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FEATURE:

From Factory Floors to Global Stages: Spotlight on Chinese Manufacturers

USER

PERSPECTIVE:

Adrian Tan on the World Premiere of "Strangely Familiar" Production

Legacy Meets Logic

Dominic Harter

Managing Director, Martin Audio Ltd



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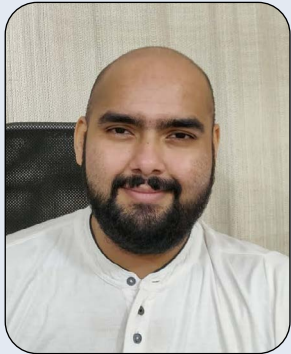
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Market analysts project the AV sector to cross USD 400 billion before 2030, with APAC leading growth at an estimated ~9.5% CAGR, and China alone expected to surpass USD 95 billion by 2028. It is a clear signal that the centre of gravity is shifting, as AV, IT and immersive experience design converge to redefine both capability and expectation. And that momentum is already visible on the

ground, reflected in the industry's decisive shift from innovation to implementation; where tangible, scalable outcomes are increasingly defining the rise of the Chinese manufacturing sector.

This transition from innovation to implementation sits at the heart of our Feature, which explores how integrated design and precision engineering are enabling Chinese brands to translate ambition into real-world performance at scale, revealing an ecosystem defined by depth, diversity and growing global relevance.

This philosophy of precision meeting purpose carries through into our exclusive conversation with Dominic Harter, Managing Director of Martin Audio, whose reflections on leadership, engineering discipline and market evolution reinforce a simple truth: progress is not about chasing noise, but about delivering it flawlessly, every single time.

Because in today's market, progress isn't promised. It's engineered.

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[R]EVOLUTION

The New Original

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JDC Line



JDC2 IP



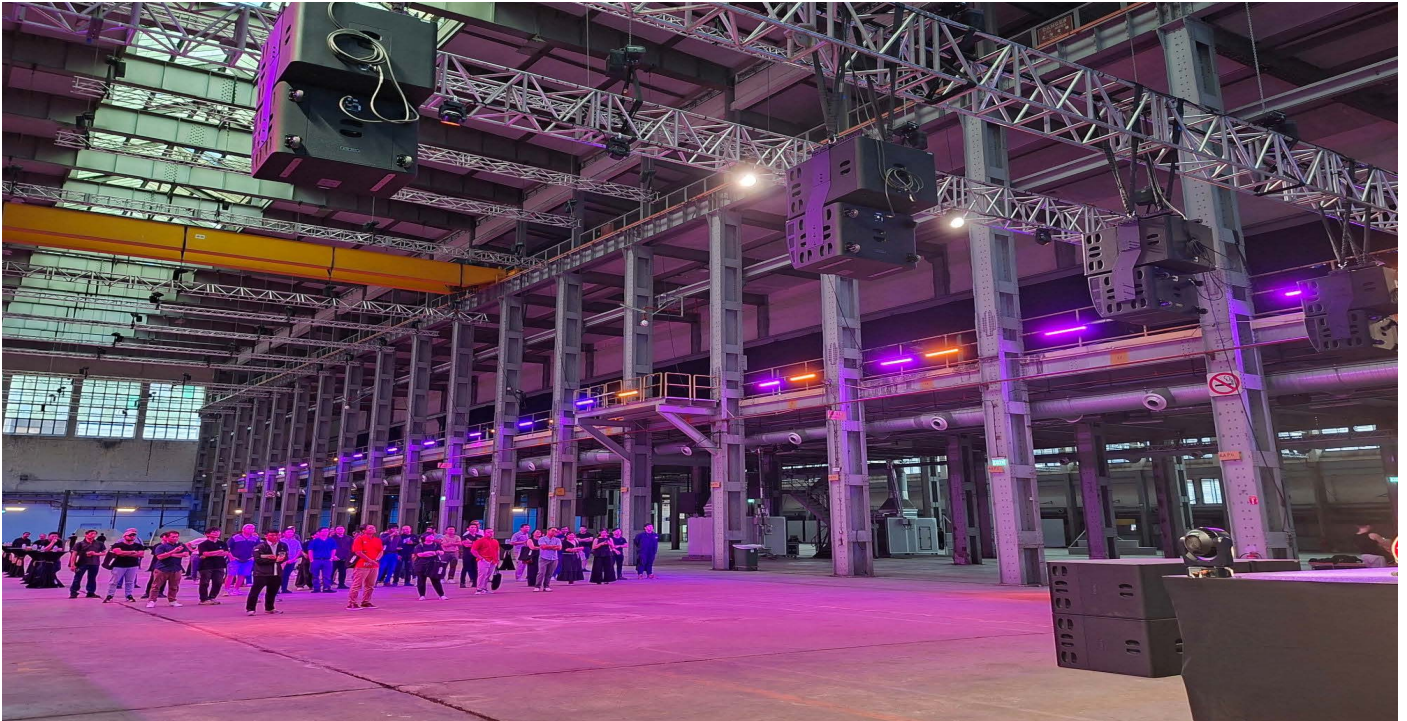
JDC Burst 1

The JDC Family



SINGAPORE

NEXO's Alpha+ Series Debuts in Singapore



NEXO Guests Listening to the Live Demonstrations.

Yamaha Music Asia showcased the **NEXO Alpha+ Series** in Singapore on 4 March, drawing rental and staging professionals as well as end-users from across multiple industry verticals. The event took place at the Pasir Panjang Warehouse and provided attendees with a first-hand experience of the system's power and flexibility.

The session was presented by **Melvin Frerot, Engineering Support Manager from NEXO's** headquarters, alongside **Aloysius Tang, Assistant Manager from Yamaha Music (Asia)**. Together they explored the system's behaviour, output impact, coverage characteristics, and control capabilities in high-performance applications.

A highlight of the demonstration was the integration of Yamaha's soundXR immersive audio platform with the Alpha+ system. The

presentation illustrated how object-based spatial audio can enhance sonic localisation and provide greater mixing flexibility in live environments.

Originally unveiled at Integrated Systems Europe (ISE) 2025, the NEXO Alpha+ Series is a modern evolution of the original Alpha system first introduced in 1996, which became widely adopted for large-scale live sound reinforcement. The new Alpha+ retains the powerful sonic signature of the original while introducing modern acoustic control, modular design, and improved deployment flexibility.

The system is built as a high-power, modular hybrid point-source/line-array PA, engineered for rapid deployment and flexible coverage while delivering the long-throw performance traditionally associated with large front-of-house systems. It also integrates with NEXO's

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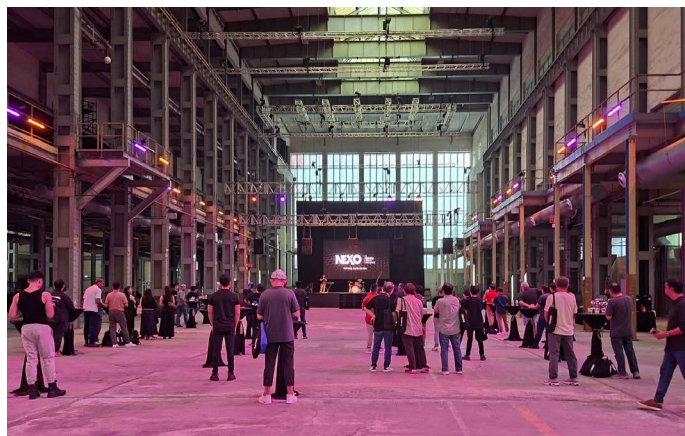




NEXO Guests.



Lawrence Tan, Assistant General Manager (Deputy Division Leader) at Yamaha Music (Asia) Private Limited.



The session was presented by Melvin Frerot, Engineering Support Manager from NEXO's headquarters, alongside Aloysius Tang, Assistant Manager from Yamaha Music (Asia)

NS-1 simulation software for precise system design, prediction, and coverage planning.

Also demonstrated was an immersive experience with Yamaha's soundXR complementing the Alpha+ system. Yamaha's soundXR is a 3D object-based audio ecosystem that combines spatial audio processing, acoustic field enhancement, and virtual audio engines. Designed to deliver immersive sound experiences across live venues, installations, and virtual environments, soundXR enables engineers to position and move sound sources freely within a three-dimensional space rather than relying on traditional channel-based mixing.

Lawrence Tan, Assistant General Manager (Deputy Division Leader) at Yamaha Music (Asia) Private Limited, said the event provided an important opportunity to introduce the technologies to the local industry: "We are pleased to be able to demonstrate the Alpha+ series and soundXR to the industry in Singapore. Many may not have had the opportunity to hear these systems before, and this event allowed us to showcase both the powerful sound and coverage of the Alpha+, as well as the immersive possibilities enabled by soundXR."

Tan added that the event achieved its objective of raising industry awareness of the solutions: "We wanted the industry to experience the quality of these systems and understand the value they can bring to clients, and the response from attendees has been very encouraging."

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INDIA

Adamson Appoints Lewminadio as Exclusive National Distributor



Adamson has appointed **Lewminadio Technologies LLP** as its exclusive distributor for India, a move that signals a decisive step in strengthening the brand's footprint across one of the world's fastest-growing professional audio markets. The partnership builds on Adamson's long-standing presence in the country, where its systems have already powered some of India's most ambitious concerts, festivals, worship gatherings and large-format live events, and now sets the stage for a more structured, nationally supported growth strategy.

Under the new distribution agreement, Lewminadio Technologies will be responsible for driving Adamson's business across India, with a focus on improved product availability, stronger local support infrastructure and informed, application-led guidance for both

new and established clients. The appointment is intended to ensure that Adamson users across the country benefit from a knowledgeable and responsive team capable of matching the brand's technology to the diverse demands of India's professional audio landscape.

Commenting on the announcement, **Annu Jamloki, Co-Founder of Lewminadio Technologies**, said, "We are honoured to be appointed as the exclusive distributor for Adamson in India. Adamson's reputation for engineering integrity and consistent performance aligns strongly with Lewminadio's approach to the market. Our focus will be on strengthening the brand's national presence through reliable distribution, structured market development, and responsive local support across key professional audio segments."

Lewminadio enters the partnership with a reputation rooted in engineering excellence, deep market understanding and a clear commitment to customer advancement. The company is led by Sudarshan Srinivasan and Annu Jamloki, whose shared vision and long-term focus have enabled them to build a strong foundation and assemble a highly capable team. Srinivasan is a respected electroacoustic engineer, widely known for his hands-on expertise in system design, alignment, tuning and deployment, and trusted by renowned artists, leading rental companies, consultants and system integrators across India. His experience enables Lewminadio to accurately assess client requirements and recommend Adamson solutions with confidence and technical clarity.

Jamloki's background further strengthens the distributor's leadership credentials, with experience spanning system integration, OEM operations and strategic market development. Her emphasis on education, communication and collaborative growth positions Lewminadio to drive both brand visibility and customer engagement for Adamson at a national scale.

From Adamson's perspective, the appointment reflects confidence in Lewminadio's ability to translate technical excellence into market traction. **Lee Stevens, APAC Sales Director at Adamson**, commented, "Lewminadio brings a strong blend of engineering expertise and deep market understanding. Their team is well-equipped to support existing clients, educate new users, and introduce Adamson technology to a wider range of applications across India. We are excited to see what they can bring to the market."

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GLOBAL

GLP's JDC Burst 1 Triumphs at Parnelli Awards for "Indispensable Technology"



David Barten (l) and Kaylee Hollowell of GLP US collect Parnelli.



Featuring the very latest technology and offering a plethora of features inside its IP-rated housing, JDC Burst 1 has already found a home on leading tours and productions around the world, including Post Malone (LD Rob Sinclair), Las Vegas F1 Grand Prix (LD Tom Sutherland), Adriatique (LD Jelle Stoffels), Imagine Dragons (LD Mitchell Schellenger) and many more.

Since 2001, the Parnelli Awards have celebrated the most pioneering and influential professionals, companies, and products in the live event sector — earning a reputation among many as the “Oscar” of the industry.

This year, on January 24th, **GLP's** JDC Burst 1 picked up the top award in the lighting category for “Indispensable Technology”.

Mark Ravenhill, GLP's North American based Director, stated, “The JDC Burst 1 represents a solid evolution in the history of GLP's market-leading strobe technology. To be recognised with this award, chosen by a public vote, represents the highest level of gratitude.”

“Everyone at GLP is immensely proud of receiving this award,” continued Ravenhill. “And we would like to thank all our partners, specifiers, dealers, programmers, technicians and everyone who voted for the JDC Burst 1.

“GLP would also like to congratulate the legendary production and lighting designer, Marc Brickman, for his Visionary Award, and also thank the Parnelli Award Committee for once again hosting a memorable evening.”

THAILAND

XTA and MC² Partners with Modern Solutions Plus for Thailand



UK DSP and amplifier technology specialists **XTA** and **MC²** have strengthened their presence in Southeast Asia with the appointment of **Modern Solutions Plus** as their exclusive distributor for Thailand.

Modern Solutions Plus, a well-established player in the Thai professional audio market, distributes a number of leading global brands while also operating as a designer and integrator of audio systems across the country. The partnership positions the company to represent XTA and MC² across both installation and touring sectors, further expanding access to the manufacturers' premium amplification and processing technologies within the region.

Commenting on the appointment on behalf of XTA/MC², Richard Fleming expressed confidence in the new collaboration. "Modern Solutions Plus is a long-established, highly-regarded company with an excellent

understanding of this rapidly expanding market. Its expert team combine a detailed knowledge of the products they distribute with vast experience of advising and supplying clients across the installation and touring sectors, and so are perfectly placed to represent XTA/MC² in Thailand."

For Modern Solutions Plus, the agreement marks another significant addition to its portfolio of professional audio brands. **Suttipun 'Mac' Youngnek, Founder of Modern Solutions Plus**, welcomed the partnership and the opportunity to introduce the manufacturers' technologies to a broader customer base across Thailand. "The global reputations which XTA and MC² have built over the years speaks volumes for the quality of their premium amplification products. We're delighted to be adding the brands to our portfolio and sharing the benefits of these market-leading technologies with our customers."

THAILAND

Prolight + Sound Bangkok Announces Landmark AVLIAS Partnership, Strengthening Regional Collaboration



Ahead of its 30 September – 2 October 2026 debut at the Bangkok International Trade and Exhibition Centre (BITEC), **Prolight + Sound Bangkok (PLSB)** co-organised by **Messe Frankfurt (HK) Ltd** and **VNU Exhibitions Asia Pacific** is strengthening regional collaboration. The show aims to expand market access and support its position as Southeast Asia's premier platform for the entertainment, event, and music industries. Reflecting this momentum, PLSB and the **Pro Audiovisual & Lighting Integration Association of Singapore (AVLIAS)** announced a landmark partnership on 22 January. The new collaboration reinforces the show's high potential as a cross-border business hub, with AVLIAS joining a growing list of international and domestic supporting organisations.

The announcement was made during AVLIAS's pre-Lunar New Year event in Singapore, where association members and

key industry media convened to discuss market direction, emerging industry standards, and how the partnership will create new opportunities for exhibitors and buyers in the region.

Speaking at the event, **Judy Cheung, Deputy General Manager of Messe Frankfurt (HK) Ltd**, stated: "We are thrilled to welcome AVLIAS as a strategic partner for Prolight + Sound Bangkok. This mutual cooperation reinforces our commitment to establishing PLSB as ASEAN's definitive hub for leading international pro AV and entertainment players, to access the region seamlessly and expand with confidence. AVLIAS's focus on standards-based cross-sector technological integration perfectly aligns with our vision and market demand."

Commenting on the new partnership, **George Lin, President of AVLIAS**, said: "AVLIAS recognises the strong industry reputation of the Prolight + Sound brand and the proven reliability of Messe Frankfurt and VNU Exhibitions Asia Pacific as global trade fair organisers. This partnership is a natural and strategic alignment for our members. It provides a powerful, trusted platform to showcase our expertise. We are excited to collaborate and contribute to the growth of this premier industry gathering."

Local sentiment about the Bangkok show is also strong, especially its propensity to bring global exhibitors directly to Thailand. **Kreingkrai Kanjanapokin (Mek), Founder & Group CEO of Index Creative Village Public Company Limited**, who specialise in Thailand's creative and event industry, commented: "I have visited this exhibition brand many times in China, and I can say that it is a very large-scale event with a high number of exhibitors. Prolight + Sound Bangkok presents a great opportunity to energise Thailand's market, and to open doors for smaller operators who may not be able to travel overseas, so they can still access and learn about the latest technologies firsthand."

Dr Supawan Teerarat, President of the Thailand Convention and Exhibition Bureau (TCEB), which operates under the Office of the Prime Minister of Thailand, further highlighted the vital role international exhibitors play in the region: "With over 3,000 local events that require pro AV equipment, the supply within Thailand remains limited, and most organisers still need to import from other markets. Prolight + Sound Bangkok presents a valuable opportunity for international suppliers to establish a stronger presence here. This will

open new business prospects for Thailand, and with its strategic location at the heart of ASEAN, neighbouring markets with growing entertainment and festival sectors will likewise benefit."

Alongside the AVLIAS partnership, Prolight + Sound Bangkok continues to build a broader regional industry support network, bringing together associations and institutions, alongside public and private-sector stakeholders to strengthen business matching, knowledge exchange, and market access for top-tier exhibitors.

Key industry supporters include the European Association for Business and Commerce, Event Management Association, Institute of Music Science & Engineering, King Mongkut's Institute of Technology Ladkrabang, Ministry of Tourism and Sports, Thailand, Netherlands-Thai Chamber of Commerce, Pro Audio Visual Lighting Integration Association of Singapore (AVLIAS), Thai Exhibition Association, Thai IoT Association, Thai-Italian Chamber of Commerce, Thailand Convention and Exhibition Bureau, and Thailand Professional Lighting Audio Visual Systems Association.

Underpinned by strong international and regional industry support, Prolight + Sound Bangkok will connect exhibitors with influential Southeast Asian buyers and project owners, helping accelerate business cooperation, knowledge exchange, and real-world pro AV implementation for high-specification venues and world-class events.

Prolight + Sound Bangkok is organised by Messe Frankfurt and VNU Exhibitions Asia Pacific. For more details about the show, visit www.prolightsound-bangkok.com or email plsb@hongkong.messefrankfurt.com and plsb@vnuasiapacific.com

SINGAPORE

d&b audiotechnik To Elevate Audio Experience at the National Stadium at The Kallang



d&b audiotechnik has announced a partnership with **The Kallang Group** to deliver a state-of-the-art audio solution for the National Stadium at The Kallang.

From left: Yazed Osman and Chung Yuan Lu of The Kallang Group Pte. Ltd. with Marco Baumgärtner and Anna Kovyza of d&b audiotechnik at the partnership signing for the audio upgrade featuring the d&b SL Series at the National Stadium.

d&b audiotechnik will deploy its flagship SL-Series loudspeaker system. Featuring broadband directivity control and low-frequency cardioid behaviour, the d&b SL-Series is engineered to deliver clear, event coverage throughout large-scale venues while minimising spill and reflections. The system improves the perceived speech intelligibility and musical impact across all seating areas, ensuring that the audience experiences commentary, performances, and live events with precision and impact.

for Singapore’s iconic National Stadium. We, as d&b, have a long-standing track record of delivering world-class audio solutions for the world’s most demanding events and venues. With the d&b SL-Series, the National Stadium will benefit from clear, high-quality sound throughout the venue — allowing fans and visitors alike to fully experience the energy, emotion, and passion through sound.”

Beyond audio performance, the system will also support long-term reliability, daily operation, and sustainability objectives. These capabilities enable reliable event execution while aligning with The Kallang Group’s vision for a future-ready venue infrastructure.

“The Kallang Group is committed to delivering unforgettable experiences for our patrons across all our venues. We are pleased to partner with d&b audiotechnik to upgrade the audio system at the National Stadium at The Kallang. Whether for sporting events or concerts, our patrons can look forward to better sound quality and an elevated overall experience,” said **Daryl Yeo, Chief Operating Officer, The Kallang Group.**

Marco Baumgärtner, CEO, APAC, d&b audiotechnik, commented “We are proud to enter this partnership with The Kallang Group

Installation of the system has commenced and is expected to be completed by mid-2026.

GCC

AVAIL MEA Expands GCC Portfolio with SoundCoreHero and Vari-Lite Appointments



AVAIL MEA Team with the SOUNDCOREHERO Team.

AVAIL MEA Trading LLC has further strengthened its regional portfolio with two significant appointments that reinforce its position across both professional audio and lighting markets in the UAE and wider GCC. The company has been named the exclusive distributor for **SoundCoreHero** while also securing Gold Sales Partner status for **Vari-Lite** under the manufacturer’s new regional partner programme.

Under the SoundCoreHero agreement, AVAIL MEA will introduce the professional audio platform to consultants and system integrators working across hospitality, retail, leisure, and entertainment environments throughout the GCC. The partnership aligns with AVAIL MEA’s strategy of offering highly tailored and forward-looking Pro AV solutions, with SoundCoreHero recognised for its product-driven innovation, customer-centric design philosophy, and strong alignment with current market demands. The platform brings together DSP processing, scheduling, and seamless Dante/AES67 network integration within a single solution,



AVAILMEA Team with the VARILITE Team.

enabling comprehensive control of music, announcements, and automation in complex, multi-zone applications such as hotels, theme parks, museums, and shopping malls. From SoundCoreHero’s perspective, the GCC represents a market known for technically ambitious projects, and the collaboration is positioned to equip integrators with tools that simplify complex system management while delivering consistently high-quality sonic experiences across diverse environments.

Complementing its audio expansion, AVAIL MEA’s appointment as a Vari-Lite Gold Sales Partner marks a notable milestone in the lighting brand’s regional strategy. As the first Gold reseller within the new partner framework, AVAIL MEA will represent Vari-Lite’s entertainment lighting portfolio across the GCC, supporting designers, consultants, and integrators with local expertise, technical support, and deep market insight. The partnership reflects strong confidence in AVAIL MEA’s ability to grow the brand’s presence while maintaining a focus on long-term relationships, robust technical knowledge, and lighting solutions that respond to the evolving needs of the regional market.

GLOBAL

Barco Eyes High-End Audio with VerVent Acquisition Plan

In a move that signals a broader strategic push into immersive audiovisual ecosystems, **Barco** has announced that it has reached an agreement in principle to acquire 100% of the shares of **VerVent Audio Holding** (“**VerVent**”) a French-British premium audio company known for its high-end audio systems, headphones and automotive OEM audio solutions under the globally recognised Focal and Naim brands.

The proposed acquisition marks a significant expansion of Barco’s technology portfolio and positions the company to evolve into a fully integrated audiovisual solutions provider, combining its established expertise in visualisation with premium audio capabilities. “Today marks an important step in Barco’s ambition to shape the future of immersive audiovisual experiences. By welcoming VerVent and its iconic Focal and Naim brands into the Barco family, we accelerate our strategy to deliver fully integrated solutions where image and sound reinforce each other seamlessly. Building on our leadership in visualization, we go all-in on Entertainment. The addition of high-fidelity audio strengthens the overall experience of our offering across high-end residential and broader consumer/home entertainment environments, as well as in professional markets. This combination expands our reach, deepens our technology capabilities, and positions us to capture new opportunities across the audiovisual value chain. We are excited to embark on this next chapter together,” said **An Steegen, CEO of Barco**.

Headquartered in SaintÉtienne, VerVent has built a longstanding reputation in the



premium audio sector through the design and manufacture of high-performance audio systems. Its portfolio spans premium loudspeakers, immersive and active audio solutions, headphones, studio monitors and automotive and yachting OEM systems, alongside a growing custom installation and home theatre offering. The company also operates an extensive global retail and distribution footprint, with more than 80 premium boutiques and thousands of sales points worldwide.

Industry estimates place the premium audio market — combining audiophile consumer audio and high-end home cinema segments — at more than €3 billion, driven by growing interest in immersive sound, active loudspeaker systems, integrated AV platforms and direct-to-consumer distribution models. For Barco, the acquisition would enable a significant evolution of its solutions portfolio, allowing the company to combine high-end visualisation and audio capabilities into unified experiences for both professional and consumer environments. Beyond the residential segment, the integration is expected to open new opportunities across public spaces, home cinema installations and professional cinema environments — building on Barco’s established leadership in cinema projection and high-end residential

visualisation while leveraging VerVent's expertise in premium audio engineering.

The Enterprise Value of the acquisition is approximately €135 million, with the transaction expected to be financed through Barco's own funds. VerVent currently generates annual revenues of around €110 million, and Barco anticipates realising operational synergies in the coming years. Including the acquisition, the company has reconfirmed its long-term EBITDA margin guidance of 15% by 2028.

Once completed, VerVent will be integrated into Barco's Entertainment division. Barco has

indicated that it intends to support VerVent's ongoing strategic roadmap, which focuses on strengthening its high-end premium audio positioning while advancing technology development toward digital, active and connected product platforms, rationalising the product portfolio and further leveraging its global sales network, including consumer channels and brand licensing.

Completion of the transaction remains subject to prior information and consultation with the relevant employee representative bodies, in accordance with applicable legislation, along with customary closing conditions.

GLOBAL

ETC Announces Leadership Transition as Dick Titus Retires; James Foster Appointed President



After more than three decades of service, Dick Titus has announced his retirement from **Electronic Theatre Controls (ETC)** marking the close of a 35-year journey

with the company, including seven years as CEO. Throughout his tenure, Titus played a defining role in shaping ETC's culture and strategic direction, guiding the organisation through sustained growth while reinforcing its long-standing commitment to both employees and customers.

Acknowledging his contribution, **Susan Foster, Chairman of the Board**, stated "Throughout his 35-year tenure, and in his seven years as CEO, Dick Titus has provided ETC with steadfast leadership and guidance.

His legacy will continue in ETC's ongoing dedication to its employees and customers." As ETC enters its next chapter, the company has confirmed that **James Foster has assumed the role of President**. Foster brings with him more than a decade of experience within ETC, having worked closely with Titus and across multiple departments including Research & Development, Human Resources, Acquisition Management, and Professional Services. He most recently served as Vice President of Finance from 2024 and has been a member of ETC's Board of Directors since 2022.

Commenting on his appointment, Foster said "I am deeply honored and excited to begin this next chapter alongside the amazing people of ETC. This company has been built by a passion for people, service, and exciting products, and I intend to carry that forward."

SINGAPORE

HARMAN Connect APAC 2026 Unites Industry Leaders in Singapore with Technology Showcases and Strategic Vision



Harman Professional Solutions brought together the Asia Pacific professional AV community for the HARMAN Connect APAC Summit 2026, a multi-day gathering that underscored the company's continued focus on innovation, collaboration and immersive experience design. Hosted at W Sentosa, Singapore from 10 to 12 March 2026, the summit convened distributors, partners, customers and company leadership for a comprehensive programme of product showcases, technical sessions and strategic discussions.

The event opened with the HARMAN Partner (Distributor) Summit on 10 March 2026, where regional distribution partners engaged directly with senior leadership to align on business priorities and future direction.

Brian Divine, President of HARMAN Professional Solutions, presented key updates, recognised sales achievements and outlined the company's product roadmap for 2026 and beyond.

On 11 March 2026, the focus shifted to performance applications with the Performance Audio & Lighting Summit, delivering a full day of technical deep-dives and live demonstrations led by Global Product Line Managers. The programme featured lighting project highlights and live fixture demonstrations, including the APAC debut of the Martin MAC Encore Two and MAC One Beam. Audio innovations were also spotlighted, with demonstrations of the latest JBL Professional developments, including new additions to the SRX900 Series.



The day culminated in a curated Flux Immersive Audio & Lighting showcase, offering attendees a multi-sensory demonstration of integrated system capabilities, before transitioning into JBL Live & Loud—an evening of entertainment and networking that also celebrated JBL’s 80th Anniversary.



The final day, 12 March 2026, turned attention towards installed AV solutions, with sessions dedicated to audio, video and lighting technologies designed for professional integration environments. Attendees explored updated JBL Professional loudspeaker ranges, including the first APAC demonstration of a Dante-enabled loudspeaker, alongside next-generation platforms such as BSS OMNI Open Architecture DSP, Crown ComTech D amplifiers, and AMX MUSE and SVSI solutions, highlighting HARMAN’s ecosystem approach to delivering cohesive, scalable systems across diverse applications.



“HARMAN Connect APAC 2026 brought together over 200 partners and customers from across the region, reflecting the strength of our community and our shared commitment to innovation,” said **Nick Screen, VP & GM, HARMAN Professional**

APAC. “The summit is more than a product showcase—it’s about building meaningful connections and sharing a clear vision for the future of professional audio, lighting, and integrated solutions in APAC.”

AUSTRALIA

FOHP Bets Big on Claypaky Ultimo Sharpy

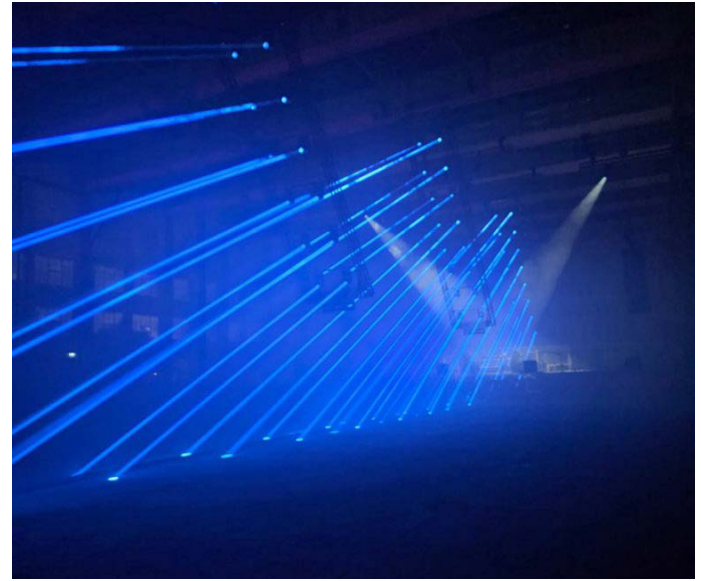
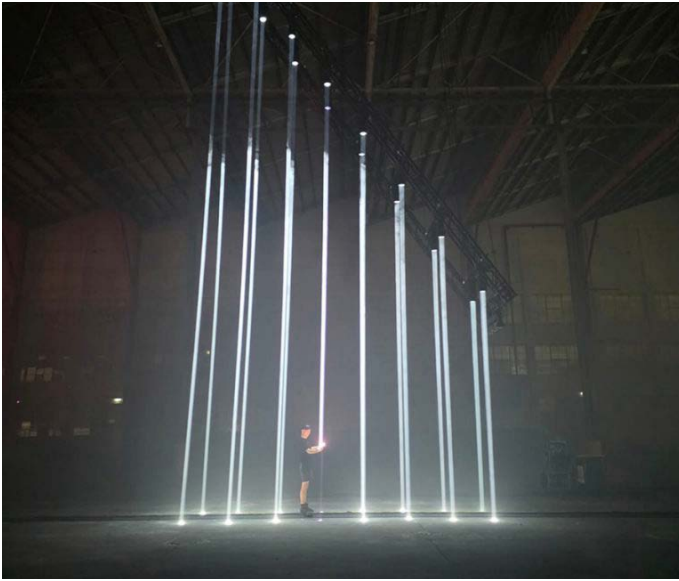


Melbourne-based **Front of House Productions (FOHP)** has made a decisive investment in its lighting inventory, expanding its moving light stock with the purchase of 50 **Claypaky** Ultimo Sharpy fixtures in a single order. Supplied through **Show Technology Australia & New Zealand** Claypaky's official distributor in the region, the acquisition reflects FOHP's focus on scale, impact and practical performance in demanding touring and event environments.

For Michael Eather, Lighting Director at FOHP, the decision was driven by the realities of modern show design. "For many of our shows, quantity matters," he commented. "LDs want impact through numbers, so purchasing 50 units was simply a logical decision." The brief was clear from the outset: a next-generation beam fixture that could deliver serious output while remaining practical for touring, with IP rating, CMY colour mixing, low weight and enough power

to hold its own in high-energy environments. When the Ultimo Sharpy was announced, it immediately stood out. "When the Ultimo Sharpy was released, it immediately caught my attention," Michael explained. "On paper, it ticked every box, but we wanted to see how it really performed."

Designed around a compact housing with a strong power-to-size ratio, the Ultimo Sharpy combines an IP66 rating, advanced optics, fast and accurate CMY colour mixing and the signature Sharpy beam precision that has become a hallmark of the range. For FOHP, weight was a critical consideration, particularly when deploying large numbers of fixtures in venues with strict load limits. "When you're hanging 40 or 50 fixtures in a rig, especially in venues with strict load limits, every kilogram counts," Michael said. "You need power without compromising the rig."



To validate the specification, Michael requested a hands-on demonstration, which Show Technology arranged promptly, setting up a direct comparison against a wide selection of hybrid and beam fixtures from multiple manufacturers. The outcome left little room for doubt. "The Ultimo Sharpy simply blew them all away," he declared. "It was a night where it was just the right level of light, misty rain out front of the warehouse, and the Ultimo Sharpy shot them all out. The beam seemed to go on forever. It was mighty impressive." Several lighting designers were invited to the shootout, with the Ultimo Sharpy emerging as the clear favourite, making the purchasing decision straightforward.

Michael also acknowledged a long-standing affinity with the Sharpy lineage. "You know what you're getting with a Sharpy," he said. "The Ultimo carries that familiarity, the same colour wheel DNA and feature set, but with a modern evolution." The use of a discharge lamp source remains a key part of that appeal. "There's a quality to discharge that I still love. It offers something I haven't quite seen replicated in LED or laser source fixtures yet."

Beyond output, speed and control were further differentiators. "They're incredibly quick, so quick that Claypaky even included a Sharpy emulation mode to slow them down to match the original Sharpy. That tells you everything," Michael laughed. "In certain effects, they almost feel like moving mirror fixtures. They also run quietly, which is important for corporate and broadcast environments." He also pointed to the inclusion of a linear prism as a welcome addition. "It's one of the features I always wished the original Sharpy had," he said.

Since arriving towards the end of last year, the Ultimo Sharpys have seen constant use. "They've already been out on several major shows, with corporate work filling the gaps between," Michael explained. "They've quickly become a core staple of our inventory." For FOHP, the investment is as much about future readiness as it is about current demand. "With IP rating, CMY mixing, wide beam capabilities, speed, and lightweight construction, there isn't much that comes close," Michael said. "Claypaky has always been a trusted, reliable brand for us, and this fixture continues that legacy."

CHINA

Analog Way Establishes China Joint Venture to Strengthen Regional Presence and Support



Analog Way has taken a significant step in its Asia Pacific growth strategy with the establishment of **Analog Way China Co. Limited**, a Shenzhen-based joint venture formed in partnership with **Zhu Rongjun, Founder and General Manager of Jiangsu Rongze Tianyun Electronics Co., Ltd.**

The move marks a deeper commitment to the Chinese professional AV market, with a focus on enhancing localised support and expanding operational capabilities.

Announced during the opening of Analog Way's new office in Shenzhen, the joint venture is positioned to improve technical support, after-sales service and spare parts availability for customers and partners across mainland China. The development reflects the company's intent to build a stronger on-

ground presence while aligning more closely with regional market demands.

For Analog Way, the Chinese market remains a key pillar in its broader international expansion strategy. "China is a key market for Analog Way. The creation of this joint venture and the opening of our China office are important steps to strengthen our presence and investment in the region. We look forward to continuing to develop the market together with our local partners," said **Eric Delmas, Chief Executive Officer of Analog Way.**

The new entity also formalises a working relationship that has evolved over the past three years between Analog Way and Zhu Rongjun's organisation, built around a shared

emphasis on long-term collaboration and customer support. "In the Chinese market, credibility and long-term commitment are essential. Our cooperation is built on a shared focus on technical support, after-sales service, and long-term responsibility to our customers," said Zhu Rongjun.

From a regional perspective, the joint venture is expected to further reinforce Analog Way's ecosystem across Asia Pacific, strengthening collaboration with partners while enabling more responsive service delivery. "China is a strategic market for Analog Way in Asia Pacific. With this joint venture and our expanded local presence, we are reinforcing our ability to support partners and customers

while continuing to grow the professional AV market across the region," added **Guy de Souza, Vice President of Analog Way Asia**.

Alongside the announcement, Analog Way also revealed new strategic partnerships with several companies operating within mainland China's rental and professional AV sectors. These collaborations are aimed at expanding the deployment of Analog Way's screen management systems across live events, touring productions and corporate environments, further embedding the brand within the region's fast-evolving live production landscape.

MALAYSIA & SINGAPORE

dBTechnologies Strengthens Southeast Asia Strategy with Malaysia Partnership, Singapore Expansion and APAC Technical Appointment

dBTechnologies is sharpening its focus on Southeast Asia with a series of strategic developments that collectively reinforce its long-term commitment to the region. Combining a new distribution partnership in Malaysia, the establishment of a direct presence in Singapore and the appointment of a dedicated Application Engineer for APAC, the manufacturer is aligning commercial growth with deeper technical engagement across key markets.

In Malaysia, dBTechnologies has formalised a distribution agreement with **AV United Sdn. Bhd.** a company headquartered in Puchong, Selangor, with a long-standing presence in the professional audio sector since 1995. The collaboration reflects a shared emphasis on sustainable growth, pairing dBTechnologies'



product portfolio with AV United's established distribution network and local market expertise, as demand continues to rise for high-performance, scalable and reliable audio solutions across the country.

"With a dedicated team and a strong understanding of the Malaysian market, we



are proud to embark on this new partnership with dBTechnologies. As a brand that delivers innovation, reliability, and exceptional sonic performance, dBTechnologies aligns perfectly with our mission of elevating the professional audio landscape in Malaysia. With our established distribution network and deep market knowledge, we are committed to growing the brand's presence while supporting customers with the highest level of service. Together with dBTechnologies, we look forward to shaping a stronger and more dynamic Malaysian pro audio market," said **Chin Foo Heng, Managing Director of AV United**.

From a regional standpoint, Malaysia represents a strategically important market within Southeast Asia for the brand's continued expansion. "Malaysia represents one of the most significant and strategically relevant markets in Southeast Asia for any professional audio brand. We are quietly confident in the ability of our products to earn their place, but identifying a partner who genuinely shares our ambitions and long-term vision was essential. In AV United,

we have found that partner. Through the leadership of Mr. Chin and his team, we are excited to introduce dBTechnologies' portfolio to the Malaysian market in the very near future, building a presence grounded in consistency, trust, and performance. We very much look forward to seeing how Malaysian professionals will respond to what we bring," added **Patrick Hau, Regional Sales Manager for Southeast Asia**.

Running in parallel with its distribution expansion, dBTechnologies has also established a direct commercial presence in Singapore, marking a significant evolution in its regional business model. Under this structure, all sales activities in the market will be managed directly by the manufacturer, with Patrick Hau overseeing business development and maintaining close engagement with partners, integrators and key stakeholders.

Supporting this direct approach is a collaboration with **Loud Technologies Asia** which will serve as the authorised service and repair centre for Singapore.



(L-R) wRonnie Lai with Manuele Poli and Patrick Hau.

The partnership ensures strong post-sales support and technical reliability within the market, complementing the company's direct engagement strategy.

"Establishing a direct presence in Singapore is part of a broader vision to build deeper, more meaningful connections with markets that play a pivotal role in the evolution of professional audio. Singapore represents an environment where innovation, expertise and high expectations converge. By combining direct commercial engagement with the support of a trusted and highly skilled local partner such as Loud Technologies Asia, we are laying the foundations for long-term value, consistency and service excellence," said **Manuele Poli, Head of Sales APAC at dBTechnologies**.

Further strengthening its regional capabilities, dBTechnologies has appointed **Ronnie Lai as Application Engineer for the APAC region**. Based in Singapore, Lai brings over two decades of experience as a sound system engineer, spanning both touring and installation environments. His appointment is aimed at enhancing the company's on-ground technical support network across Asia-Pacific.

In his role, Lai will provide application design support, technical assistance and training programmes for partners, system integrators and end users, alongside conducting product demonstrations and offering on-site support for both touring productions and fixed installations.

"After more than twenty years working in the professional audio industry, I'm very excited to join dBTechnologies and contribute to the growth of the brand across Asia-Pacific. My goal is to provide strong technical support to our partners and end users, offering training, practical assistance and sharing my experience both in touring and installation environments. Among the many interesting products in the portfolio, alongside the powerful VIO series, systems such as the INGENIA IG5TR for example are destined to become increasingly successful in the Asian market thanks to their performance in particularly demanding venues, such as houses of worship. I look forward to helping our partners make the most of these solutions and to supporting the continued expansion of the brand in the region," said Ronnie Lai.

Highlighting the importance of this appointment, Poli added, "Ronnie represents a big added value for the APAC team as finally our exclusive partners can count on a dedicated technical support for their team and end users. Ronnie's large experience will be very precious to upskill our partners and clients by providing full-time support for any specific needs, especially for touring and install activities. I'm sure that thanks to his addition, the brand perception and awareness will substantially improve as well as the technical competency on our products of all our distributors and end-users. The APAC team is keeping growing and that's just the beginning."

JAPAN

Focusrite Group Establishes Direct Japanese Presence with Launch of Focusrite Group Japan



In a decisive step that signals both strategic intent and long-term market commitment, **Focusrite Group** has announced the establishment of Focusrite Group Japan, creating a direct operational presence in one of the world's most influential and culturally rich music markets. The move positions the company closer to Japan's expansive community of musicians, producers and audio professionals who rely on its portfolio of production tools in daily creative workflows.

Under the new structure, distribution, marketing and customer service for Focusrite, Novation and ADAM Audio GmbH will now be handled through a dedicated local division. The operation will be headed by industry veteran Kohei Oyamada, whose extensive experience within the Japanese market positions him to steer the division towards elevated service standards, broader brand visibility and deeper interaction with the country's creative community through strengthened artist relations, targeted

educational programmes and curated events. The direct presence is designed to enable more personalised in-market support, reinforce relationships with artists, partners and retailers, and increase investment in community engagement, all while consolidating

long-term brand equity in a strategically important territory.

Japan's longstanding reputation for technical excellence, creative innovation and a deeply rooted music culture makes it a critical hub within the global pro audio ecosystem. By establishing Focusrite Group Japan, the company is aligning its operational infrastructure with the expectations of a sophisticated and demanding user base, reinforcing its commitment to sustainable growth and closer customer connection.

The creation of Focusrite Group Japan reflects a broader emphasis on long-term value creation and meaningful market integration. Rather than relying solely on external distribution frameworks, Focusrite Group is embedding itself more directly within Japan's creative and commercial landscape—an approach that signals both confidence in the market's maturity and a clear ambition to participate actively in its continued evolution.

GLOBAL

DirectOut Reshapes Leadership and Strategic Vision for Its Next Growth Phase



At a moment of sustained global momentum and increasing market complexity, **DirectOut** has announced a significant evolution of its leadership structure, reinforcing its long-term strategy as a benchmark provider of professional audio system connectivity and integrated audio solutions. The company has formally appointed a new three-member Management Board designed to support its extraordinary growth trajectory, while simultaneously strengthening strategic, operational and market-facing capabilities across the organisation.

The newly formed Management Board comprises **Luca Giaroli as Chief Executive Officer (CEO)**, **René In Der Stroth as Chief Financial Officer (CFO)**, and **Jan Ehrlich**, who transitions from his previous role as CEO into the position of **Chief Operating Officer (COO)**. Having previously served as Chief Strategy Officer and Chief Solutions Officer, Giaroli has played a central role in reshaping DirectOut from a hardware-centric manufacturer into a global

leader in integrated audio solutions. He is also the visionary behind the PRODIGY MP platform and the Audio Solution Model (ASM™), a concept that has fundamentally redefined approaches to digital audio system design and implementation across complex professional environments.

Commenting on the leadership transition, Giaroli explained, "DirectOut has experienced remarkable growth over the past years in people, partners, technologies, and revenue. This evolution brings complexity that requires a broader and more specialized leadership team. We are building something bigger together, not just a company, but a place where innovation meets purpose, and where every team member plays a vital role in our success."

Under the new structure, Giaroli will spearhead strategy, marketing and sales to fuel DirectOut's continued expansion, while In Der Stroth will oversee financial operations tailored to the demands of rapid global

growth, and Ehrlich will focus on operational excellence and administrative efficiency from the company's headquarters in Mittweida.

René In Der Stroth underscored the opportunity ahead, stating, "Joining DirectOut is a unique opportunity to align financial excellence with cutting-edge technology. I am eager to collaborate with this world-class team to drive sustainable growth and maintain our competitive edge in an ever-evolving global market." Jan Ehrlich added context to the transition, noting, "This is a natural and necessary evolution as we continue to grow. It's about preparing our company for the opportunities ahead, with better leadership and clearer roles, while giving our team the support they deserve to thrive in their work."

Supporting this renewed management framework, **Chief Technology Officer Claudio Becker-Foss** will continue to work in close synergy with Giaroli, ensuring that technological innovation remains closely aligned with DirectOut's overarching strategic direction. Becker-Foss's leadership in product development and system architecture remains a cornerstone of the company's Audio Solutions, safeguarding the performance, flexibility and reliability standards that have become synonymous with the DirectOut name. Collectively, the Management Board will oversee key strategic initiatives, including the company's US expansion through DirectOut LLC and the strengthening of collaborative workflows via deeper industry integrations.

In parallel with the board-level changes, DirectOut has further reinforced its global growth strategy with the appointment of **Giacomo Previ as Director of Marketing and Strategic Partnerships**. A highly accomplished strategist with more than 30

years in the professional audio sector, Previ will lead the company's global marketing direction while driving high-level industry alliances. His career spans eight years managing OEM Sales at Powersoft, a 14-year tenure as Director of Sales and Marketing at 18 Sound, and earlier roles in product management and marketing communications at Mackie Designs and RCF, giving him extensive insight into international audio markets and partnership-driven growth.

Announcing the appointment, Giaroli commented, "I am personally and professionally excited to welcome Giacomo Previ to our team. Having known him for many years, I have always admired his deep market insight and his unique ability to connect technology with business opportunities. His arrival is a game-changer for DirectOut, ensuring that our innovative spirit is matched by a world-class strategic vision as we expand our global footprint."

In his new role, Previ will focus on strengthening brand equity and market penetration for DirectOut's Audio Solution Model, while leveraging his global network to cultivate strategic partnerships with leading manufacturers and foster product marketing innovation that bridges engineering excellence with market-driven needs.

Reflecting on the move, Previ stated, "DirectOut is renowned for its uncompromising quality and engineering innovation. I am thrilled to join the team at a time when the company is leading the way with AI-enhanced technological innovations. My goal is to help DirectOut reach its full potential as the ultimate solution for managing complex audio systems, ensuring that our audio solutions remain at the heart of the world's most demanding professional networks."

INDIA: HK Audio**HK Audio's COSMO Lands in India with Rajan Amplifiers**

Hk Audio has marked a defining moment in its international expansion with the launch of the first COSMO line array system in India, officially introduced in early January and delivered to leading Indian rental company **Rajan Amplifiers** by HK Audio's distribution partner **Hi-Tech Audio Video Systems**. The move signals a calculated step into one of the world's most dynamic live production landscapes, where scale, sonic expectations and market competition continue to intensify.

For HK Audio, India represents both opportunity and long-term intent. "The Indian market is extremely dynamic and

highly competitive," says **David Leonhard, International Sales Manager at HK Audio**. "While our presence has traditionally been stronger in other East Asian regions, India is clearly one of our key markets for medium- and long-term growth. With more COSMO users being established worldwide, now is the ideal time to step in, participate in the expanding live sound sector, and let people truly experience the system." To reinforce the launch, Leonhard and **Karel Noon, Application Support Engineer at HK Audio**, travelled to India in late January to conduct portfolio presentations, partner demonstrations and COSMO training.

In Delhi, Hi-Tech Audio Video Systems hosted an exclusive reseller and stockist event, showcasing systems across the Portable, Live and Install ranges. "What stood out most was that we didn't just talk about the products - we made people experience them," says **Manikk Gupta, Director of Hi-Tech Audio Video Systems**. "Dealers and sound professionals could evaluate the speakers both indoors and outdoors. Everyone noticed the superior clarity and natural sound across all product lines. Overall, it was a great start, and the conversations since have been extremely promising."

The focus then shifted to Jodhpur, where Rajan Amplifiers received in-depth COSMO training. Notably, the system had already been deployed at several major events prior to HK Audio's arrival. "They had already put it into operation before I even got there due to timing constraints and the way they did it was spectacular," recalls Noon. "The skill level at Rajan Amplifiers is very high. We couldn't have hoped for a better first COSMO user in India. Every engineer who heard the system was impressed - but that only works when you set it up the right way."

With the Rajan team already familiar with large-format systems and platforms such as Ease Focus and LAKE, the sessions centred on advanced optimisation, including low-mid beam steering, gain and EQ shading, cardioid subwoofer setups and deeper technical discussions around system performance efficiency. "The basic understanding was already there," Noon explains. "So, we concentrated on advanced tuning - low-mid beam steering, gain and EQ shading, cardioid subwoofer setups and deeper technical discussions about how they want the system to perform and how to achieve that efficiently."

Rajan Amplifiers has invested heavily in the platform, acquiring 24 COSMO 10 units, 12 C SUB 218 subwoofers and a complete C-DRIVE amplifier configuration. Since delivery, the system has already powered more than ten major concerts featuring leading Bollywood and Indian artists. "We've already used COSMO substantially and it has been the best system we've worked with," says Anil **Panwar, Owner of Rajan Amplifiers**. "The natural sound of HK Audio really stands out. We previously used HK Audio ELEMENTS systems and loved them, so adding COSMO was a natural next step." Panwar adds: "When I first heard the system, my mind was blown. It's such a beautiful system, unlike anything else I've heard before. Despite its compact size, it delivers a powerful, natural sound that you truly feel in both heart and mind. It's exactly the level of quality we need in the Indian market. You don't just hear it - you feel it."

According to Gupta, market conditions are aligned with the system's capabilities. "COSMO is powerful and flexible enough to cater to multiple event types from high-profile weddings and corporate events to large concerts, which are growing exponentially every year in India. The response from engineers and artists over the past six weeks has been extremely overwhelming." Leonhard concludes, "We thank Anil and his team at Rajan Amplifiers for their trust and warmly welcome them to the HK Audio family. We also thank our distribution partner Hi-Tech Audio Video Systems for initiating this milestone. We are excited to further develop HK Audio's presence in India and to be part of the country's rapid growth in the years ahead."

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SINGAPORE

Powersoft Strengthens Southeast Asia Focus with Jinfu Chen's Appointment as Area Sales Manager



Powersoft has reinforced its strategic focus on Southeast Asia with the promotion of **Jinfu Chen** to the newly created role of **Area Sales Manager, Southeast Asia (SEA)**.

Based in Singapore and travelling frequently across the region, Chen will oversee Powersoft's sales and distribution channels throughout Southeast Asia; and will report to **Area Sales Manager, Asia Pacific, Arthur Soh**. His remit includes supporting distribution partners to achieve revenue targets and KPIs, while strengthening brand visibility and fostering long-term growth across key verticals such as hospitality, corporate, education and entertainment.

The move comes as Southeast Asia continues to demonstrate robust economic momentum, fuelled by resilient domestic demand, a steady rebound in tourism and strong inflows of foreign direct investment. With growth projections across the region outpacing several other major global markets,

Powersoft has identified SEA as a strategic priority and is allocating additional resources to accelerate its expansion.

Drawing on extensive experience in professional audio sector sales, along with a strong understanding of the cultural diversity and varied business practices across Southeast Asia, he will now focus on deepening collaboration with partners while aligning Powersoft's portfolio with the evolving needs of local markets.

"Southeast Asia is a diverse and complex region, but it also presents tremendous opportunities. My focus is to work closely with our distribution partners to drive both sales and brand growth, and to develop Powersoft's presence so that it stays front of mind in the region," says Chen. "With the industry increasingly focused on efficiency, performance and sustainability, I believe Powersoft is extremely well positioned to support partners and customers during this exciting period of growth."

Chen notes that consultants, system integrators and venue owners across the region are increasingly prioritising performance, advanced features and reduced carbon footprint over purely price-driven decisions, a shift that aligns closely with Powersoft's technology-led approach and Human Audio Experience philosophy.

"As we see more countries moving towards green policies, consultants and venue owners will be required to implement solutions that help them to reach their efficiency

and sustainability targets. With our DSP capabilities, auto-setup function and flexibility for control by 3rd party systems, we are in a good position to grow with consultants, system integrators and end-users who are prioritising function, features and performance,” states Chen.

Welcoming the appointment, Arthur Soh highlights the broader significance of the role for the company’s regional ambitions.

“There is so much potential for growth in the SEA region, and with his strong network, industry experience and understanding of local markets, Jinfu is well positioned to help us realise our ambitions. I’m delighted to see him step into this role where he will support our valued partners to grow their businesses alongside the Powersoft brand in some of Asia Pacific’s most dynamic markets.”

AUSTRALIA

Audio Logistics and Adamson Bring Hands-On Training to Queensland



Audio professionals in Queensland are in for an immersive opportunity to dive deep into large-scale system deployment with **Adamson Systems Engineering**. Hosted by **Audio Logistics** Adamson’s official distribution partner in the region, this intensive two-day course is designed for engineers eager to elevate their skills in real-world system installation, commissioning, and tuning.

Leading the sessions is **Carlos Sallaberry, Adamson’s Head of Education and Applications Engineer for the Asia-Pacific (APAC)**, whose extensive experience spans global tours, major events, and work with renowned companies including Creative Technology, 8th Day Sound, dBSound, and Clair Global. Participants will gain hands-

on exposure to core technologies, venue strategy, I/O transport, rigging workflows, and precision system tuning—training crafted for the practical demands of show day.

Audio Logistics and Adamson asserting that this intensive experience marks a critical step for any engineer looking to reach the next level in professional audio expertise; with the program promising actionable workflows, real-world scenarios, and advanced tuning strategies – thereby making it an unmissable opportunity for professionals committed to system performance excellence.

The training is set to take place at the Brisbane Royal International Convention Centre (Royal ICC) on March 4th and 5th, 2026, running from 9:00am to 4:30pm each day. Attendance is free for industry professionals, with lunch and refreshments provided, but booking is essential due to limited positions.

Legacy Meets Logic

Martin Audio Ltd's Managing Director Dominic Harter on balancing heritage with hard decisions, and why sometimes saying 'no' is critical to long-term success



Dominic Harter presenting at Martin Audio's Open Day. Photo copyright Sophie Hoult.

In professional audio, legacy is not a comfort. It is a responsibility. Few brands understand that weight quite like Martin Audio, a company whose sonic signature has travelled from the earliest days of touring reinforcement to some of the most demanding modern live and installed environments.

At the centre of its contemporary evolution stands Dominic Harter, a leader who, rather than rewriting the script, has chosen to refine it with precision, discipline, and a deep respect for what already works.

Harter's journey to the top role has been anything but superficial. Having joined Martin Audio in 2016 and steadily rising through the ranks before being appointed Managing Director, his leadership is grounded in a rare duality: a firm grasp of commercial realities and an unwavering belief in the primacy of sound. As noted during his appointment, his mandate was clear: to build on Martin Audio's formidable heritage while steering it into a future defined by smarter systems, broader accessibility, and deeper market relevance. Yet, what distinguishes his approach is not ambition alone, but restraint — the ability



Expo 2025 in Japan featuring Martin Audio WPL and WPS loudspeakers. Photo courtesy of Audiobrains.

to prioritise, to say no, and to protect the essence of the brand even as it expands its horizons.

This philosophy has played out across a decade marked by both disruption and opportunity. From navigating ownership transitions and a global pandemic to accelerating innovation in software-driven optimisation and scalable system design, Harter has quietly reshaped Martin Audio into a more agile, more inclusive, and more globally attuned force. His reflections on the brand's legacy, particularly its 50-year milestone, reveal a consistent thread: that technology must ultimately serve people, and

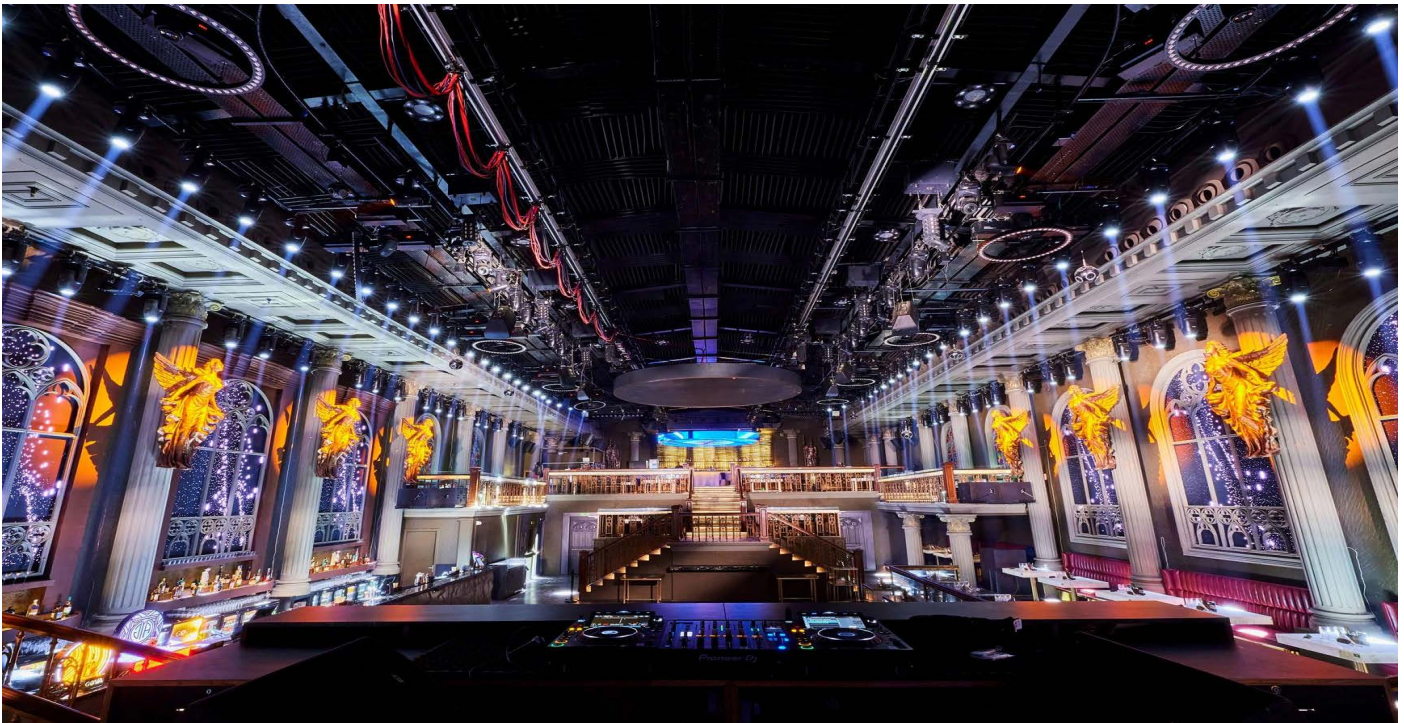
that trust, once earned, must be relentlessly protected.

In this conversation with Entertainment Technology Asia, Harter speaks with clarity and conviction; on leadership, on engineering discipline, on the convergence of hardware and software, and on the shifting dynamics of markets such as APAC and the Middle East. What emerges is not just a portrait of a company in motion, but of a leader who understands that progress is not about chasing noise; but about delivering it, flawlessly, every single time.

ETA: Stepping into the role of Managing Director at Martin Audio meant inheriting a brand with a deeply respected legacy and a fiercely loyal user base. On a personal level, how have you aligned your own leadership philosophy with Martin Audio's ethos—and what kind of organisational culture have you consciously tried to shape during your tenure?

HARTER: Stepping into a company like Martin Audio, you feel the weight of its history almost immediately. When I arrived, the brand's reputation and the loyalty of its customers were very strong. Both of those things highlighted for me that the Martin Audio signature sound quality was the one line in the sand that had to be present in every product we developed. My instinct was never to try and reshape that.

In terms of the culture here at Martin Audio, it really is a company that wants to serve the professional audio community at every level. That reflects my own philosophy so I've always been aligned with its honest ambition. Our goal is to unite the Audience whether that's for engineers putting on gigs at a grass roots level or at the biggest festival in terms



Goya Club in Goa India featuring TORUS and CDD. Photo courtesy of Chopra Designs.

of attendance and stature. We make products with the same dedication to audio quality, for series serving both premium excellence and genuine accessibility.

We pride ourselves that we are The Martin Audio family, and everyone within that, whether staff, distributors, or customers, are treated with the same level of honest respect.

ETA: Martin Audio has undergone a significant strategic evolution over the past few years—balancing its legacy in touring with a growing emphasis on installed sound and system integration. Looking back, what were the hardest strategic decisions you’ve had to make to reposition the company—and what did you have to consciously say no to in order to move forward?

HARTER: It’s ten years now since I joined and at that time the company had the very successful MLA and CDD series, and an equally strong reputation. The strategy was

simply to build upon that strong foundation – and we were aggressive with it.

The long-term aim was to create a two-tier product offering: one for the everyday professional who needs good, honest value product, and another, more premium offering that combined greater levels of innovation and more features, to meet the exacting demands of top touring acts and landmark installations.

The hardest part of that is always the prioritisation. You can't do everything at once, and the temptation – particularly in a company with as much engineering talent as Martin Audio – is to pursue every interesting idea simultaneously. Saying no to certain paths, or saying not yet, in order to protect focus and execution quality, is a very important discipline.

Rather than looking at ‘gaps’ we simply followed customer need as we saw it, and the success of this strategy ultimately

strengthened Martin Audio's ability to address more of the marketplace while protecting margins. Ultimately it also grew the business while prioritising our customer base.

ETA: Martin Audio appears to be pushing toward a more intelligent, software-driven approach to system design. Do you believe the future of loudspeaker systems will be defined less by hardware and more by predictive intelligence and control ecosystems? How exactly do you see this playing out?

HARTER: Since 2010, with MLA and then again with our Wavefront Precision series launch in 2017, we've demonstrated to the market that with sufficient DSP intelligence and predictive software, a loudspeaker array could be programmed to deliver precise, repeatable results in complex environments – as focused as a lighting rig.

And yes, our DISPLAY Optimisation software with its patented algorithm has changed what was possible for the engineer. With unique features such as Hard Avoid™, it leads the way for some of the world's most prominent festivals and events where its relied upon to deliver the highest degree of SPL accuracy.

But as you'll see from our Wavefront Precision upgrades this year, hardware and software updates go hand in hand. Whilst it's very important that sound output can be predicted, hardware also needs to be not only excellent, but also adaptable for the user to get the best natural response from it. For this reason, we include rotatable horn drivers and actively enable flexible dispersion in our loudspeaker series.

ETA: When it comes to filling critical gaps between portable, install, and

large-scale touring solutions — how do you identify these "white spaces" in the market, and how do you ensure new product categories don't just fill gaps, but genuinely reshape user workflows?

HARTER: Martin Audio is a genuinely customer focused company and for us, product development is customer led. You look at where engineers are reaching for workarounds. With Wavefront Precision, there was a clear gap; rental companies and live events needed systems that were fast to rig and tune without sacrificing coverage predictability. They needed modular configurations that could suit theatres, mid-size arenas, and outdoor festivals without being a completely different system for each. Wavefront Precision addressed that directly, it became our fastest ever selling line array series.

WPS is another example. Other 8" line arrays in the market had real deficiencies and we wanted to overcome those other compromises. Which is why WPS has more drivers than anything else, we believe, in its class, with spacing, waveguide, and crossover point engineered to deliver optimum HF performance with exemplary mid and high frequency pattern control, even at higher SPL.

At the other end of the scale the gap was equally visible. CDD Series, followed by ADORN, offer high-performance distributed sound in visually discreet enclosures, at an accessible price point. The common thread is always the customer's workflow, not the gap in our catalogue. The gap in the catalogue is a symptom. The diagnosis comes from understanding where and why installers or engineers are compromising.



Sayap Coffee Bar in Indonesia featuring ADORN. Photo courtesy of Goshen.

ETA: APAC and the Middle East are increasingly defining the global pace of growth in both live events and fixed installations. From your perspective, how do these regions differ in terms of system design philosophy, purchasing behaviour, and appetite for innovation — and how has Martin Audio adapted its approach to remain relevant across both?

HARTER: Both regions are moving at an extraordinary pace, but the character of that pace is quite different. The Middle East is defined by the sheer scale and ambition of what's being built; with involved, multi-stakeholder decision-making processes. APAC is more heterogeneous and, I would argue, more demanding in a different way. But as we have found through the rest of the world, local presence that is genuinely embedded in the region has been a guiding principle for us.

We've discovered that our product design principles sit very well in these regions. Flexibility in design and adaptability for when

things change are key features that we build into our product series. These features make all the difference when we need to adapt to the customer's needs or to those of the site, which doesn't always come as planned.

Across Asia particularly, types of venue are diverse and in terms of production, timelines are demanding — so the flexibility built into the design of Martin Audio product series, for example FlexPoint and the recently launched BlacklineQ Series, are incredibly popular.

Martin Audio solutions sound great out of the box. BlacklineQ is almost plug and play, with only small touches needed to manage room acoustics. Systems that perform as designed allow integrators to spend less time on site which meets the needs of both regions.

ETA: One of the more understated aspects of Martin Audio's recent developments — such as improvements in durability, weatherisation, and lifecycle-focused design — is the emphasis on long-term ROI for rental

companies and integrators. How important is economic efficiency and asset longevity in shaping your product philosophy today?

HARTER: Ask any of our rental partners. It's fundamental, and it connects directly to how we think about the two-tier strategy. A rental company investing in a Wavefront Precision system isn't just buying audio performance, they're buying an asset that needs to earn across many years and many shows. The durability, the serviceability, the repairability aren't secondary specifications. They're part of the engineering brief from day one.

It's no accident that Martin Audio systems that are still performing at spec many years after purchase. We take great in the longevity of our systems. It reflects a design philosophy that takes the total cost of ownership seriously, because we know that for our customers, a system that is out of service is a system that is not earning.

Our latest Wavefront Precision upgrades are fully retrofittable and at the value end of the market, there's a reason that the recently launched BlacklineQ series outstripped sales its predecessor, which in its time had been an all-time highest selling range.

BlacklineQ is the first loudspeaker series in its class to incorporate high value features such as Differential Dispersion technology, delivering more even audience coverage and improved intelligibility. Lightweight, with rotatable high-frequency devices and flexible mounting options, pound for pound, they are the best sounding speakers around.

ETA: Having led Martin Audio through ownership transitions, a global pandemic, and a rapidly shifting technology landscape, how has your

decision-making lens evolved – and what guiding principle do you now rely on when shaping the company's direction for the next decade?

HARTER: Each of those chapters has sharpened something different. The ownership transitions reinforced how important cultural continuity is. You have to be deliberate about what you protect when the organisational structure around you changes, and for Martin Audio that has always been the sound quality and the integrity of the customer relationship. Neither of those is negotiable, regardless of who's on the ownership register.

The pandemic was a test of resilience that the entire industry went through together, and I think what it revealed – here and across the sector – was just how much people value live, shared experiences. When live events came back, they came back with an energy and urgency that was genuinely moving. It also gave us the clarity that continued investment in R&D during that period was exactly right. We're very proud to say that we didn't stop and we didn't have to lay off any staff. The product pipeline kept moving, and we emerged into the recovery with more to offer than when we went in.

The principle I keep coming back to, through all of it, is straightforward: does this decision make us better at serving the professional audio community? Not just today's community, but the engineers and operators and venue owners who will build their careers around this technology over the next decade. Martin Audio exists because generations of professionals have trusted it. Protecting that trust, and extending it is, ultimately, the only strategy that matters.

Martin Audio

Adrian Tan on the World Premiere of "Strangely Familiar" Production



"Strangely Familiar" was a world premier production staged between November 28-30th, 2025, as a key component of the Asia+ Festival 2025. The show had the honour of being the opening performance for "THE TURNS," a new, flexible performance space located within the East Kowloon Cultural Centre. This cutting-edge venue features a 176-seat end-stage configuration with a 7m height, providing a modern backdrop for the event.



*Lighting designer **Adrian Tan**, whose work on the well-received production drew audience acclaim, speaks with ETA about using the ETC EOS Apex 5 console.*

State-of-the-Art ETC/High End Gear

The venue is fully equipped with equipment from ETC and High End. The primary lighting workhorses included ETC Source 4 Lustr 2 Profiles/Fresnels, complemented by an array of High End Systems Solaframe, Solawash, and Solapix fixtures. The production benefited from a critical week-long technical residency before opening night, allowing the team 7 days to experiment, perfect the show. The extra week that the company had was instrumental to the success of the performance.



The EOS APEX 5 Console Experience

A significant highlight was the loan of the ETC EOS APEX 5 console, which proved instrumental in the show's creation.

ETC Hong Kong was kind enough to make it happen. I have been aware of the EOS APEX 5 for quite some time and have also had the opportunity to have had a hands on experience in Singapore on a demo unit. However, the chance to be able to use the console on a real show application was too good to ignore.

The EOS Apex 5 ran on the EOS software that we are all familiar with, but what really stood out was the sheer size of the display. It allowed me to create multiple work-spaces within a single page and made the programming experience much more enjoyable.



The multi-touch encoder screen and the mini encoders on the console also provided valuable real estate when it came to accessing moving light controls, especially when it came to framing shutters on the High End Solaframes.

Customizable target keys on the side of the screen offered endless possibilities for streamlining access to macros.

In a digital age where everything seems to be electronic and the use of paper and hand written notes are fading away, ETC very thoughtfully and flawlessly integrated left and right booklights into the sides of the console. It is a simple gesture, but a testament to the detail that was put into the design of this console.

Would I have been able to program this show on a ETC Gio or an ION XE? Absolutely yes. But I can with conviction say that it would not have been as seamless and as enjoyable to do so as on the EOS APEX 5.

As we move into an era where 5-8 colour LED mixing is the norm, the EOS's software's colour library and colour calibration is still the standout in today's market. The ease of achieving a colour that used to require hours of fine tuning can now be executed in several keystrokes.

I was also very pleased to see that I would be working with fixtures that I was very familiar with, specifically the ETC fixtures. As a designer, the 2 most important things I want in a fixture is superior colour control and flawless linear dimming and ETC has never failed to deliver on either of those fronts. I was also pleasantly surprised with the capabilities of the High End fixtures in terms of output and colour control.

Once again, many thanks to STAGE EQUIP in Singapore for facilitating this request and for always providing support to the users of ETC equipment in Singapore and many thanks to the office in ETC Hong Kong for their hospitality and for making this happen.

*Adrian Tan is a leading Singaporean lighting designer and founder of **The Light Project**, a boutique consultancy known for its cinematic, "camera's eye" approach to lighting. Over a career spanning two decades, he has built a reputation for using light as a three-dimensional medium—sculpting space, shadow, and emotion rather than simply illuminating it. His work balances technical precision with a deep sensitivity to atmosphere, allowing him to create emotionally resonant environments across both stage and architectural contexts. A pioneer in digital lighting, Tan was an early adopter of the ETC Lustr series, using its advanced multi-colour capabilities to develop a refined palette of pastels, cool tones, and warm whites.*

*Tan has collaborated extensively with Singapore's leading performing arts institutions, including T.H.E Dance Company, Singapore Ballet, Wild Rice, and Teater Ekamatra, playing a key role in shaping the nation's visual arts identity. Internationally, his work includes projects in London and interdisciplinary collaborations such as *Precious Land*, where his simulation of natural light cycles earned critical acclaim. Increasingly, Tan's practice is evolving towards biophilic and narrative lighting, exploring how light and darkness can evoke emotional and environmental connections.*

ETC

STAGE EQUIP

GreenHippo Optimises Preset Filters & Editing



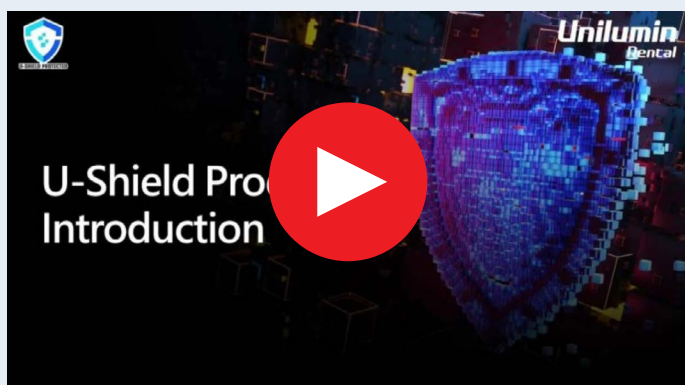
GreenHippo allows users to now leverage preset recording and filter controls to optimize post-production workflows, alongside ability to customize what each preset saves and recalls creates flexibility, while post-recording editing allows for quick adjustments to saved presets.

GLP Emphasises Modularity with Matrix Eye



GLP introduces the GLP Matrix Eye series, a new modular LED blinder system designed for high performance, versatility, and durability, and engineered to deliver exceptional light output, smooth dimming, realistic tungsten emulation, and robust all-weather protection.

Unilumin Presents U-shield Tech for Rental Display Protection



Unilumin has introduced the new U-Shield technology that has been designed to enhance rental LED display panels by improving durability, reducing maintenance, and accelerating event turnaround times.

LianTronics' L-Armor Tech Promotes Rental Ruggedness



LianTronics L-Armor Tech is a rental-focused solution with integrated anti-collision technology that acts like a "super armor" for LED displays that prevents LED lamp damage arising out of transportation bumps; thereby ensuring rugged reliability — cutting costs, saving time, and boosting ROI for rental partners.

Meyer Sound Advances Integrated Ecosystem with Nebra 2 Software and New TIGRA Loudspeaker Platform



Meyer Sound has reinforced its ecosystem-driven approach to professional audio with the release of Nebra 2, a major software upgrade, alongside the introduction of the TIGRA line array loudspeaker and 1800-LFC low-frequency control element. Together, these developments signal a continued shift towards unified workflows, intelligent loudspeaker design and scalable system architectures across live and installed sound applications.

At the software level, Nebra 2 marks a significant evolution of Meyer Sound's control environment, transforming the platform into a centralised command interface for its expanding ecosystem. Offered as a free application, the software introduces a redesigned interface and expanded toolset, building on the legacy Compass platform while delivering a more streamlined and scalable solution for modern audio workflows.

"Nebra 2 is a direct result of listening to how users want to work—fast, flexible, and

with fewer roadblocks," says Meyer Sound's Senior Director of Product Management, Andy Davies. "It's the only software of its kind that brings connection, control, and monitoring into one seamless experience."

The platform consolidates system configuration, control and monitoring into a single interface, providing full processor control for Galileo GALAXY alongside GEN-1-enabled networked loudspeakers. Users can access EQ, level, delay and phase controls directly within the same environment used for system connectivity and performance monitoring, eliminating the need to switch between multiple applications.

"You can connect devices, control processors, and monitor performance all in one app," adds Brian Smith, Meyer Sound's Product Manager, Digital Systems. "For the first time, you don't need to jump between tools or tabs. It just works the way people expect software to work in 2026."



Designed to scale from compact touring rigs to large stadium deployments, Nebra 2 incorporates tagging, search and filtering tools to simplify system organisation. It supports integration with GEN-1 loudspeakers with onboard processing, as well as MEP and RMS loudspeakers, MPS power supplies and other Milan-certified devices, enabling management of multiple processors, loudspeakers and signal formats including analogue audio, AES67 and Milan AVB.

A simplified visual health indicator—represented by a green checkmark—provides real-time system status based on data from connected devices, including limiters, temperature sensors and network streams. In high-pressure live environments, this approach replaces complex monitoring dashboards with immediate, actionable feedback. Additional features such as Show Mode allow users to lock critical controls

during performances, while expanded clock management and snapshot support further enhance operational reliability.

While Compass will continue to be supported in the short term, Meyer Sound has confirmed that all future software development will focus on expanding Nebra's capabilities, positioning it as the central interface for its evolving ecosystem.

Complementing this software advancement, Meyer Sound has also expanded its next-generation loudspeaker portfolio with the introduction of the TIGRA line array loudspeaker and 1800-LFC low-frequency control element. Positioned between flagship large-format systems and more compact solutions, the new products bring tour-grade performance, GEN-1 intelligent onboard processing and Milan connectivity into smaller, more flexible form factors.

“TIGRA and 1800-LFC bring the proven performance of PANTHER and 2100-LFC into more compact and versatile systems,” notes Davies. “This opens up new opportunities across a broader range of applications.”

Engineered for medium to large-scale deployments, the systems are suited to performing arts centres, music venues, houses of worship and corporate environments, while also integrating seamlessly into larger Meyer Sound arrays.

The TIGRA-L delivers a maximum SPL of 146 dB (140.5 dB AES75 maximum linear SPL) from a compact enclosure, maintaining controlled, articulate sound even at close audience proximity. It also inherits the controlled cardioid low-frequency behaviour characteristic of PANTHER arrays.

The 1800-LFC builds on the performance of the 2100-LFC, offering comparable low-frequency response and dynamic range within a more compact footprint. With an operating range of 30 Hz to 125 Hz and a 134 dB AES75 maximum linear SPL, the system is designed to deliver consistent low-frequency performance for scalable deployments across theatres and mid-sized arenas.

Both products feature Meyer Sound’s GEN-1 technology, integrating signal processing, control, networking and a dedicated Galileo GALAXY output channel directly within the

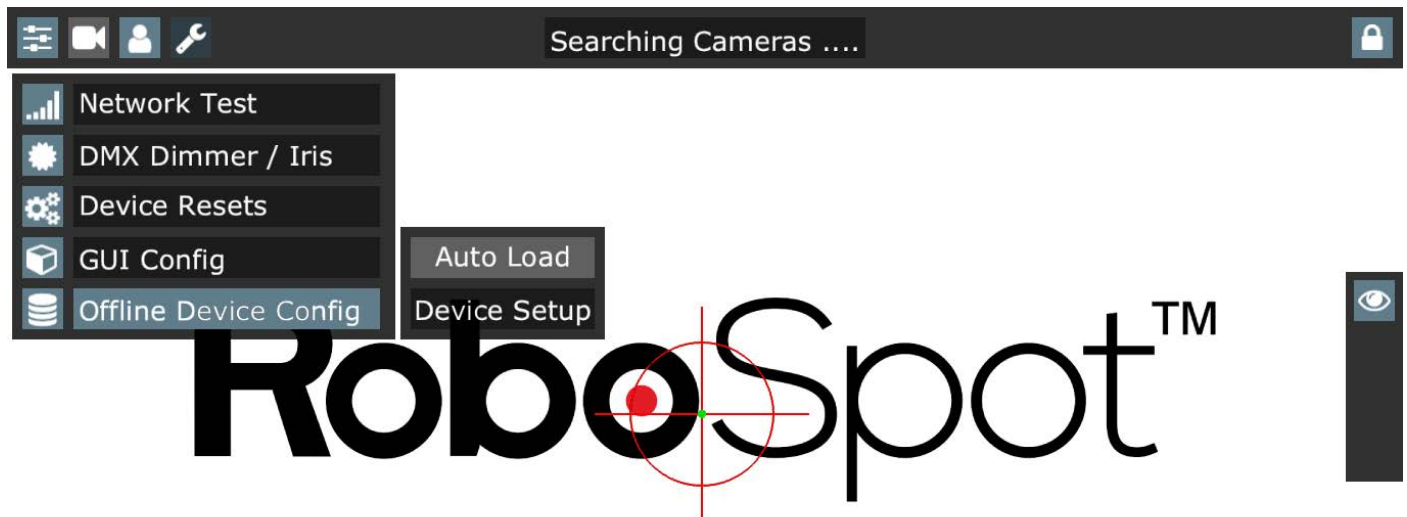
loudspeaker. Support for fully redundant Milan AVB networking alongside analogue inputs enables flexible hybrid signal paths, while reducing the need for external processing hardware and associated rack infrastructure.

This integrated approach simplifies deployment workflows, allowing systems to be configured for rapid analogue setups or fully networked operation with built-in redundancy, all within the same hardware framework. Early deployments across performing arts venues, sports arenas, corporate environments and houses of worship reflect the practical advantages of this design philosophy.

“By integrating power, control, and workflow simplicity directly into the loudspeaker, we give system designers a consistent way to work,” says Meyer Sound Senior Vice President John McMahon. “As venues and productions evolve, systems built on GEN-1 are prepared to evolve with them—delivering consistent results with greater efficiency.”

As part of its broader product strategy, Meyer Sound has also introduced an eight-year warranty across its entire product range, effective January 1, 2026. The move underscores the company’s confidence in the long-term reliability and performance of its solutions, while reinforcing its commitment to supporting users across the lifecycle of their systems.

ROBE Announces New Developments with Anolis and RoboSpot Workflow



ROBE has announced new developments across both its architectural lighting portfolio and followspot control ecosystem, highlighting fresh product innovation from its architectural brand **Anolis** while introducing enhanced configuration tools for the RoboSpot follow spot system.

First up, Anolis will unveil two new luminaires designed to expand its architectural lighting portfolio, which includes the newly announced Calumma Arts fixture.

Calumma Arts represents one of the key product launches from Anolis at the event and is the result of a collaboration with French Light. Designed to explore creative manipulation of light, the fixture produces distinctive visual effects through interchangeable textured glass and lens options that can be easily adjusted on site. As a static luminaire, it enables precise shaping of light while delivering visual depth and perceived movement within architectural

environments. The Calumma Arts range is available in XS, S and M sizes, allowing flexible deployment across a wide variety of spaces.

Alongside it, Anolis is introducing the Calumma UN (Ultra Narrow) luminaire family. Available in sizes from XS through XL, the range is engineered for architectural applications requiring extremely tight beam control. The XS, S and M variants offer a 5-degree beam angle suited to wall grazing and revealing façade textures, while the larger L and XL versions — available in both 3.5-degree and 5-degree beam angles — are designed for illuminating tall architectural elements such as towers, spires and large structural features with minimal light spill. All sizes are available in monochromatic versions, with the L and XL variants also offered in multicolour configurations.

Alongside the architectural developments, Robe is also introducing a new configuration



capability for its RoboSpot follow spot control system designed to simplify fixture setup and improve workflow flexibility. The newly introduced Offline Device Config menu enables operators to build and configure fixture lists directly from the RoboSpot interface without requiring an active network connection.

Previously, RoboSpot setups relied on RDM Automatic or Manual discovery modes to identify fixtures on the network. While this functionality remains unchanged, the new configuration option allows users to manually assemble a fixture list directly from the screen. Through the Device Setup interface, operators can add supported fixtures — such as a T3 Profile — define DMX modes, assign DMX addresses and select colour mixing modes including RGB or CMY.

The configuration interface provides direct control over device management, allowing users to add or remove fixtures from the list, save the setup directly into the current show file and transmit the configuration to the

FollowSpot Controller. Where RDM discovery is active, the system can also load fixture lists automatically from the controller.

The Auto Load behaviour adapts depending on the discovery mode configured in the RoboSpot Controller. When Auto Discovery is active, the Auto Load option is disabled and discovery remains fully automatic. With Manual Discovery and Auto Load inactive, the system defaults to loading the standard fixture list from the RoboSpot at startup. When Manual Discovery and Auto Load are both enabled, the system automatically loads the custom fixture list created through the Offline Device Config menu.

These enhancements reflect Robe's continued focus on improving operational flexibility for technicians and operators preparing shows both on site and offline. Updated documentation detailing the new functionality is available through the Robe user manual, while software updates and system management can be handled through the Robe Uploader or the newly introduced Robe Toolkit platform.

Absen Unveils New-Generation LED Innovations with Multi-Scenario Display Solutions



Absen presented a comprehensive showcase of new-generation LED display innovations, unveiling several major product launches alongside four scenario-based display solutions designed to highlight the evolving capabilities of modern visual technology. Through a combination of advanced engineering and application-focused design, the company once again demonstrated its technological momentum and influence within the global display industry.

Among the most prominent introductions was the Absen CL Pro V3, a flagship product developed to mark Absen's 25th anniversary. Powered by advanced Micro MIP fine-pitch technology and engineered to deliver exceptional image quality, the series earned prestigious industry recognition, reinforcing the company's position at the forefront of display innovation while marking a significant milestone in its anniversary year.

Further additions to the portfolio included the Absen NT1.9 V2 and Absen FL1.9 V2 series. The NT V2 series is built around a lightweight structure designed to provide high stability for demanding applications, while the FL V2 series introduces a flexible structural design that allows creative stage configurations capable of combining both rigidity and adaptability.

Supporting these solutions was an immersive curved outdoor display environment built using the Absen NT3.9W V2 and Absen NT2.9W V2 models. Configured to form a wrap-around visual canvas, the installation demonstrated the systems' potential for concerts, live events and brand launches, delivering large-scale visuals designed to create a powerful audience experience.

In the command-and-control display segment, Absen spotlighted the Absen CL0.7 Pro V3, powered by advanced Micro MIP



technology and incorporating one of the world’s smallest mass-produced LED chips. The display delivers a 99% ultra-high black area ratio, a 20,000:1 contrast ratio and wide 170° viewing angles. The result is highly uniform visuals and ultra-fine image detail, making the system well suited to command centres, data centres and other mission-critical environments where precision and reliability are essential.

Absen also introduced the KL1.8 V3, demonstrated as part of an interactive showcase powered by RELOR, Absen’s sub-brand. The experience utilised device-free motion capture technology, allowing visitors to control an on-screen character in real time simply through body movement, without the need for wearable devices. Supported by the KL V3’s display performance—including 600-nit brightness and a 3840 Hz refresh rate—the interaction delivered near-instant visual synchronisation, illustrating how LED displays are increasingly enabling dynamic, interactive digital engagement rather than purely passive visual presentation.

Another highlight was the Absen EX136, a next-generation Ready-to-Use LED display designed for streamlined deployment. Featuring an ultra-narrow 2.3mm frame, the system creates an almost seamless visual

surface that delivers a borderless viewing experience once activated. Weighing just 88kg and built around a modular left-right split design, the display is engineered to simplify transportation and installation. With top-tier energy-efficiency certification, the EX136 supports long-term operation while minimising power consumption, while thermal management ensures stable performance with an operating temperature range of 9.77°C to 22.07°C even during extended usage.

The company also marked a significant expansion into the outdoor advertising segment with the debut of the Absen AW Pro Series. Built using flip-chip COB technology and featuring a pixel pitch of ≤1.5 mm, the series delivers a 7680+ Hz refresh rate, a 19,000:1 contrast ratio and brightness levels of up to 3500 nits, enabling vivid, highly detailed visuals for close-viewing environments. The system supports both front and rear maintenance access alongside remote intelligent management capabilities, helping reduce total lifecycle maintenance costs. Designed for high-impact outdoor advertising applications such as commercial streets, transportation hubs and chain retail environments, the series signals a move towards “ultra-high definition + low-carbon” solutions in the outdoor display market.

Bose Professional Expands DesignMax Portfolio with High-Output DM12SE Surface-Mount Loudspeaker



Bose Professional has expanded its acclaimed DesignMax loudspeaker family with the introduction of the DesignMax DM12SE, a high-output surface-mount model designed to deliver powerful, full-range performance while maintaining the sleek architectural aesthetic that defines the series. Positioned as the largest and most powerful addition to the range, the new loudspeaker is engineered to meet the demands of performance spaces, retail environments, hospitality venues and houses of worship, while also offering the durability required for both indoor and outdoor installations.

At the core of the DesignMax DM12SE is a weather-treated 12-inch coaxial transducer that delivers strong low-frequency extension alongside precise high-frequency clarity. The point-source design physically aligns the HF and LF drivers, ensuring smooth frequency

response and precise phase alignment across the coverage area, while delivering consistent 102° conical coverage. Bose Professional notes that the loudspeaker combines the power associated with larger installation systems with a more compact footprint and a clean, architectural form factor that integrates naturally into professional environments.

John Maier, CEO of Bose Professional explains, "This new 12-inch model adds increased power to the sleek DesignMax aesthetic, and it's been brilliantly voiced to match the rest of the family. This gives our customers the options they need to design cohesive, mixed-model systems that deliver consistent, articulate audio on any project."

Designed with installation flexibility in mind, the weatherized loudspeaker ships with a

rugged, outdoor-ready metal pan/tilt bracket that allows precise aiming while ensuring long-term mounting stability. This makes the DesignMax DM12SE suitable for demanding commercial environments including high-performance houses of worship, performance venues and outdoor patio installations. Integrators pairing the system with Bose Professional amplifiers and processors can also take advantage of factory-optimised tunings designed to deliver optimal performance straight out of the box.

"DM12SE represents a new balance between output performance and modern aesthetic design in this category," says **Shawn Watts, Vice President of Product**. "At its core, a high-output 12-inch driver delivers deep,

punchy bass extension—often eliminating the need for a separate subwoofer—while providing impressive output and headroom. We engineered this versatile loudspeaker to look great in virtually any environment, combining a refined, contemporary aesthetic with rugged, weatherized construction that withstands the elements without sacrificing clarity, low-end impact, or the musicality that makes music feel dynamic and vocals sound natural."

Available in black or white finishes, the DesignMax DM12SE surface-mount loudspeaker is purpose-built for fixed installation projects where performance capability and architectural integration must work seamlessly together.

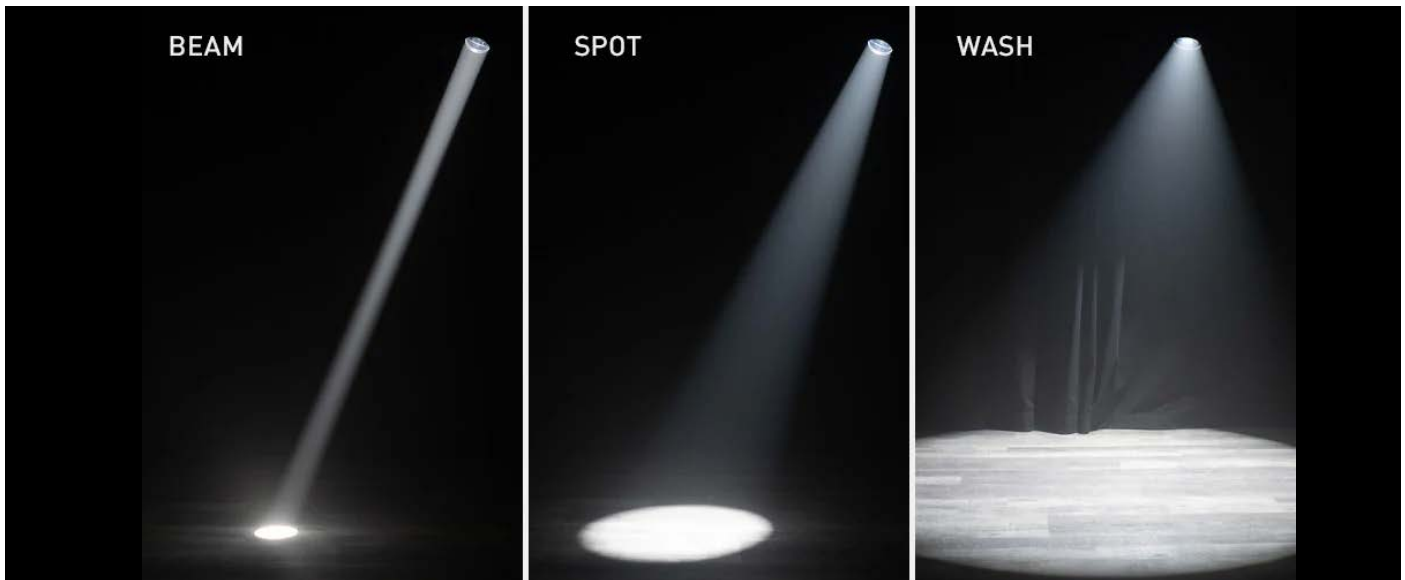
ADJ Unveils Focus CMY Compact Hybrid Moving Head

ADJ has expanded its Focus Series with the introduction of the Focus CMY Compact, a next-generation automated LED moving head engineered to combine high output, extensive creative control and multi-functional versatility within a compact, portable form factor. Designed to meet the evolving demands of lighting professionals, the fixture integrates beam, spot and wash capabilities alongside full CMY colour mixing and advanced connectivity.

At its core, the Focus CMY Compact features a 400-watt LED engine delivering up to 14,500 lumens of output, positioning it to perform alongside larger luminaires across concert stages, theatres, corporate productions and houses of worship, while maintaining a reduced footprint and weight. The fixture's motorised zoom system offers

a wide 3° to 52° range, enabling seamless transitions from tight beam effects to defined spots and broad washes, effectively consolidating multiple fixture roles into a single unit. Fast and precise 3-phase pan and tilt motors further support responsive movement and accurate positioning for dynamic show environments.

Colour control is handled through a CMY mixing system designed for smooth and continuous blending, complemented by an adjustable CTO correction range from 3200K to 8500K for precise white light tuning. A dedicated colour wheel featuring seven dichroic filters, including a High CRI option, enhances versatility for applications where accurate colour rendering is critical, such as broadcast, theatre and worship settings.



The fixture’s creative capabilities extend through two Gobo wheels, offering eight rotating, indexable and replaceable glass patterns alongside ten static designs, allowing designers to build layered textures and visual effects. Dual rotating prisms—a 6-facet circular and a 6-facet linear—enable beam multiplication for aerial effects, while two frost filters provide light and heavy diffusion options for softer output and wide-area washes.

Despite its feature-rich design, the Focus CMY Compact remains engineered for portability, weighing under 45 lbs (20.2 kg) and measuring 23.5” (597 mm) in height. Integrated pan and tilt locks enhance protection during transport and rigging, supporting ease of deployment across touring and installed applications.

Connectivity is tailored to modern production workflows, with support for DMX with RDM, as well as Art-Net and sACN protocols for network-based control. The fixture includes both 3-pin and 5-pin DMX In/Out connections alongside RJ45 ports, ensuring seamless system integration. Built-in Aria X2 wireless management enables cable-free DMX operation, while NFC functionality and a six-



button touch control panel with a full-colour, reversible LCD display simplify addressing and on-site configuration.

The Focus CMY Compact is also designed with efficiency and longevity in mind, featuring an LED source with an average lifespan of 20,000 hours and optimised power consumption, contributing to reduced maintenance requirements and lower total cost of ownership.

By consolidating beam, spot and wash functionality into a single fixture, the Focus CMY Compact reduces the need for multiple luminaires, helping optimise rigging space, streamline programming workflows and manage production budgets more efficiently.

tvONE CALICO PRO v1.5 Brings Video Processing to the Lighting Console



tvONE has announced a significant firmware and software update for CALICO PRO video processors, introducing DMX control via sACN and a new EDID Manager in CALICO Studio v1.5 - capabilities that bring video processing directly into the lighting workflow and give production teams unified command of every pixel on the rig.

With the v1.5 update, CALICO PRO can be configured via CALICO Studio for full DMX control over sACN, allowing lighting programmers to trigger video processing functions, cues, and transitions directly from their console or other DMX control devices. For the first time, the timing of picture and light can be authored and executed from a single creative environment, creating tighter shows, simpler workflows, and fewer people standing between an idea and its execution.

"Integrating DMX control opens up new creative and operational possibilities for production teams," says **Darren Gaffey, Global Product Director at tvONE.**

"Lighting programmers can now command every pixel, keeping cues and control within their existing console environment."

The v1.5 release also introduces a powerful EDID Manager in CALICO Studio, giving installers and engineers granular control over display communication. Users can now upload external EDID files, create and edit custom EDIDs, generate specialist single-resolution EDIDs, and assign input-specific EDIDs for specialized applications — a significant capability upgrade for complex LED wall deployments, unconventional signal chains, and demanding integration environments.

RCF Unveils KPS Series Amplifiers



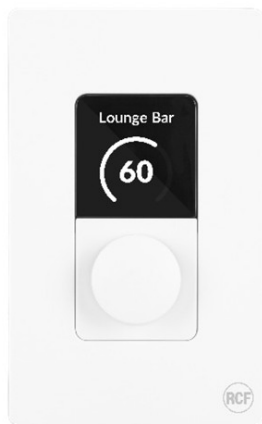
RCF has introduced the KPS Series Class-D multichannel amplifiers, engineered to deliver high levels of flexibility, efficiency and system control across a wide spectrum of professional installation environments including conference centres, corporate systems, retail spaces, theme parks and museums. Designed to address the growing complexity of modern AV deployments, the series offers scalable configurations ranging from 2 to 8 channels, with power outputs spanning 160 W to 800 W per channel, and compatibility with both low-impedance (2.7, 4 and 8 ohms) and high-impedance (70 / 100 V) systems.

At the core of the range, the KPS 16X Series stands out for its high power density, delivering four independent 160 W RMS channels within a compact 1 U, half-rack-width chassis. Its intelligent power-sharing architecture enables dynamic reallocation of up to 300 W to any individual channel, allowing integrators to distribute power

asymmetrically without the need for bridge mode or reduction in channel count, thereby optimising headroom when driving RCF loudspeakers.

The amplifiers are equipped with a universal, regulated switch-mode power supply (SMPS) with Power Factor Correction (PFC) and an integral standby converter, automatically adapting to mains voltages from 100 V to 240 V at 50 – 60 Hz to ensure consistent global operation. A comprehensive suite of protection mechanisms safeguards the system against short circuits, DC offsets, high-frequency faults, undervoltage, excessive temperature and overload conditions, supporting long-term operational reliability.

RCF's Class-D output stage employs a full-bandwidth pulse-width modulation (PWM) modulator capable of reproducing the entire 20 Hz–20 kHz frequency range with minimal phase shift. Combined with high-speed switching and real-time global feedback, the



RC KPS US - W



RC KPS EU - B

design maintains total harmonic distortion below 0.05 %, delivering clean, wide-band audio performance while minimising heat generation within a compact and lightweight form factor.

In terms of connectivity, the KPS Series supports both balanced and unbalanced analogue inputs alongside an S/PDIF digital input that can be forwarded across multiple units to create a shared audio bus. The amplifiers can also be specified with an integrated Audinate Dante audio-over-IP interface, enabling bidirectional, low-latency, lossless multichannel audio transmission over standard Ethernet networks. This ensures seamless interoperability with established control and automation platforms including Q-SYS, AMX, Crestron and Control4.

Complementing the amplifier range is the RC KPS, a wall-mounted, networked PoE controller designed to provide intuitive input selection and volume control. Built with a minimalist aesthetic using high-performance polymer and a touch-friendly matte finish with concealed screws, the controller supports up to eight units per KPS amplifier and allows flexible zone assignment via RDSpace. Features include instant network pairing, quick source selection,

level management, PIN code protection, and customisation options with four display colour schemes, four brightness settings and four button backlight configurations, with EU and US versions available in white (RAL9003) and black (RAL9005).

System management is handled through RDSpace, RCF's adaptive software platform for configuring and monitoring KPS amplifiers within professional audio networks. Offering a unified interface, the platform enables comprehensive control over input routing, zone configuration, output optimisation and speaker calibration, while supporting real-time monitoring across installations of varying scale. RDSpace incorporates linear-phase FIR filtering, speaker presets and user presets, flexible routing, parametric EQ, precision delay and full device control, allowing operators to manage complex, multi-zone systems efficiently from a single application.

With its combination of scalable power configurations, advanced DSP capabilities, extensive connectivity and integrated control ecosystem, the KPS Series positions itself as a robust and versatile solution tailored to the evolving demands of contemporary professional AV installations.

LD Systems Elevates Portable PA Performance with New ANNY 12



LD Systems has expanded its ANNY series with the introduction of the ANNY 12, a new flagship battery-powered 2-way full-range PA system that blends the convenience of a Bluetooth speaker with the performance, connectivity and sonic capabilities expected of a professional PA solution. Designed for a wide spectrum of users—from musicians and DJs to schools, clubs, event organisers and rental providers—the ANNY 12 is engineered to deliver high-quality sound quickly and efficiently, without reliance on mains power.

At its core, the ANNY 12 features an active 2-way configuration comprising a 12" woofer and a 1.4" tweeter, delivering a sound pressure level of up to 122 dB (peak) and an output of 185 W RMS. The system is designed to provide substantial headroom and low-end impact across a variety of applications, ranging from spontaneous live performances and fitness classes to outdoor festivals, youth centres and trade show environments.

For true mobility, the ANNY 12 is built around a high-capacity battery system offering

up to 50 hours of operation in ECO mode. The inclusion of a hot-swap design allows up to four battery modules to be replaced and charged without interrupting operation, ensuring continuous performance even during extended use.

Positioned as an all-in-one solution, the system integrates a 6-channel mixer with 3-band EQ and onboard effects including delay and reverb. Connectivity options include two microphone/line inputs, a stereo input via 3.5 mm jack or RCA, and Bluetooth 5.0, enabling seamless integration with microphones, instruments and external playback devices. For wireless applications, the ANNY 12 incorporates two slots for wireless receiver modules, offering an additional 12 dB of gain and compatibility with handheld microphones or bodypack transmitters.

Further enhancing its versatility, the system features a priority/ducking mode for speech applications, automatically reducing background audio levels when spoken input

is detected. The inclusion of DynX DSP (Generation 2) ensures consistent, low-distortion performance even at higher output levels, while True Wireless Stereo (TWS) functionality allows two ANNY systems to be paired wirelessly for stereo operation.

Portability remains central to the ANNY 12's design, with integrated castors, a telescopic handle and additional side handles facilitating easy transport. Practical floor protection

safeguards the enclosure from wear during movement and positioning, while an optional protective cover enables operation in light rain conditions.

Scheduled for availability in the first quarter of 2026, the ANNY 12 will be offered both as a standalone unit and as a bundled version with two wireless microphones, providing flexible deployment options for a broad range of portable audio applications.

Cameo presents the OPUS X4 IP – IP65 Spot Profile Moving Head



With the OPUS X4 IP, **Cameo** has expanded the OPUS series to include a weatherproof version of its most powerful moving head to date. The new IP65 LED spot profile moving head incorporates the power and versatility of the OPUS X4 into an IP65-certified housing and is targeted primarily at major dry hire companies and production service providers in the touring and events sector. With its 1400 watt LED white light engine and 50,000 lumen light output, the OPUS X4 IP is designed for demanding outdoor festivals, stadium productions and other large-scale live applications.

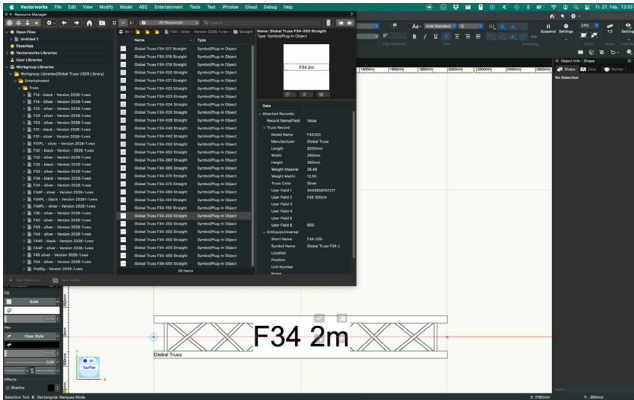
At the heart of the OPUS X4 IP is the proven X4 engine based on a 1400 watt white light LED with an output of 50,000 lumen and a

wide zoom range from 5° bis 55°. Combined with its IP65-certified housing, lighting designers and rental customers can now harness the full power of the OPUS X4 even in challenging weather conditions.

Thanks to its two rotating gobo wheels, a rotating animation wheel, iris, and the four-way aperture-slider system, each with +/-60° rotatable framing blades, the OPUS X4 IP features virtually every effect option. The spot profile moving head produces its powerful, saturated colours via an infinitely variable CMY colour mixing system and two additional colour wheels and also offers a linear CTO filter and two frost filters (1°-5°). The OPUS X4 IP is controlled via DMX/RDM, Art-Net, sACN, W-DMX and CRMX. A touring case insert is included to ensure safe transport.

Particular emphasis was placed on ensuring that the familiar OPUS X4 handling characteristics have been consistently carried over to the IP version. Despite its weatherproof housing, the weight and dimensions remain virtually identical to the indoor version.

Global Truss Raises the Bar for Digital Rigging Workflows with Landmark Vectorworks Library Release



As digital previsualisation and precision planning continue to redefine professional event and exhibition workflows, **Global Truss** has taken a decisive step forward with the release of a new, comprehensive **Vectorworks** library encompassing the manufacturer's complete current truss portfolio. Developed specifically for the German version of Vectorworks Spotlight, the library comprises around 630 high-quality symbols, positioning it as the most extensive truss library presently available for the platform.

The release was realised through close collaboration with **RocketLab** led by Christian Glatthor, alongside **ComputerWorks** ensuring a technically robust and workflow-ready integration. Users will be able to access the Global Truss Library both as a direct download via the Global Truss website and from within Vectorworks itself, allowing immediate incorporation into existing planning environments without friction. Designed with an emphasis on exceptionally high data quality, the library is intended to provide planners, technical draughtspeople and professionals across the event and exhibition sectors with a precise and practical foundation for daily design work in

Vectorworks. The current release represents the first phase of a broader rollout and includes the complete truss systems range, with additional partial releases scheduled throughout 2026. These forthcoming updates will expand the library to include all couplers as well as stage platforms, which will be integrated progressively over the year.

The launch also carries particular significance for Global Truss, as 2026 marks the company's 25th anniversary. By investing heavily in digital planning resources alongside its physical product range, the manufacturer is signalling a clear intent to set new benchmarks not only in hardware but also in the digital tools that underpin modern production design.

With this new Vectorworks library, Global Truss is reinforcing its long-term commitment to the digital planning ecosystem, equipping users with a powerful, efficient and future-proof toolset that supports realistic emphasises and accuracy at the earliest stages of project development—an increasingly critical factor in today's complex live production landscape.

From Factory Floors to Global Stages

From integrated design to precision engineering, we explore the rise of Chinese manufacturers across the global AV and entertainment landscape



What does it take to shape the future of global entertainment technology—and who is setting the pace?

As professional AV and live production evolve into integrated, experience-led ecosystems, Chinese manufacturers are no longer just supply chain participants—they are redefining it. Across LED displays, lighting, professional audio, and staging infrastructure, a wave of engineering-led innovation is supporting both large-scale touring productions and complex installations.

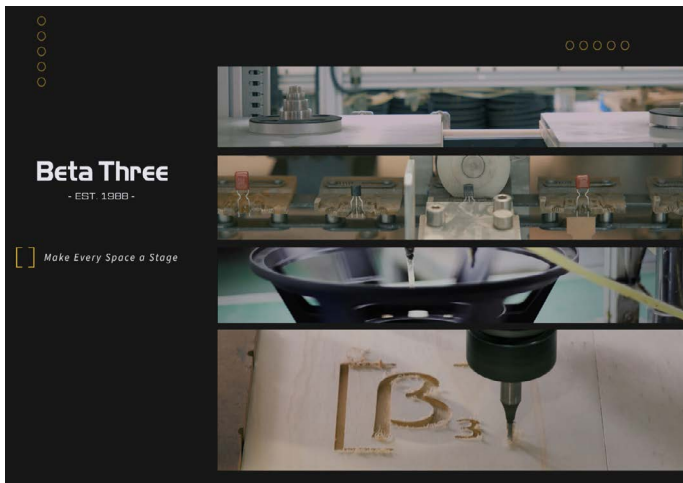
This shift is driven by sustained R&D investment, vertically integrated manufacturing, and a stronger focus on quality, reliability, and global compliance. Automation, precision testing, and modular, interoperable design enable solutions that meet—and often anticipate—the demands of large-scale deployments across diverse markets.

At scale, the impact is clear. Large-format installations and immersive environments across Asia-Pacific and the Middle East are delivering measurable gains in performance, consistency, and cross-system integration—spanning audio, video, lighting, and structural systems.

Against this backdrop, a cross-section of Chinese manufacturers highlights the depth of this evolving ecosystem—each contributing to a broader narrative of engineering maturity and global relevance.

Sonic Architects

Chinese audio manufacturers are responding with engineered, deployment-focused solutions that balance performance and efficiency across demanding environments. The priority is clear: consistent, high-impact sound with simplified deployment and control.



Based in Guangzhou, **Beta Three** has established itself as a focused professional audio manufacturer with an engineering-led approach and scalable production. Automated assembly ensures consistency—critical for both touring and fixed installations—while product development is informed by real-world usage across content creation, events, and small venues.

Its SLA line array platform is designed for large-format applications, combining high SPL output with controlled coverage, supported by an inverted woofer design and multi-angle rigging. The SLA12H’s three-way architecture improves pattern control and reduces intermodulation. For installations, the Σ S series offers compact, weather-resistant systems with coaxial drivers and neodymium magnets. Dedicated DSP platforms such as the Σ C2600U support multi-way processing and efficient system control.

Supported by a 70+ strong R&D team, Beta Three focuses on portable, intuitive, and reliable systems. Shared rigging, modular architectures, and standardised components streamline deployment and servicing, while robotic assembly and in-house testing ensure consistency. With distribution in over 80 countries, the company continues to expand globally.

CAF Audio positions itself as a performance-driven manufacturer focused on high-output, cost-efficient systems tailored to Asia-Pacific markets. Its designs prioritise reliability in humid, high-use environments such as theatres and multi-purpose venues.

Its Alpha series line arrays (F12, F10, F8) deliver controlled coverage and consistent SPL across complex spaces, while remaining compact and lightweight. Active systems like the SC4.5MAX and CL605MAX integrate Class D amplification and DSP, reducing reliance on external processing and enabling flexible, multi-zone deployment.

CAF’s emphasis is on efficiency and system consolidation. DSP-driven amplifiers enable direct control of EQ, crossover, and limiting, while adaptive beamforming allows variable coverage. Vertically integrated manufacturing, CNC machining, and vibration testing ensure durability, while modular designs simplify installation and maintenance. The brand continues to gain traction across Asia-Pacific, Russia, and the Middle East.



Alpha-F8

Compact Passive 2-Way Line Array Loudspeaker



Alpha-F10

Medium to Large Format Passive 3-Way Line Array Loudspeaker



Alpha-F12

Large Format Passive 2-Way Line Array Loudspeaker

Pixel Powerhouses

Chinese LED manufacturers are advancing beyond brightness and pixel density—redefining how displays integrate and perform across environments.

AOTO has built a reputation for high-performance LED solutions spanning broadcast, virtual production, corporate,



AOTO Meta Studio.

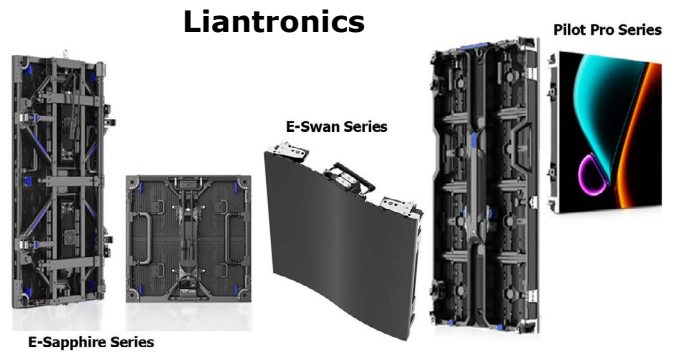
and rental markets. Its strategy centres on integrated visual ecosystems, led by the MetaBox platform and flagship MetaBox 4KK system for XR production.

Combining LED environments with real-time rendering and AI-driven tools, the platform enables unified workflows from content creation to live control. Complementing this is a specialised LED portfolio, including RGBW panels for improved colour accuracy, wide-angle displays for consistency, and modular systems for creative installations and touring.

AOTO’s automated manufacturing, vertical integration, and energy-efficient design ensure consistent performance and lifecycle value, supporting its position as a global technology leader.

LianTronics focuses on micro-pitch innovation, precision manufacturing, and application-driven design. Its COB-based platforms enhance durability, contrast, and visual consistency, while solutions like “WOW 3D” enable glasses-free visualisation.

Rental-focused systems prioritise modularity and structural flexibility, supporting curved and custom display formats. From a rental business perspective, LianTronics’ L-Armor technology serves as an integrated anti-collision protection system purpose-built



for LED display applications, effectively minimising the risk of lamp damage during transportation, loading, and installation.

Highly automated production, AI-driven calibration, and modular servicing ensure consistency and efficiency. With growing global reach, LianTronics continues to strengthen its position in high-performance LED systems.

Luminous Intelligence

Chinese lighting manufacturers are combining optical precision, durability, and multi-functionality to deliver versatile, high-performance fixtures.



PR Lighting is known for high-output moving head fixtures and LED systems for stage and architectural applications. Its XRLED range integrates beam, wash, spot, and framing functions, while the AQUA Marine series delivers IP66-rated performance for outdoor environments.

The company emphasises optical precision and control, with features such as 16-bit dimming, flicker-free operation, and advanced framing systems. Vertically integrated manufacturing and modular design support reliability, serviceability, and long-term performance.

Headquartered in Foshan, **ACME Lighting** operates a large-scale production campus that spans the full value chain—from component engineering to final assembly—enabling tight control over performance, cost and scalability.

ACME is expanding globally with a focus on high-output, feature-rich fixtures and vertically integrated manufacturing. Its AF-series hybrid fixtures and laser-based solutions support large-scale productions, while IP66-rated designs reflect its “IP-first” philosophy.



Multi-effect luminaires reduce fixture count and simplify system design, while advanced control systems and efficient light engines enhance performance. Large-scale production and modular architecture ensure scalability, reliability, and reduced maintenance.

An expansive distribution network spanning more than 130 countries and established service infrastructure across Asia-Pacific and the Middle East reinforces ACME to position itself as a scalable and technology-driven player.

The Invisible Backbone

Chinese manufacturers in structural systems are advancing precision, modularity, and safety in staging infrastructure.

ModeHoist specialises in chain hoist and wireless rigging solutions for live events and industrial use. Its wireless, battery-powered FreeHoist systems eliminate external cabling and enable faster deployment through app-based control and synchronisation.



Electric hoist series such as the 611 and V6 support high load capacities and intelligent control for complex rigging. With a focus on safety, efficiency, and smart integration, ModeHoist continues to streamline rigging workflows across modern production environments.

A Reckoned Force

Together, these manufacturers represent more than individual capabilities—they reflect a broader shift in how entertainment technology is designed and delivered. Across audio, lighting, LED, and structural systems, a clear pattern emerges: convergence, scalability, and engineering maturity.

Chinese manufacturers are no longer just responding to global demand—they are shaping it. Through integrated design, advanced production, and a deep understanding of real-world applications, they are driving the next phase of innovation in global entertainment technology.

INDIA

Projecting the Extraordinary

Synergy Technologies Brings Projection Mapping to Life at THE Sixth Sense – India's First Multidisciplinary Festival



Four Christie DWU23-HS laser projectors were deployed at the Live Performance Arena.

Transforming industrial architecture into immersive digital environments is rarely straightforward, but that was precisely the challenge presented by THE Sixth Sense Festival in Bengaluru.

Spread across more than 200,000 square feet of a six-decade-old factory complex at Alembic City, THE Sixth Sense Festival was ambitiously conceived as India's first multidisciplinary festival that would seamlessly blend art, technology and interactive design on a scale that hasn't been witnessed before in India's emerging immersive art landscape. And delivering

the visual backbone for this expansive and expressive canvas was **Synergy Technologies** – one of India's leading visual technology solutions-provider.

With the host venue defined by stone-clad hangars, a towering silo and dense pockets of planted forest, THE Sixth Sense Festival brought together digital installations, spatial sound performances, interactive environments and workshops that pushed the boundaries of immersive creativity. Producers Swordfish designed the festival as a non-linear exploration of experience rather than a traditional event format. And it is within

this ambitious landscape that Team Synergy's projection mapping expertise powered three of the festival's most visually demanding environments — the Immersive Room, the Silo and the Live Performance Arena — using advanced laser projection technology from **Christie Digital Systems**



For **Synergy Technologies' Founder, Chirag Patel**, the collaboration represented more than a typical technical engagement. "Swordish are true visionaries. Their ideas were bold, genre-bending and uncompromising in scale. India has not witnessed anything of this magnitude in immersive art before. And for us at Synergy, it was not simply about executing a technical brief; it was about enabling a cultural milestone that could redefine how world-class immersive experiences are perceived, produced and experienced."

Synergy's reputation for orchestrating visually enchanting spectacles had already been cemented through landmark projects such as the Mumbai Light Festival and a long-standing association with The Floating Canvas Company; among several other path-breaking projects across the country. Yet Sixth Sense presented a new order of complexity.

The scale of the undertaking was formidable. While planning and design spanned several months, with Synergy working alongside the organisers from the earliest conceptual discussions; the final deployment window on-site was compressed into just 72 hours. All equipment had to be transported from Mumbai to Bengaluru, requiring meticulous logistics coordination and contingency planning. Drawing upon extensive experience in large-scale productions, the Synergy team arrived with additional projectors, specialised lenses, media servers and signal distribution infrastructure to ensure operational resilience.

The industrial venue itself introduced its own complexities. Uneven surfaces across the ageing factory campus required careful preparation before installations could begin, while multiple artists arriving with different technical riders meant the signal architecture needed to accommodate both HDMI over fibre optic transmission and SDI workflows. Synergy therefore worked closely with each production management team in advance to map signal pathways and integration requirements long before rehearsals commenced.

Central to the visual design across the three zones was a standardised reliance on laser projection technology from Christie Digital Systems, chosen for its combination of brightness, reliability and colour performance. However, as Patel explains, selecting the right projector models for each environment required careful evaluation. "Every space demanded its own philosophy of projection," he says. "Brightness, pixel density, throw distance, ambient light interference, architectural geometry — each of these factors dictated a different solution. Our job was to balance artistic intention with optical physics."



Synergy deployed fourteen units of the DWU2400-JS laser projector from Christie's Jazz Series at the Immersive Room, with Media playback and synchronisation handled by Dataton servers running WatchOut 7 and Lightware's fibre extenders ensuring signal stability over distance without introducing latency.

Inside the Immersive Room, a 2,500 square foot enclosure designed to engulf audiences in projection across both walls and floor surfaces, Synergy deployed fourteen units of the DWU2400-JS laser projector from Christie's Jazz Series, each delivering 23,750 lumens. All units were truss-mounted to ensure installation stability, but the space presented a critical constraint: the ceiling height allowed barely twelve feet of clearance from lens to floor for downward projection. To overcome this, four projectors were fitted with specially imported high-performance ultra-short throw lenses capable of achieving distortion-free floor projection within the limited vertical envelope. The remaining ten units were used to map the standing walls and were equipped with customised lenses selected to maintain consistent brightness,

accurate colour grading and correct pixel ratios across irregular surfaces.

Media playback and synchronisation were handled by **Dataton** media servers running WATCHOUT 7 multi-display production and playback systems, ensuring precise coordination across the fourteen projectors. Supporting this data-intensive visual environment was **Lightware's** HDMI20-OPTJ-Tx/Rx90 signal transmission system, enabling HDMI 2.0 distribution over fibre while maintaining near-zero latency and signal integrity.

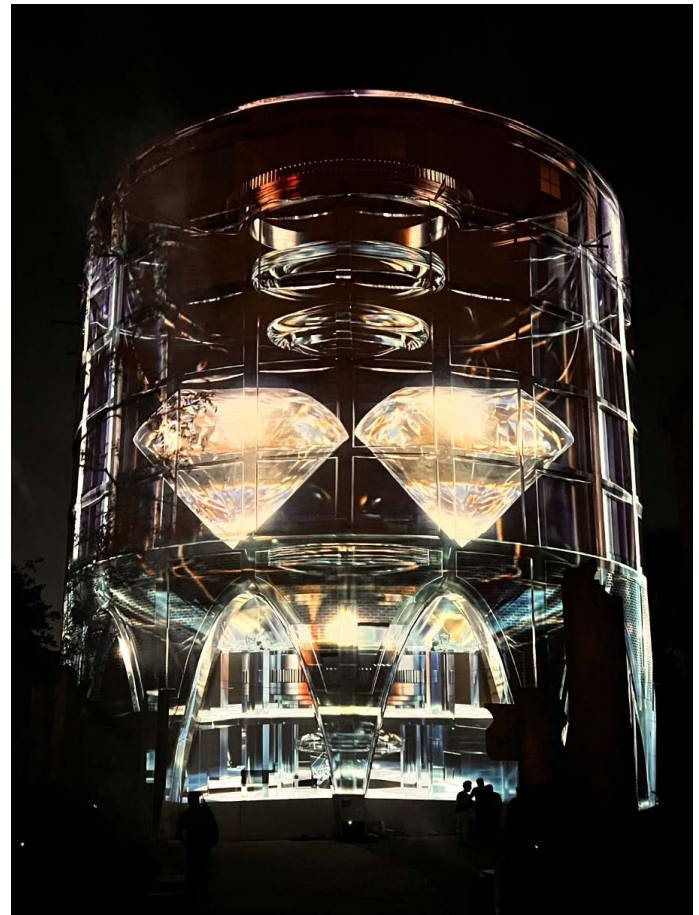
"Within the Immersive Room, clarity, vividness and uniformity were paramount," Chirag notes. "The Christie Jazz Series gave us exceptional brightness relative to its footprint, which was critical in the confined

environment that we had. Our decision to specially import the customised ultra-short throw lenses proved to be a game-changer in this situation, as it allowed us to maintain geometry without compromising resolution and impact. Meanwhile, Lightware's fibre extenders ensured signal stability over distance without introducing latency. When you're projecting across every surface, even microseconds matter."

If the Immersive Room demanded precision within a controlled environment, the Silo required a very different approach. The cylindrical façade of the former raw material storage structure presented a complex curved projection surface surrounded by dense trees and rocky outcrops. Preservation of the site meant the Synergy team could only position projectors from the front of the building, forcing them to thread projection beams through narrow gaps in the surrounding vegetation while maintaining exact alignment.

For this rugged outdoor mapping task, Synergy deployed six units of the Christie D20WU-HS laser projector, each delivering 20,600 lumens with BoldColor technology, alongside a single Christie Griffyn 4K50-RGB pure laser projector producing 50,000 lumens of native 4K output. Each unit was fitted with specially imported high-performance lenses designed to preserve sharpness, colour fidelity and coverage across the curved architectural surface. **Resolume** Arena media servers were used to drive the mapping workflow, enabling dynamic control over the geometry of the structure.

"The Silo presented a unique challenge," Chirag admits. "In addition to all the environment challenges with the projector placement, which team Synergy handled with great finesse; the curvature of the structure meant we had to account for geometric



For the rugged outdoor mapping task at the SILO, Synergy deployed a single Christie Griffyn 4K50-RGB pure laser projector paired with six units of the Christie D20WU-HS laser projector.

distortion across multiple axes. The Griffyn 4K50-RGB gave us extraordinary colour volume and brightness headroom, essential for outdoor projection against residual ambient light. Combined with the D20WU-HS units, we achieved a layered visual narrative that respected the building's architecture while transforming it entirely."

The festival's Live Performance Arena introduced yet another visual dimension, integrating projection mapping with live electronic music performances. Here, audiences encountered a panoramic 180-degree visual environment where stage backdrop and side walls were transformed into a dynamic projection

canvas. A transparent mesh screen suspended between performers and audience introduced a two-layer projection design that generated holographic-style visuals during performances; all done with the intention to make the audience experience even more immersive.

Four Christie DWU23-HS laser projectors with BoldColor+ technology, each rated at 23,650 lumens, powered this visual architecture. One unit was dedicated to energising the holographic mesh screen, another illuminated the stage backdrop, while two additional projectors mapped the lateral walls to create an enveloping visual field that responded dynamically to live sets by artists including Max Cooper.

"Performance environments demand reliability above all," Chirag explains. "The HS Series projectors provided the robustness and colour integrity required for extended live sets. The holographic mesh element required exact brightness calibration; too little and the illusion fails, too much and the transparency collapses. Precision was everything."

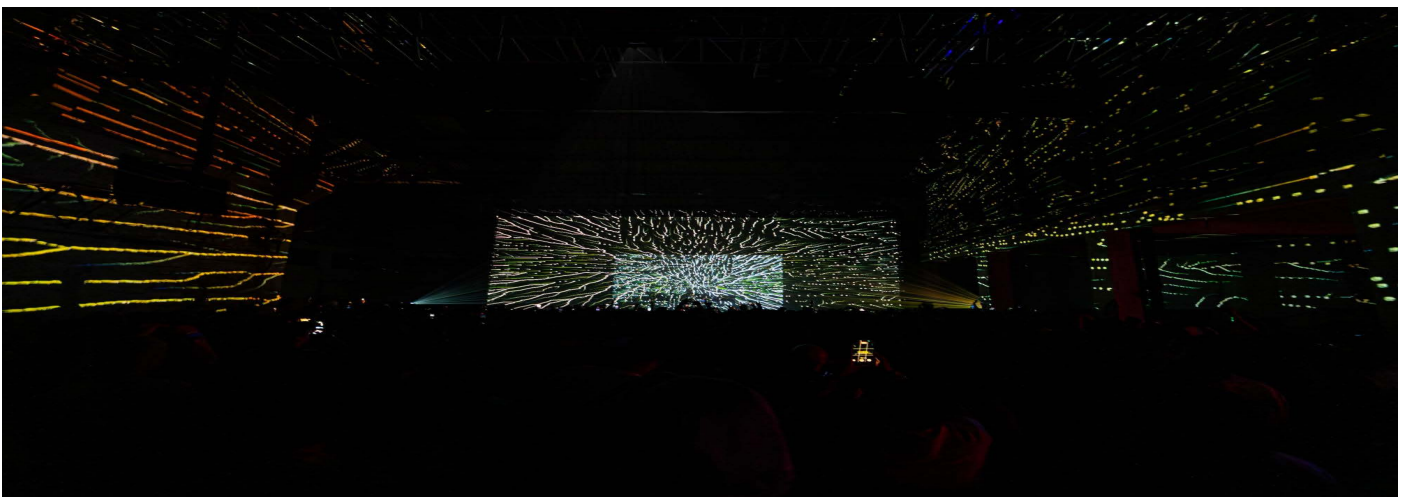
Behind the carefully calibrated projection systems was a team operating under significant time pressure, where endurance and discipline were as critical as technical

expertise. Reflecting on the experience, Patel emphasised the collective effort required to deliver the festival's visual identity.

"This festival tested human endurance as much as technical expertise and creativity. Against time, environmental adversity and logistical complexity, team Synergy never allowed standards to slip. Delivering a flawless, uncompromising visual experience under such pressure reflects the discipline, cohesion and culture of excellence we've built at Synergy."

Beyond the spectacle of immersive visuals, THE Sixth Sense Festival also sought to nurture the country's growing creative technology ecosystem. Days before the event opened, the organisers partnered with The NODE Institute to host India's first **TouchDesigner** sessions, bringing together international experts and members of India's emerging creative coding community.

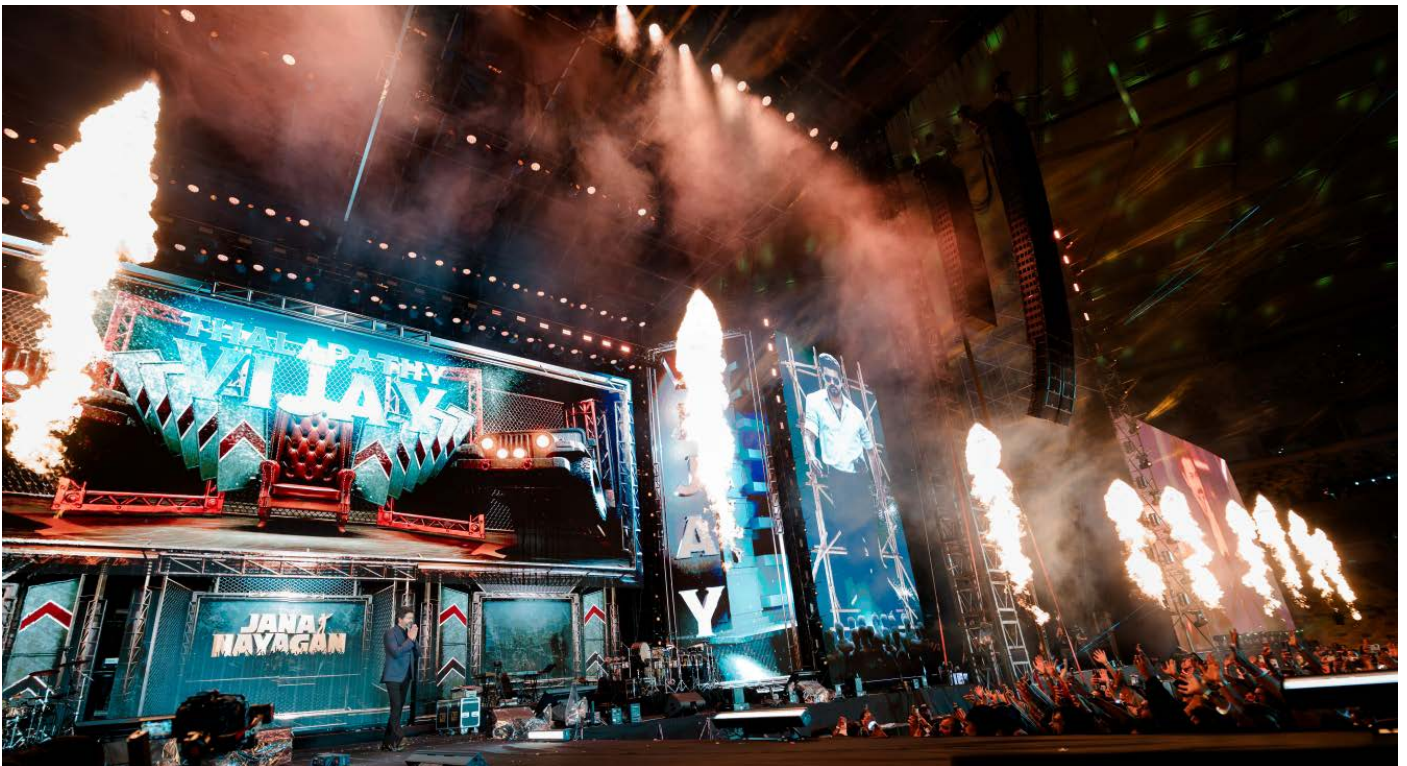
"We want to be associated with endeavours that build ecosystems, not just events," Chirag concludes. "If India is to establish itself on the global map for immersive art, we must nurture technical literacy alongside artistic vision. THE Sixth Sense was not just a spectacle; it was a statement that our industry is ready to lead. And we're always proud to support such visionary initiatives!"



MALAYSIA

85,000 Voices, One Sonic Statement

D8 Projects Powers Record-Breaking Jana Nayagan Audio Launch at Bukit Jalil with L-Acoustics



The Jana Nayagan audio launch concert in Kuala Lumpur's Bukit Jalil National Stadium delivered live audio to 85,000 people with L-Acoustics K Series.

History was made at the iconic Bukit Jalil National Stadium as the audio launch concert for the forthcoming Tamil film Jana Nayagan unfolded before a staggering crowd of 85,000 fans, marking the first time a Tamil film's audio launch has been staged outside India at such scale. The sold-out spectacle — which has since earned a place in the The Malaysian Book of Records — celebrated the film starring Tamil cinema icon Vijay, with composer and performer Anirudh Ravichander igniting the stadium with live renditions of songs from the film.

Delivering the sonic backbone for the historic event was **L-Acoustics** Certified Provider

Distributor **Digital Aid (D8 Projects)** which deployed a large-scale L-Acoustics system for concert organisers Malik Streams. Tasked with ensuring intelligible, high-impact audio for 85,000 fans packed across every tier of Southeast Asia's largest multi-purpose stadium, the production demanded a system capable of cutting through the roar of the crowd while maintaining pristine vocal clarity and powerful low-frequency impact across the immense venue.

D8 Projects has been Malik Streams' trusted audio partner since 2022, providing live sound solutions across its productions. For the Jana Nayagan audio launch, the brief



L-Acoustics K Series delivered stadium-wide coverage for the sold-out Jana Nayagan audio launch concert in Kuala Lumpur.

centred on achieving uniform coverage with well-defined, impactful low end while retaining clarity in the mid-range for vocals. The system also needed to deliver exceptional SPL to maintain intelligibility when tens of thousands of fans erupted in celebration as their favourite artists and actors took the stage.

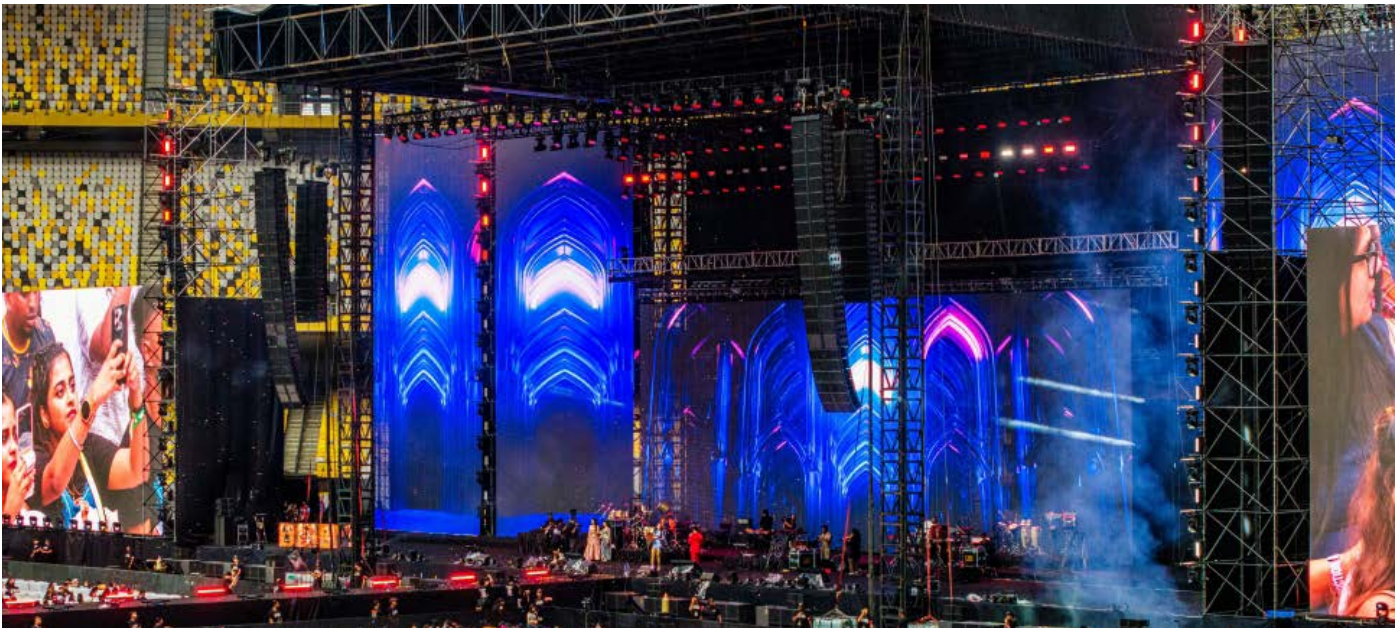
The system design addressed a particularly complex stage layout, with front-row concertgoers surrounding an elevated runway connecting the main performance platform to a VIP seating zone reserved for the film's cast. Combined with the full-size football field and the three-tier stadium seating configuration, the environment created significant acoustic coverage challenges.

Visual production was equally ambitious. As with most film audio launches, the LED display infrastructure formed a central part of the experience, making integration between the PA system and large-scale visual elements a key design priority. Ensuring that audio deployment complemented

the LED configuration without obstructing sightlines proved critical, particularly given the stadium's sold-out capacity. The event's length-wise concert layout further intensified the challenge, necessitating a robust delay system capable of maintaining consistent coverage from the stage front to the furthest seating tiers.

Planning and optimisation relied heavily on L-Acoustics Soundvision 3D modelling software, with **Kim Fai Hep, Application Engineer at L-Acoustics**, providing additional support in the system design phase. Through close coordination between the audio and visual production teams, D8 Projects was able to achieve optimal loudspeaker placement while preserving unobstructed views for the visual content.

The final system design featured a main hang of 16 L-Acoustics K1 and six K2 down per side, with 12 K1-SB subwoofers flown behind. An out-fill system comprised 12 K1 and four K2 down, while front-fill coverage was delivered via 16 Kara II enclosures deployed



The Jana Nayagan audio launch concert main system of 16 L-Acoustics K1 and six K2 down per side, with 12 K1-SB subwoofers flown behind in Kuala Lumpur's Bukit Jalil National Stadium.

in groups of two, positioned above 56 KS28 subwoofers ground-stacked across the front of the stage. Side-fill coverage for dancers utilised Kara II loudspeakers paired with SB28 subwoofers, while X15 HiQ monitors provided foldback monitoring for on-stage musicians.

Further coverage across the vast stadium was ensured through a delay system of six K2 per side, complemented by additional out-fill using two L2 and one L2D per side. Powering the entire system were 70 LA12X and six LA7.16 amplified controllers, with signal processing handled by L-Acoustics P1 processors operating across a Milan-AVB network protocol.

"The system was networked using Milan-AVB, which provided low-latency and reliable live audio transport across all endpoints," notes **Bryan Chia, System Engineer of D8 Projects**. "L-Acoustics electronics supported this natively, allowing straightforward integration and reliable system monitoring. An analogue fallback was also implemented

as a precaution, ensuring continuous operation in case of network issues." The event's scale and complexity did little to faze the system once showtime arrived. Feedback from artists, performers, FOH and monitor engineers, and concert organisers remained consistently positive throughout the night.

"Performers reported clear, intelligible monitoring with consistent coverage across the stage without being affected by the main PA volume," notes **Henry Hari Ram Mariapan, CEO of D8 Projects**. The system delivered exceptional bass pressure and impact with pristine clarity for vocals and backing music, successfully matching the energy of the 85,000 fans celebrating their favourite Tamil cinema icons and musical artists.

"Without a doubt, the K Series maintained exceptional reliability throughout the historic, record-breaking event despite the operational scale and demanding performance requirements," he concludes.

SAUDI ARABIA / UNITED ARAB EMIRATES

The Sound Behind the Masks

Point Source Audio Powers Wicked's Demanding International Tour



As the international tour of Wicked continues to captivate audiences across Saudi Arabia, Bahrain, the UAE, India and Kuwait, the production's sonic consistency under highly complex staging conditions is being underpinned by microphone solutions from **Point Source Audio**. With performances spanning Riyadh, Manama, Dubai, Abu Dhabi, Mumbai and Kuwait City, the large-scale Broadway musical presents a uniquely challenging audio environment, shaped by elaborate costumes, prosthetics, rapid quick changes and demanding choreography, all of which place extraordinary pressure on microphone placement and reliability.

For **Sound Designer Shannon Slaton**, the scale and visual complexity of Wicked required a miking strategy capable of adapting to near-impossible constraints without compromising vocal clarity or consistency. "With all the masks, prosthetics and costumes, it was a challenge across the board trying to find a position where the mic sounded good and wasn't being covered up by something," he explains, citing the character of Dr. Dillamond as a particularly demanding example. With facial hair glued to the performer's face, combined with a mask and hat, conventional placement options were effectively eliminated. The solution saw the

GO2-9WL dual element lavalier microphone and transmitter pack integrated directly into the costume itself, built into the mask and hat in close collaboration with the wardrobe department to ensure the performance was captured accurately night after night.

The challenge intensified with performers undertaking multiple roles and rapid costume changes, most notably the five monkeys in the production who wear full balaclava-style head masks. "Quick changes can be brutal on mic placement," Slaton notes. To address this, the microphones were sewn directly into the costumes, positioned on the forehead of each mask, with the transmitter packs also built into the headpieces. This approach allowed performers to remove and replace the masks quickly while ensuring the microphones remained perfectly positioned once the costume was in place, delivering consistent results throughout each performance.

Across the wider cast, Slaton relies heavily on dual-element microphones, a technique he has championed for many years to improve reliability and gain structure. Exceptions were made for the lead characters Elphaba, Glinda and Fiyero, all of whom required headset microphones due to both staging and monitoring considerations. "Elphaba in this production literally flies into the house in front of the speakers, so I needed to get her onto a headset mic," he explains. He also notes that the demands of the show meant the three leads needed to hear themselves clearly on stage, something only achievable with headset microphones when vocals are introduced into on-stage monitoring. After discussions with the music supervisor and director, headset mics were approved to support these technical and performance requirements.



Elphaba presented an additional layer of complexity due to the dense green paint applied to the actress' face, hairline and neck, a factor that would typically degrade microphone elements over time. However, the SERIES9 GO2 omnidirectional lavaliers and headsets are IP57 rated, allowing them to withstand such conditions while also being colour-matched for visual camouflage. Achieving the correct shade required close coordination with the wardrobe team, but the final result ensured the microphones blended seamlessly into the character's appearance without sacrificing durability or sound quality. As Slaton observes, "Without the Point Source Audio mics, Elphaba would not have been nearly as compelling."

The tour has already earned strong reviews during its runs in Bahrain, Dubai and the extended engagement in Saudi Arabia, where *Wicked* marked one of the first large-scale musical theatre productions to be staged in Riyadh. For audiences across the region, the production delivered a landmark theatrical experience, with Point Source Audio's SERIES9 microphones playing a crucial behind-the-scenes role in ensuring every performance met the highest sonic expectations, regardless of the visual and logistical challenges on stage.

AUSTRALIA

A Historic Stage, Re-Energised

NEXO GEO M10 Anchors Regent Theatre's Return



Situated around 60 kilometres north-east of Sydney, the historic town of **Richmond** is preparing to welcome audiences back to one of its cultural cornerstones, the **Regent Theatre**, following an extensive two-year renovation programme. Originally built in 1935 and defined by its art deco character, the venue is set to reopen with upgraded technical infrastructure designed to support a broad mix of live performance, cinema screenings and private events, placing modern production capability at the heart of a much-loved regional theatre.

As part of the refurbishment, new sound and lighting systems have been installed by Sydney-based production technology

specialists **Voyager Sound** with audio centred around a flown **NEXO** GEO M10 system. The theatre accommodates multiple audience configurations, including standing or seated options on the main floor and a fixed-seating balcony, with a maximum capacity of up to 608 people, supported by three bar and service areas spread across the venue. The sound system specification comprises six GEO M10 line array modules per side, under-stage subwoofers, a centre fill, and NEXO ID24 loudspeakers providing balcony delay coverage.

From an installation perspective, the system was designed to integrate efficiently within the theatre's architecture while delivering



consistent coverage across its varied seating layouts. "In terms of installation, it was very straightforward with rigging and aiming the system and I especially like the way the boxes fit together," reports **Voyager Sound owner Jim Morley**. System design and prediction were supported by NEXO's Australian distributor using the manufacturer's NS-1 system configuration software, a process Morley credits with delivering highly accurate results. "NEXO's Australian distributor assisted with an excellent prediction using NEXO's NS-1 system configuration software which has been remarkably accurate. Coverage is very even and sets us up at a really good starting point with a great system."

Amplification and control form a fully networked backbone, with two NEXO NXAMP4x4Mk2 Powered TD Controllers running the main system and a NEXO nanoNXAMP driving the ID24 balcony fills. According to Morley, "We have 2 x NEXO NXAMP4x4Mk2 Powered TD Controllers running the main system with a NEXO nanoNXAMP on the ID24 balcony fills. The amps are networked together and can be monitored and adjusted from the operating position via NEXO's NeMo remote control

app if required." This configuration provides operational flexibility while allowing fine adjustments to be made quickly as the venue's programme evolves.

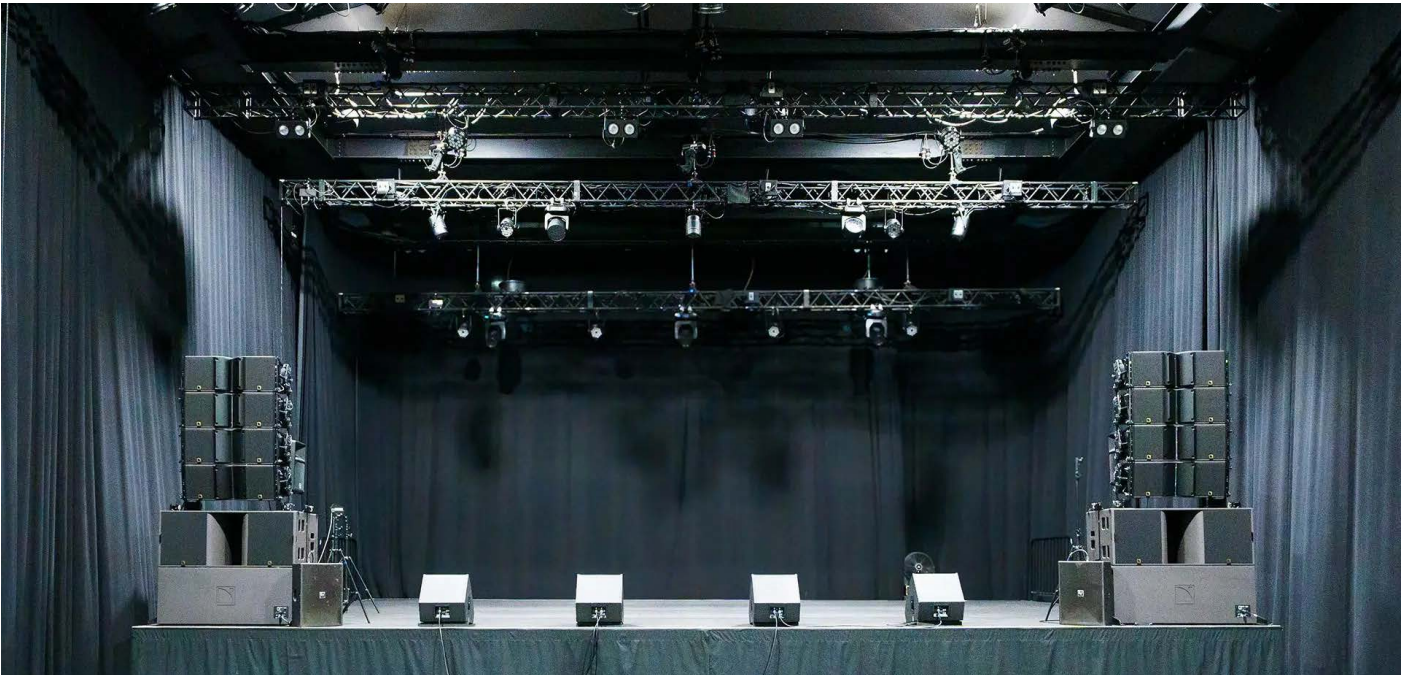
With the reopening approaching, events are already being booked for the year ahead, with performances by Ian Moss, Aj Barker and Ross Noble reportedly selling out within days of release. Alongside live shows, the Regent Theatre will continue to operate as a cinema, with high-density screenings during school holidays, while also catering to private hire and corporate events. Reflecting on early feedback, Morley concludes, "The owners are very happy with the sound and the reactions they are getting from the potential shows that are booking in for the future." He adds, "All in all, I'm very happy. I think we may add extra subs in the long term and fine tune the angle of the main arrays, possibly adding an extra M10 box on the bottom. Its early days but we are in a great place."

As the Regent Theatre prepares to reopen its doors, the combination of heritage architecture and a modern NEXO sound system positions the venue to serve both its local community and touring productions with clarity, flexibility and renewed technical confidence.

JAPAN

Agile Sonic Precision

Tokyo's Garden Shinkiba Factory Hardwires Power and Precision with Permanent L-Acoustics K3 System

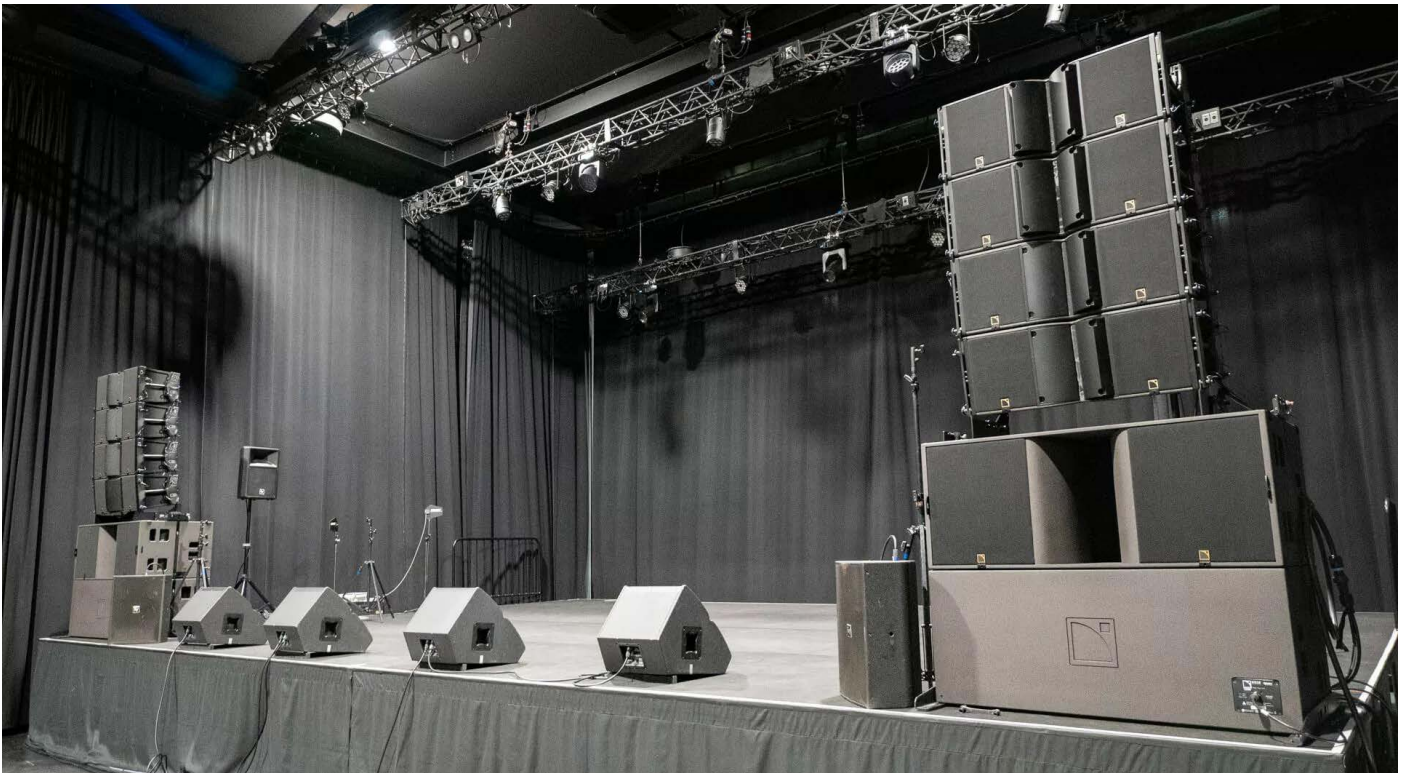


In a venue where almost everything is required, almost every day, operational compromise simply isn't an option. At Garden Shinkiba Factory on Tokyo Bay, live concerts and rehearsals account for around 80% of bookings, with the remaining 20% spanning music video shoots, TV productions, fashion shows and live streaming broadcasts. The calendar runs full, year-round. Until recently, Garden Co. Ltd., which operates the facility, managed its audio demands through event-by-event rentals. This year, that model shifted decisively with the installation of a permanent **L-Acoustics** K3 and KS28 system—reshaping both workflow and technical ambition.

Yuki Matsuoka, Sound Manager at Garden Shinkiba Factory, presented L-Acoustics Certified Partner **Bestec Audio**

with a sharply defined brief: deliver world-class sound quality in a system that could be assembled and struck quickly by a small crew, for every single event. Unlike a conventional fixed-install venue, Garden Shinkiba Factory runs a fully flexible model. Stage, PA and lighting are reconfigured for each production, with layouts changing show to show and the main speakers always deployed as a ground stack. In this environment, setup speed is not a luxury—it is fundamental to the business model.

After evaluating 12-inch-class systems from multiple manufacturers, Matsuoka selected K3, despite initial hesitation about specifying L-Acoustics for a venue of this scale. "In the end, we were convinced that the only option that offered both the agility we needed and uncompromising sound quality was the K3.



Its full-range performance within a compact 12-inch format essentially delivers concert-level output without a larger scale system footprint," Matsuoka explains.

Bestec Audio configured a deliberately lean system: four K3 per side, stacked on two KS28 subwoofers in cardioid mode at the front of the stage. Two X12 coaxial enclosures handle side-fill duties or flex into mobile configurations as required, with four LA12X amplified controllers driving the entire system. The result is a deployment that a crew of four can assemble from an empty floor to performance-ready in under two hours. Central to that efficiency is K3's rigging mechanism, which allows angles to be preset before stacking so each cabinet locks automatically into position when placed, eliminating the need to hold and adjust under load.

"Stacking before, you had to hold the cabinet and adjust the angle at the same time. It was physically demanding," says Matsuoka.

"With K3, you preset the angle, place it, and it locks. At 43 kg, it takes two people to lift, but the rigging process is smooth and doesn't require much strength. The large ergonomic handles mean you can pair up the team and work in parallel, which keeps setup fatigue to a minimum."

Calibration follows an equally streamlined path. Matsuoka begins with LA Network Manager presets, verifies using Smaart measurement, and then applies final adjustments. "L-Acoustics' acoustic philosophy and sound are trustworthy," he says. "The ease of calibration is overwhelming compared to other products. The presets are already at a high level of completion; it makes you feel that the rest is up to the operator's skill."

While efficiency underpins the decision, it is the sonic character of K3 that continues to define the experience for artists, engineers and audiences passing through the space. "K3 has a very natural, beautiful sound.



There's no sense of forcing in the highs or the lows, and the phase is clean, which makes it easy to integrate with the X12," continues Matsuoka. "The factory presets are already highly refined, and it delivers an undoubted sense of reliability. After that, it comes down to the operator."

That transparency is particularly valuable in a venue serving such a broad range of productions. A system requiring heavy corrective EQ in one configuration can become a liability in another. In this context, consistency becomes creative freedom.

Visual performance is equally critical. Garden Shinkiba Factory regularly functions as a production location for music videos, TV shoots and streaming broadcasts, where what the PA looks like on camera matters as much as how it sounds. The characteristic brown-grey finish of L-Acoustics speakers, designed to absorb stage lighting rather than reflect it, aligns neatly with an environment saturated in colourful production lighting.

"When the stage lights come up, an all-black speaker cabinet can actually become distracting. L-Acoustics speakers have a quality that absorbs colourful light without reflecting it, and disappears into darkness during blackouts. It doesn't interfere with any production's visual identity. And when the K3 appears on camera - which our clients sometimes request - it makes the work more convincing," explains Matsuoka. "PA equipment needs visual romance too."

Beyond scheduling flexibility, the move from rental to ownership has reshaped the venue's internal culture. "Having our own equipment has created an environment where our staff can learn independently and deepen their skills. We are constantly researching, exploring the KS28 subwoofers' cardioid configurations, verifying the optimal tuning for vertical versus horizontal ground-stack use in the venue," says Matsuoka. "Every day is another opportunity to get more out of the system."

INDONESIA

Perfect Blend of Sonic Energy

Jakarta's Sayap Suci Wakes Up To A Perfect Blend from Martin Audio

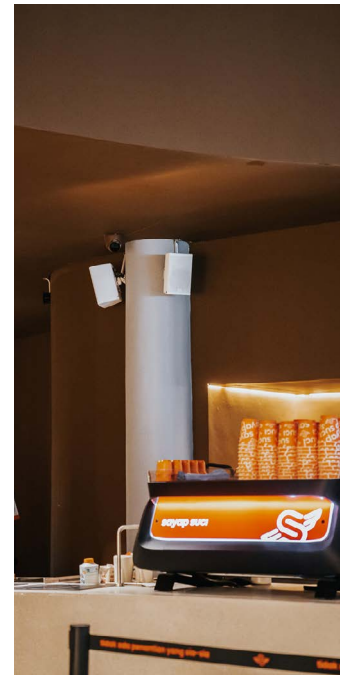


A new chapter in lifestyle-led entertainment has opened in Jakarta with the launch of Sayap Suci, a destination developed by Holywings Group in Kelapa Gading, where coffee culture, wellness, dining and nightlife converge within a single, purpose-designed environment. Central to bringing this vision to life is a professional audio system powered by **Martin Audio** ensuring that sound plays an integral role in shaping the venue's identity from day through to night.

Spanning more than 3,000 square metres, Sayap Suci positions itself as Indonesia's first coffee venue to fully integrate entertainment and lifestyle facilities, featuring a 1.2-kilometre jogging track, a scenic lake, shower amenities and multiple indoor and outdoor zones. Designed to

support productivity and wellness during the day before transitioning seamlessly into an evening entertainment destination, the project demanded an audio solution capable of adapting to radically different use cases without compromise. The complete sound system was designed and integrated by **GMT Solutions (PT Global Multipro Technology)** with **Goshen Indonesia** serving as the authorised Martin Audio distributor.

According to **Satrio Prisetya, Marketing & Technical Director of PT Global Multipro Technology**, the brief extended well beyond background music. "Sayap Suci is a unique project that combines coffee culture, fitness, dining, and entertainment in one integrated environment," Satrio explained. "From the beginning, the goal was to design an audio



system that feels natural and comfortable during the day, while still being able to scale up seamlessly for live music and DJ performances at night.” Achieving consistent sound quality and coverage across multiple indoor and outdoor zones emerged as one of the project’s defining challenges, particularly given the need for clarity, control and even distribution throughout the venue.

To meet these requirements, Martin Audio loudspeaker systems were selected for their flexibility, reliability and suitability for mixed-use environments. “Ensuring clarity, consistency, and control across both indoor and outdoor areas was critical,” Satrio continued. “Martin Audio gave us the flexibility, coverage control, and sonic character needed to support that transition, while maintaining a high-quality listening experience throughout the space.” For the indoor areas, a total of thirty Martin Audio ADORN A55 loudspeakers were installed, delivering wide dispersion, balanced tonal performance and strong speech intelligibility, allowing background music and live performances to remain immersive without overpowering conversation.

The outdoor zones are reinforced with two Martin Audio X15 loudspeakers paired with two X118 subwoofers, providing controlled low-frequency impact alongside clear, articulate mid and high frequencies suited to live music and DJ-led programming. Together, the system enables Sayap Suci to maintain a consistent sonic identity while adapting dynamically to changing audience expectations and event formats.

Reflecting on the completed installation, a spokesperson for Sayap Suci commented, “Sound plays a huge role in shaping how guests experience our venue. With this system, the audio feels evenly distributed and comfortable wherever you are—whether you’re enjoying coffee, working during the day, or attending live music and DJ performances at night. It truly enhances the overall atmosphere.” With its carefully considered audio design, Sayap Suci demonstrates how professional sound can underpin the evolution of lifestyle venues, supporting fluid transitions between wellness, work and entertainment without sacrificing quality at any point in the day.

INDONESIA

Multi-Zone Audio Mastery

HARMAN Professional Powers Zoned Audio Experience at Q Billiard & Spincity, Jakarta



Billiards Lounge with JBL.

HARMAN Professional Solutions has delivered a tailored audio installation for Q Billiard & Spincity at Agora Mall, enhancing the sonic experience across the venue's billiards lounge and bowling alley within Jakarta's Thamrin Nine complex. Designed to support a dynamic entertainment environment, the system addresses the distinct acoustic challenges presented by multiple activity zones within a single destination.

Executed in collaboration with AV integration firm **Mega Kapuas Multiniaga, PT** and distributor **Inti Megah Swara, PT**, the installation was engineered to provide consistent coverage while enabling independent control across the billiards and

bowling areas. Each zone features differing ambient noise levels and user interaction patterns, necessitating precise system tuning and flexible control.

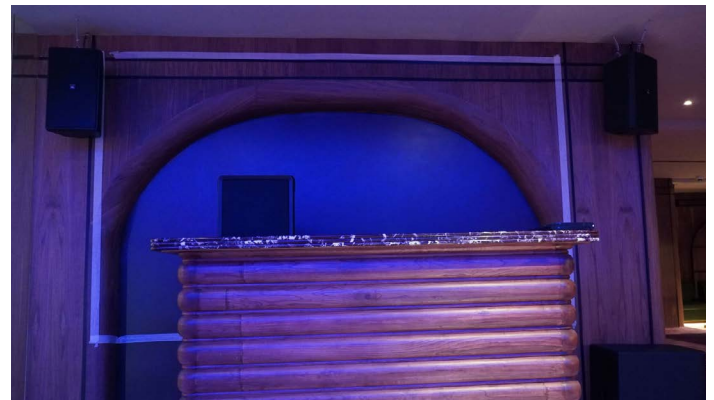
The solution centres around JBL C29AV-1 Surface-Mount Speakers delivering full-range coverage throughout the main areas, complemented by JBL AC115S subwoofers for controlled low-frequency reinforcement. Additional support is provided by JBL C50PACK loudspeaker systems, while JBL 2.1 soundbars extend coverage into supplementary zones. System power and multi-zone management are handled by a Crown NCDi4x600 amplifier, with processing and zoning managed through a dbx 1260V



Spincity Bowling Lanes with JBL.



Billiards Lounge with JBL.



Spincity Lounge with JBL.

ZonePRO. User interaction is facilitated via dbx ZC8V and ZCV-Fire controllers, while a Soundcraft Notepad-8FX mixer supports day-to-day operational requirements.

The zoned configuration enables venue staff to adjust output levels independently between bowling lanes and billiards tables, maintaining clarity without disrupting conversation or gameplay. Careful loudspeaker placement and calibration ensure consistent intelligibility while supporting background music and event playback across the venue.

“This project demonstrates how integrated audio can support modern social entertainment environments,” said **Nick Screen, VP & GM, HARMAN Professional Solutions, APAC.** “By combining JBL

loudspeakers with Crown amplification and dbx processing, the system provides consistent coverage and straightforward control across multiple activity zones.”

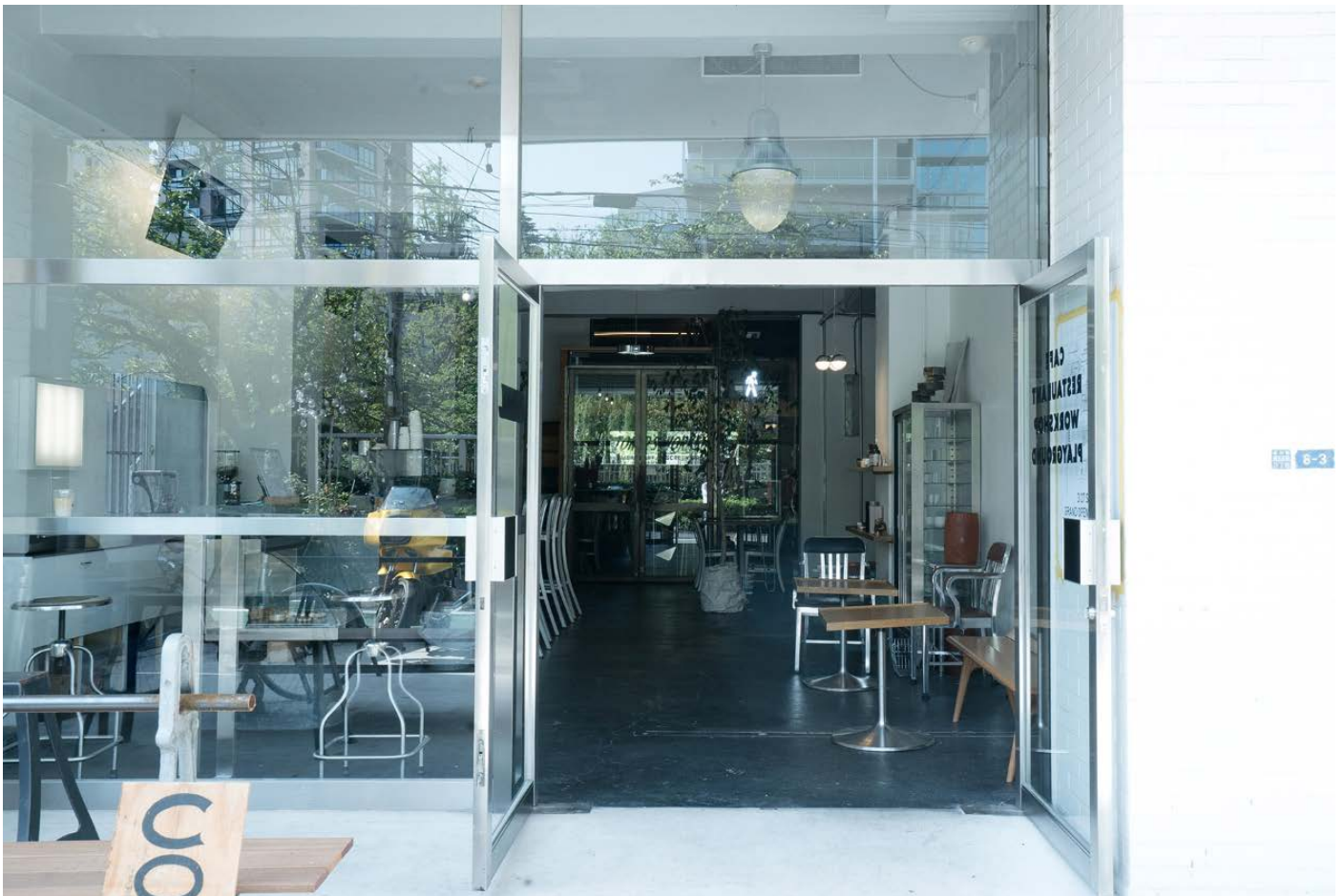
Alongside performance considerations, the system components were selected to complement the venue’s contemporary interior design. The discreet form factors allow the audio infrastructure to integrate seamlessly into the space without detracting from the overall aesthetic.

With the installation now complete, Q Billiard & Spincity operates with a flexible, zoned audio system capable of supporting daily operations, private events and high-traffic entertainment periods, reinforcing its position as a prominent social destination within Agora Mall.

JAPAN

A Powerful Brew

Tokyo's TONER Enjoys A Powerful Brew of Sonic Precision with Powersoft Amplification



Along the picturesque Meguro River in Nishi Gotanda/Fudomae, Shinagawa-ku (Tokyo), TONER — a distinctive café-bar and collective creative space — has refined its sonic identity with a comprehensive audio upgrade powered by **Powersoft** amplification and control solutions. Delivered by integrator **Audio Brains** the installation introduces a carefully tuned system built around the Powersoft Quattrocanali 1204 DSP+D, Mezzo 604 AD, Mezzo 322 AD and a WM Touch wall-mounted control panel, enabling the venue to transition seamlessly from relaxed daytime ambience to vibrant DJ-driven nightlife.

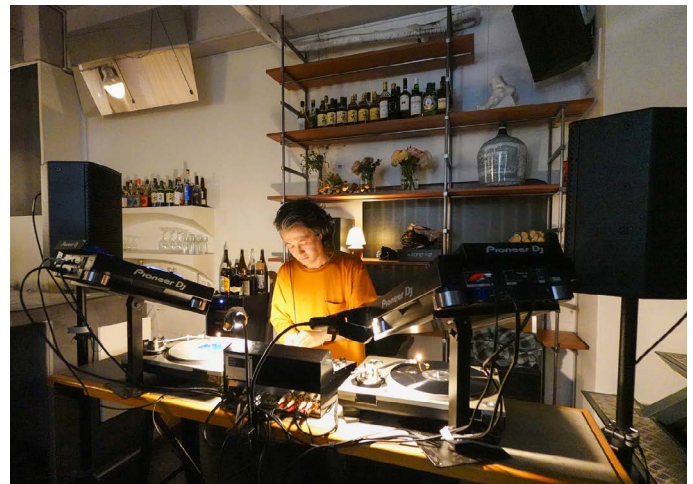
Named after the ink cartridges used in professional printers, TONER embraces the idea that each visitor contributes their own unique colour to the venue's atmosphere. Built around the concept of "weave and bond", the space hosts a broad mix of experiences — from daytime coffee service and casual social gatherings to private events, pop-up shops and DJ-led evenings. Designing an audio system capable of maintaining tonal balance and clarity across such diverse use cases therefore became a central priority.



To achieve this flexibility, TONER partnered with integrator Audio Brains, who collaborated with respected Osaka electronic musician and producer Aoki Takamasa to craft a sound solution tailored to the venue’s evolving sonic demands.

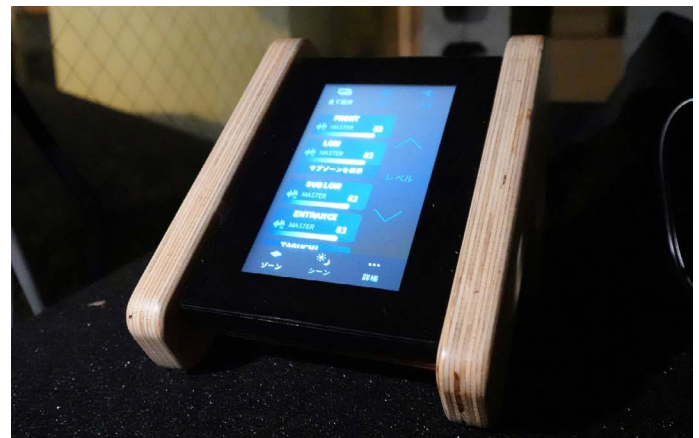
“The end client wanted an audio system that could provide total tonal balance,” reveals Audio Brains **President Junta Yamazaki**. “It needed to be ready for low-volume ambient background music during the day, but it also had to be capable of driving high-energy DJ sets, so Powersoft amplifiers quickly appeared to be the best choice for this project. Plus, they complement any speaker we pair them with.”

At the heart of the system sits the Powersoft Quattrocanali 1204 DSP+D, a four-channel Class-D amplifier designed to deliver both efficiency and performance. Equipped with Powersoft’s patented Smart Rails Management (SRM) technology, the amplifier dynamically optimises power consumption while simultaneously reducing thermal dissipation — a particularly valuable capability in hospitality venues where rack space and heat management can present operational challenges.



Supporting the main amplifier are the compact Mezzo 604 AD and Mezzo 322 AD units, which expand the system’s routing and power capabilities while maintaining a minimal footprint. The Mezzo 604 AD provides four channels of amplification at 600 W total output, while the Mezzo 322 AD delivers two channels of 160 W output and includes additional line-level outputs for expanded routing options. Their half-rack size design also allowed Audio Brains to integrate significant amplification capacity within a constrained installation space.

Control and day-to-day operation of the system are managed through the Powersoft



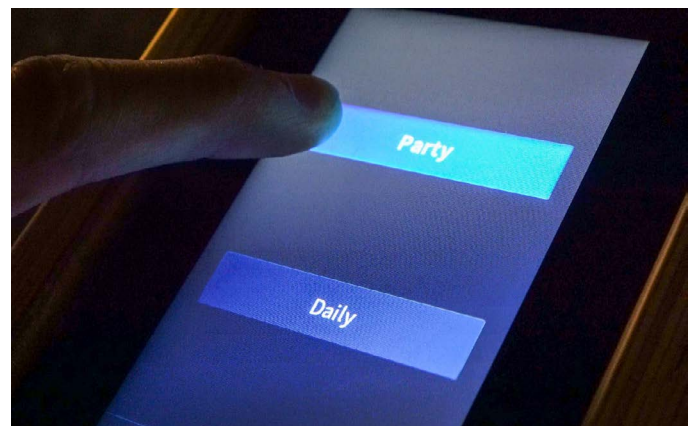
WM Touch, a wall-mounted 4.3" touchscreen controller powered entirely through a single Ethernet connection. The interface allows venue staff to adjust volume levels and system behaviour throughout the day, enabling quick changes in response to shifting ambience and programming.

"TONER doesn't host DJs every day, nor do they have a full-time sound engineer," says Yamazaki. "So having the WM Touch is a great tool for the venue. Staff can quickly and easily adjust volume levels and zoning to match the vibe of the moment. And that makes day-to-day operation of the system much easier."

Before final handover, the system underwent a rigorous 13-hour test session during which the team refined mapping and tuning across a variety of musical styles to ensure the system performed consistently across different programme material.

"We adjusted mapping and tuning across musical styles," informs Yamazaki. "And the Powersoft amplifiers performed as expected. They made the system shine."

The careful tuning process has ensured that TONER's sound environment maintains clarity, balance and control regardless of listening level — whether delivering subtle background



music for daytime patrons or driving energetic DJ performances during evening sessions.

"Even customers who know nothing about sound equipment say that the sound has a new clarity to it," says Yamazaki. "They're surprised that even when it's quite loud, they can still talk to one another without having to raise their voices."

For TONER, the installation represents more than a technical refresh; it reinforces the venue's broader vision as a thoughtfully curated social and creative environment. "When we set out on this project, we wanted to create a space that was comfortable for every patron throughout the day and into the night," concludes Yamazaki. "And that's what we've achieved. We're very proud of the final result."

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