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SEPTEMBER 2023

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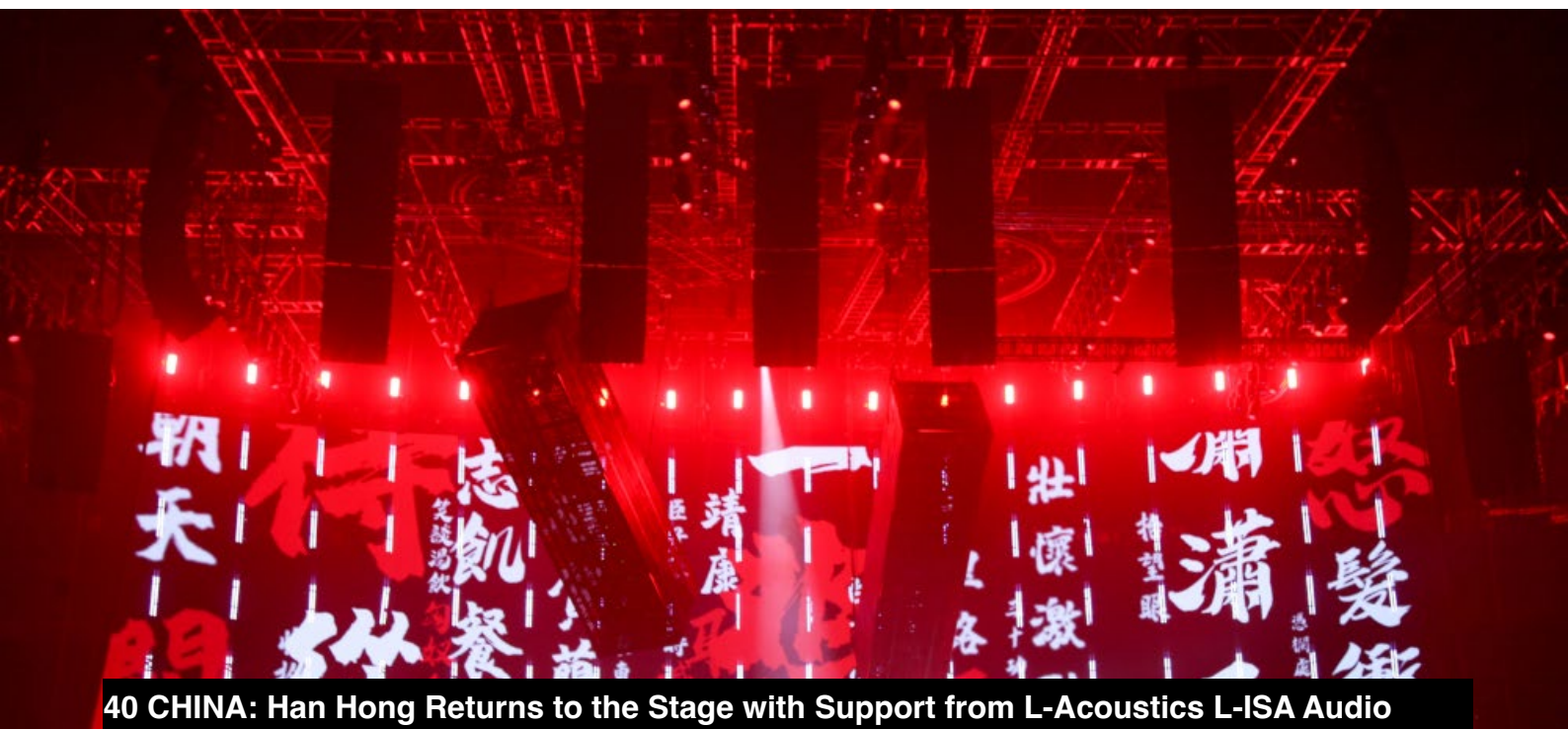
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Fuelled by the region's economic prowess and a relentless pursuit of innovation in engaging audiences, the Asian corporate events market has emerged as a formidable force, experiencing remarkable growth. Reports from late 2018 projected that the Asian events industry, currently valued at \$273.8 billion, would surge to an astounding \$567.10 billion by 2026,

boasting a robust CAGR of 9.2% from 2019 to 2026. This growth was primarily attributed to the corporate event sector, which traditionally encompasses conferences, seminars, exhibitions, product launches, activations, and more, serving as a significant catalyst. Even in the face of the profoundly disruptive effects of the 2020 pandemic, the Asian event economy has defied expectations. Since 2021, the region has recorded a remarkable 27% year-on-year increase in the volume of corporate events. Adrian Lau, the business development director for Asia at Dorier Group, and Mangesh Takarkhede, the director of OmniTerra, share their insights into the corporate events segment.

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City Recital Hall Receives Major Lighting Upgrade with Prolights



AUSTRALIA: Tucked within the charming laneways of Sydney's Angel Place, the City Recital Hall is a purpose-built live performance venue with world-class acoustics located in the heart of Sydney's CBD.

After twenty-two years and as part of a major revamp, the venue has upgraded its lighting and audio systems, transitioning from old conventional lighting fixtures to a modern, LED-based rig supply. To make this choice, the restaurant contacted Show Technology, the official distributor of Prolights in Australia.

The new lighting setup includes the following Prolights fixtures:

- 22 x LED Cyc [EclCyclorama 50](#)
- 8 x LED Fresnel [EclFresnel 2KVV](#)
- 20 x LED Profile [EclProfile CT+](#)

This choice has aroused great satisfaction from the technical production manager of the City Hall, Richard Fenton. In particular, 14 x EclCyclorama 50 projectors were used to illuminate the structure of the sound-reflecting panels positioned on the back wall of the

venue. The projectors were placed along the edge of the wall to add colour and depth to the room, while aesthetically enhancing the look of the panels.

"The Prolights CYC050s fit evenly on each side of the structure to give much more even light off that reflective panel at the back," explained Richard. "We purchased another eight Prolights CYC050s for where we need them for a contemporary show, and they're mainly used to uplight musicians."

The choice of the EclProfile CT+ was dictated not only by the excellent return on investment but also their adaptability to many lenses on the market, as explained by Richard: "Prolights EclProfile CT+ are compatible with our existing stock of lenses. So whilst we did buy a few lenses with them, the idea was that we could reuse a whole bunch of our existing stock lenses which is why we went down that path" Adding, "The other reason we chose Prolights EclProfile CT+ was that they do a very good job at mimicking tungsten so our contemporary performers that are used to tungsten light, are happy with them."

Eight Prolights EclFresnels 2K VW replaced the existing fresnels to produce downlight from the grid. "We're trying to upgrade all of our lights to LED, largely for control and flexibility, and the EclFresnels met our needs," remarked Richard.

With a new LED-based lighting rig, The City Recital Hall is now set up for many years of low maintenance and cost-effective lighting whilst keeping performers and crew more than happy.

[Prolights](#)



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DiGiCo's Quantum Consoles Find a Home in Kerala's Premier Rental Companies



Ragam Pro AVL is the first rental company in India to acquire the DiGiCo Quantum 225 console.

INDIA: In a bold move that's set to reshape Kerala's live sound landscape, two of the state's leading rental companies – Ragam Pro AVL and MediaPRO – have taken their audio capabilities to the next level with the addition of DiGiCo's cutting-edge Quantum series digital consoles to their inventories, as these developments look poised to set new benchmarks for audio quality and performance in the region.

Based out of Kodakara, **Ragam Pro AVL** has officially become the first rental company in India to acquire the compact and powerful DiGiCo Quantum 225 console; whereas cochin based ace rental outfit **MediaPRO**, have added Kerala's first DiGiCo Quantum 338 console.

Ragam Pro AVL's decision to acquire India's first DiGiCo Quantum 225 was inspired by the fact that the compact digital mixer "packs a punch, while delivering exceptional features and performance that make it a standout choice for any sound professional."

With an impressive lineup of features, the Quantum 225 boasts 72 input channels, 36 buses, an LR/LCR master bus, and a 12-in/12-out processing matrix. Its comprehensive I/O includes eight analog inputs, eight analog outputs, and four channels of AES digital, along with two MADi ports, Optocore support, and UBMADi. The addition of two dedicated DMI slots further

enhances its expandability. Another standout feature of the Quantum 225 is its high-performance signal processing, anchored by DiGiCo's Mustard Processing channel strips and Spice Rack insert effects. These capabilities culminate in studio-quality mixes that set new standards for live sound.

"Operating this console is a breeze, thanks to a 17-inch multi-touch screen, 41 individual TFT LCDs, and 25 touch-sensitive, motorized 100mm faders. Plus, the customizable work surface ensures that the Quantum 225 seamlessly adapts to diverse workflows. For those in search of a compact mixer that offers exceptional sound quality and professional-level features, the DiGiCo Quantum 225 is an unbeatable choice" the company noted.



MediaPRO with their DiGiCo Quantum 338.

On the other hand, MediaPRO's acquisition of the DiGiCo Quantum 338 was heavily influenced by the console's intuitive and efficient operation coupled with the assurance of swift and hassle-free navigation.

Equipped with meter bridge and soft quick select buttons on each screen, the Quantum 338 further impresses with 70 individual TFT channel displays and 38 touch-sensitive faders laid out in three blocks of 12 fader banks, in addition to two dedicated user-assignable faders, each equipped with high-resolution metering. With a remarkable maximum of 128 input channels with 64 busses and a 24 x 24 matrix, complete

with full channel processing, this console redefines built-in console I/O performance. Exceptional local audio connectivity and performance are achieved through the "Ultimate Stadius" 32-bit ADC and DAC conversion, which come as a standard feature in the Quantum 338; with the console also boasting six single or three redundant MADI connections, dual DMI slots, and a built-in UB MADI USB recording interface. Furthermore, Mustard Processing channel strips, Spice Rack plugin-style native FPGA processing options, Nodal Processing, and True Solo are all included as standard features in the Quantum 338. The Quantum 338 also offers 4 stereo AES/EBU in/out, triple redundant MADI in/out (configurable as 6 MADI I/O at 48kHz), dual DMI card slots, support for dual second-generation Optocore loops, a built-in UB MADI USB interface, and more; with the option to integrate Waves connectivity via a SoundGrid Interface card that adds up to an additional 64 I/O.

Both these purchases were expertly facilitated by **AVL Marketing** who are DiGiCo's authorized sales channel partner in the region; with Mr Azhar of AVL Marketing commenting, "These strategic moves come as no surprise, considering DiGiCo's reputation for pushing the boundaries of digital audio technology; and it is clear that these acquisitions showcase the commitment of Ragam Pro AVL and MediaPRO to delivering unparalleled live sound experiences to their audiences. As Ragam Pro AVL and MediaPRO lead the charge with their pioneering acquisitions of DiGiCo's Quantum consoles, they are poised to revolutionize the live sound experience across Kerala. These premier rental companies have not only raised the bar but have also set a new standard for audio excellence in the region. DiGiCo's commitment to innovation and quality aligns seamlessly with the goals of Ragam Pro AVL and MediaPRO, and the collaboration between these industry giants promises to deliver unforgettable sonic experiences to audiences for years to come."

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Robe CycBars Invigorate Basement Theatre



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NEW ZEALAND: Basement Theatre in Auckland, New Zealand is living proof of how the 'small is beautiful' concept can become a hub of creative endeavour, a hotbed of ideas, experimental art, and the instigator of lively political and social discourse as well as an inclusive place for talented live performers to hone their craft.

In 2022, Basement Theatre purchased its first Robe LED fixtures – two CycBar15s – a sale in proportion to its production needs that has made a big difference to how shows can be lit.

Squeezed into an old industrial building, once part of a large grain silo development, the charismatic theatre has been on the site for 15 years, making the most out of a challenging layout with some out-of-the-box reimagining that has ensured it has everything needed for a busy and thriving venue to function as an iconic cultural melting pot.

A busy and diverse programme of shows runs Tuesday to Saturday in the two intimate spaces, attracting generally younger audiences together with those who

might not necessarily entertain more traditional theatres. While smaller in size, it has a massively big heart.

The venue's then technical manager Michael Trigg explained that all their fixtures must be flexible and multi-purpose, and the CycBar15s fitted this context. He looked at several options before deciding on the Robe product being the best value for their requirements. The fixtures are rigged in the 100-capacity main space and were purchased with support from Robe distributor Jands New Zealand at the start of 2022.

Michael was looking for a very specific piece of kit. It had to be low profile due to the 2.5-metre ceiling height and had to be an LED source with a good throw as well as decent angles that would work in the space.

CycBar 15 ticked all the boxes as a lightweight static 1-metre LED batten with 15 equally spaced, super bright RGBW multichip LEDs giving homogenised and smooth colour mixing and linear dimming. A fixed but re-definable beam angle offers optional diffusers and a new split filter system allows three different beam angles across the entire CycBar, generating an asymmetrical

light output particularly useful for wall and cyc washing. Optional barn doors can also be used to trim the beam if needed. The CycBar 15s cover so many bases, Michael explained. "They can be a front wash, a backlight, a wash or a top light or they can be rigged vertically for more of an effects look, and the individual pixel control was something that really appealed for this," he enthused, adding that the fixtures can also be rigged on side booms for dance shows.

They can paint the walls with light using the CycBar 15s, then change the colour one minute and flip the fixtures around the next and use them for key lighting using the diffusion panels.

Michael was already familiar with Robe products through his work in events, so he was happy to specify the brand, and when he left earlier this year after several

years in the post, new technical manager Paul Bennett is also delighted with the lights. Most incoming Basement productions there will bring their lighting designers and will use the house rig which contains about 40 fixtures, sometimes augmenting this with a few of their specials.

Basement's lively performance programme features at least two new works each week staged in one of the spaces and continues to be an engaging and invigorating environment in which all the productions are well looked after.

The CycBar 15s were such a great success that the theatre confirmed an order to triple their Robe inventory, adding two iBar 15s – an updated and IP65-rated version of the original CycBar – and two ParFect 150 LED source ACL-style beam fixtures.

[Robe](#)



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Riedel Bolero 2.4-GHz Intercom System Defies Co-Frequency Interference



CHINA: Riedel Communications's Bolero 2.4-gigahertz (GHz) wireless intercom system was used for the first time in a large-scale live event in China. During concerts for a popular Taiwanese band, held at the Shenzhen Universiade Center Stadium and Shenyang Olympic Sports Center Stadium, Riedel distributor Jiangsu R&J Electronic Co. rented out the Bolero system to provide high-quality audio, ensuring easy setup and deployment, whilst guaranteeing high-quality and high-coverage radio frequencies for the production house.

The event aimed to demonstrate how Bolero 2.4 GHz can be used efficiently in a large-scale environment without being affected by other wireless devices on the same frequency in the same environment.

"We've been a Riedel distributor for over five years, and we could not imagine recommending another company's solutions for this occasion," shared R&J general manager Zhu Rongjun. "Their cutting-edge Bolero system has enhanced communication infrastructures all over the world. We took great pride in delivering this seamless solution and watching it elevate the production experience for both the artist and audiences alike."

Working in a stadium with a capacity of 50,000 spectators, the concert's director and crew in charge

of lighting, sound, and video needed to communicate seamlessly throughout the venue.

Although there were many wireless devices in the environment, such as cameras and high-power Wi-Fi hotspot devices, the Bolero 2.4-GHz wireless belt packs used by the production team provided high-quality audio and reliable communications, overcoming the issue of wireless co-frequency interference.

Additionally, the production house had successfully achieved integration between wired and wireless intercom systems by connecting Bolero to its Artist intercom via Riedel's NSA-002 network stream adapter. This integration reduced costs by limiting the number of antennas needed, and it enabled operators to work in both integrated and stand-alone modes with greater flexibility. The outside broadcast team used a MediorNet MicroN high-density signal interface to run frame sync and video signal distribution while also combining all their broadcasting video tools in one RU, significantly reducing rack space.

"As a legally compliant wireless frequency, 2.4 GHz can be employed without any worries. However, due to the issue of wireless co-frequency interference, people have never dared to use 2.4-GHz wireless calls at large-scale event venues before," explained Peter Shen, general manager (China) at Riedel Communications.

Concluding, "The Bolero 2.4 GHz has changed users' perspective, deploying with ease, and providing exceptional performance. Having demonstrated the system's availability in a real-world environment, we have accomplished what other competitors cannot achieve, once again solidifying our position as the leading provider of reliable wireless communication solutions."

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CHAUVET Professional Reflects Spirit of FIFA Women's World Cup Fan Festival



AUSTRALIA: Tumbalong Park, a beautiful 5-hectare (12-acre) respite of green in the centre of Darling Harbour, derives its name from the Dharug language spoken by the Eora people. Translated, it means a “place where seafood is found.” In the summer of 2023, it also became a place where non-stop fun and excitement could be found, as it served the FIFA Women's World Cup Fan Festival.

A vibrant celebration of all things football, and much more, the festival featured giant live streams for watching FIFA Women's World Cup games, a variety of fun football-related activities, a cornucopia of street food, and live performances by popular Australian artists like Jessica Mauboy, Jack River, Mia Wray, and JACOTÉNE.

Enhancing the festive atmosphere and providing unforgettable visuals at the event was a bold and colourful lighting setup by dplr that was anchored by 108 x CHAUVET Professional fixtures from Showtools International. Included in the collection were 16 x Maverick Storm 4 units, 20 x Outcast R2X Washes, 8 x Colorado PXL Bar 16 motorized battens, 12 x Rogue Outcast 1 BeamWashes, 12 x Color Strike M motorized strobes, and 40 x Colorado Batten 72X linear washes. “The reliability of the fixtures, combined with the

outstanding lighting effects and performance, has been a standout feature,” noted dplr director Andy Lysle. “Chauvet's expansion into a wide range of IP-rated lighting solutions is very impressive.”

Arranged on four rows of horizontal overhead trusses, three columns of vertical truss on each

site, and along the backdrop, the fixtures were skilfully deployed by the design team to reflect the spirit of the festival as well as the individual music and personality of the performing artists. Dazzling crowds with a range of looks, from richly texture colour washes to bold white blinders, to pixel-mapped specials, and everything in between they're setting an upbeat mood for the festival.

Engaging the audience with its bright output and long throw capabilities was the Maverick Storm 4, flown on two rows of downstage truss. Flown over mid-stage, the Color STRIKE M added to the visual variety with its pixel-mapped effects, strobing and audience lighting. The Rogue Outcast 1 BeamWash, with its wide beam range and pixel-mappable LED, also contributed to the rich abundance of looks at the wildly popular festival.

“We are thrilled to be part of this momentous celebration of sport and culture,” concluded Andy Lysle. “With the support of Showtools International and the collaborative efforts of our partners, we are confident that our lighting display adds a magical touch to the FIFA Women's World Cup Fan Festival and creates cherished memories for all.”

[Chauvet Professional](#)

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The Ministerial Conference on Women Empowerment Resounds Triumphantly with Impeccable Reinforcement by Mega Sound



INDIA: The ministerial conference on women empowerment under India's G20 presidency took place in Gandhinagar on Wednesday 4th August 2023 to discuss gender parity and ways to tackle critical global issues such as climate change and sustainable development. The conference was chaired by Union Minister of Women and Child Development Smriti Irani; with the agenda aiming to draw attention to the insufficient progress towards Sustainable Development Goals (SDGs) and the uneven recovery from the pandemic while emphasising the need for women-led development.

While the central focus was on achieving gender equality and women's empowerment in line with SDG Goal 5; key thematic discussions during the conference revolved around critical areas such as education as a pathway to women's empowerment, women's entrepreneurship for equity and economic growth, promoting women's leadership at all levels, women and girls as climate resilience change-makers, and digital skilling for women's empowerment.

Over 150 delegates, led by their respective head of delegations from G20 member countries, invitee nations, and international organisations, took part in the three-day event; as the conference was inaugurated with a special video address by Prime Minister Narendra Modi, emphasising India's commitment towards women's progress.

While the discussions were undoubtedly paramount, another facet of the event could not go unnoticed: the remarkable sound reinforcement provided by Mega Sound, one of India's foremost event technical solutions providers.

Renowned for their mastery in delivering cutting-edge technical solutions, Mega Sound took center stage by providing an audio experience that seamlessly complemented the gravitas of the event; with the audio solution was nothing short of exceptional – leveraging a comprehensive system from globally acclaimed brand, L Acoustics.

For the Ministerial Conference, Mega Sound opted to deploy a formidable Front of House (FOH) system that combined the KARA modular line source elements with the potent KS28 subwoofers; with the system in total producing an audio panorama that was both powerful and refined – thereby underscoring the significance of the proceedings. According to the team, while the KARA modular line source elements ensured that every word spoken resonated crisply, eliminating any auditory barriers between the speakers and the audience; the compact but remarkably powerful KS28 subwoofers added depth to the sound, enhancing the overall experience and enveloping the attendees in an acoustic embrace that resonated with the conference's spirit of inclusivity.

Plus, with the stage being graced by numerous distinguished speakers and performers, Mega Sound ensured that the on-stage monitoring solution was nothing short of perfection; as the team chose to deploy the high-performance X15 HIQ 2-way active coaxial speakers, which offered precise and balanced audio projection, and ensured that every nuance of the speakers' voices reached their intended targets with utmost clarity.

Furthermore, team Mega Sound ensured meticulous control and management of the entire loudspeaker system by choosing to deploy P1 AVB processor and measurement platform along with the LA Network Manager software. This dynamic duo gave Mega Sound's technical team the ability to fine-tune and adjust the audio parameters in real-time; thereby ensuring that the sound output was finely tuned to the acoustics of the venue, and in turn, creating an immersive audio environment that captivated the audience.

And finally, the company's commitment to flawless execution was further exemplified by their decision to institute a fully mirrored and redundant FOH mix solution, as they chose to deploy two units of DiGiCo's renowned SD10 digital console, which allowed sound engineers to rest assure that the audio mixing process remained uninterrupted even in the unlikely event of technical glitches.

As the curtains closed on the Ministerial Conference on Women Empowerment, the discussions and resolutions echoed far beyond the walls of the venue, as the event stood not only as a triumph for gender equality but also as a testament to the power of collaboration and technical innovation. Mega Sound's contribution in the form of impeccable sound reinforcement through the deployment of world-class audio technologies not only etched a harmonious layer to the conference by elevating every word spoken; but also amplified the voices of positive change.

Mega Sound

DRTCC Advances Lighting Setup with Prolights Technology



AUSTRALIA: The Dubbo Regional Theatre and Convention Centre features the Joyce Schneider Auditorium, a 500-seat theatre with state-of-the-art facilities including a comprehensive, computerised sound and lighting control room. The theatre recently completed a significant lighting system upgrade, transitioning from outdated halogen lamps to more advanced technology.

David Brown, the technical coordinator of the venue, explained that the upgrade had been planned for some time, but the increasing difficulty in finding and the high cost of halogen lamps expedited the need for a change. The Covid-19 pandemic, which temporarily suspended performances, provided the perfect opportunity to carry out the upgrade, and David took the chance to conduct in-depth market research and compare various options. After careful evaluation, he presented a comprehensive report to the council for approval.

Show Technology, the distributor of Prolights in Australia, was chosen to handle the lighting system upgrade. They installed 42 x Prolights EclProfile CT+ and 20 x Prolights EclFresnel TW.

David said that the tungsten emulation offered by the Prolights EclProfile CT+ is exceptionally good, which is important as some of the touring shows simply want to use them as a conventional lanterns with a colour in them. They are positioned on the bridges for easy access and from where they can do their traditional thing.

"They are an excellent fixture, as are the Prolights EclFresnel TW, and they've just fitted in and done the job," highlighted David. "I like their bright, clean output as well as their natural whites and saturated, vivid colours and of course, they match the Prolights EclFresnel TW fixtures."

This lighting system upgrade has brought significant improvements to the Dubbo Regional Theatre and Convention Centre, offering a better visual experience for the audience and greater convenience for the technical staff.

[Prolights](#)



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Claypaky Fixtures Shine for Hit Bollywood Film “Satyaprem Ki Katha”



INDIA: Mumbai-based Light Craft & Sound Pvt. Ltd. provided a large complement of Claypaky fixtures to light three music videos showcasing songs from the hit Bollywood film, “Satyaprem Ki Katha” (“Tale of True Love”).

“Satyaprem Ki Katha” is a Hindi language romantic drama about a troubled marriage and has already become the sixth highest-grossing Hindi film of the year. Claypaky Sharpy X Frames, Tambora Batten Squares, HY B-EYE K25s and Mythos 2 fixtures were selected by Lighting Designers Imran Shaikh and Rohan Tambe to light the production of the three videos.

Light Craft undertook the responsibility of creating stunning lighting designs for the three songs working closely with the Director of Photography and Choreographer to achieve specific atmospheres and moods.

For the songs “Raata Baaki” and “Sun Sajni,” Light Craft was tasked with creating an immersive festival atmosphere that transported the audience to a vibrant, energetic world filled with authentic vibes. To achieve this they employed a range of lighting fixtures, including Sharpy X Frames, Tambora Batten Squares, K25s and Mythos 2s.

The song “Guiju Pataka” required a grand and dramatic entry for the hero befitting the larger-than-life nature of Bollywood. Light Craft used the Claypaky fixtures to create a captivating lighting design that complemented the hero’s entrance.

“These four fixtures were the perfect choice for the camera applications and the themes of the videos,” explained Ayananka Bose & Manu Anand, directors of Photography. “The Sharpy X Frames were used primarily as spots and as the main stage fixtures. Tambora Batten Squares enabled our creative approach, especially in the song ‘Guiju Pataka,’ while the K25s served as proper wash effects and the Mythos 2 provided background beams and powerful punch lights.”

Arjun Singh, managing director of Light Craft, reported that the fixtures performed “exceptionally well with zero technical issues, as always. Claypaky fixtures are the first choice for Bollywood movie applications.”

Claypaky technical support was praised as well. “The Claypaky technical team is always there to update us on new features and the functionality of their latest fixtures,” noted LDs Imran Shaikh and Rohan Tambe. Pankil Ahuja is Claypaky’s Sales Manager for India and the sub-continent.

[Claypaky](#)



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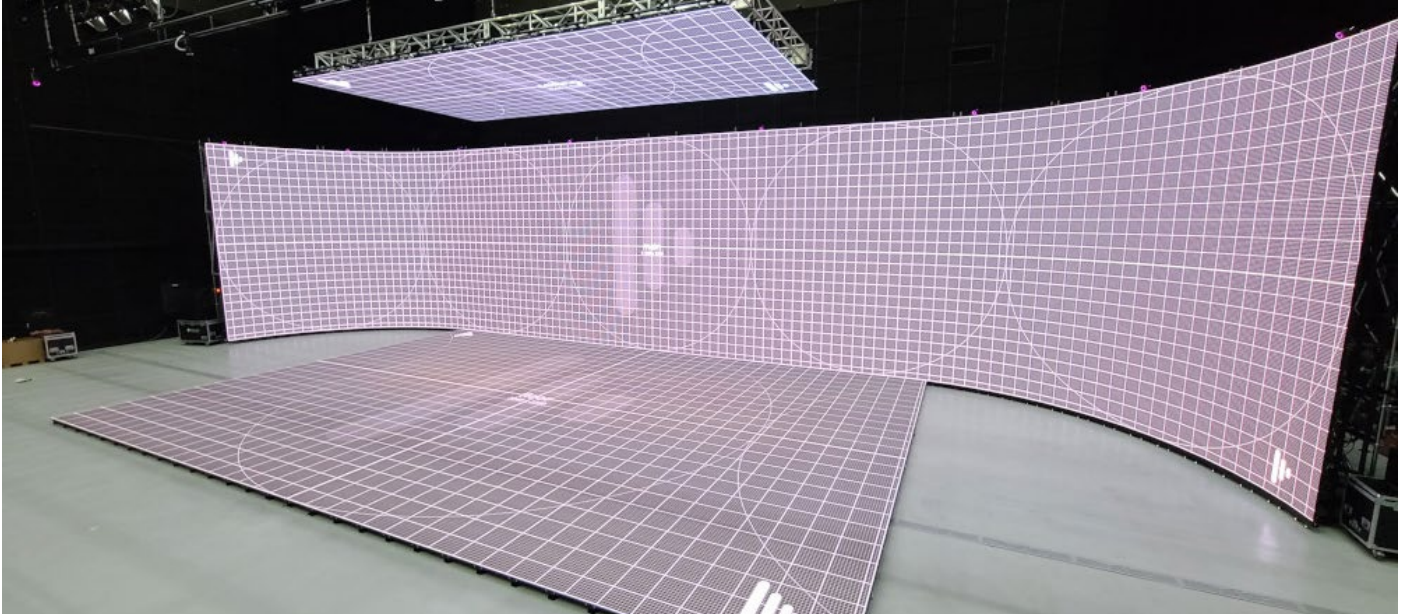
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RealProtec Relies on Brompton LED for Country's Largest Virtual Production Studio



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SOUTH KOREA: RealProtec is a technology company that offers innovative solutions for South Korea's film and media industries. Its strong focus on virtual production enables production teams to streamline processes and bring their clients' creative visions to life in a fast, efficient, and cost-effective manner.

Supported by a highly skilled team and leveraging LED technologies from Brompton Technology and INFiLED, RealProtec collaborated with CJ OliveNetworks and Jinwoo M&C to create Gwangju Content Cube (GCC) VX Studio, the country's largest VP studio operated by a Korean government organisation, the Gwangju Information & Content Agency.

GCC was created as a multifaceted space equipped with content production infrastructure for films, games, and animations, alongside immersive content experience facilities like VR, AR, and MR. Its setup is expected to act as a breeding ground for cultural content-related start-ups and drive the job market in Gwangju.

"This is particularly significant as Gwangju boasts the only cultural industry investment promotion zone in

Korea, closely connected to the National Asian Culture Centre and the Gwangju CGI Centre," explained COO of RealProtec, Sungbaek Choi.

Part of GCC, the new VX Studio covers 1,466 sqm of the overall facility and features an AV system from Sony and a disguise vx4 media server and rx11 render system, while the camera tracking system in operation is by STYPE. The main LED wall comprises INFiLED DB2.6 S8C LED panels, measuring 30m wide by 6m tall. INFiLED DF3.9mk-C8 LED panels are used to create a 15m by 10m floor, while the ceiling is constructed with INFiLED AR3.91 S8C panels, measuring 10m by 5m.

The entire LED setup is powered by 27 x Brompton Technology 4K Tessera SX40 LED processors, along with 106 x Tessera XD 10G data distribution units, which work seamlessly with the Tessera SX40 to provide a single-box solution for data distribution with full data cable redundancy and effectively handle the challenges posed by this large LED display system.

"The SX40 processor's real-time control response speed coupled with the Tessera software features, enable us to handle even the most complex shooting environments," Choi underlined. He added that the GCC VX Studio's



LED display and control system are both operating at ultra-low latency with 12-bit input and a 120Hz camera frame rate and that data cable backup is a crucial aspect for them.

Choi noted that with every technology it is essential to strive for continuous improvement, as opposed to remaining stationary. "In that respect, the key lies in Brompton's commitment to progressive developments. By providing continuous updates to their LED processors, they are providing invaluable support to system consultants and operators like us," he said.

Michael Hao, CEO of INFiLED commented: "We are delighted to have been a part of the GCC project, collaborating with our valued partners Brompton and RealProtec, enabling the creation of engaging and visually stunning experiences. As a leading provider of LED display solutions, INFiLED has been investing in XR/VP and is committed to pushing the boundaries of immersive content experiences.

The GCC project represents a significant milestone in the growth of the immersive content industry in Korea, with its state-of-the-art infrastructure and cutting-edge technologies. We are proud to have contributed our LED products and technologies to this project. This

collaboration showcases the power of technology and creative innovation, and we look forward to continuing to push the boundaries of what is possible in the industry."

"It's great to be a part of the VX Studio project, a remarkable initiative that pioneers the country's first-ever hybrid realistic photography facility that is capable of operating LED wall-based In-Camera VFX (ICVFX) and XR stages simultaneously, further supporting the stability expected from the immersive content industry, not just in South Korea but on an international scale," concluded Elijah Ebo, director of APAC Operations at Brompton Technology.

"With Brompton continuously extending the possibilities of what's possible with LED video processing technology, it is LED manufacturer partners such as INFiLED, our valued partners like RealProtec, and exceptional projects like GCC VX Studio that serve as a testament to the true impact of our team's unwavering commitment to crafting cutting-edge product and software LED processing solutions."

Brompton Technology

Leading Event Equipment Rental Companies in India Embrace Adamson's Touring Sound Systems



Echose India with their wide array of Adamson speakers.

INDIA: In a resounding testament to India's rapidly growing live event industry, three prominent event equipment rental service companies have recently announced significant additions to their sound inventory by acquiring Adamson's cutting-edge touring sound systems.

First up, Mumbai-based **Pint Studios / Echoes India** has reinforced its position as a prominent name within the city's event equipment rental landscape by embracing Adamson's E-Series line array modules; as the company has added 18 units of the E12 three-way line array modules and 16 units of the S10 line array modules along with a whopping 30 units of the E119 single 19" subwoofers to further enhance the audio landscape with deep, resonant low frequency fidelity. And to drive this formidable system, the company has also added the powerful and efficient PLM20K44 amplifiers from Labgruppen.

"With a keen eye on delivering immersive sound experiences, we've acquired a robust array of Adamson's flagship products. The addition of our new

Adamson touring system demonstrates our zeal for achieving pristine sound coverage and exceptional clarity across venues of varying sizes. The system is absolutely fantastic and we are now poised to captivate audiences with their impeccable tonal balance and remarkable dispersion characteristics. Furthermore, the synergy between high-quality amplification from



99Online with their Adamson inventory.

Labgruppen and cutting-edge loudspeaker technology Adamson is nothing short of a match made in heaven” the company affirmed.

At the same time, New Delhi-based **99Online** is a burgeoning event equipment rental service provider who is making waves in the region with the addition of their new Adamson touring system, as a statement from the company read, “Our decision to partner with Adamson clearly exudes our company's dedication to delivering immersive audio experiences that resonate with audiences across diverse events. The S10 line array modules ensure optimal coverage and intelligibility, even in acoustically challenging environments, while the E119 subwoofers helps us to assure a well-rounded audio experience that strikes the perfect balance between articulate highs and impactful lows. Plus, the Labgruppen PLM20K44 amplifiers, are the perfect to drive the system, as they stand true to all the qualities of technical excellence and reliability.” In total, 99Online has purchased 8 units of the S10 line array modules along with 6 units of the E119 subwoofers; with this system being powered through multiple units of the PLM20K44 power amplifiers from Labgruppen.



Sound.Com adds to their Adamson inventory.

Finally, Mumbai-based **Sound.Com**, a name synonymous with audio excellence in the Indian event industry, has taken its commitment to unprecedented levels by expanding its already impressive Adamson inventory. Having previously amassed 96 units of the E119 single 19" subwoofers, the company is poised to reshape the audio landscape yet again with its latest acquisition of multiple units of the E219 Dual 19" subwoofers, which signals the company's unwavering pursuit of innovation and audio perfection. Known for its sheer power and sonic depth, the E219 subwoofers are tailor-made for events that demand nothing short of a seismic auditory experience; and looks to be a great fit for the kind of mega-productions that Sound.Com is known to be a part of; especially with the rental company gearing up for the upcoming live event season.

All the purchases were ably managed and fulfilled by Stagemix Technologies LLP, who are the official distribution partners of Adamson professional audio products in India.

[Stagemix](#)

[Sound.com](#)

[Echoes India](#)

[99online](#)

Pro Sound Makes a Resounding Statement with Top-Tier Additions from DiGiCo, AVID, SHURE, Sennheiser and Audix



The Pro Sound team with their DiGiCo Quantum 338 digital mixing console.

INDIA: “In this dynamic world of live sound and concert production, staying ahead of the curve is not just a choice, but a necessity!” exclaims Jiten Jariwala of Bangalore-based event equipment rental service provider Pro Sound as he goes on to discuss about the waves that the rental company has managed to stir up by embarking on a significant expansion of its inventory lineup. With prior investments into increasing their loudspeaker line up from L Acoustics, and lighting and trussing inventory from Kadence Pro, the company has now further bolstered its already impressive audio prowess with recent investments in industry leading professional audio brands like DiGiCo, AVID, SHURE, Sennheiser and Audix – thereby reaffirming its unwavering commitment and dedication to excellence and innovation in audio technology.

Pro Sound’s recent inventory expansion is exemplified by its acquisition of advanced digital mixing consoles; wherein the bid to elevate their mixing capabilities has prompted the company to acquire two units of DiGiCo’s

Quantum 338 digital mixing console, complete with 2 unit of the SD Racks. Renowned for its precision and versatility, the Quantum 338 system has been hailed by many as a game-changer in providing unparalleled control and sonic quality; and with the acquisition of this complete system, Pro Sound has equipped itself with the capability to not only streamline operations but also guarantee a fluid workflow, thereby allowing engineers to focus on crafting an auditory masterpiece.

Furthermore, the company has raised the bar even further by incorporating a brand-new VENUE S6L-24C console from AVID into its inventory. Acquired in total along with the E6L Engine and Stage 48 racks, the comprehensive system arms the company with not just exceptional processing power and intuitive interfacing, but also an unparalleled level of dexterity and control, thereby allowing the team to tackle even the most complex live sound scenarios. “This is an extremely versatile system that packs a powerful performance and

the same VENUE mixing efficiency and control – all in a more compact and cost-efficient package. I guess this is what makes it ideal for a plethora of shows ranging from music festivals to corporate events and everything in between” states Jiten.

The investments also extend into the realm of superlative RF solutions, with Pro Sound adding SHURE’s flagship AXIENT Digital Wireless system along with Sennheiser’s revered 2000 series IEM system to their existing arsenal. Jiten informs about the respective purchases, sharing “With 16 microphones neatly packaged in a single flight case, the AXIENT system is both efficient and convenient; as the inclusion of two directional active fish fin antennas further ensures impeccable signal strength and stability, even in challenging environments. What’s great is that the working capabilities of the Axient Digital system is enhanced by Shure’s workbench software; with this seamless integration of hardware and software allowing engineers with access to seamless control over the wireless landscape. Additionally, we’ve also acquired a total of 8 units of Sennheiser’s revered 2000 series IEMs complete with Active Antenna combiners, in a bid to empower artists with the tools that they need in order to stay connected with their audio environments, while assuring interference-free communication along with a truly accurate and immersive on-stage performance experience. We’re proud to note that this acquisition has now resulted in Pro Sound stocking a total of 16 units of the 2000 series IEMs, thereby adding a great deal of flexibility when it comes to day-to-day operations!”

And rounding off the impressive list of new acquisitions, Pro Sound’s inventory upgrade also includes the addition of Sennheiser’s famed Evolution E900 Drum Microphone set and the DP7 Drum & Instrument microphone set from Audix. Explaining the motivations behind this purchase, Jiten comments, “The E900s are known for its precision and durability, and they famously ensure that every beat is captured with authenticity and clarity. On the other hand, the DP7 pack represents an outstanding combination of seven microphones designed to meet the demands of today’s professional drummer. Together, these two uniquely distinct sets afford us an unimaginable level of dexterity when it comes to

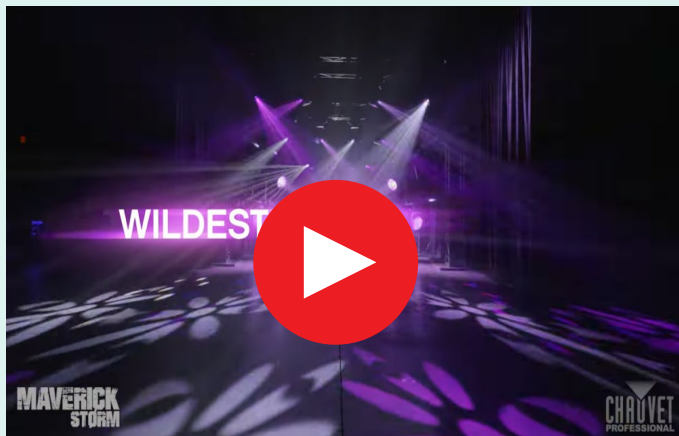
instrument mic’ing; with the confidence of assuring top-notch performance value, irrespective of the scenario that we find ourselves in.”

The consistent inventory upgrades that Pro Sound has made over the course of the past few months is a clear indicator of not just the market’s upswing when it comes to live events in India; but also the rising aspirational value that motivates services providers to bring together bigger and better productions.

Jiten signs off saying, “Pro Sound’s recent investment in expanding our inventory lineup is more than just a transaction; it’s a statement. A statement of our dedication to pushing the boundaries of live sound experiences, our commitment to equipping sound professionals with the finest tools, and our unwavering pursuit of excellence. These strategic moves over the course of the past few months, has positioned us at the forefront of the live sound industry, and has solidified our reputation as a provider of top-tier audio solutions. As the world of live events continues to evolve, Pro Sound stands ready to shape the sonic landscape, one remarkable event at a time.”

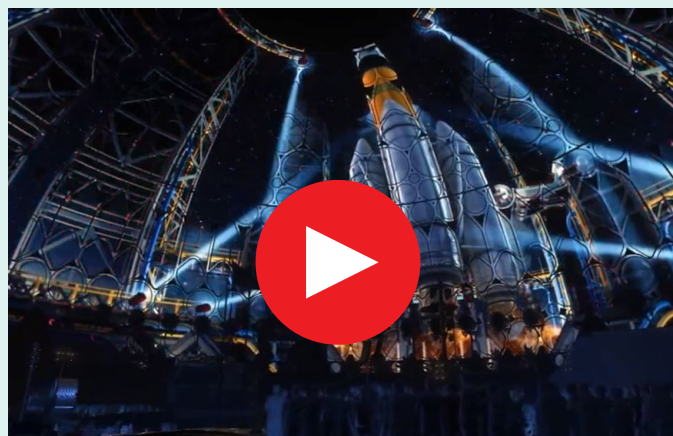
ProSound

Meet CHAUVET's Maverick Storm of IP65 Moving Heads



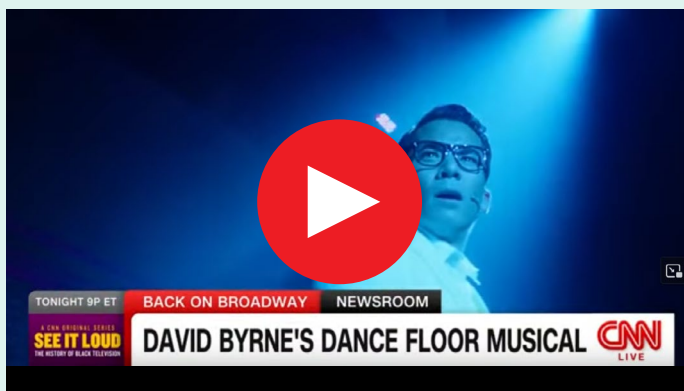
Maverick ideas are hitting the moving head market with CHAUVET Professional's Maverick Storm moving heads. Get a front-row seat to the innovative fixtures that attempt to bring the wildest events to life, as featured in this issue's Ennovations column.

Christie Projects a Rocket for Expo 2020 Dubai



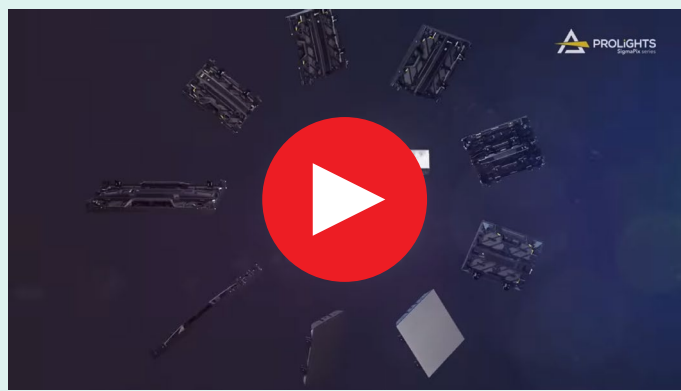
Together with Creative Technology Middle East, Christie Digital took viewers on an extraterrestrial trip in a Space projection show for Expo 2020 Dubai. The launch of the rocket displays the strong contrast performance of RGB laser projection resulting in vivid colours and intense blacks for a truly memorable experience.

David Byrne Depends on L-Acoustics L-ISA for New Broadway Show



Ex-Talking Heads frontman David Byrne spoke with CNN about his new Broadway production, which showcases the life of Imelda Marcos, the first lady of the Philippines and employs L-ISA technology to put audience members on the dance floor whether they are sitting or standing.

Martin Audio MLA Returns to Rocking in Japan



Developed by PROLIGHTS, the SigmaPix brand of premium rental LED screens offers unique characteristics such as Flex tiles and 45° bevelled-edge cabinets for creative installations. Additionally, the series provides numerous indoor and outdoor pixel pitch variations.

TANSTAAFL-2



After I wrote last month's column, the idea of compromise in our daily work life is so omnipresent that it might warrant a little series. The more tools you have in your toolbox, the better you can address anything. In this regard, be ready for more TANSTAAFL to come.

Another area for this is the choice of sound system that you employ for your job and project. The arrival of commercial large-scale Line arrays in the late 1990s has led to every manufacturer offering a line array these days. Line Arrays were just the taste of the month and have been that for more than two decades now. Is a line array the best solution for everything, and do we have to use Line arrays for everything now? You guessed the answer already, line arrays are great for many applications, but they are not the perfect answer for all acoustical challenges or every project. Knowing when and where to deploy a line array system will enable you to make better decisions and reach compromises that benefit your job and event.

The significant benefit of any given (working and well-designed) line array is the cylindrical wave propagation theory behind it, meaning that by doubling the distance from the source, you do not lose 6dB of SPL but only 3dB of SPL. This is huge, and it surely has guaranteed the line array solutions a spot in the history of large-scale sound systems. However, besides the fact that SPL distribution might be more smooth and a decent spread be much easier to accomplish, there are other important parameters for a sound system. Dispersion angle or coverage pattern and line arrays are not the best option for every application out there. To achieve and maintain a cylindrical wave, you can also not break up the cylinder, so any line array's array's vertical angling and vertical coverage are relatively narrow at best if you intend to maintain the wave. If you start angling, you lose a lot, if not all, of the benefits.

Some of you might argue that the available downfill offerings are a solution. Let's be honest, two elements at the bottom of a line array are essentially point source boxes since two boxes only form a cylindrical wave beyond our audible frequency range. And at the same time, the idealistic approach of any given cylindrical wave propagation suffers logarithmical when you bend (curve) the array. This means that you must be aware that when you "open" or curve any line array, you are essentially accepting not to use line array theory and technology. In TANSTAAFL world, you want a better vertical coverage angle, and you pay for with propagation compromise since you no longer use cylindrical waves. On the bright side, where downfill solutions apply in the near field, you do not require any line array since distances are narrow. You might get a free dessert, but be aware of what you are doing.

Another problematic point for using Line Arrays is the mechanical requirements. Line arrays are always flown since any stacking option is a poor compromise. In many countries and venues, flying is not an option, and in many other places, you might not have the weight options you need. Of course, if you bring your own stage and rigging, you can do great stuff, and your mind can run free on ideas, but I am not aware of many places that would allow you to rig a five-ton Subwoofer array system. No matter how great this idea is, it is not practical in 95 % of locations. The inability to stack line arrays properly has let the rigging industry to develop and provide us with tip towers, so we have more gear to load in and load out, just because our sound system does not allow for decent fast and comfortable stacking. To me, that very much feels like a terrible compromise; when using this system of choice, I will need another ton of gear and more truck space and more hands to set up and tear down, and I will have to explain to the client what these giants "tippie" looking things left and right of the stage are for. You sense that even though I was tempted to buy some tip-towers at the time, I have come a long way ever since. Compromises are everywhere, be ready for some more TANSTAAFL still....

Join the conversation and share your thoughts with Alex. Alex can be reached at alex@asaudio.de

ADJ Hydro IP Tester for In-House Maintenance of IP65-Rated Fixtures Now Available



ADJ has announced the immediate availability of its new Hydro IP Tester. This dedicated mobile service tool is specifically designed to assess the integrity of compatible IP-rated lighting fixtures, including ADJ's Hydro Series of moving heads.

The device is intended for use by technicians at production companies, dealers, and rental houses who want to open and reseal the cases of IP-rated fixtures to carry out tasks such as a lamp or GOBO replacement and regular maintenance.

The easily portable Hydro IP Tester is built into a rugged carry case, complete with a storage compartment for the supplied power lead and air hose. It can be used to

test the integrity of an IP-rated fixture following routine maintenance by performing both pressure and vacuum tests. This procedure is essential after a sealed fixture's case has opened before it is again subject to wet, humid, or dusty conditions.

A colour LCD, with six accompanying navigation buttons, provides access to a menu-driven interface for operating the tester, which is both intuitive and comprehensive. Manual tests can be easily set up by selecting the type and configuring parameters for target pressure/vacuum, minimum pressure/vacuum and hold time.

Once a test has been set up, it can be named and saved for quick recall when another similar fixture is to be tested. Alternatively, the unit is supplied preloaded with presets for ADJ's entire IP-rated fixture catalog, which when selected will automatically set the correct parameters for the chosen fixture type.

Weighing 15.4 lbs. (7kgs), the Hydro IP Tester is portable and its compact dimensions of 16.5" (419.1mm) x 6.5" (165.1mm) x 14.25" (362mm) [L x W x H] make it convenient to store in a workshop or take out on the road. It is supplied with a 3-5 ft (0.9 - 1.5m) coiled air hose with a quick-connect fitting, a threaded M12 brass nozzle with a push-to-connect fitting, two M12 x 1.5 nylon bolts, a 6ft (1.8m) USB cable, a 5ft (1.5m) IP65 locking power cable and a micro SD card.

[ADJ/Hydro IP Tester](#)

CHAUVET Professional Demos the Perfect Storm of IP65 Moving Heads



Engineered to stand up to “nature’s fury” as well as “man-made hazards,” the new Maverick Storm fixtures have been built to deliver outstanding, reliable performances at indoor and outdoor applications. Leading the collection of Storm products is the 310W **Maverick Storm 1 Beam**, a lightweight, compact alloy-armoured IP65-rated fixture that produces exact colour and sharp beam effects. With frost to fine-tune appearance and light distribution, two layerable independent prisms and tightly focused aeriols produce powerful visual effects, the Maverick Storm 1 Beam is fluent in W-DMX, sACN, ArtNet, RDM, and DMX.

Alongside the Maverick Storm 1 Beam, the 420W **Maverick Storm 1 Hybrid** combines the most recent IP65 Maverick series technology with an optical system that is intended to maximise output from its Osram 420W 7700K source. This fixture’s CMY colour mixing and stadium-scale output produce the brightest reds, greens, and blues thus complementing the other Mavericks in the rig. Its linear zoom offers a zoom range of 0.9°

to 23.7° in Beam mode and 1.1° to 36° in Spot mode, providing smooth, precise coverage in both projection modes, from narrowly focused beams to crisp even spots.

The shows that require an extra punch will not be disappointed by the **Maverick Storm 3 BeamWash**. Using 28 x 45W RGBW LEDs, a 16-lens outer zone and a 12-lens inner zone work together to provide 19,062 lumens of light. Combining brains with brawn, it also offers two zones of zoom allowing a single fixture to combine a beam and wash by individually zooming both zones from 4.6° to 53.6°. Finally, individual pixel control opens the designer up to a myriad of creative options that can be controlled by ArtNet/sACN with distinct motorised functions assigned to DMX.

To experience the collection, book your front-row seat by clicking the link below.

[CHAUVET Professional/Maverick Demo](#)

Vari-Lite Improves UI of Neo 4 with Max Number of Universes at No Additional Costs



Additionally, Neo 4.1 brings the docked window frames, a modern look and feel plus a wide range of enhancements and bug fixes first seen on the Neo X Series to the rest of the Neo Series consoles.

The console also brings several new enhancements to Neo's powerful effects engine that will help live event operators when busking. To further expand Neo's use in live busking, Vari-Lite looked at ways to help users make quick adjustments to multiple effects 'on the fly,' adding effect master faders and other features to the software.

In addition to these improvements, there have been over 125 other enhancements and bug fixes in Neo 4.1. The Neo 4.1 update is available by clicking the link below.

[Vari-Lite/Neo 4.1](#)

Vari-Lite has updated the software of all current and legacy Neo Series products. Neo 4.1 brings features first seen on the Neo X Series consoles to the entire Neo family, eliminating the need to "unlock" universes and adding an updated user experience.

With the new 4.1 update, all new and existing Neo Series consoles will offer the maximum number of universes possible in the console (10 universes for the Neo C10 Console, 100 universes for all other models) without the need to pay anything to "unlock" the console.

Christie M 4K15 RGB and M 4K+15 RGB Join M 4K RGB Series



Christie's two new RGB pure laser projectors, the M 4K15 RGB and M 4K+15 RGB have joined their award-winning M 4K RGB Series. Delivering 15,750 lumens whilst being able to handle the most demanding applications, including staging and live events, projection mapping spectacles, and theme park attractions.

Christie has simplified installation and operation by delivering full brightness at 120V or 220V, omnidirectional rigging capabilities, and TruLife+ electronics, which eliminates the hassle and cost of removable options cards. At 83.8 lbs (38.1 kg), the M 4K15 RGB and M 4K+15 RGB are the "lightest 3DLP projectors in their class".

The new projectors are compatible with legacy M, J, and Crimson Series lenses and M Series rigging frames for additional cost savings.

With RGB pure laser illumination, the new projectors produce vibrant, bright, and true-to-life visuals that approach 98% of the Rec.2020 colour gamut, while

operating at a quiet 43 dBA to ensure that the focus remains on the screen.

The M 4K15 RGB offers a 2700:1 contrast ratio and 4K UHD (3840x2160) resolution, while the M 4K+15 RGB offers a contrast ratio of 2200:1 and 4K UHD+ (3840x2400) resolution. For applications that require higher frame rates, optional Mirage and Mirage Pro upgrades deliver 4K at 120 Hz and HD resolution up to 480 Hz.

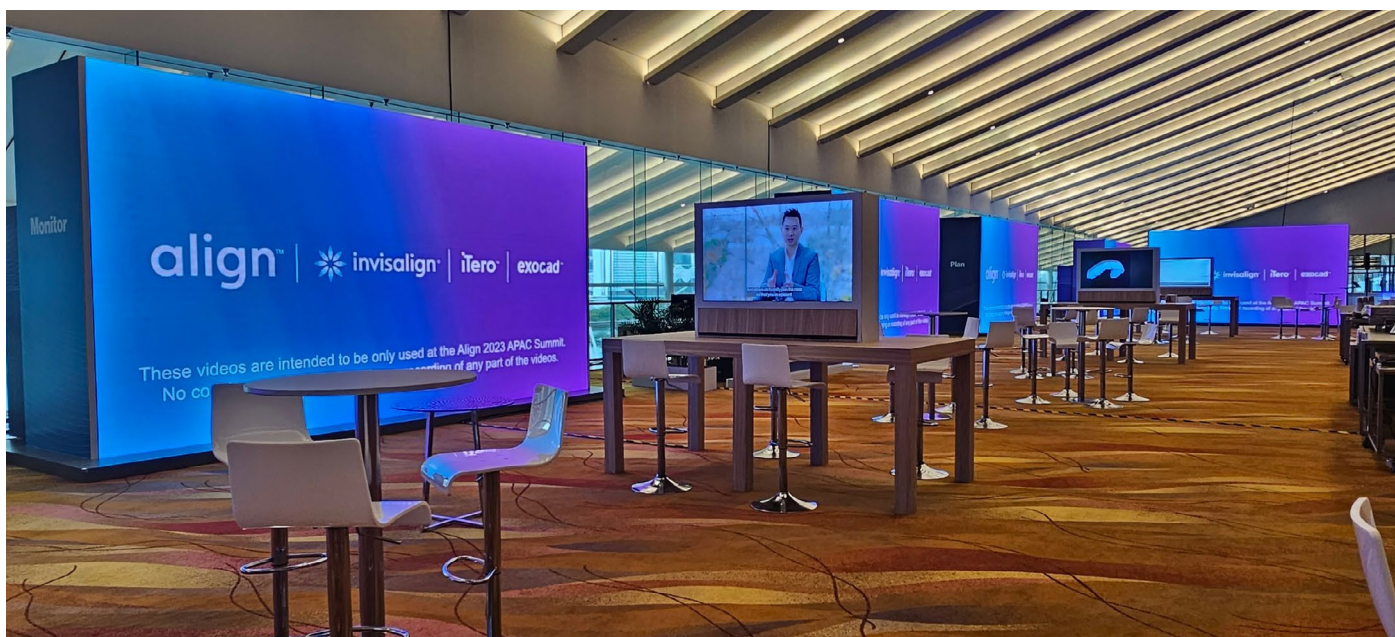
The M 4K15 RGB and M 4K+15 RGB are available by clicking the link below.

[Christie/M 4K+15 RGB](#)

The Corporate Event Experience: Asian Insights

Exploring how Asia has emerged as a vibrant hub for corporate gatherings that redefine the boundaries of innovation and experience; and the various aspects that have driven the market's remarkable growth over the past few years.

By Elton Noronha



An event set-up at the Invisalign Innovation Hub in Singapore done by Dorier Group.

Driven by the region's economic prowess and a fervent pursuit of uniqueness in audience engagement; the Asian corporate events market has emerged as a powerhouse, witnessing an exponential growth trajectory. Reports released in late 2018 suggested that the Asian events industry was poised to reach \$567.10 billion by 2026 from its current value of \$273.8 billion with a CAGR of 9.2% from 2019 to 2026; citing the corporate event segment (traditionally encompassing conferences, seminars, exhibitions, product launches, activations, etc) as a key catalyst fuelling this growth. And despite the catastrophically destructive effects of the pandemic of 2020, the Asian event economy has managed to prove forecasters right, with the region recording an impressive 27% year-on-year increase in the volume of corporate events since 2021. In fact, as the world

transitioned into the digital age and corporate events transformed into immersive experiences that captivated audiences with cutting-edge technology, awe-inspiring setups, and unforgettable memories; some industry reports suggested that Asia played host to over 200,000 corporate events in the year 2022 alone.

This growth was noted to be driven by sectors such as technology, finance, and healthcare, all of whom sought unique platforms to showcase their products and ideas to meet the current demands of their existing and potential target audiences. Additionally, the region's proven tenacity to recuperate from setbacks and maintain a steady economic rise has also led to an influx of multinational corporations seeking to leave their mark through grandiose events.



"The corporate events market has witnessed a diversification of offerings, expanding beyond traditional conferences and seminars. Companies now seek experiential events, product launches, team-building activities, and interactive workshops to

engage their stakeholders. This shift has led to a broader range of opportunities and challenges for businesses like ours, where the current landscape of corporate events has clients exhibiting a strong desire for an extended range of advanced technical capabilities to elevate their event experiences," comments **Adrian Lau, business development director, Asia, Dorier Group**, as he proceeds to inform that the emergence of hybrid events that blends in-person and virtual components, has particularly influenced the market growth, since the approach caters to diverse audiences and enables engagement beyond geographical constraints. Additionally, he points to the fact that present day corporate events place a stronger emphasis on sustainability; with clients seeking eco-friendly event options – all of which of course has a clear impact on event design and execution.

Engagement is King

As companies vie to captivate audiences, corporate events have evolved from simple seminars to multi-sensory extravaganzas, necessitating a remarkable surge in technical reinforcement. The integration of cutting-edge audio, lighting, visual, and rigging technologies has now become a hallmark of these events; and event professionals are often faced the challenge of creating immersive experiences that merge creativity with technical precision.

For example, prior to the pandemic, corporate events usually sought basic digital interaction tools like live polls and Q&A to engage audiences. Enter the digital revolution, and with advancements in technology and audience expectations in 2023, this demand has expanded to encompass more immersive and personalized experiences.

Adrian elaborates on this, stating, "Clients now expect interactive technologies that facilitate real-time engagement, foster attendee participation, and provide memorable experiences. This includes interactive displays, augmented and virtual reality elements, gamification, and social media integration. This shift in demand reflects the recognition that engaged attendees are more likely to absorb information, retain key messages, and form positive impressions. In response to this evolving demand, we have adopted a forward-thinking multi-facet approach and proactively embraced and integrated a range of interactive technologies to enhance our event offerings. Firstly, we closely monitor industry trends and emerging technologies to identify innovative interactive solutions to stay ahead of the curve and offer cutting-edge options to our clients. We also work closely with clients to devise engagement strategies that leverage interactive technologies effectively; and subsequently customize interactive solutions to align with specific event objectives and attendee demographics to assure a truly personalized experience. We're able to do so because we establish partnerships with leading technology providers who specialize in interactive solutions and afford us access to a diverse array of tools and platforms that can offer the best-fit solutions for our clients. The idea basically is to leverage technology to serve as a means to achieve specific goals rather than exist purely a standalone feature. By staying attuned to market trends, collaborating with technology partners, and tailoring solutions to clients' needs, we are constantly positioning ourselves to efficiently meet the dynamic demands of today's engagement-focused event landscape."

The Rising Prominence of Technology

From virtual reality experiences to interactive event apps, technology has been found to play a key role in elevating attendee engagement and enriching event experiences. In addition to interactive live polls, crowd-driven content decisions, and collaborative virtual whiteboards to involve participants actively; Industry insiders inform that clients are keen on technologies that seamlessly blend in-person and virtual elements to create immersive hybrid experiences. This includes interactive virtual platforms and Extended Reality (XR) enhancements like virtual reality (VR) and augmented reality (AR) that facilitate seamless two-way interaction between on-site and remote participants. These offerings are noted to

be increasingly sought after despite the cost factor, as they allow for immersive experiences by captivating the audience's attention.

What works in favour of the sustained demand for such offerings are emerging capabilities such as 5G's higher bandwidth and low latency, which holds the key to redefining virtual experiences; while the slow yet steady evolution of XR technologies is believed to someday seamlessly merge physical and digital realms and create even more captivating and interactive environments.

The superfluous demand for unique audience experiences have outgrown traditional norms of employing basic stage sound and light setups to facilitate an event's technical requirements. And so, while event equipment service providers have had to navigate uncharted waters and adapt to new paradigms; manufacturing brands of such technologies and solutions have also had to pivot their approach towards the market in order to keep up with the times.

For example, the demand for pristine audio quality and seamless soundscapes prompted equipment service providers to invest in state-of-the-art sound systems that can assure high-performance value while also being aesthetically appealing. Manufacturers from across the globe took note of this fact, and came back to the market with a new set of offerings to precisely meet this exigency. Brands like LD Systems, JBL by Harman Professional, CODA Audio and several others; now offer compact, sleek, elegant and powerful column array systems that have been specifically designed to offer clean and powerful sonic output while also being compact and aesthetically discreet in appearance.

On the other hand, lighting manufacturers have had to keep up with the demand for versatile lighting setups ranging from dramatic spotlights to dynamic moving fixtures – all of which have become commonplace to not just cater to aesthetic demands but also encourage the audiences to form an emotional connect with the event's core message. This, in many cases, entailed the need for highly nuanced lighting equipment; and now brands like Martin, Clay Paky, Elation, Portman and more have introduced multiple series of compact high-performance fixtures that not only offer fantastic colour reproduction

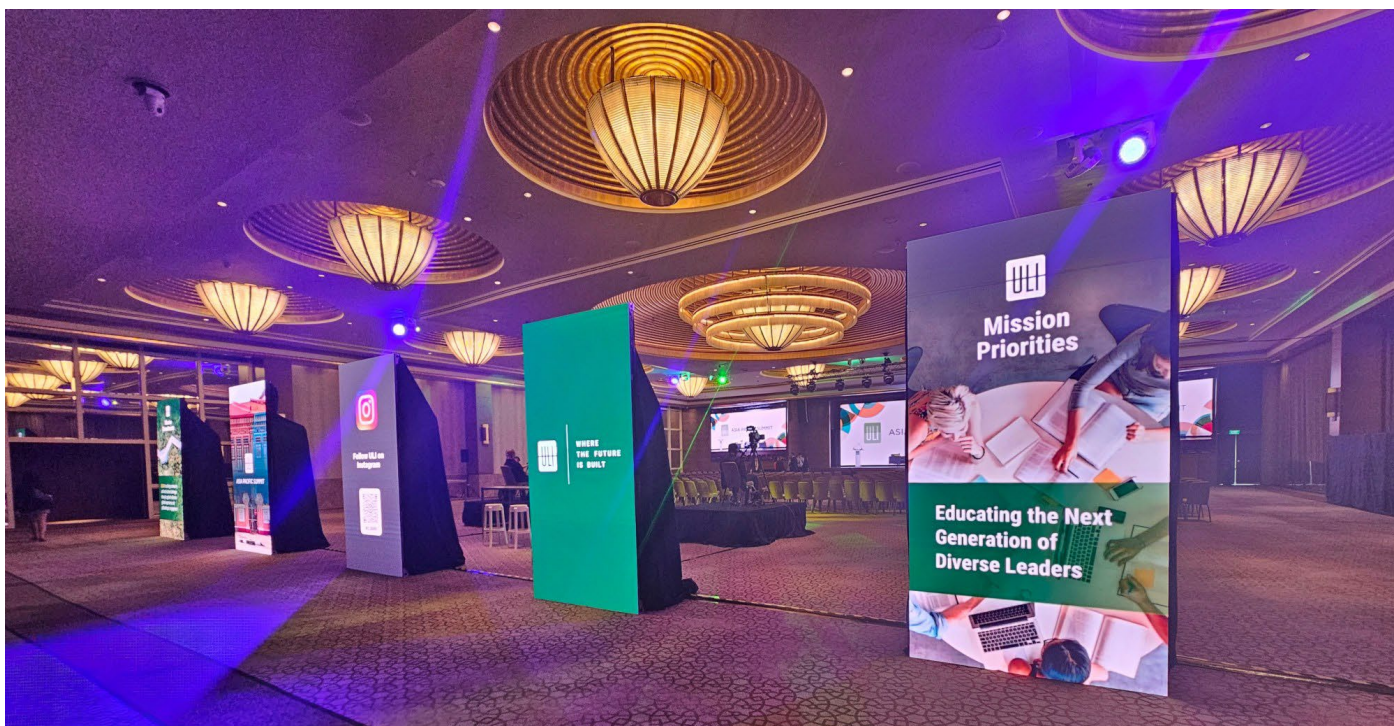
and brilliant lumen output, but also provide extended operational dexterity in terms of rigging, manoeuvring and control – all of which prove to be extremely crucial while working within a corporate event setting.

Furthermore, technological systems across service categories like LED videowalls, stage automation / event automation, and aerial rigging have all been noted to play an increasingly vital role within the corporate event domain, as more and more event experts turn to such elements in an effort to craft narratives that transcend the mundane. The idea behind doing so is to not just engage attendees but also etch the event into their memories, and eventually strengthen brand recall. Each of these technological service categories – while unique in their very own rights – are expected to work together in perfect harmony to ultimately deliver the most awe-inspiring audience experience possible; and doing so is a highly nuanced craft that only a few experts can stake claim to.

Screening Magic

The canvas of corporate events has expanded to include mesmerizing LED and videowalls solutions that offer event planners a dynamic medium for visual storytelling. Ultra high-resolution displays and interactive displays, which are now available in a variety of sizes, layouts, configurations and orientation possibilities; are now hailed as the centrepieces of corporate events. In fact, several clients have apparently been noted to insist on panoramic vistas brought together by LED screen systems in an effort to transform passive spectators into active participants.

"The evolution of LED videowalls in corporate events has ushered in innovative uses that go beyond static displays. These displays now serve as dynamic branding pillars, where brands communicate engaging narratives through vibrant visuals. Interactive features like QR code activations and touch-sensitive displays have revolutionized engagement, allowing attendees to interact with content for a personalized experience. This transformation is particularly visible in award events and corporate gatherings, where LED videowalls not only serve as backdrops but also deliver real-time updates and showcase winners" explains Adrian.



An award-based event with five unique LED branding pillars to showcase various facets of the client's values by Dorier.

He proceeds to inform that for a fairly recent award ceremony, Dorier deployed interactive LED pillars where awardees could pull up their names and nominated categories for photo opportunities. In the same stride, the company commissioned another award-based event with five unique LED branding pillars to showcase various facets of the client's values, along with two distinct square LED pillars to meet the client's branding needs. Furthermore, Dorier is also noted to have successfully delivered a showcase solution of 6 perfectly synchronized LED walls driven by a central source media server and player at the Marina Bay Sands for a corporate client.

And while such solutions do make for a grandiose visual spectacle; bringing it all together demands an enhanced level of expertise, as Adrian shares, "Seamlessly integrating and synchronizing multiple LED videowalls presents intricate challenges which requires skilful technical execution, strategic planning, and operational know-how. A primary challenge involves harmonizing varying LED videowall models, where differences in pixel pitch, refresh rates, and colour calibration can lead to visual inconsistencies. This issue is managed with sophisticated video switchers capable of handling diverse input signals and formats.

These switchers enable dynamic adjustments to pixel mapping and colour calibration, ensuring a unified visual experience across all videowalls. Plus, synchronizing content seamlessly across multiple videowalls is another challenge and is overcome through frame-accurate synchronization using media servers, guaranteeing consistent content playback, resulting in a synchronized and unified visual display. Furthermore, efficient content distribution while preserving quality is managed through high-capacity data distribution systems using advanced fibre-optic connections. This ensures rapid, reliable content transmission, minimizing latency and upholding visual quality."

Elevating Perspectives ... Automating Fascination

From the venue ceilings and the open air above, to the very stage where all the action takes place; every aspect of a corporate event seems to have become a canvas for creativity. And the best example for this can be found in speciality tech services like aerial rigging (wherein suspended performances, dynamically moving displays and objects, and breathtaking stunts) and stage automation (where certain parts of the stage or the stage in its entirety moves in one or more directions through a precisely managed set of controls); which have become pretty much a mainstay particularly within celebratory

corporate events that include brand launches, product / facility unveilings, award ceremonies and the likes. These bespoke technical services are mainly sought after by clients who wish to deliver an element of wonder and spectacle through awe-inspiring moments, and carve a permanent impact on the hearts and minds of the audience.



“Aerial Silk, Hoops, Hanging Bars, Human Nets, Aerial Drummers, Bungee Sets, Zipline entries ... these are just some of the creative and visually enthralling solutions that our company OmniTerra offers to our clients to enhance the

visual experience at their events. Additionally, we also offer event automation which involves using automation technologies to streamline stage setup and changeovers during multi-session events, and sustainable green event solutions involves adopting key practices for planning and execution that minimizes environmental impacts such as carbon footprint, waste generation, or water consumption.” explains **Mangesh Takarkhede, director of OmniTerra.**

OmniTerra is an Indian company based in Mumbai that delivers adventure-based entertainment and event automation services, as Mangesh affirms that the company’s strength lies in its attention to detail when it comes to meticulously planning and safely executing such extraordinary experiences. Mangesh elaborates saying, “Safety has always been our number one priority, and this is instilled as a virtue within every member of our team. With technology constantly racing to outdo itself, we recognize the need for consistent skill-development and knowledge revision. Therefore, we as a company routinely invest in training our team on the latest in safety measures while also keeping them abreast with the newer and better techniques, and staying updated with the latest in various tech systems.”

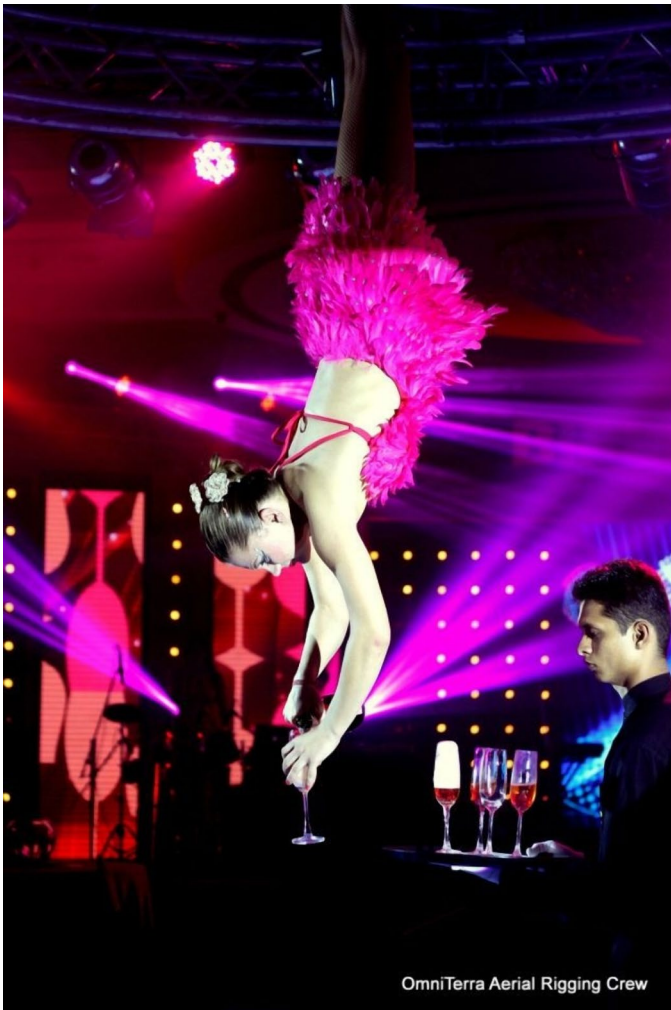
Straying away from traditional methodologies, industry leading service providers like OmniTerra have been quick to pivot to automated systems that allow for enhanced efficiency and accuracy. Complete with

automation systems that incorporate motion control, RFID control and more; the company affirms that they’ve invested heavily in R&D to create their own set of unique motorized systems that have been designed to work seamlessly with their existing inventory of manual and automated equipment from industry leading brands, thereby completing a truly comprehensive service offering. According to Mangesh, not only does this help reinforce OmniTerra’s stance on safety and efficiency, but also allows clients to stay assured of a seamless and flawless event experience.

While most of the systems being automated does tend to make life a bit easier on field for team OmniTerra; Mangesh affirms that close attention goes into choosing the right equipment for a project, all of which is dependent on the type and scale of the experience being put together. “The equipment should be suitable for the intended load, environment, and duration of the event, while also meeting relevant design and safety standards” he asserts while also emphasizing the importance of working with skilled, experienced, and certified riggers.

At the same time, ensuring redundancy and fail-safe measures in stage automation systems is also central to mitigating potential risks; as Mangesh informs that step 1 of this process begins with designing the system in such a way that there are multiple backup components or subsystems to take over the functions of the primary components or subsystems in case of failure. Furthermore, implementing safety mechanisms or protocols that can detect, prevent, or correct abnormal or hazardous situations in the system proves to be a perfect complement to step 1. In addition to these is a process known as validation or verification, where systems are put through rigorous rounds of testing to ensure that they meet design specifications and performance requirements. And finally; updating and maintaining the system periodically and proactively to ensure that it is compatible with the latest standards, technologies, and regulations; rounds off the list of essentials.

“To be honest, there’s no real end to creativity. And if you’re willing to go the extra mile when it comes to ensuring perfection in terms of planning and



Aerial rigging and entertainment provided by OmniTerra for a corporate event.

that the region leads the world in every aspect of the corporate event gamut – be it revenue or scale or just sheer experience value – is an achievement to behold.

The rapid evolution of the corporate events market in the Asian region has absolutely reshaped business strategies, as it has fostered the embracing of technological advancements and the acceptance of hybrid events and virtual experiences as a mainstay. And equipment rental service providers have been at the forefront of this revolution as they've adapted and thrived in the face of these changing demands; while event producers, agencies and corporate executives themselves continue to dawn their big bright thinking caps in search of the next revolutionary idea that could totally redefine a corporate event experience, and potentially start a trend of its own.

Thanks to these timely adaptations, Asia has not just managed to remain relevant within the global event market, but instead, shine bright with the corporate events segment standing proud as a testament to the power of creativity, technology, and shared visions.

Dorier Group

OmniTerra

execution; the possibilities of what can be achieved are innumerable. In the past few years, the corporate sector has been bustling with such out-of-the-box, innovative and breathtaking experiences, and we truly believe this sector will only continue to evolve and flourish as we move forward!" exclaims Mangesh as he sums up.

Redefining Future Possibilities: The Asian Impact

All of the details that we've explored earlier in the article leaves little to no doubt on why the corporate events market in Asia has evolved into a thriving ecosystem of innovation and collaboration. The exponential growth in event volume and scale, the demand for unique audience experiences, and of course, the intricate interplay of technical reinforcement, have all collectively redefined the boundaries of what is possible. And to note

CHINA

Han Hong Returns to the Stage with Support from L-Acoustics L-ISA Audio

Sound designer He Biao and Rightway Audio Consultants deployed L-ISA technology to create an immersive audio experience in Beijing's Wukesong Cadillac Arena



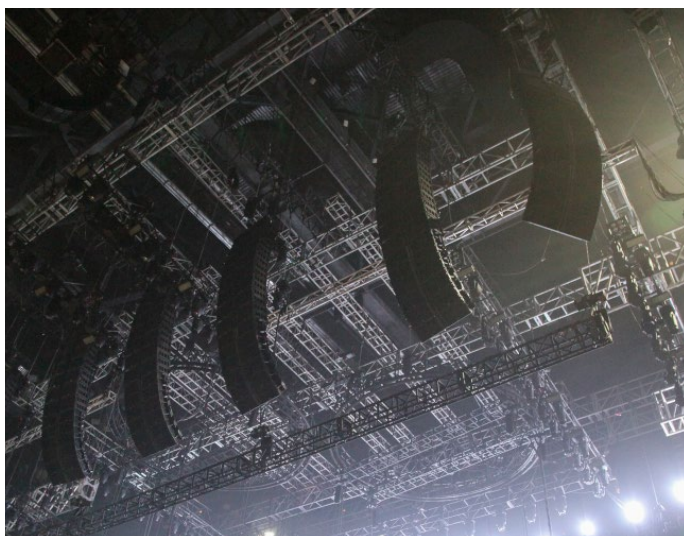
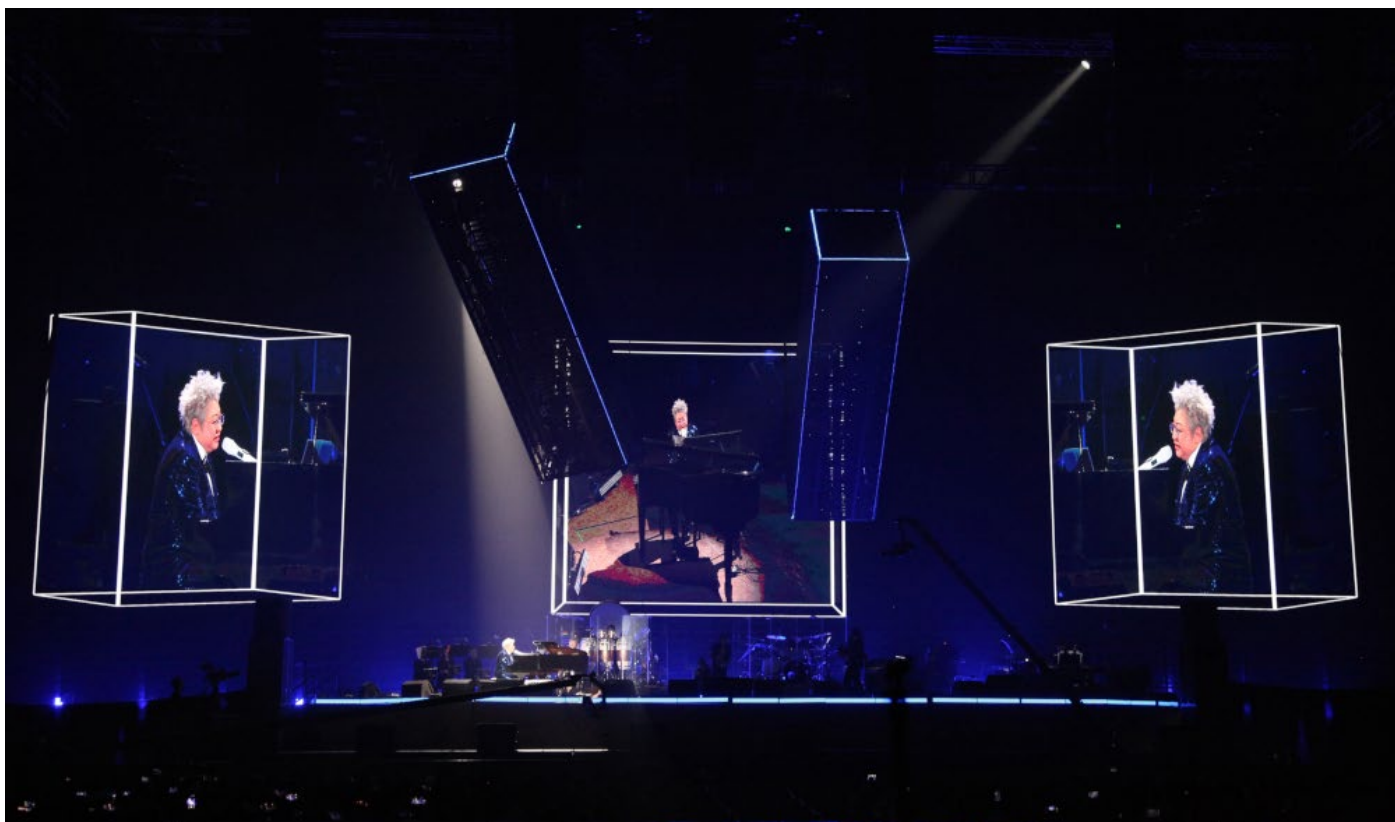
Han Hong, one of China's most gifted singer-songwriters, has a musical career spanning over two decades. While the pop artist's signature vocal style is derived from the dynamism of Chinese folk music, smoothly shifting from high to soft low tones, she also treats her live show audiences to more diverse musical genres.

After a seven-year break, the star chose the Wukesong Cadillac Arena as the stage for her return to live performances. Initially built for the 2008 Summer Olympics, the 18,000-capacity arena has hosted iconic performances from local and international artists such as Ariana Grande, Elton John, and Jacky Cheung. Han Hong and her production team chose this venue

to mount China's first-ever L-ISA immersive audio live music concert.

China's leading sound engineer, He Biao, spearheaded the production of this highly anticipated concert for the accomplished composer. Biao knew that adopting L-ISA immersive concert technology from L-Acoustics would suit Han Hong's ultra-dynamic vocal style, in addition to the range of genres of Jazz and R&B to Rock'n'roll and Latin music.

"When L-ISA was first unveiled a few years ago, I was invited to the L-Acoustics headquarters in France. I discovered then that L-ISA technology would allow me to craft an immersive sound mix creatively," explained He



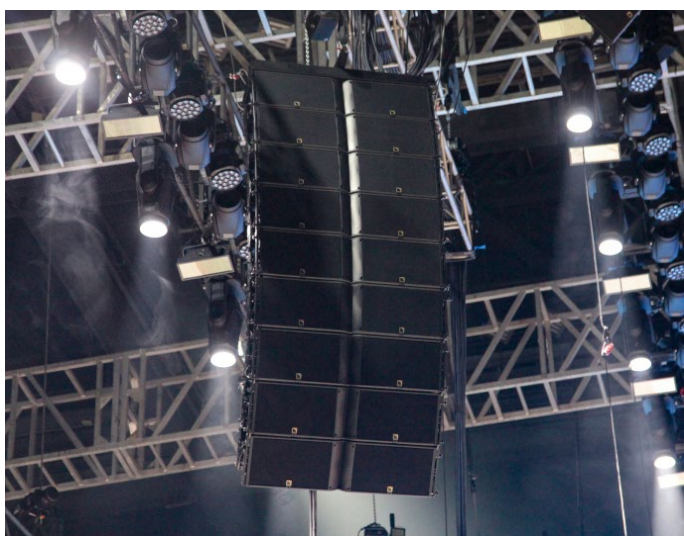
Biao. "Since then, I have been thinking broadly about its application in concert sound systems."

Biao integrated L-ISA into his personal studio and then proceeded to use the immersive audio technology for various corporate events and prominent theatre productions. For Han Hong, he designed an L-ISA configuration in Focus mode, giving extra emphasis to low-frequency elements in the mix.

Biao worked with Dadong Huahan AV and Guangzhou Gao Da Shang Electronic Technology, who supplied and deployed the elements of the immersive concert sound system. L-Acoustics Certified Provider Distributor, Rightway Audio Consultants, provided Biao with technical L-ISA system support.

The L-ISA configuration consisted of a main Scene System of five hangs of 8 x K1 and 6 x K2 down. The extension was provided via two hangs of 9 x K2. 32 x KS28 subwoofers in cardioid configuration in front of the stage minimised on-stage rumble. Spatial fill was provided by eight groups of 2 x Kara stacked on the subwoofers. Outside the L-ISA coverage zone, 15 x K2 and one ARCS per side acted as side-fill. 66 x LA12X amplified controllers drove the entire system.

The ability to enhance a source location through spatial audio mixing in L-ISA meant that the mix engineer need not push or overprocess each instrument in the mix, reducing sound reflection back to the stage. "In a Left/Right concert sound system, the mix is largely concentrated on the vocals, snare drum, kick drum, and



bass,” noted FoH engineer Lin Mengyang. “Whereas with L-ISA, the clarity of source positioning allowed me to spread all instruments across the Scene System. I could focus the main elements in the centre while using the extension on both sides to achieve a wider coverage of sound immersion. The system overall delivered more dynamic headroom, in which any slight change to each instrument’s sound or signal will have significant differences,” he revealed.

Monitor engineer Wang Ruihua depended on three groups of four L-Acoustics X15 HiQ placed on stage for the artist’s dynamic vocal range. “Han Hong prefers hearing all the frequencies and the natural dynamics of musical instruments. I kept compression in Han’s IEMs to

a minimum, as she enjoys the actual live sound and uses that to gauge the audience’s response,” said Ruihua, who has worked with Han Hong for many years.

Han Hong expressed her appreciation to the technical team for efficient on-stage monitoring and the system’s unrivalled clarity for fans at the concert: “I can always depend on He Biao and his team’s technical expertise. I performed for my fans with ease.”

“The future of immersive sound for live concerts is near. There have been leaps in lighting and visuals, yet we are largely still delivering concerts in stereo. A system configuration such as L-ISA does have a cost, but for a live music concert, sound fidelity is essential. Productions that invest in delivering an immersive audio experience will reap the rewards,” He Biao concluded.

[L-Acoustics](#)

ISRAEL

Robe Blends Lighting with Imagery and Audio for Pride Festival Headliner

As a long-time fan of Robe, Elad Cohen specified a rig consisting of MegaPointes, Spiiders, and ESPRITES to honour all facets of LGBTQ culture during Tel Aviv Pride 2023



Tel Aviv-based LD Elad Cohen has a huge zest for music, lights, and creative activities. Since the early days of his career as a club lighting operator, he has always been a big user and fan of Robe moving lights, and when one of his regular clients – renowned DJ Offer Nissim – recently headlined the Tel Aviv Pride Festival, he specified a large Robe rig including MegaPointes, Spiiders and ESPRITES.

The festival, which celebrated all aspects of LGBTQ culture and life, was staged in Ganei Yehoshua Park in north Tel Aviv and was the culmination of two days of one of the biggest events of the year in Israel in one of the most popular Gay Capitals of the world.





“We wanted to make a massive impact with the show and the whole performance,” explained Elad. The 72 m wide stage and set, which featured substantial LED surfaces, was designed by a creative team comprising the Rubi & Gal Studio and art director Shimon Shirazi for producers Vivo, and built by Stage Design, while the technical production – lighting and sound – was supplied by Argaman System and video by Clean LED, and 470 m of neon flex from LED Art.

Elad explained that the art of lighting electronic music well and properly is to have multiple layers of visuals that can be revealed/concealed while also working harmoniously together to produce all the energy needed to support the artists and music. Critical to the exercise is getting the excitement and mood reaching from the front-of-stage mosh pit to the periphery of the arena and to those enjoying from further away.

“MegaPointes are a go-to building block for me,” he enthused, saying that the multi-functional fixture’s versatility and brightness made it ideal for the task. 14 of the 56 x MegaPointes were located behind the set LED screens for blow-through effects, with the rest dotted around the stage floor and used for the bursting gobo and laser-like beam looks that defined Nissim’s set and helped make it a show-stopping night for all.



The 24 x ESPRITES were rigged along the top at the back of the set structure, a great position for shooting down onto the stage and sweeping out across the audience area. Elad also loves the power, gobos, optics and speed of these and their ability to combine “seamlessly” with the MegaPointes.

“These two fixtures have the same movement, style and feel,” he noted with a massive smile, “and the colours match beautifully.” When creating the layers of the visual design, he highlighted the criticality of being able to see and differentiate between the different waves of moving light effects, but they also need to combine in a certain way to avoid an indistinct mush of light.



“Each layer and each look needs to be clean, well defined and stand out in its own right, only then can the differentiated layers have maximum impact. These Robe moving lights are among the best for achieving these specific looks,” he commented.

Elad also used 30 x Robe Spiiders which were deployed on the stage floor where their zoom feature was perfect for lighting all the scenic elements and props.

Challenges of lighting the 2023 Pride Festival included “meeting everyone’s expectations,” said Elad. Offer Nissim also played completely distinct sets for each show, so there were some elements of surprise for Elad who has worked for the artist for some time. The key, he noted, is to take the music and transform it into lighting that combines with visuals and audio, producing a brand new and unique experience every time.

“Each track has its own story and relating that narrative live involves me, FOH engineer Nimrod “Crovi” Dobuvicz and the video/visuals created by Rubi Saati and Or Nadav, and all of us collaborate very closely with the artist,” stated Elad.

The other challenge for this event was to get a balance between the lighting and the massive LED screens, and



that’s one of the reasons Elad was so keen to get those MegaPointes behind the screen, for animated waves of lighting firing through the mesh, and also why he wanted the brightness and functionality of the ESPRITES to combine with them.

Elad operated the show, which included other lights, using a grandMA2 console. Lasers were supplied by Omri Silver and Pyro by Mega Night.

Robe

UAE

Digital Projection Transforms Khawaneej Mosque in Honour of Ramadan

The Khawaneej Mosque was brought to life by Digital Projection's TITAN and M-Vision laser projectors during one of the country's most significant cultural and religious events



Throughout the month of Ramadan, a warm ambience and special shine filled the bustling city of Dubai. After the sun had set over the city, the Khawaneej Mosque captivated audiences with a mesmerising video mapping projection loop animation by Digital Projection's partner Artabesk. The show was a part of Ramadan In Dubai Reflection, organised by Dubai Tourism, and featured impressive projection mapping shows, accompanied by lantern-lit streets.

The Khawaneej Mosque video mapping projection show aimed to enhance the atmosphere of Ramadan by creating a visually impressive experience. Overcoming

the challenges posed by Dubai's light pollution, the installation required high brightness levels alongside high-resolution capabilities without compromising colour accuracy. To achieve this, Artabesk turned to Digital Projection's esteemed TITAN and M-Vision laser projector ranges.

Artabesk used 3 x TITAN Laser 37000 WU projectors. A 3-Chip DLP projector that delivers up to 37000 (WUXGA) or up to 31000 (4K-UHD) lumens, the TITAN Laser 37000 is built to be used for large outdoor applications. It was complemented by 7 x M-Vision 23000 WU, a powerful 1-DLP laser projector with 23,000 lumens output.



“One of the most crucial part[s] for us was to ensure the mapping was perfectly aligned, and the brightness was high enough,” stated Mounir Harbaoui, architectural projection designer and founder of Artabesk. “In order to create a stunning visual experience for the audience, the projectors needed to boast impressive brightness levels. This is the reason we chose these specific models from Digital Projection.”

The Khawaneej Mosque mapping installation featured a strategic placement of seven projectors positioned all around the holy building. Artabesk placed two projectors in a portrait position to project to the minaret, with the remaining projectors set in landscape mode.

To deliver content for images under 20 m wide, the M Vision 23000 WU projectors, boasting a 10,000:1 contrast ratio, were deployed. The TITAN Laser 37000 WU projectors were used for larger images over 20 metres wide, immersing the audience in a beautiful visual experience.

The projected content, created by Artabesk, was a blend of vibrant colours, geometric patterns and outlines of architectural details, all carefully choreographed with

precision. Harbaoui emphasises the importance of the projectors to the creation process, which demanded a great attention to detail: “The key was in the intricate elements, which is why we needed to have high-resolution visuals.”

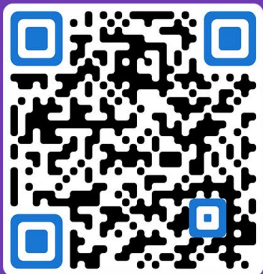
Artabesk mapped the Khawaneej Mosque using very small layers of images, resulting in intricate and captivating animations of various colours and patterns. A Dataton WATCHOUT media server, capable of handling high-resolution media files, enabled each projected image to cover an area of approximately 20 x 13 metres. Given the sanctity of Ramadan and the mosque, Artabesk decided against accompanying music, focusing only on the imagery.

The audience was amazed by the captivating video mapping show delivered by Digital Projection’s projection technology. “We are really proud of the result and the positive feedback we got from the spectators,” concluded Harbaoui. “The stunning projection and colourful, animated patterns truly brought the Khawaneej Mosque to life.”

[Digital Projection](#)

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