively and at an early stage (e.g., treasurer or other volunteers).
4. Involve all formally responsible parties in tasks. This includes, if applicable, involving the treasurer (in Munich: of the organizing association) from the very beginning and clarifying/defining their responsibilities to avoid changes in the team, such as resignations.

5.4 Personnel

- ♦ Establish a steering group & elect 1 full-time chairperson
 - Members of the steering group should be significantly involved in the organization to prevent a dual structure in the areas of organization and communication
 - Roles such as President and FIPC Representative are always invited to coordination meetings; it is not recommended to combine these roles with a coordination position, as representative duties must be performed during the festival days
- ♦ Onboard staff according to the staffing plan for a festival with 4,500 participants
 - Project management, if not covered by the chairperson
 - Management of the project office (1 full-time position, 1.5–2 years)
 - Coordinates the coordination efforts: discussion of tasks as outlined in this document, among other things
 - 8 coordinators: full-time staff members
 - Tasks (*see “0 Organization” on p. 7*)
 - 1–2 musical directors
 - 2 people in the office
 - Volunteers (in Munich: 500 people, volunteer hours: 8,548 hours excluding stage choir): Areas of responsibility (*see “8.1 Volunteers” on p. 59*)
 - Provision of access and, if necessary, work equipment

5.5 Invoices

Duration: 18 months

Before the festival

- ♦ Invoice number ranges
 - Incoming (External)
 - RCF: Choir Festival Invoice (upon registration) = double the choir number assigned at registration
 - RCF-K: Choral Festival Correction Invoice
 - NCF: Choir Festival Additional Invoice
 - PCF: Pre-Choral Festival
- ♦ Bookkeeping
 - Maintaining the cash book: Together with **the linked financing plan**, it forms the basis for the financial overview and the subsequent final report
 - Verifying the accuracy of all incoming invoices
- ♦ Payment management
 - Monitoring of revenue: Monitoring incoming payments of participant fees using a separate list & incoming payments from the dioceses
 - Timely execution of all transfers for service providers, materials, and salaries
- ♦ Accounts receivable management
 - In case of deviations from the original registration , prepare adjusted invoices (NCFs)
 - Issuing reminders in case of late payment
- ♦ In Munich: 18 months before the festival: including payments for organizational meetings and advisory board meetings; 12 months before the festival: transfers of salaries for employees and payments of invoices for ordered materials; 6 months before the festival: participant fee payments begin

After the festival

- ♦ Accounting, payment management, accounts receivable management—see above
- ♦ In Munich: Invoices for the stage, security company, and beverages. At the same time, send reminders for outstanding participant payments and conduct a final audit of the cash register
- ♦ Final settlement with the dioceses and, if applicable, regional conference organizers

Proven to work

1. Assignment via RCF numbers: The RCFs (registration confirmations) with their assigned numbering worked very well. Since the choir number was derived from the RCF number, assigning payments and documents was very straightforward.
2. Maintaining a separate list of incoming payments broken down by choir proves advantageous for a better overview. This is necessary because choirs often do not include the invoice number when making a transfer, which otherwise makes allocation in the cash book difficult.

Room for improvement

1. Digital platforms: In the cloud platform used, data could not be filtered flexibly. Different documents, lists, and platforms led to confusion.
2. Stalled information flow: It should be ensured that sufficient staff take on the relevant tasks with adequate lead time and meet regularly in coordination meetings.

5.6 GEMA and Artists' Social Security Fund

Duration: 8 months

Before the festival

- ♦ Request and compile pieces for various events from choirs and AG Chorbuch
- ♦ Gather information on the current status of the events in close consultation with those responsible: [see sample documents from Munich](#)
- ♦ Allocate a budget for GEMA fees and KSK (Artists' Social Security Fund)
 - KSK is always paid in the following year; declarations must always be submitted by March 31

After the festival

- ♦ Submit information to GEMA and KSK, wait for statements, and pay.

6 C COORDINATION PUBLIC RELATIONS

6.1 Determine the motto & commission the logo

Timeframe: 24 months

Before the festival

- ♦ Create materials with logo/motto: Create (stationery) templates, Regional Day poster, **food Flyers**, thank-you cards, posters: Send out flyers and posters about singing at social service facilities, along with a cover letter, to all communities.

6.2 Press and Public Relations

Duration: 14 months

Before the festival

- ♦ Coordination/collaboration with the press office of the Archdiocese of Munich and Freising
- ♦ Supervision/collaboration on in-house press relations (additional person on a fee basis: J. Moussong in Munich) – **preparation of press kit, press releases** before and during the festival, maintenance of the website section “Press/Media,” **creation of press distribution list**
 - 12 months: Initial meeting with the press office, first press announcement: The occasion was the diocesan choir meeting (in Freising)
 - Biweekly regular meeting: Coordination meeting, Pueri editor and Press Office editor
 - 10 months: Preparation of press kit with announcement texts, photo material for the website’s press section
 - 3 months: Publication of the press section on the website
- Press conference/press event one week before the festival begins
 - Scheduling in consultation with the organizing association, the national association, and the press office Ordinariat; room reserved and prepared by C. Horwedel
 - Clarification of who will be on the podium (in Munich: National Association, Festival Office/Organizing association, singers)
 - Clarify content (who will present what, briefing for panelists)
 - Create press kit, send invitations to the press (in collaboration with C. Horwedel)
 - Program booklets were also available in print
- ♦ Ongoing tasks: Responding to press inquiries (handled largely by the press office/editor and freelancer J. Moussong)

During the festival

- ♦ Daily press releases and “Best Of” photo selections sent to the press during the festival, and a major final report on Sunday, July 20, 2025
- ♦ Collab posts and Pueri Cantores content on the diocese’s channels generated high traffic
 - Instagram: Pueri Cantores closing service (11,134) / Pueri Cantores “Open Singing” (8,064)
 - Facebook: Pueri Cantores “Open Singing” on Marienplatz (12,334) / Pueri Cantores “Festival of Cultures” (9,256) / Pueri Cantores Closing Mass (8,861)

After the Festival

- ♦ **Post-event report** for websites, etc., “Best of” photo compilation created
- ♦ 1 month after the festival: **Creation of a post-festival media review** (collection of publications, compilation, graphics/design)

Room for improvement

1. Too little to no attention from secular media; in this regard, the on-site press office in particular could have/should have done more. (More preliminary discussions with secular media, direct outreach; having the cardinal attend a press conference might have generated more attention.) In general, coordination with the press office was somewhat cumbersome. Mutual expectations remained unclear until the end, with multiple misunderstandings.
2. In the future, it would be best to document in writing, at least 6 to 9 months before the event, who does what and who will pay for what; see also the suggestion for a media strategy (by Johannes Mossong).

6.3 Website

Duration: 18 months

Before the festival

- ♦ Write a briefing and select a service provider in cooperation with **(see “1 IT and Data Management” a. p. 11)**
- ♦ Setup and maintenance of the website **(DE/ENG)**
 - Complete the setup and maintenance of **the Festival website**
 - Proofreading/creation of the English version
 - Consultation with programmers regarding additional features (creation of surveys/registration forms on the website for items not covered in the main registration process, creation of an interactive festival location map)
- ♦ Ongoing updates and content expansions
 - Implementation of material collection/distribution
 - Uploading of press materials and programs
 - Addition of maps

During the festival

- ♦ During the festival: Daily “Best of” photos (curated by Young Managers)

After the festival

- ♦ Post about the next festival
- ♦ Remove last-minute calls
- ♦ **Keep** a simplified version of **the website and/or transfer it to the national association**

This has proven effective

1. Transfer of files/information for website maintenance

Room for improvement

1. The website service provider did not seem to be a good choice, as communication was sometimes difficult and the website was not flexible enough for the festival’s needs. For future festivals, a more detailed briefing in advance is likely needed so that future websites can be designed even better and more appropriately. The registration form is also key here. Ideally, we would have a form managed by the FIPC that can be reused for festivals on an ongoing or long-term basis.
2. The website system was not selected appropriately for the purpose.
3. The website system was not designed for ongoing changes; for almost every change, we had to contact the programmers, who were also difficult to reach.

6.4 Social Media

Duration: 14 months

Before the festival

- ♦ Concept for social media activities surrounding the festival
 - Decision on which channels to use (in consultation with the organizing association and FIPC). In this case, it was decided not to set up new channels, but to use the existing channels of FIPC and the German Association of Pueri Cantores
 - Main festival channel: FIPC’s Instagram. Communication in English
 - Secondary channel for the festival: Instagram of the Bundesverband PC
 - Facebook: secondary; content shared on Instagram is automatically shared here
 - FIPC YouTube and Bundesverband YouTube: After-movie in English and German (with appropriate subtitles)
- ♦ Purchase of equipment in consultation with the organizing association (microphones, tripods, power banks).
Future considerations: Is the on-site Wi-Fi sufficient to upload large amounts of data such as Reels?
- ♦ Team setup
 - Organizing the youth
 - Recruit interested young people (10 people),
 - in Munich: Supervision by Anna Szinyei (Youth Officer)
- ♦ 12 months: Collaboration with the Archdiocese of Munich’s press office, collaboration with FIPC
 - Clarification: Is there shared content? If so, what is it? Who provides what information/data/media to whom and when?
 - In cooperation with the press office: Obtain filming permits for locations (churches, workshop spaces, etc.)
- ♦ 9 months: Creation of production/editorial plan
 - Creation of an editorial plan for the pre-festival festival
 - Create an editorial plan for all participating youth based on the program schedule, in compliance with the Youth Protection Act (regarding maximum permitted working hours—even for volunteers—and the duty of supervision for underage participants). Additionally, based on the staffing of the Youth AG booth.
 - Link to view the [editorial plan](#)

- Coordinating the date for the social media training, reviewing what was learned in follow-up Zoom meetings
- Training the youth in the use of Cap-Cut, Instagram, and technical equipment
- Content creation for the channels @puericantores_germany, @puericantores_international
- Regular briefings on content creation and check-ins with the youth
- Recommendation: Since fast, widespread Wi-Fi capable of handling the upload and download of large image and video files is rather rare, consider purchasing portable Wi-Fi routers early on to enable location-independent use and the possibility of live reporting
- If necessary, involve two Young Manager assistants who can then report directly from their perspective, e.g., on Regional Day

During the festival

- ♦ On-site support, ensuring compliance with working hours, technical support for to usable internet
- ♦ Supervision of the social media team during the festival (answering questions, making decisions, troubleshooting / resolving issues)

After the festival

- ♦ Posts according to editorial plan

Room for improvement

1. The editorial plan could not be adhered to by the team members. The individuals had too many tasks/roles at the same time (in addition to social media, they also had to manage the trading card campaign, were occasionally assigned general festival tasks, etc. This led to overload).
2. Recommendation for the future: It’s better to keep the social media team smaller (2–4 people who take turns working full or half days), but then those people are truly only responsible for that.

6.5 Photo & Video

Duration: 9 months

Before the festival

- ♦ Obtain **comparative quotes from photographers and videographers**
- ♦ 8 months: Award the contract in consultation with the organizing association
- ♦ Consult with the Archdiocese's press office regarding photo and video usage
- ♦ Request photo/video permissions from participants upon festival registration
- ♦ Clarify credits / what photo rights should be cited?
 - In this case, "Pueri Cantores / First Name Last Name Photographer"
 - Clarify usage rights with service providers (Pueri Cantores would like to be able to use the photos and videos without restriction for its own channels, both nationally and internationally. Photos may be shared with the press/media)
- ♦ 6 months: **Create schedules** and must-haves for the photo team
 - Partial involvement of additional photographers who have worked on a volunteer basis (e.g., Christian Klenk)
- ♦ **Create a schedule for the video team**—what will be filmed, when, and where, including must-haves
- ♦ Drafting specific briefings for the teams starting around mid-June; holding preliminary discussions on the briefings in late June/early July. This was sufficient for all involved and made sense because the festival's overall schedule is still subject to regular changes.

During the festival

- ♦ Results: Photos, Reels for Instagram
- ♦ Compile "Best of" photos for the websites muenchen25.de and pueri-cantores.de
- ♦ Complete Reels for each day in the evening or the following morning

After the festival

- ♦ Follow-up: Compile "Best of" photos for the choirs
- ♦ The entire photo archive can be found here: https://drive.google.com/drive/folders/1fMEyfpIAGni-Ma8t59EvKLwI95MXrKHYu?usp=drive_link
- ♦ **Aftermovie for Instagram and YouTube:** 1 week after the festival. Note: Subtitles/translations and reviewing the material were time-consuming. (Decision on which original audio clips to use)
- ♦ **YouTube: The Archdiocese of Munich and Freising had its own aftermovie** produced because other priorities were important (Cardinal, Vice President of the State Parliament).
 - In addition, the press office commissioned its own Reels. The process of clarifying who would cover which costs, and who would share which content, when, and how, was complex and time-consuming.

6.6 Publications

6.6.1 Choir

Book Before the

Festival

Duration: 2 years

- ♦ Choir book production
 - Survey Munich 2025
 - The choir book was a challenge for inexperienced singers. Children’s choirs sing from a single staff; here, there was a constant shift involving up to 10 staves that one had to keep track of. How about a choir book and a conductor’s book?
 - There is a desire for more catchy tunes
 - 2 years: see “Motto and Logo Development” (see “6 Coordination of Public Relations” p. 39) & structuring of the festival (see “7 Coordination of the Program” p. 47)
 - Determine the reading and Gospel for the closing service—as a rule, these are the texts of the day
 - 22 months: The choir book working group collects choral pieces for the individual events during the festival, evaluating them for quality, performance feasibility, and instrumentation, while taking into account the various choir types: mixed-voice, same-voice, two-part, and unison (SATB, SSA, SA, S) and the theme
 - Award composition commissions: theme song, Ordinary, other necessary commissions
 - Determining the approximate page count
 - It must be clearly determined who will negotiate with the publisher! (only one person!)
 - Contact publishers: Inquire about prices, request quotes. Select a publisher, agree on a collaborative workflow with the publisher. Publishers have different approaches.
 - If choral pieces from other countries are to be included in the choral book, submit a timely request to the respective presidents. Provide precise details of what is being sought (for Rome, for example, these are usually Christmas carols from the participating nations). Experience shows that this process takes a long time and requires follow-up inquiries.
 - In-person meetings to review and select the pieces. The proofreading phase can be handled very effectively online and via email.
 - Collect all pieces in a cloud so that working group members can access them at any time (for both downloading and uploading). Later, participating choirs can be provided with a download link for royalty-free pieces. The publisher typically also had access to the cloud.
- 22 months (Duration: 3 months): Publish pieces for which the rights are held by the author or Pueri Cantores via the **website** or by sending them to choirs interested in the festival (if necessary, in consultation with the publisher)
- Create rehearsal files and links in a YouTube playlist
 - Survey Munich 2025: Ideally, practice files with individual parts for the most important pieces: Formatidee: Send out 1 piece per week as the “Choral Hit of the Week”
- 12 months: Finalize forewords, cover, and front and back cover designs. Take into account proofreading cycles, especially for the cover
- Determine print run size and terms for reorders, and obtain information on purchasing through retail channels
 - If the choir book is to be mailed in February (7 months) of the festival year, the May (13 months) of the previous year. For the Rome festivals, the timeline shifts accordingly.
- Send **the list** of selected pieces to the publisher even before it **is finalized**, even if it is not yet complete.
 - Keep the list very carefully from the start, especially regarding the biographical details of the composers and lyricists, as well as publisher and rights information. This saves a lot of time overall.
- 10 months: Announcement of the program/program notes at the General Assembly of the International Association in the year prior to the festival
- Communication with the publisher: delivery arrangements & deadline
- Organize storage of the choir books
- ♦ Shipping of choir books
 - 12 months: Check the address list: It should be in the **database**. Important: The more prepared the input options for (inter)national addresses are, the clearer the addresses will be, and the easier it will be to ship the choir books.
 - Check: What shipping options are available for international shipments, and what are the costs?
 - Overseas solution in Munich: Due to the high costs and long shipping times,

the following solution was implemented: The choirs received a digital book in advance for preparation, while the printed versions of the choir books were distributed on-site upon arrival.

- 7 months: Coordination of packing the choir books: Choir books must be counted and packages must be sealed securely (!).
- In Munich: Shipping via the Ordinariate’s mailroom
- ♦ Tracking and returns
 - If a package was returned because it was , the respective choir was contacted and arrangements were made to resend the returned materials if necessary. *(see “3 Coordination of Participants” on p. 16)*
- ♦ Sending reorders
 - The processing of reorders for individual books was organized, documented, and carried out.

During the festival

- ♦ Collection and distribution of choir books upon registration
- ♦ Last day: Opportunity to purchase remaining choir books at the participant price at the festival office

Proven to work

1. The proven working methods and experience of the German and international music working groups with publishers formed the basis for effective collaboration, the compilation of choral works, and good relations with the publisher.

Room for improvement

1. Timely shipment of the choir books. (Note: only possible if the registration deadline is not too late, as the print run depends on the number of registrations)

6.6.2 Flyers, posters

- ♦ General flyer & general poster
 - Mailing to all parishes with a request for distribution and notice
 - Distribution in churches by arrangement, at the tourist information office, and in downtown stores (1 week before the festival)
- ♦ Regional Days poster: *(see “7.7 Regional Day” on p. 49)*
- ♦ Youth Working Group Flyer: Provided by the Federal Association (distribution at the festival office, info points)

6.6.3 Safety Plan & Awareness Plan & Safer Space poster and flyer

- ♦ See also *(see “4.4.4 Prevention” on p. 30)*
- ♦ Distributed to all participants upon registration
- ♦ Available at the festival office and info points (Marienplatz, Frauenplatz)

6.6.4 Program booklets

- ◆ **Here: final print products**
- ◆ 7 months: Editing of the complete program booklet
 - Discussion of structure and initial table of contents / internal draft
 - Initial discussions on structure and design with designer Christian Swoboda, followed by ongoing collection of required content
 - Content bottleneck: FAQs, overall program schedule, details of individual events; input from a large number of people required, making this very time-consuming and complex
 - Since program changes had to be made repeatedly at short notice, items in the program booklet that were actually already finished also had to be adjusted repeatedly
- ◆ Editing of the concert program booklet Pueri in Concert
 - Close collaboration with the Program Working Group, Matthias Balzer
 - Data collection, sorting, and organization are time-consuming; support provided by the executive assistant of the Federal Association and other volunteers
 - 5 months: Editorial work in April 2025; if no content (concert programs) is available at that time, then initially discuss only the structural layout with the graphic designer, followed by the collection of concert programs and submissions from the choirs
- ◆ Editorial Team for Program Booklets for Encounter Concerts
 - Master template created with an overview of concerts, content then customized for each church
 - Liaison with graphic designer and editorial team for the other program booklets (closing service & prayers for peace)
 - Editorial deadline: 14 days (if necessary, printing of inserts at the festival office)
- ◆ Editorial team for closing service
 - Editing, proofreading, printing
- ◆ Editing of peace prayers
 - Editing, proofreading, printing
 - Editorial deadline: 4 weeks before the festival
 - Schedule translations into English (collaboration with translator)
 - **Obtain competitive quotes for printing**
 - Continuously monitor which content is still missing for each booklet; send reminders to responsible parties
 - Complete program booklet: 5 rounds of proofreading with graphic designer
- Concert program booklet: 3 rounds of proofreading with graphic designer
- All print products were also approved for printing by the organizing committee/festival office
- Planning/pre-printing, delivery in consultation with the festival office
 - Delivery: One week before the festival begins (in time for the press event)
- Print run planning (which booklets are needed, where, and how many?)
- Make all PDFs available for download on the website
- Distribution planning for all print products was handled by the festival office

6.7 Livestreams

- ♦ Goal: Enable digital participation in the event throughout Germany / worldwide; recording for archiving and long-term availability / can also be viewed later
- ♦ Paderborn and other festivals: Domradio was a partner here.
de partner (for a fee!)
- ♦ For Munich 2025: After Domradio.de was also approached, the event was ultimately streamed via the diocese's own channels
- ♦ Ideally, as soon as the program is finalized, decide which program items should be streamed and then immediately clarify who is responsible, who will implement it, where it will be viewable, and what it will cost!
- ♦ In the case of Munich, the following were streamed
 - Wednesday, July 16, 2025 | 6:30 PM
 - Opening ceremony at Marienplatz
 - <https://www.youtube.com/@dt.chorverbandpuericantore9449>
 - Thursday, July 17, 2025 | 10:00 a.m.
 - German National Mass with Bishop Bätzing
 - at Liebfrauendom
 - <https://www.erzbistum-muenchen.de/stream> or
 - <https://www.youtube.com/@mkonlinede>
 - Thursday, July 17, 2025 | 6:00 p.m.
 - Prayer for Peace at the Liebfrauendom
 - <https://www.erzbistum-muenchen.de/stream> or
 - <https://www.youtube.com/@mkonlinede>
 - Friday, July 18, 2025 | 6:00 PM
 - “Pueri in Concert” at the Liebfrauendom
 - <https://www.erzbistum-muenchen.de/stream> or
 - <https://www.youtube.com/@mkonlinede>
 - Saturday, July 19, 2025 | 8:30 p.m.
 - Festival of Cultures at Marienplatz
 - <https://www.youtube.com/@dt.chorverbandpuericantore9449>
 - Sunday, July 20, 2025 | 10:00 a.m.
 - Closing Mass at Marienplatz
 - <https://www.erzbistum-muenchen.de/stream> or
 - <https://www.youtube.com/@mkonlinede>

Has proven effective

1. Streaming on our own channels (YouTube FIPC or YouTube Pueri Cantores Deutschland) works very well, as we are more independent and have no issues with rights, and the videos remain available on YouTube even after the festival.

2. In Munich: Service provider Michaelsbund (for the Archdiocese of Munich and Freising / Liebfrauendom) and technology company Magic (for Marienplatz) delivered excellent, professional service.

Room for improvement

1. First, explore all on-site options (own channels on-site) instead of looking outside the diocese.
2. Clarify in advance who holds the rights to the recordings and how the recordings can remain permanently available for Pueri Cantores (FIPC or the German Choir Association Pueri Cantores).
3. Responsibilities within the festival structure were unclear (Dietrich? Celler? Zippe?), as was who the correct points of contact are within the Archdiocese. There was a significant lack of alignment in communication. Overall, a longer lead time—especially regarding the planning of the Marienplatz streams—might have saved costs.
4. The flow of information was a major challenge; it would have been desirable to have the program booklet ready earlier so that it could be used to promote the event in advance.
5. In the future, it would be desirable to have more on-site and local promotion through (even more) email campaigns, distribution and mailing of flyers, posters, information packets, and informational events for interested parties.

What worked well:

All aspects of public relations

1. Collaboration with service providers possessing proven expertise and reliable communication
2. Reliable graphic designers; friendly and professional photographers and videographers
3. Communication among the on-site coordinators, communication with the team—the vast majority of whom are competent and friendly, and passionate about their work
4. Discussions with the project office management (Judith Bergel in Munich); our weekly meeting was important and necessary

7 K OORDINATION PROGRAM

7.1 Organizational of the program

Before the festival

- ♦ 1 ½ years before the festival: first meeting – create a general overview of program items
- ♦ 1 year before the festival: **Finalize the program schedule**
 - Major Events
 - Major events: Opening ceremony, Festival of Cultures, Closing service, Prayers for peace
 - Other: Singing with school classes, Open Singing, workshops, choir director reception (**see “7.7 Regional Day” on p. 49**)
 - Concerts: **Encounter Concerts & Gala Concerts** (Pueri in concert), trading card campaign
 - ♦ Develop the program content and timing of the individual events and create a **minute-by-minute schedule**. See also **“7.2 Opening Ceremony” on p. 48** through **“7.12 Youth Participation in the Organization: Sticker Campaign in Munich” on p. 56**
 - Compile a list of materials needed for each event, make arrangements, and procure them
 - Designate a contact person for artists: This should not be someone who is otherwise involved in the festival, to ensure they are reachable and available during the festival
 - Details (**see “7.13 Artist Support (Music and Spoken Word)” on p. 58**)
 - ♦ Create a well-founded requirements profile for the selection of service providers for the stage, lighting, sound and broadcasting (assist in the selection of the stage)
 - ♦ 7 months before the festival: Communicate the program to the choirs & explain the formats
 - ♦ 4 months before the festival: Finalize details with the stage technician
 - Appoint a manager for the major events
 - Coordinate with the person responsible for artist support and who coordinates rehearsals (in the area leading up to the stage)
 - Ensure that everyone goes on stage at the right time and, when they leave the stage, finds their way back to backstage or the audience
 - If necessary, book a stage manager (**see “4.2 Stage Technology, Sound, Video Transmission” on p. 27**). He or she will handle coordination on stage

– Direction: Designate a person to sit in the technical tent (FOH) and direct

During the festival

- ♦ Direct all events with camera transmission: What is the goal of the broadcast?
 - To show what is happening on stage, to show the conductor, or to capture atmospheric images? During the briefing with camera operators, keep in mind that they are not trained in liturgical procedures.
- ♦ Provide artist support
- ♦ The manager for major events ensures that all performers are on site and perform; Serve as the point of contact.
- ♦ Survey: Munich 2025
 - We'd like to see more interaction with similar choirs.
 - . Do you have a specific idea for how to achieve this?
 - There were many events: In the future, communicate that you don't have to be at everything—“FOMO”—or fewer events, more time to, for example, get to know the city.
 - Highlights in Munich were
 - Festival of Cultures
 - Concert / Gala Concert / Encounter Concert
 - Encounters with guest choirs/choirs at the hotel/in the pedestrian zone, atmosphere, good spirits, international flair
 - Prayer for Peace, Evening Prayer, especially the atmosphere in the cathedral
 - Organization / Contact Persons
 - Backpacks / Seat cushions / Hat
 - Seeing my choristers grow as singers and human beings

After the festival

- ♦ Thanks and settlement

Has proven effective

- 1. The combination of video and in-person sessions

Room for improvement

- 1. Changes and points discussed in other areas did not always (fully) make it into the team program.
- 2. Regular meetings at which all participants are available.

7.2 Opening ceremony

- ♦ Planning the content and schedule for the opening event
 - Music
 - Speeches (see items **“7.6 Concerts” on p. 49** and **“3.10 Special Groups” on p. 25**)
 - Videos
 - Introduction of the choirs
 - Organization & entrance of the flags
 - Decorations: Flowers that need to be watered (Note for venue coordination)
 - Coordination of moderation
 - Coordination with technical staff

7.3 Festival of Cultures

- ♦ Development of content and schedule for the Festival of Cultures
 - Developing the concept
 - Music
 - Selecting artists
 - Coordination with the emcee
 - Coordination with technical staff
 - Coordination with flag bearers
- ♦ According to the Munich 2025 survey
 - very atmospheric, a good example of the community atmosphere sought at the festival. A similar feeling also arose at other events.
 - Raised awareness of the issue of representation of the African continent through the performance of a member choir from Germany that stepped in at the last minute. In the future, select a representative or backup group that comes from the continent itself.
 - Request: More sing-along activities

7.4 Closing Service

- ♦ Planning the content and timing of the closing service
 - Music
 - Liturgy
 - Communication with the cardinal was well established, particularly regarding the closing Mass
 - Organization in collaboration with the venue, e.g., reserving seats for concelebrants and providing instructions for the procession
 - Speeches
 - Decorations: Altar decorations, flowers that need to be watered (note for venue coordination)
 - Organize delivery and removal, in consultation with infrastructure
- ♦ According to the Munich 2025 survey
 - there was too little interaction (conductor) with the singers. In this regard, there is a clear desire to be engaged so as not to completely tune out.
 - The spoken remarks after the blessing were completely lost. Note regarding the order of the service.
 - Ensure more quiet before the start of the Mass. Perhaps a deliberate moment of shared silence?

7.5 Prayer(s) for peace

- ♦ Organization and facilitation of Zoom meetings with the choir directors
- ♦ Coordinating between ideas for strong youth involvement and the limited preparation time
- ♦ In Munich: Two days, each at 12:00, 15:00, 18:00, and 22:00 in the cathedral

7.6 Concert

- ♦ Upon registration: Gala concerts: Information and option to upload two videos
 - Or, after registration: Create an option to upload videos for the gala concert application
 - **Send an email explaining the formats** (see above), particularly important for the application for a gala concert
- ♦ Collect all concert programs, especially those for the gala concerts, and send them to the editorial staff of the magazines
- ♦ Coordinate the moderation for the gala concerts: typically representatives from, among others, the international association
- ♦ According to the Munich 2025 survey
 - Criticism regarding significant overrun of by choirs. Care should be taken during planning and, above all, in on-site communication and supervision to ensure that times are adhered to, in order to allow other choirs (and listeners) the same opportunities for preparation and singing, as well as other activities, such as being present during meal times (see “4.5 Venue: Native-Language Godi/Concerts/Peace Prayers (in Munich: Downtown Churches)” p. 33).
 - At the exchange concerts, singing sometimes took place one after the other rather than together. Here, for example, a guideline could be introduced to coordinate in advance or to sing one piece together, or even together with the choirs listening in the audience. Format: Listen to 3 pieces, sing 1 piece together. Perhaps some choirs need specific guidelines here to foster a sense of community.

7.7 Regional Day

Time: 12 months

Experience from Munich: as a volunteer: 6–9 months, nearly 1,000 emails sent and answered, countless phone calls

Before the festival

- ♦ Recruiting on-site coordinators and **filling out an organizational form**
- ♦ Contacting and getting to know all the coordinators at the (14) venues, as well as exchanging all contact information: cell phone number, email address, etc., if not already included in the central overview sheet
- ♦ Central contact person
- ♦ Assigning the choirs to the various venues—in collaboration with the individuals responsible for choirs and have access to the **database**—based on numerous criteria
 - Number of people reported as available by the venues
 - Mix of nationalities per location
 - Consideration of accommodations to facilitate travel
 - Consideration of certain special requirements (boys’ choirs; choirs that had already visited venues for previous events and therefore wanted to see something new; groups of choir directors who needed to be assigned together; personal connections among choir directors who supported one another on that day and thus needed to have their choirs assigned to specific venues; choirs traveling together and sharing a bus ...)
 - Inquiry to all choirs traveling by bus to confirm whether the bus would be available on Regional Day, in order to plan public transportation capacity or arrange for them to be transported to locations where public transportation was not an option.
 - After six choirs canceled their participation in the Regional Day, some choirs were subsequently assigned to a different location—partly because some venues were slightly overcrowded and needed to distribute the (4,400) participants, and partly because some organizers had already tailored their logistics to the expected number of people and were therefore happy to host a replacement choir.
 - Communication of the final guest choir assignments to local organizers—including the age distribution for planning recreational activities

Program Coordination

- Communication regarding dietary requirements, e.g., food intolerances, so that the host locations could prepare accordingly
- ♦ Organizing smooth and punctual arrival and departure
 - Checking public transportation options serving the location
 - What is the capacity of the trains?
 - Registration of the group trip (with regional rail operators) – where required and possible
 - Coordinating arrival and departure times with local coordinators planning pickups (at the train or bus station)
 - Does the schedule allow for a punctual arrival for ALL participants (sometimes two trains had to be chosen to ensure that, on a Saturday in July, all participants could fit on the train alongside the day-trippers)
 - as well as for departure, to be back on time (for dinner and the evening program)
 - we need (buses) as shuttles—which we wanted to avoid due to the costs—(yes, for Bad Wörishofen: search for a local bus company that can provide a shuttle service to pick up the choir members from the two trains and drive them to the starting point in Bad Wörishofen—and bring them back to Buchloe Station after the event ends. Although the Bad Wörishofen train station is very centrally located, the trains that run there have limited schedules and insufficient capacity for 300 people.)
 - Obtain and communicate directions (for the bus drivers of the choirs traveling by bus)
 - Obtain and communicate information regarding parking for the buses during the day
 - Communication with the lake shipping company: (After a basic agreement was reached between the core team and Bayerische Seenschifffahrt, the ticket arrangements had to be coordinated.)
 - Establish contact with the respective administrative offices
 - Report to each location how many youth and how many adults will be boarding to secure the most favorable group rate for accompanying adults
 - Provide a copy of the festival pass via email so that the respective inspectors know how to identify the choir members. The
- Issuing 200 to 300 tickets each would be disproportionate and very time-consuming to organize.
- Subsequently, issue an invoice for the choir members counted on board.
- Communicate to EACH of the (160) choir leaders how to get from the hotel to the train/S-Bahn departure platform in order to arrive at the destination on time—in both English and the local language
- Clarify and communicate billing procedures: all invoices must be reviewed and paid (locally by the church foundation/parish administration, etc.). Subsequently, the final invoice (to be sent from there to the association’s address) must be issued—either for the actual costs incurred for meals and recreational activities or for the agreed-upon flat rate or additional costs, if these were specifically agreed upon in advance.
- “Minor” special requests, such as the American choir that wanted to perform with its handbells and absolutely needed tables for this. This had to be discussed and confirmed with the on-site coordinators—including the size of the tables.
- ♦ Support in creating marketing materials
 - Create (or have created) a poster template for local organizers so that the festival is recognizable even outside the city.
 - Collected representative photos and the final programs from all locations for the website design and the festival program booklet and forwarded them to the public relations team.
 - On behalf of the Pueri Cantores marketing team, ask all local organizers if there are photographers on site who can accompany or document the activities so that the photos can be uploaded to a central cloud afterward.
 - If necessary, forward inquiries from media representatives to the public relations team and, if applicable, establish contact with the regional office.

During the festival

- ♦ Contact person

After the festival

- ♦ Forward/ensure invoices and final accounts as needed
- ♦ Feedback meetings with regional coordinators

Has proven effective

1. Communication with the choirs in the local language and English
2. The local coordinators were very dedicated, creative, and cooperative, and have experience organizing choir gatherings due to local events.
3. Some contacts found local sponsors who contributed to the funding.
4. Tips on arrival and departure were very helpful and constructive from some contacts, as the local coordinators are very familiar with the details and bottlenecks.

Room for improvement

1. Fare system for travel to the region: 3 out of 14 locations were not covered; additional costs, a coordinator for 3 regional day venues who distributes tickets on the train; all choirs had to be informed, an additional letter was sent via email and also distributed as a hard copy.
2. The reimbursement processes: who covers the costs upfront and subsequently bills the association. The process was not communicated until 2 months before the festival began.
3. Some venues that did not host the event on private church grounds faced challenges similar to those at Marienplatz, such as arranging security measures, sanitation services, and coordinating with local authorities, city administration, and police.
4. Last-minute organization of special guests (request on the first day of the festival)
 - Review which regional destinations and corresponding travel logistics are feasible (capacity, travel arrangements, flexibility, program)
 - Inquire about destinations
 - Provide feedback to the special guests
 - Communicate confirmation to the venues
 - This should be the exception! Register special guests well in advance.

7.8 Singing at social service facilities

When singing at social institutions, the choirs go out into the community. The choir festival becomes a service to society. It is a give-and-take for both sides.

Duration: 9 months

Before the festival

- ♦ 9 months before the festival: **Recruiting facilities for a short concert** (in Munich: Friday, July 19, 2025, at 10:00 a.m.)
 - In the process, they were asked to answer a few questions: contact person, maximum choir size, piano, organ on site, desire for a joint song?
- ♦ Send confirmation emails to the venues
- ♦ 5 months: Matching the choir with a venue or Switching partners for various reasons
 - Pairing choirs with institutions
 - Exchange contact information for all points of contact from the choirs and the facilities (this requires someone who knows the choirs and possibly their repertoire)
 - Some venues wanted smaller choirs due to limited space on site.
- ♦ Provide information on travel directions and duration, highlight local attractions
- ♦ Distribution of the concert poster to create brand recognition for the choirs
- ♦ Answering questions in advance
- ♦ 3 months: Check with venues to see if further support is needed and whether contact already been established.
- ♦ Up to one month in advance: follow up to confirm whether choirs have contacted the institutions.→ The central follow-ups were well-received by the institutions, as they felt supported right up until the concert began.
- ♦ In Munich: Over 300 institutions were informed about the free choir concert. The response rate was 15%. Within the city limits, the response was low. Outside of Munich, the institutions were very grateful that such an offer was made. When singing in the courtyards of hospitals or in the prison, only a cappella singing was possible.

During the festival

- ♦ Have a contact person on site

Has proven effective

1. Select a person responsible for this area who already has contacts with various institutions or can obtain the right addresses. It is advisable to establish contacts through the operators of nursing homes, social service centers, and hospital chaplaincies.
2. There was always someone at the venues who could speak the language.
3. Concerts with two choirs: There was positive feedback that choirs from the same country were able to prepare well for a concert together. In concerts with mixed nationalities, it was more a case of one after the other than with one another.
4. Two choirs visited the railway station mission and the Munich Korbinian Kitchen (soup kitchen). They said they were unfamiliar with such facilities and that it was enriching for them to engage with the topics of poverty and seeking—and finding—help in advance.
5. Some facilities wanted only German choirs, while others preferred Spanish-speaking ones. All the facilities' requests could be accommodated. Facilities located far out of town offered lunch with a drink instead of butter pretzels.
4. Ask facilities to promote the concert on-site and invite the public so that the Pueri Cantores Festival becomes even better known.
5. It would be nice if festival photographers could capture and document these concerts even more.
6. When making the initial request, inform institutions that beverages and a small token of appreciation for the singers are gratefully accepted. Some institutions in Munich gave the singers small giveaways, which were gratefully received. This can be taken into account depending on the overall program.

Room for Improvement

1. The poster for the choir concerts was made available late. The editable fields were very limited, so customization was only possible to a very limited extent. Venues such as the hospital (Neuperlach) ask that posters be sent to the surrounding parishes for display on-site. Conversely, the parishes are also asked to promote the concerts.
2. Some venues did not have a keyboard, piano, or guitar on site. It would be helpful if the festival office offered an official rental service for this.
3. The facilities did not always find the 10:00 a.m. time suitable. Upon request, the time was rescheduled , e.g., due to hospital visits. In general, an afternoon time slot would be more suitable.

7.9 Workshops

Before the festival

Time: 12 months

- ♦ 12 months: **Workshop** planning meetings: Determine which workshops are suitable for which areas
- ♦ Drafting of all workshop announcements and registration forms (as part of the general registration or no later than 4 months before the festival) in German and English
- ♦ 8 months: Publication of the announcements on the website
- ♦ Development of the workshops and assignment of responsibilities
 - “Spirit of our Voices” in collaboration with Elisabeth Lehmann-Dronke
 - Detailed schedule, materials, organization
 - Request from participating choirs for the provision of sheet music and materials
 - Bavarian Line Dance: In Munich in cooperation with Magnus Kaindl, venue, necessary equipment, **directions within the building/guided tour to the venue**
 - Yodeling and more with Traudi Sieferlinger: see Bavarian Line Dance
 - Congolese Rhythms: Reserve church space, clarify instrument and technical requirements, and procure as needed
 - Dachau Memorial
 - When choirs register, ask for their preferred language for the tour (! Registration form)
 - Cooperation request: 12 months before the festival
 - Concept development and cooperation with the chaplaincy of the concentration camp memorial
 - 8 months before the festival: Arrange for 3 guided tours and audio guides
 - Coordination of content and pieces (Pastoral Care, Music Committee) for the Peace Prayer
 - Request organist and conductor for the peace prayer
 - Purchase and provision of food for participants, setup and takedown
 - On the day of the festival: Meeting point, last-minute changes to the schedule, distribution and payment for audio guides, food distribution including setup and takedown, coordination with the Peace Prayer leadership, organist, conductor, and media documentation
- ♦ 6 months: Scheduling of registered choirs/individual choir members

- If necessary, coordination of additional time slots, guided tours, and/or rooms due to high/low demand
- ♦ At the time the choir schedule is finalized: Information to the choirs/individual choir members and to the workshop leaders, 5 months before the festival
- ♦ Survey Munich 2025
 - All workshops were very well received; yodeling was rated slightly less favorably
 - Request for clear communication regarding whether everyone can attend a workshop, and what exclusion criteria, priorities, and allocation criteria exist e.g., conflicts with concerts, meal times, etc. Decision

During the festival

- ♦ Workshop supervision and contact person

After the festival

- ♦ Handover of media to the festival and cooperation partners
- ♦ Settlements, including Dachau meal purchases & donations to partners as needed

Has proven effective

1. Personal responsibility of workshop coordinators, communication support provided by the festival office
2. For the Dachau Memorial Site: Cooperation with pastoral care and on-site support

Room for improvement

1. A uniformly maintained database with up-to-date information on general schedules and appropriate access rights
2. Coordination with the festival office regarding when specific emails are sent to workshop participants. Planning of emails (e.g., sending them in batches vs. choirs needing quick information on the repertoire because the holidays are starting—in which case, it's better to send two separate emails).
3. Allow sufficient time after registration to respond to high registration numbers and requests for changes.
4. Lack of on-site helpers for food procurement and distribution in Dachau
5. Spontaneous no-shows or additional arrivals of choirs/choir members

7.10 Open Singing

7.10.1 Singing with School

Classes Before the Festival

9 months

- ◆ 9 months: Set up a dedicated email account
- ◆ **Contacting schools/promoting "Pueri macht Schule"**
- ◆ 7 months in advance: Promote the project again to schools via phone and email
- ◆ Answering questions from teachers
- ◆ 6 months: Send information about the program to teachers
- ◆ Discuss program content with the moderator (Matthias Balzer)
- ◆ Check with technicians whether grades are legible on the LED wall
- ◆ Decide whether the program will be projected onto the LED wall or printed
- ◆ 2 months in advance: Create and print the songbooks
- ◆ Print the songbooks

During the festival

- ◆ Serve as the point of contact

Has proven effective

1. Collaboration between children in the public school system and Pueri Cantores

Room for improvement

1. Advertising in schools was too late/insufficient; capacity at Marienplatz was not fully utilized
2. Assigning responsibility for coordination one school year in advance
3. The decision on whether the program would be projected or printed came too late, leading to time pressure and, consequently, an insufficient number of songbooks.

7.10.2 Open singing in general

Before the festival

Time: 4 months

- ◆ Determining the repertoire
- ◆ Printing / projecting the pieces
- ◆ Promoting in the city

7.11 Choral directors' reception

Duration: 12 months

- ◆ Process
 - Basic planning
 - Preparations/Preliminary Discussions with the State Legislature
 - Guest list/invitations
 - Communication with the state parliament
 - Follow-up

Before the festival

- ◆ 12 months of basic planning
 - Set the date (usually Thursday noon, first or second day of the festival)
 - Determine the location (City Hall or, as in Munich, the State Parliament
 - if necessary, request the venue and agree on the minutes early on)
 - Assign responsibilities: overall coordination, minutes, invitations, guest relations, catering, technical support, press
- ◆ 6 months: Guest list & invitations
 - Target audience: Choir directors of all participating choirs + individual guests (presidents, delegates, partners, individual guests)
 - Invitations to be coordinated with the festival office, the national association, and for international festivals also with the FIPC and, if applicable, the host (e.g., city or state legislature)
 - Mailing: at least 4–6 weeks before the festival, up to 6 months before the event if this invitation is sent out together with invitations to individual guests; document responses (registration/cancellation, accompanying persons, etc.). (See "Individual Guest Management" section)
- ◆ Coordination with the host (e.g., state legislature)
 - Depending on the desired deadlines, communicate registration numbers to the venue in a timely manner. Communicate registration numbers.
 - Room usage (security requirements, technology, furnishings, catering)
 - Speakers and order of welcome (follow protocol: who speaks on behalf of the city/state parliament, who speaks on behalf of Pueri Cantores.)
 - Possible musical accompaniment (small choir, ensemble, accompaniment, clarify what is permitted, e.g., is a piano/grand piano available, sound system?)
 - Other coordination regarding decorations, flags, schedule, press photos, and, if applicable, PowerPoint presentation/projector
 - Coordination of the guest list and RSVPs/registrations with the city or state parliament

- ♦ Typical program structure (approx. 45–60 min)
 1. Musical opening (short, atmospheric)
 2. Welcome by the host (e.g., state parliament president or mayor)
 3. Musical interlude
 4. Greeting by the President of Pueri Cantores (national or international)
 5. Briefly introduce or mention individual guests/delegates, if applicable
 6. Musical closing
 7. Get-together / reception with catering, networking, photo opportunities
- ♦ Catering & Logistics
 - Coffee and pastries, finger food, or a light lunch
 - Beverage selection (sparkling wine, juice, water, possibly wine, coffee/tea if applicable)
 - Staff for service and coat check
 - Signage, registration, shuttle service if needed
- ♦ Communication & Documentation
 - Press release and invitation for the media (if applicable, only)
 - Photographer for official photos
 - Short report for [website](#), social media, newsletter

After the festival

- ♦ Acknowledgments to hosts and partners after the festival
- ♦ Archive guest list with attendance rate
- ♦ Evaluate feedback (association representatives, individual guests)
- ♦ Document lessons learned for the next festival (e.g., differences between the state legislature and city hall)

Proven to work

1. State Parliament: very professional, structured, clear communication

Need for change

1. The city/city hall declined to host the choir directors' reception, so we switched to the state parliament. In the future, it would be desirable for the mayor to extend the invitation again.
2. The choir festival responded to inquiries (from the state parliament) somewhat late at times. More professional project management would be desirable here in the future.
3. Significant overlap with other program items of the choir festival and the choir directors' reception, so ultimately only relatively few choir directors attended the reception. In hindsight, this was somewhat frustrating, as we had asked accompanying persons not to come because we assumed the room might be too small. However, the opposite turned out to be the case. It is also possible that the location of the State Parliament (slightly outside the festival grounds) led to fewer choir directors attending, as they would have had to make a special trip there.

7.12 Youth- -participation in the organization: Trading card campaign in Munich

Before the festival

- ♦ Development of the idea and the detailed plan during the workshop weekend March 14–16, 2025, in Cologne
- ♦ Coordination of necessary information for implementing the project and requesting approval for the project
 - Obtaining cost estimates from various printing companies
 - Determining a suitable card size
 - Development of several design concepts for posters, cards, or stickers with a sticker collection booklet to offer the appropriate product based on the available budget.
 - Final “go-ahead” for project implementation, followed by determination of the product’s size and shape
 - Discussion on which material and print format can be used at the print shop (350g white recycled paper).
 - Several Zoom meetings with the Youth Working Group, the person primarily responsible for the design, and multiple phone calls and email exchanges with the typesetter (Mr. Swoboda) to ultimately adapt the design to the festival’s design, apply the correct colors to the logo, and create a finished product that also meets the requirements for digital printing at the Diocese of Münster.
 - Drafting an email to all choirs requesting a choir photo in the format suitable for the product
 - Requesting a list of all choir directors and their email addresses
 - **Email and reminder email**
 - Sent: May 29 | Deadline: June 6 | June 6: 63% of the 174 photos had been received
 - Reminder email: June 10 | New deadline: June 13 | June 13: approx. >90% of the photos had been received
 - Individual reminders sent out
 - Download and organized collection of all choir photos, forwarded to AKD for the concert program (practical dual use, since permission to use them was requested via email)
 - June 13: Established contact with the participant coordinator

- Together with many members of the Youth Working Group: Entering all data and photos into the index cards and jointly collecting images or alternative images for choirs with missing photos
- Update all choir data
- Together with Anna-Kathrin Dietrich (Federal Association): specifically requesting missing photos from individual choirs
- June 23: Sending all collection cards for proofreading
- Coordination with the printing company (Burlage) regarding the (free) use of the card corner cutting machine
- Coordination with the General Vicariate in Münster and print master Bastian Becklas regarding the exact printing schedule, as 40,000 cards had to be printed, cut by hand, sorted, and packaged.
 - To this end, a work schedule was drawn up with the youth so they could to help with sorting.
 - At the same time, a workflow was established with young people who drove the cards (to Hiltrup) to have the corners cut there. (A total of 6–7 dedicated young people who actively supported this effort!).
- Sending out the trading cards, checklists for tracking collected cards, youth group info flyers, and winner certificates for printing: June 29.
- Coordination with the Diocese of Münster’s social media team to create a report on the printing of the collectible cards, which is taking place in Münster for Munich (nice reel). ([see the Diocese of Münster’s Instagram](#))
- 1 week prior: Printing, sorting, packing, driving to the print shop (Burlage in Hiltrup) for corner trimming, trimming the corners, and packing for transport or shipment to Munich (there were a total of 10 packages weighing 8 kg each; the youth were able to take 5 of them from Münster themselves, and 5 were sent via express shipping).

During the festival

- ♦ During the closing service, a time slot was allocated to announce the winners
- ♦ Designing a prize that is appropriate for the positive feedback on the game
- ♦ On Friday and Saturday evenings, count and verify the submitted trading cards
- ♦ Sunday: Awarding of prizes on stage
- ♦ Sunday: In the Karmelitersaal: waiting for the choirs who still wanted to pick up their collection cards

After the festival

- ♦ Follow-up: Mailing out unclaimed collectible cards and ensuring a social media presence with appropriate posts/reports, etc.
- ♦ Survey Munich 2025
 - 95% really enjoyed it
 - More information beforehand about the trading card game would be appreciated: What happens when you have them all, and do you get them back?
 - High competitive element – Do you have a card? If not, no further interaction. What kind of game could it be where participants also get to know each other?
 - A small choir with young singers has little chance of winning—any solutions?
 - The children gained a better sense of the festival’s international character and the diversity of the choirs; it was easy to strike up conversations, and everyone kept an eye out for which choir was passing by at any given moment.
 - During the game, it was less about getting to know each other and more about fostering a sense of belonging to Pueri Cantores.
 - Choirs hang the trading cards **in the rehearsal room as a collective memento**.

What worked

1. Communication with the festival office staff: always quick access to all important information and Excel spreadsheets
2. Communication with the designer. For Munich: Christian Swoboda. He was very accommodating and helpful with his advice and specifications for the festival design. He was particularly willing to compromise on the design (he wanted e.g., square corners on both text fields and no veils in the background; we removed the veils but were allowed to insist on the rounded corners). He gave the Youth Working Group a lot of creative leeway but quickly noticed when something wasn’t right (e.g., the color palette of the Munich logo package). He also advised us on creating a suitable version for printing.
3. The young people were able to access everything with their IDs and create great content; this infrastructural and creative freedom was very welcome. Many beautiful designs were created, which received a lot of positive feedback.

Room for improvement

1. Early funding commitment once a concrete plan and approximate budget are available.
2. Stickers or collectible posters—corresponding design proposals are available—but due to increasing time pressure and the lack of a commitment to implementation and budget, we ultimately decided on the collectible cards.
3. Clear agreements regarding the young people’s available capacity. In Munich: The editorial plan allocated approximately eight hours per day for the young people to work on their tasks, ensuring they also had time for themselves and the festival—which was intended to serve as a balance for their significant commitment. It was precisely at this moment that it became clear how important it is to foster an awareness that genuine youth participation can only succeed if the needs and limits of young people are taken seriously. If this respect is not practiced, it jeopardizes motivation and trust in engaging with young people in the long run.
4. The Wi-Fi – the young people had to manage the limited Wi-Fi access carefully to wait for files to upload or download. While the portable Wi-Fi routers were a good solution, they arrived relatively late; fast and portable internet for social media with wireless, portable devices is definitely a must, and one shouldn’t rely too heavily on the on-site internet (I had specifically inquired about this early on and assumed that the internet in the Karmelitersaal would be sufficient, which it wasn’t in reality).

7.13 K artist support (music and spoken word)

Before the festival

- ♦ See also section “7.1 Organization of the Program” a. p. 47
- ♦ Booking artists (musicians, speakers)
- ♦ Clarify terms (payment, meals, *artists’ social security fund*¹)
- ♦ Reach an agreement
- ♦ **Obtain a technical rider** (stage setup areas, travel/parking, set rehearsal times, dressing rooms)
- ♦ Provide information about rehearsals, establish contact with the event coordinator and manager, or provide the manager with all contact information
- ♦ Musicians
 - Establish contact
 - Clarify details: What will be performed
 - Set a date for the soundcheck
 - Determine stage placement and, if necessary, exit route
 - Events: Stage choir, opening ceremony, Festival of Cultures: external musicians + performing choirs Pueri Cantores, closing service, Open Singing: Host (Balzer) + choir + choir director + piano, Singing with school classes
- ♦ Musicians in Munich
 - Stage choir, Grassauer Brass Band (Opening)
 - Addy Miller Big Band (Festival of Cultures), Unterpfaffenhofen Fire Department Band (Festival of Cultures)
 - German Gents (Festival of Cultures), Festival of Cultures Choirs (Festival of Cultures), Brass Ensemble (Closing Service)
 - Matthias Balzer, Trier Choir (choir director), piano (Open Singing (2x)), Traudi Sieferlinger (Open Singing (2x))
- ♦ Speakers
 - Establish contact
 - Clarify content: What is to be presented (welcome, introduction, etc.)
 - Set a date for the sound check
 - Determine placement on stage and in the audience (attach seat signs)
 - Speaker Roles: City/State
Legislature/Church/Pueri Cantores/Moderator

- ♦ Speakers in Munich
 - Ilse Aigner or representative (opening & choir reception): Contact Ilse Aigner’s office
 - Cardinal Marx (Opening & Closing Mass)
 - Jean Hendric (President of FIPC) (Opening & Closing Mass)
 - Elisabeth Lehmann-Dronke (President PCD) (Opening & Closing Service)
 - Stephan Zippe (Closing Service)
 - Host: Sebastian Winkler or substitute (Opening Ceremony & Festival of Cultures)

During the festival

- ♦ Artist support: Reception and support during the festival days
- ♦ Event manager: ensures that people are present for their scheduled appointments and on stage at the designated times during the event.

¹ There is a framework agreement for the church as the organizer; this does not apply to church-affiliated associations.

8 K COORDINATION OF VOLUNTEERS

8.1 Volunteer and part-time helpers

Duration: 18 months

Before the festival

- ♦ 18 months: Briefing, selection of the service provider, and **programming of the volunteer management software**
 - Including the option to submit self-disclosure forms and declarations of commitment digitally
 - Including the option to help with catering and the ability to directly upload an existing health certificate
 - Including a focus on stand-ins as backup for absences
- ♦ Assess needs
 - **Tasks, location, date, duration, number Determine**
 - According to a survey of volunteers: Most volunteer services during the festival involve security, information booths, beverage service, setup/teardown, food service, and assistance with the Regional Day
 - Go over the individual areas with festival management and coordinators
 - Including admission, security staff, setup/teardown, safety, information points, food service, , event support (in Munich: church coordinators)
 - Special feature: Choir liaisons
 - Speak the language of the assigned choirs
 - Have all the information about the festival: schedules and **details** on meet-and-greet concerts, peace , gala concerts; choir director contacts, meal schedules, **choir schedules**, organizing team phone numbers
 - Are in close contact with the festival office: briefing on registration day and personal introductory with the choirs, distribute contact cards (printed by the festival office), be available by phone for choirs, and provide more intensive support if needed (see also section **“3.2 On-site Festival Office” on p. 17**)
 - They help reduce the volume of inquiries to the Festival Office during the festival days
 - Survey Munich 2025: 80% of German-speaking choirs thought it was good; nearly all non-German-speaking choirs (no percentage available, but for example: *“It was the best thing for us who cannot understand German; it helped* us feel included in the program.”
- ♦ Fill out & manage **the volunteer platform**
 - Add tasks
 - Update/supplement the information on individual tasks in the platform (meeting point, time, person in charge, etc.)
 - If necessary: Contact the software company (in Munich: Mr. König) & have the platform updated weekly & have the platform’s functions adjusted or optimized (e.g., so that people can no longer sign up for a task if enough volunteers have already signed up, or so that volunteers can remove themselves from tasks, etc.)
- ♦ 16 months: Recruiting volunteers – promoting volunteer opportunities to
 - youth organizations, choirs, orchestras, parishes, scout groups, etc.
 - Volunteer agencies: Tatendrang, Caritas Volunteer Centers, Innere Mission Diakonie Volunteer Agency, Gute Tat Foundation, Aktion Mensch
 - Emails, phone calls, Instagram posts (in cooperation with social media)
 - A personal approach is needed to recruit enough volunteers.
- ♦ 12 months before the festival: Post information on the **website** about volunteering. The more accessible and easier it is for volunteers, the more effective
- ♦ Onboarding volunteers
 - If necessary, send login credentials for **the volunteer platform**
 - 3 online meetings regarding registration and task assignment
 - 3 online meetings to address registration and task assignment questions
 - 3 online meetings to address general questions
 - After each meeting, add the questions to the website’s FAQ and send the main points to all volunteers
 - Participation in training sessions: Volunteers get to know each other in advance and commit more fully; ideally, there is already merchandise available, such as pens, stickers, or similar items
 - Self-disclosure form and declaration of commitment included with registration
 - Request an extended criminal record check; if necessary, provide a letter so that there is no cost to the individuals. Once available, have the project management review it (see **security policy**)

Volunteer Coordination

- Set a deadline by which the organization needs a criminal record check
 - ♦ Communication with volunteers
 - Send reminders (extended criminal record and, if necessary, health certificate)
 - From a survey of volunteers: 1. Confirmations when signing up for a shift with a reminder email, 2. Information on the process and task description, 3. Point of contact & contact information
 - Invitation to a Zoom meeting to address open questions about **the platform** & tasks
 - Update/supplement information on individual tasks on the **platform**
 - Volunteer Update
 - Pick up **volunteer ID cards**: In Munich—at the office one day before the festival through the last day of the festival
 - Meal times during the festival
 - If necessary, a reminder to record and sign work hours
 - ♦ Selecting volunteer attire: In Munich, these were vests (festival logo on the front / “Volunteers” on the back)
 - ♦ 3 months before the festival
 - Organize a thank-you dinner
 - Create a volunteer feedback form and prepare an email to be sent after the festival
 - Follow up and consult with the coordinators to determine to what extent the need is met
 - Request (from Livedepartment) for professional staff (**see “8.2 Staff” on p. 62**) for support and to finalize the contract
 - ♦ Training
 - Training sessions and the group of people who are to be trained
 - Determine
 - Book/reserve event venues
 - Write and send invitations
 - In Munich
 - Prevention, prevention specialist, 2 hours followed by a group dinner, in-person
 - > According to a survey of the helpers: perhaps we could ask the youth what is stressing them out and what would help them. The RDP does this during Jamboree registration.
 - Awareness, especially for the volunteers in the Safer Space, training by a speaker from the episcopal youth office
 - Safety at events, training
- by the event director for church coordinators, on-site supervisors, and volunteers at large events (safety training)
- Social media training: Provided by the diocese’s press office for the social media/public
 - Have briefings prepared for specific volunteer tasks (in cooperation with coordinators, e.g., briefing for venue hosts)
- ♦ 1 month before the festival: Finalize the list of volunteers & roles
- ♦ Make **the corresponding lists available to the coordinators of the respective areas**
- ♦ Create a list for picking up volunteer ID cards
- ♦ Send out the final information to volunteers
 - regarding volunteer ID cards, meal times, emergency numbers, etc.
- ♦ Compile **an information folder** for the information booths (if necessary, assign this task to the festival office or information points)
 - List of responsibilities and contact numbers, **festival updates** for the choirs, choir **schedules**, meal plans for the choirs, flyers, program and concert booklets with choir assignments, choir contact persons (see also section on choir contact persons), meal times for volunteers, beverage inventory list, **on-site volunteer shift schedule**
- ### During the festival
- ♦ At the festival office, distribute volunteer ID cards and, if necessary, volunteer vests
 - Keep a list: Signatures for picked-up ID badges
 - Hold a briefing or provide a written guide for volunteers taking on this role
 - ♦ Support volunteers in their duties
 - Answer questions about their tasks via email and phone as well as on-site
 - ♦ Take note of absences due to illness, etc.
 - and
 - if necessary, look for a replacement via email or phone (contact stand-ins or reassign volunteers from other tasks to other locations)

- ♦ Contact the Live Department regarding current volunteer needs
 - Adjust the number of assigned staff and, if necessary, remove excess staff
- ♦ Communicate with individual areas/locations (catering, info points, etc.) to discuss how things work and whether there are enough volunteers, etc.
- ♦ Answering questions from volunteers via email and phone
- ♦ From a survey of volunteers – What stood out for the volunteers: The singing, the humming passersby on the sidelines of the events, the sheer number, enthusiasm, and discipline of the participants, united in singing in a peaceful and harmonious atmosphere

After the festival

- ♦ Forwarding information from the festival office
 - Thanks
 - Remaining merch inquiry
 - Request for feedback: Send out a feedback form one week after the festival
- ♦ Multiple reminders and assistance via email and phone regarding recording and signing off on work hours phone; resend login credentials if necessary
- ♦ Volunteer debriefing
 - Send out invitations
 - Purchase thank-you gifts
 - Compile photo highlights of the festival
 - Distribute festival merchandise and lost and found items, if applicable
 - Coordinate with the venue
 - Plan the evening’s schedule: Theme canon, welcome, WUP, thanks, aftermovie, photos, food, lost and found, leftover merch, banner recycling campaign, club meeting if applicable, music
- ♦ Contact the software agency to export volunteer hours as proof for funding
 - Adjust the export of all volunteers and their tasks to match the specifications (of the Bavarian Cultural Fund)
 - Update the **platform** (remove duplicate volunteers or those without entries, add missing volunteers)

Has proven effective

1. Inbox: It is important that the inbox is well-maintained and that emails are sorted into the various mailboxes according to tasks.
2. Volunteer platform
3. Tips for volunteer agencies: Tatendrang, Caritas Volunteer Centers, Innere Mission Diakonie Volunteer Agency, Gute Tat Foundation, Aktion Mensch
4. Survey of volunteers: 90% would volunteer again, 95.4% enjoyed it (very) much.

Room for improvement

1. The volunteer platform: Clarity of tasks, Q&A section
2. More promotion in parishes: Canvassing selected parishes (What was done: Mailing of flyers and A4/A3 posters with accompanying cover letters, actively involving all church music directors, multiple emails to all parishes)
3. Effort required of volunteers (registration on the volunteer platform, submission of an extended criminal record check, self-disclosure and declaration of commitment, and possibly a health certificate, and after the festival, recording and signing off on working hours)
4. Too much varied information for the volunteers; emails often arrived in quick succession and contained disjointed information, alternating between being sent via info@ or through the platform. This also occurred because more detailed instructions were provided in advance for some tasks. With better planning and the information gathered here regarding registration, general updates, and task-specific updates, it is possible to minimize this.

8.2 Hands

- ♦ See Live Department under “8.1 Volunteers” p. 59
- ♦ Hourly wage for distribution work (including distributing backpacks, serving food): €34.00

8.3 Young Manager

Duration: 18 months

Before the festival

- ♦ Discussions with IFCM and ECA
- ♦ Clarification of finances
 - Organizer’s share
 - IFCM’s share
 - When will the payment be made
- ♦ Call for applications via IFCM channels
- ♦ Selection of participants by country, European representation, or skills they can learn or already possess
- ♦ Coordination with support for IFCM

- ♦ Create a deployment plan for YM
 - What responsibilities can the YMs take on
 - How much time would they need in advance to be able to take on more responsibility? In which areas can a person who speaks only English be assigned responsibility? The organization is primarily German.
 - **Example of a role: Public Relations**
- ♦ Young Managers: Advance communication, reception before the festival, orientation, support

During the festival

- ♦ Are part of the organizational structure/work in various areas
- ♦ Hold daily internal reflections

After the festival

- ♦ Follow-up meeting with YM – the day after the festival
- ♦ Feedback on collaboration

9 PRE-FESTIVAL

Duration: 18 months

- ♦ Goal: Choir exchanges (visits by international choirs to a local national choir) to facilitate longer stays in the host country, get to know a choir and the parish structures, and develop friendships even before the festival begins. On-site individual program, organized by the host.

Before the festival

- ♦ Clarification: Who is responsible? In the case of Munich 2025, it was the Federal Association and the volunteer Pre-Festival Working Group Pre-Festival. Responsible for both organizational and financial management.
- ♦ Clarification: What is needed on-site? Information, assistance (approx. 1 year in advance).
- ♦ Clarification **of costs**: Who pays for what? Where do the participant fees go? In 2025, although the invoices were sent via the online system from Munich, payment processing was then handled by the Federal Association.
- ♦ Include a query about Pre-Festival participation as part of the registration process.
- ♦ Ongoing communication of details with host and guest choirs.
- ♦ **Assigning choirs** while considering who wants to travel to which region, which choir type fits where, how many people can be accommodated where, etc. – This is a challenge!

10 SUSTAINABILITY & ACCESSIBILITY

- ♦ Bottle exchange system
 - Deposit bottles
 - 2 bottles issued per person – exchange system: empty bottle for full bottle
- ♦ Pencil production in Germany
- ♦ High-quality backpacks: Reinforced straps ensure durability
- ♦ Cotton hats: More comfortable to wear due to reduced sweating
- ♦ Banners, beach flags, mesh banners – recycled
 - Distributed to choirs (Diocesan Association, Dommu-Music Munich, Cathedral Music Bamberg)
 - From beach flags: Sewn into gym bags
 - From banners: **Pencil cases** and **bags** sewn; Christmas greeting

Has proven effective

1. Own protective measures, see **“4.4.4 Prevention” a. p. 30**. This provided additional safety for all participants in the choir encounters during the pre-festival, especially when staying with host families.
2. Support local events with social media, advertising (**poster templates**), and press releases by providing templates and text modules. Advantage: a unified tone, consistent visual identity, and a sense of community or belonging to the “main festival.”

Room for improvement

1. More lead time: the allocation of choirs did not take place until around March/April; this should happen earlier so that the host choirs in particular can prepare (e.g., reserve local accommodations for the guests).
2. Higher international participation: if necessary, highlight even more the affordable and fantastic opportunity of the pre-festival with more lead time. We had hoped that more choirs would want to be guests, but in the end, many German choirs did not have a guest choir.

- ♦ 250 volunteer vests: Distributed to volunteers, donated to choirs, donated to the Archdiocese of Munich’s Event Management
- ♦ **Collectible card campaign in the choirs’ rehearsal rooms**
- ♦ **Accessibility**: Survey in the registration form for participants & volunteers, venue checks, and notes in the program booklet for participants and the audience

Room for improvement

1. Plan for even more sustainable products, particularly in the area of print materials (eco-friendly paper). In the future, consider placing greater emphasis on digital formats/products and less on print.

