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ENTERTAINMENT TECHNOLOGY ASIA

VOL 27 | ISSUE 01 | JANUARY 2026

## FEATURE:

The 2026 Frontier  
of Professional  
Entertainment  
Technology

## LIVE:

Phoenix Networks  
Global's Sonic  
Stewardship of Post  
Malone's Landmark  
Concert in Guwahati

# More Than a Show. A Global Signal.

**John Mlynczak**

NAMM President and CEO

For The Technical And Production Professionals



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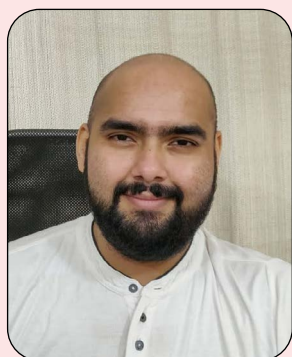
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Happy 2026 Everyone!

The calendar has just turned; but it appears the industry has been racing ahead for quite some time ...

Preliminary figures from the end of 2025 place the professional AV market at a formidable USD333 billion – reinforcing AVIXA's IOTA forecast that sees the sector crossing

USD 402 billion by 2030, despite ongoing geopolitical and macroeconomic headwinds. What's more, countries like India and Thailand have definitively emerged as the fastest-growing markets within Asia-Pacific, while the Middle East continues to strengthen its position on the global stage, driven by entertainment, live events and infrastructure investment. It is against this backdrop that our Feature, "The 2026 Frontier of Professional Entertainment Technology", brings you insights from brands charting tomorrow's business and technology horizons. From performance metrics to trend forecasts, this piece maps the forces that will define the next chapter, reminding us that leadership and vision are the true catalysts of change.

Which brings us to our Interview Feature for this issue: an exclusive chat with NAMM President and CEO John Mlynczak, who reflects on the organisation's evolving role as the pre-eminent global hub for professional AV networking, advocacy and innovation.

If this is the year that momentum becomes mandate, one thing is clear: 2026 will belong to those who move first, and think furthest.

**Elton Noronha**

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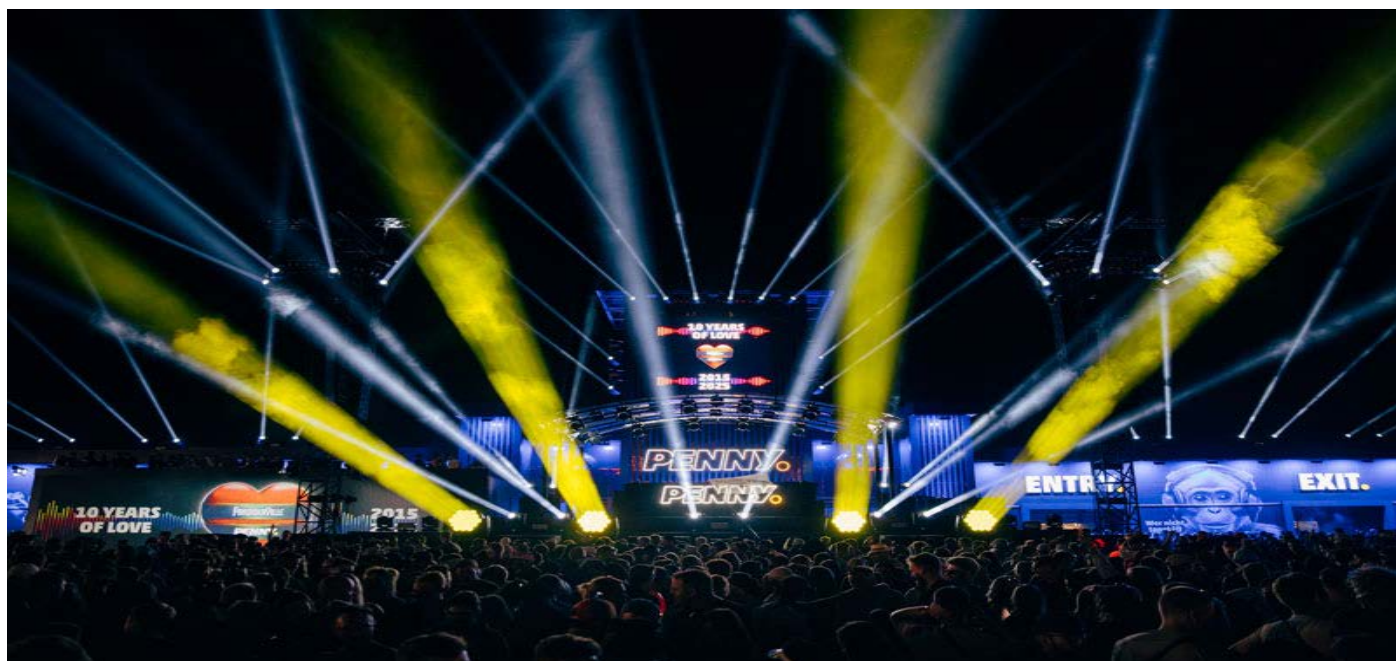
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## GLOBAL

# GLP's MAD MAXX Ready for Permanent Installation Following Upgraded IP66 Certification



As a busy outdoor events season near its conclusion, **GLP** has reflected on the wisdom of upgrading the IP65 weather protection on its mighty MAD MAXX CW skytracker to the more water-resistant IP66. And consequently, the fixture – with its massive 750 mm diameter ‘fat beam’ and maximum 68,000 lm output – has been specified on high-profile outdoor shows around the world this summer.

But **GLP Director Mark Ravenhill** says the fixture’s new certification takes it beyond that. “Having an IP66 rating means MAD MAXX can now be permanently installed outdoors,” he says. This is exemplified by its arrival on the permanent house rig at the 20,000-cap. Rocket Arena in Cleveland. Meanwhile, current high-profile outdoor arena tours include the Weeknd (LD Jason Baeri) and Mana (LD Iggy Rosenberg); while in Germany it was featured at the recent Wacken Open Air 2025 festival and

Parookaville electronic dance festival (both specified by LD Jerry Appelt) – with 24 heads deployed at each of these sites – whereas in Austria Appelt again featured the fixture on the perennially popular Vienna Summer Night Concert (Sommernachtskonzert), lighting up the spectacular Schönbrunn Palace.

The fixture’s durability and reliability were called into play at Wacken, in particular, as this challenging festival site is notorious for its mud and arduous conditions.

“A modern development of the classic old 3kW and 7kW xenon searchlights in LED form, MAD MAXX is an ideal solution for theme parks and visitor attractions, which generally require an IP66 certification, as well as the more obvious music festivals,” concludes Ravenhill. “This new rating now meets all requirements and standards for such venues.”



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## INDONESIA

## Adamson Partners with PIB Indonesia



**Adamson** has strengthened its presence in Southeast Asia with the appointment of **PT. Panca Inti Bermitra (PIB Indonesia)** as its exclusive distributor, marking a major step in the company's regional expansion. The partnership gives Indonesian customers direct access to Adamson's full portfolio, including the CS-Series, IS-Series, and the rapidly growing Vergence Group.

With a long history in professional audio distribution and integration, PIB Indonesia brings deep technical capability and a strong service-driven approach. "We're excited to welcome PIB Indonesia to our global network of partners," said **Lee Stevens, APAC Sales Director at Adamson**. "Demand for Adamson solutions has accelerated significantly in Southeast

Asia, especially following the success of Vergence Group. PIB Indonesia's market understanding and commitment to excellence make them the ideal partner to support our growing user base."

PIB Indonesia's Jakarta headquarters already house advanced demo spaces, technical labs, and training facilities. The company is now developing Indonesia's first immersive audio space powered by Adamson's FletcherMachine, positioning itself at the forefront of

next-generation spatial audio for both live and installed applications.

Beginning in 2026, PIB Indonesia will also deliver Adamson Certified Training Programs nationwide, offering engineers, technicians, and system designers structured pathways to deepen their expertise and optimise system performance in the field.

**Bun Sun, Director at PIB Indonesia**, described the partnership as a significant milestone. "We are honoured to join forces with Adamson, a brand synonymous with innovation and sonic excellence. This collaboration allows us to deliver world-class solutions to the Indonesian market, and we look forward to introducing new training initiatives and immersive technologies that will raise technical standards across the industry."



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## SAUDI ARABIA

# Aviation Meets Immersive Visuals at Sand & Fun 2025 as Unilumin Powers the Digital Experience



The Saudi General Aviation Airshow Sand & Fun 2025 brought together aviation, leisure and high-level industry engagement under one expansive outdoor setting, with **Unilumin** appointed as the exclusive digital partner for the event, delivering LED display systems across key experience and activity zones. The deployment formed part of the manufacturer's ongoing partnership with the Saudi Aviation Club (SAC), reinforcing the growing role of advanced visual technologies in shaping large-scale aviation and lifestyle showcases in the Kingdom.

Founded in 2006 under royal patronage, the Saudi Aviation Club plays a central role in promoting general and sports aviation, representing Saudi Arabia within the International Aeronautical Federation (FAI) and overseeing licensing for aviation training and related activities. Its annual Sand & Fun event has evolved into a high-profile gathering that attracts government leaders, private-sector decision makers, royalty and

global CEOs, while serving as a platform for networking, brand exposure and highlighting the Kingdom's expanding aviation and leisure ecosystem.

As part of its cooperation agreement with SAC, Unilumin supplied LED display systems along with technical support for the 2025 edition of the airshow. Selected for their picture quality, reliability and flexibility, the displays were integrated into immersive digital zones designed to enhance visitor engagement throughout the event. The installation was carried out in collaboration with **Convergent Technology**, ensuring seamless deployment across the designated zones.

The project marks another step in Unilumin's Middle East trajectory, with the manufacturer viewing the Sand & Fun 2025 collaboration as a key milestone and a foundation for future opportunities to deploy visual solutions across SAC's facilities and forthcoming events.



**VIETNAM**

# Audiofocus Re-Establishes Its Footprint in Vietnam with Exclusive Mega Sound Distribution Deal



left – right: Mr. Chuong (design engineer), Mr. Tuyen Nguyen Cong (technician), Mr. Minh Ngo Quang (CEO of MegaGroup), Mr. Huy (head of technical department)

**AUDIOFOCUS** has taken a decisive step in strengthening its Southeast Asian presence with the appointment of **Mega Sound** as its exclusive distribution partner in Vietnam. The agreement positions the Belgian loudspeaker manufacturer for a renewed push in the market, with Mega Sound, a division of MegaGroup Vietnam, set to distribute Audiofocus' full portfolio of line array, constant curvature, point source, stage monitor and column loudspeakers from its headquarters in Hanoi.

The partnership is being framed as a strategic relaunch of the Audiofocus brand in Vietnam, leveraging Mega Sound's established

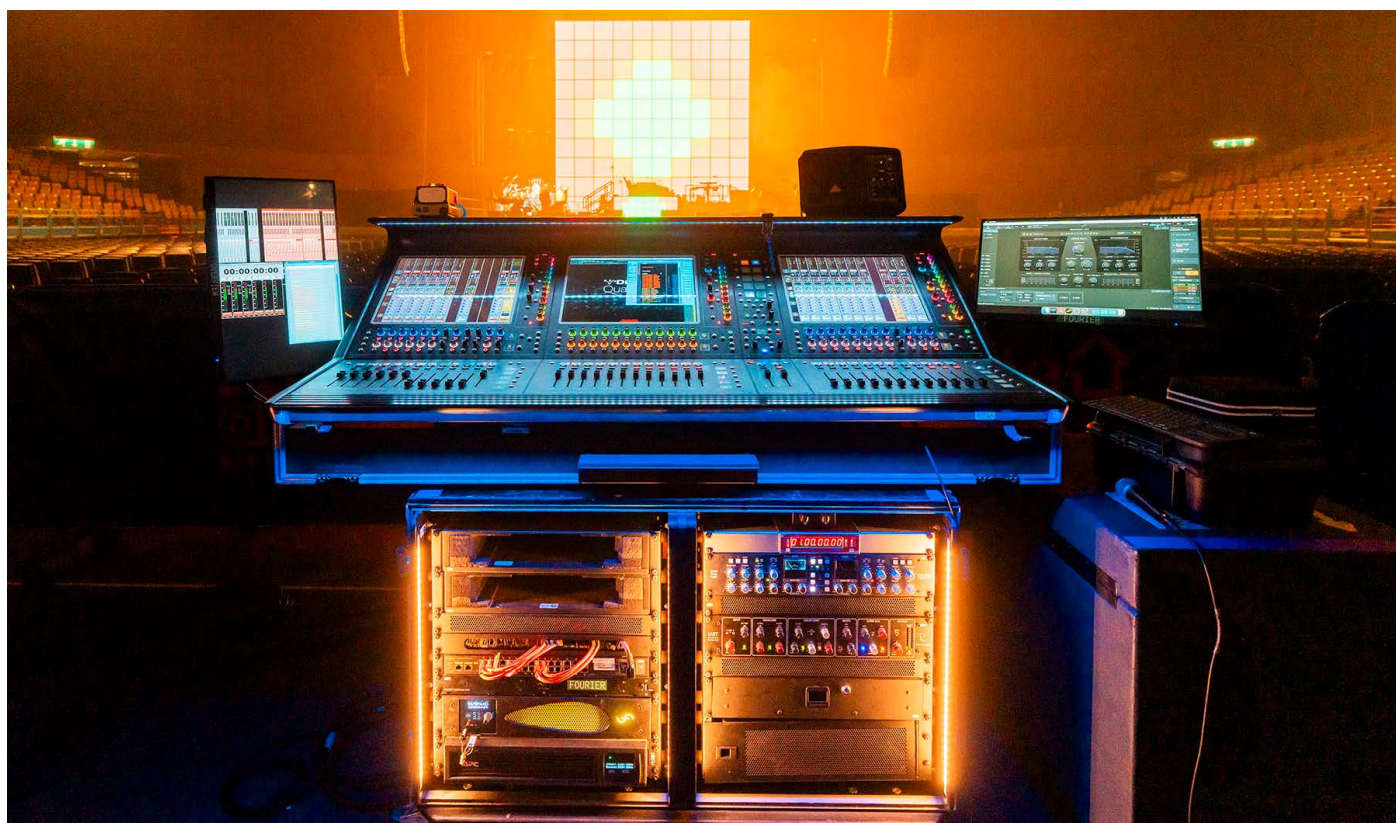
customer base and project experience across multiple market segments. **Håkan Sjöo, International Sales Manager at AUDIOFOCUS**, comments, "This new partnership with Mega Sound represents a relaunch of the Audiofocus brand in an important territory. With Mega Sound's strong customer relationships and project expertise we see exciting opportunities in many vertical markets, scaling from karaoke rooms to theaters and conference venues."

From the distributor's perspective, the focus is firmly on introducing the latest generation of Audiofocus loudspeakers to the local market. **Mega Sound's Director, Quang Minh**, adds, "We are excited to introduce the new generation of Audiofocus loudspeakers to our customers. Early reactions suggest strong interest in their build and audio quality, and I'm confident the brand will soon feature in some prestige projects."

The distribution agreement is effective immediately, with Mega Sound already inviting customers to experience Audiofocus loudspeaker demonstrations as the brand begins its next chapter in the Vietnamese professional audio landscape.

## GLOBAL

# Fourier Audio's transform.engine Drives Studio-Grade Processing on A.R. Rahman's Global Wonderment Tour



A.R. Rahman's 2025 Wonderment Tour — spanning North America, the UK, and culminating in major Indian cities including Hyderabad, Pune, and Mumbai — carried the unmistakable weight of a global icon whose work has earned two Academy Awards, six National Film Awards, two Grammys, a BAFTA, a Golden Globe, and a defining legacy in Indian and international cinema. Matching the musical finesse on stage was a sophisticated processing backbone built around **Fourier Audio's** transform.engine, which both FOH engineer Riyasdeen Riyan and **monitor engineer Mark Thomas** integrated deeply into their workflows on DiGiCo Quantum338 consoles.

The transform.engine, a VST3 plugin host server designed for ultra-low-latency live processing, was partnered with Fourier's transform.suite '25 software bundle for the tour. The engineers first discovered the system online via social media, securing a demo unit before heading out. As Thomas recalls, "We were looking for a way to transition from Waves to a third-party platform, which would support third-party plugins and beyond. The transform.engine fit the bill perfectly. And now, over the course of the entire tour, both of us have completely adopted it into our workflows. It was that transformative."





Mark Thomas.

For Riyan, the platform enabled extensive real-time deployment of high-end VST3 tools including Oeksound Soothe Live, LiquidSonics' Seventh Heaven and Cinematic Rooms bundles, Gullfoss Live, and SoundToys' Crystallizer and EchoBoy. Beyond the broad selection, what defined its impact was the ability to bring studio-level precision into the live domain. "We can replicate live whatever effects that we are using in studio," he explains. "Whomever the artists are that we are working with, including ARR, they are mostly from the studio world, and now we can replicate whatever they used in their original sessions, easily and reliably." He adds that the accuracy extends to every parameter — "the kind and tempo of delay, the kind of effects, or the robotic vocals, or the harmonies... everything."

Thomas, meanwhile, used the transform.engine primarily for Valhalla and LiquidSonics reverbs, plus Oeksound Soothe Live from the transform.suite '25 bundle, inserted directly onto his mix bus. Working alongside a DMI-KLANG immersive IEM mixing system card, he notes that the major leap came from workflow freedom. "The sonic quality I previously wanted with using these plugins depended upon using a server," he says.



Riyasdeen Riyan.

"With the transform.engine, I can load up exactly the plugins that I need and have the flexibility of using them with time-code synchronization—so virtually zero latency."

Given the complexity of Rahman's productions, with dense cueing and rapid parameter changes across snapshots, reliability was essential. "We have a lot of changes in the plugins' parameters, which the transform.engine handles very well," Thomas continues. The wider integration with the show's video environment also accelerated their day-to-day pace: "The coordination of the plugin host within the video environment allows us to tweak settings on the fly without going into a third-party screen. So the workflow is quite very fast and flexible, compared to most other plugin workflows that we've previously used. It really is transformative."

## SOUTH KOREA

# Ayrton Argo 6 FX Elevates Creative Possibilities at Namwon Arts Center



Namwon Arts Center in South Korea has expanded its creative capabilities with the addition of twenty-four **Ayrton** Argo 6 FX fixtures, a decision driven by extensive evaluation and a clear preference from the venue's technical leadership.

**Lighting Director Jae Beak Im** recalls visiting **Hansam System** in Seoul – Ayrton's exclusive distributor for South Korea – earlier this year with a team of City Hall staff and theatre experts to compare multiple lighting solutions. "This may have been the first time I have used Ayrton fixtures but the reasons were very clear to me," he states. "The Ayrton Argo 6 FX won, hands down, for many reasons: the compact size, brightness of the light source, quiet operation, the effective delivery of its features and all within a reasonable price range."

The Arts Center is an intimate venue with just over three hundred seats and a compact 20m-by-15m stage beneath a 13.5m ceiling height. The selected fixtures also needed to serve various other cultural spaces across the complex, supporting everything from educational events to youth programmes. The Argo 6 FX quickly proved its versatility. "Argo 6 FX has a vast array of features," continues Jae Beak Im. "For me and what I wanted to achieve, the most impressive are Liquid Effect and Infinite Rotation. It has such a wide zoom range, from 4° to 56°, that, in addition to its wash capabilities, I am able to engage a huge variety of graphic effects using the Liquid Effect, yet still apply dynamic movements throughout the stage with Infinite Rotation."





For the technical team, the decision was equally clear, with **Ho Seong Son** noting that Argo 6 FX's robust construction, extensive feature set and adaptability make it ideal for the wide spectrum of theatre, concerts, exhibitions and corporate events hosted at the venue. "The versatility of Argo 6 FX enables us to cover all theatre, concerts, exhibitions and corporate events, and its robust build quality reduces long-term maintenance costs," he explains. "Also, the IP65 rating should not be overlooked – as an arts centre, the ability to use our outdoor spaces with confidence is very important to us. And, from the technical team's perspective, I think the modular design makes it easy to maintain, which is especially suitable for complex spaces such as art centres."

According to **Hansam System's Se Hoon Park**, the results have been universally well received. "The visiting designers have all highly appreciated that the same units are

able to produce such a wide range of looks, from intimate moods to intense energy, as productions can range across all genres from the modern to traditional and cultural productions. With such a wide zoom range and excellent colour detail, the fixtures offer a degree of freedom of expression not often available to visiting designers."

Hansam System supplied the twenty-four Argo 6 FX units and continues to support the venue closely. As Jae Beak Im concludes, "I am very comfortable with the speed of service and technical support we have received from Hansam System. I am very satisfied with the whole journey, from making the initial choice of Argo 6 FX to the delivery and operational status. This is a service that feels like a 'partnership' rather than just a sale."

## GLOBAL

## Robert Juliat and MADRIX Confirm Strategic Partnership



**Robert Juliat** has announced a strategic partnership with **MADRIX** to the effect that all its RDM-enabled fixtures are now fully compliant with MADRIX RADAR, offering customers an advanced, streamlined solution for remote device supervision and intelligent monitoring. The integration allows users to configure, manage and monitor all Robert Juliat RDM fixtures via a single computer, significantly enhancing workflow efficiency for both theatre and 'architainment' applications.

"RDM has been long established," says **Robert Juliat's Customer Service Manager, Thierry Dupont**. "MADRIX RADAR takes it to the next level with effortless fixture addressing, fully automatic 24/7 device monitoring during operation, and automatic notifications. New capabilities based on the Firmware Transfer Control (FTC)

will allow users to leverage existing standards even more, ensuring smooth workflows and reducing downtime."

MADRIX RADAR, introduced in 2020 as a dedicated tool for the entertainment and architectural lighting sectors, is designed for remote configuration and continuous monitoring of any RDM-compatible lighting device. The software leverages the two-way communication capabilities of the RDM protocol to automatically collect, process and display device data, consolidating the entire fixture ecosystem into one central platform. Benefits include rapid remote fixture configuration, drag-and-drop RDM patching, full data logging, and around-the-clock device monitoring with automated email alerts for potential issues.



Robert Juliat's complete portfolio of RDM fixtures is fully RADAR-ready, enabling users to access and adjust every parameter without direct physical access to the luminaires. Each RJ RDM-compliant fixture also serves as a hardware dongle, instantly unlocking the full capabilities of MADRIX RADAR at no additional cost. While other manufacturers' fixtures can be recognised and partially configured, advanced monitoring features, firmware transfer, and file management require a licence.

In tow, Robert Juliat has also been appointed an approved supplier of MADRIX RADAR licences, which can now be obtained directly from the company and its dealer network.

**Christian Hertel, Business Development at MADRIX**, expressed his enthusiasm about the new arrangement, as he stated, "We are thrilled about this cooperation and confident that it will deliver immense value to customers. MADRIX RADAR is the leading RDM monitoring software tool; and with the brand-new FTC functions, users can now upload firmware to RDM fixtures and devices directly via MADRIX RADAR using standard RDM technology. This is a true game changer — one software that can handle it all. Industry standards like RDM are made for our industry."

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## GLOBAL

## d&b Bolsters Global and Regional Leadership

**d&b Group** has announced two key leadership appointments that strengthen both its global technology strategy and regional market engagement, underlining the company's continued focus on innovation, operational excellence and customer proximity.



Effective 1 January 2026, **Dr. Thilo Ittner** will assume the role of **Chief Technology & Operations Officer (CTOO)**. In this position, he will oversee Technology, Product Management, R&D and Operations, shaping a unified roadmap

that aligns emerging customer needs with future market direction. His remit spans next-generation loudspeaker development, immersive audio, AI-driven solutions, advanced networking and cloud-enabled platforms, alongside the optimisation of global operations and product delivery.

Dr. Ittner joins d&b from elobau, where he served as Managing Director and CTO, leading technology, end-to-end operations and strategic development while delivering strong gains in growth, quality and cost performance. His earlier career includes senior roles at Voith, where he drove product strategy, major launches and transformation initiatives, as well as experience at McKinsey specialising in product development processes and lean manufacturing. His background includes scaling R&D organisations, implementing advanced development methodologies and deploying AI-based production control systems.

Commenting on the appointment, **d&b group CEO Amnon Harman** noted, "Today's entertainment technology markets move fast and require cross-disciplinary thinking and acting along the value chain. With his experience of designing integrated solutions including hardware, electronics and software and his ability to lead global teams, Thilo will further strengthen d&b's position as a technology and thought leader in professional audio. I am welcoming Thilo to complete our Senior Leadership Team ensuring innovation leadership and customer satisfaction."



Alongside this global appointment, **d&b audiotechnik** has reinforced its regional leadership with the appointment of **Henry Lee as Sales Manager for Korea**. In his new role, Lee will

work closely with local partners, including d&b audiotechnik Korea, to deepen customer relationships, provide on-the-ground support and ensure the consistent delivery of d&b's sound quality, system performance and reliability across the market.

"We are thrilled to welcome Henry to d&b. His expertise and deep understanding of the Korean market make him the perfect fit to drive growth and strengthen collaboration across our partner and customer ecosystem," states Anna Kovyza, Senior Commercial Director, d&b audiotechnik APAC.

Lee brings more than 20 years of professional audio experience across touring, major



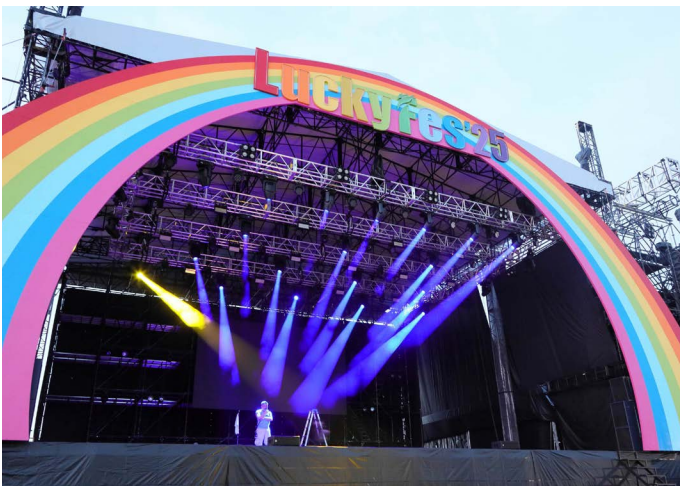
international events, cultural venues and education. He joined d&b audiotechnik Korea in 2018 and most recently served as Director, leading sales and technical support while overseeing system design and deployment for venues including LG Art Center, Lotte Concert Hall and Seoul Arts Center. His previous roles include senior positions at Sovico Corporation, where he managed audio systems for large-scale events such as the Incheon Asian Games and the PyeongChang

Olympic Winter Games. He also serves as an Adjunct Professor at Dong-ah Institute of Media and Arts, teaching loudspeaker system design, measurement and tuning.

Together, the appointments signal d&b's commitment to advancing technology leadership at a global level while strengthening direct engagement and long-term growth in key regional markets.

## JAPAN

# Ayrton Fixtures Light Up Japan's LuckyFes '25



Japan's LuckyFes '25 returned from 9–11 August 2025 at Hitachi Seaside Park in Ibaraki, transforming the venue into a large-scale, theme park-style festival celebrating music, food and art. Hosted by Ibaraki Broadcasting Corporation, LuckyFM and BARKS, the festival featured four stages set within the park's natural landscape and welcomed more than 70 leading Japanese artists across pop, rock, hip-hop, anime and K-Pop.

Lighting designer Anderson Hinago specified **Ayrton's** IP65-rated fixtures for two key stages—the vibrant Wing Stage and the

Rainbow Stage—to meet both creative and environmental demands. The Rainbow Stage featured 23 Perseo Profile and 28 Kyalami fixtures, while the Wing Stage was lit with 13 Rivale Profile units.

"We chose Ayrton luminaires for their vivid, seamless colour reproduction and versatility across a wide range of artists," says Hinago. "Kyalami was especially valuable for its compact, space-saving design."

With Japan's unpredictable summer weather, durability was essential. "Torrential rain and strong winds are common, so IP65-rated fixtures were a must," Hinago explains. "The Ayrton fixtures performed flawlessly throughout the festival."

Hinago adds that the combination of Ayrton profile and beam fixtures allowed him to create cohesive lighting designs that complemented the festival's diverse musical programme. The fixtures were supplied by **PRG K.K.**, Ayrton's exclusive distributor in Japan, a long-standing and trusted partner for Hinago on major productions.

# More Than a Show. A Global Signal.

NAMM President and CEO John Mlynczak discusses global unity and industry resilience, as he pulls back the curtain on how The NAMM Show is evolving into a powerful catalyst for collaboration, innovation and international growth



What does a truly global industry meeting point look like in an era of economic uncertainty, rapid technological convergence and shifting regional power?

For decades, The NAMM Show has been far more than a trade event—it has been a barometer of where the global music and entertainment technology industries are heading. As markets recalibrate and communities seek stronger collaboration, NAMM's role as a unifying platform has never been more critical.





In this exclusive conversation with *Entertainment Technology Asia*, **John Mlynczak, President and CEO of NAMM**, unpacks how the show is evolving for 2026—technologically,

geographically and culturally. From cross-sector synergies and immersive brand experiences to the rising influence of APAC and the Middle East, Mlynczak offers a candid look at how NAMM continues to shape, and be shaped by, a rapidly transforming global industry.

**ETA: The NAMM Show has long been regarded as a cornerstone for global music and entertainment technology. How would you describe the show's evolving focus for 2026—both from a business and technology standpoint? Have there been any significant shifts in approach to reflect the changing dynamics of the global industry?**

**JM:** What we are seeing at the moment is very much a feeling of “we have got to be there” from our exhibitors and visitors. I have been travelling around the US, Europe and Asia, and people I meet around the world are looking at The NAMM Show as the place to meet all of their global partners and global suppliers. That brings a real energy to our preparations for the show.

From the music side, people are telling us that NAMM is the only global show they can go to, and on the pro side we are seeing more and more people treating it as a global meeting place where they can see suppliers and resellers all in one location.

Everyone knows that there has been a lot of economic uncertainty in every sector and every market this year, and that has put real stress on the industry. That has encouraged people towards using the global platform of The NAMM Show to help figure things out together and come together around the solutions we need. This sense of togetherness was really prominent around the devastating LA wildfires last year and highlighted the strength of the industry community around the world.

**ETA: Technology has increasingly blurred the lines between musical instruments, audio, lighting, and entertainment control ecosystems. What kind of innovations or cross-sector synergies can attendees expect to see take centre stage at NAMM 2026?**

**JM:** This is one of the great things about The NAMM Show. People like to put our visitors into one community or another, but the truth is that there is real synergy between all of the communities that come to the show. You may have a guitarist who is coming to look at what's new from Fender or Martin Guitars, but often they will also be a worship tech at their local church and want to go and see the new equipment from Allen & Heath or DiGiCo. NAMM is now the only place where they can do all of that on the same campus.

To support this level of broad interest, we have created a complete package to help people get the most out of their time in Anaheim. For the musical instrument side, we have more performers and endorsers taking part than ever before. On the education side, there are hundreds of sessions during both the dedicated pre-show days and the show itself. To build on this, we have more demo rooms than ever before, so every visitor



can get a taste of the latest equipment in entertainment technology.

We know that our attendees aren't focused on only one aspect of the show, and our exhibitors are doing a great job of inspiring and helping to grow those synergies across every part of the event.

**ETA: With the live events and entertainment technology industries bouncing back stronger post-pandemic, what trends do you foresee defining the business landscape for 2026—particularly in how brands, distributors and creators engage through the NAMM platform?**

**JM:** The NAMM Show is all about generating brand demand. We see brands using our platform to reach people through experiential moments. That could be products being used in real-world settings on one of our stages, brand activations on the show floor, or training through dedicated education sessions.

Another thing we are seeing is brands creating experiences in their demo rooms. At The NAMM Show 2025, the teams from L-Acoustics and d&b audiotechnik both created very different, but equally amazing,

demonstrations of their spatial audio technology. This is the kind of thing that proves the technology to the people making the buying decisions and sticks in the minds of those who experience it.

For The NAMM Show 2026, we are helping people make the most of these experiences. Our visitors now have an upgraded app to make navigating the show and planning their time as rewarding as possible, while our exhibitors will have even better opportunities for engagement through technology-driven connections.

This mirrors what we are seeing in the wider industry. The strength of the live market relies on having the right technology, reaching the right people and delivering an experience to remember. NAMM is definitely the right platform to do that.

**ETA: APAC and the Middle East have seen exponential growth in entertainment infrastructure and event technology adoption. How would you describe participation and engagement from these regions at the NAMM Show in recent years, and how do you expect this to shape NAMM 2026?**

**JM:** APAC and the Middle East are both incredibly dynamic and powerful markets for the entertainment technology sector. As an organisation, NAMM has always tried to support people visiting The NAMM Show from these regions, whether through special events and dedicated representatives on our team or something as simple as visa invitation letters.

We understand the potential of these regions and the strong desire for people to be in Anaheim in January for The NAMM Show. We



are seeing encouraging signs of increased participation from both regions for The NAMM Show 2026. From the conversations I have had with people around the world, I know how NAMM is viewed and how we can create a memorable and valuable experience for visitors from APAC and the Middle East. I am really looking forward to meeting many guests from these regions at the show.

**ETA: Regional innovation often brings fresh energy to global platforms. Are there any standout technologies, companies, or collaborative initiatives from APAC or the Middle East that you believe are influencing the direction of the NAMM Show—or even the wider industry?**

**JM:** Innovation is at the heart of everything we do in this industry. The entertainment technology sector has grown through the constant need to improve experiences for audiences, performers and technicians. We see companies from all over the world pushing barriers and expanding possibilities every single day.

That could be through remarkable uses of drones to turn the sky into a canvas, immersive sound where art and technology come together to create intimate experiences for every audience member, or projection mapping that bends reality.

None of these technologies are particularly new, but the way they are being applied continues to evolve. This is especially true in APAC and the Middle East, where audience expectations are higher and technology often becomes the key differentiator that makes an event stand out. At NAMM, we celebrate this innovation and actively share compelling use cases with the global community. That is why education remains a core focus, alongside

recognising technical excellence through various awards programmes.

**ETA: Looking ahead, how do you see NAMM's global mission aligning with the momentum building in the APAC and Middle East markets? What role do you believe NAMM can play in catalysing further growth, education and international collaboration across these fast-evolving regions?**

**JM:** We absolutely see NAMM as a global mission—whether that is providing a global meeting place for the industry to start the year in Anaheim, or through the international organisations supported by The NAMM Foundation. Our aim is to keep promoting the industry and the opportunities it provides to the next generation of performers and technicians.

Education sits at the heart of what we do, because a better-informed industry delivers better results for everyone. At The NAMM Show 2025, we trialled two full days of education before the exhibition halls opened. This worked phenomenally well, so we have expanded it for The NAMM Show 2026. This year, we are also introducing a range of full- and half-day summits, allowing visitors to go much deeper into specific topics. This is something our members have been asking for, and we are confident it will be a great success.

We see this strategy of supporting and educating the industry as being perfectly aligned with the momentum in fast-evolving regions such as APAC and the Middle East. By presenting these opportunities to the global community, we believe everyone benefits—and NAMM continues to be the platform that drives the global entertainment technology market forward.

## Unlocking the Possibilities of Pixel-Batten Lighting with Martin VDO Sceptron XB



Martin Professional shares insights on how pixel-batten lighting and other uses of creative LED are reshaping design approaches, while explaining why the Martin VDO Sceptron XB High-Output Pixel-Batten stands out as an ideal solution for professionals seeking both creativity and reliability.

## Absen LED Enchants Tomorrowland Brasil 2025



Over 1,000 square meters of Absen LED screens enhanced the Tomorrowland Brasil 2025 festival, providing a stunning visual experience for attendees from around the globe. The brand's rental partner shares their positive experience with Absen, emphasizing their efficient support and thorough maintenance checks before and during the event.

## Ask AI3n Feature Adds a New Dimension in Disguise Designer



From adding blur layers to building full award show timelines, Ask AI3n in Disguise Designer now creates reusable custom tools based on your prompts, helping you automate repetitive work and design faster.

## WWE Chooses Riedel Bolero as a 'Game Changer' for Global Broadcast Production



John Schueler, Director of Audio for WWE (World Wrestling Entertainment), and Charlie Kushing, Backstage A2, explain how the decision to adopt the Riedel Bolero wireless intercom system has completely transformed WWE's live event production globally.



## ETC Unleashes High End Systems Dataflash 5000



**Electronic Theatre Controls (ETC)** has introduced the High End Systems Dataflash 5000, a high-energy strobe fixture delivering an output of 52,000 lumens and designed to meet the demands of today's visually intense productions. Combining an RGB LED array with a 3200–7500 K white light centre, Dataflash 5000 is said to offer designers the flexibility to move seamlessly between bold colour effects and variable white strobing, while its IP65 rating positions it firmly for festivals and outdoor applications.

"With its distinct round face and dynamic color capabilities, Dataflash 5000 is going to bring a lot of visual interest to those productions that are looking to create high-energy moments," says **Matt Stoner, Automated Lighting Product Manager**. At the core of Dataflash 5000 is an LED engine designed to switch on and remain on, enabling consistent performance across a wide range of looks. The combination of the variable white light centre and surrounding RGB LEDs allows designers to create

both warm and cool strobe effects while simultaneously bathing the stage in vivid colour, expanding its creative scope beyond traditional strobe applications.

Versatility is further enhanced through included dome accessories. The Reflector Dome attaches directly to the fixture face to deliver powerful strobes and atmospheric effects, while the transparent Eye Candy (EC) dome is designed to showcase the fixture's bold visual output and distinctive character. A comprehensive library of strobe modes and macros supports rapid look creation, while pixel mapping capabilities provide more granular control for complex programming and dynamic visual builds.

From ETC's perspective, the fixture's weather resistance is central to its appeal. "Dataflash 5000 is going to be a powerhouse in any setting. We are excited the IP65 rating means that outdoor productions can take advantage of this high-impact tool," adds **Tania Lesage, ETC Market Manager**.

# Audac Unveils Next-Gen Infra-Subwoofer Series



**AUDAC** has introduced the BASSO Series, a new line of Ultra-High Power Infra Subwoofers engineered to deliver extreme low-frequency performance for high-demand environments including nightclubs, concert venues, theme parks and hospitality spaces. The series represents a major leap in infra-sub design, combining bespoke transducer engineering with premium materials and advanced airflow technology to achieve exceptional precision and power.

At the heart of the BASSO Series is AUDAC's Pure Carbon Fiber Cone, a waterproof, lightweight and highly durable diaphragm that ensures consistent performance in both indoor and outdoor installations. Complementing this is a custom high-excursion driver built to maintain extremely low distortion even under high power loads. The new AeroVent system — an exponential low-noise vent design — further enhances output by reducing turbulence and airflow noise at high SPLs.

Designed with installation flexibility in mind, each BASSO model delivers a tailored balance of depth, SPL and tonal accuracy. The compact BASSO112 offers low-frequency extension down to 26Hz without processing, delivering a 130 dB maximum SPL and 2000-watt program power. The BASSO115 provides a blend of precision and impact with 31Hz extension, 136 dB maximum SPL and 3000-watt program power. At the top of the range, the BASSO118 reaches 23Hz with a 137 dB maximum SPL and 3000-watt program rating for venues requiring the deepest infra-bass experience.

Across the line, reinforced chassis structures and robust internal framing ensure long-term mechanical integrity, even under continuous high-output operation. With its combination of power, fidelity and advanced engineering, the BASSO Series sets a new performance benchmark for modern low-frequency reinforcement.



## Analog Way Unveils Aquilon Cmini



**Analog Way** has expanded its acclaimed LivePremier family with the launch of the Aquilon Cmini, a compact new presentation system that delivers the full power of the flagship range in an ultra-small footprint. Building on LivePremier's position as the industry's premium presentation platform, the Aquilon Cmini brings the same ultra-low-latency 10-bit uncompressed processing, intuitive workflow, advanced smart features and the robust Link capability that have become hallmarks of the series. Despite its size, it supports a broad selection of modular I/O cards spanning DisplayPort 1.4, ST 2110, NDI, SDVoE and Dante, ensuring comprehensive flexibility for modern production environments.

The Aquilon Cmini offers up to 16 inputs, 12 outputs, two dedicated multiviewers and eight 4K layers, giving users a scalable, high-performance toolset for applications where compactness and operational agility

are essential. It is purpose-built for everyday live events and fixed installations that require advanced processing within tight spatial constraints, while also serving larger productions in linked configurations of two to four units to expand inputs, outputs or AUX destinations. For mission-critical workflows, the system supports seamless failover between primary and backup sources, ensuring uninterrupted operation.

The company has simultaneously introduced a new 8-plug SDI input card designed to deliver additional versatility and density. Capable of operating as 8x 3G-SDI or 4x 12G-SDI, the card is especially valuable for mixed-format environments and for users working with 3G-SDI systems involving five to eight simultaneous sources. By maximising SDI port utilisation while reducing slot consumption, it offers meaningful benefits in applications where compactness, modularity and cost efficiency are decisive.

# AUDIOFOCUS Extends Cyris Coaxial Loudspeaker Range

**AUDIOFOCUS** has introduced two new models in its Cyris range of compact coaxial loudspeakers. The Cyris CX5 and CX8 are both targeted at short-throw installation and live applications requiring a balance of aesthetics and audio performance.

Cyris CX5 is the smallest model in the series, employing a powerful 5" coaxial transducer to achieve a maximum SPL of 124.3dB Mtone. Measuring just 144mm (5.7") across, the cabinet can be discreetly attached to a ceiling or wall with an optional bracket and includes a threaded insert for mounting on a mic stand in portable scenarios.

With its wide 100° x 100° dispersion and 8" coaxial transducer, the larger Cyris CX8 is aimed at spaces requiring even coverage with a small number of loudspeakers. CX8 delivers a peak SPL of 134.4dB Mtone and has a frequency response of 80Hz–18kHz. In addition to wall and ceiling mounting options the enclosure incorporates a dual-position pole-mount socket.

"From the original CX6 design, the Cyris project has meant challenging ourselves to deliver more power in a smaller footprint and with clean, understated looks," comments



## **Audiofocus founder and CEO, Ann Leroy.**

"Now with the arrival of CX5 and CX8 we're giving integrators, corporate AV specialists, and PA rental companies mix-and-match options and a consistent audio signature for background music, spoken-word events and intimate performances."

The Cyris range is fully compatible with the C210S low-profile 2x10" subwoofer and with Audiofocus A series four channel amplifiers. Up to four speakers can be powered direct from the active C210Sa sub in situations calling for rapid setup and reduced cabling. Like all AUDIOFOCUS loudspeakers, Cyris CX5 and CX8 are built using birch plywood at the company's headquarters in Belgium. Custom-coloured cabinets can be made to order to match clients' décor.



# ElektraLite Expands Stingray Mini Series With New IP65-Rated Models



Stingray Mini IP65 30W



Stingray Mini IP65 80W

**ElektraLite** has expanded its popular Stingray Mini series with the introduction of two new IP65-rated models featuring 30-watt and 80-watt output options. The original Stingray Mini, launched in 2018, quickly became a go-to solution for museums, theatres, corporate events and exhibition spaces. The new weather-resistant models now extend that flexibility to outdoor environments and demanding permanent installations.

"Many of our customers have really loved the compact form factor and performance of our original Stingray Mini, so we've expanded the range with new models for even more versatility options," comments **Brandon Tsaptsinos, Group One Limited's National Sales Manager for the elektraLite brand**. "The IP65-rated versions are perfectly suited for everything from theatrical and retail

environments to outdoor signage and theme parks, and their higher wattages and precision camera lensing deliver truly pro-grade operation, rain or shine."

Both new variants feature a CRI of 95 or higher and utilise a single-source COB LED module, available in Warm White (3000K), Cool White (5000K), Variable White (2700–6600K) and RGBW versions. Each fixture is supplied with interchangeable photographic-quality zoom lenses offering

either 15°–30° or 25°–50° beam angles, and incorporates manual rotary focus control for precise adjustment.

Built in marine-grade aluminium housings, the fixtures are fanless and convection-cooled for silent operation. Control options include DMX, RDM, selectable PWM frequency, and multiple dimming algorithms including incandescent, log and linear profiles. A four-blade shutter system enables refined beam shaping, while a gobo slot and dual accessory holders support additional creative requirements.

Both models ship with a 10-foot extension cable for remote power supply positioning, with a 45-foot option also available. The compact 30-watt unit weighs just 2.2kg, while the higher-output 80-watt version weighs 4kg.

# Lighting Innovations at LDI 2025

LDI 2025 arrived with unmistakable energy, reaffirming its status as the global epicentre of professional lighting innovation. Across the show floor, leading manufacturers unveiled bold new fixtures, control platforms and creative tools designed to redefine how light is conceived, programmed and delivered. From high-output multispectral luminaires and compact long-throw solutions to next-generation lighting control, networking and architectural systems, the pace of innovation was relentless. Product launches, live demonstrations and packed presentations underscored an industry in rapid evolution, with designers, rental houses and system integrators converging to explore technologies that promise greater precision, flexibility and creative freedom than ever before.

## GLP Announces Availability of Creos E-Frost Filter



**GLP** announced the official sales launch of the new and innovative E-Frost filter for the GLP Creos at LDI in Las Vegas, which is now available through GLP's global distribution network. Based on modern Smart Glass technology and engineered specifically for the Creos, the E-Frost allows designers to manipulate the beam angle and the perceived appearance of the front lens in backlight situations via independently controllable frost

segments – unlocking creative possibilities that conventional frost filters cannot achieve.

The GLP Creos has established itself as one of the most versatile and powerful LED hybrid fixtures in its class. It delivers a precise 4° beam with up to 1.2 megacandelas and a uniform 50° wash via motorised zoom. It is not only effective as a general washlight, but particularly compelling as a backlight – whether used as a beam, floodlight or effect fixture.



When multiple units are arranged in clusters, they merge visually into a continuous, oversized LED bar thanks to their identical pixel pitch and perfectly aligned LED rows. Compact dimensions, integrated carrying handles and a robust IP65-rated housing underline the fixture's touring-ready design.

The Creos' colour performance is driven by GLP's advanced iQ.Gamut algorithm and RGB+Lime colour mixing system, which has set a benchmark in the industry. It delivers the same high-end colour quality and precision found in the flagship X5 series. The combination of RGB and Lime produces vivid primary colours as well as finely graduated hues, providing excellent colour rendering – especially at lower colour temperatures.

Users have access to selectable white points and an extended CTC range from 2,500 to 10,000 Kelvin that follows the black body line precisely. Various tungsten emulation curves are also available, authentically reproducing the dimming characteristics and redshift of classic halogen fixtures. The additional lime channel increases efficiency and improves the reproduction of different skin tones – ideal for theatre and camera applications, but equally suited to touring, corporate events and more.

With the official introduction of the segmented E-Frost filter, the Creos receives an upgrade that significantly expands its creative potential. The filter consists of three independently controllable Smart Glass segments aligned with the fixture's horizontal LED arrays. Each segment can switch within milliseconds from transparent – producing a clear, tight beam – to fully frosted for a soft wash look.

Transitions are not limited to fixed states; within the adaptive range, they can be smoothly blended for dynamic effects. This

enables, for example, sine-wave patterns or pulsing transitions for highly dynamic designs.

In combination with the individually controllable LED pixels, designers can create graphical effects or subtle animated textures across the entire width of the fixture. This segmented approach produces looks that were previously unattainable and enables seamless transitions between beam, wash and atmospheric multi-layered effects – without accessory changes or hardware adjustments.

The E-Frost is available in two versions: White Frost delivers a uniform, high-output diffusion ideal for large stages and bright wash applications. Black Frost, by contrast, minimises visible reflections and housing contours – an advantage particularly in TV studios, theatres, art installations and premium event environments. Installation is fast and tool-free using four knurled screws; power and data are supplied directly via the GLP FX.Port. All control channels for the filter are already fully integrated into the Creos DMX profile.

Like the Creos itself, the E-Frost is fully IP65-rated, built from durable aluminium and designed for temperatures from -10 °C to +45 °C. It withstands rain, wind, dust, confetti, pyro effects and the mechanical demands of touring. Together, Creos and E-Frost offer an exceptionally wide creative spectrum and an attractive price-performance ratio for rental companies, theatres, houses of worship, broadcast studios, touring productions and large outdoor events. The E-Frost is now shipping, and GLP's international distribution partners are accepting orders worldwide.

# Claypaky Marks 50 Years with a High-Voltage Showcase at LDI 2025



**Claypaky** returned to LDI 2025 with a strong presence alongside Inner Circle Distribution, welcoming global visitors to the world's leading professional show lighting exhibition. The appearance carried added weight as Claypaky marked its 50th anniversary, framing a showcase that balanced legacy with forward-looking innovation. Visitors were treated to hourly product presentations and lighting shows throughout the event, culminating in a dedicated 50th Anniversary Booth Party on Sunday, 7 December.

The stand was anchored by major world premieres, led by the Arolla Aqua M-LT and Arolla Aqua S-LT. Designed for long-throw outdoor applications, the Arolla Aqua M-LT combines high output with a compact, lightweight form factor. Its custom 550W calibrated white LED engine (6500K) delivers 28,000 lumens through a precision optical system featuring a 160 mm front lens. A wide

3.8°–52° zoom supports everything from tight aerial beams to broad washes, while a centre-peaked hotspot ensures crisp gobo projection and high-impact mid-air effects over long distances.

Making its global debut alongside it, the ultra-compact Arolla Aqua S-LT delivers IP66 protection, a weight of just 25.9 kg, and 21,000 lumens of calibrated output. Powered by a custom 350W cold white LED engine (6500K) with a 140 mm front lens and a 3.8°–52° (13:1) linear zoom, it produces a refined centre-peaked hotspot for sharp gobos and consistent beam quality across festivals, permanent installations, outdoor productions and studio environments. Its lightweight design supports faster rigging, easier handling, and reduced transport and storage demands.

LDI 2025 also marked the first US appearance of two further Arolla Aqua



variants. The Arolla Aqua HP, the most powerful fixture in the range, delivers over 60,000 lumens from a custom 1,400W white LED engine. An IP66-rated housing, 220 mm front lens and 3.6°–55° zoom range provide flexibility from tight beams to expansive washes in demanding touring and outdoor conditions.

The Arolla Aqua LT was also shown, producing over 40,000 lumens from a custom 900W white LED source, with a centre-weighted peaked beam optimised for long-throw accuracy. Its IP66 enclosure

reinforces suitability for outdoor use, while the Arolla Aqua LT FS (CL3041) variant supports external digital camera operation for followspot-style applications with remote fixture control.

Completing the showcase was the Ultimo Sharpy, unveiled at LDI as a next-generation evolution of the iconic Sharpy. This compact IP66 beam fixture uses a custom 250W OSRAM HID lamp to deliver razor-sharp beams, fast movement and an exceptional power-to-size ratio, making it suitable for indoor and outdoor concerts, festivals and broadcast environments.

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## Robe Stuns LDI 2025 with Major Launches and a Unified Group Showcase

**ROBE** delivered a strong showing at Live Design International (LDI) 2025 in Las Vegas, unveiling a new wave of products across lighting, control and architectural solutions from the wider ROBE Group portfolio. Headlining the launch were additions to Robe's acclaimed T-Series, including the T10 Profile with rapid-change objective system for PC and Fresnel configurations, alongside the high-output T3 PC and T3 Fresnel.

Designed for smaller theatres and studios, the T10 Profile brings the full feature set of Robe's award-winning T11 Profile into a compact, streamlined format. It is powered by a 200W MSL (Multi-Spectral Light) engine combined with Robe's TE (Transferable Engine) technology, delivering 8,300 lumens (integrating sphere) with long-term advantages in engine exchange and replacement. Identical colour characteristics across the T-Series ensure full colour consistency, supported by a virtually

controlled CCT range of 2,700K–8,000K (extended 1,800K–10,000K) with calibrated whites and tungsten emulation. A 5°–55° zoom, virtually controlled CRI of 80–95+, onboard DataSwatch colour library, Cpulse flicker-free operation and dedicated plus/minus green control make it suitable for camera and noise-sensitive environments. An optional gobo module, motorised iris and rapid-change front lens system allow fast conversion between Profile, Fresnel and PC configurations.

Expanding the T-Series at the high-output end, the T3 Fresnel sets a new benchmark for long-throw multispectral wash lighting in large theatres and performance venues. Its 1,400W MSL engine produces over 35,000 lumens (integrating sphere) through a classic soft beam with a wide 6°–65° zoom. Selectable CMY, RGB or individual emitter control enables advanced additive colour mixing, supported by DataSwatch, factory-calibrated whites, a 1,800K–10,000K CCT



range, lamp-selectable tungsten emulation and MCE macro-driven effects. A virtually controlled CRI of 80–95+ ensures accurate colour rendition, while Robe’s L3 18-bit dimming delivers ultra-smooth theatrical fades to black. Beam shaping is enhanced by the 4Door barndoor system, edge correction and RotaScrim graduated filter, and both the T3 Fresnel and T3 PC feature the award-winning 0°–15° ProFrost progressive frost system. Broadcast-ready operation is supported by Cpulse flicker-free management and plus/minus green control, with the T3 PC adding console-adjustable fan modes, AirLOC technology, Epass Ethernet pass-through and REAP network monitoring.

Robe also presented several fixtures at a US trade show for the first time, including the SVOPATT Classic, PowerDolly, compact iPAINTE LTM, high-power multispectral T3 Profile, and the WTF! multifunctional strobe, wash and blinder, which continues to draw attention for its extreme output and versatility.

From within the wider ROBE Group, **Avolites** placed its new D-Series control range at the centre of its LDI presence. The D3 family — comprising the D3-010, D3-110, D3 Wing, D3 Core and D3 Touch — delivers compact, modern control powered by the Titan software platform. Demonstrations also included the flagship D9 and D7 lighting consoles, alongside Q-Series media servers running both Prism and Ai platforms. Avolites, with new energy and resources, continues to develop its Diamond collection – a product line that covers anything from the smallest shows and most expedient budgets to stadium-sized productions and everything in between – all with the advantage of a single learning curve, thanks to the consoles being powered by Titan software architecture.

The whole D3 range proved popular with visitors, particularly the D3-110; while the powerful D7 series – still highly portable – was also popular, with the full product range now being available in black also having a positive impact. On the other hand, the

latest Titan v19.0 software was running all consoles on the stand – supporting 'Record from input via sACN', 'Freely assignable universes', 'Release to quick palette', and 50 other improvements and changes, including Capture 2024, Avo's updated internal visualiser.

**Anolis Lighting** introduced two new architectural luminaires: Appoli and Lamari. Appoli is a compact exterior fixture featuring four high-efficacy multi-chip LEDs, multiple beam options and a rugged housing suited to harsh and marine environments. Lamari is a 48V linear luminaire offering precise colour

mixing in single-chip and multichip variants, with DALI-2 control, IK08 and IP67 ratings, multiple lengths, beam angles and flexible mounting.

**LSC Control Systems** completed the showcase with its latest data, control and power distribution technologies, including the NEXEN Ethernet-to-DMX gateway range, GENX intelligent dimming and switching, and the APSX networked power distribution series. UNITY addresses fixed installations, while UNITOUR delivers touring-grade dimming and distribution for mobile productions.

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## Follow-Me Impresses at LDI 2025 with Live Presentations and Hands-On Training

Performer tracking technology specialists for lighting, audio and video **Follow-Me** headed to the LDI Conference and Tradeshow 2025 with a comprehensive training programme and a pair of focused booth presentations designed to give professionals an inside look at its expanding ecosystem. The Follow-Me team at LDI included Marc van der Wel (Managing Director), Erik Berends (Founder and Technical Director), Henk-jan Blok (Technical Application Specialist), Luke Edwards (Designer Relations UK), and Chris Lose (Designer Relations USA – Follow-Me 3D SIX).

Blok led the Follow-Me 3D Fundamentals training workshop supported by Lose, where participants were guided through a practical, detail-oriented introduction to the Follow-Me 3D manual performer tracking system. The session covered preparation, setup, calibration, fine-tuning and system

integration, with real-world examples illustrating how performer tracking elevates both creativity and efficiency. Attendees also got an early look at Follow-Me Track-iT, the company's automated performer tracking solution. The workshop was designed to equip lighting designers, programmers, technicians, follow-spot operators and production managers with the knowledge to track multiple performers in a single setup, apply troubleshooting techniques, and adopt industry best practices for modern tracking workflows.

At the booth, Follow-Me also hosted two short presentations led by Matt Mills, whose extensive experience across high-profile concert touring offers a valuable perspective on how tracking technology is applied in contemporary productions.





## **FOLLOW-ME 3D TWO**



Follow-Me's technology portfolio of systems that operate independently of any fixture manufacturer and support both manual and automated performer tracking were also spotlighted at their booth. One of these was the Follow-Me 3D, in which a single manual setup can track up to six performers with an unlimited number of fixtures per performer, leveraging any moving fixture capable of pan and tilt for general lighting, follow-spotting and special effects. Integration with lighting consoles over Art-Net and sACN ensures smooth workflow compatibility, while the 3D



## **FOLLOW-ME TRACK-iT**



SIX licence enables PSN and OSC data output for synchronisation with audio, video systems and media servers.

Another impressive piece of technology was the Track-iT automated system, which uses RF tags worn by performers that communicate with antennas positioned around the performance space, and can operate seamlessly alongside Follow-Me 3D SIX in hybrid configurations for a fluid and immersive tracking experience.

## ADJ Ignites LDI 2025 with Eight Trailblazing Fixtures



Focus CMY Compact



Hydro Beam CMY



Jolt MFX 360



Protégé XL



Protégé XM



Protégé XS



Vizi FX7



VIZI XTREME

**ADJ Lighting** stepped onto the LDI 2025 stage in Las Vegas with a bold celebration of 40 years of innovation, presenting its most ambitious product launch collection yet. Eight brand-new professional moving heads and effects comprised the lineup which ranged from hybrid workhorses to ultra-compact powerhouses, delivering performance, versatility, and creative power in every fixture.

Leading the charge was the Focus CMY Compact, an automated beam, spot, and wash fixture driven by a 400W LED engine delivering up to 14,500 lumens. Complete with CMY + CTO color mixing, two GOBO wheels, rotating prisms, frost filters, motorized zoom (3°–52°) and focus, and integrated Aria X2 wireless, the compact

20kg unit packs professional versatility into a robust design. The Hydro Beam CMY follows as a rugged IP65-rated automated beam luminaire featuring an OSRAM Sirius HRI 310W PRO lamp, 2° razor-sharp beam, CMY color mixing, 17 static GOBOs, rotating prisms, frost filter, and wireless DMX control—perfect for indoor and outdoor aerial effects.

Next up was ADJ's Jolt MFX 360, which fuses two classic effects into a single powerhouse, combining the warm white LED blinder strip of the Vintage Bar with the RGB strobe intensity of the Jolt Bar. With 360° continuous rotation, rapid motorized tilt, pre-programmed effect macros, and Aria X2 wireless, this fixture delivers seamless hybrid effects for touring and fixed installations.

The Protégé Series also debuted with three high-output LED moving heads. Protégé XL outputs 20,000 lumens from a 450W LED engine at 7000K, offering CMY + CTO color mixing, dual GOBO wheels, rotating prisms, frost filters, and animation wheel, alongside comprehensive DMX, sACN, Art-Net, and Aria X2 wireless control. The Protégé XM, delivering 16,000 lumens from a 350W 8000K LED engine, combines variable beam angles (3.8°–44°) with precision optics, GOBO projection, and extensive control options. The Protégé XS brings big creative potential to a compact 250W LED moving head, featuring motorized zoom/focus, color and GOBO wheels, prisms, frost filter, and Aria X2 wireless.

And rounding out the collection were the versatile Vizi FX7, an ETL, CE, and FCC-certified moving head with beam, wash, kaleidoscope, and LED ring effects offering pixel-level control and a variety of pre-programmed FX programs, and the Vizi Xtreme, an ultra-compact, high-speed beam/wash luminaire with four individually controlled 60W RGBL LEDs plus a surrounding RGBW LED ring, 360° pan/tilt option, motorized zoom (3°–45°), and advanced connectivity for professional lighting applications.

## Elation Make a Bold Statement at LDI 2025 with Its Most Powerful Lineup Yet



FUZE WASH 250



PROTEUS ATLAS



PROTEUS HYBRID MAX



REBEL PROFILE



REBEL WASH 4



REBEL WASH 12



PROTEUS RADIUS

**Elation** made a bold statement at LDI 2025 in Las Vegas, showcasing a lighting portfolio designed for creators, innovators, and production professionals who demand both

performance and versatility. And the brand aimed to add even more excitement to LDI 2025 in Las Vegas with new World Premiere product launches.





Attendees got a first look at a brand-new KL BATTEN series; new cutting-edge KL FRESNEL lights; innovative REBEL LINE linear effect lights; a powerful new REBEL DARTZ beam moving head; and a preview of a new simplified performer tracking solution, HELIOTRAQ—all making their global debut. These exciting world premieres take Elation's already impressive LDI showcase to the next level, joining the PARAGON, REBEL, PROTEUS, FUZE, KL, VOLT, SÖL, and X-Laser product lines.

The KL BATTEN series is a high-brightness color wash fixture line engineered to excel in stage and broadcast environments. Available in 1-, 4-, and 6-ft models, they deliver rich, full-spectrum color with full pixel control, a remarkably homogenized beam, and built-in CCT control. With its advanced RGBMA engine and seamless integration with the KL Series, the KL BATTEN provides designers with color flexibility and eye-popping brightness for indoor or outdoor environments.

On the other hand, the weather-rated KL FRESNEL 6 IP and 8 IP are designed for light critical and noise sensitive venues like broadcast studios and theatres, delivering high-output soft light with precise color reproduction and adjustable color

temperature. They combine classic Fresnel beam quality with modern RGBMA color versatility and effortlessly integrate with Elation's KL and FUZE families. Perfect for precise stage washes or camera applications, these fixtures deliver natural, accurate color and smooth control in settings indoors or out.

The REBEL LINE series of linear tilt bars introduces a new level of creative freedom to the REBEL family. Available in ½-meter and 1-meter lengths, each bar is driven by high-output 60W RGBL engines that deliver intense, color-rich, color-tunable light that integrates perfectly with REBEL WASH and LIMELIGHT fixtures. An uninterrupted linear lens system delivers a continuous beam with no breaks, while a SparkX array of 5W white LEDs creates unique crisscross aerials over any RGBL background.

Finally, the REBEL DARTZ is an update to Elation's popular DARTZ 360 LED beam FX fixture which offers four times the brightness with improved optics, an upgraded FX toolkit, and full all-weather protection. A 150W RBL engine produces a tight 1.5° beam for smooth, color-mixed beam effects with output an amazing 125,475 lux @ 5M! A versatile gobo set, stackable prisms, and continuous pan and tilt deliver an intense, energetic presence that transforms any show.

## Obsidian Control Systems Unveiled NX W Wing. HELIOTRAQ and Major Platform Enhancements at LDI 2025



**Obsidian Control Systems** arrived at LDI 2025 with a strong message: powerful, scalable and modern lighting control belongs in every workflow—whether touring, broadcast, live events or fixed installations.

Headlining the showcase was the all-new NX W, a compact yet fully featured USB-C control wing developed to bring ONYX control to any compatible PC system. Designed for fast programming, precision playback and operator confidence in any environment, the wing offers a tactile surface fitted with RGB-backlit motorised faders, low-latency optical buttons and customisable multi-function keys. Four RGB parameter encoders and integrated DMX and network connectivity complete a professional-grade interface built for modern production workflows. The unit ships with a 16-universe ONYX licence, with upgrade options available up to 128 universes via USB licence expansion.

Also debuting at the show was the enhanced NX1-16 console. Doubling the universe count of the original NX1, the upgraded model

now supports up to 16 Universes natively, providing significantly greater headroom for larger or more complex lighting designs. Maintaining the compact, modular architecture that has made the NX1 a popular programming and touring solution, the NX1-16 can be expanded using the NXX keypad and NXP motorised playback wing.

The brand also spotlighted HELIOTRAQ, which brings

streamlined, LiDAR-powered tracking to small and mid-sized performance spaces. By continuously mapping the 3D stage environment, it enables fast, browser-based setup and precise calibration for dependable, dynamic performer tracking. Supporting up to eight Elation fixtures and two performers, HelioTraq operates either stand-alone or through its intuitive interface. With minimal hardware and reduced complexity, it's an ideal entry-level solution for venues seeking reliable, simplified tracking with less training needed.

And finally, Obsidian also showcased its NETRON data distribution range, including the world's first IP66-rated professional-grade distribution line. Designed for harsh entertainment environments where reliability is critical, the range features rugged die-cast housings, impact-resistant finishes, sealed I/O, and touch interface controls. IP-rated solutions include the EN6 IP EtherDMX node, the RDM6 IP DMX/RDM splitter, and the NS8 IP managed PoE switch.



# The 2026 Frontier of Professional Entertainment Technology

*Brands reveal the performance metrics, market shifts and strategic investments set to reshape APAC & Middle East live experiences*

by Elton Noronha



2025 was a year of significant shifts for professional AV ... or was it?

Unaudited figures emerging at the close of 2025 indicate that the professional AV industry finished the year at a robust USD 333 billion — closely tracking AVIXA's Industry Outlook and Trends Analysis (IOTA), which projects the market to surpass USD 402 billion by 2030, even amid geopolitical pressures, higher interest rates, and recalibrated growth expectations. This reflects sustained investment in experienced-driven technologies that have now become the centre of the live production ecosystem.

Within APAC, the region accounted for nearly a quarter of the global pro AV market,

exhibiting some of the fastest compound annual growth rates driven by urbanisation, infrastructure buildouts and entertainment sector expansion. The Middle East, too, emerged as a rising contributor, supported by smart city initiatives, tourism investments and major event infrastructure that continue to elevate demand for nextgen AV and automation systems.

These macro trends, therefore, form the backdrop to 2026's defining question: What core performance metrics, product segments and strategic investments will matter most to customers — and how are manufacturers positioning themselves not just to react but to lead?



To unpack this, we invited global technology leaders to share how they see the frontier of live entertainment technology unfolding in APAC and the Middle East. And their answers reveal a marketplace where reliability meets creativity, where networked systems become table stakes, and where customer success hinges on education, partnership and intuitive solutions.

## Metrics Matter ... Tech Gets the Job Done

Right off the bat, and across product categories, a common thread emerges: predictability and reliability appear to be nonnegotiables in 2026. As events increase in scale and complexity, customers are focusing on technologies that deliver consistent results night after night.



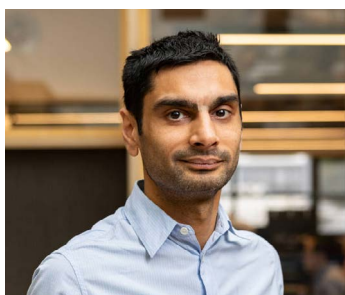
For **ADAMSON** predictability is foundational. **Lee Stevens, Sales Director APAC**, describes 2026's core customer requirements

as systems that "make their lives easier and their shows unforgettable". Speed of deployment, predictable tuning and uniform coverage are paramount, he says, especially for touring crews who shift between stadiums and festivals under challenging conditions. Stevens highlights redundancy and native networking — specifically Milannative connectivity — as metrics that increasingly shape buying decisions, alongside tools for advanced optimisation. "That's why we built Vergence Group—our next-generation touring solution. It's scalable, rider-friendly, and designed for precision array optimization, so engineers can achieve uniform coverage with confidence and no additional latency. Add streamlined rigging and robust failover

strategies, and you've got a system that's ready for the biggest stages" he informs.

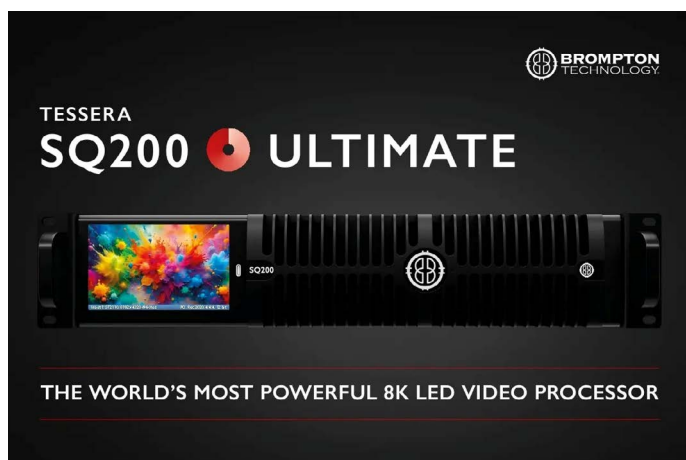


On the other hand, for permanent installations, Stevens reveals that the set of priorities is different; citing crystal-clear speech, reliability in harsh climates, and discreet aesthetics that don't compromise performance, as key parameters. He elaborates, "High STI (Speech Transmission Index) scores are critical for worship spaces and cultural centres, while sports venues demand power and coverage without visual clutter. Milan-native connectivity and redundancy ensure these systems stay online, even during major events. This is why we released the XG Amplifiers, designed to partner perfect with the IS-Series. This combination delivers exceptional intelligibility, weatherized durability, and uncompromising headroom—all tied together with Milan-native control, GPIOs, and QSYS support. It's a solution that looks as good as it sounds and performs flawlessly for years to come."



In LED processing, **BROMPTON TECHNOLOGY** — represented by **Sebastian Kanabar, Head of Sales (APAC)** — sees scalability

and technical headroom rising to the fore as customers evaluate solutions in 2026. Larger canvases, higher pixel counts and support for immersive workflows are driving demand beyond the conventional 60Hz baseline into 120Hz and above, particularly in virtual production and simulation environments; as he further emphasises that while AVoIP standards such as ST 2110 are gaining traction, usability remains a concern.



Tying this in with Brompton's product portfolio, Kanabar explains, "The SX40 has been the market-leading LED processor for nearly a decade, serving major concert tours, virtual production studios, and demanding fixed install applications. When the SQ200 starts shipping in 2026, it will build on that legacy. Clients will be able to handle larger canvases up to 8K and 36 million pixels while taking advantage of the latest AVoIP workflows, with enough headroom for today's demands and future innovations. Despite being available for several years, AVoIP standards like ST 2110 are still often seen

as a black box. Our goal is to demystify this through approachable hardware and a user interface that makes AVoIP workflows genuinely usable for people who aren't network engineers."

Shifting focus to Lighting & Control; **ELATION LIGHTING's Global Vice President of Sales & Marketing, Eric Loader** points to the fact that the climate imperatives of APAC and the Middle East form the key metrics. Outdoor reliability — long life under heat, dust and humidity — trumps almost everything else; with output and efficiency deemed equally important, especially as shows grow in scope while power constraints tighten. As Loader states, "Events are growing; power constraints aren't going away, and customers want more brightness at a lower operating cost. Many customers want a unified control ecosystem. As rigs get larger and more complex, designers expect stable networks, strong data distribution, and consoles that integrate lighting, lasers, and effects cleanly. Clients want high-impact effects with real-world safety and ease of use."



Loaders' expectation is that IP65/66 fixtures such as the Proteus line, which now comes in dedicated OPS versions (Outdoor Permanent

Specification) for long-term installations, will see continued strong growth, particularly where a choice between rugged touring hardware and longterm outdoor installation solutions drives purchasing decisions. "OPS is built for long-term reliability in extreme outdoor conditions and provides fewer moving parts, solid-state color systems, lighter weight and lower service needs. This gives rental companies and integrators

two tailored approaches: Touring Proteus for high-output shows and OPS Proteus for long-life installed environments like themed attractions, stadiums, cruise ships, and architectural projects” he explains.



Furthermore, Elation’s strategy extends to lasers and integrated control platforms, recognising that customers want a unified, stable ecosystem linking fixtures, lasers and consoles. Elaborating on this, Loader says, “Our recent acquisition of X-Laser opens a category that is rapidly scaling in these regions. X-Laser is certified and compliant systems, easy to deploy, and provide high-impact creative options that complement (not replace) lighting rigs. We expect X-Laser to grow fast in festivals, themed entertainment, hospitality, and multimedia installations. In tow, we expect continued growth of our Obsidian Control Systems product line. As productions expand, the demand for stable, scalable networks grows with them, and Obsidian brings the backbone that ties Proteus, OPS Proteus, and X-Laser into one ecosystem. Partners in APAC and the Middle East increasingly want a single ecosystem for fixtures, lasers, and control.”

For lighting control, **ETC Asia’s Sales Manager, Desmond Yim** highlights the

importance of integrated solutions that save time and compensate for the shortage of skilled professionals — a challenge that has become more pronounced as live events rebound across Asia.



“Asia is experiencing rapid growth in concerts and production shows. This expansion has revealed a significant gap between market

demand and the shortage of skilled professionals—including setup crews, technicians, designers, and programmers. Clearly, the market needs integrated solutions that save time and maximize the use of available resources. In response, ETC has launched the next generation of Hog console series” Yim notes, highlighting the fact that ETC’s newest Hog console series blends portability with highlevel control capability, targeting fastpaced environments where ease of use and familiarity are as valuable as raw performance.



Meanwhile, the elevated use of moving lights in theatres and broadcast settings has intensified demand for highquality, reliable lighting fixtures that combine output with lower maintenance — a balance achieved in ETC’s Halcyon range. As Yim reveals, “Backed by ETC’s industry-leading sales and technical



support, Halcyon offers a family of framing fixtures engineered to meet the rigorous demands of professional lighting production. Halcyon fixtures deliver lower cost, reduced weight, and higher output, with each model representing best-in-class performance and designed to meet the specifications of any lighting design."

In LED displays, **INFiLED's Head of Marketing, Seven Kong Wenhui** sees customers prioritising reliability, ease of maintenance, setup efficiency and visual performance. She informs, "Across the rapidly evolving APAC and Middle East markets, customers want solutions that deliver operational resilience alongside exceptional visual impact; with high contrast ratios, adaptable refresh rates, and consistent colour accuracy required equally for outdoor festivals and indoor venues. Reliability and ease of maintenance are more critical than ever because downtime translates directly into lost revenue. Customers are also pushing creative boundaries, looking well beyond standard flat installations to explore curved, angled, and more imaginative forms — while still expecting maximum reuse and inventory returns. In addition to this, setup efficiency is another major driver; wherein lightweight yet robust designs and quick-configuration capabilities have a measurable influence on profitability. And underpinning all of this is a rising emphasis on energy efficiency, as operational costs and sustainability standards continue to climb. It's a decisive factor in procurement today, and thankfully one where INFiLED's product innovation is strongly aligned."

Within the brand's product ecosystem, Wenhui notes INFiLED's ONE4ALL rental ecosystem and upcoming NX series demonstrating this focus on adaptable, durable hardware that supports diverse creative configurations while delivering



consistent image quality. "ONE-4-ALL is built as a highly compatible rental ecosystem that enables flexible and creative configurations — from standard flat screens to curves and right-angle structures — giving rental companies greater versatility while optimising inventory efficiency. ArmorLED technology ensures enhanced LED resilience against mechanical stress during frequent transport, setup, and dismantling. Meanwhile, SolidSkin provides an added protective layer that shields against moisture, dust, and corrosion, while minimising moiré and preserving uniform display quality over the long term. On the other hand, our upcoming NX (Nexus-X) series fully embodies this design philosophy. It is lightweight yet exceptionally durable, supports multiple creative configurations, and maintains consistent visual performance across a wide range of environments."



The audio domain continues to elevate coverage uniformity and optimisation as core performance metrics. Providing an insight on **MARTIN AUDIO's** behalf, **David McKinney of Generation AV** notes that

audiences now expect even sound coverage across entire listening areas — a demand that drives adoption of premium solutions such as

the Wavefront Precision line array. McKinney states, "Over the last couple of years at Generation AV, we've seen significant growth in live entertainment across the region, and that momentum shows no sign of slowing as we head into 2026. Concerts are getting bigger, tours are becoming more frequent, and more countries are hosting large-scale live events than ever before. For us, that's driving strong demand Martin Audio's Wavefront Precision system as a premium line array solution. The focus with feature sets is firmly on performance optimisation and consistency. It's no longer acceptable for part of an audience to experience great sound while another hears something compromised. Even coverage across the entire audience area is essential, ensuring that what the artist delivers on stage is experienced as intended by everyone in the room."



At the same time, smaller venues are seeing growth in systems like BlacklineQ, which bring advanced optimisation principles to grassroots stages, as he reveals, "With the introduction of BlacklineQ, demand has increased for smaller live venues such as bars, clubs and grassroots performance spaces – where live music is thriving. Advances in optimisation and loudspeaker performance have enhanced large-scale

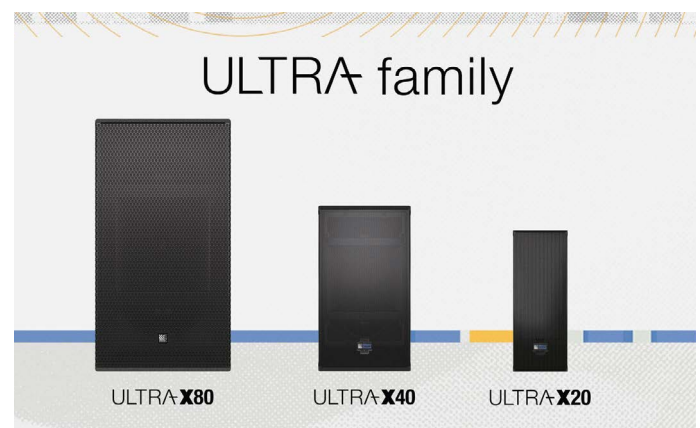
systems, while products like BlacklineQ bring those same principles to smaller venues. Features such as differential dispersion help deliver wider, more even coverage, while speed of deployment and 'out-of-the-box' performance are key at this level – allowing systems to sound right quickly, without hours of tuning."



Meanwhile at **MEYER SOUND** Senior Director of Product Management **Andy Davies** identifies a strong regional appetite for compact, lightweight, flexible

loudspeaker systems that retain high power and performance – a demand aligning with broader trends towards solutions that combine agility with scale, enabling tourworthy performance without excessive logistical burden.

"We have seen a fantastic response from our customers in the APAC and Middle East to our current focus on delivering high power, compact, lightweight and flexible loudspeaker systems. In 2026 we expect to see this continue as our customers in the region push us to bring our latest generation of drivers, amplifiers, DSP and acoustic designs into new products. Look out for solutions that bring power and performance into a whole new size bracket" affirms Davies.





And finally, beyond audio and visuals, **NAOSTAGE's CSO, Alexis Raymond** frames the next chapter in performance metrics around

interaction and realtime responsiveness; emphasising that automation and interactivity will define customer expectations, as productions shift from preprogrammed to adaptive environments. "For our partners and customers, three performance pillars are rapidly becoming non-negotiable. First is innovation. Venues and creators increasingly expect tracking and automation systems to operate with total invisibility: reliable, intelligent, and seamlessly integrated with lighting, audio, and media workflows. These solutions must reduce friction, not introduce complexity. Interactivity is the next defining expectation. Live shows are evolving from pre-programmed sequences into adaptive, real-time experiences. Creative teams require instantaneous responsiveness, where performers, audiences, and scenic objects can all be tracked, interpreted, and translated into fluid and dynamic show-control cues. Finally, scalability is essential as productions continually expand and transform. Customers need systems that can grow with their ambitions — whether supporting compact immersive environments or powering large-scale arenas and touring spectacles."

NAOSTAGE's modular K SYSTEM range and the forthcoming YouTrack platform embody

this shift, blending intelligent tracking, AI-enabled automation and scalable design to create systems capable of supporting experiences from compact immersive spaces to arena-level shows. Raymond elaborates, "As the industry's only truly beaconless, AI-powered, real-time tracking platform, the K SYSTEM's modular ecosystem — mix-and-match sensors, compute units, and software intelligence — allows AV professionals to build the right configuration for each project and scale up effortlessly as opportunities expand. The inherent compatibility across the range ensures that investments remain future-proof. On the other hand, the YouTrack, which is set to launch in 2026, is a breakthrough product that blends the simplicity of manual tracking with the power of automatic computer-vision tracking, designed for venues, houses of worship, and multipurpose spaces where flexibility and ease of use are essential. Together, they position Naostage as the most innovative, flexible, and future-ready tracking solution available to the APAC and Middle East markets today."

## Investment Horizons: Training, Partnerships and R&D as Growth Engines

While product innovation stands at the core of future market success, leaders agree that strategic investments in people, partnerships and ecosystems will define competitive advantage in 2026.



KAPTA



KORE



KRATOS



# GROWTH ENGINES



ADAMSON emphasises ecosystem investments — not just hardware — as a differentiator. As Stevens notes, “Looking ahead, the biggest opportunities lie in strengthening the ecosystem that surrounds our technology. Hardware alone doesn’t win shows — people and processes do.” The brand’s approach focuses on expanding Adamson Certified Training through more localised content and hands-on bootcamps (Arabic, Hindi, Japanese, Mandarin and more) and deep collaboration with consultants, integrators and end users early in the design phase. By equipping crews with skills in network planning (MILAN), redundancy design and advanced array optimisation tools, Adamson is creating a foundation for consistent performance outcomes across diverse markets.



“At the same time, our R&D remains laser-focused on innovation that saves time — because as engineers, we design for engineers. Whether through deeper Milan integration, smarter prediction tools or transducer technologies that deliver higher output with less power, the goal is benchmarking sound, reduced time-to-show and simpler, repeatable workflows. We’re not waiting for the market to define what’s next — we’re shaping it. By pairing cutting-edge technology across Vergence Group and XG products with practical training and strong partnerships, Adamson is setting the standard for world-class experiences throughout APAC and the Middle East” Stevens concludes.

Brompton echoes a similar sentiment when it comes to the importance of inmarket training and regional partnerships; with the brand expanding practical, hands-on sessions across APAC and the Middle East (following a successful trial-run in Japan) – aiming to build operator confidence and support deeper integration with system integrators and specialist partners, while making advanced workflows more accessible and less intimidating.

"Customers in APAC and the Middle East expect end-to-end delivery including design support, networking, control, onsite commissioning, and long-term support. And so, we're working more closely with system integrators and regional specialists to ensure deployments are consistent, supportable, and cleanly integrated. This means investing in enablement and joint workflow development to help partners scale delivery while maintaining quality. We're also removing friction as workflows evolve. We're making advanced workflows approachable through hardware designed for production environments and interfaces that reduce complexity, enabling confident deployment without requiring network engineering teams on every project. The goal across all three areas is to build in-market capability. We invest in the ecosystem surrounding the product so customers can deliver at scale, reliably, and with the performance headroom they'll need in 2026 and beyond" asserts Kanabar.

Elation's investment strategy, on the other hand, spans outdoor-ready lighting platforms, compliance-certified laser technologies and an expanded control ecosystem that ties fixtures to networking infrastructure. Bolstering regional capabilities with improved inventory positioning, demo centres and training programmes, Elation is strengthening its ability to deliver comprehensive visual system solutions that align with local market demands.

Loader reveals, "Elation is preparing by expanding the Proteus platform with both next-generation touring models and the new OPS Proteus installation variants. We are rolling out X-Laser globally with Elation support, service, and long-term R&D; and we're strengthening the Obsidian/



Onyx/Netron ecosystem to handle larger, more connected rigs. We are investing in regional capability including better inventory positioning, demo centers, and hands-on training programs. And we are building a complete visual system offering so partners can rely on one family for lighting, lasers, and control. In short, Elation's competitive edge going into 2026 is the ability to deliver a unified, reliable, outdoor-ready ecosystem from fixture to console."

ETC's focus on R&D extends into software and mobile applications designed to enhance productivity and creativity. By continuing to innovate with tools such as Augment3d Scanner and the Set Light App, ETC positions itself as a technology leader that anticipates needs rather than reacts to them — delivering solutions that streamline workflows across design and production.



Yim explains, “In recent years, we have consistently introduced tools such as Augment3d Scanner, Sensor3 TPSR, Set Light App, Da-Vinci, and ETC SiteLink, along with various other software and applications. These solutions are designed to help our dealers, customers, designers, and end-users work more efficiently and effectively. Moving forward, we are committed to staying at the forefront of technology—anticipating needs, shaping standards, and leading the market through proactive innovation rather than simply reacting to trends.”

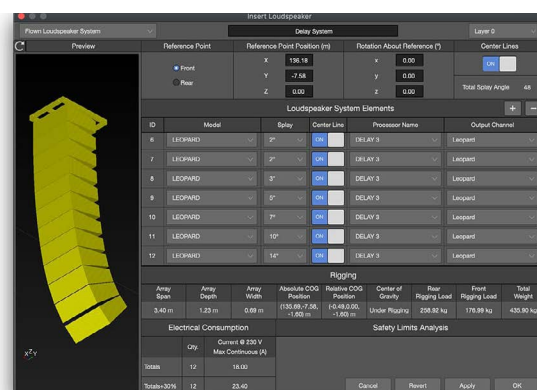
INFiLED’s strategy centres on regional solutions and service hubs that foster local expertise and bespoke training through programmes like the INFiLED Certified Engineer initiative; as Wenhui notes, “We have established local subsidiaries, experience centers, and offices across key markets — including Malaysia, Singapore, Indonesia, Thailand, the UAE, and Saudi Arabia, through which we work closely with partners and clients to co-create solutions and provide localized training. On the other hand, our INFiLED Certified Engineer (ICE) program builds a skilled ecosystem around our technology, ensuring reliable operation and maintenance on the ground. By investing in local expertise and relationships, we move beyond price competition to become a long-term strategic partner aligned with each region’s industrial development and vision.”

Alongside, deepening control over core technologies and manufacturing processes, and investing in proprietary components, enables INFiLED to offer highperformance, energyefficient displays that support longterm visual excellence; as Wenhui notes, “Our R&D roadmap is centered on what our clients value most: reliability, visual consistency, and total cost of ownership. Ultimately, we’re not just selling products — we are committed



to building the future of visual experiences together with our partners and bringing lasting excellence to stages and venues worldwide.”

Meyer Sound’s approach prioritises improvements in software workflows and training solutions that help customers and specifiers better understand and deploy their systems. By aligning product innovation with education, Meyer Sound sees opportunities to strengthen audience experiences and foster deeper customer relationships.



As Davies informs, “For 2026 we see a great opportunity to invest in solutions that help our end users and specifiers better understand and deploy the power of Meyer Sound solutions. We are investing in software workflows and new training solutions that work hand in hand to help Meyer Sound users to deliver exceptional audience experiences.



In 2025, Meyer Sound expanded its global portfolio of touring, installed, and immersive projects while debuting pioneering new integrated loudspeaker technologies for real-world production. Together, these efforts reflected a connected ecosystem shaped by creative and technical workflows across markets and disciplines.”

And finally, for NAOSTAGE, the greatest opportunities lie in technology R&D, especially in areas like AI-driven automation, computer vision and realtime data interpretation. And by expanding capabilities in these fields and building strategic regional partnerships with expertise networks, Naostage aims to be at the forefront of immersive automation, with technologies like the YouTrack and more.

Reymond sums it up by stating, “The entertainment industry is entering a phase where AI-driven automation, computer vision, and real-time data interpretation will redefine how shows are built and operated. At Naostage, we invest aggressively in expanding our capabilities in these fields — not to follow trends, but to anticipate and shape them. We’re also seeing rising demand in architecture, sports, corporate environments, and retail, each requiring adapted tracking intelligence – all where Naostage’s custom engineering services come into play. Our teams collaborate with partners

in these vertical markets to tailor recognition models, automation behaviours, and integration pipelines, all while leveraging our robust core technology. We also see ongoing strategic value in strengthening regional partnerships, training ecosystems, and local support networks across APAC and the Middle East. As deployments grow in complexity, customers want not only the right system but the right expertise behind it. And Naostage aims to remain the world’s most innovative, flexible, and reliable tracking and show-control platform — the go-to technology partner for professionals designing the next generation of live and experiential environments.”

### **A Future Defined by Integration, Reliability and HumanCentric Innovation**

As professional entertainment technology accelerates towards 2026, the path forward appears to be clear: solutions that fuse reliability with creative flexibility, deeper ecosystems of education and partnerships, and strategic investments in R&D – all will define success. In the APAC and Middle East regions, where scale and diversity of live experiences continue to expand, manufacturers that commit not just to better products but to better outcomes for customers will shape the next frontier of live events.

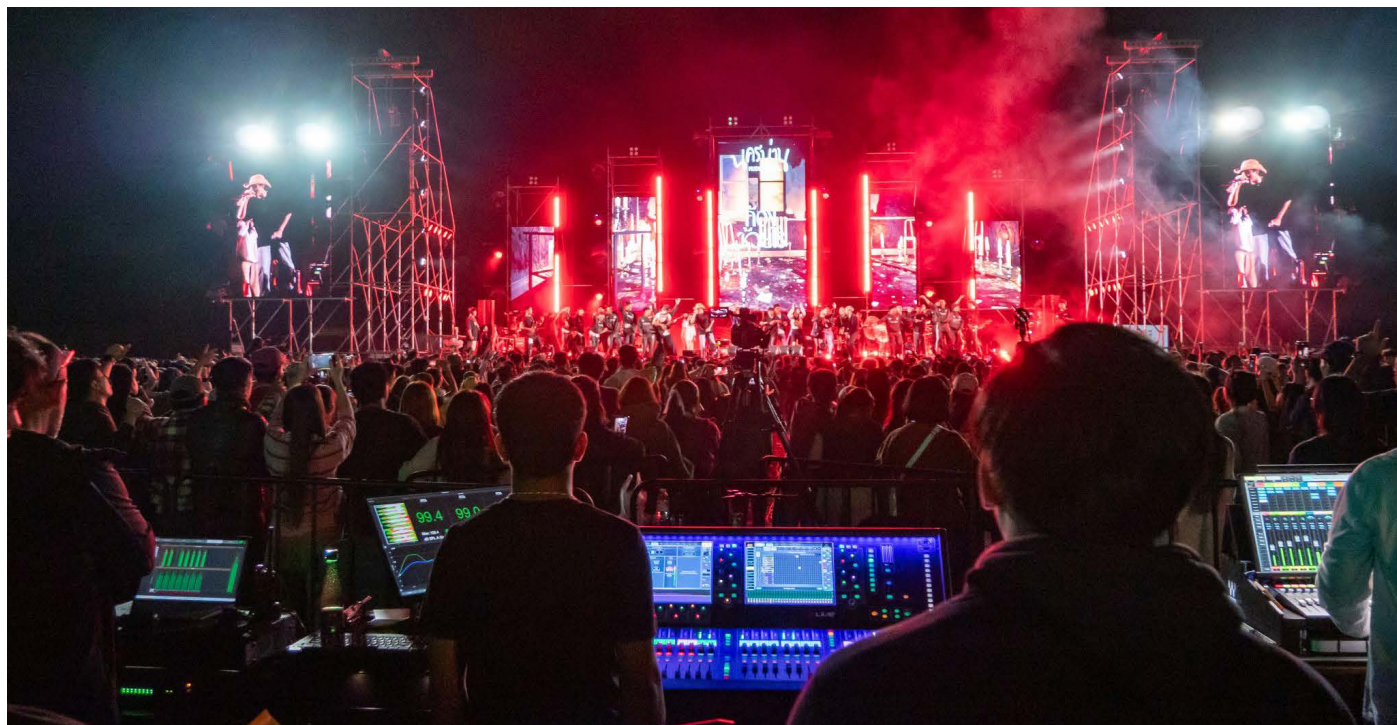


*Naostage YouTrack*

## THAILAND

# Precision Meets Purpose

Adamson VGt Makes Its Thailand Debut with Sonos Libra at Nakhon Nan Music Festival



*World-class tech from Adamson, Allen & Heath and DirectOut took centre stage at the recent Nakhon Nan Music Festival in Thailand, thanks to Sonos Libra.*

A truly world-class sound system comprising avant-garde tech from **Adamson**, **Allen & Heath** and **DirectOut** took centre stage at the recent Nakhon Nan Music Festival in Thailand — a charity-led live concert spearheaded by renowned artist Kong Huayrai. Hosted in Pua District, Nan Province, the event marked a meaningful milestone for the local community while also serving as the official debut of the Adamson VGt system in the region.

**Sonos Libra** official partner for the brands in Thailand, was entrusted by Sweet Area Production and PP Support to deliver the full audio deployment. And following a detailed evaluation of the event – from the artist lineup and tech requirements of each artist, to an exhaustive analysis of the spatial

dynamics of the venue which took into account the audience distribution and the stage setup – the audio team strategically designed and deployed a state-of-the-art sound architecture that perfectly met the needs of the event – from comprehensive coverage and hard-hitting impact for the audience to pristine soundscapes for the artists performing on stage.

The main PA featured a stereo FOH line array system comprising fourteen Adamson VGt line array modules, configured as seven per side; while low-end support was driven by sixteen Adamson E119 subwoofers positioned as eight ground stacks of two units each along the front of the stage, delivering formidable low-frequency presence. A





*Reps from Adamson were present at the show to provide crucial support to the Sonos Libra Team.*

consistent sonic signature was maintained across the audience area – mainly for those audience members located nearest to the stage – with the setup being further strengthened with twelve Adamson CS10 line array modules deployed as front fills, ensuring clarity and uniform intelligibility.

On stage, artist monitoring was enhanced with a side-fill system consisting of two Adamson CS10p loudspeakers paired with four Adamson CS118 subwoofers, configured with one CS10p stacked over two CS118 subs on each side of the stage firing inward. The full loudspeaker system was powered and processed using an Adamson Gateway, two Adamson CS-Racks and one Adamson E-Rack with twelve channels, which allowed for quick, convenient and efficient channel distribution and management.

Mix control was managed through an Allen & Heath dLive system featuring a DM48 MixRack paired with the S5000 surface and the DX-32 PRIME I/O expander; with system processing incorporating DirectOut MAVEN.A and DirectOut HD.IO units.



*A comprehensive loudspeaker system from Adamson was designed and deployed for the event, wherein the main PA spotlighted the debuting Adamson VGt system.*

Meanwhile, measurement, tuning and system verification were carried out via Rational Acoustics Smaart Suite V9 supported by four Earthworks Audio M30 measurement microphones, with the full infrastructure connected on KLOTZ AIS cabling.

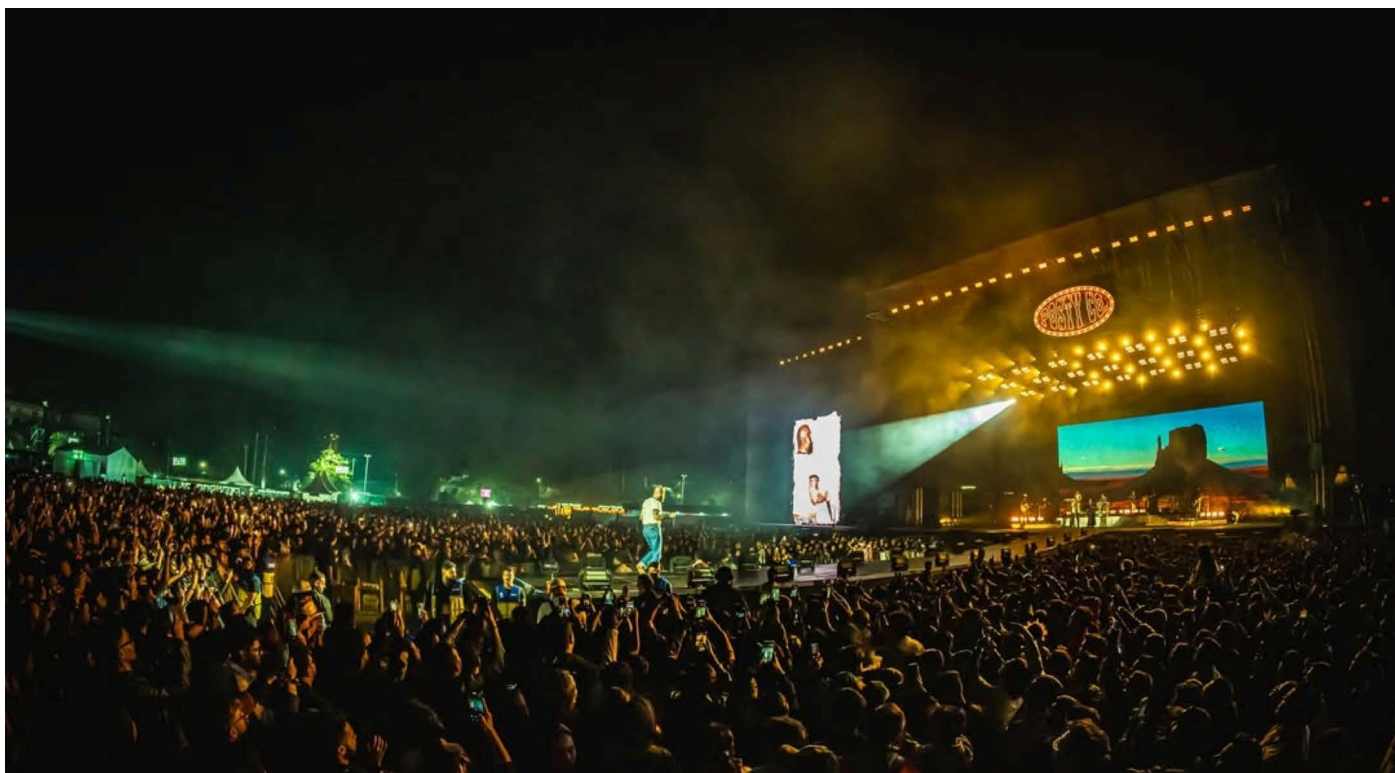
The Nakhon Nan Music Festival continues to amplify its purpose-driven profile within Thailand's live entertainment landscape, and the debut of Adamson's VGt system marks a noteworthy step forward for advanced touring-grade sound reinforcement capability in the region.



## INDIA

# Sound, Scale, Significance

Inside Phoenix Networks Global's Sonic Stewardship of Post Malone's Landmark Concert in Guwahati



*Team Phoenix Networks Global decided to deploy Meyer Sound's PANTHER modules for the main PA, Out-fill reinforcement, as well as the delay reinforcement in order to maintain perfect sonic consistency throughout the venue.*

"Standing at Kanapara Veterinary Grounds on the night of 8 December 2025, watching tens of thousands of fans gather under the winter sky, we knew this was more than just another international tour stop. Events like this are milestones — not just for artists and promoters, but for the entire live production ecosystem in India. And being part of a moment that genuinely moves the needle for the industry is incredibly rewarding" states **Animesh Mishra, Founder Director of Phoenix Networks Global** who views Post Malone's first-ever solo headline concert in India as a defining moment — one that

captured just how far the country's live entertainment market has evolved, culturally and technically.

From the very first notes, the evening unfolded exactly as audiences had hoped — and then went further. Post Malone's genre-defying set, seamlessly weaving rap, rock and pop, moved effortlessly between hard-hitting anthems and introspective, melodic passages. The connection between artist and audience felt deeply personal, charged with emotion and shared celebration. For the fans gathered in Guwahati, the night became unforgettable



*Animesh Mishra of Team Phoenix notes that the team's attention to detail in time-aligning every element, verifying phase coherence and maintaining tonal consistency is what made the sound feel natural and connected, no matter where the audience stood.*

not only because of the music, but because of how completely immersed they felt in the experience.

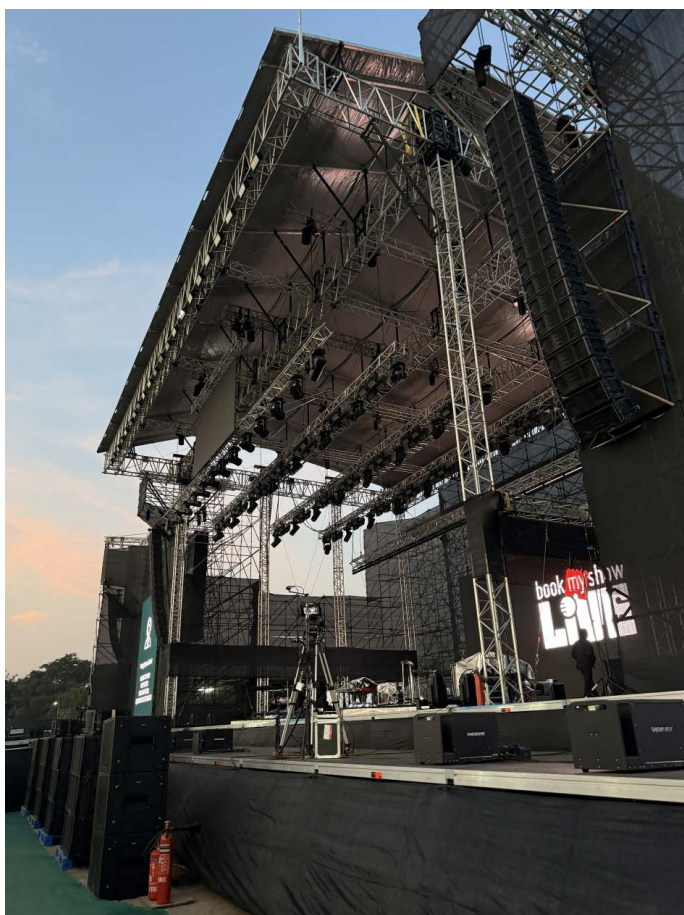
Across the industry, the significance of the concert was immediately apparent. The sheer scale of the turnout and the sophistication of the production reinforced India's growing stature on the global touring circuit. Live events CBOs pointed to Guwahati as further proof that India is no longer a secondary destination, but a market capable of delivering world-class live experiences at the very highest level. Yet behind the artist and the spectacle, Animesh is quick to point out that the true backbone of the evening lay in the depth and precision of the technical production.

Phoenix Networks Global was entrusted with spearheading the complete audio production design and commissioning for the concert — a responsibility that placed the weight of the audience's entire sonic experience squarely on the company's shoulders. "From day one, our objective was not just to make the concert loud," Animesh explains. "It was about making it emotionally accurate. Post Malone's music moves between genres and moods very fluidly, and our sound system had to translate every nuance with absolute fidelity across the entire audience area." He is emphatic that shows of this scale are never about a single person or a single piece of equipment. "They're about people coming together with absolute clarity of purpose. From the earliest site surveys to the final system tuning on show day, every engineer and technician worked with one shared mindset — to make the audio experience seamless, powerful and emotionally accurate for every single person in the audience."

What Phoenix ultimately delivered was far more than conventional sound reinforcement. It was a fully immersive sonic environment, designed to allow every member of the crowd to feel connected to the performance, regardless of where they stood within the vast venue. That challenge was formidable. With an open-air audience area stretching over 165 metres in length and nearly 120 metres in width, the site demanded surgical precision, intelligent system design and a deep understanding of how sound behaves in large outdoor environments subject to shifting weather conditions.

Following a comprehensive survey of the venue's physical dynamics, anticipated crowd density, environmental variables and the creative expectations of the concert curators, Team Phoenix engineered a meticulously





*Six Meyer Sound GALAXY 816 processors handled system optimisation and alignment, while audio networking was implemented using the MILAN protocol, and Luminex GigaCore 30i switches facilitated closed, reliable communication between FOH and monitor positions.*

crafted audio architecture built entirely around Meyer Sound loudspeaker systems, with PANTHER modules at its core. The decision was both strategic and symbolic. Phoenix Networks Global currently holds the largest inventory of Meyer Sound PANTHER and LEOPARD systems in India, and this landmark concert provided the ideal platform to deploy that capability at scale without compromise. “We were working across a very large footprint,” Animesh notes, “and the real achievement for us was optimising all the individual loudspeaker systems to behave as a single, high-impact sound field. That level

of integration only happens when a team truly understands both the science of sound and the emotion of live music.”

The main PA formed the backbone of the concert’s sonic impact, with 36 units of the Meyer Sound PANTHER modules deployed as symmetrical stereo front-of-house hangs flanking the stage. These were complemented by 24 additional units of the PANTHER modules flown as two out-fill arrays of twelve cabinets each, extending coverage seamlessly across the width of the venue. Precisely angled and time-aligned – all four arrays worked in unison to optimise throw, coverage and linearity, allowing the PANTHER system’s exceptional headroom and transparency to reproduce the full dynamic range of Post Malone’s performance with ease. The result was sound that was powerful yet refined — delivering punch without harshness and clarity without listener fatigue, while preserving tonal balance and vocal intelligibility throughout the audience area.

Low-frequency reinforcement was approached with equal intent. Phoenix adopted a dual-layered subwoofer strategy designed to deliver both physical impact and musical control. Flown LF arrays of 24 units of the Meyer Sound LFC-1100 subwoofers were deployed in stereo hangs adjacent to the main PA, configured in a cardioid pattern and meticulously time-aligned with the PANTHER arrays to offer a truly full-bodied sound experience. On the ground, 24 additional units of the LFC-1100 subwoofers were arranged centrally in six clusters of four cabinets each, complemented by a total of 6 units of the Meyer Sound LFC-2100 subwoofers deployed in two symmetrical side clusters that flanked the LFC-1100 stacks. Together, this configuration delivered a low-frequency response that was visceral yet



articulate — perfectly matched to the genre-blending intensity and dynamic shifts of the set.

For those closest to the stage, front-fill reinforcement ensured tonal coherence and vocal clarity. A total of 16 units of the of the LEOPARD line array modules were distributed atop the ground-stacked LFC-1100 subwoofers, complemented by 4 units of the PANTHER Wide cabinets mounted atop the LFC-2100 stacks. This ensured a smooth, natural transition from the stage edge into the broader audience field, eliminating tonal shadowing and excessive low-frequency build-up at the barricade. Meanwhile, the exceptional depth of the venue made delay reinforcement critical. Two delay towers, each equipped with 8 units of the PANTHER modules, were erected and precisely time-aligned with the main system, ensuring that even listeners at the furthest reaches experienced the same coherent, musically engaging sound.

Precision, according to Animesh, was everything. “When you’re deploying main PA hangs, out-fills, front-fills and long-throw delays across a venue of this size, milliseconds matter,” he says. “The care taken in time-aligning every element, verifying phase coherence and maintaining tonal consistency is what made the sound feel natural and connected, no matter where you stood.”

Phoenix Networks Global’s remit extended well beyond the main audience area. The artist recreation zone was equipped with Meyer Sound X80 loudspeakers paired with LFC-2100 subwoofers, while the VIP dining area — hosting dignitaries and officials — featured Meyer Sound X40 loudspeakers with LFC-900 subwoofers, delivering refined, controlled sound suited to its premium

ambience. Tying this vast ecosystem together was a robust processing and networking backbone, with 6 units of the Meyer Sound GALAXY 816 processors handling system optimisation and alignment. Audio networking was implemented using the MILAN protocol, while Luminex GigaCore 30i switches facilitated closed, reliable communication between FOH and monitor positions.

While Post Malone’s touring team arrived with its own DiGiCo Quantum 852 consoles and RF package, team Phoenix seamlessly augmented the setup into the wider system architecture. For opening and supporting acts, the company deployed its own DiGiCo Quantum 338 consoles with Optocore interfaces at both FOH and monitor positions, alongside Shure Axient Digital wireless systems and extensive Sennheiser in-ear monitoring deployments. A comprehensive backline inventory, matched precisely to each artist’s technical rider, further ensured smooth transitions and uninterrupted performances throughout the evening.

Looking back, Animesh is clear that the success of the show was rooted in disciplined preparation and trust. “A concert of this magnitude leaves no room for guesswork,” he reflects. “Every decision — from system design to deployment and tuning — was made with absolute clarity. Our team approached this show believing that every single person in the audience deserved the same emotional experience, whether they were at the barricade or right at the back. We trusted the design, the data and each other. That’s how we merged an immensely complex sound deployment into a single, cohesive sonic experience that complemented Post Malone’s performance rather than competing with it. I couldn’t be prouder. This concert reaffirmed my belief that true technical excellence is built on teamwork and trust.”

## QATAR

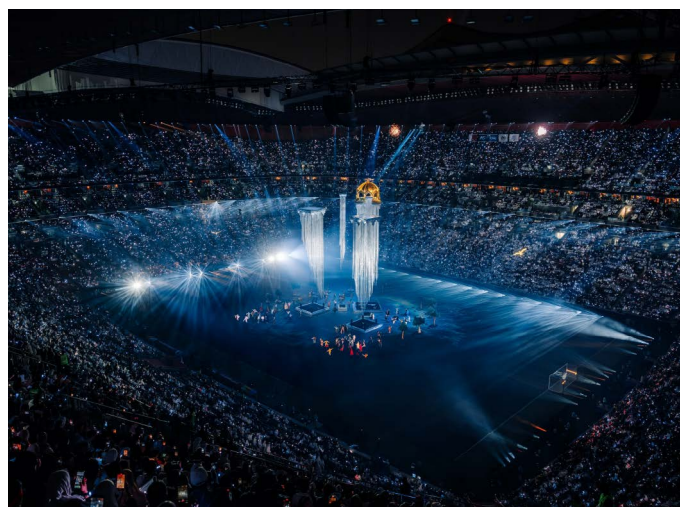
# Full-Scale Impact for FIFA

Auditoria Relies on L-Acoustics to Reimagine Stadium Sound at Al Bayt for the FIFA Arab Cup 2025 Opening Ceremony

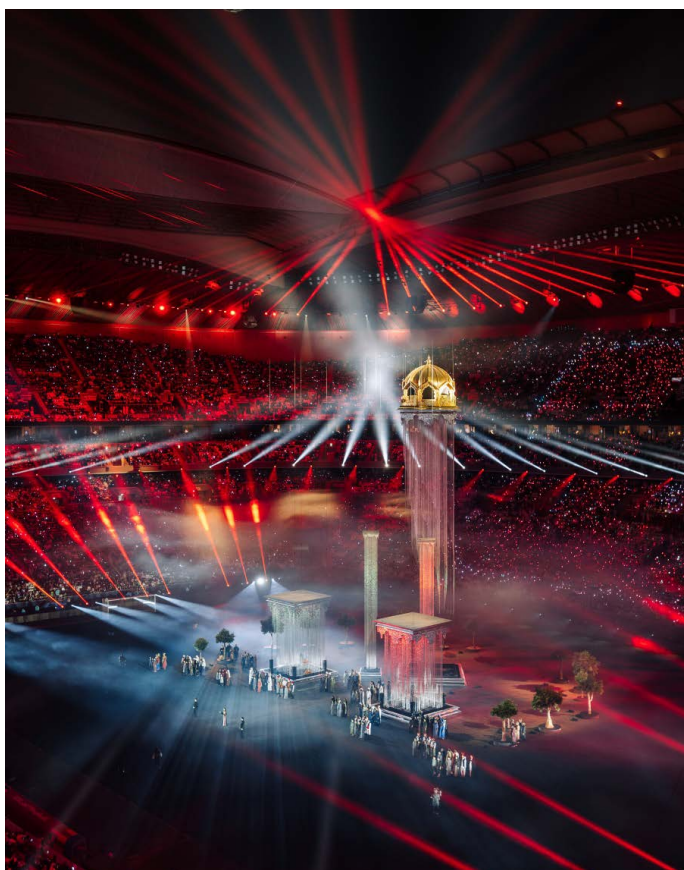


*Auditoria's design deployed L-Acoustics K2 across both the upper and lower seating bowls, complemented by additional subwoofer arrays to extend low-frequency performance and deliver a more even full-range experience throughout the stadium.*

Returning to one of Qatar's most architecturally distinctive sporting venues, **Auditoria** delivered the complete stadium audio system design for the FIFA Arab Cup 2025 Opening Ceremony at Al Bayt Stadium, Al Khor, produced by Katara Studios. Staged on 1 December 2025, the ceremony marked the official start of the tournament ahead of the final on 18 December, playing out before a live audience of more than 60,000 spectators through a visually ambitious production centred on themes of unity, renewal and cultural continuity.







*Auditoria delivered the complete stadium audio system design based on L-Acoustics' technologies for over 60,000 spectators who gathered for the FIFA Arab Cup 2025 Opening Ceremony at Al Bayt Stadium.*

For Auditoria, the project represented a second major engagement at Al Bayt Stadium, following its work on the FIFA World Cup 2022 Opening Ceremony. And while the creative brief for the Arab Cup was entirely new, the team arrived with an established understanding of the venue's distinctive architectural and structural constraints.

Unlike conventional stadiums, Al Bayt's fabric roof—designed to evoke a traditional Bedouin tent—conceals all roof steelwork, preventing the introduction of any new rigging points. This required the complete removal of the existing house system and its replacement with a newly designed solution,

flown exclusively from the original hanging locations and strictly within the original weight loadings.

"The venue comes with a few technical constraints," explains **Scott Willsallen, Sound Designer at Auditoria**. "We had a fixed number of hanging points, fixed weight capacities, and a very short timeline. The key was using those limits creatively rather than fighting them."

Auditoria's design deployed **L-Acoustics K2** across both the upper and lower seating bowls, complemented by additional subwoofer arrays to extend low-frequency performance and deliver a more even full-range experience throughout the stadium. With on-field access tightly restricted to protect the playing surface, rehearsals were largely conducted off-site, placing greater emphasis on predictive modelling and pre-emptive optimisation. The entire system was modelled using Soundvision and EASE, with live measurement points inside the stadium used to calibrate predicted performance against real-world behaviour.

"The rehearsal window was tight, but that didn't limit our ability to refine the system," says Willsallen. "Because everything was flown and installed early, we could tune and optimise outside of rehearsal time. That gave us the headroom we needed to really focus on intelligibility and musical clarity."

Narration formed a central narrative pillar of the 20-minute ceremony, placing speech intelligibility on equal footing with musical impact. The system was tuned to deliver clear spoken word coverage across all 60,000 seats while maintaining depth, energy and scale in the musical score. Katara Studios supplied fully prepared music stems, enabling dynamic





on-site mixing to support the choreography and storytelling demands of the production.

"For a stadium of this scale, it sounded remarkably controlled," adds Willsallen. "The narration was clean, the music carried real weight, and the broadcast feed translated beautifully. The system gave the composers and director exactly what they needed to tell the story."

Following the opening ceremony, the audio system remained in place to support fixtures throughout the tournament. Auditoria worked closely with the **Katara Studios** production and technical teams, including Executive Producer and Head of Production Mahmoud Hamaky, **Executive Creative Director Ahmed Al Baker**, **Technical Director Adrian Burke**, and **Systems Technical Manager Greg Kershaw**, ensuring close coordination across creative, technical and operational disciplines.



"None of the restrictions became obstacles," Willsallen reflects. "Everyone involved understands this environment inside out. That shared experience makes a huge difference and is what contributed to making this a very positive project from start to finish."

## CHINA

# More Than A Feeling

DAS Audio Brings Uniform, High-Definition PA to More Than a Music Festival in Hangzhou



*Delivering a consistent, high-quality sonic experience at More Than a Music Festival's completely open-air setting presented significant acoustic challenges such as the need to cover long throw distances, while maintaining clarity and sound pressure even at the rear of the audience area.*

The More Than a Music Festival returned to Hangzhou's Baima Lake for its 2025 edition on 15–16 November, establishing itself once again as one of the city's leading outdoor music events. Held across expansive lawn spaces normally used for cultural gatherings, the festival drew around 15,000 attendees over two days and showcased a diverse programme spanning rock, hip-hop, indie and electronic music, with performances from Chinese and Taiwanese artists including Liang Bo, Ma Siwei, MC Pharaoh, Soft Lipa and Sunset Rollercoaster — acts that resonate strongly with younger audiences across the region.

Delivering a consistent, high-quality sonic experience in a completely open-air setting presented a significant acoustic challenge. With no physical barriers to contain or reflect sound, the design had to ensure uniform coverage across the entire esplanade observed at long throw distances, while maintaining clarity and sound pressure even at the rear of the audience area. The surrounding green space's proximity to residential zones also required careful management of sound propagation to limit rear energy and environmental impact. Wind, humidity and the inherent energy loss of low frequencies in open spaces added





further complexity, particularly given the high-dynamic content of the musical styles presented.

To meet these demands, **DAS Audio** based systems were deployed by local specialist **Hangzhou Qijiang Stage Design Technology**, with equipment supplied by **Hangzhou Bonney Advertising Planning**. The main loudspeaker system was configured in left/right arrays using two lines of 14 units of the LARA powered line array modules per side. Each LARA module – capable of a maximum sound pressure level of 145 dB – delivered the projection and headroom required for such a large-scale open-air event; while cardioid technology integrated into the LARA arrays helped reduce rear emission, a crucial factor in this setting close to sensitive areas.

Lateral reinforcement was achieved with eight additional LARA cabinets serving as side fills to broaden and stabilise lateral coverage outside the main focus of the PA. Low-frequency support came from 16 units of the

LARA-SUB subwoofers positioned beneath the stage, ensuring controlled, punchy bass — particularly essential for styles like rock and hip-hop that demand definition down low. For stage monitoring, eight ARA-M210A powered stage monitors were deployed to provide performers with clear reference. To ensure clarity in the front rows, 12 units of the AERO-12A units were installed as front fills, while 24 units of the SARA compact line array cabinets were deployed as delay towers to extend coverage to the back of the audience footprint without sacrificing definition or dynamic consistency.

Speaking on the outcome, **Germán Rodríguez, Systems Engineer and Head of Technical Support for DAS Audio in APAC**, emphasised the value of system configuration in this type of environment: “The power of LARA as the main system, together with the reinforcement provided by SARA on the delay towers, allowed us to maintain a uniform level and excellent clarity across the entire esplanade, which is particularly demanding at a festival of this size.” Rodríguez also highlighted the importance of dispersion control, noting that “LARA’s cardioid technology was key to keeping the sound under control and reducing rear energy, avoiding disturbance outside the festival area and improving definition in the mix.”



## AUSTRALIA

# NEXO System Upgrade Transforms Audio Experience at Performance Arts Centre Cessnock

The installation has modernised the acoustic performance of the venue and strengthened PACC's position as a premier regional destination for various performances



*Initial on-site demonstration of the P15s and L18 subs powered and processed through a NXAMP4X2Mk2 Powered TD Controller allowed the venue team to experience the sound system in their space before committing.*

## The Performance Arts Centre Cessnock (PACC)

a 450-seat theatre and one of the leading live entertainment venues in Australia's Hunter region, has installed a new **NEXO** sound system to enhance audience experience and meet modern performance expectations. The installation follows discussions at a recent NAPACA Expo, where **PACC Venue Manager Andrew Bondfield** explored

the possibility of upgrading the venue's ageing FOH system with the support of Factory Sound, a specialist in professional AV solutions. NAPACA represents more than 30 professionally managed theatres across regional and metropolitan New South Wales and the Australian Capital Territory, supporting venues like PACC as they adopt new technologies.



*The NEXO P15, L18 and ID24 combination has modernised the acoustic performance of the venue and strengthened PACC's position as a premier regional destination.*

With a commitment to delivering world-class sound while working within limited budget parameters, PACC turned to Factory Sound's <https://factorysound.com/> NSW Sales Manager, Chris Clarens, for a viable and scalable solution. "Given this constraint, I proposed a solution using NEXO P15 point source speakers and L18 subs," Chris explained. His initial on-site demonstration included 2 units of the P15s and 2 units of the L18 subs powered and processed through a single NEXO NXAMP4X2Mk2 Powered TD Controller, allowing the venue team to experience the sound system in their space before committing.

The demo immediately highlighted significant improvements, particularly in low-frequency response, as the theatre's previous configuration included no dedicated subwoofers. However, a venue simulation using NEXO's NS-1 system configuration software revealed uneven coverage across the front seating rows. To correct this, the final solution expanded to include 4 units of the NEXO ID24 speakers as front fills, ensuring full-range consistency throughout the seating area.

Responding on behalf of the venue, Andrew noted the importance of the personalised approach. "Chris was responsive and considerate from the very beginning. He took the trip out to our venue to demo the products in situ which was a significant factor in giving Factory Sound's proposal the most compelling score." Reflecting on the upgrade, he added, "The difference in clean, clear and even coverage now is night and day different. I am impressed by what advances have come down the line over the last twenty years in speaker performance and design and am surprised by how much the P15s can do in such a small box. The L18 centrally hung and 4 units of the ID24s across the front of the stage has brought PACC back towards the audio capabilities that a professional stage should be – for performer, audience member and technician alike."

With the installation now complete, the NEXO P15, L18 and ID24 combination has modernised the acoustic performance of the venue and strengthened PACC's position as a premier regional destination for theatre, live music and community cultural experiences.

## CHINA

# Agile Immersive Audio

L-Acoustics' L-ISA Spatial Audio and Ambiance Transform Anhui's New Acrobatic Theatre into a Fully Immersive Performance Arena



*The 1,320-seat Anhui Bai Xi Cheng Acrobatic Theatre features L-ISA Hyperreal Sound and Ambiance technology, creating immersive three-dimensional audio for acrobatic performances.*

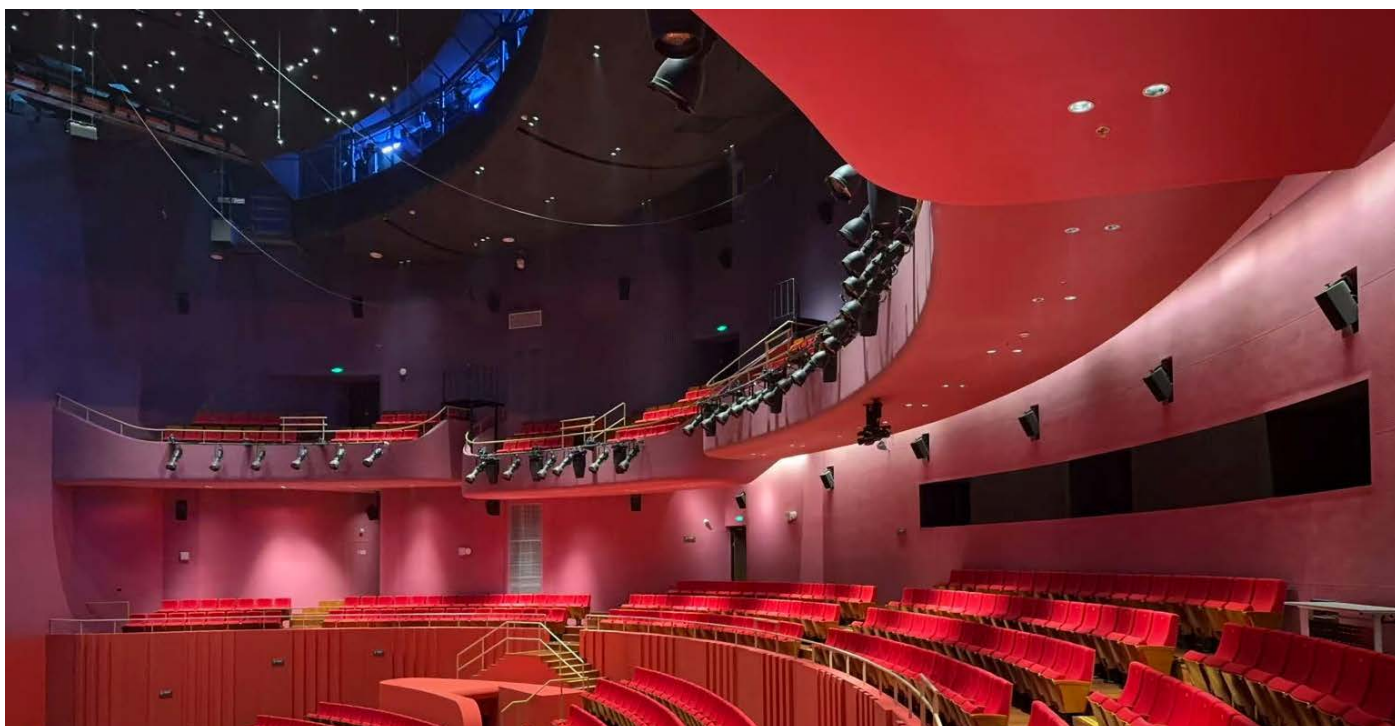
On the shores of Chaohu Lake in China's Anhui Province, the Anhui Bai Xi Cheng Acrobatic Theatre is redefining the meeting point between tradition and innovation with one of the region's most advanced spatial audio installations. Designed and delivered by **L-Acoustics** Certified Provider **Rightway Audio Consultants (RAC)** the new system pairs L-ISA object-based technology with the Ambiance real-time acoustic environment engine, creating a landmark audio infrastructure for the 1,320-seat venue that reflects the global stature of the Anhui Acrobatic Troupe.

With a legacy built over six decades and performances across fifty countries, the troupe now operates from a 40,800-square-

metre facility that matches its ambition, further distinguished by its three-star Green Building Evaluation Standard certification — the first performing arts venue in Anhui to achieve this sustainability accolade.

What sets the installation apart is the extraordinary stage environment for which it was designed. The theatre features China's largest single-panel flipping stage, transitioning between horizontal and vertical orientations within 90 seconds across a 36-metre height difference. Combined with 36 computer-controlled wire rigging systems, the venue operates in a dual proscenium-and-immersive mode that challenges conventional sound reinforcement.





*L-Acoustics X8 and X12 surround speakers create a 180° enveloping sound field that tracks acrobatic performers in real-time throughout the venue.*

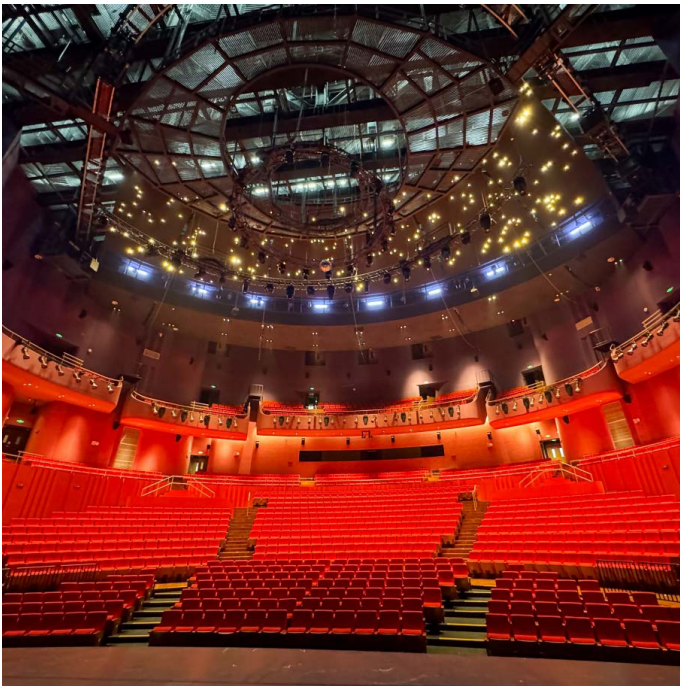
### **RAC System Engineer Wang Jianghua**

notes, "When you're dealing with acrobatic performances that involve complex aerial manoeuvres and dynamic staging, precise sound localization and spatial positioning become critical. Traditional stereo sound reinforcement simply can't match the three-dimensional reality of performers flying through space."

L-ISA's object-based workflow was essential not just for amplification but for accurate spatial placement of sound as performers move above and around the audience. Ambiance technology further enhances this environment by enabling real-time control of the theatre's acoustic character. Twenty-four strategically placed microphones capture spatial energy throughout the hall, with these signals processed through the L-ISA Room Engine in the L-ISA Processor II. "This allows flexible adjustment of hall reverberation length and sound field characteristics

according to performance needs, keeping audiences consistently immersed in varying soundscapes," Wang explains. Acoustic transformations that once required costly architectural modifications now occur instantly, shifting seamlessly from intimate spoken theatre to rich, reverberant musical atmospheres.

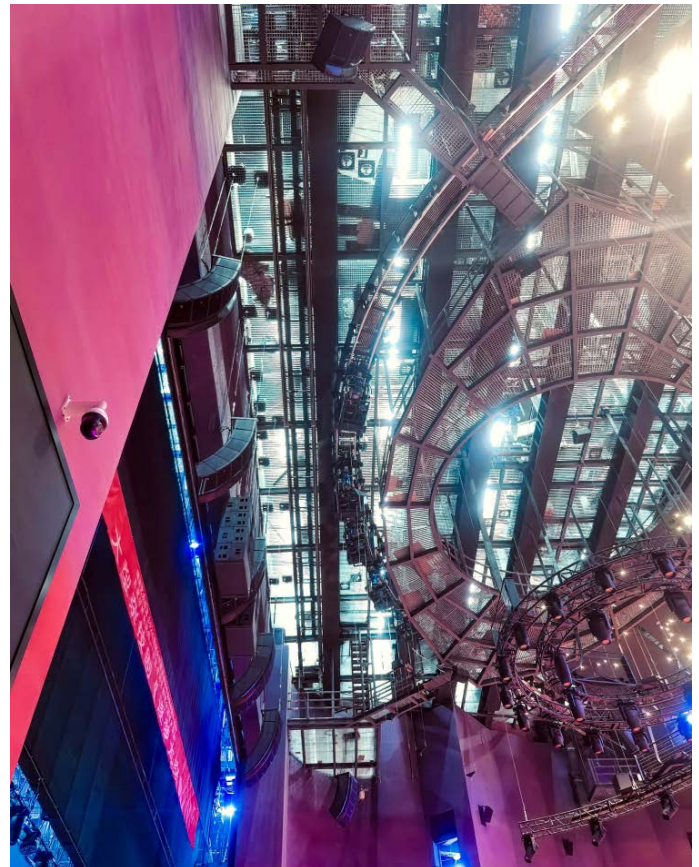
The immersive sound system is anchored by a frontal L-ISA Scene System comprising five hangs, each built with 5 units of the A15i Focus paired with 1 unit of the A15i Wide, supported by two centrally flown hangs of four KS28 subwoofers in cardioid configuration. Extension hangs of 3 units of the A15i Focus paired with 1 unit of the A15i Wide per side ensure uniform coverage across the venue's expansive 180° seating layout. Surround reinforcement is delivered through 34 units of the X8 enclosures and 2 units of the X12 speakers, with an additional overhead system of 13 units of the X12



*Overhead L-Acoustics X12 speakers and SB18 subwoofers complete the immersive audio sphere, reinforcing aerial acrobatic movements with precisely positioned sound.*

speakers. Four units of the SB18 subwoofers mounted in the ceiling extend the system's low-frequency presence, ensuring an enveloping, multidimensional sound field.

The system's architecture is supported by AES67 network audio, unifying audio, video, and lighting into a cohesive control environment essential for performances that rely on tight synchronisation between sound and movement. **BlackTrax** real-time tracking technology adds another layer of immersion, transmitting 6D positional data directly to the L-ISA system. This allows sound objects to follow performers' exact positions as they move through space, transforming the auditory dimension into an extension of acrobatic choreography. "The spatial audio responds dynamically to live performance conditions," says **Cui Yangkang, house Sound Engineer at the Anhui Bai Xi Cheng Acrobatic Theatre**. "This allows our audio team at Anhui to create immersive auditory experiences at any scale."



*The frontal L-ISA Scene System comprises A15i Focus and Wide arrays with centrally flown KS28 subwoofers in cardioid configuration, delivering precise spatial audio across the theatre's unique dual-mode stage.*

The theatre drew more than 3,000 visitors during its trial opening, many eager to experience this fusion of acrobatic artistry and spatial audio innovation. Since then, the system has performed consistently across a diverse range of productions, from classical acrobatic showcases to contemporary multimedia performances. Reflecting on the achievement, Cui adds, "By designing and optimizing a multi-channel system that applies L-ISA and Ambiance together, we've achieved a level of control over acoustics and spatial audio that wasn't previously possible in this type of venue. The system breaks through conventional limitations, giving us precise control where sound and movement work in perfect harmony."



## CHINA

# A New Era of Premium Club Audio in Northwest China

d&b audiotechnik takes centre stage at Oscar MEGA Bar, delivering a meticulously designed sound system built for power, clarity and full-room immersion.



*To achieve an immersive soundscape at Oscar MEGA Bar's vast expanse, a comprehensive sound solution from d&b audiotechnik was designed and deployed by reputed solutions provider Guangzhou Binghe Audio.*

Oscar MEGA Bar has officially opened its doors in Hohhot, marking the arrival of what is now considered the largest and most technologically advanced nightlife venue in Northwest China. Designed with an uncompromising focus on premium audio, the venue set out to create a space where music, culture and technology converge to deliver a truly immersive club experience – all thanks to a thoughtfully crafted audio system from **d&b Audiotechnik**

To achieve the immersive soundscape desired for Oscar MEGA Bar's vast expanse, a comprehensive sound solution from d&b audiotechnik was designed and deployed, with reputed solutions provider **Guangzhou Binghe Audio** taking the lead on the project. It is revealed that the team collaborated closely with the brand throughout the process, to ensure that the system design delivered the perfect mix of clarity, impact and performance that the venue needed.





*The VI8 loudspeakers with cardioid VI-SUBs forms the main PA, with B22-SUB and 21S-SUB subwoofers providing additional low-frequency reinforcement and MAX2 monitors forming the on-stage monitoring solution.*

A main PA system that spotlights the VI8 loudspeakers with cardioid VI-SUBs forms the core of the installation, supported by MAX2 monitors on-stage – with this thoughtful combination affording accurate, seamless coverage not just throughout the audience space but also performance stage. Low-end energy is reinforced by B22-SUB and 21S-SUB subwoofers to ensure tight, controlled and impactful bass response across the full room – rounding off the soundscape into a full-bodied crisp and immersive sonic experience for everyone within the room.

Since opening, Oscar MEGA Bar has rapidly gained momentum, with visitor-generated social content already exceeding one million views. As the venue continues to expand its



presence, d&b audiotechnik remains at the forefront of delivering the high-performance audio that defines its experience.



## DUBAI

# Martin Audio is Exactly Impactful in Dubai

Exacting Diseno Relies on Martin Audio to Deliver Refined Sound for Dubai's New French Brasserie, La Colline

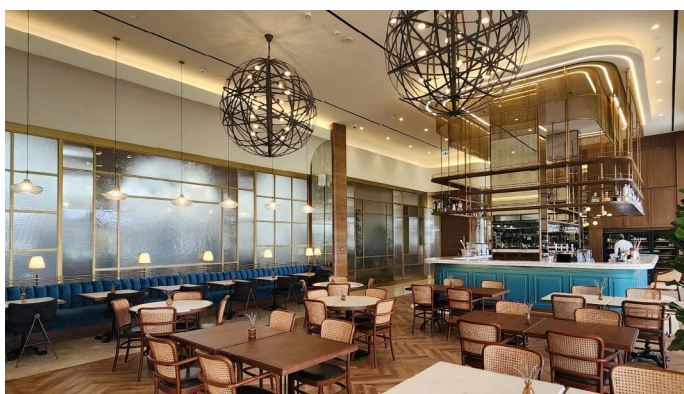


Dubai's newest French brasserie, La Colline at the Al Habtoor Polo Resort, has been equipped with a discreet yet powerful sound system built around **Martin Audio** loudspeakers, following a meticulous installation by AV integrators **Exacting Diseno Technical Services**. Awarded the project through client recommendation after successful previous collaborations, Exacting Diseno turned once again to the Martin Audio portfolio for its blend of audio quality, flexibility, and aesthetic compatibility.

The brief centred on delivering superior background music reproduction across the venue, with the capability to seamlessly support live music and higher-energy DJ sets. Exacting Diseno relied on the proven







performance of Martin Audio's CDD6 loudspeakers, whose coaxial differential dispersion technology ensured consistent coverage and clarity throughout the space.

The system design encompasses two indoor zones and three outdoor areas, each with independent subwoofer volume control. The Bar area is served by 3 units of the CDD6 units paired with an SX210 subwoofer, while the main indoor zone features 4 units of the CDD6 loudspeakers supported by 2 units of the SX110 subs. Outdoors, the design extends with 11 units of the CDD6 loudspeakers and 4 units of the SX112 subwoofers, with all CDD models wall-mounted and subwoofers discreetly concealed beneath seating to preserve the venue's refined visual aesthetic.

**Exacting Diseno founder Lou Agha** noted that the selection of the CDD6 was guided by "size, sound quality and colour options," adding that the decision to specify white loudspeakers proved ideal for complementing La Colline's interior design. The project was further supported by Martin Audio's regional distributor, **PRO LAB**

Reflecting on the installation, the client commented: "The concept was developed by a passionate team led by Alain El Tawil, blending French culinary tradition with a relaxed, elegant atmosphere. We were extremely impressed by the sound quality."



## VIETNAM

# Premium Power

Powersoft Drives Premium Sound at Shanghai Beer Club in Da Nang



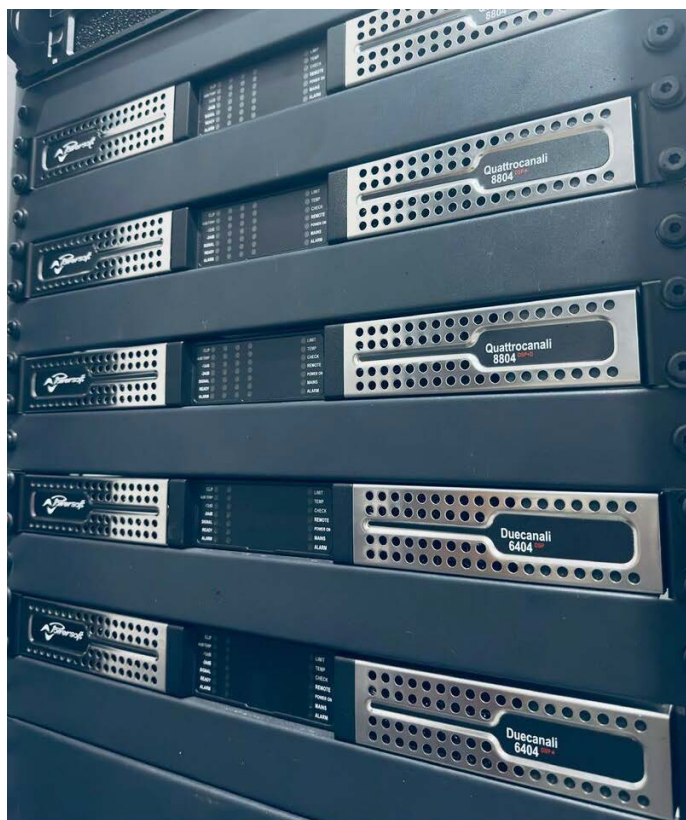
*Shanghai Beer Club in Da Nang pairs Powersoft amplifiers with Martin Audio loudspeakers to create a high-impact audio experience designed for live entertainment and premium hospitality environments.*

**Powersoft** amplification continues to expand its presence across Vietnam with another standout installation — this time at Shanghai Beer Club, one of Da Nang's most upscale nightlife destinations. Delivered by **B-Star Sound & Lighting** who were capably supported by **Universal Procurement Systems Vietnam Co., Ltd. (UPSV)** who are Powersoft's official partners in the region – the project pairs Powersoft amplifiers with Martin Audio loudspeakers to create a high-impact audio experience designed for live entertainment and premium hospitality environments.

The system features Powersoft's Quattrocanali 8804 and Duecanali 6404 amplifiers, driving **Martin Audio** Blackline X15 loudspeakers and Blackline X218 subwoofers; as part of a larger loudspeaker ecosystem. The result is a powerful and immersive sound field offering clarity, punch and reliable performance night after night; with the installation underscoring the strong compatibility between Powersoft's amplification platforms and Martin Audio loudspeaker systems that play a key role in supporting seamless integration and consistent sonic results.



*The project was delivered by B-Star Sound & Lighting who were capably supported by Powersoft's official partners in the region, Universal Procurement Systems Vietnam Co., Ltd. (UPSV)*

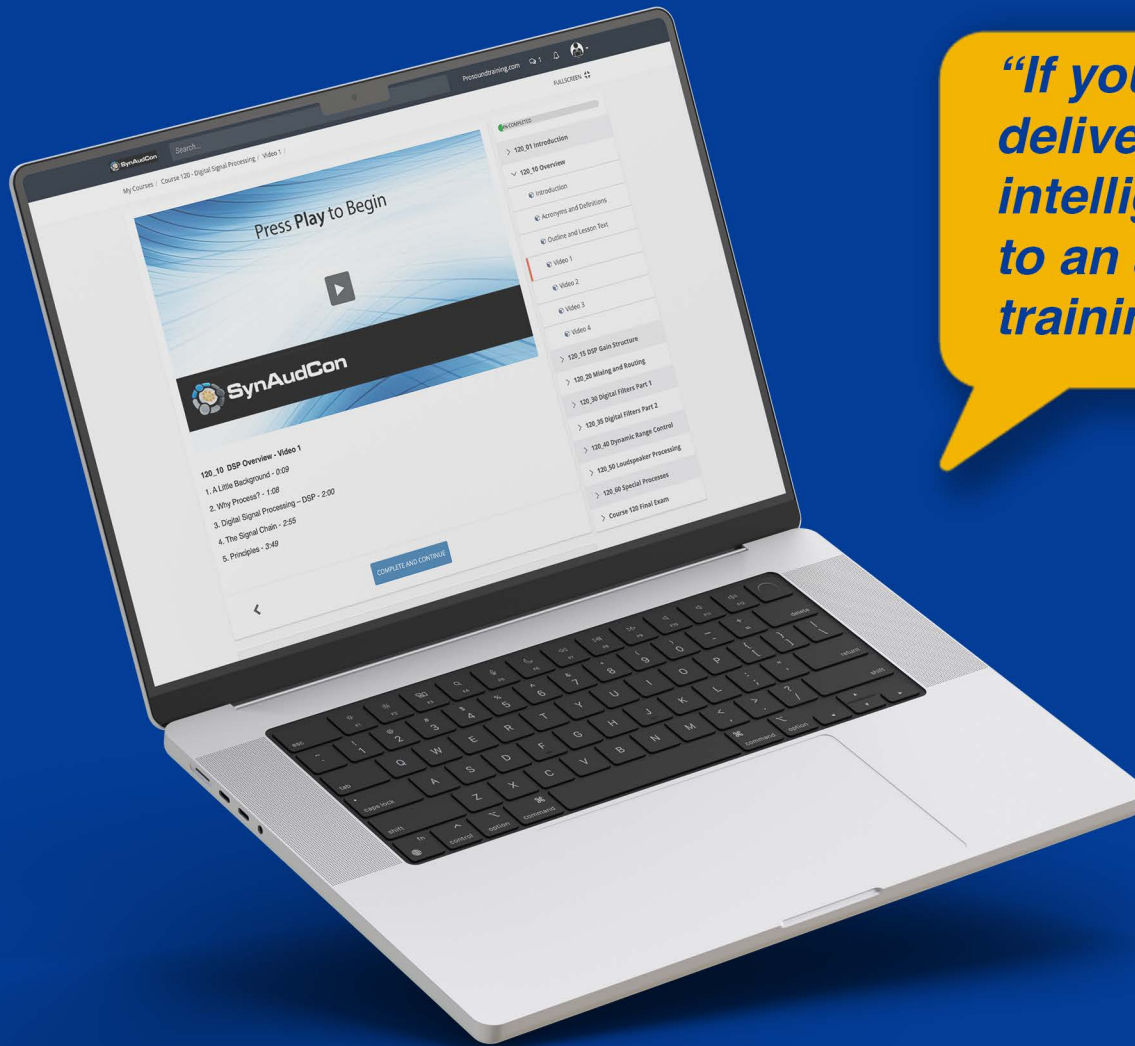


UPSV and Powersoft commend B-Star Sound & Lighting for delivering an exceptional project, and for helping advance high-performance venue standards across Vietnam in a statement that read: "The seamless synergy between Powersoft amplifiers and Martin Audio loudspeakers has resulted in a powerful, immersive sound environment — perfectly suited for a premium bar and live entertainment space like the Shanghai Beer Club. Congratulations to B-Star Sound & Lighting for delivering such an outstanding installation. We're proud to see Powersoft playing a key role in elevating entertainment experiences across Vietnam."

*The system at Shanghai Beer Club features Powersoft's Quattrocanali 8804 and Duecanali 6404 amplifiers, driving Martin Audio Blackline X15 loudspeakers and X218 subwoofers.*



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