



DEICHBRAND FESTIVAL 2026
TECHNICAL RIDER
NEW PORT STAGE

VERSION 1.0 | ALL DAYS

Dear colleagues,

This document provides an overview of the technical equipment available at this year's DEICHBRAND Festival and is intended to support your advance planning and on-site preparation.

Please note that all information is subject to change at any time. Unless explicitly stated otherwise, no additional technical equipment beyond what is listed in this document will be provided.

For your reference, you can find our [festival specifications](#) here.

We are very much looking forward to the festival and to a smooth and successful collaboration with you.

Warm regards

DEICHBRAND Festival
Advancing team

1. GENERAL SECTION

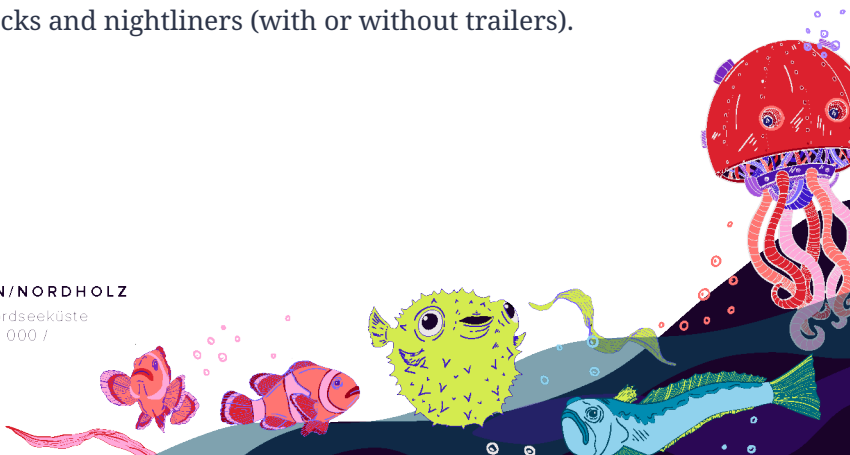
1.2 CONTACT PERSONS

If you have any questions, please get in touch with the following contact persons.

Artist relations	Theresa Gross	gross@deichbrand.de	+49 (0) 152 091 221 20
	Kike Köchling	koechling@deichbrand.de	+49 (0) 176 249 030 20
Festival Production	Jana Ebeling	advancing@hkes.de	+49 (0) 152 274 368 24
	Felix Suwelack	suwelack@hkes.de	+49 (0) 162 946 44 31

1.3 LOADING DOCK

Please inform us no later than four weeks prior to the festival of the number and type of vehicles your production will be bringing — particularly trucks and nightliners (with or without trailers).





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Pre-registered coaches will be allocated parking along the ring road around the infield. Power connections (CEE 32A, 400V) are available within approx. 50 metres. Please bring suitable extension leads.

Parking directly at the stages — especially at the loading docks — is strictly limited to loading and unloading only. After unloading, all vehicles (cars, vans, etc.) must be moved to the designated parking areas.

For productions loading backline into buses or trailers, shuttle vehicles with ball and jaw couplings are available.

1.4 SCHEDULE

To ensure a smooth operation, the running order will be provided during the preparation phase. It will include all program-relevant timings, such as load-in, changeovers, and stage times.

1.5 SOUNDCHECK, LINECHECK, CHANGE OVER

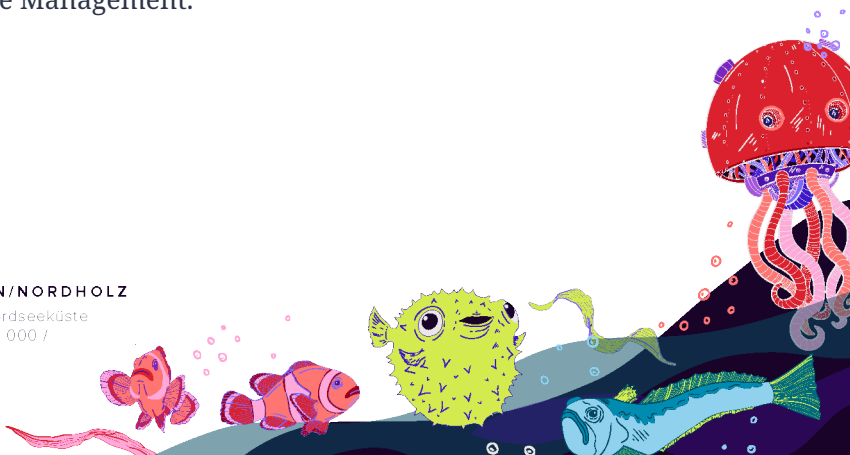
The specified changeover times must be followed to ensure each artist receives their agreed playing time. In the event of unforeseen circumstances, delays in the program may occur. Any necessary adjustments will be coordinated with stage management. The on-stage changeover times are listed in the running order.

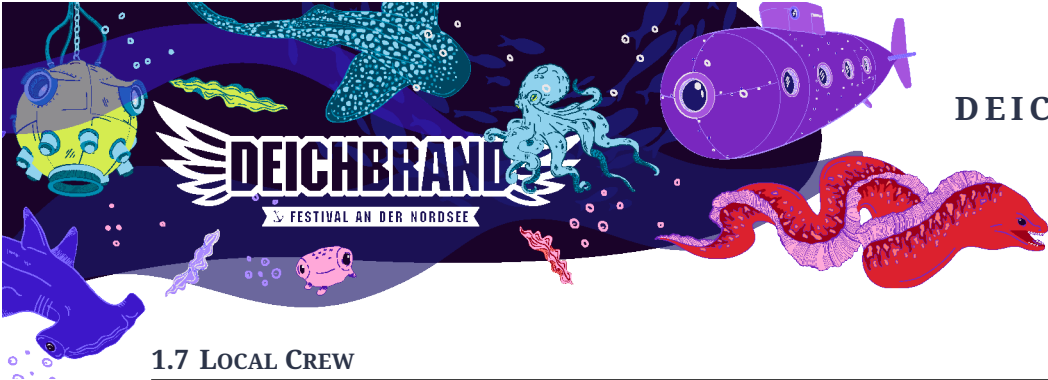
1.6 STAGE AND LOCAL TECHNICAL SETUP

The work areas and backstage zones offer sufficient space for set-up and preparation during the ongoing performance. Larger set elements, scenery, and lighting equipment can be positioned upstage behind a day curtain; please note that this reduces the usable stage depth during daytime operation. To facilitate efficient changeovers, the following rolling risers (metric dimensions) will be provided:

- 1 x 3 x 2 m - height 0,4 m
- 2 x 2 x 2 m - height 0,4 m
- 2 x 2 x 0.5 m - height 0,2 m

All risers are equipped with brakes and black skirting. Additional or alternative riser configurations can be arranged at extra cost. An upstage truss (16 m, maximum load 280 kg) is available for the installation of backdrops. A valid fire certificate in accordance with DIN 4102 B1 or EN 13501-1 (Class B, s1, d0) must be provided upon request by Stage Management.





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1.7 LOCAL CREW

We provide motivated and qualified personnel to support load-in, changeovers, show operations, and load-out.

The number and deployment of personnel — particularly stagehands — are determined by the festival. The required crew size must be agreed in advance with Stage Management.

Stage crew

Stage manager (1)
Rigger (2)
Stage hand (6)
Forklift operator (1)

Audio department

System engineer (1)
FOH engineer (1)
Monitoring engineer (1)

Lighting department

System engineer (1)
FOH engineer (1)
Lighting tech (1)

1.8 LOCAL EQUIPMENT

A basic setup of technical equipment will be provided for the realisation of the concerts. It is explicitly pointed out that there is no entitlement to exclusive use of the equipment provided.

The house monitor desk is always positioned downstage-left, touring monitor desks are set up on stage left. It must be ensured that guest consoles and their peripherals can be moved if necessary and should therefore

be designed to be mobile. Headliners' production consoles are usually set up at the front, with guest consoles behind them.

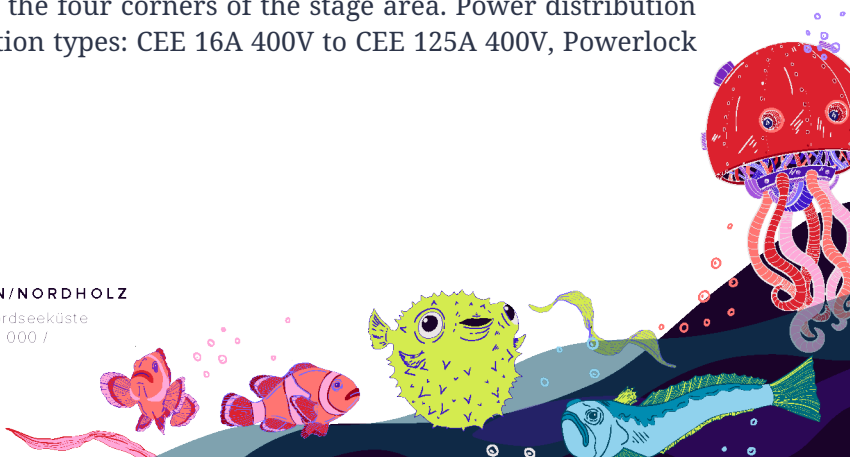
A selection of standard guest multicores will be made available locally. These are not available for exclusive use, generally from the start of the change-over. If multicores are required exclusively, they can be requested from the local suppliers against payment of the costs.

1.9 PRODUCTION GEAR

The type and scope of any additional technical equipment brought to site — including FOH and monitor consoles, in-ear monitoring systems, lighting and video equipment, pyrotechnics, laser systems, and set elements — must be agreed upon during the advancing process. The festival reserves the right to refuse the use of such equipment, particularly due to space or safety constraints. As a rule, no additional extensions, transformers, or power distribution units will be provided on site.

Any material requiring forklift transport to the FOH position must be delivered before the festival grounds open to the public.

Power handover points are located at each of the four corners of the stage area. Power distribution units are available with the following connection types: CEE 16A 400V to CEE 125A 400V, Powerlock 250/400A, and 16A 230V.





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For sustainable and accurate power planning, it is mandatory to submit your actual power requirements to Stage Management no later than four weeks prior to the event. This must include not only the number and type of connections, but also the total power demand in kW.

1.10 LOCAL EQUIPMENT

Any requirements exceeding the locally provided equipment must be agreed in advance with Stage Management. Additional equipment can be sourced through our local suppliers at the production's expense.

All specific requests must be communicated in due time prior to the start of set-up. Availability of requested items cannot be guaranteed if notified at short notice.

1.11 NOISE IMMISSIONS

The statutory regulations must be complied with. A volume of 99dB (A-weighted 30-minute average) at the loudest point in the audience must not be exceeded.

1.12 RADIO FREQUENCIES

The festival's Stage and Frequency Management must be informed of all RF devices and radio links to be used during the event no later than four weeks prior to the festival.

The use of RF equipment will only be approved if:

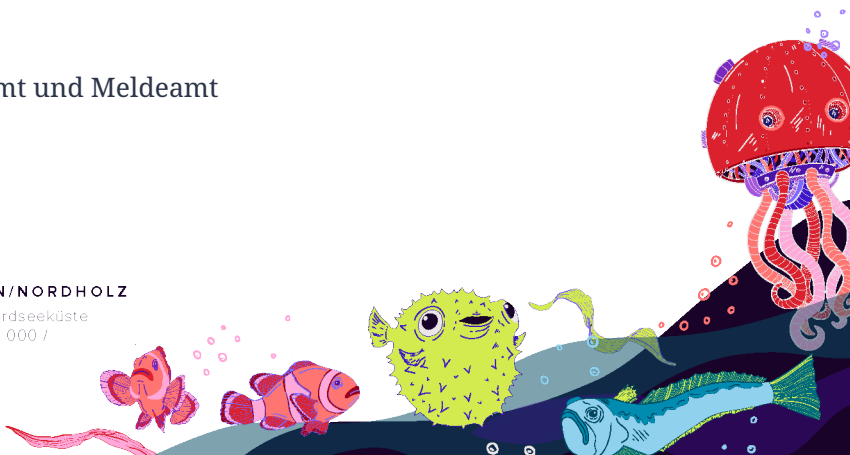
- the frequencies have been duly allocated by the Federal Network Agency (Bundesnetzagentur),
OR
- a temporary (short-term) frequency allocation has been obtained from the Federal Network Agency.

For frequency coordination, please provide the quantity, device type, manufacturer, model and operating frequency band of all RF equipment.

1.13 PYRO, SFX

Any use of **pyro**, **flammables** as well as **laser** and **automation** must be registered in advance with the relevant regulatory authority and stage management. Registration shall be carried out by the guest production itself or a representative subcontractor. The authorization must be submitted to stage management on request. Applications must be submitted in writing to the following address no later than two weeks before the event.

Gemeinde Wurster Nordseeküste
Department 3 | Ordnung u. Familie, Standesamt und Meldeamt
Feuerweg 9, 27639 Wurster Nordseeküste





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Contact: Mrs Imke Lange, i.lange@gwnk.de, +49 (0) 4742 - 87 307, (Tue-Thu, 8:00 am - 1:00 pm)

To avoid waste and to protect the environment, the use of confetti, glitter, streamers and similar materials is not permitted. This applies if the material is not biodegradable. Exceptions can be made in individual cases if the cleaning costs are covered.

1.14 BACKLINE

Backline of any kind (cabinets, amps, keyboard stands, drum sets, etc.) as well as DJ equipment (mixers, CD players, record players, laptop stands, etc.) are generally not part of the locally provided festival setup. If required, we will be happy to make you an offer for our local backline service - a service fee of 10% of the net value will be charged for the costs incurred. Requests must be made in writing and can be considered up to two weeks before the event. It is of course also possible to contact our backline service directly.

Henrik Schwaninger | **Captured Live – Backline rental**
Mobil: +49 (0) 177 – 746 24 89
E-Mail: henrik@captured-live.com





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2. TECHNICAL SPECIFICATIONS

2.1 STAGE

Performance area	17,8 x 12 m (WxD)
Clearance	11,5 m
Side wings	12 x 6 m (DxW)
Back storage	28 x 6 m (WxD)
Loading dock	4 x 12 m (W x D)
FOH	6 m x 5 m, 2 levels ground floor: audio 1 st floor: lighting
Thrust:	6 m x 3 m (tbc.)

Download: [Stage drawings and technical documentation](#)

2.2 VIDEO

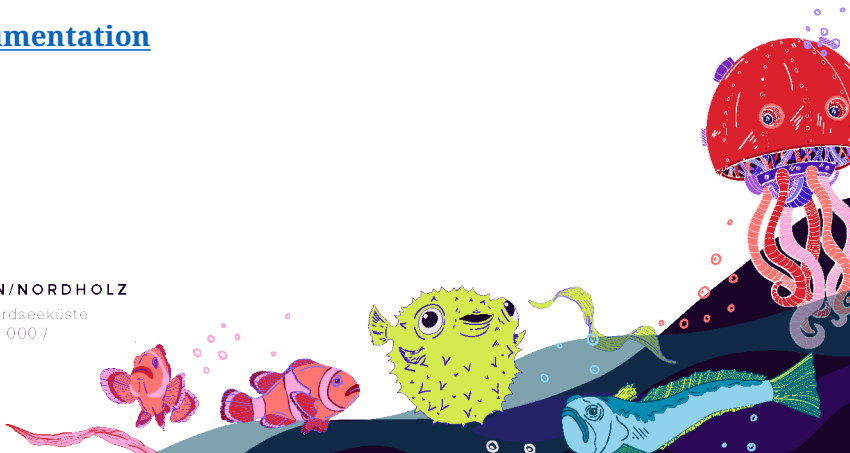
IMAG SL	ROE V8t, 8mm Pixelpitch, 4,5 m x 7 m
IMAG SR	ROE V8t, 8mm Pixelpitch, 4,5 m x 7 m
Backdrop	ROE V8t, 8mm Pixelpitch, 12 m x 5 m

The signal is transferred either at the FOH or upstage right as HDMI (1x 4K). IMAGs will be available to use them with your own media server signal. Please be aware that even when you use them, live camera signal has always to be part of your composition. In case you do not use them with your own camera mix or media server live camera mix, they will be used as portrait format live camera surface.

The festival logo and main sponsor logos are always visible, even if the signal is coming from your media server. Sponsor logos are contractually required to be displayed throughout the festival and cannot be individually hidden or resized for your show. The animated festival design is used as a frame/passepartout around the live image transmitted on the LED walls.

It is not possible to connect your media server system directly to the LED walls. Your signal is always routed through the local data control centre as a safety protocol is activated in the event of an emergency and instructions are displayed on the LED screens.

Download: [LED layout and technical documentation](#)





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2.3 AUDIO

The distance between the front edge of the stage and the FOH is approx. **40 metres**.

Main PA	26 x Meyer Sound Panther L 04 x Meyer Sound Panther W
Side PA	12 x Meyer Sound Leopard 12 x Meyer Sound Ultra-X40
Subs	27 x Meyer Sound 1100-LFC

FOH Yamaha CL5

Multicore guest

- 8 x CAT6 Ethercon 100m
- 2 x Neutrik OpticalCON Duo Multimode 150m
- 2 x Neutrik OpticalCON Quad Multimode 150m
- 1 x 8 channel analog XLR 3-pin

The connections listed above are available at the earliest from the start of the changeover. Should multicores be required for exclusive use, they can be arranged through our local suppliers at the production's expense.

Monitor Desk	Yamaha CL5 Digital Mixing Console (house monitor desk is on stage left)
Wedges	10 x d&b M4
Sidefills	Per side 2x Meyer Sound 900-LFC + Meyer Sound CQ 1P
Drum fill / DJ fill	1x Meyer Sound UPQ 1P + 1 x Meyer Sound 900-LFC

Wireless mics 4x Channel Shure AD-Series w/ Beta 58 hand helds
Mics Microphone sets from Shure and Sennheiser, stands from K+M, XLR cables

Intercom

An intercom connection is available between the respective workstations on stage and at the FOH. The following intercom stations are provided.

- FOH audio – Monitor wing SL**
- Spot-Ops – FOH LX – dimmer city**

Download: [System layout and technical documentation](#)





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2.4 LIGHTING

Follow Spots not available

Rigg
21x Robe Robin Esprite
24x ROBE Robin LED Beam 350
16x Roxx Cluster B4 FC
16x Martin Atomic 3000 LED

Wings
30x ROXX Cluster B4 FC
22x Cameo Zenit W600 SMD RGBW
18x Cameo OTOS B5 Beam IP65

Ambi
27x Cameo Zenit W600 SMD RGBW
19x Cameo OTOS B5 Beam IP65

Fog 2x Hazebase Base Touring Fogger Hazer

FOH
1x MA GrandMA3 Fullsize
1x MA GrandMA3 compact XT

Multicore via ArtNet

Download: [Lighting plot and technical documentation](#)

Download: [Rigging plot and technical documentation](#)

