

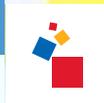
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8. – 11. 4. 2025
Frankfurt am Main



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Careers and Education at Prolight + Sound 2025

As an international trade fair highlight in the event technology industry, Prolight + Sound places a special focus on promoting young talent. It also offers one of the largest job markets in Europe for this sector, providing professionals seeking employment with an ideal platform.

At the heart of the careers and education offerings at Prolight + Sound is the Future Hub in Hall 11.0. Divided into the Campus, Career Center, Start-up Area, and Networking Lounge, this space serves as the perfect meeting point for today's and tomorrow's professionals.

Campus: A Variety of Education and Training Opportunities

Whether it's an event management degree, advanced training, or workshops, the Campus provides information from renowned educational institutions about training and further education opportunities in the event industry, offering career guidance for young professionals.

Career Center: Addressing the Skilled Labor Shortage

From newcomers to experienced professionals - anyone looking for a job or interested in career opportunities in the event industry is in the right place at the Career Center. Here, young talents and skilled workers can connect directly with leading companies offering open positions.

Start-up Area: Innovative Newcomers in the Industry

For fresh inspiration and creative approaches, the Start-up Area showcases young, emerging brands that have been on the market for no more than five years. The focus is on innovative products and concepts that offer exciting insights into the future of the event industry.

Networking Lounge: Connect in a Relaxed Atmosphere

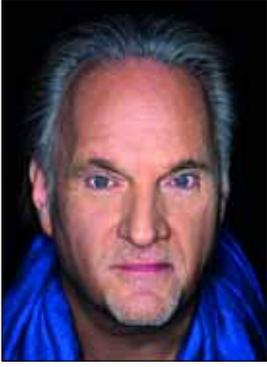
Want to take a break from the hustle and bustle of the trade fair while networking? The Networking Lounge offers a cozy environment for relaxing, connecting, and exchanging ideas - whether discussing future industry trends or sustainable event concepts.

Future Talents Day (April 11, 2025): Supporting Young Talent

This special event is tailored for students, apprentices, and university attendees, actively supporting them in their career entry. Through guided tours and interactive workshops, young professionals gain insights into the diverse career fields of the industry.

For more information, visit: www.prolight-sound.com.





FRANK PETERSON

Creator & Producer of Gregorian
contact@nemo-studio.de

An Idea Turns 25

Back in the 1990s, no one could have predicted that my idea of blending traditional Gregorian music with modern entertainment and having classically trained English singers perform contemporary pop songs would still be thriving today. Our singing style follows the tradition of Gregorian chant - hence the name Gregorian.

Now, in 2025, as we celebrate our 25th anniversary tour, more than 70,000 fans across Europe have already attended our concerts since the tour began in January. By the time we conclude, over 150,000 people will have joined us in celebration. Night after night, audiences honor our show with standing ovations, not only for the unique and electrifying performances of our eight exceptional vocalists but also for the spectacular lighting and sound production (thanks to Marvin Amstädter and Hermann Boddin), which exceeds expectations. We have gone to great lengths to ensure that our production stands out.

International touring productions have significantly raised the bar for national events in recent years, and we see it as our duty not just to meet these expectations, but to surpass them whenever possible. Together with the Media Resource Group (Crailsheim), production manager Markus Sorger, and technical director Julian Pfander, we have designed a show that is not only at the highest technical level but also packed with visual surprises - song after song. Gregorian concerts represent high-end entertainment that always goes a step further.

Editorial

As I am constantly searching for new repertoire, the journey remains exciting. Not every song is suited for the Gregorian scale, so I choose carefully. Our Gregorian repertoire now consists of nearly 300 songs, spanning from classical works by Carl Orff to pop classics from the past 40 years and even contemporary rock acts like Metallica, Coldplay, U2, and Rammstein.

A detailed feature with exclusive photos by Ralph Larmann begins on page 66. And for those who want to experience it firsthand: the tour continues until mid-April and will resume in October.

With best regards,

Frank Peterson

PS In addition to Gregorian, Frank Peterson has produced Sarah Brightman, Andrea Bocelli, Enigma, Ofra Haza, Alannah Myles, José Carreras, Plácido Domingo, Paul Stanley (KISS), Josh Groban, Tom Jones, Backstreet Boys, Marky Mark, Nevio, and Sandra. He has also contributed to numerous international film scores and advertising campaigns.

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MORE INFO

H OF

Afterlife, Milan's number one techno event, took place at the Snai Hippodrome in San Siro - a breathtaking, multisensory fusion of music and visuals, conceived by Tale of Us and brought to life by AMG International. The event featured stunning videos on LED walls measuring 28 meters high and 40 meters wide, complemented by a spectacular lighting design using 410 next-generation IP65 LED projectors from Chauvet Professional.



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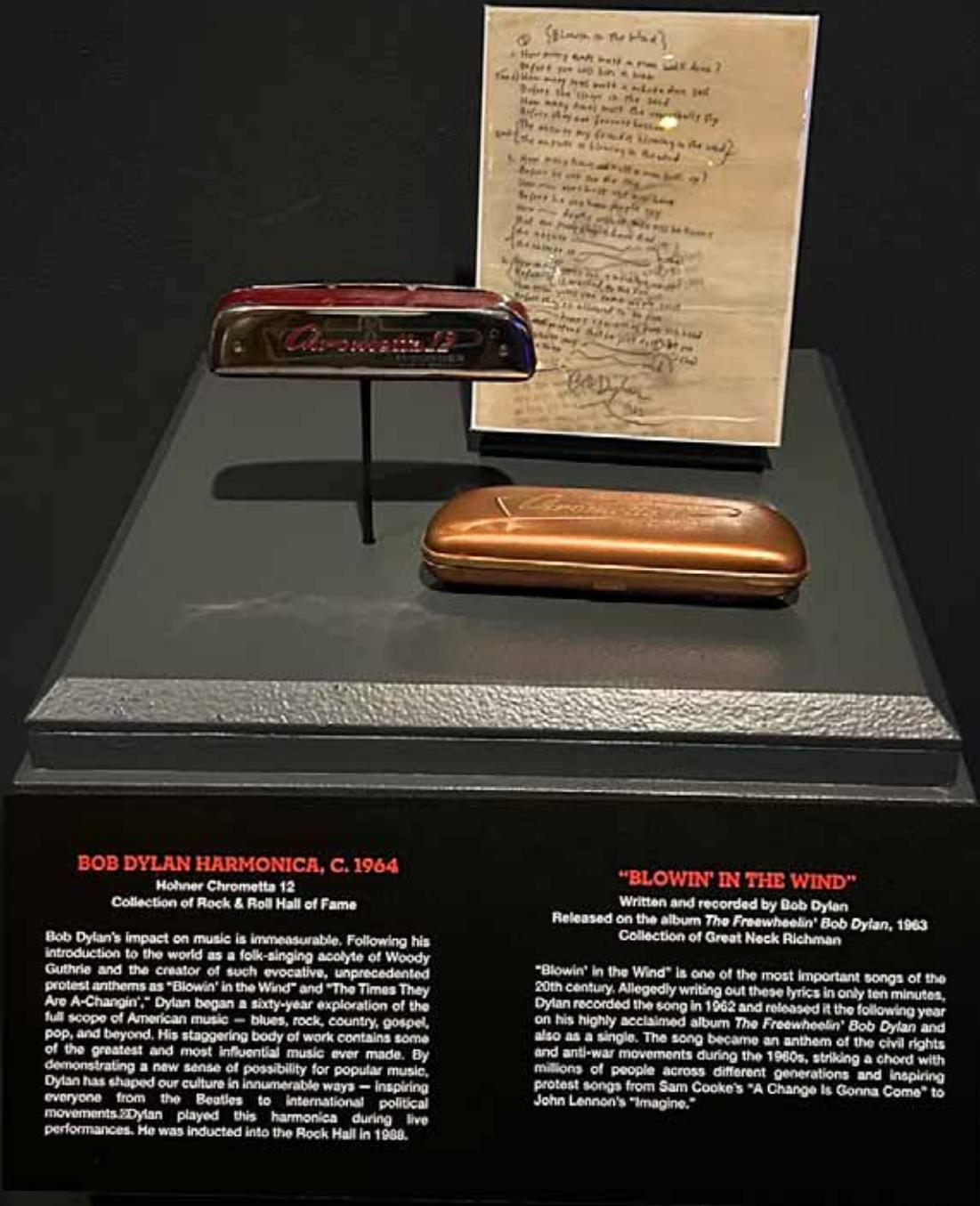


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Bob Dylan The latest addition to the Rock & Roll Hall of Fame Museum: Two legendary items from Bob Dylan - 1. One of his harmonicas, played during live performances, and 2. The handwritten lyrics of „Blowin' in the Wind“.



BOB DYLAN HARMONICA, C. 1964

Hohner Chrometta 12
Collection of Rock & Roll Hall of Fame

Bob Dylan's impact on music is immeasurable. Following his introduction to the world as a folk-singing acolyte of Woody Guthrie and the creator of such evocative, unprecedented protest anthems as "Blowin' in the Wind" and "The Times They Are A-Changin'", Dylan began a sixty-year exploration of the full scope of American music — blues, rock, country, gospel, pop, and beyond. His staggering body of work contains some of the greatest and most influential music ever made. By demonstrating a new sense of possibility for popular music, Dylan has shaped our culture in innumerable ways — inspiring everyone from the Beatles to international political movements. Dylan played this harmonica during live performances. He was inducted into the Rock Hall in 1988.

"BLOWIN' IN THE WIND"

Written and recorded by Bob Dylan
Released on the album *The Freewheelin' Bob Dylan*, 1963
Collection of Great Neck Richman

"Blowin' in the Wind" is one of the most important songs of the 20th century. Allegedly writing out these lyrics in only ten minutes, Dylan recorded the song in 1962 and released it the following year on his highly acclaimed album *The Freewheelin' Bob Dylan* and also as a single. The song became an anthem of the civil rights and anti-war movements during the 1960s, striking a chord with millions of people across different generations and inspiring protest songs from Sam Cooke's "A Change Is Gonna Come" to John Lennon's "Imagine."



Introducing ATEM Constellation 4K

New live production switchers with up to 40 standards converted 12G-SDI inputs, 12 DVEs, 4 multiviews and more!

Introducing the world's most powerful 4K live production switchers! ATEM Constellation includes advanced features such as DVEs, media players, advanced chroma keyers, multiviews, and more! The built in Fairlight audio mixer includes a compressor, limiter, 6 band parametric EQ on each input. With the new ATEM Constellation 4K, now you get an affordable way to upgrade to Ultra HD!

Standards Converted 12G-SDI Inputs!

The ATEM Constellation 4K features up to 40 independent 12G-SDI inputs, with each input featuring its own dedicated up and cross converter. That means it's possible to convert any 1080p input source to the video standard of the switcher! That means each switcher SDI input can run a completely different television standard and it all just works!

Customizable 12G-SDI Outputs

ATEM Constellation has a massive number of independent 12G-SDI outputs. These SDI outputs are very powerful because you can independently route any SDI input or any internal source to each SDI output. That's perfect for running independent feeds to stage screens, master recorders and streaming processors. All SDI outputs contain RP-188 timecode, SDI camera control, tally and talkback.

Includes Multiview with Labels, Tally and Meters

The built in multiview lets you monitor multiple sources on a single monitor. All external SDI inputs, plus all internal video sources can be routed to any view. The multiviews are fully customizable and can be independently set to 4, 7, 10, 13 or 16 simultaneous views. That's up to 64 views across 4 monitors! You can also add a tally indicator, source label and VU meters as an overlay on each view.

New Portable Control Panel!

ATEM Micro Panel is a low cost solution for adding panel control to ATEM Software Control. Featuring the same high end buttons as ATEM Advanced Panels you get a true broadcast quality feel. It even has 4 M/E buttons so you can control a massive 4 M/E switcher! With connection via USB-C or Bluetooth and a large internal battery, it's perfect when you need a portable panel!

ATEM Constellation 4K.....From US\$1,795
ATEM Micro Panel US\$695



Roger Rinke

A pioneer of the AV industry is stepping down from management: Roger Rinke, founder of Screen Visions, is leaving the company's operational leadership after 36 years. Known as Germany's LED icon and the inventor of the „giant screen“, he revolutionized live communication - first in the concert industry, later in sports. Whether at rock open-air, festivals, or stadium productions, his vision has always been to make emotions visible, according to the company.

As early as the 1980s, Rinke embraced large video screens for live events, ensuring that even spectators in the back rows could experience the action up close. Later, he introduced this technology to sports, paving the way for stadium communication and the public viewing experience.

Although stepping down from management, Rinke will remain with Screen Visions as a consultant. His departure marks a leadership transition: Jeannette Molfenter, a key member of the company for over 30 years, will take over as sole managing director. She will be supported by longtime team members Oliver Hahn and Daniel Teufel, who, as co-partners and members of the Executive Board, will play a major role in shaping the company's future.

Together, the leadership team will continue Screen Visions' success and further advance the use of LED technology in the event and out-of-home sectors. With a new management team and a strong focus on innovation, Screen Visions remains committed to its mission: using LED screens not just as displays, but as interactive platforms that enhance experiences and connect people.

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■ AVIXA has announced its seminar program for 2025. The manufacturer-independent courses offer in-depth knowledge in the fields of Pro AV, as well as audio, video, lighting, and network technology, catering to AV professionals, system integrators, and media technicians. For the first time, the seminar program includes the course AV 4 IT Integration, designed for IT professionals in mixed AV/IT teams.

Modern media technology remains uncharted territory for many IT professionals, despite the increasing convergence of both disciplines in daily work environments. This communication and comprehension gap can now be bridged with AVIXA's new AV 4 IT Integration course. The seminar focuses on the growing significance of AV-over-IP technologies, the integration of IT and AV networks, and the fundamentals of AV protocols. In addition to new seminars, AVIXA's 2025 program also includes the well-established and highly regarded CTS and NAVS seminars. The three-day intensive seminar Networking Technology in AV Sy-

stems (NAVS) is tailored for AV experts seeking deeper insights into various network technologies and standards. Key topics include network setup and analysis, diverse streaming technologies, and the fundamentals of network communication. More information: www.avixa.org/de/weiterbildungen/seminare-vor-ort.

■ The High End audio exhibition is relocating from Munich to Vienna in May 2026. After more than 20 successful years in Munich, the event is making the move to Austria's capital. The new venue will be the newly renovated Austria Center Vienna (ACV). However, before this transition, High End 2025 will take place one last time at the MOC Event Center in Munich from May 15 to 18.

■ InfoComm 2025, North America's largest trade show and conference for the professional AV industry, will be held from June 7 to 13 (exhibition from June 11 to 13) at the Orange County Convention Center in Orlando, Florida. The event will showcase the latest trends in Pro AV, including the intersection of AV, IT, and broadcasting, the impact of AI on AV, and the ongoing evolution of workplace technologies.

This year, more than 150 new exhibitors will be present, displaying advancements in LED displays, ranging from improved image quality to enhanced creative flexibility and energy efficiency. With the increasing shift to AV-over-IP, the event will feature solutions for seamless and scalable AV distribution over networks. Interactive experiences will also be a key focus. Given the rising importance of software and content management platforms, visitors will gain insights into tools that simplify the creation and delivery of compelling AV experiences.

A new addition to InfoComm 2025 is the Spotlight Stage, a dedicated area where experts will explore the fastest-growing Pro AV solution areas, including broadcast AV and digital signage. This area will feature a stage, a networking space, and a forum for in-depth discussions and connections between participants and solution providers. More information: www.infocommshow.org.



■ On June 25 and 26, 2025, the Degefest Conference Days will take place at the Dekra Congress Center Wart in the Black Forest. Over the past years, the event has established itself as a key industry gathering. In addition to Degefest members, non-members are explicitly invited to join the networking experience.

The main topics for 2026 include marketing and sales, sustainability, employee management, cybersecurity, and the presentation of the Trend Analysis 2025 study. Early-bird registration fees are 259 for members and 299 for non-members. Registration: <https://degefest.de/anmeldung/>.

The exhibition area will span four halls, offering a comprehensive experience for industry professionals. These halls will feature the latest trends in audio, video, broadcast, lighting, and system integration. A dedicated section will focus on live production, with hands-on demonstrations and workshops led by top industry experts. Another area will showcase system integration solutions for optimizing audiovisual experiences in corporate settings, hotels, museums, retail stores, and schools.

■ Licht 2025, Europe's largest lighting conference, will take place from March 31 to April 2, 2025, in Oldenburg. The event offers in-depth insights into the latest developments in lighting research and presents groundbreaking applications for the future. As a bilingual hybrid conference (German/English), presentations will be accessible both online and on-site. The event is structured around three key themes, showcased in dedicated theme houses: Technology & Research; Nature & Outdoor Lighting; Architecture & Lighting Design. In addition to engaging expert presentations and discussions, visitors can expect a diverse daily program, open to all attendees.

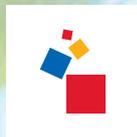


■ The MIR - Multimedia Integration Expo, organized by the Italian Exhibition Group (IEG), will take place from March 23 to 25 at the Expo Centre in Rimini, Italy. The event's new name, Multimedia Integration Expo, reflects the broad spectrum of integrated technologies in the audiovisual industry, spanning solutions for businesses, educational institutions, and retail.

Under the theme „The Future of Audiovisual and Entertainment Technology“, the expo will provide a glimpse into innovative technological solutions shaping the industry's future. The target audience includes businesses, professionals, and specialists in audio, video, lighting, and broadcast system integration.

■ On March 15, 2025, the World of Headphones event will once again welcome headphone enthusiasts, music lovers, and audiophiles from 10 AM to 6 PM at the impressive Tankturm Heidelberg. Following its successful launch as a standalone event, the expo has quickly become a popular gathering for the headphone community. Visitors will have the opportunity to explore and compare a wide range of cutting-edge headphone and portable audio innovations in a relaxed atmosphere. Admission is free. More information: www.worldofheadphones.de.

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Perspectives after the German Federal Election

The Forum Veranstaltungswirtschaft, an alliance of seven key associations in the event industry, invites participants to its 13th industry dialogue on March 13, 2025. The focus will be on Germany's political developments following the federal election and their direct impact on the event industry. The meeting will take place online.

Invited guest is SPD politician Daniel Schneider. Since 2021, he has served, among other roles, as deputy spokesperson for cultural and media policy for the SPD parliamentary group in the Bundestag, a full member of the Committee on Culture and Media, and the Committee on Environment, Nature Conservation, Nuclear Safety, and Consumer Protection. Before his political career, he spent many years as the founder and managing director of the Deichbrand Festival. As an expert on political affairs in Berlin, Daniel Schneider will offer his personal political assessment of the 20th legislative period concerning the event industry at the 13th industry dialogue. In addition, the panel experts will discuss the current state of the sector and offer a joint outlook on future challenges in political lobbying during the 21st legislative period.

Representing the respective associations in the industry talk are: Johannes Everke (Managing Director, BDKV), Henning Könicke (Chairman/Managing Director, FAMA), Christian Ordon (Chairman, Livekomm), Marcus Pohl (Chairman, ISDV), Linda Residovic (Managing Director, VPLT), Björn Sängler (Chairman/Managing Director, VDVO), and René Tumler (Managing Director, EVVC).

The 13th industry dialogue of the Forum Veranstaltungswirtschaft, under the key theme „Perspectives for the Event Industry after the Federal Election“, will take place on Thursday, March 13, 2025, from 3:00 PM to 4:30 PM.

The Forum Veranstaltungswirtschaft is an alliance of seven key associations in the industry, including the Federal Association of the Concert and Event Industry (BDKV), the European Association of Event Centers (EVVC), the Trade Association for Fairs and Exhibitions (FAMA), the Association of Self-Employed Service Providers in the Event Industry (ISDV), the Association of Music Venues in Germany (Livekomm), the Association of Event Organizers (VDVO), and the Association for Media and Event Technology (VPLT). The alliance aims to pool networks,



expertise, and resources to strengthen political lobbying through a unified presence. However, this cooperation is explicitly not a roof organization. Each partner continues to directly represent the specific interests of its members. The overlapping political concerns of various sectors - such as cultural, congress, and conference organizers, event venues, event planners, event service providers, fairground operators, as well as manufacturers and retailers of event technology - are significant, and the individual sectors are closely interconnected. As a result, the collaboration of these associations significantly enhances the industry's visibility in politics and the public sphere.

www.forumveranstaltungswirtschaft.org

Lang opens new location in the Middle East

With the founding of Lang Middle East (ME), the company continues its global growth strategy. This expansion increases Lang's presence to five strategically important locations, including Lindlar (Germany), London (UK), Zurich (Switzerland), and Barcelona (Spain).

The product and service portfolio includes high-brightness projection systems, media servers, camera solutions, drones, and state-of-the-art LED displays. As with all locations, the focus is on customized solutions, technical expertise, and comprehensive service offerings.

Oliver Luff, Managing Director of Lang ME, commented: „It is a great advantage to be so close to our customers in the Middle East. This has reduced delivery times from days and weeks to hours and, in some cases, even minutes. Our mission here is simple: faster, more appropriate, and more reliable service.“

Chauvet acquires Lite Gear

Chauvet has announced the acquisition of Lite Gear, a leading manufacturer of LED systems for the film and television industry. Together with Kino Flo, which was acquired some time ago, the Burbank, California-based company will form the new Chauvet Cinema Group. Industry veteran Mike Wagner will serve as CEO.

Founded in 2006, Lite Gear has built an outstanding reputation in the industry for lightweight, color-corrected lighting solutions for film and television productions. The brand will continue to exist while expanding its product range under the Chauvet umbrella. Lite Gear founders Mike Bauman and Al DeMayo will remain involved as product developers.

„The acquisition of Lite Gear, combined with our existing Kino Flo brand, positions us to expand our presence in the cinema lighting industry“, said Albert Chauvet, CEO of Chauvet.

Mike Wagner, who played a key role in developing many products, added regarding the company's future: „Our goal is clear: we are developing a new concept to become the market leader in cinema lighting.“

ISDV elects new board

The 18th General Assembly of the Interessengemeinschaft der selbständigen Dienstleisterinnen und Dienstleister in der Veranstaltungswirtschaft (ISDV) recently took place, coinciding exactly with the association's 10th anniversary.



Jennifer Pohl



Karin Zweigler



Marc Staehly



Marcus Pohl



Mathilda Kruschel



Sandra Beckmann



Sebastian Duellmann

As per the statutes, a new board was elected during the online meeting. Martin Herrmann, who had supported the association for many years as a board member and treasurer, did not run for re-election but emphasized that he would continue to be active in the Event Safety Working Group (AGVS) and remain engaged in the topics of event safety and mindfulness within the association.

For the first time, Sandra Beckmann ran for a board position. A member of ISDV for seven years, Beckmann was heavily involved in political advocacy during the COVID-19 pandemic and aims to continue this

work within the board. She is particularly passionate about social sustainability in the industry, focusing on solidarity, respect, and work-life balance.

Additional changes include Marc Stähly assuming the role of Vice Chair (2nd Chairperson) and Sebastian Duellmann taking over as Treasurer. The newly elected ISDV board, unanimously confirmed, consists of: Marcus Pohl (Chairperson); Marc Stähly (Vice Chair); Sebastian Duellmann (Treasurer); Jennifer Pohl, Mathilda Kruschel, Karin Zweigler, and Sandra Beckmann (Board Members).

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Hangar-Studio under new management

The newly founded Hangar-Studio GmbH took over the Hangar Studio in Berlin at the beginning of the year. Until now, it had been operated by Visasvis Filmproduktion. The new GmbH is managed by Thilo Strack (Rent Event Tec) and Mike Zimmermann (Lichthaus).

The previous managing directors, Stephan Horst and Marcel Neumann, will oversee the initial transition phase to ensure a seamless handover of all ongoing productions and customer relationships. Thilo Strack, managing director of Rent Event Tec, brings extensive expertise in virtual production and event technology. Under the LED Cave brand, Rent Event Tec operates XR studios in Mannheim, Cologne, and Berlin. These studios utilize state-of-the-art LED technology specifically designed for virtual film, advertising, and event productions.

Mike Zimmermann heads the Lichthaus Group, one of the leading companies in film technology and studio operations. It provides complete solutions in the areas of cameras, lighting, rigging, and grip, supporting film and television productions. The Lichthaus Group is also active in the studio management and production office sectors.

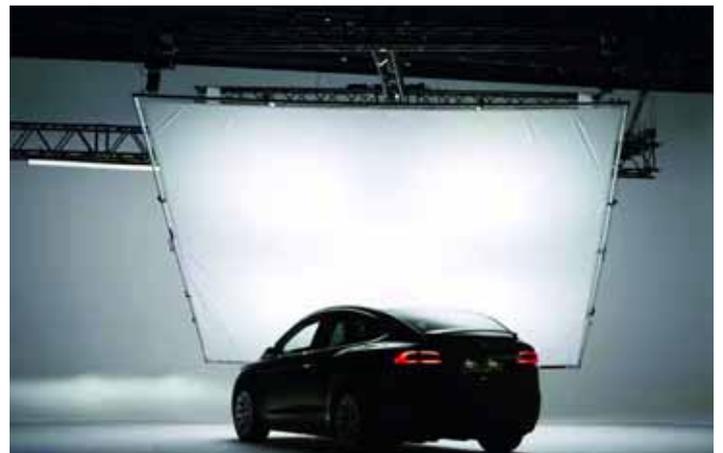
The Hangar Studio will continue to operate as a traditional advertising and film studio. With its five-meter turntable and vertically and horizon-

tally movable rigging ceiling structure, the studio is „a gem in the German and even European studio landscape“, says Thilo Strack.

The existing business areas will be expanded with innovative technologies. The integration of LED Cave technology allows for the creation of digital environments in real time, opening up new creative possibilities for productions.

Additionally, a large LED wall will be installed on the Lichthaus Group premises, located in close proximity to the Hangar Studio. This will enable the operation of two independent sets with different requirements simultaneously. As a result, both studios will be able to accommodate both traditional and virtual productions.

„I am very excited to now also manage the Hangar Studio. Our goal is to further expand traditional film and advertising projects. In collaboration with LED Cave, we also look forward to offering virtual productions in the future“, says Mike Zimmermann.



DPA acquires Austrian Audio

DPA Microphones has acquired a majority stake in Austrian Audio, a company based in Vienna. Austrian Audio was founded in 2017 by former employees of AKG Vienna.

With years of expertise, the Austrian Audio team is committed to its mission of „making passion heard“. This is achieved through the development and production of innovative microphones, headphones, and audio devices.

DPA Microphones recognized Austrian Audio as a rapidly growing brand with a highly skilled team of engineers and a product portfolio that perfectly complements its own. While DPA is a leader in miniature microphones, Austrian Audio specializes in large-diaphragm microphones.

Together, the two brands now offer a comprehensive range of audio products for professionals in broadcast, musical theater, live events, and recording studios. Their shared goal after the merger is to design and develop high-end professional audio solutions that meet the evolving demands of acoustics and digital technology, all while maintaining a strong focus on user-friendliness.

„It's impressive what Austrian Audio has achieved in such a short time, and we are excited to welcome such a talented partner into our family“,



said Kalle Hvidt Nielsen, CEO of DPA Microphones. For Martin A. Seidl, CEO and shareholder of Austrian Audio, the acquisition represents an important milestone in making the brand's premium audio solutions more accessible to sound engineers worldwide. Under the DPA Microphones umbrella, Austrian Audio will continue to develop and manufacture high-quality audio products under its own brand in Vienna.

Clair Global acquires LD Systems

At the start of the year, LD Systems took a major step toward securing its future by joining the Clair Global Group.

Celebrating its 50th anniversary, the acquisition ensures LD Systems' continued growth and long-term success. Based in Houston, Texas, with additional offices in San Antonio and Austin, LD Systems is a leading provider of audio, video, and lighting production services, as well as installations for the U.S. market and an extensive global distribution network. „We were impressed by LD Systems' long-standing client relationships and commitment to quality“, said Troy Clair, CEO of Clair Global. „The shared vision between our companies is exciting as we continue to think globally but produce locally.“

Founded in 1975 by two college students renting out professional sound systems from a garage, LD Systems has since grown into a team of industry experts working on high-profile events such as Rodeo Houston and Lollapalooza.

LD Systems takes a multidisciplinary full-service approach to handling large-scale events, as reflected in its extensive client portfolio. The



company has also managed system integration for major venues, including the NRG Stadium (NFL), the 64,000-seat Alamodome in San Antonio, and numerous sports arenas, houses of worship, and event venues.

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Roe Visual relocates Headquarters

Roe Visual has moved its production and main business office to a new facility in Pingshan, one of Shenzhen's key manufacturing hubs.

For the first time, the entire team – including sales, production, and R&D – operates under one roof. This relocation marks a significant milestone in Roe Visual's growth and expansion.

The new facility, located in a dedicated industrial park, offers 20 percent more production space compared to the previous Daya Bay site, along with twice the amount of dust-free workshop space. The state-of-the-art production facilities feature a modern infrastructure designed for fast turnaround times and high product consistency. Streamlined, partially automated processes, combined with specialized SMT production lines, allow for customized and efficient manufacturing for each product series. Additionally, a data-driven workshop enhances capabilities through real-time production monitoring, digitalized equipment management, and future plans for real-time tracking.

The new headquarters also boasts a spacious main showroom and a dedicated installation showroom, offering customers an immersive experience to explore Roe Visual's LED solutions firsthand.

Sustainability, environmental protection, and energy efficiency played a central role in the design of the new headquarters. To ensure air quality, the facility's roof is equipped with exhaust treatment systems capable of handling 180,000 cubic meters per hour. The workshop features ventilation and air circulation systems, improving overall airflow and working conditions. Waste management is also a priority -



household, industrial, electronic, and special waste disposal is optimized through a collaboration between the industrial park and an environmental protection company.

Additionally, a large portion of the furniture in the new facility has been reused, reinforcing the company's commitment to sustainability. The energy-saving efforts are further highlighted by solar panels, which generate approximately 600,000 kWh annually, significantly reducing the company's carbon footprint.

„This strategic move allows us to continue providing professional services, strengthen quality control, and maintain the reliability of our products with greater confidence. Our new location is not just a symbol of our progress but also a commitment to innovation, employee support, and fostering a culture of collaboration“, says Jason Lu, General Manager of Roe Visual.



prolight+sound

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Magical rays of light

With the support of two sponsors – event technology distributor Vision Two and dry hire specialist Niclen - the LD Talent Club backed an exciting project by young lighting designer Moritz Ebner, providing Clay Paky Midi-B moving lights for a unique light show.

Titled „Magical Light Moments“, the project took place in December 2024 and was entirely conceived and executed by Moritz Ebner. The venue for the light show was St. Peter’s Parish Church in Endingen am Kaiserstuhl, chosen as part of the annual „Funzelführung“ (Flashlight Tour) - a family tradition initiated by the Ebner family. Typically, visitors explore the church using only flashlights, but this year, Ebner’s light show placed the focus directly on lighting itself.

Although Moritz already owned some moving lights and a lighting console, he didn’t have enough fixtures for his vision. He reached out to Vision Two, the German distributor for Clay Paky, for assistance. „I’ve been familiar with Clay Paky’s professional fixtures since I did an internship at Europa-Park in 2018. I now own two Axcor Spot 300, two Axcor Wash 300, and two Mini-B fixtures - it was an incredible gift from Clay Paky“, Moritz shares enthusiastically.

Christian Brose from Vision Two adds: „We’re delighted that Moritz enjoys working with Clay Paky products. We wanted to find a way to support him by lending equipment for his show at St. Peter’s Church. Supporting young people passionate about event technology is very important to us, which is why we sponsor the LD Talent Club.“

As a fellow Talent Club sponsor, Niclen also stepped in, providing eight Clay Paky Midi-B moving lights from their rental stock at no cost.

What made „Magical Light Moments“ special was its accessibility: Unlike the „Funzelführung“, which is limited to participants, the light show was open to the public and widely promoted by the City of Endingen during its Christmas Market. The concept was to create a striking contrast between modern lighting design and the church’s mystical architecture, which Ebner found particularly inspiring.

The Midi-B fixtures met the challenge of illuminating the vast church space while remaining subtle, quiet, and reliable. Ebner was especially impressed by their wide zoom range.

„I spent weeks programming, planning, and testing – then I stood in the church and saw everything work exactly as I had envisioned. It was an indescribable feeling“, he recalls. „The lights, the colors, the movement – everything harmonized perfectly with the music. The positive reactions from visitors were the icing on the cake.“

At just 14 years old, Moritz Ebner is no stranger to professional lighting technology. He has already visited Clay Paky’s headquarters in Bergamo, participated in training sessions, observed major events from behind the scenes, and designed the lighting for the „2023 Funzelführung“.

As the youngest member of the LD Talent Club, Ebner is excited for what’s ahead: „This is just the beginning.“



eps moves Into a sustainable new building

In addition to providing more space, the new company headquarters is equipped with state-of-the-art photovoltaics, a rainwater storage basin, and a forward-thinking work environment.



At the beginning of the year, the eps team relocated its headquarters within Bergheim, moving from the Technologiepark West in Quadrath-Ichendorf to the Bergheim-Paffendorf industrial park. There, the international infrastructure service provider in the live entertainment sector has moved into a sustainable new building. The efficiency building EG 40 combines modern photovoltaics, a rainwater storage basin, and an innovative work environment. Its construction and location provide optimal conditions to meet future demands.

Following a groundbreaking ceremony in autumn 2023, a nine-month construction phase, and an intensive relocation process, the eps Group's flagship location now embraces a new home and new opportunities. Although construction work is still ongoing, the building complex - designed specifically for eps with sustainability and innovation in mind as an efficiency building EG 40 - has recently officially opened its doors.

Compared to a reference building (Efficiency Building 100) as defined by the German Building Energy Act (GEG), the new structure consumes 60 percent less primary energy for heating, hot water, and ventilation, significantly reducing CO₂ emissions. Among its sustainable features, the photovoltaic system delivers 58 kWp across approximately 300 square meters of rooftop space, meeting EG 40 standards. Additionally, a supplementary PV system on the warehouse roofs spans around 2,100 square meters, generating approximately 400 kWp.

The building also sets new standards in energy efficiency with innovative heat pump solutions and a modern energy floor while ensuring efficient water management. Facilities and equipment operate using rainwa-

ter and treated wastewater, facilitated by an underground rainwater storage basin with a capacity of 600 cubic meters and tanks for wastewater filtration. An above-ground water treatment system enables the reuse of approximately 80 percent of wastewater, significantly minimizing the use of fresh water in material cleaning. A specially acquired, resource-efficient washing system further supports this sustainability effort.

Additional ecological measures include a ventilated wooden facade, a green roof on the administration building, and sensor-controlled lighting in office spaces.

„Sustainability was a key focus in our planning, but just as important was creating a supportive environment for our employees“, emphasizes eps Managing Director Céline Kühnel. „We wanted to establish a place for the people who give their best every day. The new building complex will enhance office space, operational capacity, logistics, and workflow efficiency.“

The three-story administration building has been meticulously designed to meet eps's specific needs. With a total usable space of approximately 24,500 square meters - including office areas, storage halls, workshops, small parts storage, outdoor storage areas, and a dedicated cleaning section - the new site provides room for future workforce growth. Unlike the previous location, the new headquarters offers attractive communal spaces. The updated warehouse layout allows for time-efficient truck loading and unloading, as well as more efficient material storage. The workshops are also tailored to meet eps's specialized requirements.

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Welcome to „The Zone“

Around 70 invited guests attended the grand opening of Poolgroup's state-of-the-art production and rehearsal hall - an innovative space where technology, creativity, and sustainability seamlessly come together.

„The demands of our industry have changed significantly“, explains Jürgen Schürmann, Managing Director of Poolgroup. „With ‘The Zone’, we have created a space that is precisely tailored to these new requirements - flexible, innovative, and future-oriented.“

A key feature of „The Zone“ is the planning security and availability that come with having a dedicated hall. Unlike large sports or event venues, long-term planning can be easily implemented. Additionally, „The Zone“ is exclusively available to clients, allowing them to focus and work creatively without distractions.

The close proximity to Poolgroup's headquarters and warehouse offers further advantages, such as the ability to make last-minute adjustments without time pressure or the extra costs of external studios or locations. New ideas can be implemented immediately, and significant cost savings can be achieved by reducing the need for expensive arena rehearsals.

„The Zone“ boasts cutting-edge technology and a strong commitment to sustainability: 630 kVA of climate-neutral power output, with 90% covered by solar energy, 17 charging stations for electric vehicles, 28 truck/Nightliner parking spaces with power supply, and a motorized pre-rig system with a 60-ton rigging capacity. The rigging system is adjustable in height from 0.5 to 12.5 meters, allowing for ground-level setup and individually accessible zones in a five-meter grid.

However, „The Zone“ is more than just a place for rehearsals and setups - it is also a creative hub for fine-tuning, workshops, and feasibility studies. Modern work and relaxation areas, the Sky Bar, and social spa-

ces create an inspiring atmosphere where artists and crews can fully unleash their creative potential.

Technical Highlights

- Total area: 1,000 sqm
- Usable ceiling height: up to 15 m
- Rigging capacity: 60 tons
- Independent of daylight
- Motorized pre-rig system for individually adjustable zones
- Height-adjustable rigging: 0.5 - 12.5 m for ground-level setup
- 20 x D8+ motors (2 tons each) with load cell monitoring
- Fiber optic connectivity for fast data transmission and hybrid event formats
- Photovoltaic system: 100 kW for self-sufficient power supply + 175 kW from the headquarters
- 17 charging stations for electric vehicles directly at the building
- 100% climate-neutral 630 kVA power output for hall operations
- 28 truck/Nightliner parking spaces with power supply
- Two separate loading docks suitable for 40-ton trucks
- Six fully equipped artist dressing rooms and production offices
- Logistics areas with direct access for efficient material handling
- Direct access to Poolgroup's central warehouse





Theater and Stage Technology in a new light

The 30th anniversary of Prolight + Sound, the international trade fair highlight for event and entertainment technology in the heart of Europe, is all about fresh impulses. From April 8 to 11, 2025, the trade fair in Frankfurt will present the world's largest lighting offering in the event industry as well as Europe's most comprehensive range of theater and stage technology.

As the leading trade fair for theater and stage technology in Europe, Prolight + Sound has been one of the top addresses for the international theater community for years. Its importance to the trade fair audience remains as strong as ever. During the 2024 show, almost half of the professional visitors - including many decision-makers - expressed particular interest in this area. Prolight + Sound is addressing this interest with a newly designed approach at the upcoming event.

In 2025, the fair will introduce a newly conceived and expanded concept for the theater and stage technology area, which unites four central aspects: exhibition, education, knowledge transfer, and networking. Visitors can expect an inspiring platform for exchange between generations and industry experts, along with a comprehensive range of innovative products and services.

An integral part of the concept is the „Theatre College“, which offers high-quality bilingual seminars and workshops providing expertise on relevant topics - developed in collaboration with leading industry associations. At the center is the new „Theatre Stage“, where presentations and the „Theatre Talk“ invite interaction between exhibitors and the professional audience. Additionally, the networking area, with daily events and a café, provides an ideal setting for networking in a relaxed atmosphere.

24 etnow! 113INT

Technically and strategically exciting product innovations and new developments take center stage in the „Guided Tours Theatre & Light.“ These expert-curated and professionally moderated trade fair tours provide participants with a compact overview of the offerings in these areas - all free of charge.

Based on numerous discussions with exhibitors, Prolight + Sound 2025 will feature three thematic focuses. These will be reflected in the professional program as well as in product solutions in the field of theater and stage technology. The main topics include multifunctional technologies and their impact on the theater industry („Multi-Tech: Flexible and Smart“), the application of immersive technologies and artificial intelligence in modern stage productions („Future Scapes: Experience Worlds Between Immersion and AI“), and trends and developments surrounding sustainability and energy efficiency („Pro Green: Impulses for a More Sustainable Event Industry“).

Music One X

With „Music One X“, the trade fair presents a forward-thinking exhibition format that explores the diverse application areas of modern music



Join us at
Prolight + Sound



and entertainment technology in an interdisciplinary manner. Complex technical processes are made tangible and understandable through practical approaches.

For visitors, this creates an interactive, multi-sensory experience. The new special area also offers an attractive platform for companies directly or indirectly involved in the value creation of music.

The conceptual core of the „Music One X“ area is based on three pillars: exhibition, information, and practical application. Instead of presenting individual products, the focus is on integrated workflows and systems. The format reflects the democratization of music production through affordable technology and artificial intelligence (AI) – a dynamic phenomenon with far-reaching impacts on the music industry and consumer behavior.

Interactive offerings provide practical insights into how tools seamlessly collaborate in real production and performance environments to enable progressive results. This holistic approach aims to give the audience a comprehensive insight into the creative ecosystem of modern music and entertainment technology.

The special area, covering over 3,000 square meters in Hall 11, is divided into several zones. These sections, each with different thematic focuses, take visitors on an immersive journey through cutting-edge music solutions and applications. These include:

„**Performance**“: The audience can expect a diverse selection of modern performance sty-

les, including body motion performance, finger drumming, turntablism, and visual DJing. A special highlight includes live performances and competitions featuring international top performers and world champions in finger drumming and scratching. Product presentations take place in interactive Q&A sessions, where visitors have the opportunity to ask questions at eye level and benefit from the artists' experiences.

„**Technology**“: In a dedicated area, technology is staged in a creative way. Topics such as biohacking and controllerism provide fascinating insights into the connection between body and technology. The exhibition demonstrates how targeted stimuli and innovative solutions can create multisensory experiences.

„**Production**“: The focus is on the diverse skills that modern musicians can develop - from music production to video production. A wide range of applications, workflows, and essential hardware will be presented, allowing participants to expand their creative toolkit.

„**Fusion**“: Professional musicians demonstrate how traditional instruments can be expanded through software, MIDI controllers, and effect devices. The audience has the opportunity to test the systems on-site.

„**Education**“: In collaboration with educational institutions and experts, exciting knowledge about digital and analog trends is shared. The focus is on the numerous career opportunities in the music and entertainment sector as well as a variety of study content.

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„Hands-On“: Music One X invites visitors to become an integral part of the format. No prior musical knowledge is required - cutting-edge technologies enable everyone to experiment creatively and actively contribute to the show.

„Marketing“: Music One X serves as a platform that provides inspiration for the development of music-based content and demonstrates how musical fun can be strategically used for lead generation. The goal is to engage agencies, companies from various industries, and content creators, offering them real added value for their project work.

The Electronic Music Artist (EMA)-ONE is a performance format that prioritizes collaboration over competition. Electronic music artists take turns producing and remixing live sets, each bringing their own style and setup. By blending genres and techniques, mutual inspiration is encouraged, creating an evolving experience for the audience.

The „Conex“ conference brings together industry experts, artists, technology professionals, content creators, and marketing executives to explore value creation in the areas of technology, live performance, and the creative economy. The audience can actively participate in discussion

panels – focusing on topics such as audio/video production, streaming, and cutting-edge technologies that are transforming content creation, distribution, and marketing.

The „DJ Alliance“, Germany’s young professional association for disc jockeys, and the renowned DJ school „Raycademy“ offer a diverse program, ranging from workshops on DJ techniques and business topics to product presentations. Additionally, well-known companies from the industry will be present.

At „Production Island“, producers and artists can immerse themselves in a fully integrated environment featuring state-of-the-art tools, efficient workflows, and inspiring spaces. Industry professionals will provide insights into mixing and mastering techniques.

The DMC, the official world championship in DJing, will present „DMC Germany“ on the Music One X area - a must-attend event for all DJs. Technical skill and creativity take center stage as the turntable elite push the boundaries of their craft and set new artistic impulses.

Manufacturers benefit from an attractive, modern setting where they can creatively showcase their products - featuring a central 360° stage





with an LED wall. Through a series of live demonstrations and custom-designed booths, exhibiting companies can highlight the uniqueness of their brands. The shortage of skilled workers remains one of the most pressing issues in the theater and stage sector as well as the event industry in general. To counteract this, Prolight + Sound 2025 will continue to focus on talent development and recruitment.

At the heart of this effort is once again the Future Hub (Hall 11.0). The campus area will provide information from renowned educational institutions about training and further education opportunities in the event sector. In the Career Center, visitors can directly connect with companies looking to fill open positions. The Startup Area will showcase new brands, while the Networking Lounge offers a space to relax and con-

nect. On Future Talents Day (Friday, April 11, 2025), young professionals will have the opportunity to explore career options in the industry and network.

With the „Messe Frankfurt Business Club“ and the „Hosted Buyer Program“, Prolight + Sound 2025 offers VIP visitor programs specifically tailored to decision-makers, buyers, and event technology specialists in the theater and stage sector.

A perfect opportunity for networking in a relaxed atmosphere is provided by the Community Nights - three industry evenings at exclusive Frankfurt locations. All participants of Prolight + Sound 2025 are warmly invited. The highlight will be the grand „30 Years of PLS“ anniversary celebration on Wednesday, April 9, at Depot 1899.



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Keynotes and Lectures at Prolight + Sound 2025

One of the core elements of Prolight + Sound each year is the keynote and lecture program, where top-tier speakers share their expertise on current industry topics. For its 30th anniversary, the trade fair will offer a wide range of exciting, practical, and forward-looking presentations.

A central meeting point at the upcoming event will be the Main Stage in Hall 11.0. Every day, national and international experts will present keynotes on industry-relevant topics, with a special focus on this year's main themes: „ProGreen: Impulses for a More Sustainable Event Industry“, „FutureScapes: Experience Worlds Between Immersion and AI“, and „Multi Tech: Flexible and Smart“.

New to the event is the Theatre Stage in Hall 12.0. In addition to offering attractive networking opportunities, it will feature a top-class lecture program on all trade fair days, covering current topics in theater and stage technology.

The program on the Main Stage will kick off on April 8, 2025, with a keynote by Dr. Uve Samuels, CEO and founder of the Exponential Innovation Institute. In „AI: The Stage is Yours“, the renowned expert will demonstrate how artificial intelligence is revolutionizing customer experiences in the event industry. He will present success patterns, discuss current developments, and provide insights into how companies can develop and scale their own AI products.

A strong female presence will be highlighted in the joint keynote „Women in Technical Professions or Women Power“ by Yasi Hofer (guitarist, known for playing with Helene Fischer), Anouk Wipprecht (internationally renowned Fashion Tech designer), and Linnea Ljungmark (MD entrepreneur and Women In Lighting Ambassador). They will share their experiences as women in a male-dominated industry and advocate for diversity and equal opportunities in the event sector.

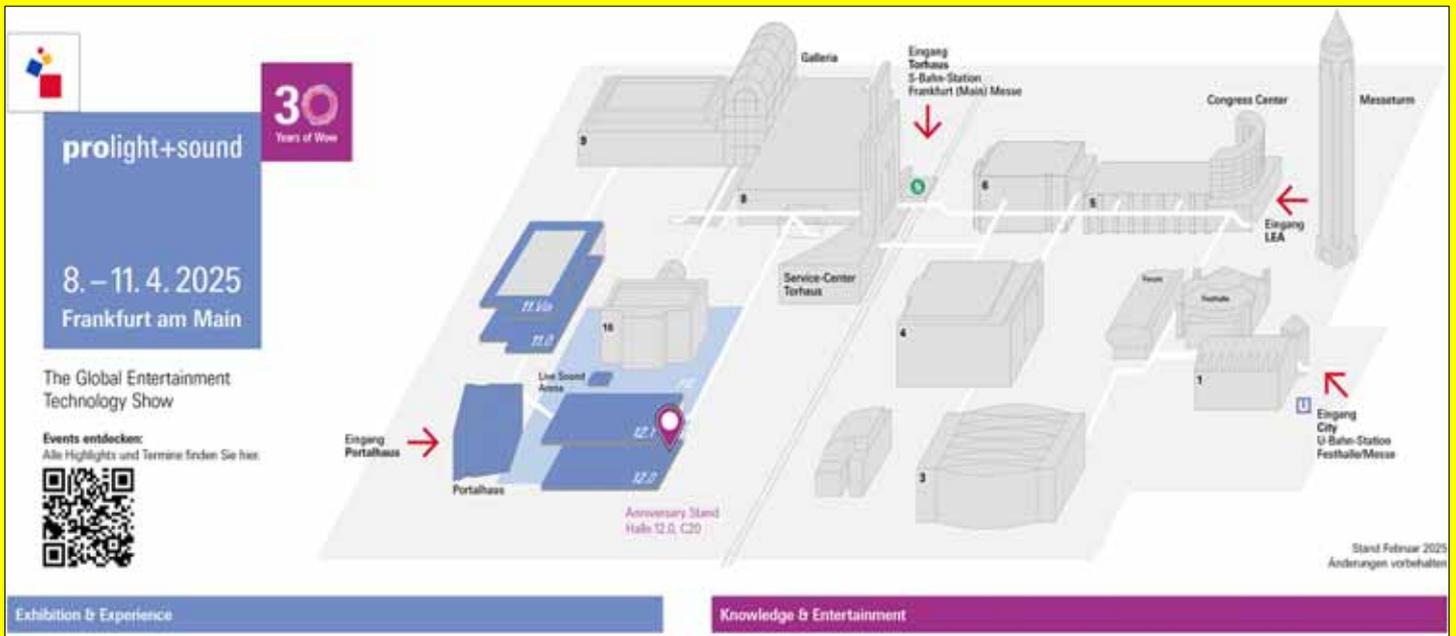
Guy Bigwood, CEO of the Global Destinations Sustainability Movement, will focus on innovative concepts for sustainable event planning in his keynote „Strategies for Sustainable Events“, offering practical insights into greener event strategies. Meanwhile, on the Theatre Stage, Dave Weatherhead, President of TAIT Technologies UK Ltd., will introduce „A New Paradigm for Show Control“, a new control concept for shows that enables dynamic and non-linear sequences.

Also on the Theatre Stage, the lecture „Next-Generation Cable Management“ will take place. Frank Schlögel, Head of Engineering Projects and Installation Service, and Sales Manager Michael Berteit will demonstrate how Igus GmbH ensures safe travel paths and slip ring-free movement using standardized products.

On Wednesday, April 9, 2025, the focus will be on immersive experiences, lighting design, film production, and Multi Tech. How can meaningful immersive experiences be created? Sven Ortel, Professor of Practice at Arizona State University, will explore this question in „Entertaining Change“, presenting innovative concepts that merge technology and storytelling. Drawing from his experience as a designer and educator, he will propose solutions and discuss how the next generation of event professionals can be prepared for success.

The fascinating intersection of physics and art will take center stage in the keynote „Immersive Physics: Translating Cosmic Mysteries into Artistic Expression“ by Christo Squier and Chris Ball. Their focus will be on





transforming live data from cosmic radiation into soundscapes, projections, and dynamic lighting.

A highlight for film enthusiasts will be the presentation by Dr. rer. pol. Michael Neubauer, M.A. Audiovisual Authors Alliance. In „The Future of Film and Television Production in Germany“, he will analyze current trends and future perspectives in the industry.

On the Theatre Stage, James Pembrington, Project Manager at TAIT Technologies, will give practical tips for venues on maximizing revenue opportunities in his lecture „Considerations for Venues Investing in a House Stage - Maximize Your ROI.“

Anke Schierenbeck, Team Leader at Vision Two, will address the question „No More Bulbs in Stock? What to Do? LED Retrofitting in Theaters“, demonstrating how theaters, opera houses, and stages can sustainably transition to LED lighting.

Dutch Fashion Tech designer Anouk Wipprecht, known worldwide for her innovative creations, will give insights into her internationally acclaimed and exhibited work in her keynote „Multitech & Robotics“ on the Theatre Stage, showcasing her integration of robotics, sensors, and interactive design.

On Thursday, April 10, 2025, the focus will be on technological evolution, theater lighting, and design integration. Music lovers can look forward to the lecture by guitarist Yasi Hofer. Her keynote „Guitarist as a Show Effect?“ will be an inspiring reflection on the staging of female musicians and their role in live performances.

Vickie Claiborne, a designer specializing in lighting and digital media, will explore the question of how the industry can bridge the gap between technological advancement and creative talent in her keynote „Empowering Creativity in the Age of Advanced Technology“, offering possible solutions.

On the Theatre Stage, Sven Ortel will discuss the strategic use of media in theater productions, musicals, and operas in „Hiding Media in Plain Sight“, demonstrating how a coherent, well-integrated design can be successful when it remains unnoticed.

Experts from Conductix-Wampfler will present „The Spectrum of Energy and Data Transmission in Event Technology“, providing an overview of solutions implemented with their systems for energy and data transmission.

On Friday, April 11, 2025, the focus will be on future prospects and talent development. The „Future Talents Day“ will put the spotlight on young professionals in the industry. Aspiring talents will gain insights into various career paths within the event industry and have the opportunity to engage with industry experts.

On the Main Stage, Timon Löhr, lawyer and expert in event law, will provide an overview of legal challenges and best practices for security concepts at large-scale events.

On the Theatre Stage, Samuel Sloboda, CEO of SRS Group, will present „Signal and Power Distribution at Fixed Installations and Theatres“, demonstrating how modern technology can optimize signal and power distribution in permanent installations and theaters.

Karla Lopez, lighting designer and Creative Director at Women in Lighting (WIL), will share valuable insights into the creative implementation of lighting concepts in her lecture „The Art of Lighting Design.“

With the „Green Sessions“, EVVC will set new impulses for a greener event industry on all four days of the fair. Additionally, VPLT will bring together industry expertise in the „PLS Conference“, covering key topics of the event industry - by the industry, for the industry.





Prolight + Sound 2025: The event program

Tuesday, April 8, 2025

10:00 AM - 6:00 PM, Music One X, Hall 11, Level 0

Fusion Jam Box: Join the Social MIDI Jam

At the Fusion Jam Box, visitors have the opportunity to actively participate in a jam session. Thanks to an innovative MIDI clock, various hardware devices are seamlessly synchronized, allowing all participants to play music together. The session is led by Dingstar, who has been successfully organizing the „Bring the Noise – The Electric Jam Session Hamburg“ concept for years.

10:30 AM - 11:15 AM, Music One X, Hall 11, Level 0

Play Something for Dancing

Who hasn't been in this situation? A guest at a party approaches you and asks you to „play something for dancing“. But what does that really mean? What are songs you can dance to? How do you recognize which dance style fits a song? Matthias Staudenmeier, a DJ and dance school owner, explains in this lecture what you need to know when a guest requests danceable music.

Speaker: Matthias Staudenmeier

11:00 AM - 11:30 AM, Image Creation Hub, Hall 11.0

Live Demonstration: Steadicam and PoleCam Systems

Speakers: Michael Gebendorfer, Matthias Gollmer

11:00 AM - 11:45 AM, PLS Conference, Hall 11, Level 0, C51

Networking in Event Technology –

Best Practices, Training, and Future Trends

This lecture provides an insight and overview of networking in events. It covers basics, tips, tricks, and training opportunities for entering the world of networks. Questions like „What is an IP address?“, „Why do we use VLANs?“, and „Where can we find more information?“ will be answered.

Speaker: Leo Künne

11:00 AM - 12:00 PM, Music One X, Hall 11, Level 0, Controllerism Stage

Beverages & Tech (in English)

What is biohacking? In this workshop, you'll learn how functional beverages can provide energy and focus throughout the day! Ray will not only demonstrate preparation techniques but also explain the natural ingredients that support both mind and body sustainably.

Speaker: Ray Arkaei

11:00 AM - 11:30 AM, Music One X, Hall 11, Level 0, Fusion Jam Box

Steinigke Music Experience

Denise Frey, a music educator and multi-instrumentalist, will demonstrate how classical instruments like the saxophone can be creatively

and surprisingly reinterpreted using effect devices and MIDI controllers. She will showcase versatile instruments from Steinigke and Dymavery.

Speaker: Denise Frey

11:00 AM - 11:30 AM, Music One X, Hall 11, Level 0, DJ Jam Box

Technics Workshop with Raycademy

Ray-D, German DJ champion and founder of Raycademy in Frankfurt, will once again showcase his skills and share his knowledge. Attendees will have the chance to actively participate, ask questions, and receive valuable tips directly from a professional.

Speaker: DJ Ray-D

11:00 AM - 12:30 PM, Theatre Stage, Hall 12, Level 0, D27

What Is a Stage Manager Responsible For?

What does a stage manager do, and what are their responsibilities? This session presents the qualification course at the Event Academy Euraka, developed in collaboration with the Inspizienz Network, Euraka, IGWW, the German Stage Association, DTHG, and the NRW Accident Insurance Fund.

Speaker: Katrin Reichardt

11:15 AM - 12:00 PM, Music One X, Hall 11, Level 0, Mobile DJ Stage

Improve Your Sound

What influences sound quality at events? Which components in the signal chain are important? How can you distinguish good from bad audio files? This lecture focuses exclusively on sound quality for event DJs.

Speaker: Oliver Lieder

11:30 AM - 12:00 PM, Music One X, Hall 11, Level 0, Fusion Jam Box

Explore The Magic of Soma Synth

Tim Kroker will explore creative sound design using various Soma synthesizers and other hardware, demonstrating exciting combinations while linking them to music theory concepts. He will also provide exclusive insights into his self-developed notation system for the Pulsar-23.

Speaker: Tim Kroker

11:30 AM - 12:00 PM, Music One X, Hall 11, Level 0, DJ Jam Box

Finger Drumming World Champion Showcase (in English)

What does it look like when a finger drumming world champion makes a MIDI controller's pads glow? Steve Nash will deliver a breathtaking showcase and present his self-developed app.

Speaker: Steve Nash

12:00 PM - 12:30 PM, Image Creation Hub, Hall 11.0

Drone Pilot License - Requirements and Qualifications

Speaker: Michael Radeck



12:00 PM - 12:30 PM, Music One X, Hall 11, Level 0, Fusion Jam Box
Rap Performance Reimagined (in English)

Danish rapper Al Jacobi is the first artist worldwide to perform using Mimu Gloves – innovative, wearable MIDI controllers that control music and effects through hand movements and gestures. On the Music One X stage, he will demonstrate the technology in short showcases.

Speaker: Al Jacobi

12:00 PM - 12:30 PM, Music One X, Hall 11, Level 0, DJ Jam Box
Jico Workshop with DJ Iron

DJ Iron, one of Europe's most sought-after club DJs and head of a successful DJ school in Hamburg, will present DJing tricks and techniques at Music One X.

Speaker: DJ Iron

12:00 PM - 12:45 PM, Music One X, Hall 11, Level 0, Mobile DJ Stage
The Wedding DJ

This lecture covers the essential aspects that every DJ booked for weddings must consider, from event setup to teardown. What needs attention, and where do potential pitfalls arise?

Speaker: Stefan Kietz

12:00 PM - 12:45 PM, Music One X, Hall 11, Level 0
Movement & Recovery (in English)

For professionals in the music and event industry: Dancer and movement trainer Vika will teach simple exercises for functional movement and recovery that can be effortlessly integrated into daily life.

Speaker: Vika Arkaei

12:00 PM - 12:50 PM, Main Stage, Hall 11, Level 0, E31
AI: The Stage Is Yours

AI is a game-changer for products and business models across all industries, revolutionizing customer experiences in the event industry. From event design to the post-event phase, AI introduces new opportunities that set new standards. The Exponential Innovation Institute has researched the rules for developing exponentially scalable business models and implemented them with over 100 startups and corporations. This session will present success patterns, current developments in the event sector, and how companies can develop and scale their own AI products.

Speaker: Dr. Uve Samuels

12:00 PM - 1:00 PM, Image Creation Hub, Hall 11.0
Motion Cam Essentials

A workshop on camera movements using gimbals and PoleCams.

Speakers: Jens Schade (BVFK), Matthias Gollmer (BVFK)

12:30 PM - 1:00 PM, Music One X, Hall 11, Level 0, Fusion Jam Box
The First Finger Drumming Instrument

The FGDP controller from Yamaha is the first finger drumming controller designed specifically for this technique. In an interactive Q&A session, product specialist Tim Kroker will explain its features and demonstrate its playability.

Speaker: Tim Kroker

12:30 PM - 1:00 PM, Music One X, Hall 11, Level 0, DJ Jam Box
„Word Play“ DJ Workshop with 69 Beats (in English)

DJ 69 Beats presents a creative technique that enhances DJ sets with surprising effects, engaging storytelling, and sophisticated transitions. The session covers different difficulty levels, from simple transitions to complex text-based storytelling.

Speaker: 69 Beats

1:00 PM - 1:30 PM, Music One X, Hall 11, Level 0, Fusion Jam Box
Steinigke Music Experience

Speaker: Denise Frey

1:00 PM - 1:30 PM, Music One X, Hall 11, Level 0, DJ Jam Box
Technics Workshop with Raycademy

Speaker: DJ Ray-D

1:00 PM - 1:45 PM, Music One X, Hall 11, Level 0, Mobile DJ Stage
Wolfmix

Wolfmix is a standalone DMX controller for lighting control, designed especially for DJs and live performers. It operates without a computer and allows direct control of lighting scenes. With its touchscreen and color pads, effects, colors, and movements can be adjusted quickly. Thanks to WLINK technology, it can synchronize with multiple devices. This presentation will showcase the features of the latest firmware update.

Speaker: Gregor Ebert

1:00 PM - 1:45 PM, Music One X, Hall 11, Level 0
Controllerism Showcase (in English)

What exactly is a „Hybrid Artist“? And what does „Controllerism“ mean? This is not just an ordinary performance - Ray Arkaei merges DJing, live performance, and VJing into a unique experience.

Speaker: Ray Arkaei

1:00 PM - 1:45 PM, PLS Conference, Hall 11, Level 0, C51
Performer Flying – How to Fly Performers Safely (in English)

This presentation will explain, with examples, the technical, organizational, and personal measures necessary to minimize the risks and hazards associated with performer flying.

Speaker: Steffen Boschert

1:00 PM - 2:00 PM, Image Creation Hub, Hall 11.0
Panel: Movement of Drones, Cranes & More – Safety and Technical Challenges

Moderator: Anke Seeling

1:00 PM - 2:00 PM, Theatre Stage, Hall 12, Level 0, D27
A New Paradigm for Show Control (in English)

Most show control systems focus on planning and triggering media playback. This seminar introduces a new paradigm for show control that is not strictly linear but instead allows the show's sequence to dynamically adjust to any system input. This enables loops and alternative timelines to be triggered based on audience interaction or equipment readiness.

Speaker: Dave Weatherhead



Samuel Sloboda



Anke Schierenbeck



Christo Squier

1:30 PM, Image Creation Hub, Hall 11.0

Drone License – Requirements and Qualifications

Speaker: Michael Radeck

1:30 PM - 2:00 PM, Music One X, Hall 11, Level 0, Fusion Jam Box

Explore The Magic of Soma Synth

Speaker: Tim Kroker

1:30 PM - 2:00 PM, Music One X, Hall 11, Level 0, DJ Jam Box

MPC Live Showcase (in English)

Steve Nash demonstrates the MPC Live from Akai in action, offering exciting insights into production workflow and live beatmaking techniques.

Speaker: Steve Nash

1:30 PM - 2:30 PM, Pro Audio College, Portalhaus, Level 1, Room Transparency 1

Soft Skills for Audio Specialists – Your Personality Makes the Difference

Soft skills are just as important for audio specialists as technical expertise. They differentiate between a good and an excellent professional. Communication, self-awareness, and reflection are key to career success, especially in an industry where high-quality technical equipment is widely available. The SQQ7 specialization qualification promotes these skills through mentoring and practical experiences. This talk will highlight the significance of soft skills - not as „soft“ factors but as crucial competitive advantages.

Speaker: Christoph Stoll

2:00 PM, Image Creation Hub, Hall 11.0

Movement of Drones, Cranes & More – Safety and Technical Challenges

Speakers: Anke Seeling, Jörg Bräutigam (DGUV), Michael Radeck, Warwick Hempleman (BVB), Frank Trautmann (BVFK)

2:00 PM - 2:30 PM, Music One X, Hall 11, Level 0, Fusion Jam Box

Rap Performance Reimagined (in English)

Speaker: Al Jacobi

2:00 PM - 2:30 PM, Music One X, Hall 11, Level 0, DJ Jam Box

Jico Workshop with DJ Iron

Speaker: DJ Iron

2:00 PM - 2:45 PM, Music One X, Hall 11, Level 0, Mobile DJ Stage

Maestro DMX

Automated light shows are usually known from Sound 2 Light, where each light moves independently - sometimes ruining a romantic moment with sudden strobos. To achieve a harmonious lighting setup, extensive programming was previously required. With Maestro DMX, you no longer need to worry about programming: it ensures that all lights work together seamlessly at every moment.

Speaker: Dominik Steingruber

2:00 PM - 2:45 PM, Music One X, Hall 11, Level 0

Controllerism Workshop (in English)

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Many still find the term „Controllerism“ mysterious, yet it opens up a world of creative and technical possibilities for impressive performances. This exclusive workshop answers key questions and allows participants to dive into the fascinating art of Controllerism.

Speaker: Ray Arkaei

2:00 PM - 2:45 PM, PLS Conference, Hall 11, Level 0, C51

Wireless Frequency Management

Speaker: Tim Werner

2:00 PM - 2:50 PM, Main Stage, Hall 11, Level 0, E31

Women in Technical Professions (in English)

Speaker: Yasi Hofer

2:30 PM - 3:00 PM, Music One X, Hall 11, Level 0, DJ Jam Box

„Club Routine“ DJ Workshop with 69 Beats (in English)

This session explores how to build an energetic club routine and deliver a professional performance.

Speaker: 69Beats

2:30 PM - 3:00 PM, Music One X, Hall 11, Level 0, Fusion Jam Box

Digital Drum Circle

Finger-drumming expert Tim Kroker invites participants to a unique drum circle using the new FGDP controller from Yamaha. Simple rhythm patterns will help participants play together and develop their sense of rhythm in a fun, interactive way.

Speaker: Tim Kroker

3:00 PM - 3:30 PM, Music One X, Hall 11, Level 0, DJ Jam Box

Welcome to Raycademy

Speaker: DJ Ray-D

3:00 PM - 3:45 PM, Music One X, Hall 11, Level 0, Mobile DJ Stage

Soundcheck for Your Body

Back pain, sore feet, ringing ears, and trouble sleeping after a gig - DJs put a lot of strain on their bodies. Sabine Kaiser will share essential tips to prevent overexertion and maintain physical health.

Speaker: Sabine Kaiser

3:00 PM - 3:45 PM, PLS Conference, Hall 11, Level 0, C51

Winning Clients & Saving Time:

Using XR for Training and Presentations (in English)

Technologies like AI and XR have found their way into the event technology sector. Initially used mainly as exhibition pieces, they are now being implemented for process optimization. XR (including AR, MR, and VR) can provide information at precise locations, reducing the need for paper plans and making training more efficient. This session will showcase how XR can enhance technical presentations, improve client understanding, and provide hands-free solutions for technicians.

Speaker: René Kockord

3:00 PM - 3:50 PM, Main Stage, Hall 11, Level 0, E31

Green Session



3:00 PM - 4:00 PM, Pro Audio College, Portalhaus, Level 1, Room Transparency 1
Live Sound in Challenging Spaces
Speaker: Sebastian Zündorf

3:30 PM - 4:00 PM, Music One X, Hall 11, Level 0, DJ Jam Box
Finger Drumming World Champion Showcase (in English)
Speaker: Steve Nash

4:00 PM, Image Creation Hub, Hall 11.0
Motion Cam Essentials – Arri Artemis & Steadicam – Workshop
Speakers: Curt Schaller (Arri, BVK), Michael Gebendorfer (BVFK)

4:00 PM - 4:30 PM, Music One X, Hall 11, Level 0, DJ Jam Box
Jico Workshop with DJ Iron
Speaker: DJ Iron

4:00 PM - 4:45 PM, Music One X, Hall 11, Level 0, Mobile DJ Stage
Serato DJ
 Serato DJ for Beginners.
Speaker: Tobias Bieheim

4:00 PM - 4:45 PM, Music One X, Hall 11, Level 0
The Real Life of an Artist in the Age of AI (in English)
 In a world shaped by social media, marketing algorithms, and digital illusions, artists face new challenges. How can one stay authentic when algorithms only promote trends? How can artists avoid burnout when success is measured by likes and followers? This talk delves into the dark sides of the digital stage and offers strategies for maintaining creativity and passion while navigating social media.
Speakers: Ray Arkaei, Zardonic

4:00 PM - 4:50 PM, Main Stage, Hall 11, Level 0, E31
Beyond LEDs: Rethinking Event Production for a Regenerative Future (in English)
 Sustainability in the event industry is about more than switching to LED lighting - it requires a complete systems overhaul. Circular and regenerative practices challenge event professionals to go beyond waste and emissions reduction, aiming instead to restore ecosystems, extend material life cycles, and eliminate unnecessary consumption. Guy Bigwood will introduce the concept of regeneration and its importance for live events.
Speaker: Guy Bigwood

4:00 PM - 5:00 PM, Theatre Stage, Hall 12, Level 0, D27
Next-Generation Cable Management
 Iigus presents standardized solutions for moving energy, control, and data cables in stage and theater technology. The session will also explore how high-performance plastics developed for the industry offer versatile applications.
Speakers: Michael Berteit, Frank Schlögel

4:00 PM - 6:00 PM, Music One X, Hall 11, Level 0, DJ Jam Box
Join the Social MIDI Jam
Speakers: Dingstar, Tim Kroker, Al Jacobi, Denise Frey



4:30 PM - 5:00 PM, Music One X, Hall 11, Level 0, DJ Jam Box
„Word Play“ DJ Workshop with 69 Beats (in English)
Speaker: 69Beats

5:00 PM - 6:00 PM, Music One X, Hall 11, Level 0, Controllerism Stage
Goodbye Showcase
 Closing the day, Arkaei performs a set of relaxing beats and chill melodies, accompanied by immersive visuals on the LED wall, showcasing the full potential of Controllerism.
Performers: Vika Arkaei, Ray Arkaei

5:30 PM, Image Creation Hub, Hall 11.0
Come Together

8:00 PM - 11:55 PM, Frieda's Bar & Kitchen
30 Years of PLS – Anniversary Celebration
 On the first evening of the event, the Messe Frankfurt organizers invite guests to unwind at Frieda's Bar & Kitchen. The musical highlight will be special guest Wolfgang Flür (ex-Kraftwerk, MusikSoldat), performing his Cinema Music Show „Musik Soldat“.

Wednesday, April 9, 2025:

10:00 AM, Image Creation Hub, Hall 11.0
Soundcheck Performance
Artists: Rio & Lilia

10:00 AM - 6:00 PM, Music One X, Hall 11, Level 0, Fusion Jam Box
Join the Social MIDI Jam
Speaker: Dingstar

10:30 AM, Image Creation Hub, Hall 11.0
Light and Movement
Speaker: Achim Dunker (BVFK)

10:30 AM - 11:15 AM, Music One X, Hall 11, Level 0, Mobile DJ Stage
Play Something to Dance To
Speaker: Matthias Staudenmeier

11:00 AM, Image Creation Hub, Hall 11.0
Performance
Artists: Rio & Lilia

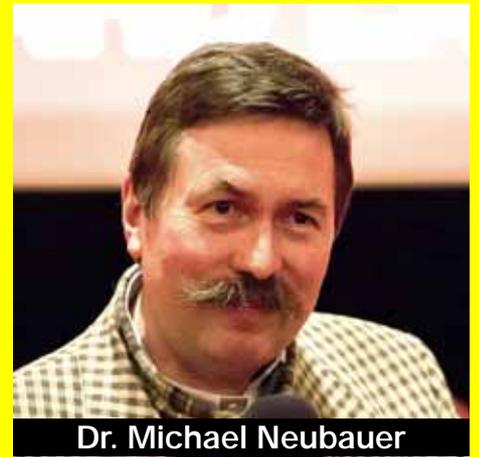
11:00 AM - 11:45 AM, I-ESC Portalhaus, Level 2, Room Prisma
Electricity Comes from the Socket – And Then?
 A discussion on the status of standardization in 2025 - DIN 15767: The development from the standard to the SQP4 practice guide and its application, as well as the connection between national, European, and international standards for event technology. Is a DC network coming?
Speaker: Thomas Bardeck



Timon Löhner



Karla Lopez



Dr. Michael Neubauer

11:00 AM - 11:50 AM, Main Stage, Hall 11, Level 0, E31

The Evolution of Entertainment (in English)

How can we create meaningful, immersive experiences? How do we prepare the next generation of storytellers, technicians, content creators, artists, and designers for success? Sven Ortel will present examples from his work as a designer and educator as potential solutions.

Key insights: The entertainment and media industry has evolved from a relatively simple set of digital tools into a complex ecosystem of technologies and platforms.

Today's creative professionals must navigate many tools, including AI, game engines, mixed reality, and streaming platforms. The focus will be on developing approaches to help the next generation handle technology selection and creative collaboration.

Speaker: Sven Ortel

11:00 AM - 12:00 PM, Music One X, Hall 11, Level 0, Controllerism Stage

Beverages & Tech (in English)

Speaker: Ray Arkaei

11:00 AM - 11:30 AM, Music One X, Hall 11, Level 0, Fusion Jam Box

Steinigke Music Experience

Speaker: Denise Frey

11:00 AM - 11:30 AM, Music One X, Hall 11, Level 0, DJ Jam Box

Technics Workshop with Raycademy

Speaker: DJ Ray-D

11:00 AM - 12:30 PM, Theatre Stage, Hall 12, Level 0, D27

Network Technologies in Theatre

IT networks in event technology - From planning to implementation and documentation. Why in-depth planning and comprehensive documentation are essential.

Speaker: Thomas Rauch

11:15 AM, Image Creation Hub, Hall 11.0

Copyright for Camera Operators

Speakers: Anke Seeling, Jost Vacano (DOP, „Das Boot“), Frank Trautmann (BVFK)

11:15 AM - 12:00 PM, Music One X, Hall 11, Level 0, Mobile DJ Stage

Improve Your Sound

Speaker: Oliver Lieder

11:30 AM - 12:00 PM, Music One X, Hall 11, Level 0, Fusion Jam Box

Explore The Magic of Soma Synth

Speaker: Tim Kroker

11:30 AM - 12:00 PM, Music One X, Hall 11, Level 0, DJ Jam Box

Finger Drumming World Champion Showcase

Artist: Steve Nash

11:30 AM - 12:30 PM, Image Creation Hub, Hall 11.0

Panel: Artificial Intelligence and Copyright – Challenges and Perspectives

Participants: Anke Seeling, Jenny Habermehl (Author of „K1 for Creatives“), Marina Sorg (FAZ), Dr. Michael Neubauer (VG Bildkunst), Eugen L. Gross (BVFK), Volker Striemer (BVFK), Tobias Sommer (Attorney)

12:00 PM - 12:30 PM, Music One X, Hall 11, Level 0, Fusion Jam Box

Rap Performance Reimagined (in English)

Speaker: Al Jacobi

12:00 PM - 12:30 PM, Music One X, Hall 11, Level 0, DJ Jam Box

Jico Workshop with DJ Iron

Speaker: DJ Iron

12:00 PM - 12:45 PM, Music One X, Hall 11, Level 0, Mobile DJ Stage

The Wedding DJ

Speaker: Stefan Kietz





Briony Berning

12:00 PM - 12:45 PM, Music One X, Hall 11, Level 0
Movement & Recovery
 (in English)
Speaker: Vika Arkaei

12:00 PM - 12:45 PM, I-ESC, Portalhaus, Level 2
**Temporary Structures in Event Technology –
 Current and Future Requirements**
 Temporary structures in event technology, such as stage roofs, FOH, or PA towers, currently lack specific regulations in state technical building codes. The talk will cover the upcoming „DIN EN 17879: 2024-08 Event Structures“ standard and recent changes in the model building code regarding temporary structures.
Speaker: Matthias Möller

12:00 PM - 12:50 PM, Main Stage, Hall 11, Level 0, E31
Let's Talk: The Current State of Sustainability in the Event Industry
 A discussion on sustainability practices in event production.
Speakers: Matthias Schultze, Susanne Spies, Lars Wöhler

12:30 PM - 1:00 PM, Music One X, Hall 11, Level 0, Fusion Jam Box
The First Finger Drumming Instrument
Speaker: Tim Kroker

12:30 PM - 1:00 PM, Music One X, Hall 11, Level 0, DJ Jam Box
„Word Play“ DJ Workshop with 69 Beats (in English)
Speaker: 69 Beats

1:00 PM, Image Creation Hub, Hall 11.0
Performance
Artists: Rio & Lilia

1:00 PM - 1:30 PM, Music One X, Hall 11, Level 0, Fusion Jam Box
Steinigke Music Experience
Speaker: Denise Frey



Guy Bigwood

1:00 PM - 1:30 PM, Music One X, Hall 11, Level 0, DJ Jam Box
Technics Workshop with Raycademy
Speaker: DJ Ray-D

1:00 PM - 1:45 PM, Music One X, Hall 11, Level 0, Mobile DJ Stage
Wolfmix
 Wolfmix is a standalone DMX controller for lighting control, designed especially for DJs and live performers. It operates without a computer and allows direct control of lighting scenes. With its touchscreen and color pads, effects, colors, and movements can be adjusted quickly. Thanks to WLINK technology, it can synchronize with multiple devices.
Speaker: Gregor Ebert

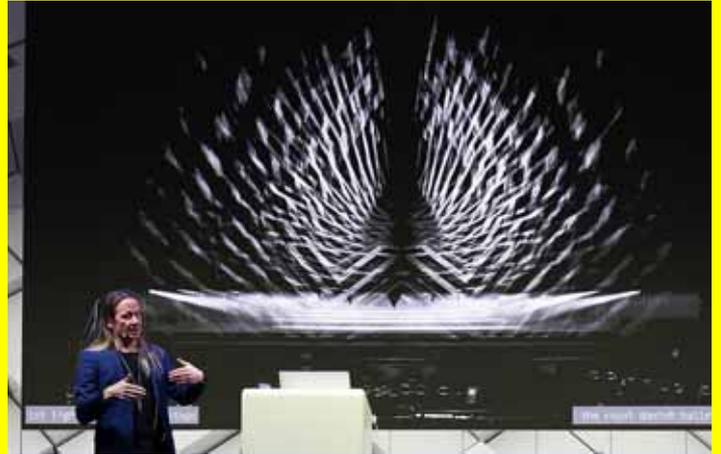
1:00 PM - 1:45 PM, Music One X, Hall 11, Level 0
Controllerism Showcase
Speaker: Ray Arkaei

1:00 PM - 2:00 PM, Theatre Stage, Hall 12, Level 0, D27
**Considerations for Venues investing in an In-House Stage –
 Maximizing ROI** (in English)
 Every arena or stadium must maximize revenue, and versatility is key. By hosting various event types, venue operators can optimize attendance. Many events, whether concerts, corporate functions, or public gatherings, require a stage. Owning a stage can minimize rental costs and provide long-term savings. However, not all stages are the same, and several factors must be considered to achieve optimal operational efficiency.
Speaker: James Pembrington

1:30 PM - 2:00 PM, Music One X, Hall 11, Level 0, Fusion Jam Box
Explore The Magic of Soma Synth
Speaker: Tim Kroker

1:30 PM - 2:00 PM, Music One X, Hall 11, Level 0, DJ Jam Box
MPC Live Showcase (in English)
Speaker: Steve Nash





1:30 PM - 2:30 PM, Pro Audio College, Portalhaus, Level 1, Room Transparenz 1
Mixing Console Programming Concepts in Relation to Latency & Monitoring
Speaker: Sebastian Zündorf

2:00 PM, Image Creation Hub, Hall 11.0
Obsbot: AI-Controlled PTZ Cameras
Speaker: DOP Marko Massinger

2:00 PM - 2:30 PM, Music One X, Hall 11, Level 0, Fusion Jam Box
Rap Performance Reimagined (in English)
Speaker: Al Jacobi

2:00 PM - 2:30 PM, Music One X, Hall 11, Level 0, DJ Jam Box
Jico Workshop with DJ Iron
Speaker: DJ Iron

2:00 PM - 2:45 PM, Music One X, Hall 11, Level 0, Mobile DJ Stage
Maestro DMX
Speaker: Dominik Steingruber

2:00 PM - 2:45 PM, Music One X, Hall 11, Level 0
Controllerism Workshop
 (in English)
Speaker: Ray Arkaei

2:00 PM - 2:45 PM, I-ESC, Portalhaus, Level 2
Permits, Notifications, Approvals – What We Need from Authorities for Events
 Indoor and outdoor events require different permits, notifications, and approvals, such as for temporary venues, stage structures, safety concepts, fire protection regulations, or pyrotechnics. Often, it is unclear who is responsible for what and when. This talk provides an overview of procedural differences in obtaining approvals, making notifications, and securing agreements with authorities.
Speaker: Ralf Stroetmann

2:00 PM - 2:50 PM, Main Stage, Hall 11, Level 0, E31
Immersive Physics: Translating Cosmic Mysteries into Artistic Expression (in English)
 The Camera College offers a peaceful seminar setting with 90-minute lessons on camera work. Participants receive a certificate upon completion.
Speakers: Chris Ball, Christo Squier

2:00 PM - 2:45 PM, I-ESC, Portalhaus, Level 2
Do Accidents Really Happen at Events?
 There is a common belief that accidents are rare in the event industry, whether during setup, teardown, or live performances. But is that really true? Are there truly so few workplace accidents in this field? As a safety specialist for the event industry, Falco Zanini will share insights based on accident reports from his clients.
Speaker: Falco Zanini

2:30 PM - 3:00 PM, Music One X, Hall 11, Level 0, DJ Jam Box
„Club Routine“ DJ Workshop with 69 Beats (in English)
Speaker: 69 Beats

2:30 PM - 3:00 PM, Music One X, Hall 11, Level 0, Fusion Jam Box
Digital Drum Circle
Speaker: Tim Kroker

3:00 PM, Image Creation Hub, Hall 11.0
Performance
Artists: Rio & Lilla

3:00 PM - 3:30 PM, Music One X, Hall 11, Level 0, DJ Jam Box
Welcome to Raycademy
Speaker: DJ Ray-D

3:00 PM - 3:45 PM, Music One X, Hall 11, Level 0, Mobile DJ Stage
Soundcheck for Your Body
Speaker: Sabine Kaiser

3:00 PM - 3:50 PM, Main Stage, Hall 11, Level 0, E31
The Politics of Failure! (in English)
 The Camera College offers 90-minute lessons on camera work in a quiet seminar environment. Participants receive a certificate upon completion.
Speaker: Patrick Woodroffe

3:00 PM - 4:00 PM, Theatre Stage, Hall 12, Level 0, D27
No More Light Bulbs in Stock? What to Do? LED Retrofitting in Theaters: On Stage, in the Auditorium, and in the Foyer
 What happens when replacement bulbs are no longer available? Vision Two demonstrates how theaters, opera houses, and venues can transition sustainably to LED – covering stage, auditorium, and foyer lighting. This session provides practical examples, retrofit solutions like Coemar Relite Kits, and tips to avoid common mistakes for future-proof lighting.
Speaker: Anke Schierenbeck

3:00 PM - 4:00 PM, Pro Audio College, Portalhaus, Level 1, Room Transparenz 1
Acoustic Perspective in Theater
Speaker: Jürgen Hanelt

3:30 PM - 4:00 PM, Music One X, Hall 11, Level 0, DJ Jam Box
Finger Drumming World Champion Showcase (in English)
Speaker: Steve Nash

4:00 PM - 4:30 PM, Music One X, Hall 11, Level 0, DJ Jam Box
Jico Workshop with DJ Iron
Speaker: DJ Iron

4:00 PM - 4:45 PM, Music One X, Hall 11, Level 0, Mobile DJ Stage
Serato DJ
Speaker: Tobias Bieheim



4:00 PM - 4:45 PM, Music One X, Hall 11, Level 0, Controllerism Stage
EMA Competition (in English)

EMA (Electronic Music Arts) is a unique competition format where artists showcase their skills in various electronic music disciplines. From DJ performances to modular live sets and speed production challenges, EMA highlights the diversity of electronic music. This exciting format is presented live on the Music One X stage, blending creativity, technique, and show elements.

4:00 PM - 4:50 PM, Main Stage, Hall 11, Level 0, E31

The Future of Film and TV Production in Germany (in English)

The German audiovisual production market is currently struggling, but it holds great potential. This talk analyzes the reasons behind its decline and explores possible solutions. Additionally, it highlights the untapped potential of the German audiovisual industry and suggests ways to better capitalize on opportunities.

Speaker: Dr. Michael Neubauer

4:30 PM - 5:00 PM, Music One X, Hall 11, Level 0, DJ Jam Box
„Word Play“ DJ Workshop with 69 Beats (in English)

Speaker: 69Beats

4:00 PM - 5:00 PM, Theatre Stage, Hall 12, Level 0, D27

Fashion Tech: From Stagewear to Robotic Couture (in English)

Fashion is becoming interactive, and technology has never been closer to the skin - what new possibilities does this create? Anouk Wipprecht is a Fashion-Tech designer who explores intelligent systems that interact with the body. She integrates machine learning, biomimicry, sensors, and animatronics into wearable technology. In this session, Anouk will discuss her stage projects with the Black Eyed Peas, Britney Spears, Viktoria Modesta x Rolls Royce, and other groundbreaking collaborations.

Speaker: Anouk Wipprecht

4:00 PM - 6:00 PM, Music One X, Hall 11, Level 0, Fusion Jam Box

Join the Social MIDI Jam

Speakers: Dingstar, Tim Kroker, Al Jacobi, Denise Frey

4:30 PM, Image Creation Hub, Hall 11.0

Motion Cam Essentials - Arri Artemis & Steadicam Workshop

Speakers: Curt Schaller (Arri, BVK), Michael Gebendorfer (BVFK)

5:30 PM, Image Creation Hub, Hall 11.0

Come Together

Artists: Rio & Lilia

6:00 PM - 7:30 PM, Music One X, Hall 11, Level 0, Controllerism Stage

DMC Germany - Supremacy Category

A thrilling head-to-head DJ battle where participants showcase their turntablism skills in front of an expert jury.

8:00 PM - 9:30 PM, Music One X, Hall 11, Level 0, Controllerism Stage

DMC Germany Scratch Championship

Founded in 2021, the DMC Scratch Championship celebrates the essence of hip-hop DJing: scratching. In the qualification round, participants have 60 seconds to demonstrate their scratch skills. The finalists then get two minutes to impress the jury with creativity, technique, and precision.

9:30 PM - 10:00 PM, Music One X, Hall 11, Level 0, Controllerism Stage

DMC Germany Award Ceremony

The jury announces the winners of the competitions and awards exciting prizes from event partners. The grand prize: A trip to Tokyo for the World Finals in October 2025, where the winner will represent Germany on the international stage.

7:00 PM - 11:55 PM, Depot 1899

30 Years of PLS Birthday Celebration

The highlight of PLS Community Nights: the grand „30 Years of PLS“ birthday party at Depot 1899 on Wednesday evening. The event features a unique musical experience by DeeJay Plus, combining DJ performances with live music, extraordinary vocalists, and instrumentalists.

Artists: DeeJay Plus

Thursday, April 10, 2025:

10:00 AM - 6:00 PM, Music One X, Hall 11, Level 0, Fusion Jam Box

Join the Social MIDI Jam

Artist: Dingstar

10:30 AM - 11:15 AM, Music One X, Hall 11, Level 0, Mobile DJ Stage

Play Something for Dancing

Speaker: Matthias Staudenmeier

10:30 AM - 11:30 AM, Image Creation Hub, Hall 11.0

Panel: False Self-Employment and Social Status Procedures

Moderator: Anke Seeling, Participants: Jörn Freynick (BAGSV), Marcus Pohl (IDSV), Stephan Korb (Labor Law Attorney), Frank Trautmann (BVFK), Prof. Dr. Walter Schlegel (Former President of the Federal Social Court)

11:00 AM - 11:45 AM, PLS Conference, Hall 11, Level 0, C51

Sound Aesthetics for Impressive 3D Audio Productions (in English)

Modern 3D audio allows for soundscapes as intricate as orchestral compositions. Advanced speaker configurations like 7.1.4 or 9.1.6 provide enhanced spatial precision, similar to upgrading from HD to 8K in visuals. In the first part of this session, Lasse Nipkow presents a microphone technique capturing instruments as if they were directly in front of the listener. The second part explores parallels between classical orchestras and modern production techniques.

Speaker: Lasse Nipkow

11:00 AM - 11:50 AM, Main Stage, Hall 11, Level 0, E31

Guitarist as a Show Effect?

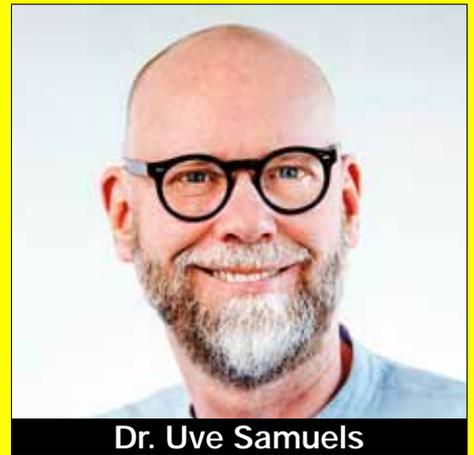
Speaker: Yasi Hofer



Stefan Czernik



Yasi Hofer



Dr. Uve Samuels

11:00 AM - 12:00 PM, Music One X, Hall 11, Level 0, Controllerism Stage
Beverages & Tech (in English)
Speaker: Ray Arkaei

11:00 AM - 11:30 AM, Music One X, Hall 11, Level 0, Fusion Jam Box
Steinigke Music Experience
Speaker: Denise Frey

11:00 AM - 11:30 AM, Music One X, Hall 11, Level 0, DJ Jam Box
Technics Workshop with Raycademy
Speaker: DJ Ray-D

11:00 AM - 12:30 PM, Theatre Stage, Hall 12, Level 0, D27
Creating a Risk Assessment for Theatrical Productions
 A workshop on drafting risk assessments for all types of stage performances.
Speakers: Wolfgang Heuer, Laura van Haperen

11:15 AM - 12:00 PM, Music One X, Hall 11, Level 0, Mobile DJ Stage
Improve Your Sound
Speaker: Oliver Lieder

11:30 AM - 12:00 PM, Music One X, Hall 11, Level 0, Fusion Jam Box
Explore The Magic of Soma Synth
Speaker: Tim Kroker

11:30 AM - 12:00 PM, Music One X, Hall 11, Level 0, DJ Jam Box
Finger Drumming World Champion Showcase
 (in English)
Speaker: Steve Nash

12:00 PM - 3:00 PM, Image Creation Hub, Hall 11.0
The BVFK - Significance, Value, Opportunities, and Challenges
 Public board report and panel discussion, followed by an internal BVFK member meeting at 12:45 PM.
Moderator: Anke Seeling

12:00 PM - 12:30 PM, Music One X, Hall 11, Level 0, Fusion Jam Box
Rap Performance Reimagined (in English)
Speaker: Al Jacobi

12:00 PM - 12:45 PM, Music One X, Hall 11, Level 0, Mobile DJ Stage
The Wedding DJ
Speaker: Stefan Kietz

12:00 PM - 12:45 PM, Music One X, Hall 11, Level 0
Movement & Recovery (in English)
Speaker: Vika Arkaei

12:00 PM - 12:50 PM, Main Stage, Hall 11, Level 0, E31
Empowering Creativity in the Age of Advanced Technology (in English)
 This 40-minute keynote discusses how the industry can bridge the gap between technological advancements and creative talents to maximize potential, ensuring that innovation in events does not stagnate.
Speaker: Vickie Claiborne

12:30 PM - 1:00 PM, Music One X, Hall 11, Level 0, Fusion Jam Box
The First Finger Drumming Instrument
Speaker: Tim Kroker

1:00 PM - 1:30 PM, Music One X, Hall 11, Level 0, Fusion Jam Box
Steinigke Music Experience
Speaker: Denise Frey

1:00 PM - 1:45 PM, Music One X, Hall 11, Level 0, Mobile DJ Stage
Wolfmix
Speaker: Gregor Ebert

1:00 PM - 1:45 PM, Music One X, Hall 11, Level 0
Controllerism Showcase (in English)
Speaker: Ray Arkaei





Linnea Ljungmark



Sven Ortel



James Pemblington

1:00 PM - 1:45 PM, PLS Conference, Hall 11, Level 0, C51

A Journey to the USA –

Regulatory Differences Compared to the EU: How Standards Can Bridge the Gap (in English)

Major shows undergo technical approval in the U.S., but what happens when the production moves to the EU or other regions? Are the processes really that different? Can industry standards help bridge the gap? This session explores how a touring production tackles these challenges.

Speaker: Richard Nix

1:00 PM - 2:00 PM, Theatre Stage, Hall 12, Level 0, D27

Hiding Media from Audience View

(in English)

How a well-integrated design can succeed by remaining unnoticed. A comparison of declared media design (e.g., Rebecca - The Musical) vs. fully integrated design (Newsies - The Musical).

Speaker: Sven Ortel

1:30 PM - 2:00 PM, Music One X, Hall 11, Level 0, Fusion Jam Box

Explore The Magic of Soma Synth

Speaker: Tim Kroker

1:30 PM - 2:30 PM, Pro Audio College, Portalhaus, Level 1, Room Transparenz 1

Sampling in Slow Motion

Hands-on experiments exploring the fundamentals of digital audio systems.

Speaker: Jörn Nettingsmeier

2:00 PM, Image Creation Hub, Hall 11.0

From Script to Screen –

The Art of Film Editing

Speaker: Katrin Suhren (BFS)

2:00 PM - 2:30 PM, Music One X, Hall 11, Level 0, Fusion Jam Box

Rap Performance Reimagined (in English)

Speaker: Al Jacobi

2:00 PM - 2:45 PM, Music One X, Hall 11, Level 0, Mobile DJ Stage

Maestro DMX

Speaker: Dominik Steingruber

2:00 PM - 2:45 PM, Music One X, Hall 11, Level 0

Controllerism Workshop (in English)

Speaker: Ray Arkaei

2:00 PM - 2:45 PM, PLS Conference, Hall 11, Level 0, C51

Stage Design Construction – Efficient Creation of Construction Documents and Structural Calculations for Custom Builds

In theater technology, custom-built stage elements are common, with varying requirements depending on the size of the theater. Large venues often have dedicated construction departments, while smaller ones assign these tasks to other teams. This workshop provides hands-on methods for creating calculations, construction guides, and safety documentation. It also covers key standards such as EN 17206, EN 17879, and IGWW SQ P7, essential for the design and safety of stage sets and technical installations in theaters.

Speaker: Dipl.-Ing. Uwe Runtemund

2:00 PM - 2:50 PM, Main Stage, Hall 11, Level 0, E31

Industry Talk: The Event Industry Forum

In B2B contracts, concerns about false self-employment arise frequently. Due to the lack of clear guidelines, passing audits by the German Pension Insurance (DRV) is challenging. However, with case-by-case assessments, compliance is achievable.

Speakers: Helge Leinemann (VPLT), Markus Pohl (ISDV)

2:30 PM - 3:00 PM, Music One X, Hall 11, Level 0, Fusion Jam Box

Digital Drum Circle

Speaker: Tim Kroker

3:00 PM, Image Creation Hub, Hall 11.0

The Unsung Hero - The Sound for TV Teams

Speaker: Thomas Conen (Cine Brands Munich)





David Weatherhead



Anouk Wipprecht

3:00 PM - 3:45 PM, Music One X, Hall 11, Level 0, Mobile DJ Stage

Soundcheck for Your Body

Speaker: Sabine Kaiser

3:00 PM - 3:45 PM, PLS Conference, Hall 11, Level 0, C51

Media Servers 2030: The Future of Real-Time Visualization and Show Control in Event Technology (in English)

Which trends and technologies will shape the future of media servers in event production? This session explores AI-driven content generation, cloud-based media servers, and advancements in GPU and rendering technology. It also discusses increasing integration across disciplines and the role of immersive experiences and interactivity in modern shows and events.

Speakers: Steffen Fröhlich, Florian Nürnberger

3:00 PM - 4:00 PM, Theatre Stage, Hall 12, Level 0, D27

Engineering Excellence: Ayrton's Impact on Theatre Lighting (in English)

Speaker: Briony Berning

3:00 PM - 4:00 PM, Pro Audio College, Portalhaus, Level 1, Room Transparenz 1

Sound System Concepts and Practical Applications

Speaker: Sebastian Zündorf

3:30 PM, Image Creation Hub, Hall 11.0

Sustainability in Film and Television

Speakers: Anke Seeling, Mira Wölfel (Messe Frankfurt), Nicole Stowesand (BVM Sustainability Officer), Thomas Bergmann (Silbersalz), Oliver Zenglein (Crew United), Alexej Berkovic (Dedo Weigert Film), Alexander Franz (BVFK)

4:00 PM - 4:45 PM, Music One X, Hall 11, Level 0, Mobile DJ Stage

Serato DJ

Speaker: Tobias Bieheim

4:00 PM - 4:45 PM, Music One X, Hall 11, Level 0, Controllerism Stage

Conex - The Official Music One X Conference (in English)

The annual Music One X Conference brings together industry experts, artists, and technologists to explore innovations, exciting synergies, and new approaches to value creation in technology, live performance, and the creator economy.

Speakers: Ray Arkaei, Siya Fakher, Zardonica

4:00 PM - 4:50 PM, Main Stage, Hall 11, Level 0, E31

From Data to Emotion: Using Artificial Intelligence and Event Psychology to Recognize and Target Emotions

The combination of artificial intelligence and event psychology marks a shift in modern event management. In this engaging session, you will learn how today's AI technologies, in combination with event psychology, can help improve goal achievement and audience satisfaction. Dr. Steffen Ronft will provide insights into a deeper understanding of the emotional dynamics of events as well as the technological possibilities for analyzing and optimizing visitor experiences.

Speaker: Dr. Steffen Ronft

4:00 PM - 5:00 PM, Theatre Stage, Hall 12, Level 0, D27

The Spectrum of Energy and Data Transmission in Event Technology

The demands in event technology are diverse and complex. Today, they are required not only in various areas of theaters, opera houses, and playhouses but also in multi-purpose halls and repurposed sacred buildings that have been converted into event venues.

4:00 PM - 6:00 PM, Music One X, Hall 11, Level 0, Fusion Jam Box

Join the Social MIDI Jam

Speakers: Dingstar, Tim Korker, Al Jacobi, Denise Frey

5:00 PM, Image Creation Hub, Hall 11.0

Motion Cam Essentials

Speakers: Michael Gebendorfer, Steadicam (BVFK), Matthias Gollmer, Polecam (BVFK), Jens Schade, Gimbal (BVFK)

5:00 PM - 6:00 PM, Music One X, Hall 11, Level 0, Controllerism Stage

Goodbye Showcase (in English)

To close the day, Arkaei will perform a set of relaxed beats and chill melodies, accompanied by an impressive visualization on the LED wall, showcasing the fascinating possibilities of controllerism.

Speakers: Vika Arkaei, Ray Arkaei

9:00 PM - 11:55 PM, Bar at Steigenberger Icon Frankfurter Hof Hotel

30 Years of PLS Anniversary Celebration

DMC - German DJ Championship

After drinks and snacks at the Steigenberger Icon Hotel bar, the DMC - German DJ Championship will take place. Starting at 9:00 PM, Germany's top club DJs will meet for the annual DJCity Linkup. At 9:00 PM, the top four competitors of the German DJ Championship will compete against each other. Each participant will have 12 minutes to impress the esteemed jury. The winner of this competition qualifies for the World Finals in Tokyo in October 2025.

Jury: DJ Iron (Hamburg), DJ Ray-D (Frankfurt), D-Tale (Portugal)

Friday, April 11, 2025

10:30 AM - 11:00 AM, Image Creation Hub, Hall 11.0

Presentation of the Opus Image Award Winners

Speaker: Frank Trautmann

10:30 AM - 11:00 AM, Main Stage, Hall 11, Level 0, E31

Welcome to Future Talents Day

10:30 AM - 11:15 AM, Music One X, Hall 11, Level 0, Mobile DJ Stage

Play Something to Dance To

Speaker: Matthias Staudenmeier

11:00 AM, Image Creation Hub, Hall 11.0

Lighting Basics for Beginners - Short Workshop

Speakers: Frank Trautmann (BVFK) and Transcontinenta GmbH



11:00 AM - 11:50 AM, Main Stage, Hall 11, Level 0, E31

**Future Talents Day:
Safety Concepts for Large Events –
Legal Challenges and Best Practices**

Safety concepts are essential for large-scale events. This session provides insights into legal regulations, practical solutions, and responsibilities in planning and executing such events. Festivals, concerts, and sports events place high demands on safety concepts. How can these be legally compliant and practical? Who bears responsibility, and what legal foundations are crucial to ensuring the safety of participants and staff? This session will cover current developments, challenges, and solutions.

Speaker: Timon Löhr

11:00 AM - 12:00 PM, Image Creation Hub, Hall 11.0

Workshops: Studio Camera Training (in English)

Speaker: Frank Trautmann

11:00 AM - 12:00 PM, Theatre Stage, Hall 12, Level 0, D27

**Signal and Power Distribution in
Fixed Installations and Theaters**

(in English)

Participants will learn how modern technology can optimize signal and power distribution in fixed installations and theaters. Using the new power switch from the SRS Group as an example, the session will demonstrate how new trends and requirements in safety, smart technology, and sustainability can be effectively applied.

Speaker: Samuel Sloboda

11:15 AM - 12:00 PM, Music One X, Hall 11, Level 0, Mobile DJ Stage

Improve Your Sound

Speaker: Oliver Lieder

12:00 PM, Image Creation Hub, Hall 11.0

**From Lens to Live –
Studio Camera Essentials
Short Workshop**

Speaker: Dion Mieske (BVFK)

12:00 PM - 12:45 PM, Music One X, Hall 11, Level 0, Mobile DJ Stage

The Wedding DJ

Speaker: Stefan Kietz

12:00 PM - 1:00 PM, Theatre Stage, Hall 12, Level 0, D27

The Art of Lighting Design

(in English)

A canvas is dark. Light allows us to perceive the color, texture, and shape of every element that makes up a design.

Developing a strong creative concept can effectively convey a message and capture the audience's attention. This lecture focuses on sharing knowledge, techniques, and creative processes to help you transform ideas into visual design.

Speaker: Karla Lopez

1:00 PM, Image Creation Hub, Hall 11.0

**Dream Job: Camera Operator –
Kickstart Your Camera Career**
Trainees in conversation:

Your questions – Our answers

Speakers: Eyk Stein (Production Manager), Nils Jahnke (Trainer GPB, Examination Board IHK Berlin), Felix Fischl (Filmhaus Frankfurt), Frank Trautmann (BVFK)

1:00 PM - 1:45 PM, Music One X, Hall 11, Level 0, Mobile DJ Stage

Wolfmix

Wolfmix is a standalone DMX controller for lighting control, designed especially for DJs and live performers. It operates without a computer and allows direct control of lighting scenes. With its touchscreen and color pads, effects, colors, and movements can be adjusted quickly. Thanks to WLINK technology, it can synchronize with multiple devices.

Speaker: Gregor Ebert

1:00 PM - 1:50 PM, Main Stage, Hall 11, Level 0, E31

University Roundtable

1:00 PM - 2:00 PM, Image Creation Hub, Hall 11.0

Presentation of Educational Providers and BVFK Partners

Speaker: Frank Trautmann

1:30 PM - 2:30 PM, Pro Audio College, Portalhaus, Level 1, Room Transparenz 1

The Benefits and Future of Active Room Acoustics Systems

Speaker: Jörn Nettingsmeier

2:00 PM, Image Creation Hub, Hall 11.0

Motion Cam Essentials

Speakers: Michael Gebendorfer, Steadicam (BVFK), Matthias Gollmer, Polecam (BVFK), Jens Schade, Gimbal (BVFK)

2:00 PM - 2:45 PM, Music One X, Hall 11, Level 0, Mobile DJ Stage

Maestro DMX

Speaker: Dominik Steingruber

2:00 PM - 2:50 PM, Main Stage, Hall 11, Level 0, E31

Green Session

3:00 PM, Image Creation Hub, Hall 11.0

Come Together

Followed by closing networking and exchange

3:00 PM - 3:45 PM, Music One X, Hall 11, Level 0, Mobile DJ Stage

Soundcheck for Your Body

Speaker: Sabine Kaiser

4:00 PM - 4:45 PM, Music One X, Hall 11, Level 0, Mobile DJ Stage

Serato DJ

Speaker: Tobias Bieheim



And the winner is...

To celebrate its 30th anniversary, Prolight + Sound presents the winners of the Opus and Sinus Awards 2025. This year's award recipients demonstrate how the fusion of technology and creativity can create unforgettable experiences. From merging classical art with modern technologies to emotionally moving sound and lighting concepts, these projects invite audiences to experience art in new ways.

The awards will be presented at a festive gala event as part of Prolight + Sound 2025. The Opus Award is undergoing a transformation this year, including a name change: Previously known as the „Opus - German Stage Award“, it will now be presented as the „Opus - International Stage Award“, recognizing projects from around the world. Another major innovation in 2025 is the introduction of three additional categories: „Opus Event Lighting“, „Opus Immersive Sound“, and „Opus Camera & Image“. These awards will highlight exceptional lighting design, immersive sound experiences, and outstanding use of camera and imaging technology. The newly created „Opus Camera & Image“ will be awarded in close cooperation with the German Association of Television Camera Operators (BVFK). Meanwhile, the „Sinus - Systems Integration Award“ once again honors groundbreaking solutions in the field of system integration, presented by the associations VPLT, EVVC, and Messe Frankfurt. The awards ceremony will take place on Thursday, April 10, 2025, during a gala evening at the Steigenberger Icon Frankfurter Hof.

Opus – International Stage Award 2025

Berlin-based creative agency Flora & Faunavisions receives the award for their visionary production Ring Cycle. This spectacular reinterpretation of Wagner's The Ring of the Nibelung fuses classical opera theater with cutting-edge technology, transforming the stage into a contempora-

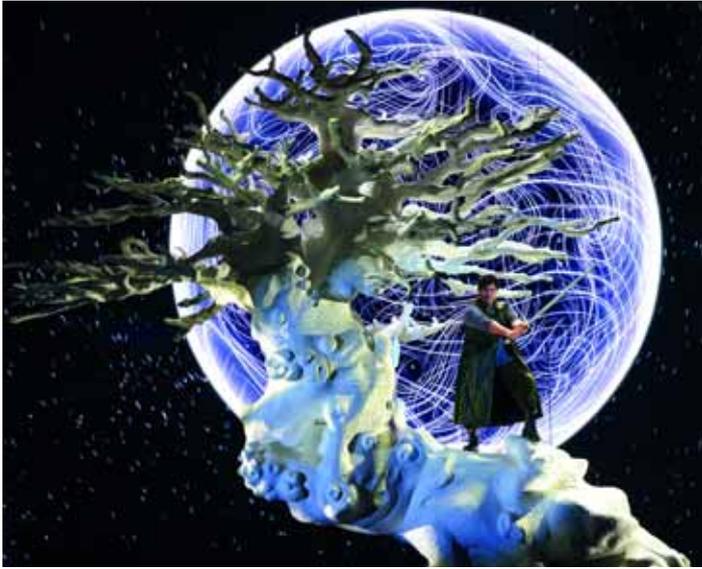
ry fantasy world featuring 83 musicians, 102 voices, and 200 people working behind the scenes.

The groundbreaking production integrates motion sensors, interactive costumes, and synchronized animations with moving LED screens, motion tracking, and AI-generated content. The seamless interaction of these elements creates a dynamic and visually stunning atmosphere. A particular highlight is a seven-meter-tall 3D-scanned bonsai tree, which plays a key role in Die Walküre.

Praised by critics, this production sets new standards for large-scale opera performances, preserving Wagner's vision while attracting new audiences. Leigh Sachwitz, founder of Flora & Faunavisions, states: „We must embrace technology and use it as a tool to create something extraordinary. If we succeed, we can also reach younger audiences.“

Opus Immersive Sound 2025

British composer and creative director Christo Squier is awarded for Visitor, a unique sound installation that translates cosmic muons into light and sound in real time. A specially developed detector captures the energy of these cosmic particles, converting them into audio and visual effects. Eight strategically placed speakers immerse the audience in a deeply atmospheric sound world.



This innovative work blurs the boundaries between science and art in a mesmerizing way, encouraging audiences to reflect on the fragility of our existence and the mysteries of the invisible forces around us.

Opus Event Lighting 2025

The award goes to Taiwan-based production company B'in Live for their stunning lighting design for Heaven & Dirt, a concert by the band Deca Joins. Using a unique circular lighting installation combined with 600 movable, semi-transparent LED elements, the design symbolically represented the themes of heaven and earth.

The lighting concept enhanced the poetic and artistic depth of the music without overpowering the band's natural dynamics. By carefully balancing light, space, and sound, the concert offered an intense and emotional experience, allowing each audience member to deeply connect with the music.

Opus Camera & Image 2025

The camera operators of Sportcast GmbH are honored for their outstanding work in Bundesliga football broadcasting. As the host broadcaster, Sportcast has been delivering the primary signal for all Bundesliga and 2nd Bundesliga matches since the 2006/07 season. Each season, the company produces 617 matches, ensuring that high-quality footage is transmitted to over 200 countries worldwide.



A mix of standard and specialized cameras - including aerial systems, super slow-motion cameras, and cinematic-look cameras - creates a dynamic and detailed representation of the game. The visual storytelling follows a dramatic approach, capturing emotions, tactical details, and key moments for viewers. Additionally, many matches are now produced in UHD-HDR, further enhancing the visual quality of the broadcasts. By combining technical expertise with a deep understanding of the game, Sportcast's camera operators play a crucial role in shaping the global media presence of the Bundesliga.

Sinus – Systems Integration Award 2025

The Open Ground Club in Wuppertal receives the award for its sustainable technology and innovative design. This modern event venue seamlessly combines originality and technical excellence. Investor Thomas Riedel, CEO of Riedel Communications, has been instrumental in the club's development.

At the heart of the venue is a Funktion-One sound system with 32-inch bass speakers. The entire acoustic setup, designed by Wax Acoustics, follows the concept of free-field simulation to deliver optimal, distortion-free sound. This is complemented by energy-efficient, adaptable lighting systems and a central control platform for intuitive management of all AV components.

With its advanced technology, the Open Ground Club has established itself as a hub for innovative and sustainable events, demonstrating how technical sophistication and ecological responsibility can go hand in hand.

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TIXU

c/o pop creates a common good balance sheet

c/o pop has become the first German music festival to develop a Common Good Balance Sheet through a months-long process. Since its inception over 20 years ago, the festival has combined pop culture with social engagement.



Topics such as sustainability and inclusion are not only addressed in panel discussions at the c/o pop Convention but also shape the team's entire approach to programming and organization. c/o pop is deeply committed to continuous development. Steps toward this include curating the festival program together with people with disabilities, People of Color, and queer individuals, ensuring fair working conditions, and primarily offering vegetarian and vegan catering.

To systematically assess its progress toward a socially and ecologically sustainable event and identify future challenges, c/o pop has decided to become part of the Economy for the Common Good (ECG) movement. The ECG is based on the vision that businesses should not exist solely to maximize profits, as is often the case, but should instead contribute to the common good by acting with awareness and responsibility toward people and nature. To measure this contribution, the ECG has developed the Common Good Balance Sheet.

As part of a pilot project by the City of Cologne and Köln Business, c/o pop created a self-assessed report over the past months with the support of an external consultancy. Using a points-based system, the team evaluated various social, ecological, and economic criteria such as human dignity, sustainability, solidarity, and justice. After an external audit, a summarized version of the report will be transparently available on the ECG website. In this process, c/o pop focused on areas such as diversity and inclusion, sustainability in the supply chain, solidarity, and ecological innovations. This included integrating people with disabilities, queer individuals, and People of Color into the festival program, working with regional suppliers under fair conditions, promoting fair wages and supporting newcomers, and collaborating with the Green Club Index while advocating for vegetarian and vegan food options.

In early February, the City of Cologne, Köln Business Economic Development, and the ECG Rheinland Association officially awarded c/o pop a Common Good Certificate at a celebratory ceremony. The award was also given to ten other cultural and hospitality businesses, including c/o pop's partners Brauerei zur Malzmühle and Club Bahnhof Ehrenfeld.

Reflecting on the process, Ralph Christoph, Director of the c/o pop Convention, stated that creating the Common Good Balance Sheet was an intensive but incredibly valuable experience. He expressed gratitude to the c/o pop team for embracing the process with dedication, emphasizing that

their values are not just words but truly lived principles. In these challenging times, he said, it is important to show that economic success and social responsibility are not contradictions but complement each other. As the first music festival in Germany to take this step, c/o pop hopes to inspire other music industry events to engage with this topic as well.

To foster dialogue on this subject within the music industry, the team will present the Common Good Balance Sheet at the c/o pop Convention from April 24 to 25, demonstrating what music businesses can learn from the process. The evaluation process encourages a deep examination of all aspects of event operations and supports the path toward a more sustainable and fairer future for the industry.

The growing significance of social responsibility in the music and cultural industries will be highlighted in the panel discussion „Sustainability and Social Responsibility - From Knowledge to Action“. Ralph Christoph will discuss the Common Good Balance Sheet from a festival perspective, while Oke Göttlich, President of FC St. Pauli, will explain how St. Pauli became the first professional football club in the world to present a Common Good Balance Sheet in 2023. Nilgün Öz, Senior Director of Corporate Social Responsibility & Events at Universal Music Germany, will provide exclusive insights into Universal Music's CSR strategy. Jacob Bilabel, Head of the Green Culture Hub, will discuss why continuous improvement is essential and what the music and cultural industries can learn from this process. The panel will be moderated by Johanna Esch from WDR Cosmo.

c/o pop will take place in Cologne from April 23 to 27, 2025, featuring a diverse program covering all genres. Performers will include Apsilon, Alli Neumann, PA69, Frytz, Futurebae, Kabeaushé, Panah, and many others. In addition to music, the festival will showcase a wide range of pop culture, including performances by Magic Dyke, a reading by Sveamaus, Drag Wrestling, Sachsentrance Jumping Fitness, and more. To ensure accessibility, the entire Sunday program will be free of charge for all attendees. Furthermore, discounted tickets for the c/o pop Convention will be available for people under 25, students, and trainees. As in the previous year, the Solidarity Ticket initiative will continue, allowing attendees to purchase an extra „Soli-Ticket“ at half price, with c/o pop covering the other half. These tickets will be provided to individuals who would otherwise be unable to afford attendance.

c/o pop Convention Program

Keynote Talk: Federico Battaglia (Unreleased) x Tamara Güçlü

Podcast: HipHop lebt! with Julia Gröschel (Sechsfuef) x Patrick Mus-hatsi-Kareba

Podcast: Redfield with Alexander Schröder x Johann Scheerer (Clouds Hill)

Podcast: Goldstückli with Winson x Ueli Häfliger x Guests

Talk: Untergrund Platin with Bart Spencer x Henrike Ott x Guests

Talk: Zwischen 2 und 4 with Rosalie Ernst and Melanie Gollin

Talk: Sustainability and Social Responsibility - From Knowledge to Action with Nilgün Öz, Oke Göttlich, Jacob Bilabel, Ralph Christoph; Moderator: Johanna Esch

Talk: Pop for Everyone?! - How Pop Music Commissioners Can Promote Regional Inclusion with Maximilian Schlichter, Felix Brückner, Mirjam Tome; Moderator: Amy Zayed

With over 30,000 visitors, more than 30 stages, and over 120 program events, c/o pop has been transforming Cologne into an urban music mecca for 22 years. Once a year, newcomers, star acts, and insider tips take the stage across the city, with a focus on diversity rather than big headliners. c/o pop brings contemporary pop culture straight to the heart of the city - open spaces, DIY events, performances, a vibrant market, and many other formats create room for creative impulses under the motto: „Everyone is welcome here!“

The c/o pop Convention connects players from pop culture, nightlife, and the music industry, having long established itself as a key forum for exchange within the music sector. During the day, participants discuss current challenges and future issues of the music industry in panels and talks, while in the evening, they come together to celebrate the diversity of pop culture.

The c/o pop Festival and c/o pop Convention are supported by Initiative Musik, the Federal Government Commissioner for Culture and the Media, the City of Cologne, the Ministry of Culture and Science of the State of North Rhine-Westphalia, and the Ministry of Economy, Industry, Climate Protection, and Energy of the State of North Rhine-Westphalia.



At the presentation of the Common Good Economy certificate in Cologne (left to right): **William Wolfram** (Deputy Mayor of Cologne for Climate, Environment, Green Spaces, and Real Estate), **Lena Schmees** (Project Manager c/o pop Convention), **Ralph Christoph** (Director c/o pop Convention), **Dr. Manfred Janssen** (Managing Director of Cologne Business Economic Development), and **Martina Dietrich** (Board Member, Common Good Economy Rhineland)

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Vienna to get a new musical theater

ATG Entertainment, the international leader in theater entertainment, is developing the new „Theater im Prater“ in strategic alliance with the City of Vienna and Wien Holding, with completion planned by 2027. The new venue aims to bring fresh cultural and economic impulses to the musical scene.

As the largest privately financed theater project in Austria in the past 100 years, the 1,800-seat venue will not only be one of the country's most significant performance spaces but will also set new standards in international theater architecture. It uniquely combines private cultural investment with the highest sustainability standards, creating a pioneering entertainment hotspot in the historic Wiener Prater. The construction costs will be fully covered by ATG Entertainment, and the grand opening is scheduled for late 2027.

For ATG Entertainment, the realization of the „Theater im Prater“ represents an exceptional business and cultural endeavor. The opportunity to build a brand-new theater in Vienna, Europe's musical capital, is regarded by the company as a great honor. The unique cultural landscape, largely shaped by the outstanding work of Vereinigte Bühnen Wien, serves as inspiration for innovative concepts. ATG Entertainment sees itself as an active force in shaping the cultural landscape and, in close collaboration with all partners, aims to turn the „Theater im Prater“ into a vibrant meeting place that will further strengthen Vienna's cultural influence.

ATG Entertainment plans to stage top international musical productions at the „Theater im Prater“, expanding the city's cultural offerings. Additionally, according to a comprehensive market analysis conducted by the ICG Integrated Consulting Group and the Institute for Public Management, the new venue will become a major economic driver for Vienna. The planned international productions are expected to attract hundreds of thousands of additional theatergoers annually, providing a significant boost to local hotels, restaurants, and retail businesses.

According to the study, the new theater will double annual musical visits in Vienna from 500,000 to up to 1,000,000 and expand the city's mu-

sical theater offerings to three venues: Raimund Theater, Ronacher, and Theater im Prater. This increased appeal will generate an annual economic value of 157 million for the city. The project will create around 1,400 new full-time jobs and bring in 59 million in annual tax revenue for the Austrian government. Additionally, the construction and related industries will benefit from the economic impact.

The Vienna-based architectural firm DTFLR is leading the design, supported by renowned theater architects Haworth Tompkins from London. The international project management firm Turner + Townsend is overseeing the realization through its Vienna office. Together, they are ensuring the careful integration of the theater into the historical Prater surroundings.

Joachim Hilke, CEO Europe of ATG Entertainment, expressed his excitement: „ATG Entertainment aims to present outstanding and spectacular shows to Vienna's discerning audiences as well as the many musical tourists. I am confident that the Theater im Prater will further solidify Vienna's reputation as a musical and cultural metropolis at the heart of Europe.“

ATG Entertainment already operates 64 renowned theaters worldwide, reaching over 18 million visitors annually. Its portfolio includes historic West End theaters in London, such as the Duke of York's, Harold Pinter, Piccadilly, Savoy, and Apollo Victoria. In the U.S., ATG manages seven Broadway theaters, including the Lyric Theatre and August Wilson Theatre. In Germany, its venues include the historic Admiralspalast in Berlin, the Starlight Express Theater in Bochum, and the Musical Dome in Cologne.

100 years of audio innovation

Shure Incorporated, one of the world's leading companies in audio technology, is celebrating its 100th anniversary, marking a century full of innovation, quality, and a steadfast commitment to excellent sound.

Sidney N. Shure founded the company in 1925 in downtown Chicago, initially selling radio kits and components. In 1932, with the introduction of the Model 33N microphone, Shure became one of the few microphone manufacturers in the United States. Since then, the company has grown into a global leader in audio technology, offering a diverse range of pioneering wired and wireless microphones, conference and meeting solutions, as well as audio products for personal and professional use.

Over its 100-year history, Shure has developed more than 50,000 different products. Shure products are now sold in over 120 countries. For decades, they have been used worldwide by legends such as Dr. Martin Luther King, Jr., Elvis Presley, Nelson Mandela, and The Beatles.

Over the past 100 years, Shure has introduced iconic products that have become cornerstones of the audio industry. The legendary Shure SM58 microphone, known for its durability and reliability, remains a top choice for vocal performances worldwide. The SM7B vocal microphone has also gained an outstanding reputation and is particularly popular in broadcasting, recording, and podcasting.

Shure launched the first wireless microphone, the Vagabond 88, in 1953 – long before wireless technology became widespread in the 1990s. In 2011, the company introduced digital wireless technology. Today, Shure's digital wireless microphones are used worldwide, from the largest sporting events and global concert tours to major business conferences.

Among Shure's innovations and achievements are:

The first phonograph needle (1937) – With the development of the first phonograph needle, Shure established itself as a leading company in high-fidelity audio.

Unidyne Microphone (1939) – The Unidyne Model 55 was the first unidirectional microphone with a single diaphragm. It provided better sound isolation and reduced feedback, making it a popular choice for broadcasting and live performances.

First wireless handheld microphone system (1953) – Shure introduced the Vagabond 88 microphone, revolutionizing the way singers and presenters performed on stage.

SM58 Microphone (1966) – The Shure SM58 microphone became the industry standard for live vocals and is known for its durability and reliable sound quality. It remains an icon to this day.



First integrated wireless system (1990s) – The introduction of Shure's UHF wireless systems (ultra-high frequency) set new standards in the industry with more reliable and higher-quality wireless audio transmission.

Axient Digital Wireless System (2016) - This system introduced innovative features such as interference detection and avoidance, Quadiversity, and extensive connectivity options, setting new benchmarks for wireless microphone performance.

MXA910 Ceiling Microphone Array (2016) – Conference rooms were fundamentally transformed with this remarkably precise audio capture technology, inspiring an entirely new generation of ceiling microphones.

IntelliMix Room (2020) – The first audio processing software of its kind revolutionized the AV industry by optimizing audio conferencing with advanced DSP algorithms.

Shure operates five global research and development centers dedicated to the creation of new products and software, located in Niles (Illinois, USA), Copenhagen (Denmark), Suzhou (China), Edinburgh (Scotland), and Hyderabad (India).

To properly celebrate this historic milestone, Shure has planned a series of special activities and product launches throughout the year, including celebrations for employees and customers.



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Climate adaptation is a matter of safety

The initiative „16 Steps by 2025 - For a Climate-Neutral Event Industry“ presents its tenth step: „Step 10: Sustainability and Safety“. The initiative provides information on which measures can make every event weatherproof and explains why climate adaptation is not only crucial for event safety but also plays a significant role in politics, business, and society.

Climate change and extreme weather events have become a reality, presenting our society and economy with unprecedented challenges. Amid this new normal, the event industry is becoming increasingly important as a pioneer in climate adaptation and sustainability. Trade fairs, festivals, corporate events, conferences, and other gatherings are more than just places for exchange - they offer essential solutions for a sustainable future and make them tangible.

Storms, heat waves, and heavy rainfall not only endanger the well-being of attendees but also threaten the success and future of events. Extreme weather conditions pose risks to events worldwide. The impacts of climate change and recent incidents at events make it essential for the industry to develop climate adaptation strategies for safety standards. However, this also presents an opportunity to prepare event management for the future. The same applies to cities and municipalities, creating potential synergies.

Sustainability expert Stefan Lohmann explains: „Climate adaptation is a matter of safety and the future viability of our industry. Moreover, investing in climate protection and adaptation is more economically profitable than bearing the costs of destruction and displacement. In collaboration with the German Expert Council for Visitor Safety (DEB), we advocate for integrating sustainability principles into event safety to efficiently protect lives and our livelihoods. The 16 Steps initiative, which aims to achieve climate neutrality in the event industry by 2025, demonstrates how the industry, as well as cities, municipalities, businesses, and policy-makers, can take responsibility.“

Climate-related risks demand a revision of event safety standards. Beyond general occupational safety, the following areas are particularly critical:

- 1 - Monitoring extreme weather to take timely action
- 2 - Storm-proof structures
- 3 - Lightning protection systems
- 4 - Evacuation plans and traffic management
- 5 - Protection against heavy rain and flooding
- 6 - Heat protection
- 7 - Fire prevention/forest fire prevention
- 8 - Climate-friendly transportation and traffic control
- 9 - Emergency power supply
- 10 - Accessibility, diversity, and safe spaces
- 11 - Crisis communication
- 12 - Waste management
- 13 - Sustainable personal protective equipment (PPE)
- 14 - Medical emergency plans
- 15 - Crowd management
- 16 - Alcohol management
- 17 - Noise control, sound pollution, and light pollution
- 18 - Insurance coverage

The event industry supports local economies, hospitality, restaurants, logistics, and public transport, creates jobs, and strengthens resilience against climate-related risks. The transition to sustainability not only reduces emissions but also enhances quality of life by promoting tourism, commerce, and local businesses. Trade fairs and conferences foster



knowledge exchange and connect key players working towards a sustainable future. More than 30 industry associations, media outlets, and networks from the Green Economy and event industry are actively promoting the „16 Steps Program“. The goal is to take action as an industry and work step by step towards climate neutrality and sustainability. The 16 steps are published quarterly, step by step, to reach as many people as possible. This approach aims to establish a minimum standard for climate-neutral and sustainable events by 2025.

The individual steps are based on the Sustainability Rider, including a checklist by Stefan Lohmann. The Sustainability Rider and checklist are available for free download at:

- <https://sustainable-event-solutions.de/die-sustainability-checkliste/>
- <https://sustainable-event-solutions.de/sustainability-rider/>

The 16 Steps Initiative was founded by Meet Germany and Sustainable Event Solutions. Supporting organizations, associations, and networks include: 2N2K Network for Sustainability in Arts and Culture, A.V.B. Academy, B.A.U.M. Network for Sustainable Business, BNW Federal Association for Sustainable Business, BOE International, BVIK Federal Association for Industrial Communication, Culture 4 Climate, Convention Bureau Karlsruhe, Convention Wiesbaden, German Event Association, German Sustainability Award, Düsseldorf Convention Bureau, Eureka Baden-Baden, Forum Sustainable Business, fwd, GLS Community Bank, GWA Association of Communication Agencies, Green Chefs, IBIT, Ice Awards Germany, IG Messwesesen, IMEX Group, ISDV, Kassel Convention Bureau, LEA State Energy Agency Hessen, Next Live Festival, Institute for Communication Studies, Sustainable Events Club DACH, UGA - Environmental Auditors Committee (EMAS), VDVO Association of Event Organizers, VLLV, and VDT.

Industry revenue increases by 7.8 percent

Revenue from sales of CDs, vinyl LPs, and downloads, as well as earnings from streaming services, reached a total of 2.38 billion euros in Germany last year. This represents a 7.8 percent increase compared to the previous year.

The digital sector, which accounts for 84.1 percent of total revenue, experienced a growth of 11.2 percent, surpassing the two-billion-euro mark for the first time. Once again, audio streaming was the driving force behind this growth, generating 78.1 percent of the industry's revenue with a 12.6 percent increase in sales.

The physical media sector declined by 7.4 percent, generating 379 million euros, which accounted for 15.9 percent of the total revenue in 2024. Within this segment, vinyl continued to show strong growth (+9.4%). However, despite the CD market shrinking by 17.1 percent, CDs still generated more revenue than vinyl, maintaining their position as the second-largest revenue source in the industry, unlike in some other markets where vinyl has already overtaken CDs.

Dr. Florian Drücke, CEO of BVMI, commented: „The significant double-digit growth in streaming revenue demonstrates that more and more fans are recognizing the advantages of this form of music consumption and are subscribing to one of the available services. This trend aligns with what we are seeing worldwide. At the same time, the evolution of these digital consumption models continues, consistently offering new added value for both artists and fans. According to a recent analysis by the market research firm Luminate, German artists are particularly benefiting from this development - 43 percent of the Top 1000 streamed songs in Germany in 2024 were by domestic acts. At the same time, the availability of high-quality physical media across a broad repertoire remains strong. The 9.4 percent growth in vinyl sales contributes to the overall positive market dynamics.“

The Bundesverband Musikindustrie (BVMI) represents the interests of around 170 record labels and music companies, covering 80 percent of the German music market. The association advocates for the industry's interests in German and European politics and serves as the primary point of contact for the public on music industry matters. Since 1975, BVMI has awarded the most successful artists in Germany with „Gold“ and „Platinum“ certifications, introducing the „Diamond“ award in 2014. Additionally, since 1977, BVMI has commissioned the compilation of the Official German Charts.

The Industry Manifesto

The Network of Sustainable Event Agencies will publish its Manifesto for Sustainable Action in the Event Industry on February 19.

„After one and a half years of collaborative partnership, we are very proud of this result. The manifesto represents a collective contribution from our industry toward a more sustainable future“, explain the organizers of the interest group, which currently includes 30 nationally and internationally active event agencies.

With the manifesto, the interest group commits itself to making sustainable business practices a standard within their own operations. The document includes a collective self-commitment and concrete measures that all signatories aim to implement by the end of 2025. These include the introduction of sustainability management, transparent greenhouse gas accounting (Scope 1-3), and sustainable procurement practices. The agencies also pledge to actively advise their clients in order to promote sustainable events across the entire value chain. In addition to the commitment to transparency, the signatories regularly discuss best practices to provide guidance to the industry and to set impulses for sustainable action that will benefit future generations.

„This manifesto is a key step in utilizing events as platforms for sustainable change“, say the organizers. The central areas of action include mobility, energy, circular economy, and catering. The goal is not only to reduce negative impacts but also to create positive social and environmental effects. „The manifesto sends a clear signal to the industry. We will regularly update it based on new findings and developments“, they state. This flexibility reflects the ambition to learn together, adapt content to the urgency of scientific insights, and collaboratively develop new solutions beyond competitive boundaries.

The manifesto will be published in a decentralized manner on the websites of the signatory agencies, emphasizing the cooperative approach of the interest group. „In the first step, we invite all event agencies to join the self-commitment and actively shape the transformation towards a responsible and therefore future-proof industry. After all, the most sustainable event is not the one that does not take place but the one with the most positive impact.“

The participating agencies and initiators currently include Atelier Markgraph, B+D Events, BCD Meetings & Events Germany, CBE Digiden, CE+Co, Circ, Creators, Event It, Format:c Live Communication, George P. Johnson, Holtmann, Insglück, Joke Event, Jack Morton, Kontrapunkt, Liganova, Mcon, Marbet, MCI Deutschland, On The Rock, Ontostory, Planworx, Pommerel, PP Live, Schachzug, Stefan Lohmann (co-initiator), TAS Emotional Marketing, Vaterblut, Vok Dams Events, Voss+Fischer, and White Label Events.

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Energy that moves - or Access All Areas?

Especially in the event sector, efficient and reliable technology is crucial for the success of an event. That's why Instagrid has developed the world's most powerful, one-hand portable energy system, delivering flexible power whenever and wherever it is needed. Gaby van der Blom, Product Manager at Instagrid, provides exclusive insights into this innovation.



What are the advantages of Instagrid One?

The battery-based energy storage system is a game-changer in every way. Weighing only 20 kg and featuring a compact design, Instagrid One can be carried by a single person while delivering the same power output as a conventional generator weighing around 70 kg. It provides peak currents of 18 kWh, making it capable of running heavy equipment without any issues, even with single-phase inrush currents. Additionally, setup times are significantly reduced, as the device only needs to be plugged in and switched on.

What about longer applications?

This is where Instagrid Link comes into play: the power distributor triples capacity by allowing up to three Instagrid One units to be connected. This effectively creates the equivalent of a large 6 kWh battery storage system, where a unit can be easily swapped, ensuring reliability for long-term applications.

Furthermore, Instagrid Link offers even greater flexibility, such as serving as a backup power source for an existing 230 V power supply. When operated in island mode, Link enables seamless replacement of Instagrid units during ongoing use without interruptions.

A clean sine wave is a rarity for most devices. How does Instagrid One achieve this?

An optimal interaction between hardware and software is key. The conversion from DC to AC occurs at the smallest possible unit - a module consisting of six cells. Thanks to a smart system control, the stable sine wave is formed by combining multiple modules, making it even cleaner than electricity from a standard power outlet.

By definition, Instagrid Link is not an uninterruptible power supply (UPS), yet the setup still promises constant power delivery. How is this possible?

According to regulations, every electronic device supplies itself for more than 20 milliseconds. The switch interruption is detected, and the power source is changed within a maximum of 16 milliseconds. This allows even sensitive devices to operate without noticeable interruptions.

Combining multiple Instagrid One units into a single device with increased capacity is impressive. What about higher power demands and multi-phase applications?

Three-phase applications are definitely a solution we have been working on over the past year. The result is a new Link, an independent product that we will be introducing soon. Detailed real-world applications and specifications are available on the Instagrid website. For specific inquiries, we are always available there and look forward to finding the right solution.

GLOBALTRUSS



In 2002, two visionary entrepreneurs from the event industry came together in Taiwan: Hartmut Braun and George Lee, accompanied by a team of experienced industry experts. Their mission: to bring high-quality truss solutions to the market that would consistently meet the high demands of professional users.



Even during this founding phase, the initiators laid the foundation for sustainable business success by defining core values that remain deeply embedded in the company's philosophy today: quality, reliability, delivery capability, and innovation. These principles form the basis for all decisions and processes - from product development to customer service.

Shortly after its establishment, Global Truss gained significant attention in the market. The initial presentation of the trusses at trade fairs and through distribution partners was met with overwhelmingly positive feedback. The industry was particularly impressed by the quality, precision in manufacturing, and the extensive product range. Global Truss quickly became a trusted name, recognized for its reliable supply chain and dependability - key factors for event service providers and stage builders.

An early investment in developing new innovations also proved to be a key success factor. Global Truss continuously introduced new ideas to meet the rapidly evolving demands of the event industry. This included various new truss systems, couplers, tools, and even www.trusstool.com, a free, web-based 3D construction tool.

In the following years, Global Truss consistently expanded its market position and established itself as one of the leading brands for truss systems. Its products were distributed worldwide - from local event rental companies to mid-sized trade show builders and large international event firms. As events grew in size and complexity, Global Truss trusses became essential components in professional stage, trade show, and studio constructions. The high material quality, adherence to international safety standards, and flexibility to accommodate customer-specific requests further accelerated the company's growth.

However, like many fast-growing companies, Global Truss eventually encountered organizational and structural challenges. Particularly in Europe, which had become a key sales market, a strategic realignment was needed to ensure short delivery times and maintain high supply capabilities.

As a logical consequence, Global Truss GmbH was established in 2017, headquartered in Karlsbad, near Karlsruhe, Germany. This European subsidiary laid the foundation for a stronger, regionally aligned corporate structure. The founding of Global Truss GmbH marked a major milestone: it not only secured supply chain reliability, but also positioned the company to further solidify its market leadership. The new organizational structures proved to be both robust and adaptable - qualities that would become invaluable in the years to come.

During the COVID-19 pandemic, Global Truss saw an opportunity where many competitors resorted to cost-cutting and downsizing production capacity. Instead of reducing operations, Global Truss chose a different path: the company continued truss production, even during temporary market slowdowns, to retain skilled professionals such as welders and production staff. This foresight paid off. As the event industry began its post-pandemic recovery, Global Truss was fully prepared to support the restart with full capacity.

The global surge in demand after the event industry rebounded, coupled with the continuous advancement of production processes, led to the opening of a second production facility in China in 2023. This additional manufacturing site allows Global Truss to serve customers worldwide more efficiently, reduce supply chain risks, and better respond to market demands.





George Lee



Florian Schaaf (links), Hartmut Braun

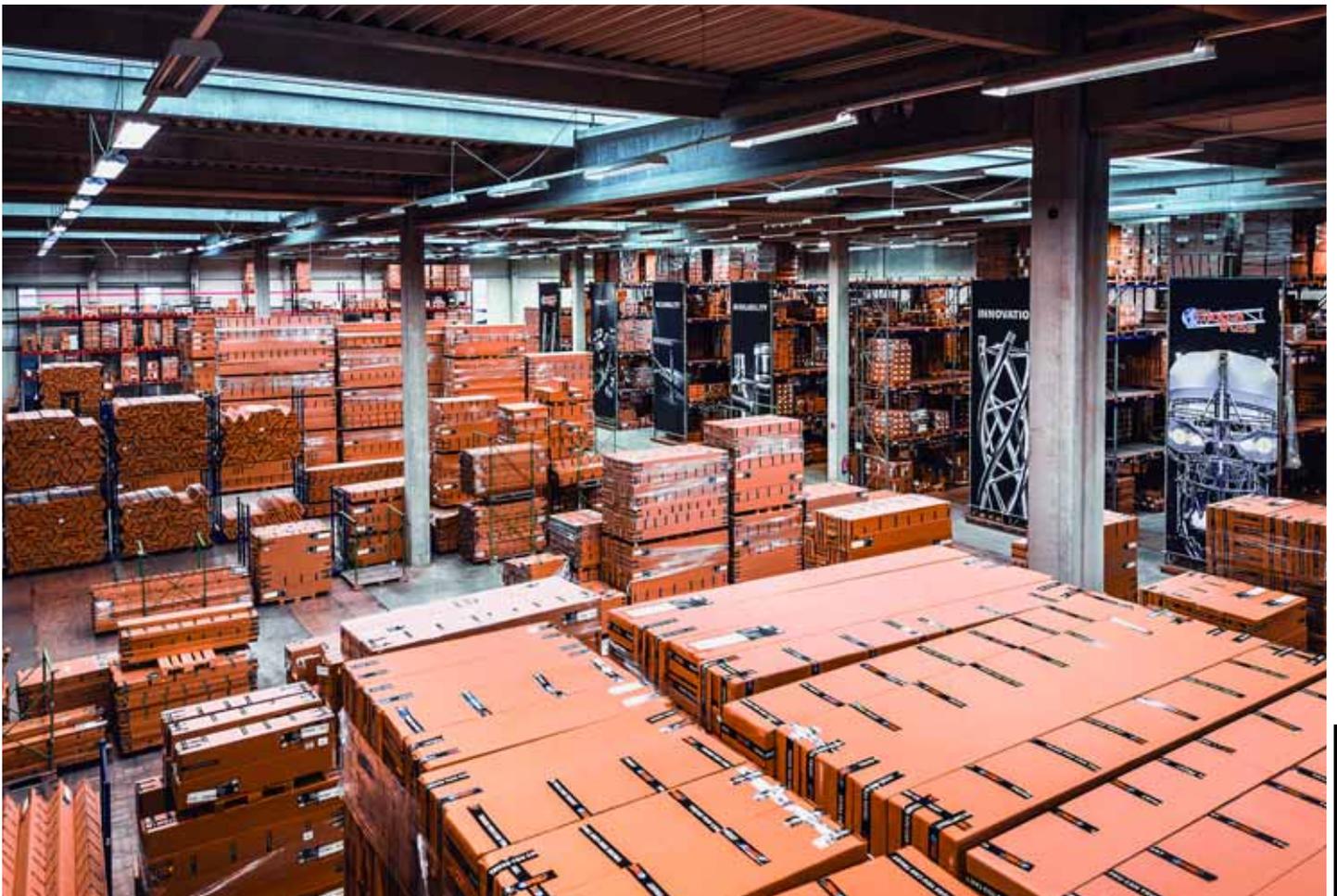
However, 2023 was not solely a year of success. At the end of the year, Global Truss suffered a profound loss: the unexpected passing of co-founder George Lee. Lee was not only a driving force behind the company's vision and direction, but also a mentor to many employees and a respected partner to clients and suppliers. His entrepreneurial spirit and passion for the event industry remain deeply embedded in the company's culture.

Shortly after this pivotal moment, Global Truss GmbH completed the full acquisition of Global Truss Corp. in 2024. This strategic decision created a unified corporate structure, allowing for centralized decision-making, sharper business strategies, and maximized synergies across the organization. This consolidation not only strengthens day-to-day opera-

tions, but also ensures that George Lee's legacy continues within a sustainable, long-term corporate framework.

Today, Global Truss employs around 120 people and stands as a globally active company with strong roots in Asia and Europe. Its products have become indispensable for professional stages, exhibition booths, and major events. The product portfolio includes trussing systems, couplers, stage platforms, complete event structures, and even heavy-duty touring solutions.

In short, Global Truss provides everything from decorative builds to high-load structural solutions, cementing its status as a key player in the event industry worldwide.



Markus Maschke and Craig Newbury strengthen the leadership team

Stagetec announces the addition of two new executives: Markus Maschke and Craig Newbury, who will play a key role in shaping the future of the company with their extensive experience and visionary leadership.

With more than two decades of experience in the broadcast industry, Markus Maschke brings deep expertise in product development, innovation, and customer-oriented solutions. In his new role, he will drive the further development of the Stagetec product portfolio, leverage innovative technologies, and provide future-proof solutions.

Craig Newbury has years of leadership experience with an impressive track record in sales and strategic growth within the broadcast and tech-

nology sector. He assumes the role of Managing Director at Stagetec and will oversee sales, marketing, project management, and service operations. Previously, Craig held a senior position at Lawo, where he played a key role in transforming the company into a software- and solutions-oriented business.

Wolfgang Salzbrener, CEO of Stagetec, commented: „Their combined expertise and leadership skills will be instrumental in driving our vision forward and achieving further, significant growth.“





Hans-Martin Buff

Dolby Germany is delighted to congratulate Hans-Martin Buff on his Grammy Award in the category „Best Immersive Audio Album“ for Peter Gabriel's album „i/o (In-Side)“ – a testament to Buff's exceptional skills and dedication to the world of immersive audio technology.

Hans-Martin Buff is a renowned German sound engineer and producer who has been successfully active in the music and film industry for many years (Prince, Scorpions). His career began in the early 2000s, when he participated in various projects both in Germany and internationally. Buff has worked with numerous renowned artists and is known for his innovative approach and deep understanding of sound quality.

In a recent interview for the podcast „Music & Movies - Der Dolby Podcast“, Hans-Martin Buff spoke in detail about his work on the album „i/o (In-Side Mix)“ together with Peter Gabriel. He discussed the challenges and joys he experienced during the mixing process and provided insights into the creative journey that led to this outstanding result.

Regarding his collaboration with global star Peter Gabriel, Buff said: „I have never experienced such creative openness. He simply told me, ‘I don't care at all if your mix sounds completely different from stereo, as long as it's great.’“

Dolby Laboratories, headquartered in San Francisco, has branches worldwide. From movies and TV series to apps, music, sports, and gaming - Dolby transforms the science of sight and sound into spectacular experiences for billions of people worldwide.

Dolby collaborates with artists, storytellers, developers, and companies to revolutionize entertainment and communication through Dolby Atmos, Dolby Vision, Dolby Cinema, and Dolby.io.



Shusuke Aoki

Panasonic has appointed **Shusuke Aoki** as CEO and Managing Director of Panasonic Connect Europe (PCOEU), headquartered in Wiesbaden. The former CTO, who has lived and worked in Europe for the past 14 years, will support European business customers in overcoming current socio-economic challenges using the latest technological innovations.



Aurélie Bergen

Aurélie Bergen has immediately assumed the role of Managing Director at the Federal Association of German Discotheques and Dance Venues (**BDT**). The 42-year-old business economist studied at TU Chemnitz, where she completed her MBA in Event Marketing. Since 2024, Bergen has been working as a consultant at DEHOGA, where she has also supported the press office - a responsibility she will continue in her new role.



Agata Birn

Agata Birn is now leading **Astera's** sales division. With over 12 years of experience in business development and sales, she previously worked as an International Sales and Business Development Manager at DoPchoice. In her new role, Birn will lead Astera's global sales strategy while providing comprehensive service to existing partners, clients, and customers.



Morten Boll

Kern & Stelly announces that **Morten Boll** is joining Midwich Group as Global UC Director, taking over the responsibilities of Roman Klinke. He will drive the implementation of the defined UC strategy and lead the global UC team. Previously, Boll worked at Microsoft, where he was responsible for the EMEA distribution of Teams-related business, making him a key figure in the UC industry.



Gary Gottlieb

Since the beginning of the year, **Gary Gottlieb** has been President of the Audio Engineering Society (**AES**). A member of AES for forty years, he has spent the last twenty years contributing at various leadership levels within the organization. Gottlieb began his career as an assistant engineer at Counterpoint Studios, later working at National Edison Studios, before shifting his focus to sound design and sound reinforcement.



Lutz Harder

Lutz Harder is the new Global Product Manager - Interactive Displays at **PPDS**, the global distributor of **Philips Professional Displays**. As he spearheads a series of product and personnel announcements for 2025, Harder brings over two decades of experience in the AV and technology industry, offering extensive expertise to the PPDS product management team.

Daniel Lauer

Since February 2025, **Daniel Lauer** has been the Brand Manager for **Allen & Heath** at Audio-Technica Germany. He now serves as the key contact for the British brand in the German market. With years of hands-on experience as a live technician, Lauer has worked extensively with Allen & Heath products, including as a freelance live engineer. He succeeds Johannes Nocker, who is leaving Audio-Technica after more than 10 years.



Oliver Parker

Lawo has promoted **Oliver Parker** to Head of Global Sales. In this role, he will oversee global sales objectives and lead the international sales team. This strategic decision follows the expanded responsibilities of Jamie Dunn, who has been Board Member and Deputy CEO since June 2024. The move allows Dunn to focus more on corporate leadership and strategic direction.



Andre Pöhlker

Uniplan strengthens its leadership team with **Andre Pöhlker** as the new Executive Director Client Services. With over 25 years of experience in the communications and event industry, he brings in-depth expertise in strategic consulting for international clients as well as brand and product staging. Pöhlker previously spent 13 years in New York City as CEO of OSK New York.



Mark Ravenhill

GLP announces the return of **Mark Ravenhill** to GLP Germany. After a year at Christie, he re-joins the company's management team, where he will focus on relationships within the global design community and future product requirements. Based in Nashville, Ravenhill will also oversee sales and marketing for GLP's U.S. subsidiary.



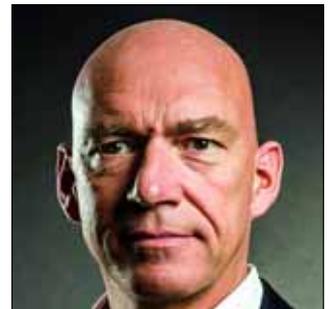
Robert Trebus

As an expert in sustainability within the event industry, **Robert Trebus** is now supporting **VPLT** in his new role as Honorary Board Member for Sustainability. He aims to advance environmental topics such as circular economy, energy conservation, and sustainability standards throughout the entire industry. Trebus, a native Berliner, also serves as Global Director of Sustainability at d&b Audiotechnik.



Leif Witte

Tennagels Medientechnik has appointed **Leif Witte** as its second Managing Director. Witte will primarily oversee the company's maritime division, working closely with current Managing Director Axel Heppener. Together, they will drive the company's development and ensure its sustainable expansion.



Curt Schaller receives technical award



Curt O. Schaller, Product Manager for Camera Stabilization Systems at Arri, has been honored with the Scientific and Engineering Award from the Academy of Motion Picture Arts and Sciences for the concept, design, and development of the Trinity 2 Camera Stabilization System.

The Academy Awards recognize individuals and companies whose discoveries and innovations have made a significant and lasting impact on cinema. The award specifically acknowledges a body-mounted system that combines a traditional inertial camera stabilization system with electronic gimbal technology, enabling an unprecedented level of movement freedom.

Display mounts now certified



The company Ashton Bentley, acquired by Kramer, has announced that its range of display mounts has received verified certification for use with selected Cisco Collaboration devices.

The display mounts, designed for single and dual monitors ranging from 43 to 105 inches, are now fully compatible with Cisco's Room Bar, Room Bar Pro, Room Kit Pro, and Room Kit EQ/Quadcam.

This compatibility allows users to set up collaboration spaces efficiently, improving productivity and user experience.

Ashton Bentley's solutions are designed to simplify and optimize meeting rooms.

Young talents in the spotlight



On January 15, 2025, the Brand Ex trophies were awarded during a ceremony in Dortmund. A particular highlight was the recognition of young creative talents. The event was hosted by Milena Neumes, who had been honored as „Young Presenter of 2024“ in December 2024.

The Brand Ex Fresh Award 2025 was awarded to Naomi Grahor, Målin Cassel, and Céline Alfort from the Munich-based creative agency B.seen AI. With their project „Without You, Everything Stays Basic. You Make the Difference“, they convinced the jury. Their cross-channel campaign set new standards in promoting young talent in the painting trade by combining live events, digital initiatives, and sustainability.

Ralph Larmann
PERFORMANCE PHOTOGRAPHY

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Coda Audio

APS-Pro Series

With the APS-Pro-D and APS-Pro-S models, Coda Audio expands its popular APS series. These new APS family members are compact 3-way point source loudspeakers designed for small to mid-sized venues. They allow for precise control and high coverage, ensuring great flexibility.

The APS-Pro-D features a 10° enclosure angle, making it suitable for long-range precision sound reinforcement. In contrast, the APS-Pro-S has a 30° enclosure angle, making it an ideal solution for short distances with wide near-field coverage. Both models are equipped with new versions of Coda Audio's Dual Diaphragm Coaxial Curved Wave Driver (DDC) for the mid and high-frequency range. These coaxial 2-way transducers are designed to generate the respective 10° and 30° wavefronts directly at the source, without requiring waveguides or flares.

Coda Audio's patented Dynamic Airflow Cooling Technology (DAC) ensures effective thermal management of all transducer drive systems, reduces power compression, and increases both continuous power handling and the maximum achievable peak sound pressure level (SPL) to 144 dB (A-weighted). The frequency response ranges from 50 Hz to 22 kHz (-6 dB), making the APS-Pro speakers true full-range systems.

The APS-Pro loudspeakers' directivity is controlled via an APS Coupler set with magnetic locking, which unifies all transducers into a single wavefront. The front grille can be removed tool-free thanks to a quick-release mechanism, allowing users to adjust the APS Couplers and directivity pattern to meet specific needs.



DAS Audio

Mara Line Array

DAS Audio has introduced Mara, a new active, cardioid line array system, complementing the Ara series. With the introduction of the Ara series, DAS Audio has entered markets such as international tours, musicals, and large-scale events, positioning itself as a strong alternative in previously unattainable sectors.

Designed for medium to large events, Mara combines a cardioid and symmetrical design with a power output of 4200 W RMS, reaching a maximum sound pressure level (SPL) of 148 dB. The custom-developed components include two 10-inch woofers, two 8-inch midrange drivers, and two 6-inch drivers in a cardioid configuration. The high-frequency range is covered by two M-78N compression drivers with 3-inch voice coils.

The system is available in two horizontal dispersion angles - 80° and 100°, making it adaptable to various acoustic requirements and event types.

The technology behind Mara features a 6-channel Class-D amplifier with a switching power supply and Power Factor Correction (PFC), ensuring stable and efficient performance under varying voltage conditions.

The cardioid design enables a rear attenuation of up to -12 dB in the 80 Hz to 200 Hz frequency range, allowing for precise sound control while minimizing unwanted emissions on stage.

Accompanying Mara is the Mara-Sub, an active cardioid subwoofer that combines a 21-inch front speaker and an 18-inch rear speaker, both featuring 4-inch voice coils. This design achieves rear attenuation of -14 dB in the 32 Hz to 125 Hz frequency range. The integrated DSP optimizes the signal for consistent performance.

Tascam

DR-05XP/DR-07XP Handheld Audio Recorders

The new portable stereo recorders DR-05XP and DR-07XP build on their predecessors, offering professional-quality recording for music, video sound, meetings, dictation, and more. These new models feature 32-bit floating-point resolution and a compact design for easy one-handed operation, ensuring high-quality sound recording with minimal setup time.

According to Tascam, both recorders enable high-quality recordings in an instant. The 32-bit floating-point recording mode supports a sampling rate of up to 96 kHz, ensuring low-noise, distortion-free recordings with excellent sound clarity. This 32-bit float resolution minimizes the risk of unusable takes due to incorrect recording levels - whether too high or too low.

With support for SDXC cards up to 512 GB and a battery life exceeding 17 hours, these recorders offer ample recording capacity for mobile use.

Both models include built-in microphones capable of handling audio levels up to 125 dB SPL. The DR-05XP features fixed omnidirectional condenser microphones, capturing sound from all directions.

The DR-07XP offers more flexibility, featuring unidirectional stereo condenser microphones that can be arranged in either AB or XY configurations, allowing for a wide stereo image.

Additionally, both models include a stereo mini-jack, enabling users to connect small powered microphones or external line sources.



Kling + Freitag

Sequenza 8

The Hannover-based manufacturer aims to set new standards in professional audio technology with the Sequenza 8 Line array system - for both touring applications and fixed installations. Thanks to technologies such as the patented True Shape horn architecture and the Auto Lock rigging system, Sequenza 8 offers a combination of performance and efficiency. The system has already proven itself in high-profile beta tests, serving as the main PA system on the European tour of Swedish band Dirty Loops, at the PDC European Darts Championship, and the Dreikönigs-springen event of the Four Hills Tournament.

The patented True Shape technology allows for tool-free adjustment of horizontal dispersion in three steps: N (60°), W (90°), and XW (120°). Even asymmetrical variations are possible.

Unlike traditional systems, which often modify only parts of the horn, True Shape adjusts the entire horn contour, ensuring even sound distribution throughout the entire working range of the high-frequency drivers.

Four specially developed 4-inch midrange drivers in bass reflex enclosures provide precise directivity, while the outward-angled 8-inch woofers enable a slim cabinet design. The driver layout and enclosure volume also contribute to effective rear attenuation.

The newly developed Auto Lock rigging system revolutionizes the setup process: The front rigging strands function without traditional ball-lock pins, allowing for quick assembly and disassembly with minimal personnel effort. At the same time, the sleek side panel design maintains the system's aesthetic appeal.

Smaller and smarter

d&b Audiotechnik presents the CCL System (Compact Cardioid Line Array), the first product in the new CL series. The system enables operation with a single amplifier channel.

The new CCL system offers broadband directivity control with cardioid dispersion in the low-frequency range in a passive design, allowing operation on a single amplifier channel - a groundbreaking innovation in the category of compact line arrays. The CCL features a newly redesigned and patented d&b design, developed to bring the cardioid dispersion characteristics and electroacoustic performance - previously exclusive to the d&b SL-Series - to smaller, closer audience areas, more installation applications, and a broader customer base.

At the heart of the system is an entirely new design, featuring two front-facing 7-inch drivers, two side-mounted 5-inch drivers, and two 1.75-inch high-frequency drivers. This unique approach combines broadband directivity and cardioid low-frequency dispersion with exceptional high-frequency headroom and minimal distortion. „This is something that no other product on the market achieves“, states the manufacturer.

The CCL system was designed to reduce the complexity of system infrastructure and costs, requiring only minimal logistical and implementation effort. Lightweight and compact, it takes up less truck space and requires fewer amplification and cabling resources in mobile applications. In fixed installations, the cardioid low-frequency performance significantly

enhances perceived sound quality both indoors and outdoors. The sleek design allows for seamless integration into any space.

Following d&b's traditional approach, the CCL system is available in both mobile (CCL) and installation (CCLi) configurations, with two variants for horizontal dispersion angles - 80° (CCL8) and 120° (CCL12). With its compact dimensions (209 x 593 x 355 mm) and low weight (17.6 kg), it is a versatile, easy-to-deploy solution for corporate events, regional tours, festivals, and larger events, where it can serve as side-fill or in-fill support for SL-Series arrays. In fixed installations, the CCL system is ideal for theaters, auditoriums, houses of worship, and acoustically challenging spaces such as sports arenas and highly reverberant environments.

The CCL system is complemented by the new CCL-Sub, a flyable subwoofer available in both installation and mobile versions. The passive cardioid design consists of a forward-facing 15-inch driver and a rear-facing 10-inch driver. The CCL-Sub stands out with reduced port noise and an extended usable bandwidth, particularly when used in mixed arrays alongside the CCL system. Both the CCL system and CCL-Sub can be operated with 40D, D40, D80, and D90 amplifiers, which are capable of powering up to eight speakers per amplifier in any combination and under any load conditions.

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THE WHEEL
BUT WE MADE IT FLY.



Bethancourt upgrades his setup

Monitors, subwoofers, and headphones from KRK deliver high-quality results for mixing music and television.



Rudy Bethancourt is a Grammy and Latin Grammy-winning sound engineer, music producer, and show programmer with over 25 years of industry experience. His impressive portfolio includes collaborations with renowned artists such as Ricky Martin, Shakira, Jennifer Lopez, Scott Stapp, Carlos Vives, Kany Garcia, Carlos Rivera, Ivy Queen, Ricardo Arjona, Lorde, and Fall Out Boy. Bethancourt's musical journey began in Guatemala, where he initially made a name for himself as a musician and band member. His passion eventually led him to sound engineering and production.

Recently, Bethancourt decided it was time to further expand his audio expertise by transitioning from stereo to surround sound in his new Dolby Atmos recording studio, „Nine Lives Immersive“. To support the immersive projects he works on, Bethancourt invested in three KRK V6 Series 4 Powered Studio Monitors, ten V4 Series 4 monitors, and a pair of V8 Series 4 monitors. In addition to his trusted monitors, he also owns two pairs of KRK KNS 8400 studio headphones, an S12.4 Powered Studio Subwoofer, and two pairs of V8 monitors from the previous generation.

The studio is equipped with a 9.1.4 Atmos configuration, featuring four ceiling-mounted monitors, six floor-standing monitors, and three desk-mounted monitors arranged in left, center, and right positions. In his studio, Bethancourt prioritizes trans-

parency as a fundamental principle of his artistic workflow. „One thing I appreciate about the V8s is the extended low end you get even without a subwoofer“, he says. „They sound very linear. The stereo image you get when positioning them perfectly is what convinced me. Even when lowering the volume while mixing, the monitors still perform well in this environment.“

„Most of the broadcast mixes I worked on for the TV show ‘La Voz US, Tu Cara Me Suenas’, and Jennifer Lopez’s Celia Cruz tribute at the American Music Awards, as well as several mixes for various live performances at the Latin Grammys, were all done using KRK V8s“, he explains. „The transient response of the V-Series is excellent. When you’re in a large room, you can reach 85 dB, and they sound fantastic. In a smaller room like mine, there is a different dB range, so you have to mix at a lower volume. What I love about the V-Series is that the transient response remains intact at both low and high volumes when I turn them up.“

In addition to his TV projects, Bethancourt uses his KRKs to help other musicians transition their music from stereo to the immersive world of Atmos. „I’ve often used my Dolby Atmos studio to help friends who don’t have the budget to convert their old catalog to Atmos“, he says. „I’ve also worked with various independent artists to adapt their discographies to Dolby specifications, which would normally have been an added cost for them.“

„Essential for the immersive workflow“

Since discovering Nugen Audio, Brooklyn-based mixing and mastering engineer Nick „Squids“ Squillante, now specializing in Dolby Atmos and surround mixing, has relied on the brand’s Halo Upmix plug-in for almost every project that comes his way.

From mixing singles and live performances in Atmos for bands and artists like Mötley Crüe, The Hu, and Sam De Rosa to incorporating the plug-in into his teaching sessions and professional discussions, Halo Upmix has become a core element of his workflow.

For instance, Squillante used Halo Upmix in an Atmos mix for the single „Dogs of War“ by Mötley Crüe. As the sole Atmos mixer for the song, he explains the challenges that can arise when working with stereo tracks: „In such cases, everything depends on the stereo mix and how the stereo mixer printed the stems“, he explains. „Often, you receive grouped stems - for example, all the guitars in one and all the keys in another - but you don’t want to waste the Atmos space. That’s where Nugen’s Halo Upmix comes in, providing full control and allowing for expansion.“

While Halo Upmix is mainly used for static elements of a song, Squillante notes that the plug-in also has a „surprising“ effect on lead vocals. „In stereo, I love when the dry vocal comes from multiple speakers at a similar volume. It creates a sense of intimacy, as if it’s directly inside your head. With Halo Upmix, I

can essentially achieve the same effect while taking the signal with the wetter effects and swirling it around behind you.“

For Squillante, Halo Upmix also played a key role in creating Atmos mixes for the live performance of the Mongolian metal band The Hu at Glastonbury. „I wanted the listeners at home to feel like they were part of the live audience“, says Squillante. „I placed most of the close-mic signals up front, added more reverb in the rears, and positioned the audience behind and beside the listeners. When the audience turns with the spatial effect enabled, it feels like they are standing in the crowd, hearing even the back of the hall. This was another case where I had many stereo stems and no choice in selection. So naturally, Halo Upmix was a huge help in achieving the desired effect and atmosphere.“

Squillante began his career at the renowned Electric Lady Studios as an assistant to seven-time Grammy winner Michael Brauer. During his time at the studio, Squillante worked with artists such as Bon Jovi, Frank Ocean, and Mumford & Sons. Since then, he has independently amassed hundreds of millions of streams, obtained Dolby Atmos certification, and now works in his own Dolby-listed 9.1.4 Dolby Atmos mixing studio.



Samsung

WAF Display Series

With the WAF series, Samsung is expanding its portfolio of interactive displays for digital education. These smart whiteboards feature a powerful octa-core processor for computing-intensive educational applications, integrated Google services, and intelligent tools. The models are available in 65-inch and 75-inch versions since February, with an 86-inch model set for release in the second quarter of 2025.

The WAF series displays are equipped with an octa-core processor, ensuring smooth performance, whether rendering detailed 4K graphics or utilizing AI applications. Running on Android 14, the smart screens are user-friendly and intuitive, featuring the familiar three-button navigation of Android. They can be operated via touch pen or finger, as well as through a quick-access button on the front, a remote control, or a personal device such as a smartphone. Voice control is also supported.

As part of the Google EDLA program, the WAF series offers integrated Google services and advanced device security through Google Play Protect.



Philips

OLED810

The OLED810 combines immersive Ambilight technology with first-class picture quality and outstanding audio performance. It is expected to be available from June in screen sizes 42, 48, 55, 65, and 77 inches. The new model features more powerful OLED EX panels with a peak brightness of 1500 nits for the 55-inch, 65-inch, and 77-inch versions, along with the award-winning 9th generation P5 AI processing with three-sided Ambilight.

The 9th generation P5 AI includes an enhanced Adaptive Intelligence system, which utilizes artificial intelligence to identify and classify content through machine learning and deep learning. A new capability enables the system to learn from additional data, such as in-frame analysis, metadata, source information, full-screen analysis, ambient detection, and big data learning, all of which contribute to optimizing the overall picture quality. Additionally, a new AI Adaptive Gamut Enhancer function, specifically designed for Rec.709 sources, optimizes color reproduction, unlocking the full potential of the new wide color gamut panel.

ViewSonic

ViewBoard IFP53 Series

ViewSonic has introduced the interactive ViewBoard IFP53 series displays. These 4K Ultra HD displays, available in 65-inch, 75-inch, and 86-inch models, offer fast and secure NFC login, Single Sign-On (SSO) for instant cloud file access, convenient multitasking, and precise writing capabilities.

Designed to enhance efficiency in the classroom, the ViewBoard IFP53 series enables teachers to quickly log into their personalized launcher with a simple tap of an NFC card, granting them access to their preferred apps and teaching tools. The Single Sign-On (SSO) feature further simplifies access, allowing for secure one-step login to cloud-stored files. This streamlining of workflows ensures a smoother classroom experience.

To increase interactivity, the IFP53 series includes Write Away technology, enabling fluid and natural writing on the display surface. An optional stylus allows users to switch between four color tones with a single click.



Sharp/NEC

LM Display Series

The new LM series of medium-sized interactive displays offers professional functionality for small meeting rooms and interactive digital signage. As the successor to the NEC MExx1 IR-2 models and an expansion of the Sharp LC, LB, and LA series, the LM series combines versatility, innovation, and enhanced functionality.

Designed for key markets and applications, these new displays are available in 43-inch and 55-inch sizes, making them ideal for corporate huddle spaces, government offices, and higher education learning environments. Powered by an Android 14-based System on Chip (SoC), the LM series ensures maximum compatibility with third-party apps and enables seamless collaboration. Collaboration tools are at the core of the Sharp LM series. In addition to a digital whiteboard and Windows Ink support, the natural writing experience with a stylus - known as the „pen-on-paper“ feel - enhances creative teamwork. The integrated EShare app allows users to wirelessly share content from any personal device directly to the display, eliminating the need for additional apps or dongles.

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Elation

Paragon

According to Elation, Paragon is more than just a new lighting fixture – it is the result of years of development and feedback from designers who demanded a lighting solution that could seamlessly adapt to any environment. „We listened to lighting designers who wanted more flexibility, more power, and a sleek system that can do it all“, says Eric Loader, Global Vice President of Sales at Elation. „From concept to execution, we refined every detail to ensure that Paragon is not just another moving head fixture, but a true workhorse that raises the bar in lighting technology.“ Since its debut, Paragon has already been used on major concert tours, in broadcast studios, and immersive installations, proving its reliability and adaptability across various applications. Paragon is 30% lighter than comparable fixtures in its class, allowing for easier rigging and shorter setup times. „We developed Paragon to offer the most advanced and adaptable lighting instrument currently available“, says Loader. „Its combination of power, flexibility, and ease of use makes it an essential tool for designers pushing creative boundaries. The industry demanded a fixture like this – and now it’s here.“



Systec

Helios

Helios is a fully motorized LED Fresnel spotlight with a motorized barn door system, developed by Systec for use in TV studios. All axes are motorized, including pan, tilt, focus, barn door rotation, and individual wing control. The quiet operation and high repeat accuracy make Helios the perfect tool for automated TV studios with high-quality standards.

The fixture is controlled via DMX or a bidirectional RS485 data bus. Status information and custom system parameters can be accessed via a side-mounted display and keypad. An integrated logic system prevents barn door collisions.

Designed for long-term reliability, Helios features a robust construction, various mechanical and electronic safety features, and high-quality components. Different Systec Director Fresnel lenses (e.g., DL20 with a 200 mm lens and 210 W LED) can be installed in the motorized yoke.

Exclusive distributor in Germany: Feiner Lichttechnik.

Showtec

Octostrip Flex

The new Octostrip Flex gives lighting designers the ability to unleash their creativity. Its IP65 rating opens up a wide range of outdoor applications, making it perfect for everything from outdoor events and live concerts to theater productions and more.

The Octostrip Flex is an IP65-certified linear LED fixture consisting of eight LED strips, eight cables, and a controller. Each LED strip has individually controllable RGBW LED sections, allowing for complex, dynamic lighting effects.

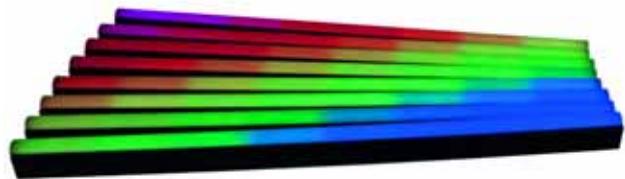
Available in two different lengths, the 50 cm version features four controllable sections per strip, while the 100 cm version offers eight controllable sections per strip. The system includes four 2.5-meter cables and four 5-meter cables, providing endless configuration possibilities. Mounting is easy with the special Octostrip mounting bracket or Quick Lock bracket.

The Octostrip Flex can operate in auto mode or be controlled via DMX or Art-Net.

Additionally, the package includes sixteen diffusers (eight black and eight white). The diffusers ensure uniform light distribution - the black diffusers make the strips virtually invisible when the LEDs are off, while the white diffusers allow maximum light transmission.

The Octostrip Flex is part of Showtec’s Flex series, which also includes the Stage Blinder Flex Blaze and Titan Strobe Flex FX.

Distributor: Highlite.



High End Systems

Zeo

Zeo is a multifunctional moving light that can be used as a blinder, strobe, wash, beam, or effect light. Its most distinctive feature is the centrally positioned LED monolith, surrounded by four RGBW LEDs and High End Systems’ patented reflector array. Matt Stoner, Product Manager for Automated Fixtures, states: „The design potential of Zeo goes far beyond its brightness. With its square shape, enhanced by our patented Halo Graphic Pixel Definition Technology, this fixture delivers a wide range of unique looks. The many built-in macros make operation effortless.“ The Zeo features full pan and tilt control, allowing for precise light positioning. With a zoom range of 13 to 55 degrees, it can produce everything from narrow beams to wide washes. The powerful RGBW engine delivers vibrant colors, and when used as a blinder, Zeo provides over 30,000 lumens of maximum brightness. With more than 100 built-in macros, designers can quickly access various effects, including strobe macros, integrated color macros, and flexible color macros. Each LED cell can be controlled individually, enabling pixel mapping and other dynamic effects.

Totally mad

The new Mad Maxx spotlight from GLP is impossible to overlook - it is the world's first LED-based fat beam spotlight, featuring an impressive 750 mm beam diameter, comparable to large Xenon beam lights. It is perfect for use as a sky beam or super fat beam effect, delivering a massive light output.



Each of the 19 beam cells can have its color freely adjusted via an individual color wheel featuring 18 colors and variable CTO, making Mad Maxx not only a powerful effect spotlight but also a striking stage element. Despite its imposing appearance, Mad Maxx consumes only 2500 W, is

fully IP65-certified, and, at 200 kg, remains relatively easy to transport. Unlike laser-based spotlights, Mad Maxx requires significantly smaller safety distances, making it suitable for illuminating both performers on stage and the audience.

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Sommer Cable

HDMI 2.1 Cable

With its special stainless steel armor, the new HDMI 2.1 cable offers maximum durability and optimally protects its sensitive internal components from potential damage. The armored construction of the cable ensures high resistance to stress and allows for a tensile strength of up to 80 kg. The HDMI connectors, housed in a robust casing, also provide maximum stability and can withstand a pull force of up to 65 kg. Despite this extremely rugged design, the cable is astonishingly thin at only 5.8 mm and can be flexibly installed with a minimum bending radius of just 20 mm.

Thanks to the integrated AOC technology (Active Optical Cable), the transmission of high-speed content is based on innovative fiber optic technology, enabling a transmission distance of up to 100 meters without any loss in signal quality - ideal for large home theaters or professional installations (Art. HI-HI48) that require long cable runs. Additionally, a second version is available, featuring a Glandmaster protective sleeve that further secures the HDMI connectors against damage during transport.

This version is designed for mobile use in live operations (Art. HI-HA48) and is also available on a Schill cable reel (Art. HI-HA48G). The new armored HDMI 2.1 cable with 48G UHD performance and lossless 8K data transmission is the perfect choice for those who rely on reliable and high-performance solutions.



Beckhoff

Automation Concepts

Beckhoff is introducing new solutions for audio and video system integration while leveraging its expertise as an automation partner. A prime example is its collaboration with Riedel Communications: System integrators can now seamlessly integrate components of Beckhoff's open PC- and EtherCAT-based control technology into the Riedel system, and vice versa.

To facilitate this, Beckhoff supports key components of the Riedel RRCS protocol within TwinCAT, using TwinCAT 3 TCP/IP (TF6310). This enables communication with Riedel's Artist and Bolero systems, as well as the use of Riedel Smart Panels.

Potential applications in the theater environment include the dynamic modification and switching of audio circuits based on logic and priorities managed within the Beckhoff control system or, in combination with theater stage management, show control, including cue-light signaling and announcements. The control elements can be a mix of Beckhoff multitouch control panels and TwinCAT HMI, combined with traditional light switches or rotary encoders.

Hof

MLT Four

With its MLT series, Hof has set new standards in the field of pre-rig trusses. The company now continues this success story with the new MLT Four. This is the logical further development of the MLT pre-rig truss series and, with its impressive 80 cm height (!), is designed as a pre-rig truss for heavy loads over large spans.

It is suitable for mounting and flexibly positioning motors without losing build height. It is also ideal for LED walls. This sets it apart from the MLT Three and Two pre-rig trusses, which are the right choice when minimal build height is available, and there are no restrictions on the number of hanging points. In contrast, the MLT Four is the right choice when creating a typical pre-rig setup and bridging a large span with only a limited number of hanging points.

Key features include high load capacity, a highly durable rail system, and stackability. The MLT Four is available in lengths of 2.4 m and 3 m. As with the other MLT pre-rig trusses from Hof, the new MLT Four comes with a complete range of accessories.



Clear-Com

FreeSpeak Icon-Beltpack

With the FreeSpeak Icon-Beltpack, Clear-Com introduces a brand-new product in the FreeSpeak wireless intercom family, designed to meet the growing demands of technical teams in the fields of broadcast, live performance, and sports, as well as AV environments in corporate settings, houses of worship, and more.

The FreeSpeak Icon-Beltpack combines wireless performance in the 1.9 GHz (DECT) frequency band with various user-oriented innovations, such as nine configurable buttons, four independent volume controls for communication channels, and support for the latest Bluetooth 5.3 technology.

These features allow users to manage multiple communication channels efficiently while ensuring high comfort and ease of use, even during long production hours. The nine configurable buttons of the beltpack - eight independent channel buttons and one reply button - offer extensive communication options, comparable to the functions of a traditional intercom station. Additionally, four separate channel volume controls and a master volume control enable precise audio adjustments.

ACCESSALLAREAS

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Annual kickoff for the event industry

More trade visitors, a high level of international participation, and satisfied attendees – these are the successful results of BOE International, despite the simultaneous scheduling of Hamburg Open.

BOE International 2025 kicked off the year with more than 400 exhibitors from ten nations, covering all segments of the event industry - from technological innovations and proven products and services to captivating show performances. The accompanying conference program focused on artificial intelligence as its core theme, supplemented by other important industry topics such as future-oriented strategies, economics, marketing, event security, personnel qualification and recruitment, as well as community building and networking. With an increase in visitor numbers on January 15 and 16, BOE once again demonstrated that it ranks among the most important international industry events.

The event industry has always been highly competitive and is evolving rapidly with technological advancements, particularly in artificial intelligence and immersive applications such as virtual, augmented, and mixed reality. Additionally, the sector faces ongoing challenges such as high inflation, soaring energy prices, and the current economic situation, which are further intensifying the pressure on the event business.

„For economic success, it is more crucial than ever to stay ahead of the curve, establish valuable connections, and engage in continuous learning. Industry gatherings like BOE provide professionals with the opportunity to explore the latest products and developments, exchange best practices, and actively shape the future of live communication. As a platform for



Nando 502 Wash

Source
12 x RGBL

Lumens
10 000

Native CRI
> 86

Zoom Range
3,5° - 53°

Front Lens
210 mm

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business, innovative technologies, knowledge exchange, new market trends, and networking, BOE is a must-attend event in the calendar of every event specialist“, explains Sabine Loos, CEO of the Westfalenhallen Group.

The trade fair attracted visitors from numerous countries to Dortmund, including the Benelux countries, Switzerland, Austria, Turkey, Finland, France, Greece, Italy, and Croatia. The exhibitor portfolio was equally international, featuring more than 400 companies from ten nations that impressed the industry audience with a 360-degree overview of all aspects of live communication.

According to an independent survey, around 80 percent of exhibiting companies from both domestic and international markets anticipate strong post-event business. Additionally, over 93 percent reported that their expectations for the fair were met or even exceeded. As a result, 86.5 percent of exhibitors have already expressed their intention to return next year to showcase their products and services once again.

„Artificial intelligence has already revolutionized, optimized, and personalized many aspects of the event industry. BOE provided a comprehensive overview of cutting-edge approaches, perspectives,

and insights - both on stage and through numerous special events. This was very well received by visitors. Our special guests from business, motorsports, and the music industry, along with top speakers from the industry, significantly enriched BOE's content, offering real added value to attendees“, continues trade fair director Sabine Loos.

Sebastian Rudolph, Director of Marketing & Sales at Aventem, expressed his satisfaction: „BOE was the perfect start to the year for us to present our new product. We are already looking forward to the next BOE and will definitely be back.“ Dorothee Schulte, Head of Marketing and Sales for the Communication and Management department at IST University, reinforced this sentiment: „We were thrilled by the curiosity of the many visitors who came to our stand to learn about educational opportunities and entry paths into the event business. There was also significant interest from numerous education partners in Joborama, BOE's job exchange platform.“

Looking ahead, the next edition of BOE International is set to take place on January 14 and 15, 2026, at Messe Dortmund, once again promising an exciting program and a diverse range of exhibitors from across the event industry.





The best projects of the year

The winners of the Brand Ex Award have been announced: A total of 38 entries – 16 submissions in the „Event“ category and 22 in the „Architecture“ category – were honored.

The 2025 competition saw a total of 141 submissions from 66 companies, marking a record level of participation from clients, as 17 end customers and institutions submitted their project documents directly for the creativity competition. The „Event“ segment received 77 entries, which were divided into the subcategories „Best Brand Activation“, „Best Corporate Event“, „Best Digital Event“, „Execution Event“, „Best Formats Event“, „Best Live PR“, and „Best Motivation/Employee Event“.

For the „Architecture“ category, 64 projects were submitted, classified into ten subcategories such as „Best Stand S-L“, „Best Stand Smart“, „Best Brand Architecture“, „Best Exhibition“, „Best Store Concept“, „Best Digital“, „Best Execution“, and „Best Formats“.

An award was also presented to young creative talents. The Fresh Award 2025 went to Naomi Grahor, Målin Cassel, and Céline Alfort from Bseen ai GmbH for their project „Without You, Everything Remains Basic. You Make the Difference.“. Applications for this award were open to individuals as well as teams of up to five participants under the age of 30. The task was to develop a cross-channel campaign concept to make the painting profession more attractive for the future. In addition to incorporating Caparol's brand positioning, the campaign was required to emphasize sustainability alongside live events and digital initiatives. The Brand Ex Fresh event was moderated by Milena Neumes, who secured

the title of „Young Moderator of 2024“ at the Nawumo competition in December 2024.

Since 2019, the Brand Ex Award has honored outstanding creative achievements in the live communication industry, awarding Gold, Silver, and Bronze in various categories. The most prestigious German creative competition for live communication was initiated by the Studieninstitut für Kommunikation, Messe Dortmund, the fwd: association, and Blach-Report.

The Award Winners

Best Brand Activation

Gold: Artevo: 360° Product Performance Transformed into a 360° Event - Rehau Window Solutions, Ozon. Büro für integrale Kommunikation, Rehau Industries SE & Co. KG

Best Corporate Event

Gold: Lyreco Unboxed - standing ovation ag, Lyreco Switzerland AG
Bronze: Trumpf Gala 100 - Walk The Future Gates - what when why GmbH & Co KG, Trumpf SE + Co. KG, Tobias Stupeler and Carsten Knieriem, Artlife GmbH, Production Resource Group AG, Trash Galore GbR

RIGGING HIGH FIVE

#3 REFLECT

Beim Rigging ist nicht nur Höhe gefragt, sondern auch Weisheit. Denn wer sich kopflos in die Luft schwingt, landet womöglich unsanft. Ohne entsprechende Qualifikationen wird's ein harter Fall! Lock it!



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Best Digital Event

Bronze: Takeda Escape Room/Yuuki – onliveline GmbH – office for transformation & storytelling, Takeda Pharma Vertrieb GmbH & Co. KG, Petra Lammers

Best Execution Event

Gold: Riot Games Arena Berlin – Niyu Event Production, Riot Games Berlin, Jack Morton, KMP 3, Colourful Art of Football, TAS Emotional Marketing GmbH, Christian Nienhaus/Colourful Art of Football GmbH
Silver: The Ring Cycle - flora&faunavisions, Opera Australia, Chen Shi-Zheng, Wallis Media

Best Formats Event

Silver: Democracy Festival of the BMUV – facts and fiction GmbH, Bundesministerium für Umwelt, Naturschutz, nukleare Sicherheit und Verbraucherschutz, Neumann & Müller GmbH & Co. KG, Material Mafia, Balloni GmbH

Bronze: Everything is Connected - Can Community be Designed? - onliveline GmbH - Büro für Transformation und Storytelling, Petra Lammers

Best Live PR

Gold: Colourful Art of Football – TAS Emotional Marketing GmbH, Christian Nienhaus/Colourful Art of Football GmbH

Silver: Connected: The Cyber Command, the Digital Backbone of the Army - Winkler Livecom AG, Swiss Army

Product Launch: Lash Sensational Firework Mascara – Pure Perfection GmbH, Maybelline New York, Laura Durst, Studio Babelsberg AG, Art Department Studio Babelsberg GmbH, Lautwerfer Veranstaltungstechnik GmbH, One Fancy Fox Verleih & Eventdesign, Doering Media GmbH

Best Motivation/Employee Event

Bronze: Audi Experience - The Family Festival - Audi AG, amalia events GmbH, Creators GmbH, OettleFerber Associates GmbH, Niyu GmbH, kniff Projektagentur, LMC Communication GmbH, 38Vierzig, Tobias Sagmeister Photography, Social Day Messe Berlin – High 5 for Berlin, Messe Berlin GmbH in collaboration with NA+1 – Agentur für Event, Messe, Retail & Dekoration, Messe Berlin GmbH

Architecture

Best Stand S – Silver: uncover x MIKS – Miks GmbH, Miks GmbH spatial experience

Best Stand M – Gold: New Mobility Spaces – Eurobike Exhibit for Riese & Müller – Atelier Markgraph GmbH, Riese & Müller GmbH, Mühltal, mac. brand spaces GmbH, Kristof Lemp

Silver: Literature Parade - S/W Konzept & Design GmbH, Frankfurter Buchmesse GmbH, Schweizer Buch- und Verlags-Verband, Pro Helvetia Schweizer Kulturstiftung, Casa di Goethe, Goethe-Institut, Litrix.de, mo-

ircollective; Bronze: Ledvance Power through Light - Light + Building 2024 - Studio Bachmannkern GmbH, Ledvance GmbH

Best Stand L - Silver: Rendezvous: Samsung Olympics Pavilion - Cheil Germany GmbH, Samsung Electronics Co., Ltd., Korea, Ateliers Jean Nouvel Cheil Worldwide Inc.

Bronze: Deutsche Telekom MWC 2024 - Meiré und Meiré GmbH & Co. KG, Deutsche Telekom AG, Bosch at IFA 2023 - Schmidhuber Brand Experience GmbH/Blackspace GmbH, BSH Hausgeräte GmbH

Best Stand Smart - Gold: Stop Washing. Start Acting. - mac. brand spaces GmbH

Best Brand Architecture

Gold: DFB Campus - A Scenographic Love Letter to Football - Atelier Markgraph GmbH, DFB e.V. and DFB GmbH & Co. KG, kadawittfeld-architektur GmbH, Eicher Werkstätten GmbH & Co. KG, Leko Grafik Produktion, Schreiner Coburg GmbH, Stadelmayer Werbung GmbH, Metron Eging GmbH, Kristof Lemp

Silver: Schwalbe Brand World – Simple GmbH, Schwalbe Ralf Bohle GmbH, Grosse8 – Visuelle Kommunikation GmbH & Co. KG

Bronze: Rotkäppchen Experience World – Rotkäppchen-Mumm Sektkellereien GmbH

Best Thematic Exhibition

Gold: Utopian Garden – flora&faunavision, Planet A* – The Exhibition for Biodiversity – facts and fiction GmbH, BMBF Research Initiative for Biodiversity Conservation (FEaD), Zeissig GmbH & Co. KG, madhat GmbH, David Matthiessen

Silver: #ZNV23 – Future Public Transport – DR Regio AG, De Drift gGmbH, Wetopia, Jazzunique GmbH, Ardi Goldman

Best Store Concept

Gold: Pattex – The Upcycling Booth – Oval Germany GmbH, Henkel Adhesives Pattex Technologies

Silver: NIO Community Marketing Approach - NIO Deutschland GmbH

Bronze: Rendezvous: Samsung Olympic Showcase - Cheil Germany GmbH, Samsung Electronics Co., Ltd., Korea, Ateliers Jean Nouvel, Cheil Worldwide Inc., Tünnissen GmbH

Best Execution Architecture

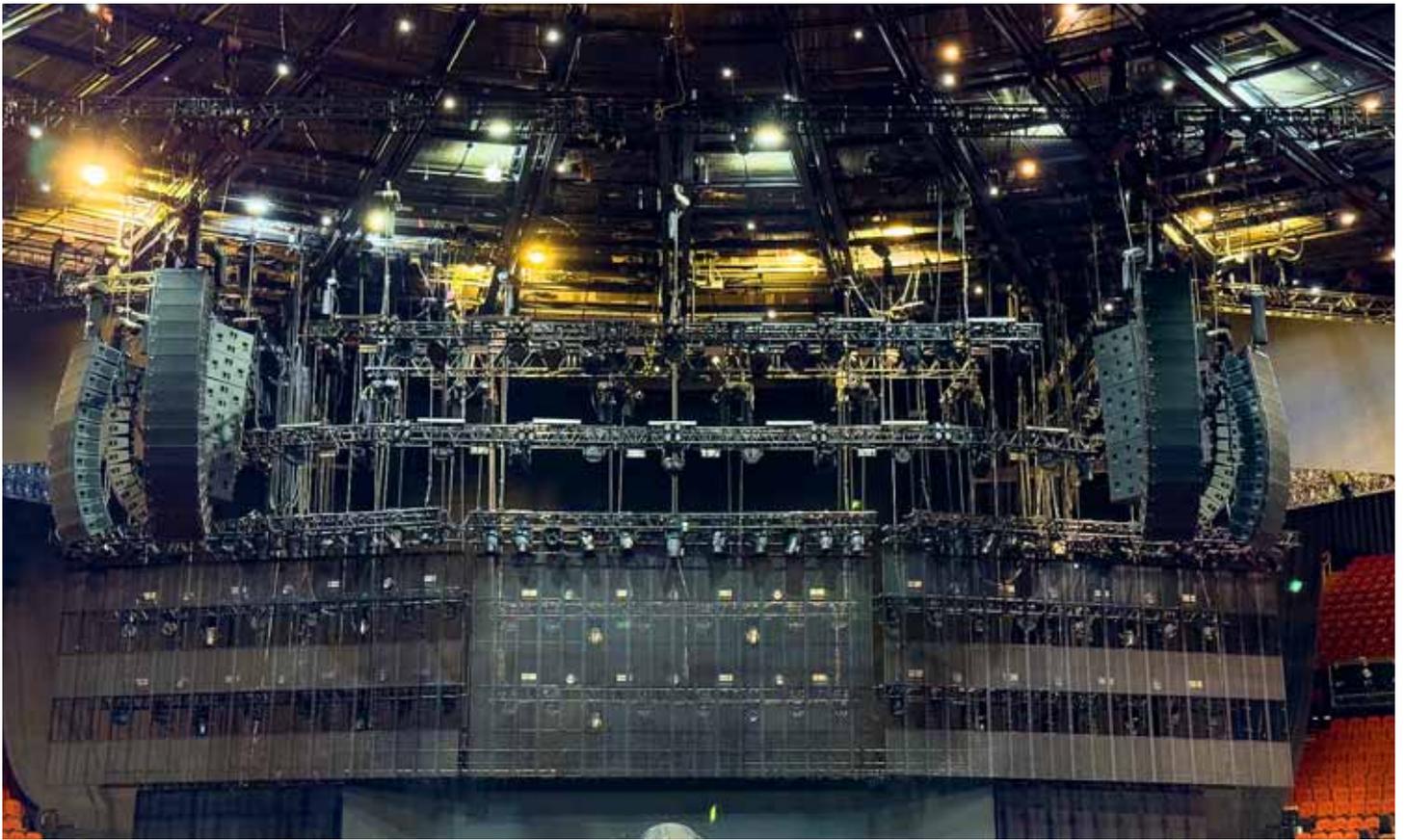
Silver: The City of Ease - Uniplan GmbH & Co. KG, Hyundai Motor Company, Innocean

Bronze: Home of Adidas Football – kpm3 berlin GmbH, act3

Fresh Award

Without You, Everything Remains Basic. You Make the Difference. - Bseen GmbH, Naomi Grahor, Målin Cassel, Céline Alfort





Clair Global supports Fire Aid

The Fire Aid benefit concert, held on January 30 at the Intuit Dome and the Kia Forum, was announced as an „evening of music and solidarity“. A total of 35 artists performed in a live broadcast, helping to raise millions for reconstruction efforts following the devastating wildfire in Los Angeles.

At the beginning of the event, which was organized by the Annenberg Foundation, an initial \$2 million was raised thanks to a \$1 million donation from the Irish rock band U2, which was matched by the Clippers organization and the owners of the Intuit Dome, Steve and Connie Ballmer. By the time of publication, an estimated \$100 million had been raised to

support the rebuilding of communities in LA and to fund wildfire prevention measures.

The Clair Global team was led by Meegan Holmes, General Manager of Clair's Sun Valley, CA location. Along with its own brands, Eighth

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Day Sound and Sound Image, Clair supported rehearsals for Billie Eilish, Jelly Roll, the Red Hot Chili Peppers, Katy Perry, Sting, Olivia Rodrigo, Lady Gaga, Stevie Nicks, Green Day, Pink, John Fogerty, and many others. Meanwhile, ATK prepared and deployed a donated d&b audio-technik KSL PA system for the Kia Forum, where the remaining members of Nirvana delivered a monumental surprise performance.

For Holmes, this massive gathering of artists, live production experts, screen stars, local philanthropists, and music fans was a personal project, as her family was among the 100,000 people displaced for weeks during the emergency evacuation. „For me personally, it was a huge challenge and difficult to be so close to it all, but we also experienced some beautiful moments - generous donors, supporters, and volunteers. The fundraising efforts and the mobilization of people were truly impressive.“

She further explains how the greater Los Angeles area and the professional live music community came together: „It was amazing to see how people, who would normally spend months planning such a large show, managed to put everything together in such a short time. We're talking

just a few weeks, with major names, and not in one but two iconic venues. It was so impressive that we absolutely wanted to do our part. So, we quickly assembled an experienced and willing production team and also received various donations from service providers.“

„That's what makes our industry so special: the support is unwavering. Music truly brings people together; it has power in times of crisis, and these were incredibly special, emotional performances. And of course, we are grateful for the people who buy concert tickets all year round and did not hesitate to buy tickets for Fire Aid. They drive our industry and enable us to step in whenever a major fundraising effort is needed. That's something I will always remember.“

The Clair Global team, in addition to Meegan Holmes, included system engineer Grant Cropley and PA technicians Malcolm Whitney-Scright, Kenneth Teaster II, Bryce Marshall, and Zachary Hensley.

The full broadcast of the Fire Aid benefit concert can be viewed on YouTube: www.youtube.com/watch?v=yrEKrBs1LVQ





Rosi Marx (ETC),
Fredy Niß (Fred Up)



Petra Selbertinger, Marcus
Chessa, Marcel Heß (Canon)



Blackmagic Design



Martin Haderer (Kaiser)



Philipp Reiche, Rene Harder
(Cerberus/Calrec)



Maurice Camplair (Crestron)



Oleg + Jascha von Cube
(Don't Panic)



Holger Jansen, Jan Lukas
Feldmann (VDT)



Dynamic, connected, and sustainable

The media technology, broadcast, and streaming industries are undergoing a phase of dynamic transformation. Technological advancements and new standards are opening up immense opportunities while also presenting major challenges. This transformation was palpable at this year's Hamburg Open.

With the largest range of exhibiting companies to date, the premiere of the Media Tec Stage, and a record number of speakers, the Hamburg Open underscored its central role as an innovation platform and networking hub. „The atmosphere was energetic and filled with enthusiasm“, emphasized Daniel Schmitt, Business Unit Director at Hamburg Messe und Congress. „The overwhelming response shows that with our balanced mix of expertise and diversity, we have created a lasting added value for the industry.“

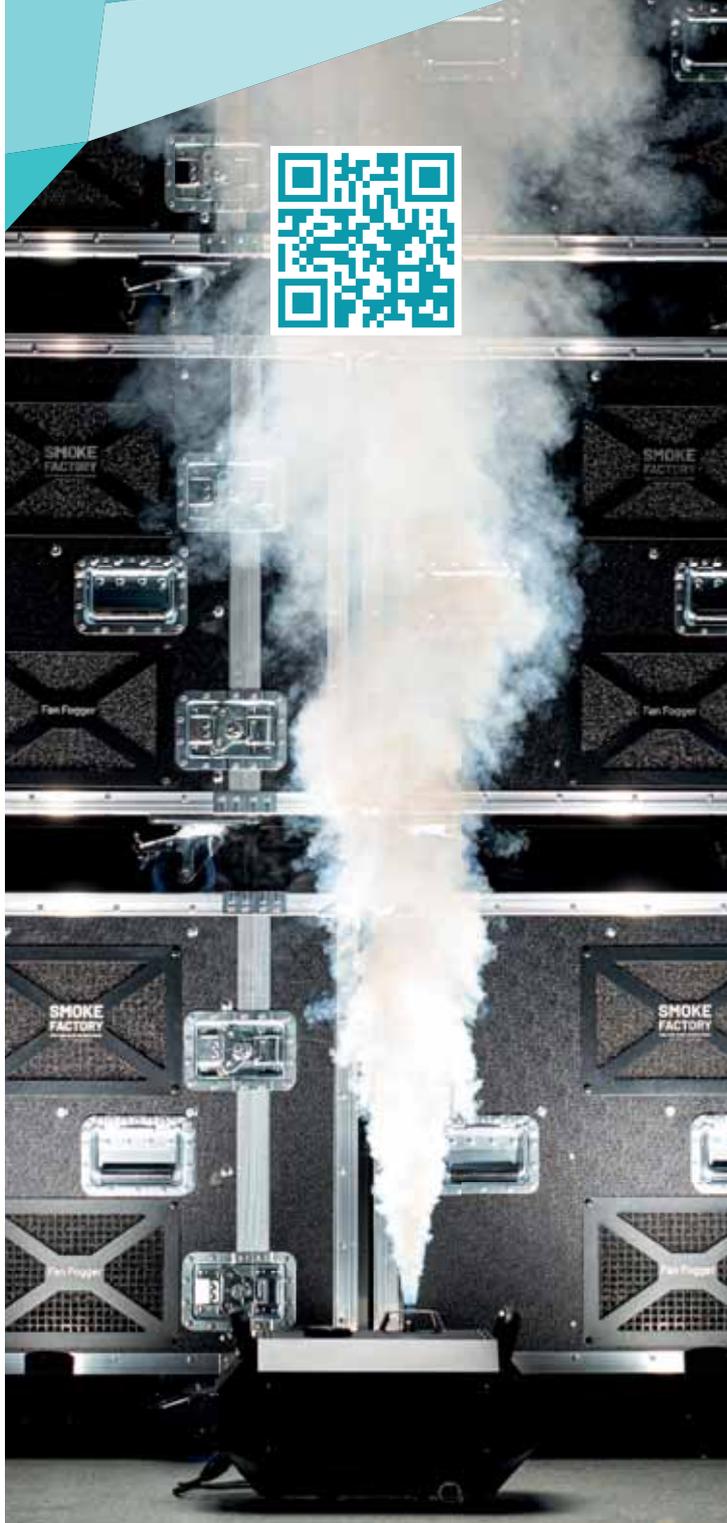
From recording to playback, media production is becoming increasingly connected, hybrid, and flexible. Remote production, AI, and corporate video were among the top topics for the approximately 2,700 industry professionals in attendance. With 207 exhibiting companies and an expanded program, the trade fair - once again held simultaneously with BOE International in Dortmund - kicked off the year's industry innovations.



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Julius Thomas, Sandra Bönninger, Markus Böhme (3Q)



Michael Buddy Münch (United B)



Claudia Kwiecinski (ET.Now), Duc Nguyen (Leatcon)



Leo Mergel, Nino Raneri (Eventworx)



Bernhard Bauer, Rainer Litfin, Marco Kraft, Thomas Bischofer (Riedel)



Audio-Technica



Florian Granderath (Casu), Warwick Hempleman (BVB)



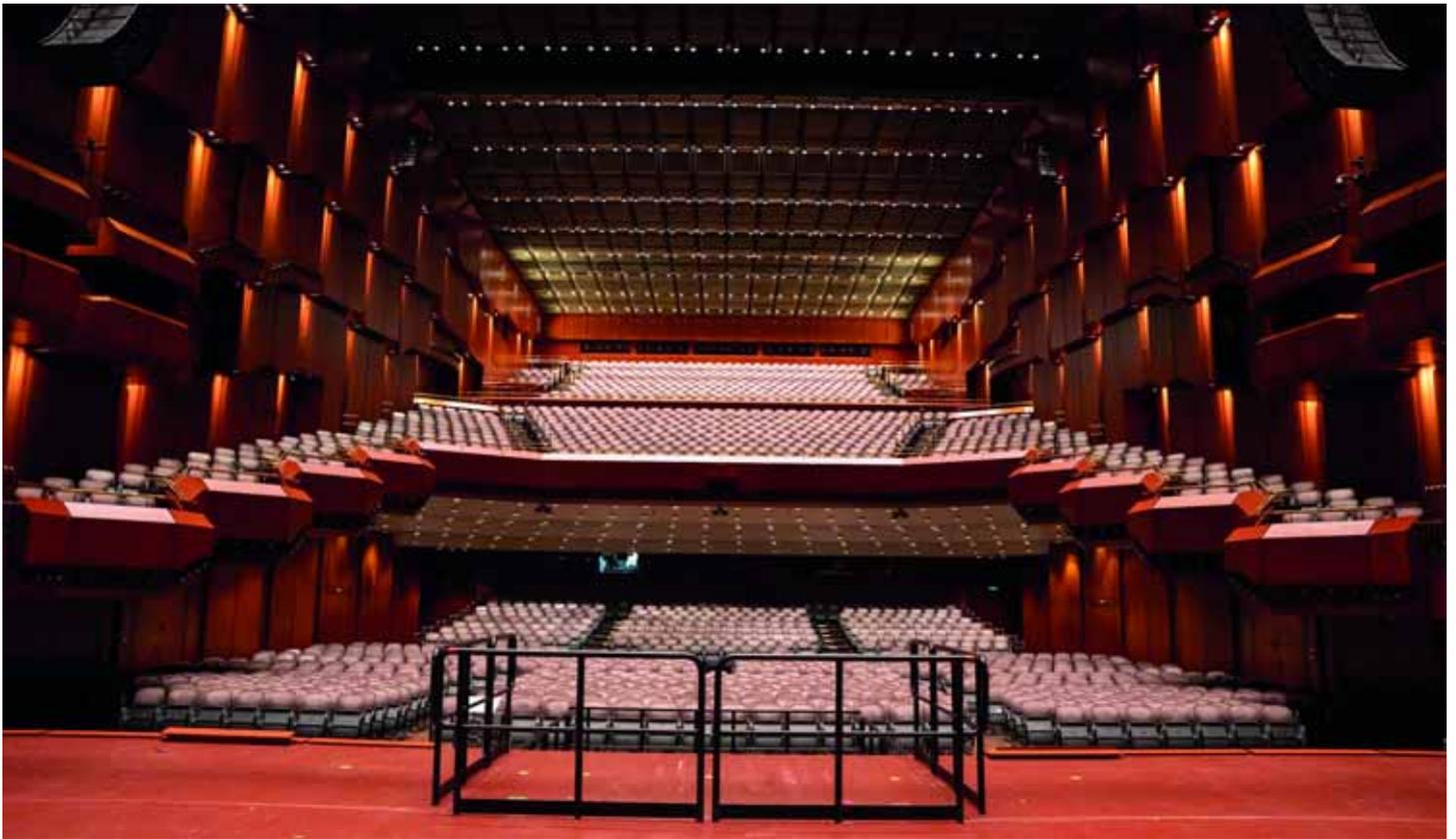
A highlight of this year's program was the diverse presentation of AI-powered technologies, developed in close collaboration with partners such as the Fernseh- und Kinotechnische Gesellschaft (FKTG), the Verband Deutscher Tonmeister (VDT), and the Audio Engineering Society (AES Germany). A key focus was the world premiere of Open AI Sora, introduced by Microsoft at the Hamburg Open Forum. Whether intelligent streaming solutions or applications for conference technology, the potential and challenges of AI were explored in depth through practical discussions on the stages and in masterclasses.

In addition to technological innovations, environmental topics also took center stage. Differentiated approaches for energy-efficient systems and sustainable infrastructures were presented, such as in the Olympic lecture „Paris 2024 - The Path to Immersive and Barrier-Free Audio“. This session illustrated how new standards are shaping the fields of media technology, broadcast, and streaming in a sustainable way.

The integration of corporate video and conference technology highlighted the inseparable connection between AV and broadcast technologies. With the new Media Tec Stage, the trade fair provided an additional forum for inspiring presentations and creative concepts.

This two-day industry event is organized by Hamburg Messe und Congress in close cooperation with Studio Hamburg MCI. The next Hamburg Open will take place from January 14 to 15, 2026.





New lighting concept for the Alte Oper

At the heart of the energy-efficient renovation of the Alte Oper in Frankfurt are the ETC systems Navis and F-Drive. IB Lueger was responsible for the concept, DTL Licht supplied the lighting systems, and EAB Elektroanlagenbau GmbH handled the installation.

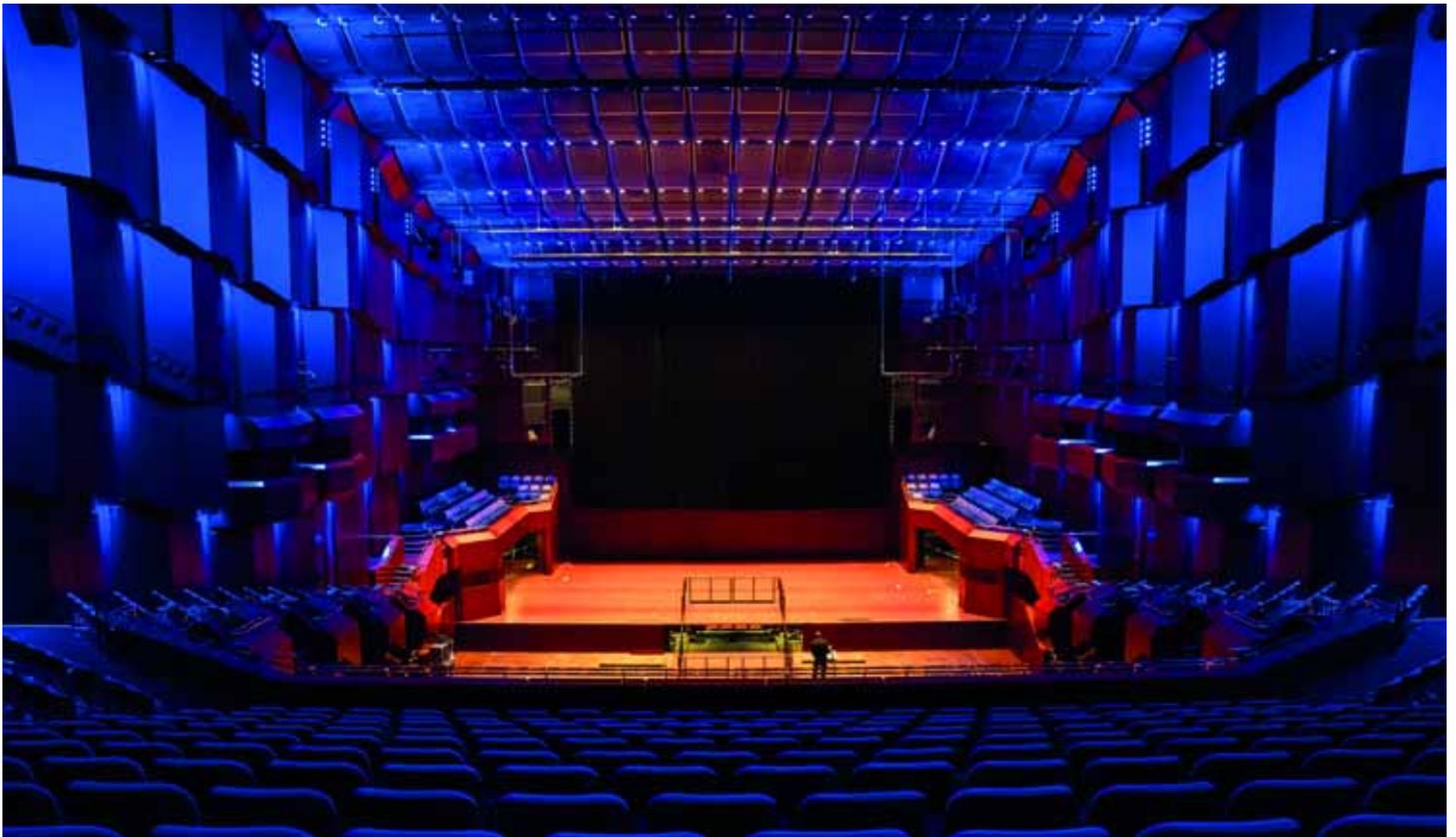
The Alte Oper in Frankfurt am Main is one of Germany's most renowned performance venues. Built in 1880 and largely destroyed in an air raid in 1944, the venue reopened in 1981 after an extensive reconstruction. Since then, the venue, located at Frankfurt's Opernplatz, has provided first-class conditions for a wide range of events. To ensure this remains the case in the future, the venue's management continuously implements optimizations across all areas. As part of an energy-efficient renovation, a new lighting concept was developed for the Great Hall, with ETC products F-Drive and Navis playing a central role.

The requirement was to create lighting that was both harmonious and functional, as well as energy-efficient. This was achieved through a lighting concept designed by Peter Nicol Jünger, head of the engineering firm IB Lueger. The focus was on the seamless integration of two

lighting colors: warm white light at 1800 Kelvin and cooler light at 4000 Kelvin. Additionally, colored light adds another dimension to the concept, allowing for individually tailored atmospheres during concerts and other cultural events. Another key requirement was multifunctionality - the lighting system needed to be flexible enough to adapt to different usage scenarios.

For the technical implementation of the lighting concept, IB Lueger enlisted the expertise of architectural lighting specialist DTL Licht. The team, led by DTL head Bergbauer, selected the most suitable lighting systems, primarily from the ETC portfolio. „This installation was extremely challenging, as the heritage-protected space allows for no compromises“, says Bergbauer. „The excellent acoustics of this architectural masterpiece are not only crucial for musical performances but also influen-





ce the lighting design and installation. Every technical solution must take the unique acoustic characteristics into account. By using the DMX-controlled ETC products F-Drive and Navis, we were able to meet these requirements.“

For Bergbauer, the F-Drive system represents an „innovative solution“ that is „perfectly tailored to the conditions of the Alte Oper“. He explains: „The DMX-controlled F-Drive power supply, which is housed in technical rooms rather than directly in the installation area, ensures the highest level of serviceability. At the same time, this solution reduces fire hazards in the installation zone above the hall, as converters and electrical components are no longer present there.“

The results are a safer operation and minimized maintenance effort, as Bergbauer states: „The converters, designed as plug-in cards, are located in easily accessible areas.“ With two plug-in cards for two fixtures each,

F-Drive is not only an efficient and highly practical solution but also represents „the harmonious synthesis of state-of-the-art technology and the historic character of the space“. Another key component of the lighting concept is the Navis fixtures. The team from EAB Elektroanlagenbau GmbH installed 480 of these DMX-controlled systems. „Navis fixtures are very easy to install and offer the advantage of effortless maintenance“, Bergbauer explains, „They also provide beautiful light with high-quality TIR optics, and - something that was very important to the Alte Oper's management - they are infinitely dimmable.“

Customer feedback has been overwhelmingly positive. „The management of the Alte Oper is thrilled with the seamless combination of cutting-edge lighting technology and the preservation of the venue's architectural identity“, says Bergbauer. His conclusion: „This project impressively demonstrates how innovative lighting solutions can be harmoniously integrated into a heritage-protected setting.“

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Modernized audio infrastructure

The Mozarteum Salzburg is implementing a comprehensive modernization of its audio control rooms, adopting Lawo's future-proof Audio-over-IP (AoIP) technology to elevate live concert production, recordings, and educational content to a new level.

The University Mozarteum Salzburg, one of the world's most prestigious arts universities, combines tradition with innovation. Since its founding in 1841, it has stood for artistic excellence and forward-thinking education. As part of the modernization, two control rooms have been equipped with state-of-the-art Lawo solutions. In the central Audio Control Room A, a mc_56 MkIII audio production console with 48 faders and 512 processing channels at 96 kHz has been installed, specifically designed for the demands of complex concert productions. The console, built for IP-based production environments, natively supports

SMPTE 2110, AES67/Ravenna, MADI, and Dante (via a Power Core Gateway). With up to 1024 DSP channels in the redundant A_UHD Core and a wide range of local I/Os, including 16 MIC/Line inputs, 16 Line outputs, and a MADI port, the mc_56 MkIII offers maximum flexibility. Its intuitive operation and expandable fader bays also allow for future adaptability.

In Audio Control Room B, which is used for post-production and smaller projects, the university chose the compact mc_36 MkII xp with





16 faders. Featuring 256 processing channels on a third A__UHD Core at 96 kHz, an I/O capacity of up to 864 channels, and integrated Waves plug-in support, it combines high performance with a space-saving design. The intuitive operation via IP Easy and the quick networking capabilities through the HOME platform make it ideal for university use. A particular highlight of the new system is the ability to remotely control the entire infrastructure via tablets using the intuitive mxGUI software. This remote operation allows access to all central parameters from any location, ensuring maximum flexibility for a wide range of production needs.

The two audio control rooms are interconnected via the Lawo HOME platform, enabling centralized management and control of the entire infrastructure. In addition to the mixing consoles, Power Core I/Os, Lawo A__stage64, and A__mic8 stageboxes have been integrated, ensuring highly flexible connections between control rooms, studios, and performance venues. The decision to implement an AoIP-based infrastructure has brought significant benefits to the Mozarteum University. „The new Lawo consoles and the HOME platform allow us to efficiently and with the highest quality meet all the requirements of our university productions, from live concerts to exam recordings. We were particularly impressed by the flexibility of the AoIP technology and its intuitive operation“, explains Peter Schmidt, Head of Digital Media at the university.



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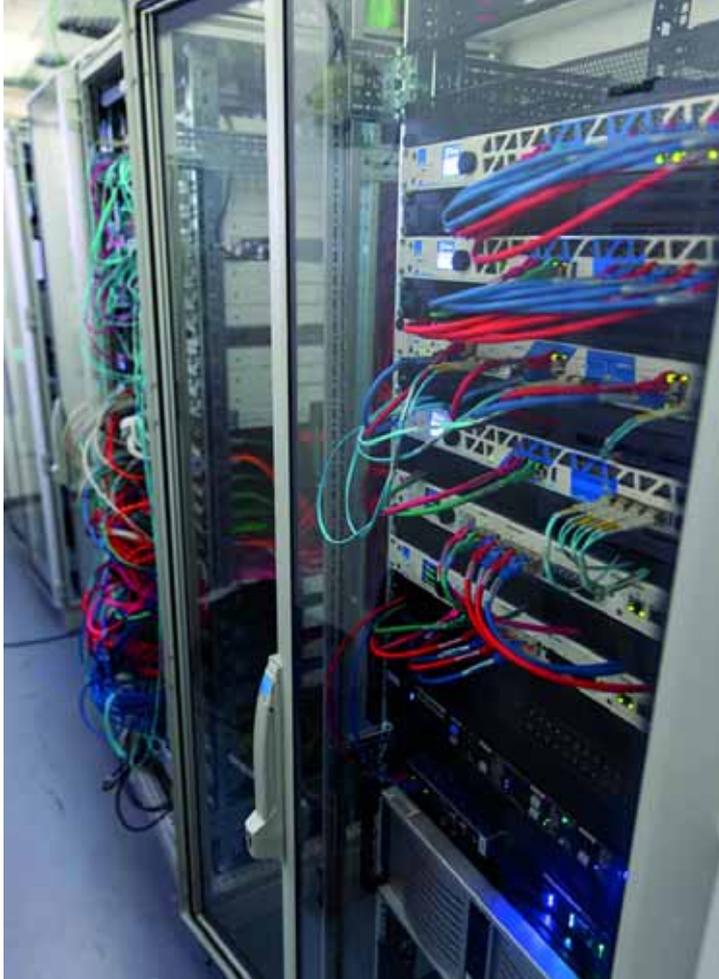
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The AoIP technology enables location-independent networking of the entire audio infrastructure. Using the Ravenna/AES67 protocol, signals can be transmitted losslessly and with minimal latency between various sites. For a university like the Mozarteum, which records and streams a large number of live concerts and exam presentations, this provides an ideal foundation. The central control via the HOME platform simplifies configuration and ensures efficient resource utilization.

Beyond the technical implementation, the educational benefits were also considered. „Our students benefit from a working environment that reflects the latest technology, making it easier for them to transition into the professional world“, Schmidt adds. By combining this system with an existing 4K-HDR television studio equipped with six camera setups, as well as Lawo’s advanced audio technology, content can be delivered in outstanding quality both internally and on external platforms.

All audio installations, including the NF network and fiber optic cabling, were carried out by the Digital Media Department (DM) of the Mozarteum University Salzburg, including the installation and wiring of all existing and new Lawo devices. Only the work on the soundproof racks and (high-voltage) power cabling was handled by Elektro Markl from Salzburg. Under the overall supervision of Peter Schmidt and his deputy and project manager Christoph Feiel, the consoles were configured, the devices integrated, and the system optimally adapted to the university’s requirements.

With its new infrastructure, the Mozarteum University Salzburg strengthens its role as a pioneer in merging art, science, and technology. The combination of high-performance technology, flexible networking, and hands-on application sets new standards in audiovisual work and the training of future music and audio engineering professionals.



750,000 Euros for light and sound

The Frankfurt-based Gibson Club is considered one of the trendiest nightclubs in Germany. However, it is not just a dance venue but can also be rented for corporate events. A few months ago, the club invested around 750,000 euros in its sound and lighting technology.



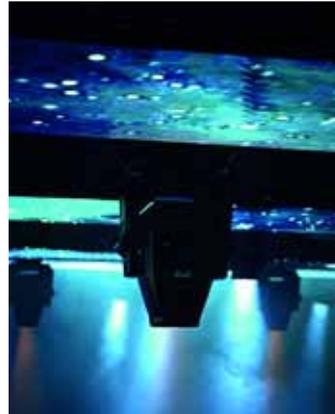
„Today, clients want more show, more staging at their corporate events. With the new technology, we are one of the best-equipped venues in Germany and can accommodate a wide range of requests“, explains Bastian Bernhagen, Managing Director of the Gibson Club. After three years, Rüdiger Flörcks has returned to the team as the Head of Corporate Events at Gibson.

The Gibson Club has installed a sound system from L-Acoustics. Additionally, Bastian Bernhagen has upgraded the lighting technology with 94 lamps and lights from JB Lighting, as well as professional live technology with microphones from Shure and Sennheiser. Not only behind but also above the ceiling, LED panels covering a total area of 72.5 square meters illuminate the main floor. „Both in terms of sound and lighting technology, we can compete with clubs in Ibiza, London, or New York“, says Bernhagen.

Rüdiger Flörcks (pictured), Head of Corporate Events at Gibson, has been active in the corporate business for more than two decades and, after a three-year break, has been back with the Gibson team since October 2024. He observes changes in the industry: „In the past, the most important thing at a corporate event was the catering; for example, it was fashionable to hire a Michelin-starred chef. Today, less money is spent on

F&B; instead, staging and entertainment take center stage. A large portion of the budget goes into the show experience, sound, and lighting effects. This is one of the reasons why we have invested several hundred thousand euros in the club.“

From conferences and company celebrations to customer receptions, product presentations, and exhibitions, the space at Gibson is highly adaptable. The main floor of Gibson offers 600 square meters of event space. With seating arrangements, it can accommodate up to 250 people, while standing receptions or parties can host up to 1,000 guests. According to Rüdiger Flörcks, a major advantage of Gibson is its staff. „We have experienced employees, some of whom have been with us since the club opened in 2012, and we regularly train them.“ In total, around 120 permanent and 60 freelance employees work at the Gibson Club. „Additionally, we have a scouting team that travels to London, New York, or Barcelona to identify trends in the event and club scene, discovering elements we might implement at Gibson.“ The goal: to always be as up-to-date as possible. The strategy seems to be working: „In the past, clubs were given a lifespan of a maximum of ten years. We’ve now been around for 12 years - something we also owe to the event segment. We want to ensure that Gibson continues to be successful in the future“, says Flörcks.



Light + Video

Lamps: 6 JB Lightning P7, 10 JB Lightning P9, 16 Martin Mac Aura, 16 Martin Mac One, 25 Robe LED Beam 150, 8 Roxx Cluster B2fFC, 8 Roxx Cluster S2, 5 Elation ACL 360 Bar

LED Pannels Pixel Pitch 2,6 mm

Stage 5 Elements: 1 Wall Left 1.5 - 150 x 150 mm - 384 x 384px, 1 Wall Left 2,5 - 200 x 250 mm - 512 x 640px, 1 Wall Center 400 x 250 mm - 1024 x 640px, 1 Wall Right 2.5 200 x 250 mm x 512 x 640px, 1 Wall Right 1.5 - 150 x 150 mm - 384 x 384px

Ceiling 4 Elements 100 x 1200 mm - 256 x 3072 px

Steuerung: 1 Grand Ma 2 Light, 2 Resolume Medienserver, 1 Yamaha QL1

Sound

Speaker: 2 L-Acoustics L2D Line Array, 6 L-Acoustics KS 21, 2 L-Acoustics KS 21 kardiod

Delays: 2 Martin Audio 16DD6 1x6,5 / 1x1,75 nicht aktiv

Monitoring: Martin Audio 4 LE LS 12 Wedges, Martin Audio 3 LE RS 12 Wedges, Martin Audio 1 LE LS 15 Drumfill

Microphones: 3 Sennheiser 904, 3 Sennheiser e604, 2 Sennheiser MK4, 1 Sennheiser e902, 1 Sennheiser e901, 1 Sennheiser e906, 2 Sennheiser 93s dynamic, 2 Sennheiser 96s condenser, 1 Shure Beta 52, 3 Shure Beta 58, 1 Shure Beta 87, 5 Shure SM 58, 5 Shure SM 57, 2 Shure SM 81, 1 Shure ULXD 4Q, 4 Shure Beta 58 capsules

DI Boxes: 6 Active BSS AR-133, 2 Active Palmer PAN02, 3 Passive Palmer PAN01

DJ Equipment: 3 Pioneer CDJ 3000 Nexus, 2 Pioneer DJM900 Nexus II, 1 Pioneer S9 Mixer, 1 Pioneer S11 Mixer, 2 Pioneer CDJ 2000 Nexus II

Mxing consoles: 1 Allen&Heath dLive S3000, Stage Rack DM48, 48in/24 out, 1 Yamaha QL1, Stage Rack RIO1608-D2

www.gibson-club.de

Modernized audio workflow

The Paderborn Theater has completely switched its mixing console systems in two of its three venues to the Venue S6L live sound systems from the U.S. manufacturer Avid.



With a Venue S6L-32D in the Main House and a Venue S6L-16C in the Studio, the theater optimally meets the audio engineering requirements of a versatile repertoire. By transitioning to the Venue S6L live mixing console solutions, the nationally recognized Westphalian drama theater (a single-genre house) with one musical production per season expands its technical repertoire with innovative functions such as snapshots, MIDI-controlled cues, and flexible routing options.

In the Main House, the Venue S6L-32D control surface, together with the powerful E6L-144 engine and the Stage 48 and Stage 64 stage racks, replaces the previously used Avid Venue Profile system. The theater's Studio has been equipped with an S6L-16C control surface with an E6L-112 engine, which replaces the previous Venue SC48 system and serves as the FOH console. Both setups offer extensive possibilities for live mixing and optimally support the theater's workflow.

The decision to use the Avid Venue S6L was particularly influenced by the seamless integration of existing show files and the audio department's familiarity with the workflow. Till Petry, Head of Audio and Video Technology at the Paderborn Theater, explains: „It was important for us to have the shortest possible adaptation period. Additionally, we wanted to transfer old shows as smoothly and quickly as possible while being able to access familiar and well-functioning features like snapshots or MIDI connectivity.“



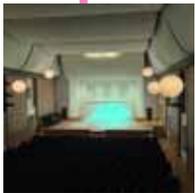
The planning and implementation of the audio setup modernization took place in May/June 2024. The specialized Berlin-based planning and integration service provider IT Audio was responsible for ensuring the seamless integration of the new systems in both the Main House and the Studio. From initial consulting and planning support to on-site setup assistance and user training, the S.E.A. Live Team provided continuous support throughout all project phases, contributing to a smooth transition to the new systems.

The solutions provide the Paderborn Theater with numerous advantages that significantly improve the workflow. The flexible use of the stage racks in both venues offers a high degree of versatility, making operations considerably easier. Features such as the intuitive snapshot system, the practical overview layer, and the ability to customize layouts make operating the S6L not only efficient but also pleasant and flexible in daily work. „New routing options have made work even easier, clearer, and faster. The overview layer makes setups very convenient and helps maintain an overview. Additionally, the individually programmable layout option in the Studio is particularly helpful“, adds Sven Belzer, Audio and Video Technician at the Paderborn Theater.

With the new Avid Venue S6L solution, the Paderborn Theater has elevated its technical infrastructure to a future-proof level. The investment not only ensures smooth operations in the repertoire but also strengthens creative flexibility in productions.

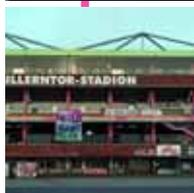


Reitstadel Neumarkt in der Oberpfalz is a renowned concert hall known for its unique acoustics and historical atmosphere. During the renovation of the lighting, this excellent acoustics posed a particular challenge. It was essential to ensure the quietest possible operation of the spotlights and lights. Both the stage and hall lighting were renewed. The city of Neumarkt brought in the planning office **BWKI** from Bayreuth and **Feiner Lichttechnik** from

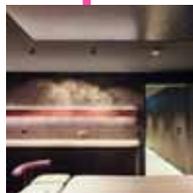


Regensburg for project planning and supervision. For stage lighting, extremely quiet Fresnel and profile spotlights from the Hyperion 300 series by Spotlight were used, as well as the fanless and therefore completely silent FL700 white light floodlights from Feiner Lichttechnik. For hall lighting, Feiner's Amplitude Dimmers FBox 4CCAN-TS were used in combination with various high-performance downlights from Electron.

the essence of the club. „The fans of FC St. Pauli are known for their unwavering loyalty and passionate support“, says Dennis Bajer, a renowned Hamburg-based audio producer, sound engineer, and FC St. Pauli fan responsible for the new sound installation. „We used the surround mix from the Bundesliga broadcaster Sportcast and added chants, clapping, and effects to recreate the stadium atmosphere“, explains Bajer.

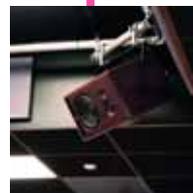


The architecture firm Burkard Design has redesigned the premises of a former bakery on Bahnhofstraße in Küsnacht (ZH) and converted them into a **beauty salon**. The result is a modern ambience that exudes harmony and elegance. **Ribag** lights not only ensure uniformly illuminated work areas but also contribute significantly to the feel-good atmosphere. As a decorative design element, three champagne-



colored Vertico pendant lights effectively accentuate the waiting area. Since little daylight enters the rooms, lighting was needed to create a cozy atmosphere. The lighting concept was designed to provide pleasant, glare-free light that does not cast shadows on faces during treatments. The Scopy Spot, which won the 2024 Design Award, meets all these requirements. The organically arranged, focusable lights blend subtly and effortlessly into the design.

The University of Surrey offers the Creative Music Technology and Tonmeister degree programs within the School of Arts, Humanities and Creative Industries - perhaps the most prestigious sound engineering programs in all of Great Britain. For monitoring in its latest **creative studio**, Dr. Tom Hall, head of the Music Technology program, opted for a powerful and versatile speaker system from **PSI Audio**. The university's impressive facilities include several high-end recording studios as well as state-of-the-art broadcasting studios. The new Creative Music Technology Studio is equipped with a total of 23 PSI Audio speakers: A ring of eight A23-M at ear level, four A23-M as floor speakers, four A23-M as ceiling speakers, one A23-M as a central ceiling speaker („Voice of God“), two A25-M for the left and right channels, and four Sub A225-M subwoofers. In terms of dynamics, natural transients, linear frequency response and phase accuracy, as well as tonal consistency across different models, the PSI Audio speakers impress across the board.



natural transients, linear frequency response and phase accuracy, as well as tonal consistency across different models, the PSI Audio speakers impress across the board.

Die Alles-und-überall-Recorder

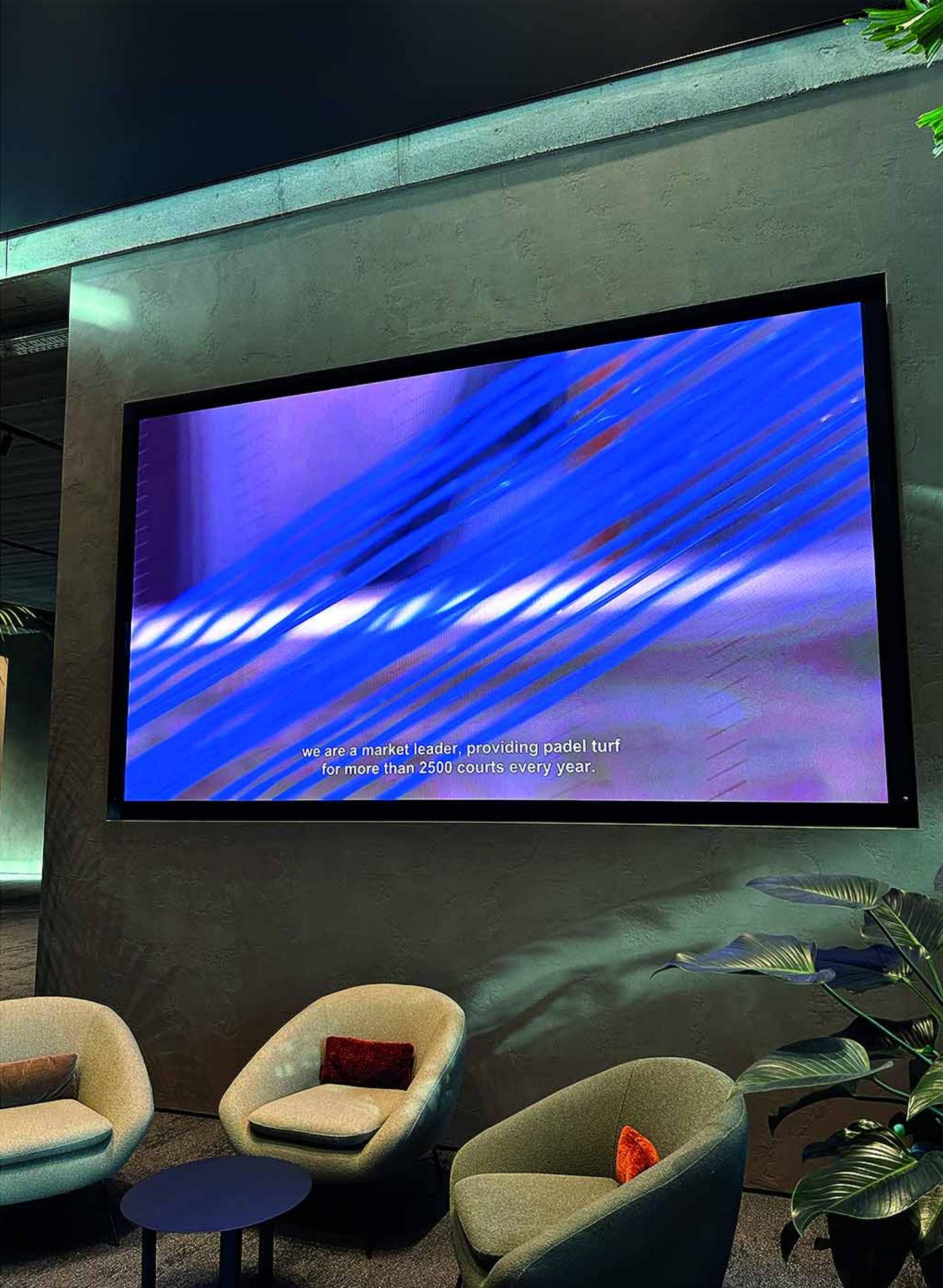
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Cost-efficient complete solution

An LED video wall from Leyard is the centerpiece of the new Experience Center of the Beaulieu International Group.

For more than half a century, the global family-owned Beaulieu International Group (BIG) has been manufacturing flooring solutions. With a strong focus on sustainable decisions, the company's goal is to „improve the quality of life and work for every generation“. Last year, the company decided to set up an interactive experience center at its Belgian headquarters. To achieve this goal, it turned to the technology company Ocular, which specializes in immersive and interactive installations, to create a space that incorporates the company's various brands and connects them into a cohesive whole.

The centerpiece of the experience center is a Leyard MGP Complete LED video wall, which showcases the company's solutions to visitors and serves as a presentation platform or event space.

BIG decided to build an interactive showroom because they wanted to give the people they interact with the opportunity to experience their wide range of solutions in an interactive way, making a visit worthwhile. The Experience Center is divided into sections, so that each BIG brand has its own space and can tell its own story.

Ocular organized a series of workshops to gather information from each department about their specific

needs and unique selling points, ensuring that the right hardware was provided for each area. The traditional exhibition environment with samples was replaced by an immersive, interactive experience that allows customers to explore the history of BIG and visualize how a specific product looks under certain conditions.

For many of the indoor spaces, projection walls were chosen as the best solution, but the central area has large windows. Here, Ocular opted for LED technology to handle the high ambient light levels and chose the Leyard MGP Complete, which is manufactured in Europe.

The MGP Complete all-in-one display provides a cost-efficient complete solution, including mounting hardware, frames, processing, and spare parts for easy procurement, installation, and maintenance. It also offers high brightness, excellent color saturation, and wide viewing angles.

„We at Ocular worked with Leyard because we needed high-quality visualization technology in a bright environment. LED was the perfect solution“, explains Nicolas Vanden Avenne, CEO of Ocular. „The LED wall had to be suitable for presentations at large events and for videos, and Leyard's solution meets these requirements.“



The next step in Smart Power



- Kombiniertes FI/LS-Schutzschalter pro Kanal
- Neutralleiter-Überwachung
- Über- und Unterspannungs-Überwachung
- Fehlerstrom-Überwachung pro Kanal (patentiert)
- PTFD: Dimmung von nahezu jeder Last
- TruePower: paralleles, echtes Relais pro Kanal
- Auto-Power Start-Up: gestaffeltes Einschalten
- HOUSTON X – Fernüberwachung





Tight schedule

At the end of 2024, Helene Fischer hosted her annual „Die Helene Fischer Show“, featuring numerous guest stars and a total of 21 individual LED surfaces, all powered by Green Hippo Hippotizer media servers.

A total of nine Hippotizer Boreal+ MK2 and two Hippotizer Tierra+ MK2 media servers were specified to control 21 LED surfaces, along with two Hippo Play licenses to manage the systems. The content primarily consisted of pre-rendered visuals provided by Gravity Germany, designed to accommodate the large number of performers.

„The video material was delivered as individual loops, which were then programmed and assembled on the Hippotizer media servers“, says Christian van Deenen from Trust Event Group, which specified and delivered the Hippotizers. „Over the course of the entire show, more than 1.5 TB of data was played, consisting of nearly 1,100 clips. Numerous loops and effects with short response times were needed, and the flexible Video Mapper and Masking tools of the Hippotizer system proved to be the ideal features, enabling quick and efficient reactions to production requirements. Many adjustments could be made directly on the Hippotizer, which significantly saved rendering time.“

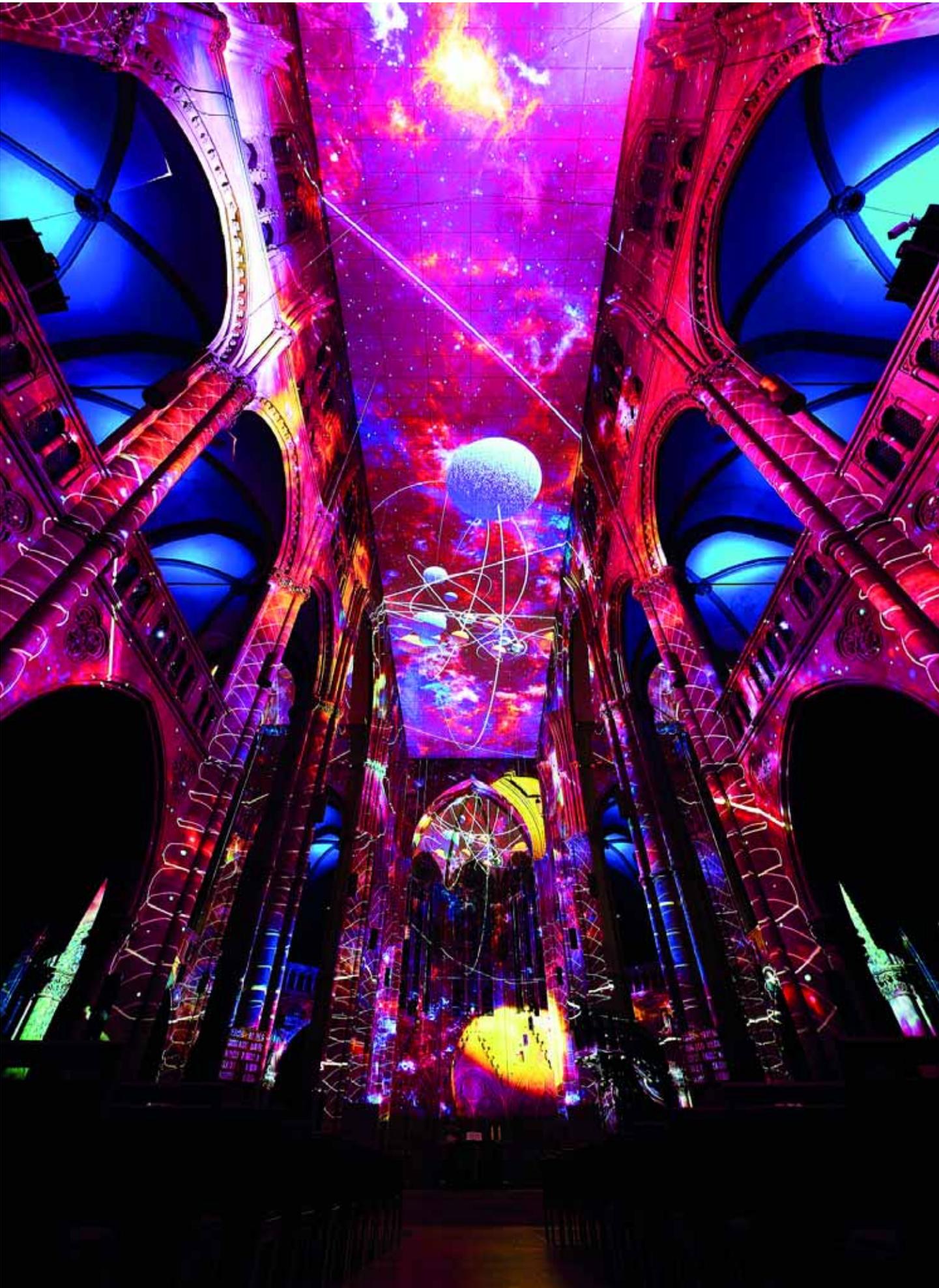
The main Hippotizer system consisted of five primary servers and five backup servers, ensuring redundancy and reliability. An additional Hippotizer Boreal+ MK2 was used to supply the broadcast truck with content, enabling flexible playback for various audience screens. In total, the system managed 24 outputs and implemented a comprehensive pixel-mapping setup.

The stage design, created by production designer Florian Wieder, was set up at the expansive Düsseldorf Trade Fair Grounds and featured two kinetic LED portals, constructed with LED panels with a pixel pitch of 5.9 mm and 3.9 mm. The rear LED portal measured 35 x 9 meters and could split in the middle to create space for larger performances. The front LED portal, measuring 17 x 9 meters, was designed to move vertically, adding more dynamism to the stage.

Each side stage featured a 22 x 9 meter LED backdrop, built from LED panels with a 3.9 mm pixel pitch. In addition to an LED floor, mounted on a kinetic lifting platform, the stage also included eight kinetically movable LED columns and eight mobile LED cubes, which could be freely positioned for various performances and stage designs. „The biggest challenge was the tight schedule and the large number of acts“, explains van Deenen. „To efficiently manage the large number of titles and the associated data, we had to work extremely effectively, which also influenced the requirements for our server setup. The Hippotizer system proved to be flexible, fast, and reliable, while delivering the necessary power to handle the number of outputs and pixels that needed to be played back.“ Helene Fischer, whose album „Farbenspiel“ is the most downloaded album in German history, is considered one of Europe’s most popular artists. „Die Helene Fischer Show“ is a highlight of the German Christmas TV program every year and is broadcast over two evenings on multiple television channels. The most recent show featured performances by British superstar Robbie Williams, as well as Nino de Angelo and Ayliva.

The Trust Event Group was brought in by Raphaël Demonthy from Sunrise Studios to advise on the video technology elements of the show, plan the media screens, and serve as the technical planner between the stage/lighting design and the technical supplier.

The media server system, delivered by Trust Event on behalf of ICT AG, was operated by Sebastian Huwig. The LED equipment was also supplied by ICT AG. The technical direction was handled by Christian Buschhoff, while technical production management was overseen by Sebastian Pichel. The overall production was managed by Michow Concerts, with Kimmig Entertainment GmbH responsible for the TV production. Green Hippo media servers are distributed in Germany and Austria by Cast.



Magical transformation

Together with Panasonic, the Projektil artist collective creates unique, immersive shows in historic buildings. The revenue from these productions, staged in these extraordinary settings, not only contributes to the preservation of historic sites but also revitalizes them, fostering emotional connections and turning them into true attractions.

Panasonic Connect collaborates with Projektil, an internationally renowned and successful artist collective from Zurich, known as a global leader in transforming churches and historic buildings into immersive experiences. Together, they create breathtaking multimedia experiences that captivate audiences worldwide. The long-term partnership aims to share knowledge, learn from each other to enhance immersive multimedia events, and make site-specific art exhibitions even more appealing to the public.

With technical support from Panasonic, Projektil creates one-of-a-kind immersive shows that seamlessly integrate into historical settings. Beyond their artistic and entertainment value, these shows serve an important purpose: ensuring the sustainable use of historic spaces as show venues. The revenues generated help cover a portion of the operating costs and attract new visitor demographics.

The productions primarily utilize high-performance 3-chip DLP projectors from Panasonic, known not only for their exceptional image quality but also for their reliability in continuous operation, which is crucial for frequent performances. Additionally, these compact and versatile projectors can be easily positioned in different locations, making them ideal for varied venues.

Panasonic not only advises Projektil on technical aspects of show planning and execution but also allows the artist collective to test new ideas and projectors in advance. Furthermore, both partners collaborate closely to address challenges related to installation and operation, identifying potential improvements that feed directly into product development.

At Projektil, visual artists, musicians, programmers, technologists, and designers work as a multidisciplinary team at the intersection of art and technology. Their digital and immersive art

shows aim to inspire audiences, spark curiosity, and transport visitors into new worlds. Projektil's artistic productions blend stunning animations, precisely mapped onto walls using Panasonic projectors, with specially composed and meticulously produced music. This harmonious fusion of visuals and sound elevates the audience's sensory experience, allowing them to fully immerse themselves in the art. Some productions even incorporate interactive elements.

The partnership between Panasonic and Projektil initially focuses on select tour destinations for the global Eonarium Tour, which has already visited over 30 cities in Europe and the USA, as well as the fixed-venue concept DAIA (Digital and Immersive Art). These shows are primarily scheduled for autumn and winter, as the vivid projections stand out even more during darker months, when less natural light enters through windows or doors. Each production remains in various European cities for two to four months, with every show tailored to the unique venue.

Over the past 10 years, Projektil has developed a diverse catalog of productions, creating more than six spectacular shows for the Eonarium Tour. Eonarium primarily targets an adult audience, placing a strong emphasis on artistic and aesthetic aspects. Each 30- to 45-minute immersive experience utilizes state-of-the-art high-performance projectors to illuminate the structures, shapes, walls, and architecture of historic buildings in breathtaking ways. Many of these productions take place in churches, where shows like „Enlightenment“, „Infinity“, „Flow“, and „Genesis“ come to life through 3D light projections.

Through customized projection mapping, these monumental structures are completely transformed: ceilings and walls seem to dissolve, revealing distant dimensions filled with colors, patterns, and surreal objects.



Andrew's fastest show

Complex camera tracking with Stage Precision software supports the fast-paced musical production Starlight Express.

Starlight Express, the „fastest show in the world“ by Andrew Lloyd Webber, has made a highly anticipated comeback at the Wembley Troubadour Theatre. The concept for the return of one of England's most beloved musical productions was to create an immersive visual experience, with performers racing on roller skates across multiple levels, delivering a high-energy entertainment spectacle.

For the video team, led by video designer Andrzej Goulding and video supervisor Dan Trenchard, the focus was on the precise camera tracking of up to 26 performers and the seamless integration of video footage of the performers into the live action on stage. The SP software from Stage Precision helped bring this creative vision to life.

The challenge was to develop a system that captures the energy of the performers on stage and allows the audience to follow the action on a screen, even when the actors are moving rapidly across the set. „We wanted the audience to be able to track the lead performers amidst all the movement and action on stage“, explains Trenchard. „Given the fast-paced nature of the show, this would have been nearly impossible with 'normal' camera operators. While searching for a solution, we came across Stage Precision.“

By linking the tracking data already captured by the lighting system, the Starlight Express video team realized that they could feed this data into SP to control PTZ cameras and stream footage of selected performers to the video screens. „What stood out to me as a programmer was SP's adaptability“, says Hannah Broman, Stage Precision programmer for Starlight Express. „I was able to tailor the software to the ever-changing demands of the production.“

„First, we created a 3D model of the stage design and loaded it into SP. We agreed on a 'zero point' in the 3D world, which allowed us to precisely calibrate the cameras to their positions within the venue“, explains Trenchard. „Using SP's camera calibration feature, we were able to quickly fine-tune the camera positions based on a calibration pattern on the LED wall at the back of the stage.“

The SP workflow automates the movements of three PTZ cameras to display live video of the performers. Each performer wears tracking beacons from Zaktrack, which transmit their position on stage to control the follow spots. This data is also fed into SP, which then adjusts and moves the cameras accordingly. SP is also integrated into the show's lighting console, allowing the team to trigger camera shots based on pre-pro-



grammed lighting cues. This creates seamless interaction between lighting and video systems, enabling a certain level of automation in the video design, while video designer Andrzej Goulding can focus on scenic moments. „Using Stage Precision allowed me as a designer to fully concentrate on the visual aesthetics and storytelling.“

SP also served as the central control for the pixel tape animations on stage. By defining action zones within the 3D model, animations can be triggered as soon as performers enter these zones. „SP allowed us to implement these ‘nice-to-have’ features because we already had the data. We just needed to incorporate the triggers and commands into the existing workflow.“

One of the biggest advantages of using SP in Starlight Express is the precision of camera control. SP enables the video team to track performers and effortlessly adjust camera settings such as angle, exposure, and focus - tasks that would be more complex and slower with manual control. „SP gives us full control over the cameras. The user interface allows us to adjust settings like framing, exposure, and movement in real time“, says Trenchard.

Unexpectedly, the Starlight Express sound team also benefited from SP's versatile features. Since the performers are tracked by camera at all times, the audio engineers can zoom in on each performer and monitor microphone placement via video. „Hannah created a custom screen that allows the sound team to instantly check on every performer“, Trenchard explains.

„We are already looking forward to further developing SP in our next production“, he continues. „For example, we are considering automatically adjusting camera settings to match the height of the lead performers and their understudies.“







Back to the Seventies

Roe Visual and Solotech, in collaboration with „Discoshow“, have brought to life a spectacular LED masterpiece that redefines immersive entertainment. By combining modern LED technology with the energetic spirit of a 1970s dance floor, alongside theatrical storytelling and the electrifying atmosphere of a contemporary nightclub, the production transports audiences back to the glittering disco era.

The collaboration began when Mike Bauder, Senior VP of Production at Spiegelworld, approached Aaron Beck, Business Development Manager at Solotech in Las Vegas, with a bold vision. „Discoshow“ was conceived as an interactive theatrical experience, designed to take the audience on a high-energy time-travel journey to the 1970s - featuring stunning visual effects and pulsating music.

Following a successful test run in New York in 2021, which utilized low-resolution LED floors and mirrored walls, Solotech was commissioned to further develop and perfect the concept for its grand premiere.

One of the greatest challenges of this ambitious project was designing an LED dance floor that not only delivered impressive visual effects but also met the demands of an interactive live environment. It needed to withstand the weight and movement of an active audience, integrate stage elements, and be resistant to spilled liquids - all while maintaining top performance and durability.

During the design phase, the Black Marble series from Roe Visual was chosen, with the long-standing partnership between Solotech and Roe Visual playing a key role in overcoming technical challenges.

Specifically developed for demanding environments, the Black Marble panels feature an IP65 certification, allowing for wet cleaning and ensuring a flawless surface even under heavy use. With a load capacity of up to 2000 kg per square meter, these robust panels are perfectly suited for use as an interactive dance floor.

While the LED dance floor serves as the centerpiece of Discoshow, the surrounding Jasper LED walls bring the scenery to life. The four massive walls, each measuring 50' x 8', consist of high-resolution Jasper panels, fully immersing the audience in seamless displays.

To create Discoshow's breathtaking visual effects, advanced LED processors from Brompton Technology were utilized. Six 4K Tesseract SX40 processors, combined with XD 10GB distribution units, control both the Jasper LED walls and the Black Marble dance floor. This setup ensures high-resolution imagery, rapid response times, and seamless performance.

Roe Visual worked closely with Solotech to tackle the technical challenges of this permanent installation. By customizing the support system and resolving issues related to local electrical installation regulations, tailored solutions were developed to meet the project's specific needs. On-site expertise and remote support ensured that every element was executed with precision.







The Masters of Chant turn 25

For their silver jubilee, Gregorian, led by Frank Peterson, are currently on a major tour, delivering not only their signature Gregorian chants but also a sophisticated production that stands up to any international comparison.





The Gregorian tour production is always a technical challenge, as producer and mastermind Frank Peterson primarily aims to offer the audience a special show experience. For this purpose, an exceptionally elaborate lighting design was created for a production of this size, with the goal of incorporating and implementing it as completely as possible, even in smaller or more difficult venues.

Gregorian is a band that performs pop and rock music in the singing style of Gregorian chant from medieval monks. Although the idea for the band was conceived in Germany, most of the male singers in the current lineup are from Great Britain. The world's most successful choir has been captivating millions of fans for a quarter of a century and looks back on an impressive success story. Accordingly, the „Anniversary Tour“ spans the entire DACH region as well as Eastern European countries such as Finland, Estonia, Latvia, Lithuania, Poland, the Czech Republic, and Slo-

vakia. The venues range from classic arenas and town halls to theaters and philharmonic halls. In total, more than 70 shows are scheduled between early January and mid-April 2025, with a continuation already planned for October 2025.

The entire team has carefully prepared for the tour. After technical preparations at the headquarters of the Media Resource Group in Crailsheim, artistic rehearsals, including a pre-show, took place at the well-established Maritim Hotel in Timmendorfer Strand (which has also been used multiple times as a warm-up venue by Udo Lindenberg). Since then, the production has been touring as a back-to-back show with venues changing daily.

The production offers a complex lighting concept with detailed programming, aiming to achieve a consistently high quality across all ve-







nues. Special attention is given to the powerful live sound of the band, accompanying the eight live singers performing with headsets. Technically, two Allen & Heath dLive S7000 FOH and monitor consoles were used, along with an L-Acoustics touring set consisting of 24 K3, 12 KS21, eight A15, and eight 5XT with LA12X amplification. Shure Axient was used for wireless transmission and in-ear monitoring.

The lighting was controlled via an MA Lighting GrandMA2 set, featuring various moving lights from Robe, including BMFL Blade, Mega Pointe, and Spiider. Additionally, there was a lighting matrix made up of 84 Light Sky TX beam lights, along with numerous smaller effect lights. In total, around 200 moving lights and an Epson 15K laser projector were in use. Apart from approximately 30 Movecat 500 kg D8+ and 1000 kg D8+, an ASM Genesis/UNO500 C1 system was also employed. „As a long-time certified rental partner, we rely exclusively on L-Acoustics

speakers for sound reinforcement, while for the two Allen & Heath mixing consoles, the focus is particularly on equipment and reliability“, explains production manager Markus Sorger.

„And even though no moving lights from Robe’s very latest generation are being used, their reliability over the long touring period is just as convincing as their light output. For example, the Robe Mega Pointe is used as a multifunctional fixture with specially designed laser gobos. For this effect, the singers wear white robes, onto which either individual video images or an entire panoramic image across all robes is projected. Beyond the international scope and the logistical challenges associated with it, it is always an exciting task to set up and dismantle such a complex production in each venue on time.“ Ensuring top-quality sound during the tour is Hermann Boddin, who explains the setup’s special features: „All nine main vocals are equipped with DPA 4088 headsets, which can





be particularly challenging at concert volume. The drum microphone setup is entirely from SEelectronics, with two Kelly Shu mounts installed in the bass drum for V-Kick and BL8 boundary microphones, and VR2 ribbon mics used as overheads.“ At FOH, plugins include UAD Apollo 8 and UAD Satellite, UAD Lexicon 480L for the characteristic „monk reverb“, as well as plugins from Sonnox/Oxford, Vertigo, Maag, and Brainworx.

Lighting designer Marvin Amstädter uses fog as a special effect to create a wide fog wall. Additionally, he employs several lighting effects: „There is a mirror hat, handheld mirrors, and laser gloves worn by the monks to spread wide beams of light and lasers throughout the venue. Also included are walking pads that allow individual singers to move, creating the visual effect - through background projection - that the protagonist is moving forward. Finally, umbrellas with integrated

LED rings and water tanks simulate the effect of rain over the singers’ heads.“

Steffen Haug was part of the team from Media Resource, and the technical direction was led by Julian Pfander (pictured), who describes his role in the Gregorian tour: „For me, this year’s tour is a premiere, as I only took over the role from my colleague Markus Sorger at the end of last year. Both of us are permanent members of the Media Resource Group team, which has been supporting the Gregorian production for many years. My official job title is therefore ‘technical project manager’.“

„Some crew members have been part of the production for many years and enjoy the corresponding trust of our client“, Pfander continues. „Of course, the FOH sound has to be top-notch, but especially the lighting design and special effects are the client’s passion; Frank Peterson himself





is very involved in this aspect - and the bar is set accordingly high."

Besides Gregorian, Julian Pfander is also involved in other projects and praises the variety of his job: „It never gets boring. At the moment, the arena tour of Andrea Berg is still ongoing, where I occasionally step in as a backup. In March, the arena tour of David Garrett will start, among others. For both productions, the Media Resource Group is also the full-service partner."

Setlist 2025: Masters of Chant/Scarborough Fair (Traditional)/Hymn (Barclay James Harvest)/One Of Us (Hooters)/Crying in the Rain (Carole King)/

The Forest/Engel (Rammstein)/Meadows Of Heaven (Nightwish)/The Raven (Alan Parsons Project)/Streets of Philadelphia (Bruce Springsteen)/World Without End/Fix You (Coldplay)/Forever Young (Alphaville) – Such A Shame (Talk Talk)/Hallelujah/Dreamer (Ozzy Osbourne)/The Funeral/Faded (Alan Walker)/Voyage Voyage (Desireless)/Children Of The Sea/Blinding Lights (The Weeknd)/Dancing In The Dark (Bruce Springsteen)/If The World Was Ending (JP Saxe)/Sky And Sand (Paul Kalkbrenner) – Gentle (A cappella)/Angels (Robbie Williams, a cappella)/Moment Of Peace/Gloria (Joachim Witt)/Cups (Lulu And The Lamphades)/Viva la Vida (Coldplay)

Photos: Ralph Larmann





„Chromatics Is of Central Importance“

Only 59 of the 1,400 young talents from around the world who participated in the 47th World Skills Competition won gold medals. But in reality, everyone went home as a winner.

First and foremost, there were the enormous educational benefits. Founded in the post-war era, when there was a global shortage of skilled workers, World Skills has since been dedicated to promoting vocational education. The 2024 edition fulfilled this mission brilliantly.

In addition to the valuable exchange of knowledge and ideas, the participants and guests from 70 countries took away above all a powerful, captivating energy.

This energy permeated the entire Parc Olympique Lyonnais stadium during the closing ceremony. This moment of inspiration was further enhanced by the breathtaking production design of Frédéric „Aldo“ Fayard.

Together with set designer Simon Fouillet, lighting and multimedia designer Theo Broche Cannone, and the entire Concept K team, he implemented a spectacular lighting concept featuring 142 Color Strike M motorized strobe-wash fixtures from Chauvet.



Strategically placed throughout the 59,000-seat stadium, the Color Strike M served multiple purposes: they highlighted emotional moments during the awards ceremony and immersed the massive stadium in immersive color panoramas that lent the ceremony an impressive depth.

Each section of the event had its own distinct atmosphere. To achieve this, the Concept K design team created a wide spectrum of color worlds, ranging from intense monochrome palettes to intricate, multi-layered color combinations. „We used a pale magenta as the base color, complemented by peacock green, deep blue, medium blue, cyan, pink, orange, and yellow“, explained Theo Broche Cannone. „At times, we also incorporated white beams - essentially as strobe and pulse bumps.“

Aldo Fayard added: „For the set design, we wanted to use the colors from the event graphics to shape the field. Therefore, we created a large gradient between the two primary colors - magenta and deep blue. It’s ab-

out contrasts that draw the eye to the center of the field and create a striking visual impact with a colorful carpet. Since we used flames for this show, we drew hexagonal patterns on the carpet to serve as placeholders for the flame effects - featuring a design that references the event logo. Chromatics is of central importance to us.“

„Of course, a project of this scale is always the result of many hands. In addition to Aldo, Theo, and Simon, recognition is also due to Broadcast Director Philippe Letourneur, Show Caller Laurence Pelissier, lighting programmers and assistants Paul Biencourt and Paul Simon, laser designers and programmers Tanguy Kopczynski and Theo Frick, Production Technical Director Antoine D’Halluin, his deputy François Catteau, Network R&D experts Kelian Sevree and Martin Muraccioli, project manager Stephane Courtillot, project coordinator (Shanghai Crew) Stephane Thiodat (Stod), music composer Philippe Villar, as well as sound engineers Antoine Secondino and Jeremie Kokot.“



Technical Touchdown

Opinions on Kendrick Lamar's Super Bowl LIX Halftime Show at the Caesars Superdome in New Orleans are divided. However, the technology, with partners like High End Systems (ETC), L-Acoustics, and Riedel – to name just a few – is undeniably brilliant.

Super Bowl LIX, the 59th Super Bowl, was the championship game of the 2024 season of the National Football League (NFL) in American football. The game took place on February 9, 2025, before 83,000 spectators at the Caesars Superdome in New Orleans, Louisiana, between the Philadelphia Eagles and the defending champions, the Kansas City Chiefs. It was the eighth major NFL game held since the iconic dome-shaped stadium opened in 1975. The Philadelphia Eagles emerged victorious.

This year's Halftime Show was performed by rapper and 22-time Grammy winner Kendrick Lamar, who brought actor Samuel L. Jackson as the host. Singer SZA, producer Mustard, and Serena Williams made guest appearances. In addition to Kendrick Lamar's halftime show, Louisiana jazz legends Jon Batiste and Trombone Shorty performed live with singer Lauren Daigle. Lamar's show included critical references to contemporary America and was, for many viewers, too subtle and too background-oriented, lacking in musical focus.

Lighting Technology

The crew included various entertainment companies with some of the best lighting designers and directors in the United States. The lighting equipment was provided by PRG. „For this year's halftime show, we had a clear aesthetic approach, entirely focused on the artists' wishes“, says lighting designer Al Gurdon of 22 Degrees. „We wanted to create contrasts and lighting angles that were distinct from conventional television lighting.“ Instead of creating „nice light“ in the traditional sense, they favored a dramatic lighting setup. „It needed to feel monolithic and synchronized with the heavy beats - and without 'glittering;“ Gurdon continues.

To implement this concept, the lighting team placed 88 automated High End Systems Zeo fixtures on the middle, overhead rail above the main camera position. For good reason: The Zeo, introduced at the end of last year, features a unique, highly aesthetic product design with its LED monolith surrounded by four RGBW LEDs and a patented reflector array. As a blinder, the Zeo also offers maximum brightness with over 30,000 lumens.

Mark Humphrey from True Creative Design says: „The Zeo offers a wide color palette, strong zoom, and it is incredibly versatile. You can use it as a blinder, strobe, wash, beam, or effect light.“ Humphrey particularly likes the option to use the fixture with or without frost. „This enables completely different looks.“

„Since the show focused on strong directional gestures, the Zeos gave us the opportunity to create effects and wash a large area - in line with the haze in the air“, says Lighting Director Ben Green of 22 Degrees. „The full pan-and-tilt function made it a great choice because we could adjust it better for the camera than a static strobe light. It worked both as a space filler and as an aerial effect light, which we used extensively.“

Both the product design and performance of the Zeo proved to be assets for the televised show. Eric Marchwinski of Earlybird Visual says: „The Zeo impressed the camera: the striking look of the fixture is perfect for backgrounds in smaller shows. For the halftime show, the density, beam spread, and excellent light performance of the fixture really came in to their own.“

Sound Technology

What also sets the Superdome apart is its sound. This time, there was a completely new sound system that had been specially acquired for the

halftime show and the game, and which has proven itself at high-end concerts around the world: a L-Acoustics K2-based system, provided by ATK Audiotek/Clair Global, who have been responsible for sound at the halftime show for nearly 30 years.

The system included 16 hangs with K2 arrays and eight hangs with KS28 subs. A dozen of these K2 hangs had K1-SB above them; eight of the K2 hangs had tightly coupled K1-SB, while four of the remaining K2 hangs used K1-SB as a line extension. The number of subwoofers has increased in recent years, reflecting the production direction of Jay-Z's company Roc Nation, which has steered the events toward hip-hop since 2019.

This temporary sound system resembled the one used in the last two years. It is the third time that Kirk Powell, development engineer at ATK Audiotek (acquired by Clair Global in 2021), and his team - including show mixers Alex Guessard and Dave Natale, monitor mixers Tom Pesa and Chris Daniels, and system technician Johnny Keirle - have used a separate sound system in a Super Bowl arena. The process began two years ago when the rolling turf at State Farm Stadium obstructed the carts, which have been used for decades to quickly roll the PA components onto the field for the halftime show changes. Until 2023, the sound systems had only been used for the musical performances, while the installed house sound system was used for announcements and effect sounds. Since then, the temporary sound systems from L-Acoustics have also handled the entire live sound for the game and all associated events. Since the temporary system was also used during the entire game this year, a total of 200 K2, 40 K1-SB, and 64 KS28 were in use - the largest system of its kind ever used for a Super Bowl.

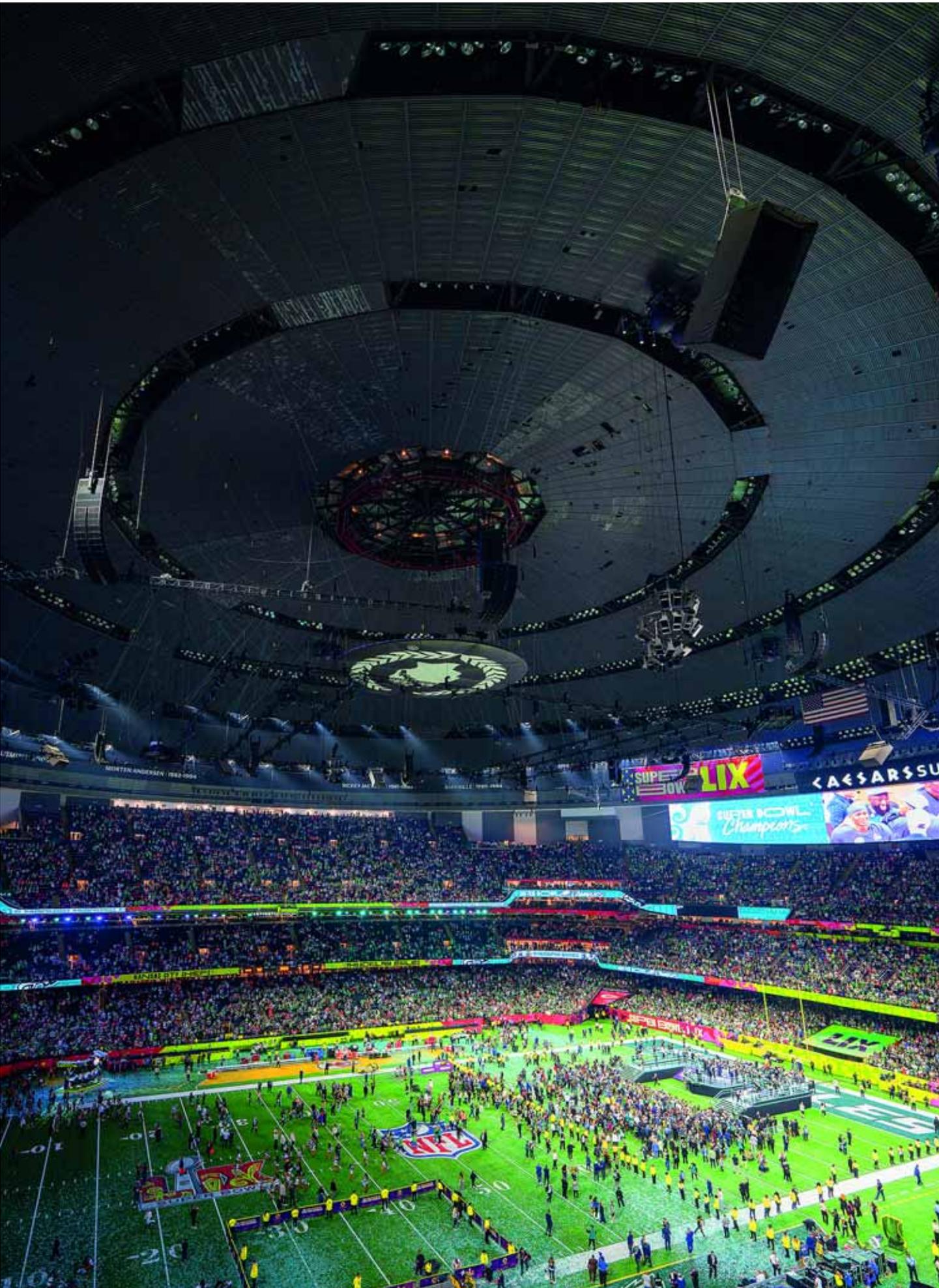
„The halftime show is different from what we do for opening night“, says Powell. „Having a flown system makes a big difference because the coverage is better and more even, as it is permanently installed and we don't have to bring it in and out during rehearsals. This is the third time we've done this, and we're always trying to improve and optimize, looking for ways to do it a little better than last time.“

The Superdome is the fifth oldest stadium in the league and the second oldest dome field in the NFL. „It has really deep under-balconies, which presents a big challenge“, says Powell. „You rely on the installed house system to cover these areas with speakers. Acoustically, there are additional challenges because it's an older stadium that hasn't been modernized as much as newer stadiums, for example, to improve the reflective properties of a lot of exposed concrete. Plus, it's a large, covered space, which naturally brings acoustic issues.“

„One of the biggest challenges was the height restriction, as no rigging elements were allowed to be lower than 153 feet from the field“, explains PA system designer Johnny Keirle. „This forced me to build the system higher, making it suboptimal, which caused coverage and tonal balance issues, as well as potential timing problems. Reducing the horizontal dispersion angle of the K2 using Panflex and using K2 rigbars, which allow for extreme curvature if necessary, helped maintain coverage and sonic consistency despite the less-than-ideal trim requirements.“ Additionally, he adds, the L-Acoustics Soundvision design software enabled quick and accurate optimization of designs on site.

This year, nearly 130 million viewers watched the broadcast, for which ATK designed the sound in the stadium, before the game, during halftime, and throughout the game, as well as the important communications across the entire venue. The scope also extended to distributing audio signals to key television partners, including the NFL Network.

The entire design was done in Soundvision, with CAD work for Johnny Keirle running in parallel: „As with all my projects, I spend a lot of time in Soundvision and trust the software when making design decisions.“





Some members of the design team (l-r): Wyatt Mailloux (ETC Product Support Specialist), Nick Couaette (Pre-Vis Tech), Mark Humphrey, Harry Forster (Lighting Director), Al Gurdon, Bobby Hale (ETC Regional Sales Manager), Ben Green, Eric Marchwinski

The entire system management and optimization was done using Network Manager. For deeper acoustic analysis, we used Smaart, especially for room reflections to EQ the microphones.“

„For the smooth setup and management during rehearsals and on game day, it was essential to bring in my usual sound team from the EU. Gui Burguez, Juan Beilin, Claus Köpplin Orrán, and even Clair Global Operations Coordinator Rob Gurton worked with the ATK core team to ensure a seamless process for the entire PA setup and management. This was especially critical for the flown amplifier platforms, which housed the amplification, signal, and power - we needed experienced team members who felt comfortable working at height and were even willing to go up during the event if needed.“

Digico desks ensured the stability of the mixes in the entertainment area, while Yamaha was chosen for the game broadcasts; in total, there were five live mix positions. The event had its own broadcast trucks. „They received the signals from us and also sent them back to us. So there was a constant back-and-forth between our teams to ensure a seamless production for the worldwide TV broadcast“, adds Kirk. „The Super Bowl requires a large number of audio sources, and it must be ensured that they are routed correctly to their respective destinations. To handle this, we use Focusrite Red Net components for seamless connectivity.“

The communications delivery led by ATK Versacom was overseen by Matt Campisi: „We not only provided intercom systems for the halftime show and NFL broadcast executives, but also for stadium control, the production company Van Wagner, and the production club. We also integrated various other units, like the halftime TV truck, network TV trucks, NFL Films, and the tailgate entertainment concert that takes place outside the stadium.“

ATK provided several Riedel frames integrated into the Caesars Superdome. Two Riedel 1024 frames and Riedel Legacy frames were used in a large ring to form a vast intercom system. In addition to using the stadium’s infrastructure and a Matrix Smart Panel, ATK also brought in 125 Smart Panels for all positions during the football game and halftime show.

Matt’s team worked closely with Riedel Communications: „We provided 140 wireless Bolero belt packs; wireless communication is very demanding and important, as it is crucial for most of the over 250 end users. Additionally, Riedel supplied extended frequency channels, which we could apply to our system“, he explains. „The stadium dome can cause reflections leading to multipath effects, but Riedel provided us with special directional antennas, which solved this issue superbly.“

Super Bowl 2026 will take place on February 9 at Levi’s Stadium in Santa Clara, California. www.nfl.com/super-bowl







Dance Monkeys

Just like in the now 17th successful season of the live dance show Let's Dance, the spectacular lighting production played a crucial role in the success of the tour. Florian Schmitt (Showtime Design) was responsible for lighting design and programming, relying primarily on Robe for planning.

At the end of the year, it was time again: A selection of dancers from the successful TV dance show Let's Dance went on an arena tour. And just like in the 17 seasons of the show, the spectacular lighting production was also a decisive factor for success in the live performances. Florian Schmitt (Showtime Design) was responsible for lighting design and programming, relying primarily on Robe for planning.

The tour, organized by Semmel Concerts, ran from the end of October to the end of November 2019 and, for the first time, included a stop in Switzerland, in Zurich, in addition to Germany. While the celebrities rehearsed their dances at home, lighting programming took place simultaneously over about ten days starting in early October. „Setup day in Riesa was on October 24, and rehearsals began the very next day“, reports Schmitt.

Tour operator Fabian Nallinger explains the vision of Dieter Semmelmann and his team: „We've been on the road with this project since 2019. Last year, the tour's design was adapted to the new studio design. It is important that the audience in an arena experiences exactly the show they know from television. Therefore, we had to ensure that we didn't just ha-

ve TV-friendly lighting but also arena-appropriate lighting.“ He continues: „When arranging the lights this time, we also had to consider the large drape in the center. Accordingly, I had to adjust the truss layout so that we could always and everywhere illuminate people while still having enough lights available for effects.“

In previous years, the design was primarily based on round shapes and star-shaped truss arrangements. Since the new TV studio design features more modern edges, a diamond-shaped arrangement was chosen for the design trusses. As an eye-catching element, diamonds equipped with lights were placed in front of the large LED wall. These elements were also reflected in the ceiling and stage decorations. „This gave us a visually very tidy rig, and with this light arrangement, we were prepared for any situation during the dances“, says the lighting designer.

„Our main task was to ensure that all dancers were always clearly visible while also giving the audience an impressive light show. Additionally, there had to be enough space for decorative elements such as curtains, kabukis, or chandeliers. The show is always filmed with many cameras so that au-



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diences can feel like they are watching TV via the video walls. Therefore, proper lighting for the cameras was also essential“, says Florian Schmitt.

A key focus in selecting the equipment was the use of Robe fixtures: In total, 100 Robe Esprite and 46 Robe Tarrantula were used in the rig and on the ladders. Florian Schmitt explains his choice: „The most important factor in my decision was the brightness of the lights since the rig heights vary significantly on tour. However, I generally like Robe’s lights because they allow me to execute exactly what I envision. Additionally, they are very reliable. Since we aimed to equip everything with LED technology, the decision was made quickly. The Esprite is very bright for its size, has beautiful gobos, and an excellent zoom range.“ Regarding the Tarrantula, he says: „The Tarrantula was added to the rig two years ago when a dance with lasers was requested. However, since that didn’t fit into the budget, I suggested the Tarrantula. With its white center LED

and prism function, it is not just a washer but also provides the same number of small beams or gobos. That’s why, in my opinion, the Tarrantula (or also the Spider) belongs on every stage. The same applies to the Tetra2 Bar, which was part of the setup in 2020.“

The technical service providers included Satis & Fy (lighting), Soundhouse Veranstaltungstechnik (sound), and Video Bär (video). The lighting design and programming (via a grandMA 3) were handled by Florian Schmitt (Showtime Design). Assistant lighting designer and tour operator: Fabian Nallinger. Lighting crew chief: Mika Brenne. Lighting system: Sascha Laue. Lighting crew: Kevin Schulze-Borgmühl, Mona Rapp, Jannis Gäb, Christoph Konermann, Paul Scheer, and Ludwig Sigel. Of course, the well-known jury trio - Joachim Llambi, Motsi Mabuse, and Jorge González - was also part of the tour, alongside the unshakable Daniel Hartwich. The tour dates for 2025 have already been announced.





Fashion meets performance

The Light Art Studios rely on the Impression X5 Compact, Impression X5 Wash, and X4 Bar from GLP for the About You Fashion Circus.

As part of Berlin Fashion Week, the online fashion retailer About You staged a spectacular blend of fashion, circus, and entertainment inside a Roncalli circus tent. For one day, celebrities, press, and fashion enthusiasts alike were enchanted. Light Art Studios GmbH from Hamburg designed the lighting for this complex event and managed the project on behalf of the technical planner, Adhoc Engineering from Potsdam, overseeing everything from CAD planning to pre-production, pre-programming, and finally operating the system using their own grandMA3 system.

Eight fashion brands presented themselves in an original Circus Roncalli tent during a two-hour show, accompanied by artistic performances, circus acts, and moderation. To illuminate this diverse production, lighting designer and Light Art Studios managing director Raphael Grebenstein opted for 120 GLP Impression X5 Compact, 16 Impression X5, and 29 GLP Impression X4 Bar 10 fixtures.

The circus theme, chosen location, and varied show presented the technical team with several challenges, as Raphael recalls: „The concept of a fashion show featuring strong dance and acrobatic performances inside a circus tent naturally comes with certain limitations - especially regarding space and the loads that can be introduced.

After the first mood boards and shared content from the individual fashion shows, we developed the lighting plan step by step and continuously adapted it to achieve the best possible result. The fashion brands themselves had to remain at the center of attention despite the extensive show. Our task was to give each brand a unique look within the overall show. We achieved this partly through different performances (e.g., dance, acrobatics, clown acts, DJ sets) and, most importantly, through the various lighting moods. Additionally, we had to take camera technology into account, as well as the specific requirements of the show acts.“



In addition to rigging, lighting, and sound, the acrobats also introduced significant loads into the rigging, further limiting the possibilities for each technical department. The decision to use GLP Impression X5 Compact fixtures proved to be an extremely space-saving, lightweight, yet highly flexible solution that also integrated elegantly into the floor setup.

„Nevertheless, a high output and good color rendering were crucial for this project, so choosing the Impression X5 Compact was definitely the right move“, adds Ole Güllich, also managing director of Light Art Studios GmbH. „With its lightweight and slim design, free from a base, it worked excellently both in the rig and on the floor.“ A 12-meter truss circle was installed centrally above the ring, with 30 Impression X5 fixtures mounted on it. The truss circle in the tent roof mirrored the approximately 60-centimeter-high outer ring of the

arena below, where 28 Impression X5 Compact fixtures were installed. On the grandstand behind the audience, another 28 X5 Compact fixtures served as effect lighting and audience backlighting.

For the entrance portal, a ground support structure covered in fabric was constructed, housing the remaining X5 Compact fixtures, several X5 Wash units, and all Impression X4 Bar 10 units. The remaining X5 Wash fixtures provided high-quality illumination for the red carpet - an essential feature at any fashion show.

The Impression X5 Compact, which played the leading role in the lighting design for this show, is no stranger to the Light Art Studios team. „We had already used these fixtures in various TV productions. For this project, it was simply the perfect choice“, concludes Raphael.



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Mikki's favorites

The Finnish band Apocalyptica, consisting of three classically trained musicians and graduates of the renowned Sibelius Academy in Helsinki, bridges two completely different worlds. With unbridled intensity, they play metal rock - often cover versions of Metallica - on their cellos, matching their famous rock counterparts in energy and passion.

While the band continues to explore new paths in symphonic metal, it has been steadily gaining a growing fanbase worldwide. Among its admirers is the renowned lighting designer Mikki Kunttu, who has collaborated with the band multiple times since 2007. „I love this band, and it's always great to work with them“, says Kunttu. „I have the utmost respect for what they do - and for who they are.“

Kunttu demonstrates his appreciation impressively with his lighting design for the current APMB4C Vol. 2 tour (Apocalyptica Plays Metallica by 4 Cellos), which kicked off its 24-city North American leg on Fe-

bruary 6, 2025, in Washington, D.C. Prior to this, the band had already completed a highly successful European tour, for which Kunttu also designed the lighting. He used light in an innovative way: his design is bold, provocative, sometimes even menacing - but always captivating. For his powerful, geometric looks, he employed an impressive selection of Colorado PXL Curve 12 fixtures from Chauvet.

Kunttu arranged the motorized fixtures in three identical rows of nine units each. The front row was placed directly on the floor, while the second row was elevated by 30 cm and the third by 60 cm. This not only



created a striking perspective but also allowed the band to move seamlessly between the rows.

„I had developed most of this design back in September 2023“, explains Kunttu. „One of the main ideas was to use the PXL Curves to create different visual layers on stage and influence the stage floor’s appearance. This layered concept is the heart of our design. Once we finalized the concept, we needed to find a rental company that could provide us with 27 units.“

Kunttu describes how his design, with sharp angles and strong contrasts, reflects Apocalyptica’s sound. „Lighting plays a very percussive role in Apocalyptica’s shows - it often follows the drums, the beats, and the fills“, he notes. „At the same time, the visual aspect needs a certain theatrical magic. The design deliberately plays with disruptions and is not always completely symmetrical. In fact, I would love to emphasize this aspect even more if I get the chance.“

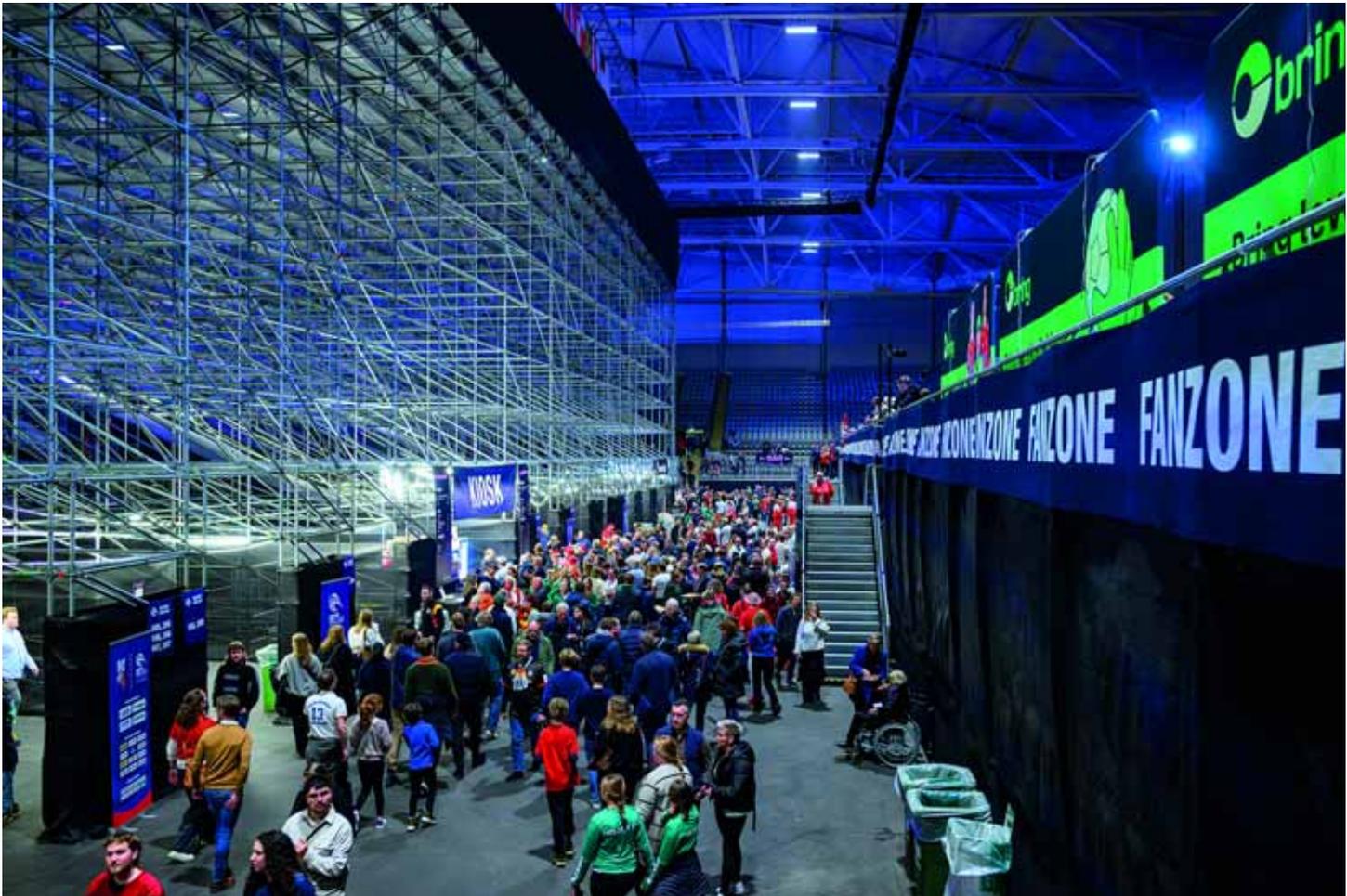
„The light show for this tour is highly rhythmic and aggressive, featuring piercing beams, blinding strobes, and flashing walls of light“, Kunt-



tu continues. „The goal was to create an energy that feels like the soul of the songs has come to life.“

During the European shows, the sharply contrasting black-and-white patterns in Kunttu’s design were softened with seamlessly integrated color gradients of bold and subtle hues. „I gave our programmer Pekka Martti a lot of freedom in choosing colors“, Kunttu explains. „He is braver with color than I am. The only colors I don’t like are pink/magenta on skin - and normally, I’m not a big fan of yellow either. Pekka did an outstanding job on the European leg of the tour, as did our operator, Joonas Liesimaa.“

Kunttu’s personal highlight of the show, however, is the Kabuki drop at the beginning of the performance. Like many elements of the production, this moment was unique - and a perfect complement to an extraordinary band. As expected, and in keeping with the tour’s title, the band performed an all-Metallica setlist: Ride The Lightning/Enter Sandman/Creeping Death/For Whom The Bell Tolls/Battery/The Call Of Ktulu/St. Anger/Blackened/Master Of Puppets/Nothing Else Matters/Seek & Destroy - One.



Spectacle in Oslo

The eyes of the handball world were on the Unity Arena in Oslo during the final of the 29th IHF Men's Handball World Championship 2025. Nüssli transformed the multipurpose hall into a handball arena with around 13,400 seats for the gold medal match and other games.



From January 14 to February 2, 2025, the world's best handball teams competed in Norway, Denmark, and Croatia. The highlight of the championship, the final, took place in the Unity Arena in Oslo, formerly known as the Telenor Arena. Here, Nüssli created the perfect conditions to turn both the grand finale and the preceding matches into a true handball spectacle.

A grandstand structure up to 15 meters high with 10,500 seats - arranged in a U-shape and close to the playing field - created an intense atmosphere for teams and fans alike. An integrated platform for sponsor Lidl, along with four 120 m² platforms for gastronomic offerings, ensured that all spectators could fully enjoy the matches. Two studio towers were constructed as bases for six TV studios (three on each tower), broadcasting the sporting event to every corner of the world. In addition, over 40 spaces were designated for wheelchair users and their companions, ensuring barrier-free access for all fans.

For its client, the Norwegian Handball Federation, Nüssli delivered an innovative grandstand and infrastructure solution that was both flexible and sustainable. Moreover, by the end of the year, the event structures were already in place for another major handball event. The final matches of the Norwegian championship were held in the Unity Arena, featuring four matches in a single

day - women's, men's, and junior finals. As a result, Nüssli's project team began installing the event structures as early as December 1, 2024. After some modifications between the Norwegian Championship and the World Championship, the team finalized the setup and began dismantling immediately after the World Championship final on February 3, 2025.

A total of 26 matches were played in the temporary handball arena, including the preliminary and main rounds of Groups E and F, two quarterfinals, one semifinal, the third-place match, and the grand final on February 2. Thanks to its extensive experience with similar projects - such as the 2023 Handball World Championship in Sweden and the 2024 European Championship in Düsseldorf - Nüssli ensured a fast and efficient project implementation.

For the Norwegian Handball Federation, hosting the Men's Handball World Championship was a first. Kia Haftorn Otnes, project manager for the Norwegian Handball Federation, saw it as an opportunity to showcase Norwegian handball to the world and emphasized: „We were excited to welcome the world's best handball players to Oslo.“ Nüssli supported this vision with an arena design that met the high standards of an international competition and made the world of handball come alive in a unique atmosphere.

P-Dot

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An immersive symphony

Sennheiser's Spectera pioneers Werner Schmidl and Thorben Ströhlein test the wireless broadband system at the world premiere of the „World of Hans Zimmer“ tour at the Metronom Theater in Oberhausen.

The world premiere of „World of Hans Zimmer - An Immersive Symphony. The Theatre Experience“ took guests at the Oberhausen Metronom Theater on an impressive musical journey through the works of the extraordinary film composer. The production by Semmel Concerts, featuring breathtaking lighting, sound, and stage technology by Satis & Fy, thrilled more than 22,000 spectators in 15 completely sold-out shows from January 23 to February 2, 2025. Hans Zimmer was not personally present but spoke to the audience as a larger-than-life, three-dimensional projection. Monitor Engineer Thorben Ströhlein and RF Manager Werner Schmidl worked behind the scenes as part of the Spectera Pioneer Program, providing some musicians with in-ear and microphone signals.

The connection to the Pioneer Program came through Holger Schwark, FOH Engineer and, along with Colin Pink and Christian Steinhäuser, Sound Designer of this unique, Hans Zimmer-curated music production.

Thus, in January, Sennheiser's Per Witte brought a Spectera Base Station with a dozen bi-directional bodypacks in the 1.4 GHz range to the rehearsals in Oberhausen - including a technical introduction to the system by Gerhard Spyra, Technical Application Engineer. Monitor Engineer Ströhlein commented: „There wasn't much time, but that wasn't a problem because the system was relatively easy to set up.“

One unique aspect of this Spectera test was that it marked Werner Schmidl's first-ever assignment as RF Manager. „I actually work in FOH and have, for example, worked with Peter Maffay for many years. Of course, I've dealt with wireless systems before in my career, but this is truly my first major project as an RF Manager. On-site, I used an antenna as a scan antenna - the frequencies find themselves, and everything works completely smoothly!“

„The bodypacks are very user-friendly“, adds Ströhlein. „Insert the battery, and you're good to go.“ The four DAD antennas were placed directly next to the LED curtains, which gave the stage its immersive spatial depth and allowed both musicians and the audience to be immersed in a world of light and film.

Initially, Schmidl and Ströhlein had considered using Spectera only as an in-ear system. „But then we thought: why not go bi-directional? After all, that's one of the biggest advantages you can have“, explains Ströhlein. Thus, Schmidl equipped violinist Alexandra Tirsu, bassist Malte Winter, guitarist Julien Castanié, and woodwind musician Saulius Petreikis with Spectera belt packs for in-ear monitoring and line/microphone signals.

The following musicians used pure IEMs: singer Carla Chamoun, singer Futurelove Sibanda, percussionists Mareike Eidemüller and Benjamin Leuschner, drummer Andreas Kurth, and Christoph Bönecker (keyboardist, accordionist, and musical director of the production).

In total, Ströhlein managed 22 monitor mixes, while Schmidl configured the packs using the Spectera Web UI.

The bi-directional Spectera Beltpacks immediately impressed the musicians, who had previously only used analog in-ear systems. Thorben Ströhlein remarked: „There's no noise, and everything sounds unbelievably good.“ Schmidl added: „It's also very practical that you can adjust the in-ear volume of the packs via software. I noticed a few cases where the volume was too high and was able to adjust it. Plus, I don't have to worry anymore if an additional frequency needs to be added.“

Schmidl and Ströhlein also provided valuable feedback to the Sennheiser team for further development of the Spectera ecosystem, such as im-





provements to the endless volume control, the Web UI, and a desired cue function. Witte emphasized: „Such feedback is extremely important for us to further refine the system through firmware updates.“

Since this was a test deployment, the production team used Spectera with a full backup system in place, but Spectera remained in use for all

shows. „Of course, you have to familiarize the artists with it because this system works differently than the ones they’ve used before.“

With „World of Hans Zimmer - An Immersive Symphony“, Semmel Concerts has once again created a feast for the ears and eyes, set to conquer stages worldwide from Oberhausen onward.







A unique team effort

„The Great World Theatre“ is a mystery play and the most famous work by Pedro Calderón de la Barca. It was first published in 1655 and has been repeatedly modified and adapted since 1924 - most recently in 2024. Lighting designer Rolf Derrer accompanied the season celebrating the impressive 100th anniversary in the Swiss pilgrimage site of Einsiedeln with a team from Winkler Livecom and extensive equipment from Robe.

The theme of the work is human life, presented as a theater play. At the beginning, the Creator appears, who, as the author of the upcoming play, assigns the different roles. Each role represents a specific aspect of life, including the King, Wisdom, Beauty, the Rich Man, the Farmer, the Poor Man, and an unbaptized deceased child. The stage symbolizes the world, from the cradle to the grave.

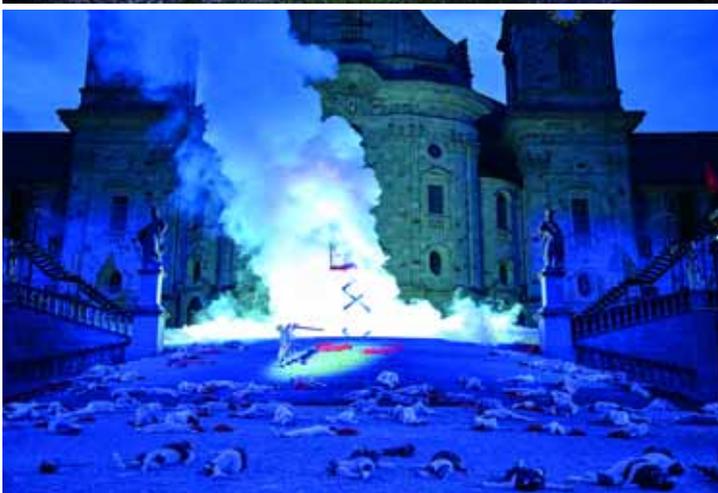
The play was performed as an open-air production at the monastery square in the Central Swiss pilgrimage site of Einsiedeln at irregular intervals from 1924 to 1992. For the 2000 performance season, the Welttheater-Gesellschaft Einsiedeln presented the piece as the „Einsiedler Welttheater“ in a new adaptation by writer Thomas Hürlimann, who revised it again in 2007, keeping the content largely the same but omitting God as a central figure. Thus, the play depicted a godless world from the start, moving toward its inevitable end. In September 2013, another 40 performances were held with a new adaptation by writer Tim Krohn.

The next planned performance, under the artistic direction of author Lukas Bärfuss and director Livio Andreina, was postponed multiple times due to the Covid-19 pandemic and was ultimately scheduled for 2024. For the 100th-anniversary season, 60,000 spectators attended 38 performances between June 11 and September 7, 2024, celebrating the

volunteer work of over 500 dedicated men, women, and children from Einsiedeln against the historic backdrop of the monastery church. This monumental communal effort reflects the spirit and culture of the monastery village, where months of preparation and dedication merge into a unique team achievement.

The open-air stage on the monastery square in Einsiedeln is heavily dependent on the weather, so it was always decided on the day of the performance whether the show could proceed as planned. For the production, lighting designer Rolf Derrer relied on state-of-the-art technology: 80 Robe iForte, 5 iForte LTX, and 3 iForte LTX FS in combination with Robo Spot systems were used as follow spots to illuminate the stage.

„The delicate, space-defining stage design did not allow for weather-protected structures. For this reason, and due to the large distances, only powerful IP65-rated devices with a wide zoom range and blades were suitable for the stage lighting. The iFortes, which were exposed to the weather, had to blend inconspicuously into the stage design. Size, weight, performance, and functionality were equally important. During the setup phase and some performances, it rained heavily - posing a significant challenge for us and the spotlights, but the iFortes remained unaffected throughout the entire four months“, said Derrer.





The lighting designer controlled the performances using two grand-MA3 light consoles (in 2-user mode). The demanding programming was handled by Ronald „Roni“ Huber, with Reto Engler serving as an additional programmer. The technical director of the Welttheater was Lukas Kälin, with Claudia Capecchi as production manager. The technical project manager was Lukas Blessing from Winkler Livecom. Each performance involved five operators (including follow spot operators), and the entire team consisted of around 12 people - all volunteers! Technical expertise and support were provided by Swiss specialists from Winkler Livecom, while Kaiser Veranstaltungstechnik acted as a dry hire partner.

Grandstands by Nüssli

For the first time this year, two covered grandstands by Nüssli were constructed, providing a total of over 2,000 seats. The roofing offered protection against weather conditions, allowing the audience to enjoy an undisturbed theater experience. Integrated into the grandstands were containers providing space for the control room and additional technical facilities. This modern infrastructure ensured the smooth execution of the performances and optimal support for both participants and visitors.

Immediately after the last performances in early September, the dismantling of the grandstands and stage set began. Nüssli employed sustainable methods to restore the site to its original state while minimizing environmental impact.

„In front of the imposing monastery façade was a stage area of over 3,500 m² with a steep incline, divided into a forecourt, a staircase structure, and an open main square. This audience-close main square was framed by two curved side arcades, which were elevated by a delicate ‘scaffold gallery’ that followed the architecture and was incorporated into the performance. This arrangement of two quarter-round grandstands, despite the large distances, created an intimate proximity to the action“, explained Rolf Derrer.

„What impresses me most are the over 500 participants from the monastery village who dedicated themselves to this large-scale production voluntarily. It is a collective work of an entire village, with participants investing most of their free time for almost a year. A unique team achievement!“; the lighting designer concluded.

www.welttheatereinsiedeln.ch

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IBM STRATEGY DAYS

Location: Darmstadium, Darmstadt
 Company: B&B Group
 Specification: The B&B Group successfully realized the world premiere of the new DS8000 storage system at the science and congress center Darmstadium. As part of a hybrid event, which was integrated into the two-day IBM „Storage Strategy Days 2024“, the tenth generation of the storage system was introduced with a multimedia presentation. B&B took over the complete technical support of the event, including the conception of the stage and lighting design as well as the creation and design of the media content.



CHAMPIONS LEAGUE

Location: Parkstadion auf Schalke
 Company: Stage System, Global Truss
 Specification: UEFA regulations require that part of the spectator seating must be covered. For the U19 matches in the Parkstadion, which previously lacked covered standing areas, a suitable solution had to be found. Stage System was commissioned to create a temporary structure that meets UEFA standards. A modified round arch roof from Global Truss was used. The front towers were extended so that the stage roof could be directly integrated into the grandstand rows.



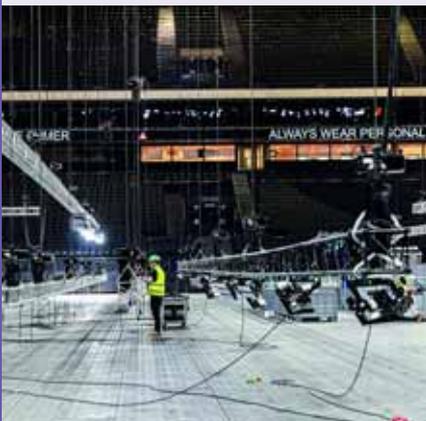
BÜLENT CEYLAN

Location: on tour
 Company: D4-Entertainment
 Specification: A large set of the versatile Halogen Eye Candy/effect devices Clone from My Method is being used for the first time as part of the production design. Tobias Deuring, Managing Director of D4-Entertainment, has been working with the artist for many years. He also developed the set and lighting design for the current tour. D4-Entertainment, a multimedia agency specializing in motion design and events, also provided the lighting and video technology for the tour. A total of 66 of the halogen effects are being used in the show.



PARIS GAMES

Location: Paris
 Company: SLX
 Specification: The British technology provider SLX was commissioned in the summer of 2023 to provide lighting and rigging equipment for various venues of the Paris Games. For data management, SLX chose Obsidian Neutron products. In total, SLX worked at 29 venues. Despite the challenges, SLX successfully completed the project. The required hardware included Neutron products such as the NS8 network switch and the EN12 and EN4 Ethernet/DMX gateways.



GRAMMY AWARDS

Location: Crypto.com Arena, LA
 Company: Sennheiser
 Specification: Comedian Trevor Noah hosted the awards ceremony, which featured performances by The Weeknd, Shakira, Lady Gaga, and Shaboozey. All of them chose Sennheiser and Neumann microphone systems for their performances, such as the digital 6000 wireless system. This year's focus was on the devastating wildfires that had recently ravaged Los Angeles. Supported by corporate sponsors such as Sennheiser, the Academy raised over \$24 million for wildfire relief efforts.



CASA ITALIA

Location: Paris
 Company: Roxx
 Specification: At the end of July 2024, Casa Italia Paris 2024 was inaugurated in Le Pré Catelan for the guests of the athletes from the Italian team. Through its Italian distribution partner Alto Professional Lighting, Roxx supplied a large number of outdoor spotlights. For the lighting design of the outdoor areas, lighting designer Massimo Pascucci relied entirely on the Roxx E.Show TW+ series. The partnership with Alto Professional Lighting has significantly contributed to strengthening the brand's position in the Italian market.



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Resonant Quantum Sounds

A PhD student at the University of Paderborn makes light particles resonate through a unique composition.



Quantum research has been a key focus of the University of Paderborn for many years. From this institution, renowned scientists are driving the exploration of the smallest particles of light forward, both in Germany and internationally. Now, Max-Lukas Hundelshausen from the field of musicology has taken a new approach: the composer and sound engineer has immersed himself deeply in the quantum world and created a composition that recently premiered at the opening ceremony of the new exhibition section „Quantum Computers - Supercomputers of the Next Generation“ at the Heinz Nixdorf MuseumsForum (HNF).

„I have been fascinated by the topic for a long time - quantum physics has had a magical pull on me“, says Hundelshausen. „Being able to engage more intensively with this subject and create a composition aimed at a broad audience has been incredibly enriching. Now, I am more curious than ever to see how research in quantum mechanics will continue to evolve.“

In two movements, Hundelshausen's work bridges the gap between the new world of electronic data processing and the vast spectrum of music. The instrumental composition takes visitors on a journey spanning more than 100 years: from Max Planck, the founder of quantum physics, through Heinz Nixdorf and his innovative ideas, to the futuristic birth of quantum computing. The piece presents a diverse mix of sounds - from piano to synthesizer - of-

fering a rich auditory experience that underscores the importance of quantum research and allows audiences to experience quantum phenomena in a unique way. After all, quantum physics already plays a crucial role in everyday life: groundbreaking inventions such as the atomic clock and magnetic resonance imaging (MRI) would not have been possible without it.

The field of quantum computing is still in its infancy - but it is no longer just science fiction. At the University of Paderborn, possibilities that once seemed unimaginable are coming within reach: scientists there have successfully built Europe's largest sampling-based quantum computer. PaQS („Paderborn Quantum Sampler“) was developed as part of the PhoQuant funding initiative by Germany's Federal Ministry of Education and Research (BMBF) in collaboration with researchers from the University of Paderborn and partners Menlo Systems, Fraunhofer IOF Jena, and Swabian Instruments.

The work of these scientists is enabling deeper quantum research, and the exhibition at HNF makes this complex topic more tangible. Hundelshausen is eager to see the audience's reactions: „I sincerely hope that the positive sense of new beginnings that I aimed to create with my composition will resonate with visitors.“

For more information on quantum research at the University of Paderborn, visit: www.uni-paderborn.de/thema/quantenforschung.

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Fichtestraße 18 · 30625 Hannover
Telefon: (05 11) 55 40 48 · Fax 55 40 40
Mail: redaktion@etnow.de

Editor-in-chief

Stephan Kwiecinski (v.i.S.d.P.)
sk@etnow.de

Editors

Julia F. Kwiecinski
Laura M. Kwiecinski

Fotos

Ralph Larmann
Stephan Kwiecinski

Tine Acke (Frank Peterson), Emanuel Ammon (Welttheater Einsiedeln), Yuri Arcurs (Sharp), Leora Bermeister (Instagrid), Ela Bialkowska (Casa Italia), Tanja Brückner (Aurélie Bergen), G. Evans (Jacob Bilabel), Viktor Getmanchuk (Anouk Wipprecht), Goldbeck (eps), Jochen Günther (PLS), Wolfgang Helm (BOE, Brand Ex), Jess Hensen (Guy Bigwood), Jan Heugel (Arri-Auszeichnung), Philipp Hubler (Ribag), Julian Huke (The Zone), Arpad Ikuma Csizmazia (Global Truss), Jonathan Imhof (Panasonic), Carl John (Julian Pfander), Andreas Kaiser (Panasonic), Robin Kirchner (PLS), Sascha Klahn (Handball-WM), Gregor König (IBM), Nico Link (Degefest-Fachtag), Anna Ludwig (Alte Oper), Besim Mazhiqi (Max-Lukas Hundelshausen), Matt Neustadter (Super Bowl), Elsa Okazaki (Mozarteum), Luca Parisse (Paris Games), Rah Petherbridge (Christo Squier), Andrew Phelps (Mozarteum), Pamela Raith (Starlight Express), Andreas Rentz (About You Fashion Circus), Marcel Schechter (St. Pauli Museum), Christian Schneider (Mozarteum), Julia Schoierer (Nilgün Öz), Lukas Schumacher (Welttheater Einsiedeln-Nüssli), Bart Spencer (Julia Gröschel), Uli Steinle (GLP), Sunrise Studios (Helene Fischer Show), Pietro Sutura (PLS), Richard Timbury (James Pemblington), Haworth Tompkins (Theater im Prater), Wolfgang Veigl (Mozarteum), Oliver Wachenfeld (BrandEx), Kevin Winter (Grammy Awards-The Weeknd)

Design & Layout

Stephan Kwiecinski · sk@etnow.de

Advertising & Coordination

Claudia Kwiecinski · ck@etnow.de
Elke Petrick · ep@etnow.de

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Leinebergland, Alfeld · vertrieb@etnow.de

www.etnow.de

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