

IN-FOCUS:

Saudi Arabia - Built For Longevity

LIVE:

Adamson Vergence Group Makes Its Mark at Huayrai Eleena Chill #1

Sound, With Intent

Timothy Zhou

CEO of L-Acoustics Asia Pacific



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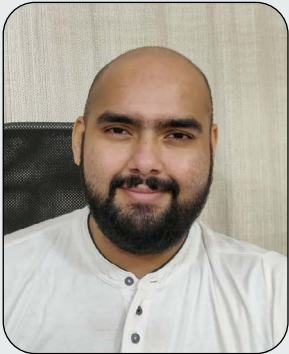
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The global 2026 calendar has barely found its rhythm, yet APAC and the Middle East seem to be operating at full intensity already. Live events are no longer cultural footnotes but economic instruments — backed by governments, scaled by promoters, and powered by increasingly ambitious production values.

Tomorrowland's first-ever Asia edition in Pattaya this December marks a turning point in how global mega-festivals perceive the region, while BLACKPINK's Deadline World Tour, closing its Asia run in Hong Kong this January, reinforces how artist-led spectacles continue to raise the ceiling for scale, technology and expectation. This is a market no longer catching up — it is setting direction.

That momentum is unpacked in our In-Focus column on Saudi Arabia's transformation into a global entertainment heavyweight. Driven by Vision 2030, the Kingdom's investment in venues, infrastructure and professional AV has turned live production into a strategic growth engine, reshaping regional benchmarks almost overnight.

Leadership, however, appears to sit at the core of this evolution. And this is best seen in our Personality Feature; where Timothy Zhou, CEO of L-Acoustics Asia Pacific, reflects on systems thinking, cultural intelligence and why Asia's influence on professional audio is increasingly defined by conviction, not volume.

In 2026, the markets that matter won't just be 'louder' — they'll be smarter, bolder, and impossible to ignore.

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APAC

Barco Selects Midwich Group to Power Its Projection Push Across Key APAC Markets

Barco has strengthened its distribution footprint across Asia-Pacific with the appointment of **Midwich Group** as its official distributors for projection and image processing products in several strategic markets, a move designed to widen access to the manufacturer's professional visualisation portfolio while reinforcing local channel support.

The agreement covers Midwich Australia Pty Ltd for Australia, Midwich Limited for New Zealand, Midwich Malaysia Trading SDN. BHD for Malaysia and PT Midwich Indonesia Trading for Indonesia, placing Barco's projection and image processing technologies firmly within Midwich's established regional distribution and integration ecosystem.

"Partnering with Midwich marks a significant step for Barco in the APAC region," said **Jasline Tay, Regional Sales Head APAC, Barco Singapore**. "Midwich's deep knowledge of the AV channel, their strong local support network and dedication to the professional AV market makes them the ideal partner to help take our visualization solutions to the next level."

The partnership brings together Barco's portfolio of professional visual solutions with Midwich's channel reach, logistics infrastructure and system integration expertise, giving integrators, resellers and end users in Australia, New Zealand, Malaysia and Indonesia greater access to the company's ProAV technologies across sectors including themed entertainment, simulation,

live events, corporate experience centres and education.

Central to the agreement is the availability of Barco's flagship projection ranges from the G series, I series and QDX series, alongside the image processing portfolio that includes the popular Encore3, ensuring regional customers can source both display and processing platforms through a consolidated, locally supported distribution network.

David McIntyre, APAC Commercial Manager, Midwich Australia, commented, "We're delighted to partner with Barco as the distributor for projection & image processing products. Barco's technology has a reputation for delivering 'wow' moments and high-performance visualization. Our team is excited to support the integrator community in delivering these solutions with excellence – creating more immersive experiences for customers across the region."

Claudio Cardile, Midwich's ANZ Sales Director, also underlined the significance of the collaboration, stating, "We're thrilled with this partnership and excited to bring truly immersive visual experiences to our customers. This collaboration combines Barco's innovative projection and visualization technology with Midwich's unmatched channel expertise – empowering our partners to transform spaces, inspire audiences and deliver unforgettable experiences everywhere."

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SINGAPORE

EXPO AV Deepens Its Martin Audio Commitment Across Southeast Asia



Twenty years on from its founding in 2006, Singapore-based **EXPO AV Pte Ltd** has marked a significant milestone by formalising a strategic partnership with **Martin Audio** a move aimed squarely at strengthening the brand's presence and perception across Southeast Asia. While the announcement may be new, the relationship itself is anything but, having been built steadily over nearly two decades of consistent investment, trust and shared philosophy.

EXPO AV's association with Martin Audio dates back to just a year after the company's inception, when the company's **Founder Gerard Rodrigues** made his first purchase of W8LM and W3 systems. Reflecting on those early decisions, Rodrigues notes that they "all sounded awesome", setting the tone for what would become a long-term alignment with the brand. Subsequent investments followed, most notably MLA,

which he describes unequivocally as "a gamechanger", reinforcing Martin Audio's position as a cornerstone within EXPO AV's evolving inventory.

From the outset, EXPO AV's ambition was to grow into a full-scale production rental and staging company with a clear focus on the MICE segment—Meetings, Incentives, Conferences and Exhibitions. That vision expanded further in 2008 with the launch of DK Studios, a dedicated arm specialising in design and content production, adding another layer to the company's integrated offering. Throughout this journey, Martin Audio remained central to EXPO AV's technical and sonic identity. "We are a strong supporter and believer in the Martin Audio brand and philosophy," says Rodrigues. "We have always been attracted to the quality of the sound and the Martin Audio tradition, and throughout its history it has

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always maintained a belief in great-sounding loudspeakers. We run almost the entire Martin Audio family within our inventory — from Wavefront Precision to FlexPoint.”

A key factor underpinning the formalisation of this partnership has been EXPO AV’s long-standing relationship with **Dave McKinney, Founder of Generation AV** – the Asia Pacific representative for Martin Audio. Rodrigues recalls that discussions around their next major line-array investment began years ago, well after MLA had been deployed. “Dave and I got together a few years ago and were already speaking about our next line-array purchase, after MLA. The trust and relationship were great and so it made the decision much easier,” he explains.

That trust culminated in EXPO AV’s largest Martin Audio investment to date, placed late last year. As preferred AV partners to venues such as Singapore Expo, D’Marquee @ NTUC Downtown East and another major new venue yet to be revealed, the company committed to a substantial system expansion led by a 36-box WPC system. The order also included

multiple SHX218, SX218 and SXH118 (flown) subwoofers, eight XE300 stage monitors, and a comprehensive selection of larger FlexPoint models comprising FP6, FP8 and FP12. For Rodrigues, the decision was straightforward. “Making the WPC purchase was almost a no-brainer,” he admits. “The Wavefront series always delivered best-in-class audio quality and once Dave and his team went through all the details it made our decision to purchase WPC much easier.”

Operationally, the return on investment was immediate. Since delivery, the WPC system has been in near-constant use, covering events across Singapore’s larger venues. The deployment phase also doubled as a listening opportunity for customers and system integrators, an approach that appears to have paid dividends. “It’s been out constantly since we took delivery — covering all events which have taken place in the larger venues here in Singapore. During this time, we invited customers / system integrators to take a listen ... and they have loved it,” says Rodrigues.

Beyond system deployment, EXPO AV has begun actively amplifying its Martin Audio narrative through a structured marketing push, though Rodrigues stresses this is still at an early stage. A dedicated in-house marketing team manages multiple social media platforms, while fortnightly product showcases are organised to engage customers, potential clients and regional partners. The company has also invested in advanced photographic equipment to document equipment and live shows, with all content shared with Generation AV and Martin Audio through tagged posts, reinforcing visibility across the region.

Support from both Martin Audio and Generation AV has also played a crucial role, particularly in ensuring systems are deployed

to their full potential. Rodrigues highlights the effectiveness of this collaboration, citing strong backing in areas such as the practical application of DISPLAY prediction software.

Looking ahead, Rodrigues is confident that the breadth and depth of Martin Audio systems within EXPO AV's inventory will continue to strengthen the company's standing in the market. "Many sound engineers that we work with have only good things to say about the system and we are starting to see an upward trend of new users adopting the brand — not because of heavy marketing, but for the quality it produces. Our customers are happy with the brand, and therefore so are we."

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INDIA

Sound.Com Makes History as India's First L-Acoustics L2 Rental Partner



Warren Dsouza with Rajan Gupta and Nirdosh Aggarwal.

Sound.Com has reached a defining milestone in India's professional audio rental sector by becoming the first company in the country to invest in the **L-Acoustics** L2 system—marking not only a national first, but also the company's inaugural addition of L-Acoustics products to its inventory. Facilitated by **Hi-Tech Audio & Image** the official distributor of L-Acoustics in India, the acquisition places Sound.com firmly at the leading edge of next-generation touring sound, at a time when production expectations across the market are escalating rapidly.

For **Sound.Com's Founder and Managing Director Warren Dsouza**, the decision stemmed from what he describes as a rare

technological inflection point in a career spanning over three decades in professional audio. Experiencing the L2 system, he felt it delivered an unusually musical and natural listening experience—one that transcended the conventional perception of loudspeakers. He also views the investment as the beginning of a longer journey, aligned with L-Acoustics' roadmap for next-generation high-density progressive line arrays, and takes pride in Sound.com being part of this first chapter in India alongside Hi-Tech Audio & Image.

The newly added L-Acoustics inventory includes four L2 long-throw cabinets, four L2D full-range line source loudspeakers,

and 16 KS28 subwoofers for low-frequency reinforcement, creating a powerful yet scalable system designed for large-format productions. This is supported by a robust electronics and control package comprising two LA-RAK III and one LA-RAK II AVB touring racks, a P1 processor, an LA12X amplifier, and three LA7.16 multichannel amplifier controllers—ensuring precise control, operational efficiency, and consistency across demanding touring environments.

True to its long-standing philosophy of investing ahead of the curve, Sound.com's adoption of the L2 system reflects a strategic focus on future-ready technologies. Engineered to enhance deployment efficiency and sonic consistency for complex, large-scale events, the L2 represents a decisive shift towards next-generation line source design. As India continues to host increasingly sophisticated productions and attract a growing international clientele, the move signals more than an expansion of inventory—it underscores Sound.com's commitment to elevating touring sound in India in line with global production standards.

DUBAI

Greg Price Brings Metallica FOH Expertise to Dubai in Exclusive Avid S6L Masterclass with NMK Electronics



Dubai played host to an extraordinary professional development opportunity as **NMK Electronics** welcomed over 50 audio engineers from across the Middle East for an exclusive full-day masterclass led by **Greg Price, Front of House Engineer for Metallica**. Central to the session was the **Avid S6L** live sound console, the very same

platform Price relies on for global stadium productions, offering attendees a rare glimpse into the workflow behind one of rock's most sonically precise touring acts.

The masterclass formed part of NMK Electronics' broader commitment to education and knowledge transfer in the region, blending practical demonstrations with real-world touring workflows. Price guided participants through his approach to gain structure, mix clarity, and system control at scale, with particular focus on managing high input counts without compromising consistency or exceeding SPL limits.

Ziad Lakis, Brand Manager for Avid at NMK Electronics, emphasised the relevance of bringing world-class touring expertise into a regional training



Greg Price, Front of House Engineer for Metallica spearheaded an exclusive full-day masterclass on the AVID S6L system for over 50 engineers from across the Middle East.

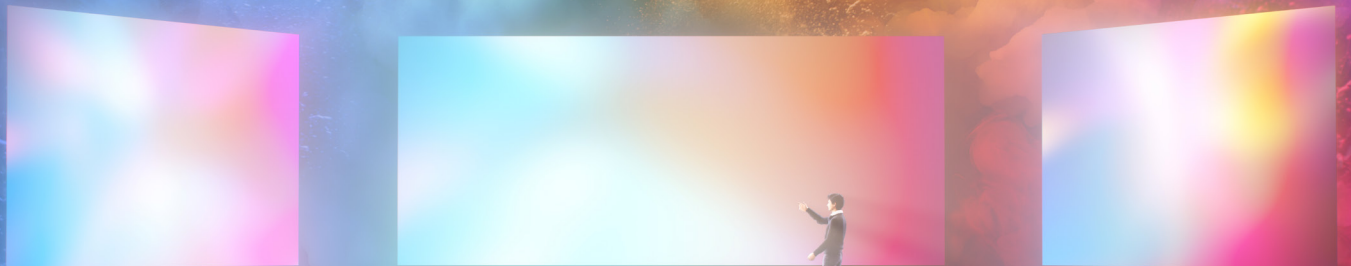
environment. He highlighted that Metallica's system design relies on the S6L platform's flexibility and input capacity, noting that even a four-member band can require up to 192 inputs to deliver the band's signature sound with precision. The hands-on session allowed engineers to explore these principles directly on the console, giving them the opportunity to translate theoretical insights into practical applications.

Participants described the day as both technically valuable and personally inspiring, with many praising the unique chance to learn from a practitioner operating at the highest level of live sound. Beyond the masterclass, the event highlighted NMK Electronics' structured regional training

strategy, spanning audio, video, lighting and control systems, with plans for nearly 150 sessions across the UAE, Saudi Arabia and Qatar in 2026.

For Avid, the session reinforced the strength of its partnership with NMK Electronics. Territory account manager Stefan Elbert reflected on the importance of nurturing young talent in the region, noting that initiatives like this are crucial for helping engineers understand the S6L platform in depth and build confidence by learning from the very best in the field.

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ASIA

Violet Audio Partners with Generation AV to Drive Its Asia Strategy



Commenting on the collaboration, **David McKinney, Managing Director of Generation AV**, said, "We are looking forward to working closely with the Violet Audio team on this groundbreaking product range. dMix128 and the broader Violet Audio ecosystem represent a fresh, forward-thinking approach to professional audio, and we're excited to introduce these solutions to the Asia market as we head into 2026."

Violet Audio has strengthened its Asia-focused expansion strategy with the appointment of Singapore-based **Generation AV** as its official partner for regional marketing, sales and technical support, effective immediately. The move positions Generation AV as the key representative for the full Violet Audio product portfolio across Asia, including the recently launched dMix128 networked digital mixing platform, as the brand accelerates its global growth plans through 2026.

Under the partnership, Generation AV will support Violet Audio customers operating across professional live sound, broadcast, installation and immersive audio sectors, bringing a localised approach to sales engagement, system design consultation and long-term technical support. With a strong track record in delivering complex, networked AV solutions and deep-rooted relationships across the Asia region, Generation AV is set to play a central role in building Violet Audio's regional presence.

The appointment aligns closely with Violet Audio's wider global development and manufacturing strategy, which spans multiple regions and is designed to support scalable distribution, open standards and high-performance audio system deployment worldwide. From Violet Audio's perspective, the partnership is as much about technical alignment as it is about market reach. "Generation AV's technical strength and regional reach make them a natural fit for Violet Audio," said **Danny Olesh, CEO of Violet Audio**. "Together, we're focused on delivering world-class products and support to the Asia market as our platform continues to expand."

With dMix128 now entering the market and a clear emphasis on networked audio workflows, the Violet Audio-Generation AV partnership signals a concerted push to establish a strong, support-driven footprint across Asia, underpinned by local expertise and a shared focus on future-ready professional audio solutions.

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INDIA

Phoenix Networks Global Reinvigorates its Control Strategy with DiGiCo, Yamaha, Avid and DirectOut



Team Phoenix Networks Global with the newly acquired DiGiCo Quantum 852.

To stay decisively ahead in a live events market that is growing larger, louder and more technically demanding by the day; **Phoenix Networks Global** – one of India's leading rental and comprehensive technical service provider – has made calculated, future-facing investments that mirror the evolving realities of premium production. Following an unprecedented run of international concerts and high-profile domestic shows, the company has executed a major expansion of its control-surface and system infrastructure, adding flagship digital mixing platforms from **DiGiCo**, **Yamaha** and **Avid** alongside a high-density audio backbone from **DirectOut Technologies**

"In the high-stakes world of premium live events, inventory decisions are rarely

impulsive. They are calculated, future-facing investments shaped by hard data, on-ground experience and a clear understanding of where the industry is headed. For us at Phoenix Networks Global, the recent expansion of our digital mixing console inventory represents exactly that kind of strategic foresight," states **Animesh Mishra, Founder Director of Phoenix Networks Global**.

At the heart of this move is a clear acknowledgement that the scale and complexity of events in India are rising rapidly, with international touring productions, broadcast-ready shows and hybrid live-streamed formats demanding immense processing power, flexible I/O architectures, ultra-low latency, robust



Animesh Mishra accompanied by Yamaha India reps with the newly acquired Yamaha Riva PM7 system.

redundancy and intuitive operational workflows. For Phoenix, fielding consoles that can adapt to both current and future production requirements has become non-negotiable.

That philosophy is reflected in the company's first major acquisition: a DiGiCo Quantum852 digital mixing system, complete with SD Racks for expanded I/O, purchased through **Hi-tech Audio & Image** the official distribution partner of DiGiCo in India. Its addition marks a significant milestone for Phoenix's front-of-house and monitoring capabilities at the highest tier of live production. The decision was shaped as much by first-hand experience as by long-term planning, following the console's deployment by Post Malone's touring team for the artist's landmark solo headline concert in India, where Phoenix provided complete audio reinforcement.

"When you're operating at the kind of scale the Post Malone concert witnessed; you very quickly see what a console is truly capable of," says Animesh. "What impressed us about the Quantum852 was not just its sheer processing power, but the way that power translated into speed, clarity and control in a real-world touring environment. The channel count, the flexibility of the Quantum engine, the resolution of the processing and the responsiveness of the surface made it exceptionally well suited to complex, high-pressure shows.

The Quantum852 sits at the top of DiGiCo's live console range, offering all the features and workflow that has now become a familiar standard for international touring engineers. From a business perspective, it was clear to me that this platform aligns perfectly with where premium touring and festival



Team Phoenix Networks Global with the newly acquired AVID S6L system.

productions are heading, and that made the investment an easy decision.” Paired with SD Racks, the system offers the flexibility required for large festival inputs, orchestral elements, broadcast splits and multi-artist line-ups, while positioning Phoenix to meet the growing number of rider specifications calling for Quantum-series consoles.

Complementing this is the addition of a Yamaha RIVAGE PM7 digital mixing system, purchased through **Yamaha Professional India** bringing a different but equally critical dimension to the company’s console strategy. Renowned for its sonic transparency, reliability and hybrid analogue-digital workflow, the RIVAGE platform is firmly established across touring, broadcast and high-profile live production worldwide.

“Yamaha’s approach with RIVAGE has always resonated with engineers who value sonic integrity and operational stability,” Animesh explains. “The PM7 offers enormous DSP

capability, highly refined processing, and an ecosystem that integrates seamlessly with both live and broadcast workflows. Basically, it’s a console that delivers repeatable results, show after show, which is critical when you’re handling premium events with zero tolerance for failure. The modular architecture, combined with Yamaha’s well-established reputation for system reliability, makes it particularly well suited to productions that demand long runtimes, complex cue structures and absolute consistency. And so, for us, the PM7 strengthens our ability to service not only headline concerts but also large-scale corporate events, broadcast-centric shows and multi-day festivals where stability and sonic cohesion are paramount.”

Completing the control-surface expansion is Phoenix’s investment in two Avid S6L digital mixing systems, both purchased through **Ansata** the official distribution partner of Avid in India. The additions comprise one S6L 32D console paired with the E6LX-256 engine and

one S6L 24D console, also equipped with the E6LX-256 engine, bringing Avid's flagship live platform squarely into the company's core inventory. Valued for its deep integration with the Pro Tools environment, extensive plug-in support and powerful automation, the S6L ecosystem offers the scalability demanded by modern productions.

"The S6L platform gives us incredible flexibility," Animesh notes. "With the 256 engine, we have access to immense processing headroom and extremely low latency, which is essential for today's high-density input lists and sophisticated monitoring requirements. Just as importantly, the Avid ecosystem allows engineers to bring their Pro Tools sessions directly into the live environment, creating continuity between studio and stage. From a strategic standpoint, that interoperability is hugely valuable, because it aligns perfectly with the way modern productions are conceived and executed." With both 32D and 24D surfaces in inventory, Phoenix can now deploy the S6L across a broad spectrum of event scales without compromising on workflow familiarity or technical capability.

Viewed collectively, these acquisitions reflect what Animesh describes as the realities of a rapidly expanding premium event portfolio.

"What unites all three acquisitions is a common underlying motivation: the rapid expansion of Phoenix Networks Global's premium event portfolio. Over the past few years, we have found ourselves increasingly entrusted with large-scale international concerts, technically ambitious domestic productions and events that demand global-standard execution. In such an environment, maintaining a diverse yet future-ready console inventory is no longer optional; it is fundamental to sustaining growth. Therefore,

every investment we make is driven by what we see happening on the ground. The scale of events is increasing, the technical expectations are rising, and artists and engineers are more informed than ever. Our responsibility is to ensure that when a production comes to us, we already have the tools, the expertise and the infrastructure in place to deliver without compromise. These console acquisitions are a direct response to that reality."

Rounding off the upgrade is the integration of the Prodigy.MP from DirectOut Technologies. Designed as a modular, high-density audio platform for complex, multi-console and networked environments, the Prodigy.MP sits at the heart of the company's evolving signal architecture. "With its ability to seamlessly bridge multiple audio protocols, manage large-scale I/O requirements and deliver rock-solid redundancy, the Prodigy.MP enables our team to architect highly flexible signal flows across FOH, monitors, broadcast and recording with absolute confidence. In an era where touring productions increasingly demand interoperable systems capable of adapting to diverse console ecosystems and evolving network standards, the inclusion of DirectOut's flagship platform further strengthens our ability to deliver technically resilient, internationally compliant solutions at the highest level of live production," Animesh explains.

Beyond the technology itself, the strategy signals Phoenix Networks Global's intent to remain a long-term partner of choice for promoters, artists and touring engineers by offering leading platforms from DiGiCo, Yamaha, Avid and DirectOut in a neutral, workflow-agnostic ecosystem.

SAUDI ARABIA

RCF and TT+ Audio Lock in Saudi Strategy with Innovative Audio Solutions Appointment



(left to right): Yannik Dahms, RCF Middle East Technical Business Developer; Luca Ombrati, RCF Sales Manager; Davis Varkey, General Manager of Thomsun Trading Est; and Ragesh C, Innovative Audio Solutions.

As Saudi Arabia accelerates its transformation across tourism, culture, entertainment and hospitality, **RCF** and **TT+ Audio** have made a decisive move to strengthen their footprint in the Kingdom, appointing **Innovative Audio Solutions** a division of the **Thomsun Group**, as their exclusive distributor in the Kingdom of Saudi Arabia with effect from January 1, 2026.

The appointment places sales and support for both the RCF and TT+ Audio brands under a partner with deep regional roots and long-standing market infrastructure, reflecting a targeted strategy to engage one of the Middle

East's fastest-evolving professional audio markets with greater technical focus and local expertise.

Innovative Audio Solutions operates as part of the Thomsun Group, a well-established regional organisation with a presence in the GCC since 1976 and a dedicated focus on the audio and musical instruments sector since 1990. Through Thomsun Trading's extensive distribution network and broad customer base spanning education, hospitality, commercial developments and broadcast media, the new partnership is positioned to extend structured market coverage and professional support for both brands across Saudi Arabia.

For RCF and TT+ Audio, the appointment is framed not simply as a change in distribution, but as a strategic alignment with a partner capable of delivering technical proficiency and market awareness at a time when demand for professional audio systems in the Kingdom is rapidly expanding.

"Thomsun's longstanding track record in the GCC region and their investment in audio distribution infrastructure make them a strong choice for our presence in Saudi Arabia," says **Luca Ombrati, Sales Manager at RCF**. "We are confident that Innovative Audio Solutions will support our customers with the same professionalism and market understanding that define our global network."

From the distributor's perspective, the collaboration is being positioned as a long-term play built on shared operational values. "We are honored to partner with RCF and TT+ Audio for the Kingdom of Saudi Arabia. Collaborating with Yannik Dahms has been instrumental in aligning our strategic vision for this expansion. Our shared values of quality, service, and innovation will guide us in delivering world-class audio solutions to one of the region's most dynamic markets," adds **Davis Varkey, General Manager of Thomsun Trading Est.**

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EMEA

Point Source Audio Strengthens EMEA Strategy with Anthony Wilkins Appointment



Point Source Audio has reinforced its international expansion strategy with the appointment of **Anthony Wilkins as Vice President of Sales, EMEA**, a move that underlines the manufacturer's growing focus on market development across the region. The appointment comes as Point Source Audio continues to build on its global momentum, driven by proprietary intellectual property, engineering-led product development and a disciplined approach to international growth.

Announcing the move, **James Lamb, CEO, President and Co-founder of Point Source Audio**, commented: "We are delighted to welcome Anthony to the Point Source Audio family. His experience and track record in the industry are second to none and we are certain he will help our EMEA team achieve even more success in the future."

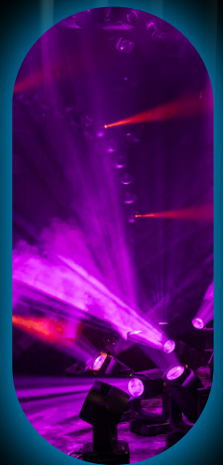
Point Source Audio's international success is anchored in its portfolio of patented wearable microphone solutions, which are widely used by professional users across multiple verticals including theatre and broadcast. Designed to meet the demands of real-world production environments, the company's products are recognised for their reliability, durability and discreet performance, attributes that continue to drive adoption across a broad range of applications. Strengthening its leadership team in EMEA aligns closely with this strategy, as the brand looks to deepen its regional footprint and support its growing partner and customer base.

Wilkins brings more than 30 years of experience in the professional audio industry to the role, with particularly strong roots in broadcast. Over the course of his career, he has built extensive relationships across the sector through senior roles at companies including Sony, Jünger Audio, Focusrite and Calrec.

Reflecting on his appointment, Wilkins said: "I'm delighted to be joining Point Source Audio. We have got some fantastic products and multiple patents. Point Source Audio is an innovative and established player in the microphone market with offerings that make a compelling argument to every type of user. I can see a great opportunity to build on what we have already achieved in this region and look forward to helping the business to grow in the key EMEA territory."

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Sound, With Intent

L-Acoustics Asia Pacific's dynamic CEO Timothy Zhou drops pearls of wisdom on leadership, systems thinking, and how Asia-Pacific is reshaping the future of professional audio through culture, craft, and quiet technological conviction



©Takayuki Okada – Japanese pop star aiko's sold-out Love Like Pop Vol. 24 tour featured an L-ISA immersive audio experience with L-Acoustics K2.

Over the past few years, we've come to understand that Asia-Pacific is no longer a single growth narrative. It is a constellation of parallel realities: mature touring circuits, rapidly scaling installation markets, and profoundly distinct cultural production ecosystems. Which raises a fundamental question: what does leadership sound like in a region as vast, diverse, and fast-evolving as APAC?

A closer look at the landscape reveals two kinds of leaders—those who chase disruption, and those who quietly redefine the rules by which progress itself is measured. Timothy Zhou belongs firmly to the latter.



As CEO of L-Acoustics Asia Pacific, Zhou's leadership is neither loud nor performative. It is deliberate, analytical, and deeply human — rooted in the belief that technology only truly matters when it serves people, culture, and long-term creative intent. In a region shaped by centuries of identity and radically different production ecosystems, he understands one critical truth: to treat APAC as a single market is not merely simplistic — it is strategically dangerous.

Eschewing the convenience of one-size-fits-all strategies in favour of deep market fluency — from Singapore to Greater China, and from theatres to touring productions — Zhou assures that the emphasis is not merely on technological leadership, but on building trust through consistency, competence, and respect for local nuance. His regional vision is also built on embedding local intelligence,

empowering communities, and designing technological frameworks that adapt rather than dictate.

It therefore comes as no surprise that under his stewardship, L-Acoustics' presence in APAC has evolved from distribution into orchestration — where acoustics, software, machine intelligence, and workflow design converge into complete sound ecosystems.

In the following conversation, Zhou moves fluidly between the macro and the minute: from the future of machine learning and immersive audio to the importance of repairability, lifecycle value, and the often-overlooked cultural variables that shape how technology is adopted. His insights reveal a leadership philosophy rooted not in disruption for its own sake, but in what might be called "invisible innovation" — advancing capability without complicating creativity.

A far cry from a conventional executive interview — the following QnA is a thoughtful exploration of how professional sound is being reimaged across Asia-Pacific — technologically, operationally, and culturally — through the lens of a leader who understands that in today's industry, excellence is no longer just heard. It is designed, sustained, and, above all, shared.

ETA: APAC today boasts mature touring markets, rapidly scaling installations, and culturally distinct production ecosystems. From your perspective, what is the most commonly overlooked complexity of serving the APAC region today, and how has this realisation reshaped L-Acoustics' regional approach?

Tim Zhou: The most commonly overlooked complexity — and this isn't unique to

L-Acoustics but applies to any premium brand entering APAC — is the assumption that Asia-Pacific is a single, unified market. It's not. In fact, it's the most diverse region on the planet.

Think about it: we're talking about six thousand years of cultural history and evolution across markets that are united only by geography. Each country operates as its own distinct entity with unique cultural sensitivities, business practices, technical requirements, and production workflows. You simply cannot serve APAC with a one-size-fits-all. The diversity here demands a fundamentally different strategy.

This is precisely why we established Singapore as our regional headquarters in 2019, and why we've continued to invest heavily in local infrastructure. We partnered with GEODIS to set up a regional distribution center here. We've built a diversified team of 29 people — 20 based in Singapore and nine remote across the region — who bring deep local market knowledge. And we've strengthened our network of local Certified Partners who understand their markets intimately.

This local presence gives us the cultural intelligence and technical proximity to act at a local level while maintaining the core L-Acoustics DNA that's consistent worldwide. It's about being close enough to truly understand what our partners and clients need, and responsive enough to deliver it quickly.

ETA: The current trend in innovation is 'complete ecosystems' — where hardware, software, data, feature-sets and workflow converge. How do you see this systems-level thinking influencing

technology development in APAC, and where do recent L-Acoustics innovations sit within that shift?

Tim Zhou: We stopped thinking about selling products years ago. What we're delivering now are complete solutions — and this is where our Source, System, Space philosophy becomes critical.

These three pillars work together to create the best shared sound experiences, and they're driving everything we develop. Source is about empowering artists with creative freedom, with solutions like L-Acoustics DJ, which uses machine learning to transform stereo DJ performances into immersive spatial experiences in real time — no preprocessing, no workflow changes required. System focuses on equipping engineers with precision tools for any scale, from our Soundvision 3D modeling software that integrates seamlessly with platforms like Vectorworks, to our amplified controllers and L-ISA technology. Space enables venues to harmonize acoustics with their purpose through solutions like Ambiance and HYRISS that actively adapt room acoustics.

What's particularly exciting is that APAC is actually leading global adoption of these integrated ecosystems. We're seeing tremendous uptake of L-ISA immersive sound across the region, particularly in China and Hong Kong, for both permanent installations and touring productions. Projects like the Anhui Grand Theatre and Grand Lisboa Palace in Macau showcase how forward-thinking APAC venues are when it comes to embracing complete ecosystems that deliver unprecedented immersive experiences.

And it's not just venues. Major APAC artists like Aiko and festivals like CAN Festival

are choosing L-ISA for live events, which tells us the creative community here truly understands the value of systems-level innovation. They recognize that workflow integration is just as important as technical performance. Our solutions work seamlessly together and with the tools professionals already use — whether that's exporting to Dolby Atmos from L-ISA, Vectorworks integration with Soundvision, or the plug-and-play nature of L-Acoustics DJ with any DJ setup.

The ecosystem approach aims to remove friction from the production process, and amplify creativity.

ETA: With end-users across APAC increasingly focused on consistency, predictability, and long-term value (in addition to performance value!), how is L-Acoustics rethinking it's role in supporting users across the full lifecycle of a system — from design and deployment to operation and optimisation?

Tim Zhou: Long-term value has always been fundamental to our approach. We're proud to see our 25-year-old V-DOSC still out on major tours and festivals around the globe! But you're right that the conversation has evolved significantly in APAC. Our clients here are sophisticated - they're looking at total cost of ownership, not just initial performance specs.

Our lifecycle support strategy is founded on three main pillars.

First; Education. We have a dedicated education team in APAC providing comprehensive training for system engineers, sound designers, and consultants. This

isn't just product training — we're teaching physics principles, deployment methodology, and creative techniques that help users maximize the potential of their investment over many years. Knowledge transfer is critical to long-term success.

Second; Product Longevity by Design. We engineer our systems for lifespans exceeding ten years with proper maintenance. We've established reparability standards and offer comprehensive repair kits. Our Certified Pre-Owned program, currently focused on K1 systems in the Americas, demonstrates our commitment to circular economy principles through rigorous testing, refurbishment, and extended warranties. While the CPO program isn't yet available in APAC, it represents a philosophy we're bringing to every market: sound systems are investments that should maintain value and performance over time.

Third; Continuous Local Support. We maintain ongoing investment in our Certified Partners and rental partners throughout APAC. These locally-based experts receive regular training and technical support from us, ensuring they can provide operational excellence to end users long after the initial installation. We're not just a sound system manufacturer - we build lasting relationships with the people who specify, install, maintain, and operate our systems.

This combination ensures consistency and predictability across the entire lifecycle. Whether you're deploying an L-Acoustics system in Singapore, Shanghai, or Sydney, you know you're getting the same world-class quality backed by local expertise who understand your market.

ETA: Which emerging technologies or workflow shifts — be it immersive audio, networked control, data-driven design,

or sustainability — do you believe will most strongly redefine professional sound in this region over the next five years?

Tim Zhou: Machine learning is already redefining professional audio - and I want to emphasize already, because this isn't a future promise. It's happening now at L-Acoustics.

L-Acoustics DJ is the perfect example. It uses low-latency machine learning to separate stereo music into discrete stems live, enabling DJs to create immersive spatial experiences without any preprocessing or workflow changes. That's the key insight: the most transformative technologies are the ones that enhance creativity without disrupting workflow.

We've designed our entire ecosystem around this principle. L-ISA exports directly to Dolby formats for post-production. Soundvision integrates with Vectorworks and EASE for unified design workflows. L-Acoustics DJ works with any DJ setup — digital or analog, CDJs or vinyl — without requiring artists to change their techniques or learn new skills. The sophistication happens under the hood; the user experience remains effortless.

I believe the defining shift in APAC will be the convergence of immersive audio, intelligent processing, and invisible workflow integration. Professionals here don't want technology that disrupts their creative process, they want technology that enhances it seamlessly. Machine learning and spatial audio deliver incredible capability, but success depends on how naturally they fit into existing workflows.

Sustainability is also becoming increasingly critical, particularly as APAC venues and production companies integrate

environmental metrics into their operations. Our focus on product longevity, repairability, and energy efficiency directly addresses these concerns. Professional audio needs to be both technologically advanced and environmentally responsible, and the industry is realizing these aren't separate goals anymore.

The next five years will belong to solutions that are simultaneously more intelligent, more immersive, more sustainable, and more intuitive. That's where L-Acoustics is focused.

ETA: In your view, what genuinely builds lasting trust between a brand and its users in Asia-Pacific, and how does a global manufacturer like L-Acoustics balance technological leadership with deep local relevance?

Tim Zhou: Two principles guide everything we do: maintain a global brand vision which we execute locally, and invest in people.

Building trust starts with continuous investment in the local ecosystem. Our Certified Partners, rental partners, FOH engineers, and consultants aren't just customers or distributors, they're partners who share our commitment to the art of sound. We support them, train them, and empower them to shape the future of sound in their markets. When we succeed, it's because they succeed.

The balance between global consistency and local relevance comes down to maintaining L-Acoustics DNA everywhere while delivering through regional expertise. No matter where you hear an L-Acoustics system around the globe, you're guaranteed the same exceptional quality and performance. That consistency is non-negotiable. But the efficiency and responsiveness come from having local teams and locally-trained



L-ISA technology enhanced China's CAN Festival through a live 360° immersive audio experience for thousands of attendees.

partners who understand the cultural nuances, business practices, and specific needs of each market.

The cultural diversity across APAC is immense, and that requires genuine cultural sensitivity in how we engage with partners and customers. We build credibility by demonstrating that we understand these differences and respect them, while our partners provide the operational excellence that end users depend on.

Finally, it's about people. Over the past four years, we've invested significantly in building a strong organizational structure with talented individuals who have excellent local management skills. David Cooper as Director of Sales & Business Development, Sebastian Hammond as Application Director, and Alvin Koh as Senior Advisor bring decades of combined regional expertise to our leadership team. Together with our growing sales and application teams across Greater China, Japan, Southeast Asia, and Oceania - having

the right people in the right places, with the autonomy to make decisions that serve their markets, that's what creates lasting trust.

We're empowering local leaders to build L-Acoustics' presence in ways that are authentic and effective for the region. We just opened our expanded headquarters in Singapore with the new L-Acoustics Creative Studio specifically to provide artists, engineers, and partners with a space to explore spatial audio and collaborate with our application specialists.

Trust is earned through consistency, presence, competence, and respect. When you combine the technological leadership of L-Acoustics with deep local expertise and genuine investment in the community, that's when you create relationships that last, and become a true leader in connecting humans around the globe through the best shared sound experiences.

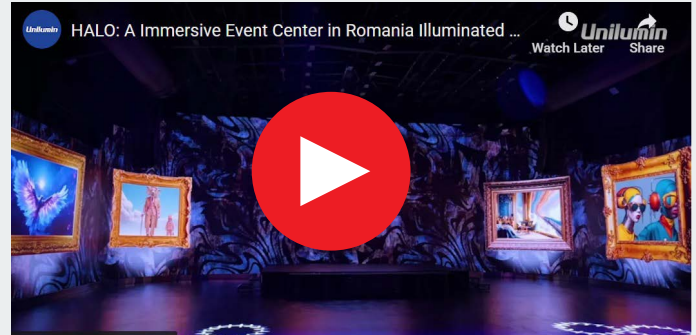
L-Acoustics

Absen A25 Series Powers Africa's Largest LED Ring



Spanning 2,570m², Africa's largest panoramic LED ring screen powered by Absen's A25 Series integrates seamlessly with the Prince Moulay Abdellah Stadium stadium dome, delivering a true 360° viewing experience and ensuring every one of the 70,000 seats enjoys a clear, immersive perspective.

Unilumin Powers Immersion at HALO Event Center



In the heart of Bucharest, Unilumin empowers HALO Event Center with 463m³ of UsliIII 1.9 LED displays, wrapping the venue in a breathtaking 360° immersive visual environment. Designed to surround the entire space, the LED installation transforms HALO into a fully adaptable event destination.

Powersoft Amplifies the AV transformation at Hyatt Centric KL



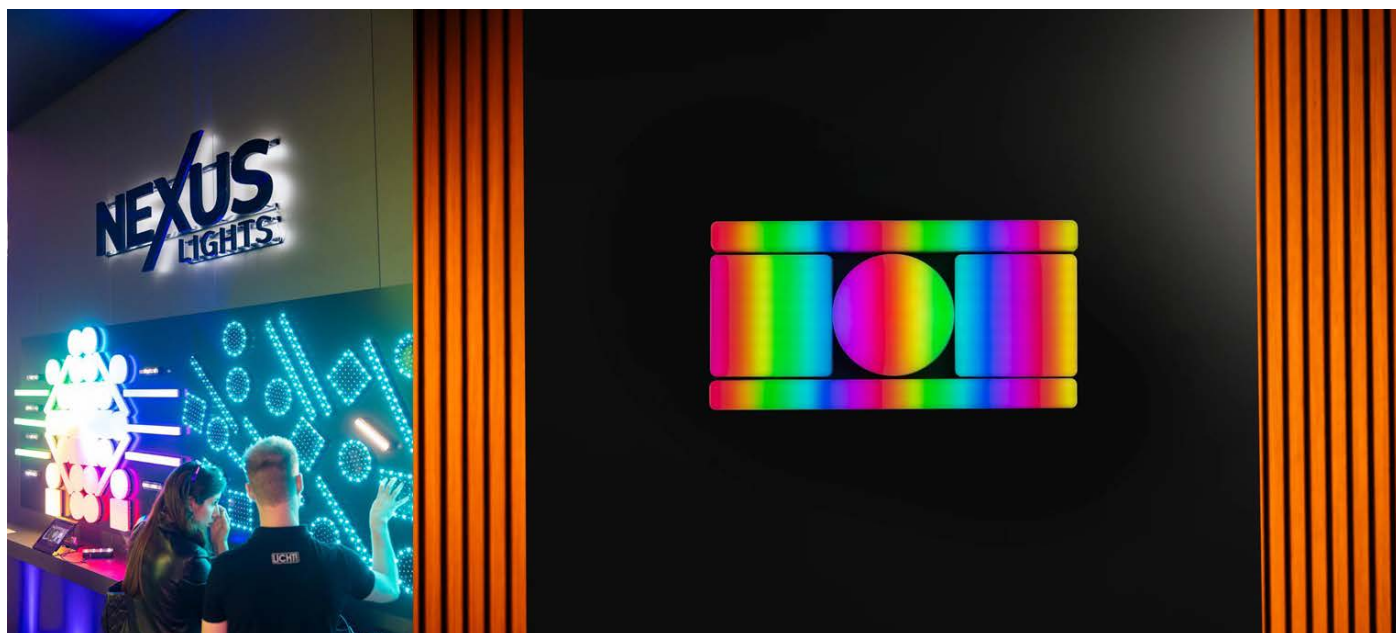
Powersoft amplifiers drive the award-nominated AV transformation at Hyatt Centric Kuala Lumpur, blending innovation, design, and world-class hospitality; while overcoming challenges that demanded ingenious problem-solving methodologies.

Discovering JBL SRX900 Series



An insight on the JBL Professional SRX900 series and discovering each model's multi-purpose capabilities, acoustic design innovations, built-in amplification and DSP, rigging and suspension options, supporting accessories, and software applications.

GLP Launches Nexus Lights



Responding to the surge in demand for battery-powered and app-controlled lighting, **German Light Products (GLP)** has entered a new market segment with the launch of its latest brand: Nexus Lights. Designed for a new generation of mobile and flexible users, Nexus Lights delivers professional lighting quality with consumer-level simplicity.

The Nexus Lights range consists of fully wireless, IP65-rated, battery-powered LED fixtures that combine creative freedom with practical reliability. A high-capacity battery offers up to 24 hours of runtime, freeing users from the constraints of cables and constant power concerns.

Recharging is fast and efficient via USB-C Power Delivery, ensuring quick turnaround times between uses — whether in live performance, broadcast, or fixed installations. From mobile DJs and weddings to bars, clubs, and touring productions, Nexus Lights brings dynamic color and atmosphere to any space.

The fixtures are equally at home in theatres, TV studios, sports arenas, cruise ships, and houses of worship, offering an ideal blend of affordability, flexibility, and professional performance.

"We officially unveiled the lineup at Prolight + Sound in Frankfurt last year, and it immediately resonated with a wide audience — from mobile DJs to large-scale event productions," says **Manuel Paulus, Nexus Lights Division Manager**, who continued, "We're especially proud of the partnerships we've secured with Thomann, one of the biggest names in event technology distribution. Thomann began carrying Nexus Lights across Europe in May 2025, and Full Compass Systems joined in December to handle North America. Both partners bring decades of experience and a deep understanding of their markets. Together, we're making Nexus Lights widely accessible and setting a new standard for convenience and quality."

Yamaha Unveils MGX Mixers, URX Interfaces and CC1 for a New Generation of Hybrid Creators



MGX12



MGX16V



URX22



URX44V



CC1

Yamaha Professional Audio has expanded its compact production ecosystem with the launch of three tightly integrated product families – the MGX series digital mixers, the URX series USB-C audio interfaces and the CC1 USB controller – bringing audio, video capture, streaming and hands-on control together under its long-standing philosophy of ‘True Sound’.

Building on the global success of the MG series, long regarded for its balance of features, usability and cost-effectiveness across live performance, conferencing, education and recording, the new all-digital MGX range introduces a significant leap in capability, including video capture and streaming for the first time in a Yamaha mixer. Available in four models, the 12/16-channel MGX12 and MGX16 are

joined by the MGX12V and MGX16V, which incorporate an HDMI-USB audio/video interface with capture and pass-through, enabling simultaneous video capture to a PC or Mac alongside audio recording or streaming. All MGX models feature premium quality microphone preamps on mic/line combo inputs with 86 dB gain range and ultra-low distortion, eight line and Bluetooth audio inputs, two XLR outputs, six or eight TRS OMNI outputs and four headphone ports. Dual Main/Sub USB ports support wide system integration, with the main USB allowing up to 22 tracks of recording/playback on the MGX16/16V and 18 on the MGX12/12V, while the sub USB provides two tracks of recording/playback. All models also offer up to 16 tracks of audio recording and two tracks of playback directly to and from a microSD card. With powerful DSP

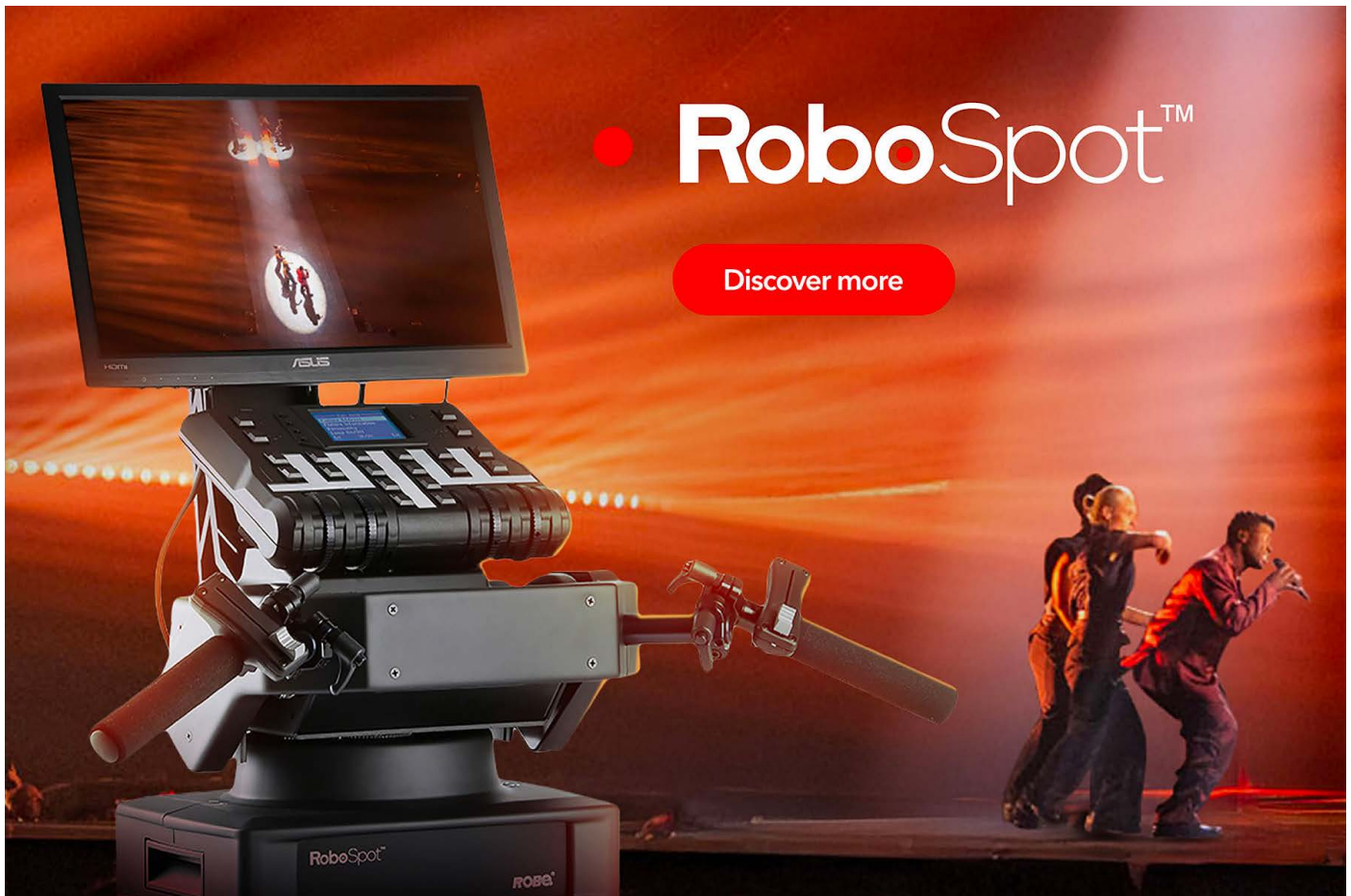
providing noise gate, compressor, EQ, delay, reverb, amp simulator and voice changer, latency-free monitoring, bundled Steinberg music production software and a rugged chassis weighing just 5.0 kg, the MGX series positions itself as a highly portable hub for modern sound reinforcement and hybrid production, further expandable through Yamaha's ranges of speakers, microphones, headphones and accessories.

Alongside the mixers, Yamaha has introduced the URX series of USB-C audio interfaces, designed for creators stepping up from entry-level solutions to professional connectivity, workflow and sound quality, while retaining a streamlined, portable form. Inspired by the same 'True Sound' philosophy, the URX family comprises three models: the four-input/two-output URX22, the six-input/four-output URX44 and the URX44V, which adds HDMI-USB video capture. All models support 32-bit/192 kHz operation, feature ultra-low distortion microphone preamps and high-end AD/DA converters, and provide dual Main/Sub USB ports, with the main USB offering up to 18 tracks of recording/playback on the URX44/URX44V and 16 on the URX22, while the sub USB delivers two tracks. The URX44V's HDMI-USB video interface enables high-definition audio and video capture or transmission from cameras, gaming consoles and other HDMI sources, integrating visuals seamlessly for film production, streaming and guest-based content. The URX44 and URX44V also include a microSD card slot for up to 16 tracks of audio recording and two tracks of playback, while all models feature headset in/out connections and twin headphone outputs with independent monitoring. DSP delivers latency-free monitoring and a comprehensive Total FX suite, including ducker, noise gate, EQ, multiband compressor, delay,

reverb, amp simulator and voice changer, alongside auto gain and clip safe functions for consistent input management. Control is via a touch-sensitive LCD with Touch and Turn operation and four rotary encoders, complemented by scene recall and seamless integration with collaborative partners Elgato and OBS Studio, with Steinberg software included as standard.

Completing the launch is the CC1, a compact, all-in-one USB controller designed to unify control of DAWs and non-DAW applications for music and video production, streaming and podcasting. Featuring 12 LCD keys with unlimited banks configurable through the Yamaha Control Center application and Elgato Stream Deck software, four assignable multi-function rotary controls and a distinctive 'AI' rotary control capable of adjusting any parameter under the mouse pointer or at the current project position – as well as functioning as a jog/shuttle wheel – the CC1 brings tactile, context-aware operation to creative workflows. Its dedicated DAW channel section includes a 100 mm touch-sensitive motorised fader, solo/mute/pan/record and transport controls, plus connectivity for a Yamaha FC5 foot pedal or FC7 expression pedal for expanded performance control in hybrid live scenarios. Designed to work seamlessly with OBS Studio and Steinberg audio software, the CC1 is positioned as a future-ready controller that adapts as platforms, applications and hardware evolve, allowing creators to focus less on setup and more on performance, production and bringing ideas to life.

Robe Advances RoboSpot with a Major Software Evolution



ROBE has rolled out a comprehensive suite of software updates for its RoboSpot remote follow spot system, combining the recent v7.4 “New Year, New Features” release with the earlier v7.3 “Operator’s Picks” update to deliver a substantial leap forward in precision, customisation and workflow efficiency. Building on recent technical milestones including the integration of sACN and RDM Net support, the updates have been shaped directly by feedback from lighting designers and operators worldwide, reinforcing Robe’s commitment to continuous platform development and positioning RoboSpot as a long-term, endgame solution for remote follow spotting.

A key development is full sACN and RDM Net support, allowing RoboSpot and supported devices to operate entirely over Ethernet networks, removing the need for XLR-based DMX runs to the BaseStation. XLR DMX and sACN output can be combined within a shared addressing space, enabling some fixtures to run on DMX while others operate on sACN simultaneously, with device discovery handled via RDM Net for scalable, venue-agnostic deployments.

Operational finesse has also been enhanced through the introduction of Position and Channel Fade Times, enabling operators to define fade times of up to 10 seconds for position buttons to achieve smooth automatic

tracking between points, with a double-press option to instantly snap to the final position. Channel Fade Control of up to one second for Dimmer, Iris, Zoom and Focus eliminates manual jitter and opens up new creative possibilities, particularly when operating RoboSpot in standalone mode without a console.

Preset management has been expanded significantly, with storage now increased to four pages of slots for both colours, offering up to 32 colour slots, and positions, offering up to 36 slots, providing greater flexibility in organising complex workflows. The colour system itself has been refined, with enhanced colour buttons that allow a long press to open a context menu for manual colour selection or direct input of precise hue and saturation values, ensuring accurate colour matching across multiple fixtures. Operators can assign colours specifically to the fixture, the pixel follower or both, while a new Edit function enables rapid adjustments during programming or live operation. For long-throw applications, RoboSpot now automatically detects compatible fixtures such as the iFORTE LTX WB, iESPRITE LTL WB and iPAINTE LTM WB and displays a dedicated Long Throw button, allowing instant mode switching without menu navigation.

System maintenance and troubleshooting have also been streamlined with the introduction of Fixture Reset, accessible via the Wrench menu, which reads all connected devices, groups them by fixture type and enables targeted feature resets or complete unit resets across an entire group of identical fixtures, such as resetting all connected iFORTE fixtures simultaneously. This functionality now extends to remotely enabling or disabling static reset for MAPS-enabled fixtures, significantly accelerating fault-finding processes. The Multi Device

Control setup process has been refined with clearer wizard wording to reduce misunderstandings, removal of reference fixture highlighting to avoid confusion, and the ability to use colours during setup to visually distinguish fixtures involved in the process.

Operator ergonomics and visibility have been further improved with a Dynamic Crosshair feature that allows the crosshair to change size in real time based on Zoom or Iris input, configured via a simple setup wizard defining minimum and maximum values. A Target Cross Sensitivity option changes the crosshair colour between green, orange and red to visually indicate handle sensitivity levels. Enhanced visibility options now include adjustable GUI transparency to maximise screen space and a Value Change overlay that briefly displays which channel is changing and its value, allowing operators to stay focused on the main monitor. Addressing a long-standing request, RoboSpot now provides clear connectivity feedback, displaying a new icon to confirm signal reception from the console, while the Enhanced DMX Dimmers/Iris window offers more precise responsiveness and additional information, including Iris values and clear white, orange and red status indicators showing which parameters are active.

With the followspotting community continuing to grow and evolve, these updates underline Robe's intent to actively listen and respond to real-world use. As Robe states, its goal with RoboSpot is to provide the best possible tools while inviting operators to help shape the system's future. Designed to enhance safety, improve operator comfort and deliver spectacular visual results, RoboSpot continues to evolve as a highly innovative remote followspot platform, with these latest software enhancements marking a significant step forward rather than a final destination.

d&b audiotechnik Charts Future-Ready Audio Infrastructure with U-Series Point-Source Range and Expanded Milan-AVB Product Line



d&b audiotechnik has launched a broad suite of next-generation products that together signal a significant step forward in compact loudspeaker performance and open, scalable networked audio infrastructure. Anchored by the introduction of the new U-Series compact multipurpose point-source loudspeakers and bolstered by an expanded Milan-AVB portfolio featuring four powerful network products, the latest developments from the German pro-audio manufacturer aim to deliver consistent high performance, system architecture

freedom and future proofing for a wide range of professional audio applications.

At the heart of the company's product refresh is the U-Series, described by **Santiago Alcalá Baillie, Product Manager Loudspeakers at d&b audiotechnik**, as "opening a new chapter in the compact multipurpose point source loudspeaker category". The U-Series represents a paradigm shift in the category, with a no-compromise electroacoustic design that extends vertical directivity control down



to ± 500 Hz and delivers consistent low-frequency performance to 55 Hz across models. The range comprises three passive models — U3, U5 and U7 — plus their networked counterparts U3N, U5N and U7N, all of which are physically and acoustically identical, giving system designers the freedom to choose the architecture that best fits their project without compromising acoustic integrity.

The U-Series adopts a modern, application-neutral industrial aesthetic with a discreet profile free of visible rigging points or handles, designed to blend into both mobile and installed environments while withstanding rigorous touring use. Each model features a patent-pending rotatable waveguide horn assembly that can be turned 90° without tools, providing superior broadband high-frequency dispersion and controlled off-axis behaviour. The bipolar woofer configuration enhances vertical directivity control, while the port design

technology borrowed from d&b's SL-Series ensures robust low-frequency extension and full-range performance even in nearfield applications without subwoofers.

For integration and system planning flexibility, the passive U-Series models work seamlessly within the established d&b Workflow and amplifier ecosystem. When paired with d&b amplifiers such as the 5D or the new Milan-AVB-enabled 5DM, users can choose between Dante and Milan audio networks — or even combine them — to best suit project requirements. The networked variants of the U-Series incorporate a hybrid-topology DSP power module capable of operating over AC and/or PoE++ power in dual Milan and R1 networks, offering power, signal and network redundancy plus single-cable operation, daisy-chaining/grouping and offline control via an NFC app. These features expand system architecture freedom, particularly for distributed audio venues and immersive audio applications, while

consuming less than 90 W of PoE++ at full SPL. A new d&b DN2 Milan-AVB switch with eight 90 W PoE++ ports facilitates powerful single-cable setups, with provision for third-party PoE++ devices or injectors.

To complement the U-Series full-range systems, d&b has also introduced the B10 compact omnidirectional dual-10" bass-reflex ground subwoofer, available in both passive (B10, Bi10) and networked (B10N, Bi10N) variants to match the form factor and network capabilities of the loudspeaker range. The passive U-Series, B10 and Bi10 are slated for availability in Q1 2026, followed by the network-enabled U-Series and subwoofers in Q2.

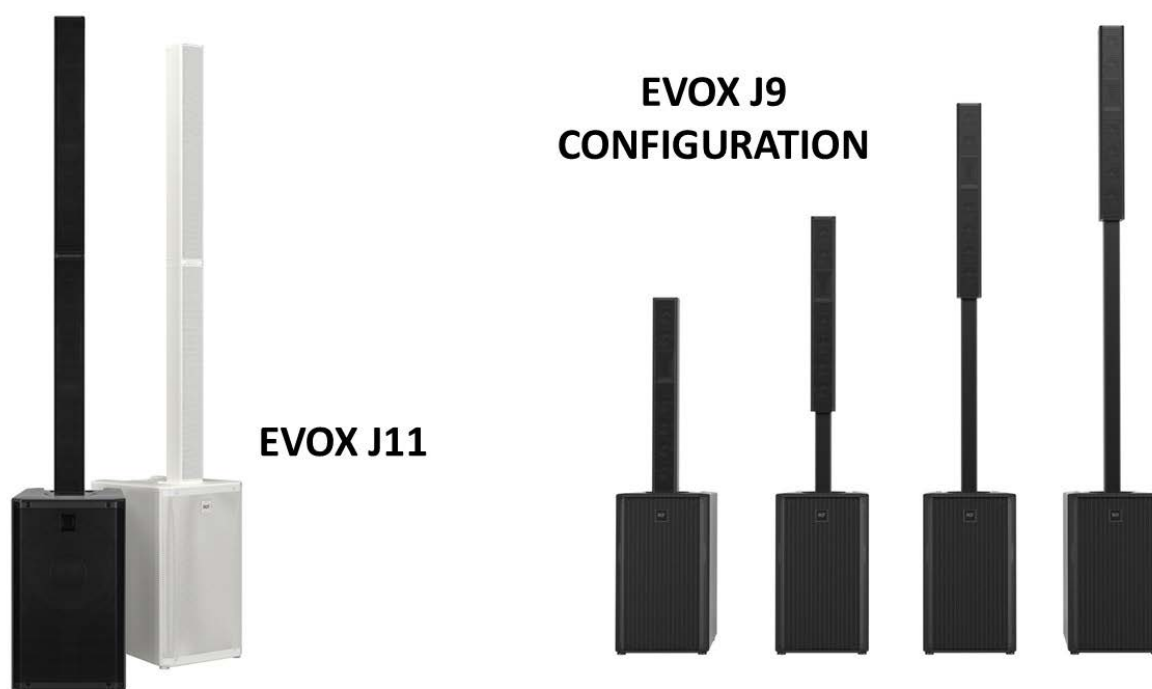
Alongside the U-Series, d&b audiotechnik has significantly expanded its Milan-AVB ecosystem, reinforcing its long-term commitment to open network standards that deliver deterministic performance, low latency and broad interoperability. The new Milan-ready products — the DS22 Audio Network Bridge, DS1 USB Milan Interface, 5DM Milan amplifier, and DN2 AVB switch — are intended to provide scalable, robust audio networking foundations that support both current projects and future-proof system designs.

The DS22 Audio Network Bridge is designed to streamline input management in Milan-based audio systems, offering sixteen AES3 digital input channels, four of which can be switched to analog, plus an integrated Milan-enabled switch, making it ideal for connecting mixing consoles at venues and festivals.

The DS1 USB Milan Interface brings direct audio playback and recording from PCs and Macs into Milan networks with dual network interfaces for redundant audio streaming. Firmware updates and network control are supported through Milan Manager software, simplifying setup and management. The 5DM is a compact four-channel Class-D installation amplifier with advanced DSP tailored to d&b loudspeakers including the new passive U-Series, featuring a wide-range switch-mode power supply with active power factor correction, flexible routing and comprehensive system protection. Meanwhile, the DN2 is the only Milan-AVB switch engineered specifically to integrate with U-Series networked loudspeakers, offering intuitive, zero-configuration operation and eight PoE++ ports capable of powering networked loudspeakers over a single cable, with full integration into d&b R1 remote control software for reliable performance and real-world usability.

Together, these product introductions underscore d&b audiotechnik's focus on broadening choice and flexibility for audio professionals, enabling systems that are both powerful in performance and flexible in architecture while remaining grounded in open standards and future-ready networking capabilities.

RCF and TT+ Audio Unveil a Sweeping Wave of Next-Generation Systems



RCF has unveiled a broad and strategically aligned expansion of its professional audio portfolio, reinforced by parallel advancements from its premium sub-brand **TT+ Audio** collectively signalling a decisive push towards higher performance, smarter system integration and greater flexibility across live sound, touring and installation environments. Anchoring this latest phase of development is the introduction of the new EVOX J family, alongside significant updates in amplification, monitoring, low-frequency reinforcement, predictive design software and cardioid touring systems, all conceived to address the evolving demands of modern audio production.

At the centre of RCF's portable systems strategy is EVOX J, a new family of true 3-way active column systems developed as a clean-sheet evolution of the long-established

EVOX concept. Drawing on more than a decade of real-world adoption in DJ, live performance and rental applications, EVOX J has been engineered to deliver higher headroom, improved vocal intelligibility and faster deployment, while adopting a clean, neutral aesthetic available in both black and white. The electroacoustic design is built around a dedicated high-frequency section featuring a 1.75" neodymium compression driver with a Kapton dome, loaded by RCF's True Resistive Waveguide (TRW), engineered for constant 120° × 40° coverage while reducing the harshness typically associated with horn-loaded designs. The midrange is handled by an array of 3" neodymium cone transducers that integrate closely with the HF section, creating a focused, point-source-like listening experience, while low frequencies are delivered by a high-power 12" woofer housed in a bass-reflex enclosure.



Powering EVOX J is a new generation of Class-D amplification, delivering 2100 W in the EVOX J9 and EVOX J9, and 3500 W in the EVOX J11, providing a substantial increase in headroom over previous architectures. System management is handled via onboard DSP featuring FIRPHASE for a 0° linear-phase response with minimal latency, Bass Motion Control for extended low-frequency performance without instability, and comprehensive protection functions. The EVOX J9 delivers 130 dB Max SPL with a 6 × 3" mid array and three EQ presets, while EVOX J9 builds on the same acoustic platform with the addition of an integrated 8-channel stereo digital mixer, a 2.4" colour touch display, THAT mic preamps, Bluetooth Audio, per-channel processing, scene recall, audio ducking, reverb and control via the JMixRemote app over Bluetooth BLE with optional security PIN. For more demanding professional applications, EVOX J11 increases output to 132 dB Max SPL, incorporates a 12 × 3" mid array, adds a fourth EQ preset and introduces PowerCON TRUE1-TOP connectivity. For



extended low-frequency impact, all EVOX J systems can be paired with compatible RCF subwoofers using ACE integration presets, including the SUB AX series, ensuring optimised delay, phase alignment and summation.

Beyond portable systems, RCF has significantly strengthened its touring and installation workflows. The KXM active monitor series expands with the KXM 20-A and KXM 25-A, both engineered for high-output stage monitoring with tour-ready mechanics, internal presets and full RNet network control. The KXM 20-A delivers 131 dB Max SPL from a symmetrical dual 8"

neodymium configuration, driven by 2000 W peak power and offering 90° × 70° constant-directivity coverage, while the KXM 25-A steps up to 137 dB Max SPL with 3200 W peak power, using a 15" neodymium coaxial design with a 60° × 60° pattern to ensure coherent summation and a stable listening window over long show days.

Amplification developments span both touring and installed sound, with the introduction of the XPS 4K platform, derived from the XPS 16K. This high-density 2U four-channel DSP amplifier delivers 4 × 1000 W continuous power at 4 Ω, incorporates 96 kHz processing and advanced routing, and supports streamlined tuning, monitoring and scalable deployment via onboard control and RDNet remote management. The XPS 4KD variant extends functionality with Dante support for AoIP integration. For fixed installations, the new KPS multichannel DSP amplifier series is available in 2-, 4- and 8-channel configurations, delivering between 160 W and 800 W per channel, supporting both low-impedance and 70/100 V distribution. Designed for complex multi-zone environments, KPS introduces dynamic, asymmetric power allocation across channels without reducing channel count, and supports multifunction wall controllers with display, integrated DSP with factory presets, optional Dante connectivity and commissioning via RDSpace desktop and web control, including direct access through an integrated Wi-Fi access point.

Low-frequency reinforcement has also been expanded with the addition of the SUB 18-AS and SUB 15-AS active subwoofers, each powered by 2200 W of Class-D amplification and housed in birch tour-grade enclosures with a durable polyurea coating. SUB 18-AS reaches 135 dB Max SPL using an 18" woofer

with a 4.0" voice coil, while SUB 15-AS delivers 133 dB Max SPL from a 15" woofer with a 3.0" voice coil, providing compact, high-headroom solutions for modern portable systems.

On the software side, RCF continues to extend the RDSpace workflow. Already available across all TT+ Audio products, RDSpace now supports additional RCF systems including HDL 26-A, HDL 28-A, HDL 30-A, HDL 50-A, SUB 9006-AS and SUB 9007-AS, bridging predictive system design with real-world optimisation. The latest stable updates also introduce On-Axis integration to accelerate venue measurement workflows, incorporating compatibility with Bluetooth laser distance meters and seamless project exchange between measurement and design environments.

At the premium end of touring sound, TT+ Audio reinforces its position with the GTX 7C active cardioid line-array module and the GTS 16C cardioid subwoofer, both designed for broadband variable pattern control, enhanced intelligibility and precise coverage in acoustically challenging venues. Powered by the XPS amplification and DSP platform, these systems deliver stable low-frequency performance with substantial rear attenuation, making them well suited for theatres, auditoriums and complex architectural spaces. Complementing these is GT 8, presented as an all-range, multipurpose point-source solution within the TT+ Audio ecosystem.

Taken together, these coordinated launches underline a clear direction from RCF and TT+ Audio: a tightly integrated ecosystem spanning portable, touring and installed sound, underpinned by advanced DSP, network control, scalable amplification and refined electroacoustic design.

Violet Audio Unveils dMix 128 High-Performance Networked Digital Mixing Platform



Violet Audio has formally lifted the curtain on dMix 128, a next-generation, ultra-low-latency networked digital mixing system designed to meet the demands of high-pressure live sound, broadcast, installation and immersive audio environments. Engineered by an international development team spanning Singapore, Australia and Brazil, dMix 128 represents a ground-up rethink of modern digital mixing, combining a powerful FPGA-centric architecture with high channel counts, minimal latency and a clear emphasis on long-term reliability. At the heart of dMix 128 is an architecture capable of delivering 128 channels at up to 96 kHz, with sub-millisecond system latency and what Violet Audio positions as exceptional sonic transparency for mission-critical workflows. The platform has been designed from inception for IP-based audio ecosystems, supporting AES67 as standard and carrying a defined roadmap towards ST 2110-30 compatibility, allowing it to slot cleanly into broadcast infrastructures and large-scale networked audio systems.

Flexibility is a central theme throughout the system design. dMix 128 ships with onboard MADI I/O, three integrated Ethernet ports and support for DANTE via an

optional expansion card, while also allowing for future protocol adoption as requirements evolve. This modular connectivity model is intended to give system designers the freedom to configure the platform

precisely around current infrastructure, while maintaining headroom for future upgrades.

Operationally, dMix 128 moves away from proprietary control software, instead relying on a fully browser-based user interface. This approach enables control from computers, tablets and dedicated control surfaces, offering fast and intuitive access across FOH, monitor mixing, OB trucks and fixed installation scenarios. Violet Audio positions the system as equally comfortable in compact setups and large, multi-engineer productions, supported by flexible routing, deep DSP resources and workflows that scale without friction.

On the I/O front, each dMix 128 unit provides 32 high-performance analog inputs and 24 analog outputs, with support for a wide range of remote I/O and stagebox solutions. The underlying hardware design reflects the influence of engineers with decades of touring and systems experience, with attention given to clocking, power architecture and redundancy strategies to ensure stability and audio integrity in real-world conditions.

For recording, broadcast and hybrid production workflows, dMix 128 includes low-latency 64×64 channel computer drivers,

enabling direct DAW connectivity and native plugin integration. This positions the platform as a viable solution not only for live sound but also for live-to-studio production, virtual soundchecks and broadcast environments where seamless crossover between domains is essential.

The launch of dMix 128 also highlights Violet Audio's broader strategy around global collaboration and scalability. Hardware engineering, DSP development and manufacturing partnerships are distributed across Asia-Pacific and South America, a

structure designed to support both innovation and production capacity as the company expands its worldwide distribution footprint through 2026.

Summing up the philosophy behind the platform, Violet Audio states, "The dMix 128 is the result of decades of experience in professional audio combined with a clean-sheet approach to what a modern digital mixer should be. It's fast, open, scalable, and uncompromising in sound quality—built for where the industry is going, not where it has been."

ETC Introduces Foundry Switch Panel with New 16 Amp Variant



ETC has announced the availability of a new 16 amp variant of its **Foundry Switch Panel**, expanding the platform's capabilities to better

support today's higher-wattage lighting and AV systems. Designed to deliver the same trusted Foundry performance, the new 16 amp models provide additional headroom and resilience for demanding applications—without compromising reliability or safety.

The Foundry Switch Panel is a 230 V, relay-only power control solution developed specifically for Europe and other 230 V CE markets. It is available in 12, 24, or 48

circuits of control, with options for RCD or RCBO protection, allowing system designers to tailor solutions to a wide range of operational needs and budget considerations.

Engineered with modern lighting environments in mind, the Foundry Switch Panel features phased switch-on to reduce inrush current—an essential safeguard when powering LED-heavy rigs and intelligent fixtures. Optional built-in current monitoring further enhances system oversight, enabling venues to protect connected equipment while managing energy usage more effectively.

The introduction of a 16 amp option brings several practical advantages:

- * Greater resilience against nuisance tripping, particularly during switch-on of high-wattage loads such as moving lights.
- * Ideal for retrofit applications, allowing venues to fully utilise existing higher-gauge wiring.
- * Compatibility with common plug types, ensuring consistency with widely used power standards.

Saudi Arabia-Built For Longevity

Exploring Saudi Arabia's Nuanced Approach to Building the World's Next Entertainment Superpower with an Unparalleled AV Market



A glimpse of the busy showfloor at SLS Expo 2025.

Have you ever wondered what it would take for a nation to reinvent its cultural identity, economic infrastructure and global entertainment appeal all at once — and succeed?

A closer look at the Middle East region reveals that Saudi Arabia is answering this question with definitive authority.

The Kingdom's investment in entertainment, live events, exhibitions and professional AV infrastructure hasn't just grown — it has exploded into a strategic economic force shaping the entire Middle East and redefining industry expectations. And the momentum

has gone into full throttle in the recent past — especially since mid-2025.

At the heart of this transformation is Saudi Vision 2030 — the sweeping reform agenda that has fuelled a 32 per cent surge in events infrastructure year-on-year, with capacity now spanning 923 accredited venues and over 300,000 sq metres of exhibition space across Riyadh, Jeddah and the Eastern Province.

Research forecasts position the event management market itself at nearly USD 3.9 billion by 2031, underpinned by mega-project construction and growing venue utilisation rates. Equally compelling, broader

entertainment forecasts suggest the sector could almost double to USD 4.26 billion by 2030, driven by conferences, festivals and cultural showcases that demand cutting-edge AV, lighting and staging technologies.

All of this points to more than growth. It points to a strategic reimagining of what events, production ecosystems and AV excellence mean in a region poised to challenge traditional hubs across the world.

Interpreting a Market in Motion

As Saudi Arabia's professional AV and live event ecosystem accelerates, platforms that do more than simply showcase technology have become critical to understanding where the market is heading. Offering a vantage point from within the Kingdom's fastest-growing convergence space,

One such platform is the **Saudi Light & Sound Expo (SLS Expo)**



More than just a trade show, the SLS Expo — organised by **DMG Events** — has evolved into a strategic meeting ground for manufacturers, distributors,

integrators, production companies, educators and policymakers shaping the Kingdom's AV future. And providing an insight on the market dynamic in Saudi from the expo's point of view, **Mohammed Faisal, Event Director, Saudi Light & Sound Expo**, outlines the defining forces shaping the industry today.

"Saudi Arabia's AV and live events sector is being shaped by three major technological trends. First, immersive and experiential

technologies, from advanced LED and projection to spatial audio and interactive media, are rapidly becoming the norm as new venues strive to deliver world-class, story-driven experiences. Second, integrated, networked AV ecosystems are gaining importance, with giga-projects requiring seamless control, interoperability, and the ability to support everything from concerts and conferences to large-scale cultural programming. Third, sustainable AV solutions — energy-efficient lighting, long-life audio systems, and smarter infrastructure — are becoming essential as Vision 2030 places environmental performance at the centre of development."

Faisal explains that these trends matter uniquely in Saudi Arabia because much of the Kingdom's entertainment and cultural infrastructure is being built from scratch, allowing next-generation technologies to be deployed without legacy limitations.

Distribution, Brand Strategy & Market Lock-In

One of the clearest indicators of Saudi Arabia's maturing professional AV market over the past year has been the decisive shift from opportunistic sales to long-term brand lock-in strategies.

Legacy touring brands continue to underpin Saudi Arabia's audio landscape, wherein world-class brands like **NEXO** systems have long been deployed across major Middle East touring inventories and permanent installations, with Saudi Arabia forming a key pillar of that regional ecosystem. Similarly, **L-Acoustics'** industry-leading sound reinforcement and spatial audio platforms remain deeply entrenched across arena-scale events, fixed installations and touring systems servicing the Kingdom, supported by

the brand's global system-design philosophy and training infrastructure.

In lighting and control, brands like **Electronic Theatre Controls (ETC)** and **German Light Products (GLP)** continue to be specified through authorised regional partners for theatrical, architectural and live event applications, reinforcing Saudi Arabia's alignment with globally standardised control and fixture platforms.

That being said – it is true that manufacturers and regional distributors alike have moved beyond exploratory engagement, instead committing to structured channel partnerships designed to serve a rapidly expanding and increasingly sophisticated customer base across live entertainment, hospitality, corporate, broadcast and public-sector projects.

Commenting on this distribution evolution, Faisal notes that Saudi Arabia's AV ecosystem thrives when innovation leadership and localisation move in tandem, "Groups such as NMK, aDawliah, Procom Middle East, Venuetech, Media Pro and IPS play a vital role in making these technologies work in the Saudi context. They provide localisation, integration expertise, training and after-sales support that ensure large projects are delivered reliably and sustainably."

A significant development in Saudi Arabia's pro-audio landscape has been the strengthened presence of **Adamson** through its authorised regional partnership with **Procom Middle East**, which now extends comprehensive distribution, training and application-support services into the Kingdom. This move not only provides Saudi integrators and rental houses with direct access to Adamson's acclaimed systems, but also reinforces the Kingdom's drive toward higher technical standards.



7hertz + EM Acoustics.

On the other hand, **7Hertz's** introduction of **1 SOUND** to the GCC, followed closely by **EM Acoustics'** collaboration with 7Hertz, positioned Saudi Arabia as a key market for premium, design-conscious audio solutions that straddle the line between performance and aesthetics.

RCF and TT+ Audio Solutions' appointment of **Innovative Audio Solutions'** (a division of Thomsun Music Group) as the brands' exclusive distributor for the region revealed a strategic partnership that focuses on aligning high-performance touring and installation loudspeaker systems with partners capable of supporting both major live productions and technically demanding fixed projects. Rather than chasing volume, the emphasis is placed on technical competence, market education and sustainable deployment, reinforcing a recurring theme across the Kingdom's evolving AV ecosystem.

In similar fashion, **HARMAN Professional Solutions** expanded its long-standing relationship with **Masterpiece** to include the entire HARMAN professional audio portfolio in Saudi Arabia. This move brought brands such as JBL Professional, Crown, Soundcraft, BSS, AKG, Lexicon and dbx under a unified distribution umbrella within the Kingdom, signalling confidence not only

in market demand but also in Saudi Arabia's readiness to absorb complex, multi-brand solutions across both touring and installed environments.

Power amplification and system control also featured prominently in the country's distribution structure realignment; wherein **Powersoft's** strategic alliance with **Thomsun** strengthened the availability of high-efficiency amplification platforms within Saudi Arabia – all as a response to growing demand for energy-conscious, network-driven audio infrastructure in arenas, theatres and large-scale event venues.



NMK SRS Partnership.

Further strengthening the distribution backbone, **NMK Electronics'** partnership with **SRS Group** expanded access to professional AV technologies across Saudi Arabia, reinforcing NMK's long-term regional strategy and SRS Group's growing influence within the Kingdom. Meanwhile, **Neutrik** Group's expansion of its GCC distribution network ensured that critical connectivity infrastructure kept pace with the rapid rollout of new systems, recognising that reliable signal integrity is foundational to the success of any modern AV deployment.

And rounding out the wave of strategic consolidation was the launch of **Avail MEA Trading** – a move that underscored how new market entrants are positioning themselves to capitalise on Saudi Arabia's momentum. Rather than attempting to compete across every vertical, Avail MEA's approach reflected a more focused strategy centred on relationship-driven growth and deep market understanding – an approach increasingly favoured in a market where scale and complexity reward patience over haste.

The fact that these are just some of the many noteworthy developments that have had an immediate positive impact on the industry dynamics within the region points to an undeniable truth – the Saudi AV market is no longer fragmented or speculative. Instead, it is characterised by intentional brand alignment, carefully chosen channel partners and an unmistakable shift towards permanence.

That said, it is true that exponential growth brings in friction; as Faisal notes, "One of the biggest challenges today is the skills gap. Saudi Arabia is building world-class venues at a pace that outstrips the availability of experienced audio engineers, lighting designers and technical operators.

There's tremendous talent coming up, but the scale of projects means there is still a need for deeper expertise and broader training pathways. At the same time, there's a transition from traditional, standalone systems to fully networked and IP-based AV environments. This shift requires not just investment, but long-term planning, training and alignment between construction timelines and integration needs."

Education, Training & Skills Transfer

Education and skills transfer are often referred to as the nervous system of an industry's growth; and timely realisation of this virtue has ensured that over the past year, pro AV training initiatives across the Kingdom have intensified markedly – thereby reflecting a collective understanding that sustainable growth depends as much on people as it does on technology. Manufacturer-led workshops and certification sessions conducted in conjunction with regional distributors collectively represented this shift; while establishing the fact that training is increasingly embedded into market strategy rather than treated as an afterthought.



Venuetech's Meyer Sound training programme, conducted at the Delta Waves facility in Riyadh.

For example, **MA Lighting's** grandMA3 control training in Riyadh hosted by **Procom**, provided local programmers and lighting designers with hands-on exposure to one of the industry's most advanced control platforms. Similarly, **Venuetech's Meyer Sound** training programme, conducted at the **Delta Waves** facility in Riyadh, offered participants practical insight into system

design, optimisation and predictive modelling using Meyer Sound's ecosystem of tools. In the same stride, **Sennheiser's** collaboration with **Delta Waves** delivered targeted educational initiatives on RF infrastructure nuances for Saudi system integrators.

These sessions not only addressed real-world challenges faced by Saudi professionals working across touring, fixed installation projections and large-format venues, but also reinforced the importance of quality tech literacy in a market increasingly defined by ambitious design.

On the other hand, long-term direct initiatives like **INFILED's** Certified Engineer (I.C.E.) technical training programme provide comprehensive instruction covering LED installation, calibration, processor integration and fault diagnostics — skills that are directly applicable to Saudi Arabia's expanding LED deployments across corporate, broadcast and live event sectors.

When viewed from a macro-perspective, you'd realise that the applied nature of Saudi Arabia's current phase of skills development is exactly what distinguishes it from any other region.

Training is no longer limited to classroom theory; it is closely aligned with active projects, live productions and installation pipelines. This approach accelerates knowledge transfer while simultaneously raising expectations for technical standards across the industry.

The result is a steadily growing pool of Saudi-based professionals capable of programming, deploying and maintaining complex AV systems — a development that fundamentally reshapes how international manufacturers and production companies engage with the Kingdom.

Deepening Local Presence & Operational Commitment

Perhaps the most telling indicator of Saudi Arabia's market evolution has been the willingness of major industry players to invest locally at scale – thereby embedding infrastructure, personnel and inventory within the Kingdom rather than servicing it remotely. This deepening local presence has far-reaching implications – it shortens deployment cycles, improves technical consistency, and fosters trust among clients who increasingly expect world-class delivery with local accountability.

Creative Technology Middle East (CTME) exemplifies this shift. Its decision to significantly expand Saudi operations – including increasing warehouse capacity, growing its local workforce and permanently stationing high-value inventory within the country – was a direct response to sustained demand across entertainment, cultural and corporate projects. This was not a short-term reaction to a busy events calendar, but a strategic repositioning aligned with Saudi Arabia's long-term ambitions.



CTME's Memorandum of Understanding with the Saudi Ministry of Investment.

That commitment was further formalised through CTME's Memorandum of

Understanding with the Saudi Ministry of Investment, a landmark move that positioned the company as a strategic contributor to the Kingdom's creative economy. By aligning with national development objectives, CTME signalled its intention to participate in Saudi Arabia's transformation not merely as a service provider, but as an ecosystem partner.

In tow, CTME's collaboration with Beasted focused on elevating local talent through training, mentorship and hands-on involvement in major productions. Rather than importing expertise wholesale, this initiative reinforced the importance of building Saudi-based capability that can scale alongside the market itself.

Importantly, CTME is not alone. Other key international players like **Clair Global**, **PRG** and more have also enforced a similar approach – expanding local teams, forming Saudi partnerships and aligning with government-backed initiatives.

And while not all moves generated headlines, together they do point to a fundamental shift: Saudi Arabia is no longer serviced from afar – it is being built from within.

Saudi Arabia as a Live Entertainment Powerhouse

If distribution strategy and skills development form the foundation of Saudi Arabia's professional AV ecosystem, it is the sheer scale and ambition of its live entertainment output that has propelled the Kingdom onto the global stage.

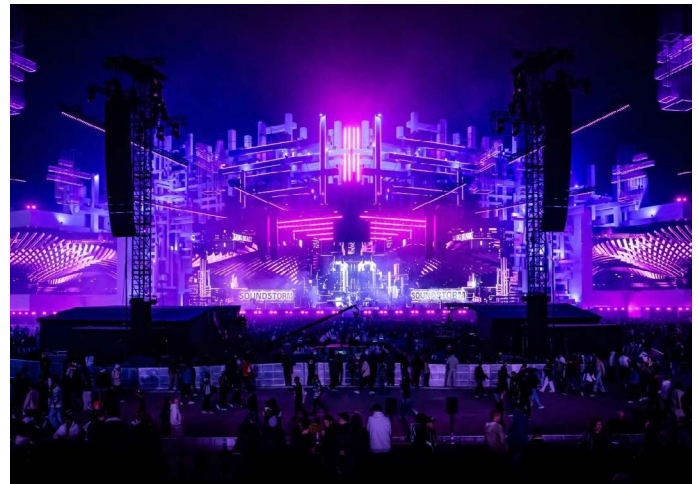
d&b Audiotechnik, for example, are of the belief that Saudi Arabia's entertainment and events strategy is deliberately evolving rather than merely expanding – noting the fact that where markets such as the UAE

developed infrastructure over many years, the Kingdom pursued a rapid build-out of cultural, entertainment and sporting precincts that did not exist previously, backed by substantial investment and strategic purpose. This, according to the brand, has resulted in increased activity around international cultural and sporting tournaments, driving demand for globally recognised sound systems and technical expertise, and creating new opportunities for manufacturers, rental houses and production partners alike.

Faisal points to growth being broad-based, as notes, "The strongest growth is happening in stadiums and large entertainment arenas. With the Kingdom hosting major sports events, global concerts and esports, these venues need fully integrated AV systems, immersive audio, LED displays, broadcast-ready infrastructure and seamless control rooms... There's also tremendous momentum in emerging segments such as esports, touring productions, large-scale cultural programming, and digital attractions - areas where Saudi Arabia can quickly become a global benchmark."

And over the past year, Saudi Arabia has, in fact, demonstrated not only an appetite for world-class productions, but an ability to execute them repeatedly, across multiple formats and genres, with technical sophistication matching any established international hub.

Few events encapsulate this momentum better than **MDLBEAST Soundstorm 2025**, where large-format live production met cutting-edge visual storytelling, thanks to the collaboration between **Visual Noise**, **PRG** and **disguise** which delivered a technically complex, content-rich visual environment that underscored how Saudi festivals are no



MDLBEAST Soundstorm 2025.

longer defined solely by scale, but also by production intelligence.

Equally emblematic of Saudi Arabia's growing production confidence was the **Riyadh New Year's Eve spectacle**, delivered by **Gravity Media**. Designed for global broadcast reach as much as for live audiences, the event demanded broadcast-grade signal workflows, robust redundancy and precision timing — all delivered within a high-pressure, high-visibility environment.

National moments have also become platforms for technical excellence. **CTME's** delivery of the **Esports World Cup** opening ceremony demonstrated how immersive AV technologies are being leveraged to elevate ceremonial experiences. By blending large-scale visuals, tightly synchronised lighting and powerful audio reinforcement, the ceremony reflected Saudi Arabia's intent to position esports and digital culture alongside traditional entertainment genres, supported by production values befitting a global audience.

Cultural storytelling has likewise embraced technological ambition, as Faisal points out, "While corporate and government sectors are demanding advanced meeting

environments and mission-critical control centres; attractions and cultural destinations rely heavily on immersive storytelling and interactive exhibits.”

The projection mapping installation at Ithra powered by **Barco** projection technology is a great example of this; where the **King Abdulaziz Centre for World Culture** was transformed into a dynamic visual canvas. Far from being a standalone technical showcase, the project illustrated how immersive AV is being integrated into Saudi Arabia’s cultural institutions, enhancing narrative engagement while respecting architectural integrity.

Together, these projects reinforce a clear message: Saudi Arabia is not experimenting with live entertainment — it is systematically building a production ecosystem capable of delivering festivals, ceremonies, cultural installations and broadcast spectacles at world scale.

Sectoral Expansion Beyond Entertainment

While headline festivals and national events capture attention, the Saudi AV market’s true depth is revealed in its diversification beyond pure entertainment, extending into hospitality, sports, experiential environments, and more. This cross-sector adoption reflects a broader understanding that professional AV is a strategic enabler of experience, branding and operational efficiency.

In hospitality, **Shangri-La Jeddah** exemplified how premium audio solutions are being integrated into luxury environments where sound quality, reliability and aesthetic discretion are equally critical. As Saudi Arabia continues to position itself as a global tourism destination, hospitality venues increasingly demand AV systems capable of supporting

everything from background ambience to large-scale corporate and social events, often within the same architectural footprint.

Sport, too, has embraced AV as a strategic asset; with **Unilumin Sports’** sponsorship and association with **Al Hilal Saudi Football Club** reflects a broader trend in which LED displays, broadcast-ready visuals and immersive fan engagement technologies are becoming integral to sports branding and venue modernisation.



zactrack’s deployment in Riyadh for Souk Wonders

Meanwhile, behind the scenes, technologies that enable immersive environments have quietly transformed how these experiences are delivered and consumed. For example, **zactrack’s** deployment in Riyadh for **Souk Wonders** demonstrated the growing adoption of real-time tracking systems that enhance automation, spatial accuracy and creative flexibility – thereby allowing productions to respond dynamically to performers and environments, and hence raise creative possibilities while improving operational precision.

Taken in tow, these sectoral deployments reveal a market that is broadening in scope without diluting technical ambition. Saudi Arabia’s AV ecosystem is no longer confined

to stages and arenas; it is embedded across environments where experience, communication and storytelling converge.

Saudi Light & Sound Expo: A Market Convergence Point

All of these trajectories — distribution alignment, skills development, live production excellence and sectoral diversification — converge most visibly at the SLS Expo.

The 2025 edition reflected Saudi Arabia's rising influence within the global AV landscape. With an expanded exhibition footprint and a growing international exhibitor base, the event mirrored the market's transition from curiosity-driven engagement to purposeful investment. Crucially, SLS Expo has become a platform not just for product launches, but for dialogue around training, localisation and long-term market development.

Elaborating on the role that the SLS Expo plays, Faisal notes, "In a market as fastexpanding and choicerich as Saudi Arabia's, SLS Expo plays a critical role as a bridge between technology demand and capability supply. The event brings together global manufacturers, regional distributors, systems integrators, creative professionals, and government stakeholders in one ecosystem so that buyers can make informed decisions and suppliers truly understand the requirements. Companies like Shure, BOSCH, Barco, Biamp, Unilumin and Novastar have used the SLS platform to strengthen their presence, introduce new technologies, and build direct relationships with project owners, consultants and technical teams. Their innovation sets the benchmark for audio, lighting, LED, control systems and immersive environments across the Kingdom."

For international brands, SLS Expo offers a gateway into direct engagement with Saudi professionals and decision makers; whereas for local players, it provides access to global technologies and expertise without leaving the Kingdom. "What makes SLS valuable is that it doesn't just showcase products, it connects people who would otherwise never be in the same room. Ministries, giga-project teams, consultants, venue operators, and private developers can directly engage with the companies shaping the future of pro AV worldwide. That proximity accelerates decision-making, improves technical alignment, and helps the market mature faster" Faisal observes.

Training sessions, live demonstrations and technical workshops conducted alongside the exhibition at the SLS Expo also reinforces how education is increasingly embedded into Saudi Arabia's AV culture, with the expo playing a meaningful role in closing crucial gaps by acting as a knowledge, networking, and capabilitybuilding platform. As Faisal shares, "Policy alignment is improving; but standards, licensing pathways, and workforce development frameworks are still evolving. Another friction point is technology adoption maturity. By bringing global technology providers, local integrators, educators, and decisionmakers together, the show supports skills transfer, showcases proven solutions, and helps accelerate market maturity ensuring the industry's growth is sustainable, professional, and futureready" he explains.

Closing Perspective

Viewed in totality, the developments across Saudi Arabia's professional AV landscape reveal a market that has moved decisively beyond its formative phase.

As Faisal puts it, "Looking toward 2026 and beyond, Saudi Arabia has a rare



Dignitaries visit the busy show floor of SLS Expo 2025.

opportunity to shape the global AV and live events landscape in ways that go far beyond scale. Because the Kingdom is building so many venues, districts, and entertainment destinations from the ground up, it can leap directly into next-generation AV and production infrastructure immersive environments, networked systems, and advanced control technologies that many mature markets can only adopt through retrofits. Another major opportunity lies in talent development. As the demand for engineers, operators, designers, and production specialists accelerates, Saudi Arabia is perfectly positioned to build one of the strongest technical workforces in the region through structured training, certification pathways, and partnerships with global technology leaders. SLS Expo's role is to catalyse this growth. By bringing global innovation together with regional capability, we help the market mature faster through deeper technical workshops, stronger partnerships, and a solutions-focused summit."

For the professional AV industry, Saudi Arabia today represents more than opportunity — it represents direction. A glimpse into how scale, ambition and strategic alignment can reshape not just a national market, but an entire regional ecosystem.

And interestingly enough, DMG Events will be expanding the 'Saudi growth mission' further in 2027 with the launch of the Middle East Event Production Show – a new platform dedicated entirely to the live events and production ecosystem. This addition aims to strengthen the industry's talent pipeline, showcase cutting-edge production technologies, and create a dedicated meeting point for the companies and professionals who power Saudi Arabia's rapidly expanding live events sector.

"Together, both events will help the Kingdom shape not only the regional market but the global future of AV and live entertainment" he concludes.

THAILAND

Full Power, First Time

Adamson Vergence Group Makes Its Mark at Huayrai Eleena Chill #1 with first ever 'full-system' configuration roll-out in Thailand



Thailand's Huayrai Eleena Chill #1 festival in Sakon Nakhon Province has delivered a defining moment for large-scale live sound in the country, becoming both the second deployment of the **Adamson Vergence Group** in Thailand and the first time the system has been rolled out in its complete configuration. Staged at Huayrai Arena and organised by Kong Huayrai, the event embraced a laid-back, open-air concept designed for relaxed music enjoyment—yet behind the scenes, the production represented a highly technical milestone for Adamson and its official Thai distributor, **Sonos Libra**

Sonos Libra partnered with local rental specialist **Team Creation** to design and implement the audio system, specifying an

Adamson Vergence Group configuration that combined VGt line array loudspeakers with VGs subwoofers to deliver maximum power, precision and impact across the festival site. The collaboration followed the success of the Nakhon Nan Music Festival the previous year, which had marked the first VGt deployment in Thailand and demonstrated the system's potential. That earlier experience led the organiser to once again entrust Sonos Libra with the audio design for Huayrai Eleena Chill #1—this time for a full-scale implementation.

Preparation proved to be a decisive factor. Sonos Libra's engineering team developed detailed system diagrams and user data sheets and distributed them to the rental crew in advance, ensuring that the installation process would be both efficient



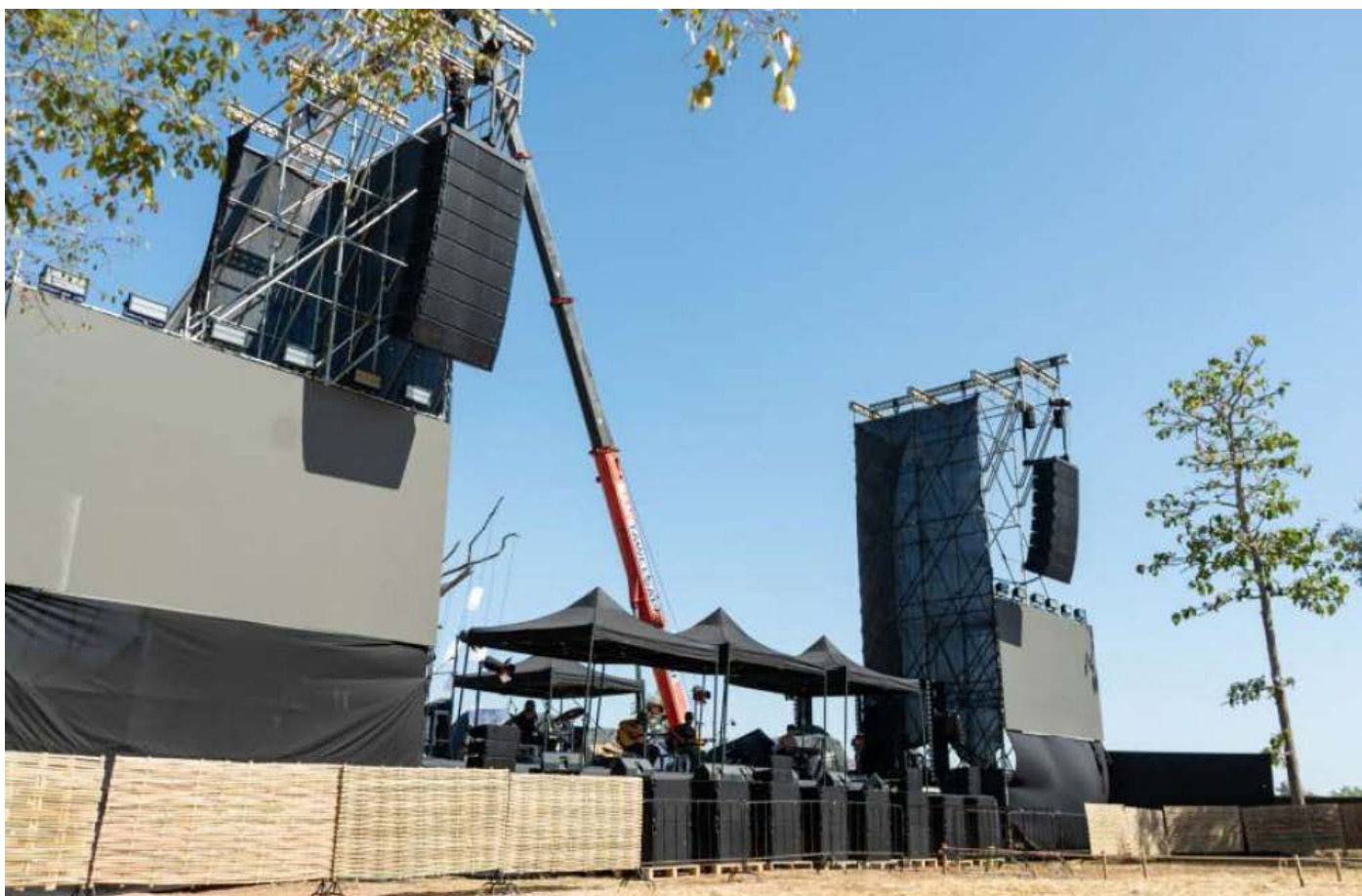
Thailand's Huayrai Eleena Chill #1 festival marked the first ever full-configuration deployment of the Adamson Vgt system, made possible through Sonos Libra's collaboration with Team Creation.

and accurate. On arrival at the venue, the entire system had already been rigged using Adamson's AutoLock rigging system, highlighting both the clarity of the pre-production planning and the intuitive nature of the hardware itself.

The main PA comprised a total of 16 units of the VGt loudspeakers supported by 16 ground stacked units of the VGs subwoofers to deliver authoritative low-frequency performance. Front-fill coverage was provided by 10 units of the CS7 units, while two CS10p and four CS119 loudspeakers were deployed as stage side fills, ensuring consistent sonic coverage across the audience area and performance zones. Although the system's initial height, angles and coverage had been modelled using Adamson's ArrayIntelligence software, the final configuration was refined on site through listening tests. Subwoofer arrangements were adjusted, array angles and trim heights were fine-tuned, and the overall system tuning was optimised to preserve Adamson's signature sonic character while accommodating the musical styles of the artists performing at the festival.

At front of house, the system was driven by an **Allen & Heath** dLive DM48 as the main mixing engine, operated via an S5000 surface and interfaced through a **DirectOut** PRODIGY. MP to convert Dante signals to Milan AVB. This signal path enabled seamless integration with the Adamson loudspeaker system through three Adamson CS-Racks, forming a robust and fully redundant architecture designed to guarantee operational stability throughout the event. System performance and sound pressure levels were continuously monitored using **Rational Acoustics** Smaart Suite in conjunction with **Earthworks Audio** M30 measurement microphones, allowing real-time optimisation and consistent control of overall system behaviour.

For Team Creation, Huayrai Eleena Chill #1 represented a first encounter with the Adamson Vergence Group, yet the installation process proved straightforward. The crew reported that the AutoLock rigging system made handling and deployment intuitive, enabling them to execute the build efficiently despite the scale and complexity of the configuration. From an engineering



The system's initial height, angles and coverage had been modelled to near perfection using Adamson's ArrayIntelligence software.

perspective at FOH, the experience further reinforced the system's capabilities. Having previously mixed on a VGt-only deployment at Nakhon Nan, the front-of-house engineer noted a clear step change in performance with the full Vergence Group, particularly in the depth, power and impact of the low end delivered by the VGs subwoofers, alongside the clarity and transparency of the main arrays.

As both a technical achievement and a statement of intent, Huayrai Eleena Chill #1 underlined the growing sophistication of Thailand's live event production landscape. For Adamson and Sonos Libra, the festival demonstrated not only the scalability and sonic authority of the Vergence Group, but also the value of meticulous system design, advanced signal integration and close



collaboration with local production partners. In delivering a world-class audio experience within a relaxed, festival setting, the deployment marked a significant step forward for high-performance touring sound in the Thai market.

CHINA

RIEDEL Delivers Seamless IP-Based Communications Backbone for the 15th National Games of China

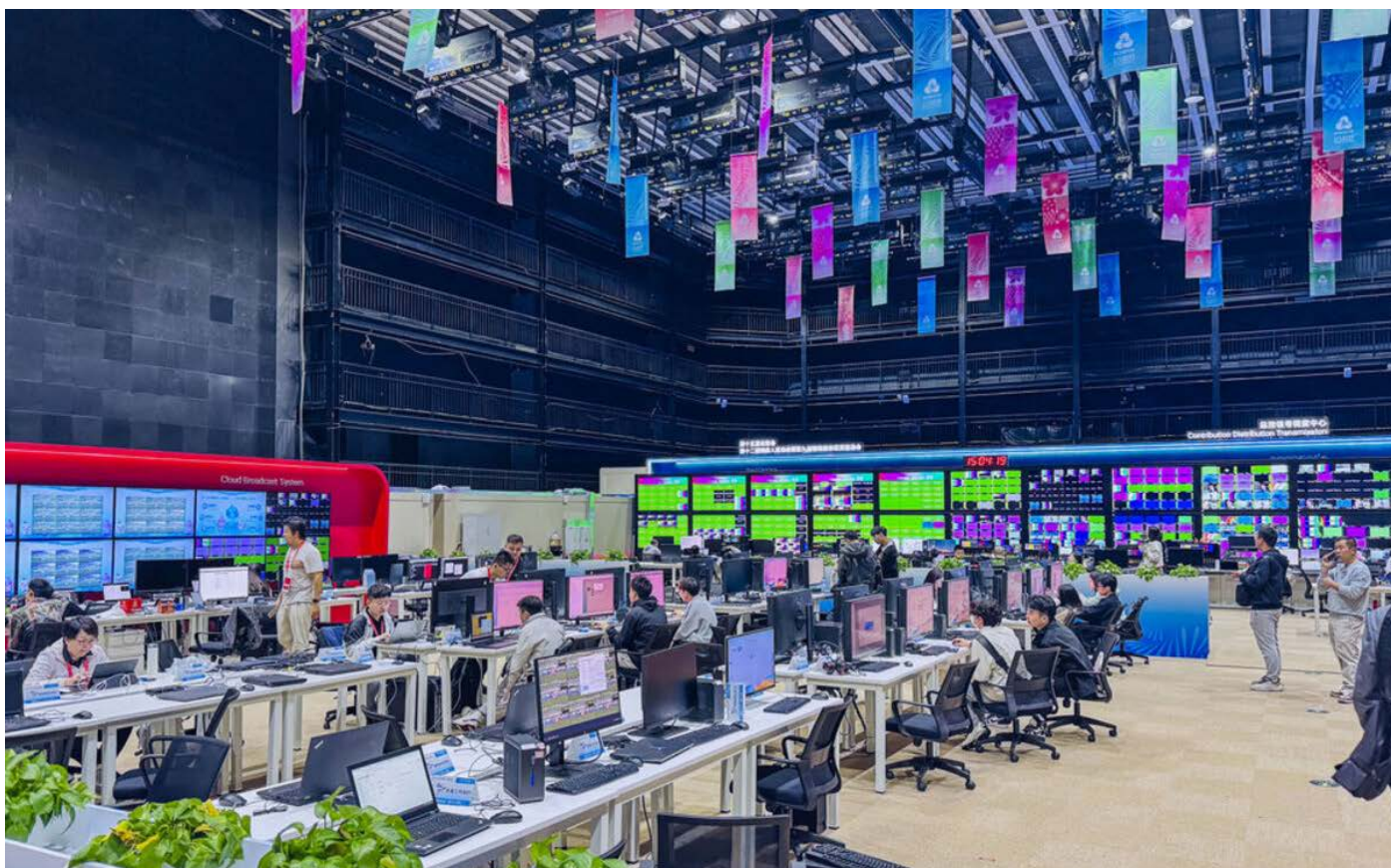
Riedel Communications Played a Decisive Role in Enabling the Operational Precision and Technical Consistency Demanded by China's Largest National Multi-sport Event



The 15th National Games of China set a new benchmark for large-scale, cross-regional broadcast coordination, with **Riedel Communications** delivering a fully integrated, IP-based intercom and commentary solution spanning 56 competition venues and four International Broadcast Centers (IBCs) across Guangdong, Hong Kong and Macao. Operating continuously over the 30-day event, the system enabled seamless connectivity for 56 broadcasting teams and supported 39 ultra-high-definition productions without

interruption, underscoring the critical role of resilient communications infrastructure in modern multi-sport events.

Held from Nov. 9–21, the Games brought together elite athletes from provinces, municipalities and special administrative regions to compete across 34 sports, including athletics, swimming, basketball, cycling and gymnastics. The 2025 edition was also the first to see Hong Kong and Macao participate as host regions, introducing new technical and logistical complexities in



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“The 15th National Games marks the first time Hong Kong and Macao have participated as host regions. This presented unique challenges in coordinating communications across multiple locations,” said **Yuquan Lin, Technical Director of the National Games RHB**. “Riedel’s solution addressed these complexities with a system that ensured seamless connectivity between four IBCs and 56 venues. From deployment to integration, the technology enabled efficient collaboration among teams from all three



The scale and complexity of the National Games required a robust, flexible solution capable of bridging multiple regions.

regions. The reliability and performance of Riedel's infrastructure set a strong technical benchmark for large-scale, cross-regional events."

Central to the Games' broadcast architecture was an innovative "one main and three branch" IBC layout, with Guangzhou serving as the primary signal hub linked to regional sub-centres in Shenzhen, Hong Kong and Macao. To support this distributed model, Riedel deployed its Artist intercom platform as the backbone of the communications network. An Artist-1024 matrix installed at the Guangzhou IBC supported more than 200 channels, incorporating AES67/ST2110-30 IP transmission alongside MAD1 signal integration, while an Artist-128 matrix handled dedicated commentary channels. The two matrices were connected via cascaded fibre links in a redundant configuration

designed to ensure uninterrupted performance throughout the event.

Across all IBCs, Riedel installed 28 RSP-2318 SmartPanels with AES67/ST2110-30 compatibility and PTPv2 clocking, enabling precise synchronisation and low-latency communication between production teams and rights-holding broadcasters. At the venue level, 56 NSA-002A adapters were deployed to convert traditional four-wire signals into IP streams with latency under 10 milliseconds, maintaining real-time connectivity even during peak broadcast traffic.

Commentary operations were equally critical, with Riedel supplying 13 CCP-1116 commentary panels for the opening and closing ceremonies as well as 13 major competitions. Each commentary booth integrated high-quality pre-amplification and intercom functionality, allowing commentators to communicate directly with production

CHINA

BARCO Powers Shanghai's Night-Time Transformation with City-Scale Projection Mapping

Over 148 High-brightness Projectors from Barco Illuminate Five Districts at the 2nd Shanghai International Light Festival, Redefining Urban Storytelling Through Light, Architecture and Immersive Visuals

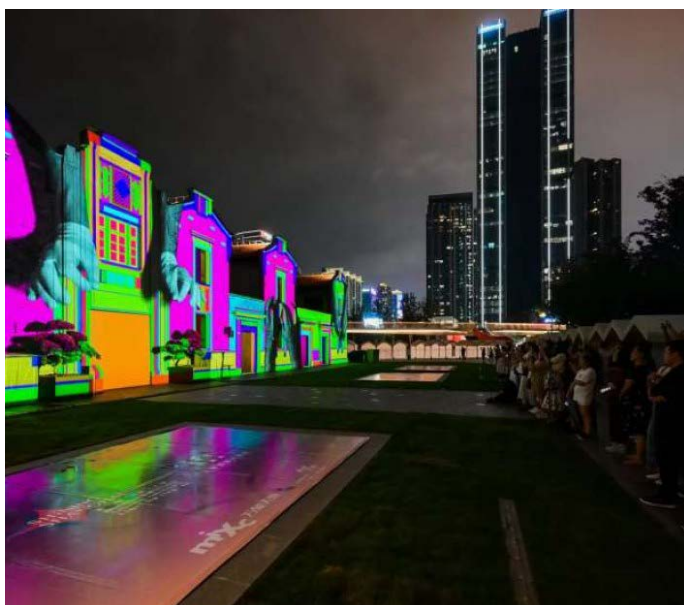


What happens when an entire city becomes a canvas? At the 2nd Shanghai International Light Festival, the answer unfolded after dark, as **Barco's** large-format projection technology transformed Shanghai's architectural landmarks and public spaces into a sweeping, multi-district spectacle of light, motion and narrative.

Running from 19 September to 18 October 2025, the month-long festival activated sites across Xuhui, Jing'an, Yangpu, Baoshan and Huangpu districts, delivering an ambitious

programme of architectural projection mapping, immersive installations and public art experiences. More than 148 projectors from Barco's UDX, UDM and G100 series were deployed across the city, providing the brightness, image consistency and operational resilience required for complex outdoor environments spread across multiple locations.

From reimagined industrial heritage sites to contemporary urban façades, Barco's projection systems enabled a wide variety



Over 148 high-brightness projectors from Barco's UDX, UDM and G100 series illuminated five districts at the 2nd Shanghai International Light Festival.

of creative expressions. In Xuhui, six UDX-4K40 projectors converted large industrial tanks into luminous sculptural forms, using precision mapping to accentuate their scale and texture. Jing'an's "Light-colored Canvas" installation utilised 12 UDM-30K projectors to animate building façades with dynamic visual content, while Yangpu's Fuxing Island Slipway Park showcased a monumental light sculpture driven by 18 high-brightness projectors.

One of the festival's most striking visual moments took place in Huangpu, where a historic ship was brought vividly to life through a narrative projection experience powered by 40 UDX-4K40 projectors, merging storytelling with maritime heritage. Beyond Shanghai, Barco technology also featured in a cave projection installation at Taizhou's Huangyan Caves, where seamless imagery was mapped across complex rock formations, blending natural landscapes with digital art.

According to organisers and technical partners, Barco's projection platforms

delivered the luminance, colour uniformity and image stability essential for large-scale outdoor displays, particularly in riverside and high-humidity conditions.

delivered the luminance, colour uniformity and image stability essential for large-scale outdoor displays, particularly in riverside and high-humidity conditions. The availability of a broad range of lenses and accessories allowed accurate alignment across architectural surfaces with varied geometries, depths and viewing angles, ensuring visual consistency across the festival's diverse locations.

Positioned as both a cultural celebration and a showcase of Shanghai's innovative spirit, the 2nd Shanghai International Light Festival demonstrated how advanced projection mapping can redefine public spaces, encouraging residents and visitors alike to engage with the city through immersive night-time experiences. Barco has reaffirmed its commitment to supporting large-scale public art, architectural illumination and night-time cultural tourism through continued advancement of high-performance imaging solutions.

AUSTRALIA

Stadium Scale, Surgical Precision

Chameleon Touring Systems Powers Oasis Live '25 Across Australia



The Australian leg of the Oasis Live '25 world tour, produced by Live Nation, saw the band command packed stadiums in Sydney and Melbourne as one of the most anticipated concert productions of the decade translated its global ambition into a monumental live experience. Following a launch that became the biggest concert on-sale ever in the UK and Ireland, with more than 10 million fans from 158 countries queuing for tickets, expectations were immense, and the production responded in kind.

Production Manager Tony Gittins worked closely with **Show Designer Paul Normandale** to deliver a visually contemporary yet culturally resonant statement that matched the significance of the band's reunion. As Normandale explained, "The band was keen that this tour be a

contemporary event, so the balance was to achieve this visually whilst also, of course, reflecting the iconic nature of the music and cultural impact of the band reuniting. I tried to reflect this in providing a vast digital canvas to ensure visibility at a stadium scale of the live images and content, utilising the graphic linear nature of the band's original logo as a starting point." He added, "I think the ambition of breaking away from the stock iMag side screens stage format was the main early challenge. The lighting was primarily designed to support the large-scale visual impact of the screen; many of the shows started and were predominantly in daylight, so the transition to darkness was, as always, a gradual process."

That philosophy was echoed by **Lighting Director Graham Feast**, who underlined the



Oasis' technical team turned to Chameleon Touring Systems to supply both equipment and crew for the Australian shows of the band's 2025 world tour.

dominance of video within the overall creative concept. "It's totally driven by the video screen, and you can see by the footprint that it really is the show because it's important that people see the brothers on the screen. Video and lights now are pretty much one integration. It seems that more and more, across the board, it is now about video and lights."

Feast and Crew Chief Scotty Owen turned to **Chameleon Touring Systems** to supply both equipment and crew for the Australian shows, and the partnership proved decisive. "Chameleon has been great and I couldn't speak highly enough of them," said Feast. "I've known Graham Walker for over 25 years. He's very efficient. They're a really, really, really good team of lads, especially considering the size of the show to put together just for two load-ins. They absolutely smashed it. When we turned up on day one, everything was already sort of floating. We provided them with a few pointers on how we envisioned it should

look. Make sure all the lines are clean and everything's tidied back. But apart from that, it's really, really good."

Normandale's lighting design, defined by sharp, contemporary geometry inspired by the Oasis logo, integrated seamlessly with a 100-metre video wall to create a bold yet controlled stage environment. The rig comprised 54 units of the **Martin Professional** MAC Aura PXL and 66 units of the **Ayrton** Perseo across a back truss, two side trusses and automation trusses running stage-right and stage-left from upstage to downstage, as well as three drop frame 'ladders' on either side of the stage. The overall LED footprint was bordered by 129 units of the **Chauvet** COLORado PXL16 Bars positioned across the top of the iMag, down the centre legs and along the downstage edge. "There's no movement as the brief was 'didn't want it to look like a disco' because they're not a disco band," noted Feast. "It's very straight lines, very clean, that's what they wanted.



Show Designer Paul Normandale's lighting design, defined by sharp, contemporary geometry inspired by the Oasis logo, integrated seamlessly with a 100-metre video wall to create a bold yet controlled stage environment.

The lighting element defines the architectural space and enhances the ambience as needed."

Key lighting was delivered by 66 units of the Ayrton Perseo-S and 10 units of the **ROBE** iForte LTX, with eight Perseos and four iForte LTX units on the front truss. "There are some Perseos off the front truss, all static, and no follow spots," Feast added. "The guys move in and out of the light. Liam likes a lot of dark spots on stage where he can disappear and have a moment in his own."

The show's dynamic accents came from 50 units of the Chauvet Strike Ms used for flash and broad visual statements, while audience engagement was enhanced by 41 two-way blinders positioned downstage and on the wings, plus a further 32 on the delay towers. On the upstage floor racks sat 32 units of the **GLP** JDC1s, while 74 units of the TourPro Storm Bars from **Showtools International** replaced GLP JDC Line 1000s on the

automation trusses and floor racks. "We have a set of linear dollies at the back, so it's all symmetrical, and it's a big block behind the band," said Feast. "They're great, they're a good fixture actually." The upstage dollies also housed 16 units of the **Claypaky** Sharpy Plus fixtures to fill the rear visual field. Atmospherics were handled by **MDGATMe** hazers in the pit, operated by a dedicated technician mindful of the band's preference for minimal smoke.

Control was equally streamlined, with the lighting department touring its own package comprising two **MA Lighting** grandMA3 full-size consoles running MA3 software, one as master and one as backup, supported by a **Luminex** network integrating with house systems via sACN. "The show is not time-coded, so that's an extra level of computer programming that I don't have to consider," Feast explained. "I've timed-coded shows before, so it was nice not to have to consider that in the pre-production process and also



World=class gear from Martin Professional, Ayrton, ROBE, Chauvet, GLP, Claypaky, Showtools International. MDG, MA Lighting, Luminex, and Kinesys comprised the impressive rig for Oasis' Australian shows.

actually programming the show because that sucks up such a great deal of time. The guys are a rock and roll band, one of the only true rock and roll bands left. The trade-off, of course, is that when things go wrong, you have to jump in and run it, and a lot of people these days don't have the ability to do that."

For Chameleon Touring Systems, the project carried both technical scale and emotional significance. Crew Chief Lewis Gersbach described it as a career highlight. "When we got the tour on our books, everyone was asking Graham if they could do it!" he said. "Nothing has been too challenging on this tour. We have a great crew, and Tony and the factory team make life easy by getting gear out the door. He also purchased many new items for this, which is always a good thing. We're running 26 units of the **Kinesys** Varispeed 10m p/min motors over the rig,



over six different mother grids. We're moving the LED wall that CT supplied, and we've built the grid above it, which Scott Black is operating. And then we've got two upstage-downstage, per side fingers that, towards the end of the show, start to move around a lot." Across two tightly executed load-ins and sold-out stadiums, Chameleon Touring Systems delivered the infrastructure, crew and precision required to turn one of music's most anticipated reunions into a technically commanding live experience.

AUSTRALIA

Re-engineering a Heritage Space into a Modern Club

Void Acoustics Bolsters Kings Cross Hotel's New Nightlife Chapter



In Sydney's ever-evolving Kings Cross district, the Kings Cross Hotel has added a new sonic dimension to its multi-level identity, transforming one of its six floors into a full-fledged nightclub driven by a **Void Acoustics** sound system designed to deliver club-grade impact without compromise. With capacity for more than 1,000 guests across the venue's pub, bistros, sports bar, nightclubs and event spaces, the brief for the new club level was clear: pristine audio, strong visual character and absolute control over sound isolation in a dense urban environment.

The challenge was anything but straightforward. The space, previously a theatre, was acoustically ill-suited to nightclub use, demanding a complete rethink of how low- and high-frequency energy could be delivered powerfully while remaining contained. Strict urban noise regulations, the presence of hotel guests in adjacent areas and neighbouring businesses placed significant constraints on system design. Addressing these demands required precise acoustic planning, advanced mounting techniques and careful structural consideration to ensure isolation throughout the system without sacrificing performance.



This project marked the first collaboration between Beyond AV and Audio Logistics that featured a comprehensive Void Acoustics system installation.

The installation was executed by integrator **Beyond Audio Visual** in partnership with **Audio Logistics**. While Beyond AV had previously collaborated with Audio Logistics, this marked their first full Void Acoustics system installation. Void Acoustics was selected for its distinctive visual aesthetic and reputation for high-impact sound, aligning with the venue's ambition to create a nightclub that leaves a lasting impression both sonically and visually.

The final deployment delivers deep, punchy low-end energy via Arcline 118s subwoofers, detailed and articulate high and mid-frequency reproduction from Air Motions loudspeakers, and consistent, room-filling coverage from Venu 12s loudspeakers. Together, the system achieves true club-grade sound while maintaining the isolation required within a multi-purpose hotel environment.

Reflecting on the outcome, **Geordie Hawkins, General Manager at Kings Cross Hotel** commented, "We had experienced Void's sound systems at a few festivals before, but installing one and hearing it at the Kings Cross Hotel was a real pleasure. Beyond AV provided an excellent installation, and with the support of Audio Logistics (Void Distributor Australia), they assisted us from the start of the project, scoping amps, offering technical support, and EQing the system during the commissioning stage."

Since opening, the nightclub's sound system has drawn strong praise from clubbers, underlining the success of the project. By combining careful acoustic engineering with a high-performance Void Acoustics solution, Kings Cross Hotel has effectively reimagined a legacy space into a modern nightlife destination where every guest can hear, feel and connect with the music—without the sound ever travelling further than it should.

JAPAN

Sound for the Next Chapter

L-Acoustics K Series Rewrites the Sonic Future of Tokyo's Spotify O-WEST



LA_Shibuya_O-WEST_1.jpg – Japan's Spotify O-WEST live music venue in Shibuya, Tokyo recently received a fresh L-Acoustics K Series professional sound system upgrade.

For more than three decades, Spotify O-WEST in Shibuya has been a proving ground where emerging artists sharpen their edge before stepping onto bigger stages. Now, with a new **L-Acoustics** K Series professional sound system installed in June 2025, the 600-capacity venue in Tokyo's Maruyamacho district has re-engineered its sonic identity for the next generation of talent. Set in a neighbourhood that has defined youth culture since the seventies, O-WEST has long hosted everything from pop idols and jazz innovators to rock and rap acts, but its ageing point source system had begun to limit both coverage and long-term reliability in a space that runs live shows seven days a week.

Sound Engineer Yuki Tanaka of Sonic Corporation, who oversees live sound at the venue, had been increasingly concerned about equipment that was becoming difficult to maintain and could no longer deliver consistent sound to every corner of the room. "I've worked as a venue operator and sound engineer both in Japan and overseas, so I know L-Acoustics signature sound," explains Tanaka. "It has pristine audio quality and expressive power. When I see L-Acoustics on touring riders from international acts, I know it's the real deal. I was confident this was the right choice for O-WEST." The brief was clear: a system capable of handling the venue's wildly diverse programming while future-proofing performance for international touring requirements.



Spotify O-WEST's main left-right system of four L-Acoustics K2 stacked atop two KS28 subwoofers with in-fill delivered by A10 Wide speakers in Shibuya, Tokyo.

L-Acoustics Certified Provider **Bestec Audio** designed a main left-right configuration built around four K2 enclosures stacked atop two KS28 subwoofers on each side of the stage, with in-fill provided by a pair of A10 Wide speakers. To serve audiences seated on the second-floor mezzanine, arrays of two A15 Focus boxes were rigged to the ceiling above each stack. The entire system is driven by six LA12X amplified controllers. Installation was carried out by Nagoya-based system integrators A&V Corporation, with the K2 enclosures—typically flown in a line array—ground-stacked using custom-made hardware to suit the venue's physical constraints. Precise angling ensured that engineers working from the operations room at the rear of the main floor experience sound quality comparable to that on the audience floor.

Although Tanaka's initial specification had listed L-Acoustics K3, the final decision favoured K2, selected for its maximum

SPL of 147dB and low-frequency extension down to 35Hz, providing crucial headroom for everything from intimate acoustic performances to high-energy electronic shows. The entire installation was completed in just four days, a tight window carved out of a calendar that is occupied almost year-round.

The impact has been immediate. "The sound can be heard more clearly than before. It's several times better," says Tanaka, noting in particular the response to the A15 Focus systems covering the second-floor seating, where daily feedback highlights how dramatically sound quality has improved. "We record the operators' impressions every day, and the overwhelming majority say that it's improved compared to before." The addition of KS28 subwoofers has extended the venue's low-frequency response from around 80Hz to significantly deeper, opening the room



Above each main left-right stack in Tokyo's Spotify O-WEST venue are two L-Acoustics A15 Focus covering audiences on the second-floor.

to bass-heavy genres and the technical expectations of international touring acts.

With the L-Acoustics K Series now fully operational, Spotify O-WEST is positioned to continue its role as a launchpad for artists while embracing the evolving demands of modern live production. "I was involved from planning through to post-installation operations, and I was confident the results would be good—and they were," reflects Tanaka. "When I heard positive feedback from visiting operators, I knew we made the right decision. I operate the system daily and I'm extremely satisfied." As O-WEST looks ahead, the upgrade ensures that a venue synonymous with musical expression across generations can now deliver the clarity, power and consistency required to support whatever sound Shibuya's creative future demands.

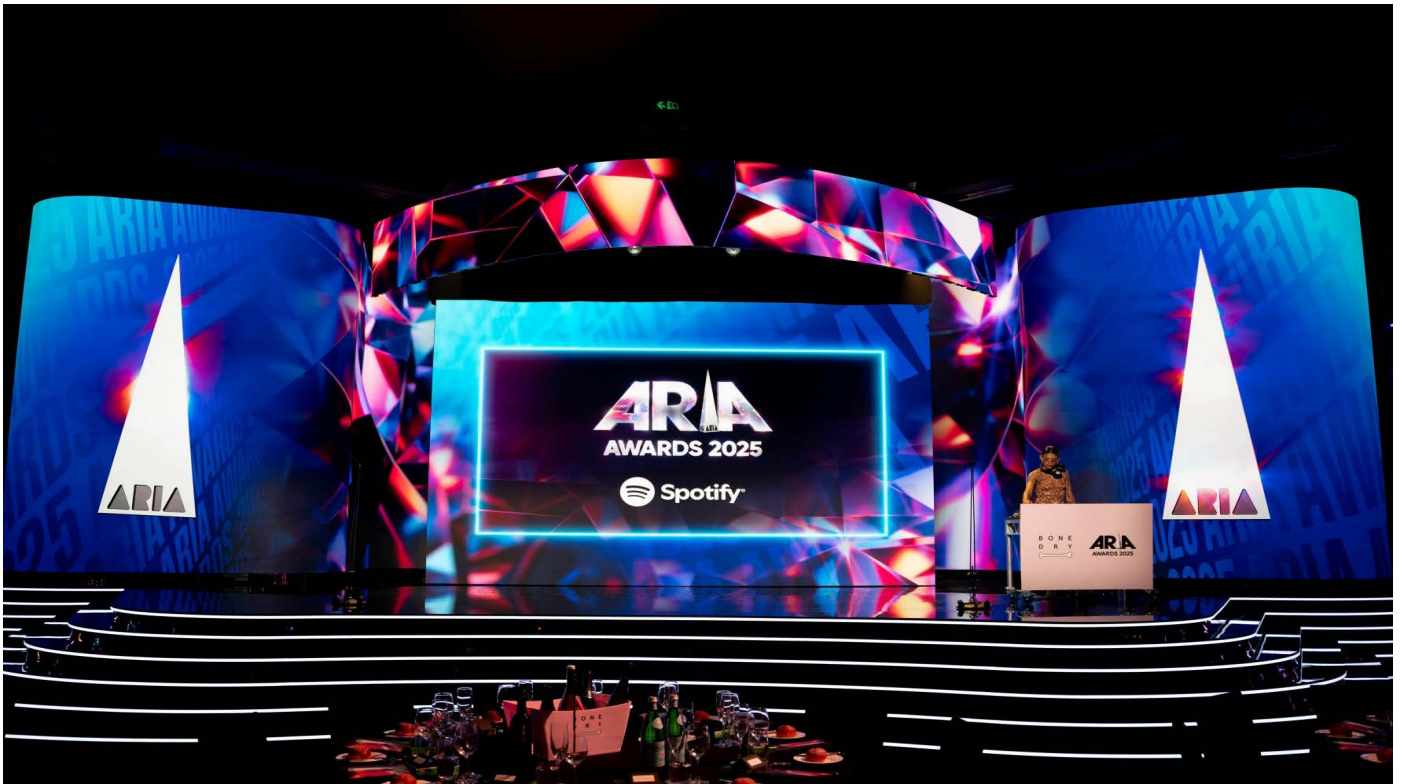


Yuki Tanaka, Sound Engineer of Sonic Corporation, recommended an upgrade to L-Acoustics K Series to transform Spotify O-WEST's gig experience and accommodate international touring acts.

AUSTRALIA

Bold & Beautiful

Brompton and ROE Visual Power a Bold, Broadcast-Perfect LED Canvas at the 2025 ARIA Awards



The 2025 ARIA Awards raised the bar for live broadcast visuals in Australia, with **Brompton Technology's** Tessera LED processors driving a full **ROE Visual LED** system deployed by **Scene Change** to deliver one of the ceremony's most visually ambitious productions to date. Produced by Second Sunday and staged at Sydney's Hordern Pavilion, the event relied heavily on a large-format LED installation to create a cohesive, camera-ready environment for Australia's premier music awards, streamed live across Paramount+ and Network 10.

With a tightly choreographed running order, rapid scene changes and a diverse roster of performances from artists including Amyl and the Sniffers, Ninajirachi, Dom Dolla,

Troye Sivan, Thelma Plum and Olivia Dean, the technical demands on the LED system were uncompromising. Scene Change required absolute stability, accurate colour reproduction and consistent performance across a complex, multi-camera broadcast workflow that ran continuously throughout the live show.

To meet these requirements, the team deployed a 260sqm LED canvas built from ROE Visual Topaz (TP), Topaz Curve (TP-C), Graphite (GP) and Vanish V8S LED panels, all driven by six Brompton 4K Tessera SX40 processors and 18 units of the Tessera XD data distribution units. This configuration ensured uniform image quality across the



The 2025 ARIA Awards raised the bar for live broadcast visuals in Australia, with Brompton Technology's Tessera LED processors driving a full ROE Visual LED system deployed by Scene Change.

entire stage, while allowing the various LED elements to function as a single, integrated visual surface.

"Shows like the ARIAs leave absolutely no room for error," says **Anthony Pellizzari, Account Manager at Scene Change**. "We needed a system we could trust for complex, fast-paced broadcast demands. The gold-standard combination of ROE and Brompton delivered the reliability, flexibility and technical headroom required to support every moment of the show."

Performance consistency was critical, particularly with mixed LED panel types operating under changing lighting conditions and camera angles. The Tessera platform maintained dependable on-camera results without colour shift or artefacts, while the

SX40's low-latency processing ensured seamless transitions between dynamic graphic looks, IMAG feeds and performance-driven visuals. This stability allowed Scene Change to execute tightly timed cues with confidence across multiple live performances.

Reliability has also shaped Scene Change's longer-term technology strategy. "We made the decision early on in our investment into LED to implement a processing solution that offered the highest degree of reliability," Pellizzari notes. "Brompton gave us exactly that."

From an operational standpoint, the Tessera ecosystem provided the flexibility needed for a production of this scale. "For a show like the ARIAs, we need processing that can handle anything we throw at it," says **Joel Gibson, LED Systems Tech at Scene**



To meet the project's requirements, the team deployed a 260sqm LED canvas using ROE Visual's TP, TP-C, GP and V8S panels, all driven by Tessera SX40 processors and Tessera XD data distribution units.

Change. "The combination of Tessera SX40 and XD system gives us full redundancy, the ability to work with multiple refresh rates, and support for different LED panel types on the same processor. Being able to build custom mapping on a single canvas, link processors for unified brightness control, and integrate directly with the lighting desk for colour and intensity management makes an enormous difference on a show of this scale."

Beyond the hardware, ongoing support has played a significant role in the partnership. "We really value the consistent performance of Brompton products and the strong support from their team," says **John Dinh, Director, Scene Change Sydney**. "We are also excited to bring their latest Gen 3 processor into

our workflow in the future, and appreciate the on-going consultation we receive on Brompton's products."

From Brompton Technology's perspective, the ARIA Awards production highlighted the importance of processing stability and colour accuracy in high-profile live broadcasts. "Scene Change delivered a truly impressive result for the ARIA Awards," concludes **Sebastian Kanabar, Head of Sales (APAC) at Brompton**. "With so many high-energy stage moments and continuous broadcast requirements, LED video processing stability and colour accuracy are essential. We are proud to see Tessera processors and our Diamond Partner, ROE Visual, supporting one of Australia's largest live music productions."

CHINA

Moonlight, Myth and Megapixels

Christie Laser Projection Reawakens Kaifeng After Dark



Christie laser projectors illuminating a mountain backdrop and water screen for the "Moon Over Kaifeng's Southern Courtyard" nighttime cultural performance (Images courtesy of Jianye Display).

Christie 1DLP laser projection has become the visual backbone of "Moon Over Kaifeng's Southern Courtyard," a large-scale nighttime cultural performance that transforms Kaifeng city in Henan province into an immersive canvas of light, architecture, landscape and water. Installed and commissioned by **Jianye Display** the experience is delivered using 24 units of the Christie HS Series, Inspire Series and Captiva laser projectors, bringing together projection and live performance to reanimate a historic government courthouse and its surrounding lake as a flagship cultural

tourism attraction. Designed to reawaken Kaifeng—the ancient capital of eight dynasties—after nightfall, the project blends heritage storytelling with contemporary visual technology to support the city's wider ambition of integrating culture, commerce and tourism.

"This project demanded absolute precision at every stage, from structural validation to sub-millimeter calibration," said **Zhiqiang Tan, Project Manager at Jianye Display**. "The Christie laser projectors used in the



Stunning projections on the façade of the Heavenly King Hall and gauze screens are major highlights of the performance depicting legendary Song Dynasty judge Bao Zheng.

performances provided the brightness, reliability, and image consistency needed to transform complex architectural and natural surfaces into a cohesive, emotionally powerful nighttime experience."

From concept through completion, Jianye Display's technical team navigated challenges ranging from structural verification to detailed laser calibration, with Tan noting that adjustments reduced projection focus variance to within 0.5 millimetres, ensuring that historical narratives were delivered with contemporary visual clarity.

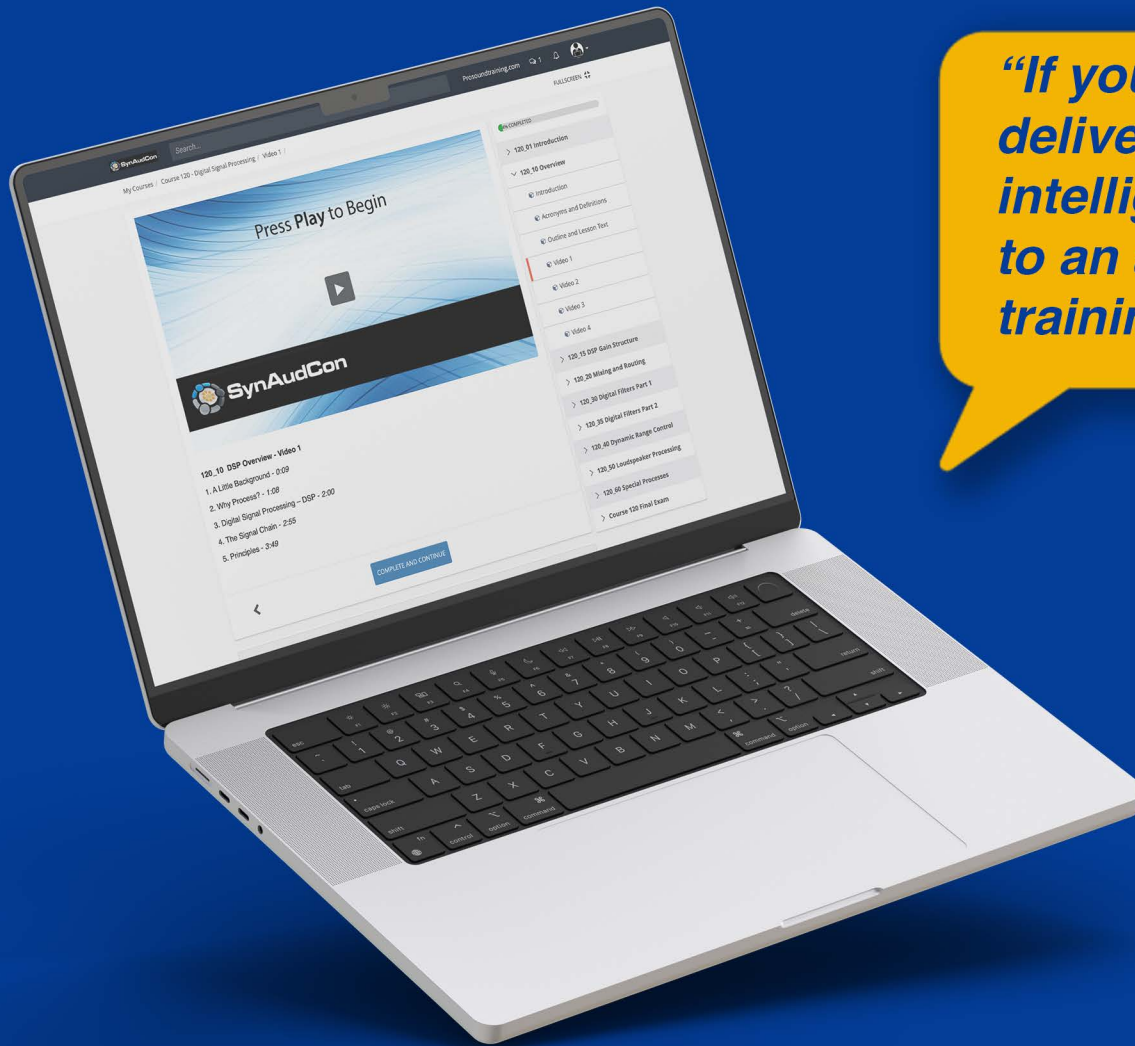
Each evening, the production opens with a 3D countdown echoing through the city gate tower before unfolding across multiple architectural and scenic elements. At the Heavenly King Hall, the primary performance venue, a 31-metre-wide by 17-metre-high projection transforms the façade into a "living mural." This centrepiece is created using six HS Series laser projectors delivering 19,150 lumens each, saturating the structure with vivid imagery that anchors the immersive

storytelling rooted in Song Dynasty history. Flanking the hall, gauze screens measuring 16 metres by 3 metres extend the visual field, with rear-projected content delivered by 10 units of the Captiva DWU500S ultra short throw laser projectors to add layered depth and scale to the live performances.

In front of the hall, a monumental stone tablet becomes a further projection surface through a three-sided mapping design. Two DWU760-iS laser projectors animate the stone with imagery that reveals the Chinese character for "integrity" stroke by stroke, across a projection area measuring 3.8 metres wide by 3.5 metres high on all three sides. To the rear of the courthouse, Mingjing Lake provides a reflective stage for the production's final act, where six HS Series laser projectors illuminate a 30-metre-high by 14-metre-wide mountain backdrop and a 17-metre-wide water screen. Used in combination with live performance, the visuals unfold like a moving scroll, merging water, poetry and moonlight in tribute to Su Shi, one of China's most revered Song Dynasty poets.

Gene Wang, Director of ProAV Sales for China, Christie, described the project as a showcase for the role of advanced visualisation in cultural storytelling, stating, "'Moon Over Kaifeng's Southern Courtyard' is a powerful example of how projection can bridge heritage and modern storytelling. By combining multiple Christie laser projectors in a single, large-scale deployment, the project showcases how advanced visualization can elevate cultural tourism and bring history vividly to life."

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