

# Show lighting that sells: brand staging, product reveals and press conferences - CMY's approach with Depence

CMY Brand Solutions - Whitepaper

## Introduction: light that carries a message

Show lighting isn't "bright and colourful." It tells a story, directs attention, builds tension and releases it at the right moment. And it doesn't just work in the room - it has to work on camera: in livestreams, on IMAG and in press photography. That's the point of CMY's approach: we combine direction, technical craft and Depence previsualisation to build setups that stage brands and products with confidence.

## What makes good show lighting

It starts with dramaturgy. A solid arc - **tease, build, reveal, sustain** - ensures the product appears at the strongest moment by design, not by chance. We work with clear lighting layers: **key, fill and back** for faces; **accent and scenic** for stage and exhibit; **atmos** with beam and haze for depth and energy. Brand colours aren't "roughly" hit - they're measured, mapped and carried consistently across the fixture family.

Product legibility is critical: edge light models form, reflections are controlled, logos and display surfaces stay clean - no hotspots and no "glass case" effect. Camera suitability is just as important. White points of lighting and LED wall are matched so faces don't sink and backgrounds don't clip. Dimmer curves and drivers are **shutter-safe**, so fast shutters or high-FPS B-roll remain flicker-free. The result: looks that work in the room - and render reliably on any sensor.

## Typical situations - and how we solve them

For a **product reveal** we build a controlled low-key lead-in. Moving textures and narrow beams raise tension without giving details away too early. The actual reveal is a precise cue chain: the **key-on** lands in the frame where the object shows its strongest contour, flanked by a clean back edge for depth. Immediately after, we stabilise into a calm sustain look - shootable, colour-stable, press-ready.

For **press conferences and CEO statements**, faces take priority. A key at roughly **30–45°** with a soft character models well; a restrained fill keeps contrast around **2:1 to 3:1**. The LED wall is treated as a lighting partner: brightness and white point are balanced to support the person rather than dominate. Anti-glare measures, sensible sight lines and clean back edges prevent flare, moiré and hard facial edges.

For **brand shows and live acts** we run on timecode but leave room to breathe. Alongside the programmed backbone we keep a **busking layer** to react to room energy, applause or presenter changes. Audience light is dosed to show mood without blowing out faces or forcing the cameras to pump.

## Numbers that hold up in practice

We don't plan abstract ideals; we define **setpoints** that play nicely with camera parameters. Face key levels typically sit around **600–1200 lux** - depending on ISO, shutter and lenses. White point is matched across cameras and LED wall, usually around **4300 K** (neutral) or **5600 K** (daylight). Contrast stays controlled; for dramatic reveals we allow more depth, then stabilise immediately to a safe, steady picture. Colour quality is non-negotiable: spectral gaps that turn skin tones "grey" are eliminated at fixture selection.

### **Our workflow - fast, safe, repeatable**

We start by clarifying **story, brand palette, music grid and shot priorities**. From that we create a lean **look bible**: hero looks, recipes for key/fill/back, defined audience looks, plus a set of fallback scenes. In **Depence** we recreate stage, LED walls and relevant scenic elements, simulate haze and beam behaviour and test looks against real camera angles. Cue lists and timecode structures are built here - including **patch export** for the console.

In parallel we plan the system: universes, **sACN/Art-Net** topology, **RDM** addressing, **not-states** and priorities versus **SAA/PA**. On site we run a fast focus with reference charts, match white point with wall and cameras, and fine-tune skin tones. During the show we drive timecode confidently, keeping the busking layer as a “handbrake” for live dynamics. At the end we hand over **as-built docs, patch and cue lists, the final look bible and ‘best frames’** for PR and social.

### **Mistakes we deliberately avoid**

Too much light flattens images; too little makes them dirty. We balance wall and face so both read - in the room and on camera. Brand colours aren’t set “by eye” but measured and mapped to fixtures so social clips and press photos stay consistent. Beams only show depth when the air is right: **haze management** is its own topic, not a side effect. And because content production is fast, we test shutter-critical situations in advance - including high-FPS capture. We avoid timing breaks by laying lighting on **music grid and shot list**, not the other way round.

### **Why Depence makes the difference**

Depence moves alignment **upstream**. We show looks, transitions and shadows **before** the first truck rolls. Virtual camera moves reveal how a reveal plays in the planned shots; LED content, rigging and sight lines can be checked in the model for conflicts. Variants are built in minutes, not days. That saves build time, reduces revision loops and raises the hit rate for the moment that matters: the first impression - in the room and in the image.

### **Evidence and metrics**

We don’t trade on gut feel; we deliver proof. **Best frames** for PR show a colour-stable, brand-true visual language. A short **capture sheet** records sensible camera settings and do/don’t notes. The look bible documents values, presets and screens for repeatability. Technically, we judge stability by a clean opener, reliable cues in one-take moments and a reproducible balance of face and wall across different camera positions.

### **Check-out: what must be in place before go-live**

Story and shot list are aligned; brand colour values are measured and live in the fixture world. LED wall and cameras are married in the exposure budget; face recipes are set per scene. The Depence previs has tested critical looks against real perspectives; flicker scenarios are cleared. Backup strategies for console, network and servers are live. And **best frames** are prepared so marketing and PR can start immediately.

### **Closing**

Show lighting sells - when dramaturgy, brand, camera and technology lock together. **CMY Brand Solutions** delivers exactly that: clear direction, clean craft and the speed of a robust previsualisation. That’s how a programme item becomes a moment that sticks - **live in the room and on every screen**.