

FEATURE:

Busy Beyond Belief
— But is Singapore's
Rental & Staging
Industry More
Profitable Than Ever?

LIVE:

Claypaky Powers
Spectacular Visuals
for Aditya Gadhvi's
Mumbai Concert
Extravaganza

Orchestrating The Experience Economy

Ta Loong Gan

Executive Vice President, Immersive Experiences, BARCO

Response DALI Gateway Mk2



Precision Control Made Simple

This DALI-2 certified device provides quick setup and effortless status management for fixtures and devices.



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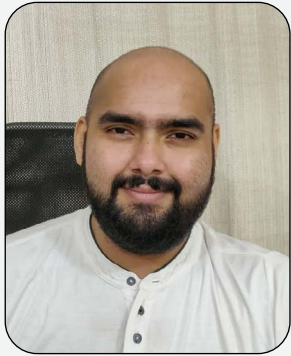
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A record events calendar has filled production schedules across Singapore, yet rental and staging companies say manpower shortages, shrinking margins and changing client expectations mean success today is about strategy—not simply being busy. Entertainment Technology Asia spoke with three respected industry leaders—Kenny Heng, Managing Director of CSP Productions; Gerard Rodrigues, Founder and Managing Director of Expo AV & Digital Kitchen

Studios; and Johnny Ong, Executive Director and COO of UnUsUaL Limited—to discover what is really happening behind the scenes.

Our Cover Story features Ta Loong Gan, Executive Vice President, Immersive Experience Global Business Unit, Barco, whose perspectives on leadership, innovation and integrated experience ecosystems reinforce a simple truth: the industry's greatest breakthroughs no longer happen within individual products, but in how seamlessly technologies, content and people work together.

Also this issue is chock-a-block with a huge range of solutions that have been released. L-Acoustics has launched Digital Construction, a new service designed to capture venues exactly as they exist and deliver verified geometric models ready for use within the Soundvision acoustic modelling platform. GLP. Meanwhile has introduced TWYN, a new dual-face moving head that brings together the capabilities of two of the company's most successful platforms, the Creos and the JDC Burst 1, in a single motorised system. By combining a high-output RGBL wash with a hybrid strobe, TWYN offers a new approach to light design while significantly reducing the number of fixtures required.

Today's developments become tomorrow's benchmarks. And the pages ahead reveal the story.

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MIDDLE EAST

Martin Professional Middle Invests in 100 Barco QDX-4K45 Projectors



BARCO and **Martin Professional Middle East** have strengthened their long-standing partnership with a major investment that will see Martin Professional Middle East add 100 units of Barco's flagship QDX-4K45 projector to its rental and installation inventory. Scheduled for delivery during the second half of 2026, the agreement reflects growing demand for high-performance projection solutions across the Middle East and reinforces the companies' shared commitment to supporting increasingly ambitious visual experiences throughout the region.

The announcement follows Martin Professional Middle East's recent appointment as an official Barco distributor, expanding regional access to Barco's projection technologies, technical expertise and customer support. The latest investment

represents one of the largest projector acquisitions within the partnership to date and highlights continued confidence in Barco's three-chip projection platform.

The two companies have collaborated for many years across live events, themed entertainment and projection mapping applications. As demand for large-scale immersive experiences continues to grow throughout the Middle East, the expanded QDX fleet is expected to enhance Martin Professional Middle East's ability to support rental providers, system integrators and project developers requiring immediate access to premium projection solutions.

The QDX-4K45 is widely deployed across major events, permanent attractions, cultural destinations and immersive storytelling projects worldwide, combining 4K resolution,

high-brightness performance and robust operational reliability. The platform has also demonstrated its capabilities in challenging outdoor environments.

A notable regional deployment is the Liwa Sign in the Al Dhafra desert in the United Arab Emirates, where Martin Professional utilised Barco QDX projectors to transform the world's tallest landmark sign into a permanent immersive nighttime attraction, showcasing the platform's ability to perform under demanding environmental conditions.

Bilal Assidi, Sales Director MPME, adds: "By adding 100 QDX-4K45 projectors to our fleet, we're strengthening our ability to support ambitious creative projects – from touring production companies to complex permanent outdoor installations – while giving our customers confidence in both image quality and operational efficiency." For Barco, the agreement reflects continued momentum for premium projection technologies in a region investing heavily in experiential entertainment, destination attractions and large-scale visual storytelling initiatives.

"This agreement marks a natural next step in our closely aligned strategies," said **Domien De Witte, VP Sales Barco IX**. "The investment in 100 QDX-4K45 units reflects strong confidence in high-resolution, high-brightness projection that's built to last. We're proud to continue supporting Martin Professional as they help customers push creative and technical boundaries across the region."

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SINGAPORE

Hexogon Group Expands APAC Fleet with 100 Units of Panasonic PT-RQ45K Projectors



Hexogon Group is expanding its APAC rental and staging fleet with up to 100 units of **Panasonic** PT-RQ45K projectors.

The projectors will support the company's work in large-scale events, projection mapping, and immersive productions across the region. Headquartered in Singapore, Hexogon Group specialises in audiovisual, lighting, and multimedia show integration, with a presence across Asia Pacific.

The latest addition builds on Hexogon's existing Panasonic RQ35 fleet, which has been used for large-scale projection mapping and live event projects.

"Our existing Panasonic RQ35 fleet has supported many large-scale projection mapping and live event projects across the region. By adding the PT-RQ45K, we can expand our high-brightness projection capabilities while maintaining the operational familiarity and reliability that are important

for rental and staging applications," said **Mr Adrian Goh, CEO at Hexogon Group of Companies**.

The fleet expansion follows Hexogon's record-setting projection mapping work in Singapore in 2025. For the SG60 celebrations and UOB's 90th anniversary, Hexogon Group was involved in "A Show of Unity", a projection mapping display on UOB Plaza 1 that achieved three Guinness World Records:

1. Largest Light Output in a Projected Image
2. Longest Architectural Projection-Mapped Display
3. Highest Projection Image on a Building

The PT-RQ45K is Panasonic's 42,000 lm 4K 3-Chip DLP laser projector designed for live events, rental and staging applications; and the addition of the PT-RQ45K expands Hexogon's high-brightness projection fleet for upcoming regional productions.

GLOBAL

GLP Signals New Marketing Era with Julian Von Den Stemmen Appointment



GLP has announced the appointment of **Julian von den Stemmen as its new Marketing Director**, effective 1 July. He succeeds Ulrich Steinle, who will leave the company after 17 years to pursue new career opportunities, marking the end of a highly influential chapter in GLP's marketing and communications history. To ensure a seamless transition, Steinle and von den Stemmen are working together during a structured handover period, reflecting GLP's collaborative culture and commitment to continuity.

GLP Managing Director Udo Künzler paid tribute to Steinle's contribution, saying: "Uli is part of the GLP family. Over the years, we have made many decisions together, experienced numerous trips and events, and we also spent many evenings together that went on longer than planned. We have worked, celebrated, discussed, and developed GLP together. For that, I am very grateful to him. His departure is a great loss, but he leaves as a friend. I wish him every success

in his next chapter. On a personal level, we will remain connected regardless."

Von den Stemmen joins GLP with extensive industry experience and a degree in business administration specialising in media management and international business. He previously spent eight years at Robe Lighting, serving as Head of Marketing for Germany before taking on the role of International

Digital Marketing Manager. He has also held product, technology and marketing positions at BMW M and Fanatec.

"Anyone who still tries to sell lighting technology in the live entertainment industry today solely through spec sheets hasn't understood the market," says von den Stemmen, sharing a notably modern perspective on how professional lighting brands must engage today's market. "Decision-makers don't buy specs. They buy impact."

Commenting on the appointment, **Kasper Gissel, Board Member at GLP**, stated: "In Julian von den Stemmen, we found exactly the right person for this role. He knows the industry, understands technology-driven products, and brings a clear vision of how marketing needs to work today. We are very much looking forward to working with him. At the same time, we would like to thank Uli for 17 years of dedication, loyalty, and embodying the GLP spirit, and we wish him all the best for the future."

CHINA

Meyer Sound Establishes Shanghai Manufacturing Facility to Support Growing Demand in China



Meyer Sound has expanded its presence in China with the opening of a new manufacturing facility and office in Shanghai, a move designed to strengthen support for one of the world's most active and rapidly growing live sound markets. Operated as a wholly owned subsidiary, the new facility will manufacture a selection of the company's most popular loudspeaker products exclusively for the Chinese market.

Located in western Shanghai, the 4,500-square-metre facility has been established in response to increasing demand across the country, particularly from performing arts centres, theatres and live entertainment venues in emerging cities beyond China's largest metropolitan hubs. The site will initially employ personnel across product assembly, quality control and finance functions, with manufacturing processes and testing procedures aligned closely with those used at Meyer Sound's global headquarters in Berkeley, California.

To ensure consistency across production operations, Meyer Sound personnel from Berkeley will provide training and ongoing support during the facility's initial phase, helping to maintain the quality control standards that underpin the company's global manufacturing operations.

The investment comes at a time of sustained growth within China's professional audio sector. Expansion of live music venues, a thriving festival landscape and continued investment in cultural and performing arts infrastructure have all contributed to increased demand for high-performance sound reinforcement systems. China has already emerged as Meyer Sound's largest market for PANTHER line arrays outside the United States, with sales driven in part through its distribution partnership with Shanghai Broad Future (SBF).

The new Shanghai facility is expected to play a key role in supporting this momentum by enabling local production of several flagship Meyer Sound products. Manufacturing will initially focus on the PANTHER line array loudspeaker and the 2100-LFC low-frequency control element, with production of the TIGRA line array and 1800-LFC scheduled to be added later this year.

"The new factory will significantly accelerate Meyer Sound's momentum in one of the world's most active markets for live sound and the performing arts," says **Senior Vice President John McMahon**. "This facility is about supporting the next phase of that growth."

GLOBAL

Bose Professional Charts New Chapter with Planned Transition to 802 LABS



Bose Professional has announced plans to adopt a new global brand identity, revealing that the company will begin operating as **802 LABS** through a phased transition scheduled to commence in February 2027. The move marks the next stage in the company's evolution following its transition to an independent business in 2023, while maintaining continuity across its products, services and channel partnerships.

The company confirmed that no operational changes will take effect before early 2027, with customers, distributors and integration partners continuing to receive the same products, support services and business engagement throughout the rollout period.

According to **Bose Professional CEO John Maier**, the new identity draws heavily on the company's heritage while signalling its future ambitions. The name 802 LABS references the iconic Bose 802 loudspeaker, introduced in 1978, which helped redefine professional sound reinforcement through a system-oriented approach to audio design.

"We're excited about this opportunity to define who we are for the future," said Maier. "The 802 LABS identity is personal for our team because it connects directly to

our history of innovation and engineering excellence. The original 802 loudspeaker changed the professional AV market when it launched in 1978 by bringing system-level thinking to sound reinforcement."

The announcement comes during a period of significant expansion for Bose Professional. Since becoming an independent company, the manufacturer has strengthened its engineering, sales and marketing operations while introducing more than 25 new products to the market. And alongside its product development efforts, the company has expanded its global footprint through the opening of new offices and experience centres, including its headquarters in Boston.

The new brand identity is being previewed publicly at the 2026 edition of InfoComm, where attendees can experience the branding at the 802 LABS Lounge and explore the company's vision ahead of the formal transition.

"Our vision is to raise expectations for what a pro audio company can be by putting people first and creating exceptional experiences," added Maier. "Building a new brand platform on a 50-year legacy gives us a chance to be clear about what sets us apart and what we stand for." While the Bose Professional name will remain in place throughout the transition period, the planned move to 802 LABS signals a significant milestone for the company as it seeks to build upon its longstanding engineering heritage while positioning itself for continued growth in the global professional audio market.

AUSTRALIA

Intense Lighting Expands Robe Arsenal with FOOTSIE2 Slim Investment



Sydney-based rental specialist **Intense Lighting** has expanded its **ROBE** inventory with the acquisition of 12 FOOTSIE2 Slim fixtures, further strengthening its offering of rider-friendly lighting solutions for theatre and dance productions.

Founded in 2017 by industry veteran Ian Garrard, Intense Lighting has established a strong presence within Australia's performance and theatrical production sector through its focus on high-quality rental and dry hire services. Drawing on extensive experience working with leading theatre and performance companies, Garrard recognised increasing demand for reliable lighting systems designed specifically for the operational requirements of theatre and dance environments.

The decision to invest in the FOOTSIE2 Slim fixtures was prompted by a remount production of Queensland Ballet's "Trilogy" season in Brisbane during mid-2025. The fixtures were chosen to provide low-profile footlight illumination while remaining visually discreet to audiences, an important consideration in theatrical productions where sightlines and stage aesthetics are paramount. According to the production's **lighting designer Matt Marshall**, the fixtures offered a more refined and theatre-focused solution than products previously used for similar applications.

"FOOTSIE2 was properly designed for theatre and is a newer and better option than products we were previously using for this style of effect," Matt commented.



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Robe ANZ's Darren McLanders on the left with Intensity Lighting's Ian Garrard.

Beyond the immediate production, Garrard recognised broader long-term value in the fixtures for both indoor and outdoor applications, citing the FOOTSIE2 Slim's compact footprint, unobtrusive design and IP-rated construction. Since their deployment on "Trilogy", the fixtures have already been utilised on a variety of additional productions, demonstrating their versatility within the company's rental inventory.

The purchase also strengthens Intense Lighting's ongoing relationship with ROBE, following its acquisition of 32 Spiider LED wash beam fixtures in 2021. According to Garrard, the Spiiders remain among the company's most frequently deployed fixtures due to strong rider demand and their versatility.

"Lighting designers like them a lot, the moonflower effect is great, making it more than a standard LED wash fixture, and they are one of our hardest working products," he revealed while additionally highlighted ROBE's reputation for durability, innovation and long-term return on investment as important factors influencing future purchasing decisions.

Today, Intense Lighting supports approximately 70 projects each month across a combination of dry hire and fully crewed productions. Operations are managed by six full-time staff, supported by a regular freelance network of around 30 technicians, with the company continuing to grow its presence within Australia's theatre and performance sector.

CHINA

Martin Audio Expands China Presence with Shanghai Univision



Martin Audio has strengthened its presence in China's growing enterprise AV sector with the appointment of **Shanghai Univision (You Shi Wei Xin)** as a new distribution partner. The move expands Martin Audio's channel network in the country and is aimed at enhancing support for consultants, system integrators and end users operating across the corporate, education and government markets.

Joining existing distribution partners, Shanghai Univision will focus on delivering specialist expertise for integrated AV projects, providing application-driven system design support and deployment assistance tailored to the requirements of enterprise installations. And under the new agreement, Shanghai Univision has been appointed the sole distributor in China for Martin Audio's Wavefront Precision WPS series, TORUS 820 constant curvature array and O-Line modular micro line array.

Commenting on the appointment, **David Wong, Director of Sales** at **Generation AV** Martin Audio's APAC representative, said: "Shanghai Univision has a proven track record of success in the Enterprise and AV installation market in China. We are excited with our new partnership and look forward to providing our full support to the Univision team."

Frank Xiao, General Manager of Shanghai Univision, welcomed the partnership, stating: "We are delighted to partner with Martin Audio in China. As a world-renowned UK brand & manufacturer, Martin Audio is dedicated to delivering state-of-the-art products, top-tier performance, and unmatched service. "Our team is eager to collaborate with Martin Audio and Generation AV. By integrating the Wavefront Precision WPS series, TORUS 820 constant curvature array, and O-Line modular micro line array into our portfolio, we will provide a more comprehensive total solution to vertical

markets across China. We look forward to working alongside other partners to build upon Martin Audio's legendary success and legacy in the region."

The partnership was formally introduced to the market during a recent customer event in Beijing, where more than 100 consultants, system integrators and dealers were presented with Martin Audio's latest solutions. The collaboration was also showcased at Pro Light & Sound Guangzhou, where Shanghai Univision featured Martin Audio products on its exhibition stand.

Dom Harter, Managing Director of Martin Audio, believes the appointment will further accelerate the brand's growth across China's installation sector. "Over the years Martin Audio has built a strong reputation in China for high performing audio solutions across many vertical markets. The technical expertise within the Shanghai Univision team is second to none, and we are confident they will have many successful Martin Audio installations coming soon across China."

MIDDLE EAST

Disguise Strengthens Middle East Presence with Regional Expansion Plans

Disguise is expanding its footprint in the Middle East with a series of strategic initiatives designed to bring the company closer to customers and partners throughout the region.

Disguise has announced plans to establish a new business entity in Saudi Arabia later this year, followed by the opening of a second entity in the United Arab Emirates in 2027. The expansion will be supported by new regional hires and strategic partnerships aimed at strengthening local collaboration and project delivery capabilities.

"The Middle East has been an important market for Disguise. For years, we have worked with some of the UAE's most innovative venues, attractions and live events," comments **Raed Al Tikriti, Chief Product and Technology Officer at**

Disguise. "Over that time, we've seen immersive technology become increasingly central to how experiences are designed and delivered. Strengthening our presence in the region allows us to build on that history while supporting the next generation of projects taking shape across the Middle East."

Sarah Lewthwaite, SVP of Customer Excellence at Disguise, adds "By growing our team on the ground, we're ensuring customers have direct access to the expertise they need throughout every stage of a project."

A key component of the strategy is a new partnership with **Tanmiya**, the international investment and advisory platform. The collaboration is intended to support Disguise's expansion throughout Saudi Arabia and the wider Gulf region by facilitating



strategic introductions and helping identify opportunities aligned with the region's growing investment in immersive and entertainment-led developments.

"We are excited to support Disguise's growth in Saudi Arabia and across the wider Gulf," comments **Bandar Al Saud, Partner at Tanmiya**. "Disguise's offering is genuinely differentiated, it is not only the leading enterprise solution in the category, but a canvas for creators to push the limits of what video can achieve artistically and experientially. It is exactly the type of technology infrastructure the region demands as it becomes the leading global destination for premier entertainment and live experiences."

Disguise has also entered into a strategic partnership with technical production and design consultancy **A Loud Minority** whose portfolio includes major projects such as

Terhal by Dragone in Saudi Arabia and UNTOLD Music Festival in the UAE.

And further strengthening its regional capabilities, Disguise has appointed **Issa Al Azry as Solutions Design Specialist**. Based in Dubai, Al Azry brings extensive experience in immersive technologies, live events and technical systems design, and will work closely with customers and partners to support the ideation, design and implementation of complex projects throughout the region.

A second regional appointment is currently underway, further reinforcing Disguise's commitment to building local expertise and expanding customer support resources.

GLOBAL

RCF and DirectOut Forge Strategic Technology Partnership



RCF and **DirectOut** have announced a strategic technology partnership that will see the companies collaborate closely on the development of tightly integrated solutions for RCF's professional sound systems portfolio.

The agreement brings together RCF's expertise in loudspeaker and system design with DirectOut's extensive capabilities in audio networking, signal conversion, processing and redundancy technologies. The collaboration is intended to deliver integrated solutions that align closely with the broader RCF ecosystem, enhancing performance, reliability and operational efficiency across a wide range of professional audio applications.

By working together at a deep technological level, the companies aim to simplify system design and deployment while addressing the increasingly complex requirements of modern live sound, installed sound and other mission-critical environments. The partnership is expected to provide system designers, integrators and end users with solutions that combine streamlined workflows with the operational confidence demanded by professional applications.

Fausto Incerti, Managing Director of RCF, commented: "DirectOut's technologies and engineering approach complement our system design philosophy. This partnership enables us to further strengthen our system offerings by integrating proven audio networking and signal management solutions that align perfectly with RCF's performance, reliability, and usability standards. Over the past years, DirectOut has emerged as a global leader in the solutions we are now incorporating into our packages, enhancing the value we provide to our customers."

The collaboration will focus on incorporating DirectOut's audio networking and signal management technologies directly into RCF system architectures, creating a more unified and cohesive platform for users operating within the RCF ecosystem.

"Our collaboration with RCF is centered on bringing DirectOut audio networking and signal management technologies directly into RCF system solutions," said Luca Giaroli, CEO of DirectOut. "This focused approach allows us to support RCF in delivering integrated, robust, and future-ready systems that provide clear benefits to system designers and end users. We are proud to partner with a company that has such a significant global presence and a rich history spanning decades, with impressive revenues worldwide."

Further details regarding the integrated technologies and solutions emerging from the collaboration are expected to be revealed in the coming months as RCF and DirectOut advance their joint development initiatives.

AUSTRALIA

ChamSys Announces New Distribution Partnership with Showtools International



ChamSys is further strengthening its presence in the country through a new distribution agreement with **Showtools International**. Effective June 5, Showtools International has officially become the lighting control brand's distributor for the Australian market, creating a streamlined pathway for customers to access both ChamSys lighting control solutions and **CHAUVET Professional** fixtures through a single distribution partner.

The appointment marks a significant step in ChamSys' continued expansion across Australia, where its lighting control platforms have already been utilised on high-profile productions, and the new arrangement also builds on an established relationship between Showtools International and Chauvet, with the distributor having represented CHAUVET Professional in Australia for the past 13 years.

By bringing both brands under one distribution umbrella, Australian lighting professionals will benefit from a more integrated approach to sourcing lighting fixtures and advanced control technologies. The move is expected to simplify access to product information, technical support and training resources while strengthening the connection between fixture and control system workflows.

"We are thrilled to be able to build on our longstanding partnership with Showtools by integrating CHAMSYS as part of their product offering together with CHAUVET Professional," said **Stephane Gressier, Chauvet's International Sales Director**. "The CHAMSYS addition to Showtools' portfolio will continue to leverage our family of brands by strengthening our integrated solutions via one partner for the professional lighting market."

With offices located in Sydney, Brisbane, Melbourne, Adelaide and Perth, Showtools International aims to provide nationwide support for the ChamSys portfolio. Customers will have access to local technical assistance, product education initiatives, training opportunities and demonstration programmes designed to support lighting designers, rental companies, venues and systems integrators. The distributor also plans to extend the same level of customer engagement and support that has underpinned its long-standing success within the Australian professional lighting sector, helping to further establish the ChamSys brand among both existing and new users.

CHINA

d&b Audiotechnik And Nanjing University of the Arts Launch Smart Vision Laboratory



d&b audiotechnik has strengthened its commitment to education and industry development in Greater China through a new partnership with **Nanjing University of the Arts**, establishing the **Smart Vision Laboratory** to foster talent development, industry-academia collaboration and resource sharing across professional audio and cinematic sound disciplines.

The initiative has been formalised through an agreement between the **School of Drama and Film** at Nanjing University of the Arts and d&b's sales partner, **Nanjing ToneAV**. The laboratory will serve as a collaborative platform for education, research and creative exploration, providing students with direct exposure to contemporary professional audio and cinema sound technologies.

As part of the partnership, d&b will contribute technical expertise, industry seminars, internship opportunities and access to emerging technologies and workflows. The objective is to help students gain practical insights into professional audio system design, sound reinforcement and cinematic sound production while complementing their academic studies. The university, meanwhile,

will support the development of future industry professionals by equipping graduates with both the theoretical foundations and practical skills required by d&b, its partners and the wider professional audio sector.

The Smart Vision Laboratory is expected to function as a dedicated environment for hands-on learning and collaborative projects, helping bridge the gap between higher education and the evolving demands of the professional audio industry. The partnership also represents an important milestone in d&b audiotechnik's broader educational strategy within Greater China, reinforcing the company's efforts to strengthen connections between industry and academic institutions while supporting the development of the next generation of audio professionals. By combining educational resources, technical expertise and real-world industry engagement, the collaboration aims to create new opportunities for students, educators and industry stakeholders alike, while encouraging innovation and advancing creative audio design across both live entertainment and cinematic applications.

MALAYSIA

dBTechnologies Launches in Malaysia with AV United



AV United has officially introduced **dBTechnologies** to the Malaysian market, marking the beginning of its role as the manufacturer's local distributor and signalling a broader push to expand the brand's presence across Malaysia and the wider Asia Pacific region. The launch event brought together consultants, system integrators, rental companies, engineers and industry professionals for a day of technical presentations, product demonstrations and discussions centred on the evolving demands of the professional audio sector.

Designed to introduce both the distribution partnership and dBTechnologies' latest solutions to the local market, the event provided attendees with an opportunity to gain insight into the manufacturer's product strategy, engineering philosophy and long-term ambitions for the region. Particular attention was placed on the VIO L1608 line array system, which was showcased as a key component of the launch.

The event opened with presentations from **Chin Foo Heng, Managing Director of AV**

United, and **Patrick Hau, Regional Sales Manager APAC at dBTechnologies**. Their sessions explored the foundations of the new partnership and examined the increasing demand for scalable and flexible sound reinforcement solutions within Malaysia's growing live events and installation sectors.

Attendees also heard from **Manuele Poli, Head of Sales APAC for dBTechnologies**, who outlined the company's regional roadmap and long-term growth strategy for the Asia Pacific market. His presentation provided an overview of the engineering principles that underpin the dBTechnologies portfolio while also examining broader trends influencing contemporary system design, deployment methodologies and customer requirements across the region.

A major focus of the event was a series of live demonstrations conducted by **Ronnie Lai, Regional Application Manager APAC at dBTechnologies**. Demonstrating both the VIO L1608 line array system and the Ingenia IG5TR, Lai provided attendees with the opportunity to evaluate the systems in operation and assess key performance characteristics including coverage consistency, tonal balance and deployment flexibility across a variety of application scenarios.

Beyond the technical demonstrations, the launch served as an important platform for direct engagement between AV United, dBTechnologies and the local professional audio community.

AUSTRALIA

TiMax Appoints TAG as Australian Distribution Partner



TiMax has appointed **Technical Audio Group (TAG)** as its new distribution partner for Australia; expanding the company's regional presence across live production, theatre, installation and immersive audio markets. Under the agreement, TAG will represent the full TiMax portfolio including TiMax SoundHub spatial processing, panLab spatial programming tools and TrackerD4 stagetracking solutions.

"We're delighted to welcome Technical Audio Group as our new distribution partner for Australia," commented **Rik Kirby, TiMax Commercial Manager**. "TAG has an outstanding reputation built over many decades, with deep relationships across the live performance, install and broadcast sectors. Their experience and technical capability make them the ideal team to introduce TiMax spatial audio

and showcontrol tools to Australian sound designers, integrators and production professionals – and the Entech Roadshow is the perfect platform to launch the partnership."

The addition of TiMax expands the company's offering into immersive and object-based spatial audio, while also creating natural synergy with sister brand Martin Audio deployments across theatre, venue and rental environments.

Anthony Russo from TAG described the move as a strategic extension of the company's portfolio. "Extending our portfolio with TiMax is a natural progression for TAG," he confirmed. "Spatial audio is an increasingly important conversation across live performance, theatre and installation, and TiMax gives us an exciting opportunity to properly introduce that capability to our customer base of sound designers, integrators and rental specialists right across Australia. Following the first TiMax showcase at Entech this year, customers will be able to experience the platform hands-on at our new Martin Audio Product Lab Centre and I'd like to take this opportunity to extend an open invitation to come by, hear it for themselves and explore what spatial audio can do for their projects."

Generation AV which oversees TiMax sales and support throughout the APAC region, also welcomed the appointment. **Managing Director David McKinney** highlighted the compatibility between TiMax and the wider TAG ecosystem, particularly alongside Martin

Audio systems. "TiMax is the industry's most comprehensive spatial audio solution, and TAG brings a solid package of experience and dedication to the brands it represents," said McKinney. "While TiMax is brand-agnostic and works alongside any system, its natural

synergy with Martin Audio will be an obvious benefit for both brands under TAG – and will make the new Martin Audio Product Lab in Sydney an ideal destination for partners to visit and experience first-hand what TiMax can really do."

NEW ZEALAND

JPRO Named New Zealand Distributor for Audio-Technica



JPRO has been appointed by **Audio-Technica** to represent the manufacturer's commercial audio solutions portfolio in New Zealand, with the partnership taking effect from 1 April 2026.

The appointment is designed to strengthen Audio-Technica's presence in the local market while providing customers with enhanced access to the company's growing range of commercial audio technologies. And the new partnership brings together the Japanese manufacturer's extensive product portfolio with JPRO's experience in professional AV, integrated systems and installed audio solutions. Under the agreement, JPRO

will supply and support a range of Audio-Technica commercial audio products, including installation microphones, ceiling array microphones and wireless microphone systems.

Commenting on the appointment, **Joni Benton, Operations Director at JPRO**, said: "We're pleased to partner with Audio-Technica to represent their commercial audio solutions in New Zealand. Their reputation for quality and innovation, combined with our experience in installed AV, allows us to deliver microphone solutions that integrate seamlessly into modern environments and support the diverse needs of today's projects."

Yusuke Ueno from the International Sales Division of Audio-Technica Japan added: "Audio-Technica has a long history of supporting customers in New Zealand and we are proud to partner with JPRO to expand the reach of our commercial products in the region. JPRO's professionalism, experience, and commitment to delivering world-class products and services make them a strong fit for Audio-Technica."

SINGAPORE

Electronics & Engineering Strengthens Broadcast and Production Offering Through Ross Video Partnership



As production environments continue to evolve across corporate, broadcast, esports, education, and live event sectors, the need for flexible and reliable technology ecosystems has become increasingly important. Through this partnership, E&E is positioning itself to better support customers with end-to-end production solutions tailored to

Singapore based **Electronics & Engineering Pte Ltd (E&E)** has announced its appointment as an official partner of **Ross Video** marking a significant step in the company's continued growth within the broadcast and live production industry.

The partnership is expected to strengthen E&E's ability to deliver more integrated and scalable production solutions for organisations navigating increasingly complex broadcast and content creation demands. By combining E&E's regional market expertise with Ross Video's portfolio of live production technologies, the collaboration aims to support customers seeking higher production quality, improved operational efficiency, and more streamlined workflows.

modern workflow requirements.

The collaboration also reflects a broader industry shift toward integrated technology partnerships that allow solution providers to deliver more cohesive and future ready production infrastructures. And E&E said it looks forward to working closely with the Ross Video team to further strengthen its technical capabilities while continuing to provide value driven solutions for clients across the region.

AUSTRALIA

Elite Event Technology Expands Martin Professional Inventory

Australia's Elite Event Technology (EET) has significantly expanded its automated lighting inventory with the acquisition of 32 **Martin MAC Viper XIP** fixtures, alongside a further 16 units currently on order, marking another major investment in Martin Professional technology through regional representative **Show Technology Australia & New Zealand**

"It seems that with a lot of entertainment lighting these days, there is safety in numbers, and the number of fixtures in rigs is just getting out of control," commented **Darren Russell, EET's Managing Director**. "We also anticipate our MAC Viper XIPs to be our workhorse fixture in their class, so that also drives owning bigger numbers."

The investment follows EET's earlier commitment to Martin MAC One fixtures, as well as the company's broader long-term relationship with Harman brands across audio and lighting. And according to Darren, the decision to invest in the MAC Viper XIP was reinforced by increasing rider demand and growing industry visibility for the fixture. "We've definitely got a couple of our guys that have fallen a little bit in love with them. When the first 24 arrived, one of our younger guys walked into the warehouse and said, 'I think I might need to go somewhere and have a moment alone!'. The feedback on the fixtures has been excellent; they feel well-made. Their flexibility allows them to fit into any design."

Darren also highlighted the fixture's colour performance, speed and operational flexibility as standout characteristics, particularly its



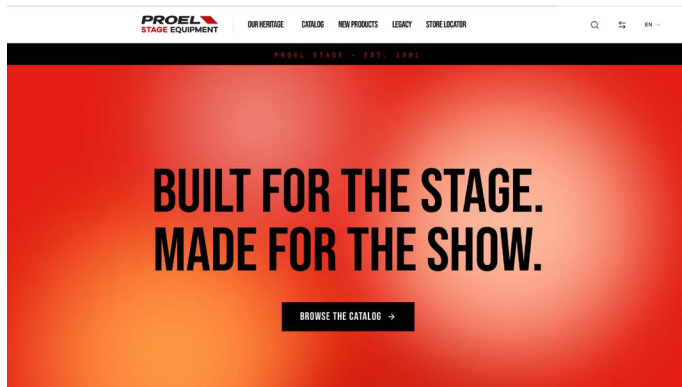
saturated colour mixing, rapid zoom response and framing shutter performance. "The gobos stay sharp and bright throughout the zoom range. With high lumen output and XIP-rated protection against water and dust, the MAC Viper XIP suits year-round outdoor use and remains exceptionally quiet indoors."

EET reportedly evaluated the MAC Viper XIP against multiple competing fixtures before finalising the purchase, with Darren noting that light quality proved to be a major differentiator, especially for corporate and broadcast applications where colour consistency, flicker-free performance and smooth dimming behaviour are critical. "The feature set's good, build quality's good, and the quality is good for an LED fixture. They're a bit of a Swiss Army knife, you know? Yeah, it can be a profile light, do framing, be a wash light... simply a good workhorse."

The newly acquired fixtures were recently deployed at the Lifeline ACT Gala event at the National Arboretum, where EET utilised 32 MAC Viper XIPs for key lighting, gobo projection and environmental room effects.

GLOBAL

Proel Stage Equipment Launches New Customer-Focused Digital Platform



Proel has unveiled a new dedicated website for its **Proel Stage Equipment** brand, introducing a refreshed digital platform designed to strengthen engagement with musicians, sound engineers, installers and other end-users while supporting market demand across its global distribution network.

Built around a modern and user-focused design philosophy, the new website serves as a comprehensive showcase for Proel's portfolio of cables, connectors, stage boxes and support solutions. The platform has been developed to provide a more intuitive and engaging experience, combining high-resolution visuals, streamlined navigation and detailed product information to help users identify the right solutions for their specific applications.

A key focus of the new website is ease of product discovery. Visitors can navigate the platform using practical, application-oriented search filters, allowing musicians and technical professionals to quickly locate products suited to their requirements.

Detailed product descriptions, technical specifications and supporting information are also designed to simplify the selection process and provide greater confidence during purchasing decisions.

Recognising the increasingly mobile nature of the professional audio and live events industry, the website has been fully optimised for smartphones and tablets, ensuring users can access product information whether they are in the studio, on stage, on-site or travelling between projects.

While the platform is not intended to function as a direct e-commerce channel, it has been designed as a demand-generation tool that strengthens the connection between end-users and Proel's authorised sales network. Customers can explore the company's product portfolio, identify suitable solutions for their setups and then engage with local authorised dealers and distributors to complete their purchases.

The launch reflects Proel's ongoing efforts to strengthen the visibility and positioning of its Stage Equipment brand while providing customers with a more accessible and informative digital experience. By combining product education, simplified navigation and a contemporary visual presentation, the new platform aims to make it easier for users to discover and specify Proel solutions across a wide range of professional audio, live event and installation applications.

Penn Elcom Launches its New Corporate Movie



Penn Elcom's new corporate video focuses on the brand's worldwide manufacturing, capturing the spirit, passion and dedication that have driven the company's growth and development over the last decade and a half, consolidating its position as a market-leading brand.

Unilumin Affirms U-shield Is Built to Perform



Unilumin's U Shield outdoor rental product utilizes innovative 2in1 technology to deliver enhanced durability and maintenance efficiency. The U Shield's design minimizes LED damage, offers faster repair times, and improves image quality, making it a valuable solution for outdoor events.

Warren Letton Expands On Lighting Design with ETC EOS



Warren Letton discusses his career in lighting design, how he was influenced by mentors, and the evolution of lighting technology as he references the ETC EOS platform; as he reflects on audience expectations, the role of technology, and the satisfaction that comes from completing a show.

HK Audio Reveals The Story Behind LUNAR



HK Audio provides an insight on the development of the LUNAR portable audio system, as it emphasizes the product's powerful DSP technology, ease of use, and exceptional sound quality, aiming to simplify audio setup while delivering premium performance.

Orchestrating The Experience Economy

Ta Loong Gan, Barco's Executive Vice President of Immersive Experiences, discusses leadership, innovation, and the strategic shift from standalone technologies to integrated experience ecosystems that seamlessly connect technology, content, and human engagement.



For decades, the professional AV industry measured progress through better hardware. Today, however, the real differentiator is no longer just the technology itself, but how seamlessly multiple technologies converge

to create meaningful experiences. The most memorable immersive environments are no longer defined by individual products; they are defined by intelligent ecosystems that connect content, technology, and

human engagement into a single, cohesive experience. And few executives understand this shift better than **Ta Loong Gan, Executive Vice President of Barco's Immersive Experience Global Business Unit.**

With a career spanning engineering, global business leadership, and technology strategy, Ta Loong has played a pivotal role in helping shape Barco's evolution from a respected technology manufacturer into a company increasingly focused on enabling experiences at scale. Under his stewardship, Barco has continued to strengthen its presence across immersive attractions, cultural destinations, themed entertainment, location-based experiences, and large-scale visual environments, while remaining anchored in the reliability and engineering excellence that have long defined the brand. His leadership philosophy reflects a belief that innovation must ultimately deliver measurable outcomes in the real world—an approach that has become increasingly relevant as customers demand solutions that are not only visually impressive, but also scalable, manageable, and commercially meaningful.

In the following conversation, Ta Loong offers an earnest and thoughtful perspective on the future of immersive experiences, the growing importance of ecosystem thinking, and the technological forces reshaping audience engagement across the region. More importantly, he provides a revealing glimpse into the leadership mindset guiding Barco's immersive experience strategy—one built on long-term vision, local empowerment, and an unwavering belief that technology only matters when it performs flawlessly where it counts most: in the moments people remember.

ETA: How do you personally view Barco's broad technology ecosystem, and what leadership principles guide your decision-making when different markets, industries, and customer expectations often move at very different speeds?

TA LOONG GAN: Barco's broad technology ecosystem is one of its greatest strategic strengths. I see it not as a collection of products, but as an integrated platform that enables us to solve real customer problems across very different environments, from entertainment and immersive venues to enterprise collaboration and mission-critical applications. That breadth allows us to create more complete, scalable, and future-ready experiences for customers globally. Barco's strategy of capturing profitable and efficient growth, innovating for impact, and driving sustainable impact also gives us a very clear framework for how we prioritize and execute.

When I lead across markets that move at different speeds, I rely on a few principles. First, stay customer-led: every market has different needs, but the customer experience must remain central. Second, be disciplined in execution: we need to allocate capital and talent where we can win sustainably, not just quickly. Third, balance global consistency with local relevance, so we keep one strategic direction while adapting to the realities of each industry and region. And finally, build through innovation, resilience, and collaboration, because transformation only works when the organization, partners, and customers move together.

If I had to summarize my leadership style in one line, it would be this: align the organization around a clear long-term vision, then move with the speed each market can absorb while never compromising on quality, trust, or strategic intent.

ETA: What are the most significant behavioural and technological shifts currently influencing customer expectations across the region—and how is Barco adapting to them?

TA LOONG GAN: Across the region, I see two major shifts shaping customer expectations.

From a behavioural standpoint, customers are increasingly looking for experiences that are immersive, personalized, and outcome-driven. They are no longer satisfied with technology for its own sake. Whether in entertainment, enterprise, or public environments, they want engagement, relevance, and measurable value. We are also seeing a stronger demand for hybrid experiences, where physical and digital touchpoints come together seamlessly.

On the technology side, the pace of change is accelerating. Real-time content, software-defined platforms, and integrated ecosystems are becoming the norm. Customers now expect solutions that are not only high-performing, but also scalable, interoperable, and easy to operate over time.

At Barco, we are adapting in a few clear ways. We are evolving from being a technology provider to becoming an experience enabler, moving beyond individual products to deliver integrated solutions that connect content, space, interaction, and workflow. We are also investing in a deeply collaborative ecosystem, working closely with content creators, consultants, integrators, partners, and distributors to ensure our solutions are relevant, scalable, and deployable across markets.

Just as importantly, we remain relentlessly focused on reliability. That starts with

rigorous engineering, testing, and quality standards, and continues through to proactive service, monitoring, diagnostics, and strong local and global support. For us, innovation only matters if it works in the real world. We are aligning innovation with usability and trust, helping customers create experiences that are not just impressive, but meaningful, dependable, and sustainable.

ETA: Many of ASIA's most ambitious projects are increasingly defined by ecosystem thinking rather than standalone products. How has this changed the way Barco approaches innovation, and could you share examples of technologies or recent developments that you believe are particularly aligned with where the market is heading?

TA LOONG GAN: Ecosystem thinking is no longer the exception in Asia's most ambitious project, it is the foundation. In concerts, festivals, corporate events, and projection mapping, experiences are no longer defined by a single projector or screen. They are defined by how seamlessly content, space, and technology synchronize in real time.

This has fundamentally changed how Barco approaches innovation. We no longer design for standalone deployments. We design for live, dynamic environments where multiple technologies must work together flawlessly under pressure. There are three key pillars guiding this evolution:

- Shifting from display-only to visual orchestration. Our solutions unify projection, LED, and media servers into one cohesive canvas, enabling large-scale visual storytelling.

- Enabling real-time adaptability. Content must respond dynamically during live shows, and operators need to manage complex productions with speed and simplicity.

- Driving reliability at scale. In live environments, there are no second chances, so reliability is non-negotiable.

A compelling example is the ARTE Museum, created by d'strict, a South Korean digital design firm. The museum delivers immersive media art using multiple display technologies, projection and LED, combined with light and sound to bring each digital installation to life. For projection, d'strict chose Barco's UDM and G-series projectors, which deliver consistent, high-quality imaging across multiple display technologies. As of September 2025, ARTE Museum had welcomed over 10 million visitors across seven global locations. Thanks to Barco's projectors, d'strict can service and manage the entire installation from anywhere in the world, staying in control regardless of time or location.

In short, the industry is moving toward fully immersive, synchronized, and adaptive experiences; and we at Barco are innovating to be the backbone that makes these moments possible, reliably, at scale, and across the region.

ETA: What unique characteristics distinguish APAC from other global markets today, and what are some of the most interesting lessons that Barco has learned from serving such a diverse region?

TA LOONG GAN: The APAC region is not a single market, it is a spectrum of extremes. That is what fundamentally distinguishes it from other regions. You have highly mature markets driving cutting-edge innovation,

alongside emerging markets that are scaling rapidly and often leapfrogging technologies altogether.

In my view, APAC's uniqueness comes down to four key factors: speed to market, diversity, technology adoption, and value. Some markets move incredibly fast, especially in live events and experiential entertainment. Others take a more phased, value-driven approach. Our local presence and deep partnerships with integrators and distributors allow us to reach customers effectively while understanding local diversity and culture.

APAC customers are also highly open to innovation. They are willing to experiment with new forms of storytelling. Across live concerts, festivals, corporate events, and public exhibitions, there is a strong appetite for bold, large-scale, and visually impactful experiences. Take the ARTE Museum, VIVID Sydney in Australia, or BTS concerts globally, these are highly ambitious projects designed to evoke emotional responses from audiences, ultimately driving social media presence and revenue. Even with ambitious visions, solutions must balance impact with efficiency and scalability.

Some of the most important lessons we have learned from APAC are:

- Flexibility is critical — one approach does not fit all. We design scalable solutions and services that adapt to different needs, investment levels, and timelines.
- Co-creation drives success. The best outcomes come from working closely with local partners, creatives, and system integrators who understand cultural nuance and end-user expectations.

- Speed matters. In fast-moving markets like live events, the ability to deploy, adapt, and execute quickly is often a competitive advantage.
- Reliability builds trust. In high-profile concerts, festivals, and corporate events, consistent performance, and the ability to react in mission-critical environments convert innovation into long-term partnerships.

Ultimately, APAC challenges us to be both agile and grounded, innovative enough to lead, but flexible enough to adapt. It is a region that continuously pushes Barco to evolve, and in many ways, it sets the pace for where immersive experiences are heading globally.

ETA: How do you cultivate trust at scale, and what role do local expertise and market intimacy play in Barco's growth strategy for the years ahead?

TA LOONG GAN: In immersive experiences, trust is built not just on technology, but on delivery, consistency, and deep local understanding. In a region as diverse as Asia, you cannot scale trust through a centralized approach alone. It must be built market by market, project by project. That is why partnerships with local integrators, distributors, consultants, and partners form a critical part of our ecosystem. Trust is not built in a day, it is cultivated over time through shared wins.

We cultivate trust through proven performance in high-stakes environments. Whether it is large-scale projection mapping on a landmark, a touring concert, or a flagship corporate experience, these are moments where failure is not an option. Our commitment to consistent product quality and reliable service support is the foundation

of trust. We position Barco not just as a technology supplier, but as a co-creator of immersive experiences, working closely with clients, creatives, and integrators from concept to execution. Trust grows through repeat collaboration. Many of our strongest partnerships in live events and experiential projects come from delivering successfully, then scaling together.

APAC continues to be a core growth engine for Barco, and local expertise, along with market intimacy, plays a vital role in achieving this success. Immersive experiences are deeply emotional and contextual. What resonates in Tokyo, India, or Singapore can be very different. Our local teams and partners ensure that storytelling, design, and execution truly connect with audiences. Investment models, timelines, and expectations vary widely across the region. Local insight helps us tailor solutions that are both impactful and commercially viable.

Additionally, live environments - concerts, festivals, projection mapping, require fast decisions and rapid execution. Local expertise allows us to respond quickly and adapt in real time. That is why we invest in local Barco offices and representatives across more than 10 countries in APAC. Market intimacy is not optional for us, it is strategic.

ETA: With respect to the growing discussion about the convergence of hardware, software, cloud infrastructure, and AI; Looking ahead, what do you believe will define the next major evolution in professional visual technologies, and how is Barco positioning itself to remain ahead of that curve?

TA LOONG GAN: We are entering a phase where immersive visualization is no longer

defined by individual components, but by intelligent, connected systems. The real shift is the convergence of projection, LED, image processing, software, cloud infrastructure, and AI into a single adaptive ecosystem. From my perspective, the next major evolution in professional visualization will be defined by three key forces:

- Real-time, AI-driven visual orchestration. Immersive experiences, whether projection mapping on landmarks or large-scale event environments, will become more responsive and data-driven. AI will automate calibration, alignment, and blending while dynamically optimizing image quality across complex setups. It will also enable content to adapt in real time to audiences, environments, or external inputs. This moves us from pre-programmed shows to living, adaptive visual experiences.
- Convergence of LED, projection, and processing platforms. Projection is no longer just about brightness or resolution, it's about how seamlessly it integrates with LED, media servers, image processing, and control systems. We will see tighter integration between LED, projection hardware, and real-time processing, creating a unified platform that manages content, mapping, warping, and playback. This delivers greater flexibility across formats, from architectural mapping to immersive venues. The technology stack becomes one orchestrated engine, not separate layers.
- Cloud-enabled scalability and remote operations. As projects grow in scale and complexity, remote management, monitoring, and content distribution become critical. Cloud enables centralized control of distributed immersive installations, faster

deployment and updates across multiple locations, and data-driven performance insights with predictive maintenance. This is especially important in Asia, where multi-site, large-scale deployments are common.

To remain ahead of the curve, Barco is continuously innovating and investing in R&D focused on advanced image processing and media servers, strengthening real-time processing capabilities to support complex, large-format immersive experiences. We are driving deeper integration across projection technology and software by embedding intelligence into the ecosystem, ensuring our projection platforms are tightly coupled with control, calibration, and content systems. We are also leveraging automation and AI to simplify workflows and improve precision at scale.

Ultimately, the future is not about brighter projectors or faster processors alone, it's about intelligent, adaptive ecosystems that make immersive storytelling more dynamic, scalable, and effortless. That is exactly where Barco is focused: being the backbone that powers the next generation of immersive visual experiences and events globally.

Barco

In my view, APAC's uniqueness comes down to four key factors: speed to market, diversity, technology adoption, and value.

Altimate Announces New MotionRoad Touring 24 Essential Controller



Altimate a brand of controllers and monitoring systems designed and manufactured by **Sonoss (France)** has expanded its digital control portfolio with the introduction of the MotionRoad Touring 24 Essential, a new 24-channel controller developed for professional entertainment rigging applications.

Designed around a next-generation hybrid architecture, the controller has been engineered to deliver enhanced reliability, improved safety and simplified maintenance for lifting operations in demanding live production environments.

Building on the foundation of the widely adopted T12 controller, the MotionRoad Touring 24 Essential doubles operational capacity by providing 24 control channels, enabling users to manage twice as many lifting points from a single controller. The launch also reflects Altimate's strategy of

making hybrid technology standard across its digital controller range, with the new system operating exclusively in direct voltage mode.

The hybrid architecture incorporates dedicated circuit breaker protection for every channel, helping to improve component longevity and reduce wear through progressive electronic control. According to Altimate, the hybrid modules offer a lifespan up to ten times longer than conventional technologies while supporting simplified maintenance procedures aligned with evolving industry requirements.

At the centre of the system is a 3-inch OLED display providing real-time information including power supply status, circuit breaker conditions, reversing switch status, channel addressing, channel limitations, software updates and critical function lock settings. Each channel also features an 'ADJUST' position, allowing operators to control individual hoists without affecting other active channels. Visual monitoring has been enhanced through RGB LED indicators integrated into every selector switch, providing immediate feedback on channel status, adjustment mode and directional movement.

To address potential wiring errors between controllers and hoists, each channel includes an independent direction reversal function, enabling operators to correct movement direction directly from the controller without modifying the installation. Reversal settings can also be digitally locked to maintain configuration integrity.

The MotionRoad Touring 24 Essential supports free software updates, allowing users to download the latest firmware directly from the Altimate website and benefit from future functionality enhancements throughout the product lifecycle.

Internally, all electronic boards communicate via RJ45 Ethernet connections, creating a

robust and scalable architecture designed for reliable operation and simplified servicing. The controller also incorporates a Group Stop function that automatically halts an entire lifting group if a circuit breaker trips, while a Bypass function allows unaffected channels to continue operating when required.

d&b audiotechnik Presents DS110 Soundscape Processing Engine

d&b audiotechnik has introduced the all-new DS110, an upgraded Soundscape processing engine that builds on the proven capabilities of the DS100, delivering increased performance and expanded flexibility for Soundscape systems. Available as of now, the DS110 represents the next step in the evolution of the d&b Soundscape platform.



The DS110 features updated processing hardware and expanded I/O capabilities. Channel capacity now includes up to 128 Dante input channels at 96 kHz, alongside integrated MADI connectivity with up to 128 inputs and 64 outputs at 48 or 96 kHz, supporting the growing demands of modern productions.

The DS110 maintains full compatibility with existing Soundscape software and licenses, ensuring a seamless transition for current users while providing a future-ready platform for new projects.

d&b Soundscape is a complete ecosystem that combines advanced signal processing with d&b loudspeaker technology and software modules such as En-Scene and En-Space. It enables greater flexibility in system design, while providing precise control of sound objects and acoustic environments. From immersive theater productions around the globe, such as the recent Paddington in London's West End, to fixed installations in leading venues including New York's Perelman Performing Arts Center, the Hong Kong East Kowloon Cultural Centre, and Lumen Field in Seattle, it supports a wide range of performance applications.

L-Acoustics Introduces Digital Construction to Bring Real-World Precision to Sound System Design



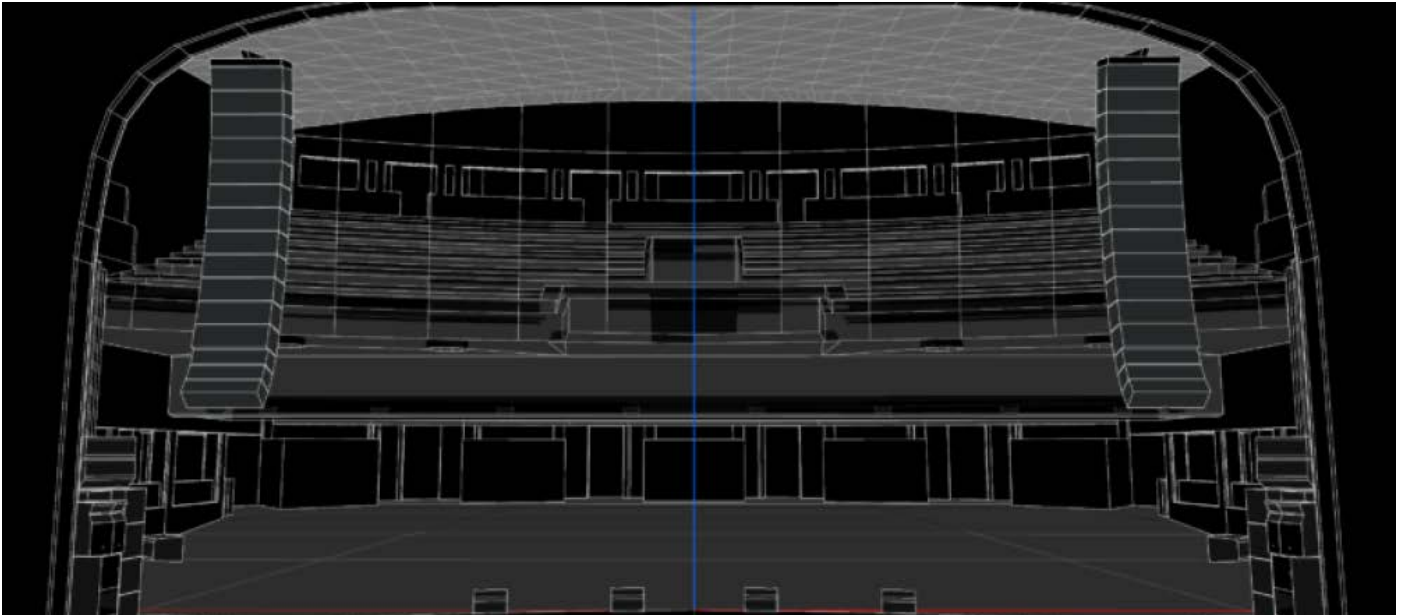
A LiDAR image of the view from the stage of the O2 Academy Brixton.

L-Acoustics has launched Digital Construction, a new service designed to capture venues exactly as they exist and deliver verified geometric models ready for use within the Soundvision acoustic modelling platform.

The new offering introduces a comprehensive as-built capture process that utilises handheld LiDAR technology operated by expert L-Acoustics Application Engineers. The service records stage areas, audience spaces, balconies and connecting architectural elements in high resolution, creating a detailed digital representation of the venue far more efficiently than traditional manual measurement methods.

The LiDAR-based workflow is capable of capturing the complexity and scale of professional entertainment venues with a level of detail designed specifically for modern sound system design. The technology also overcomes the limitations of consumer-grade scanning devices, whose restricted range makes them unsuitable for larger performance spaces.

Following capture, each scan undergoes a standardised verification and processing workflow that incorporates quality control checks throughout every stage of the process. This ensures consistency across projects ranging from intimate clubs and theatres to large-scale arenas and stadiums.



A Soundvision view from the stage of the O2 Academy Brixton.

Clients receive a highly detailed point-cloud file providing a comprehensive digital record of the venue, and a simplified Soundvision-ready model optimised for acoustic simulation, system design and deployment planning. Processing timelines are tailored according to the scale and architectural complexity of each venue, with L-Acoustics working directly with clients to establish realistic project schedules.

By ensuring that acoustic modelling begins with verified as-built geometry rather than assumptions based on outdated documentation, Digital Construction strengthens the foundation of the entire design process. The service complements existing Soundvision workflows and L-Acoustics Architectural Drafting services, providing Certified Providers, AV consultants and venue owners with a reliable reference for future projects.

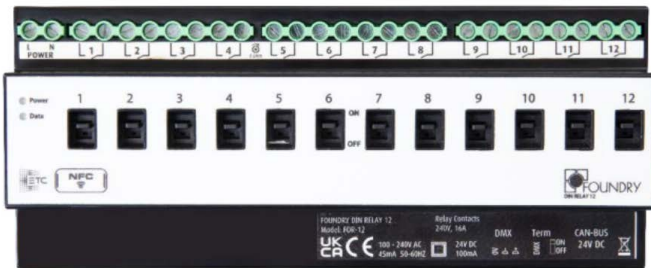
The benefits are particularly significant in renovation projects, heritage venues and facilities where documentation may

be incomplete or inaccurate. In such environments, verified geometry can help identify potential issues before installation begins, including unexpected structural elements, rigging limitations and sightline conflicts that might otherwise emerge late in the project lifecycle.

L-Acoustics notes that it is currently the only loudspeaker manufacturer offering full-scale as-built LiDAR capture integrated directly into its system design workflow, enabling Soundvision users to work from highly accurate venue data from the earliest stages of project development.

The resulting digital assets can support future upgrades, improve collaboration between stakeholders and contribute to the continued expansion of the global L-Acoustics venue database utilised by designers and engineers around the world.

ETC Expands Control Portfolio with Foundry DIN Relay 12 And New Wireless Fixture Support



ETC has announced two new additions to its control and lighting ecosystem, introducing the standalone Foundry DIN Relay 12 power switching module while also expanding wireless control capabilities for select High End Systems fixtures through compatibility with [City Theatrical's](#) Multiverse Connect Module.

The newly launched Foundry DIN Relay 12 brings the core relay technology from ETC's Foundry Switch Panel into a standalone format, allowing system designers and integrators greater flexibility when building custom control solutions. Designed and manufactured in Europe, the module provides remote power switching for a broad range of applications extending beyond lighting, including work lights, house and lobby lighting, architectural loads and LED-only lighting systems.

The relay module is designed for integration into custom cabinets, production panels and facility control environments, offering a cost-effective DIN-rail-based switching solution. It can operate alongside ETC control platforms including Paradigm, Mosaic and Echo, while also supporting integration with third-party AV and building management systems where customised power control is required. Alongside the Foundry DIN Relay 12 launch, ETC has also announced support for City

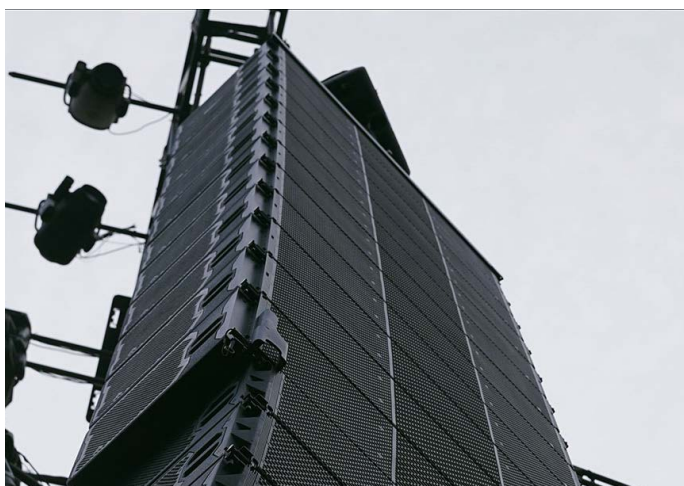


Theatrical's Multiverse Connect Module, 2.4 GHz, across select High End Systems fixtures. The compact device enables wireless DMX/RDM connectivity through the Universal Connect Module socket incorporated within compatible fixtures.

Initially, the Multiverse Connect Module will be available for use with Lonestar Prime, MegaPix and GigaPix fixtures. Once installed, users can enable wireless functionality through a series of menu adjustments, allowing fixtures to communicate via City Theatrical's Multiverse wireless DMX/RDM platform without requiring external wireless receivers. The Multiverse Connect Module supports seamless RDM integration and can be configured directly through the host fixture's user interface or via RDM. The system utilises a USB Type-C connector and requires installation of a dedicated Multiverse Mount Kit, after which the module securely attaches to the fixture.

Importantly for outdoor applications, both the module and mounting kit carry an IP64 rating, ensuring that Lonestar Prime, MegaPix and GigaPix fixtures retain their suitability for outdoor productions while benefiting from wireless operation.

Adamson Expands Vergence Group with High-Output VGx System



Adamson has unveiled VGx, the largest and most powerful full-range addition to its Vergence Group loudspeaker series, further expanding the platform introduced with the VGt through new transducer configurations, enhanced wave-shaping technology and updated amplification architecture.

At the core of the VGx is a newly developed 3-degree coaxial mid-high assembly integrating three M140 mid-range transducers alongside three NH3-V-16 high-frequency compression drivers. According to Adamson, extensive optimisation of the system geometry has resulted in an additional 1.5 dB of headroom per element compared to the existing VGt platform.

Low-frequency performance is delivered through a newly developed 18-inch woofer featuring a dual-wound voice coil design, while the ND13-S transducer originally introduced in the VGt has been repurposed within VGx as a side-firing driver to provide additional low-frequency support and enhanced directional control. Adamson states that the VGx achieves 22 dB of rear rejection across its entire operating bandwidth,

with additional omni-directional presets also available depending on deployment requirements.

Powering the system is a newly developed onboard Class-D amplifier module, incorporating two full-bridge channels dedicated to the low-frequency section alongside four half-bridge channels handling the remaining transducers. The amplification topology has been designed to maximise system headroom while maintaining efficient operation across demanding large-scale applications.

Alongside VGx, Adamson has also introduced two new subwoofers for the Vergence Group lineup.

The larger of the two, VGd, now becomes the biggest subwoofer enclosure within the series and has been engineered to match the high-output capabilities of the full-range systems. The enclosure integrates two front-loaded SD21.5 transducers combined with two rear-loaded SD18 transducers arranged within a cardioid configuration.

Complementing the VGd is the new VGo, which utilises the same underlying transducer technology and design philosophy within a single-driver format intended for more compact deployment scenarios. Both subwoofer models incorporate onboard Class-D amplification, integrated rigging systems and low-frequency reproduction extending down to a stated 27 Hz, further reinforcing Adamson's continued focus on scalable, high-output system architectures for large-format touring and installed sound applications.

GLP Releases New TWYN Dual-face Moving Head



GLP has introduced TWYN, a new dual-face moving head that brings together the capabilities of two of the company's most successful platforms, the Creos and the JDC Burst 1, in a single motorised system. By combining a high-output RGBL wash with a hybrid strobe, TWYN offers a new approach to light design while significantly reducing the number of fixtures required.

TWYN's dual-face design houses two independent lighting systems in one compact fixture. The wash side is built around a 3x3 lens array with nine 40W RGBL LEDs, identical to those found in GLP's X5 Series and Creos, with a zoom range of 4° to 53°. It delivers homogeneous washes with consistent colour mixing across the full zoom range, an output of up to 4,060 lumens, and a CRI above 85. The opposite face is configured as a hybrid strobe, drawing on the design of the JDC Burst 1. Thirty-six high-intensity white LEDs produce a broad, even strobe with an output of up to 22,800 lumens. These are complemented by 480 RGBW LEDs in the

surrounding segments, adding dynamic visual effects and vivid colour accents at outputs of up to 12,400 lumens.

TWYN's full potential is realised when both faces are used simultaneously. While one side operates as a beam or strobe, the other can illuminate surfaces, backdrops, or structures in parallel, producing significantly more complex looks and additional visual layers from a single unit, without the need for extra fixtures. Continuous pan and tilt rotation enables fluid transitions and dynamic movement across the full range. The fixture reduces not only the number of units required in a setup, but also simplifies planning, logistics, and build. By consolidating multiple functions into a single fixture, investment costs are reduced, truss space requirements are minimised, and the corresponding dead load is kept to a minimum. At 16 kg, TWYN remains compact and easy to deploy, making it well-suited to touring setups, club environments, and mobile productions.

TWYN is also precisely matched to the pixel and segmentation structure of the Creos and the JDC Burst 1. Existing designs built around those fixtures can be seamlessly extended, with mapping structures carried over harmoniously across different fixture types within the same rig. Consistent colour quality is provided by GLP's iQ.Gamut technology, which guarantees stable colours and intensities at defined white points, delivering both excellent pastels and highly saturated primaries calibrated to match the Creos and X5 Series.

TWYN can be operated free-standing or mounted vertically or horizontally on truss,

with two integrated Camlock pairs for fast, flexible rigging. Each unit is supplied with the GLP DRX Dual Sleeve, which accommodates up to six fixtures per standard case and supports a quick build. The IP65-rated housing protects TWYN against rain, dust, dirt, haze fluid, and confetti, making it equally suited to indoor and outdoor use. The unit operates across an ambient temperature range of -10°C to +45°C. On the EU mains, up to four units can be daisy-chained via PowerCON True1. GLP iQ.Mesh and the iQ.Service App provide wireless firmware updates, device status readout, and extended service, configuration, and control options.

Dynacord Enhances SONICUE Ecosystem

Dynacord has released version 1.6 of its SONICUE Sound System Software, introducing a range of enhancements designed to expand DSP functionality, strengthen third-party integration and increase control flexibility for installers and systems integrators.

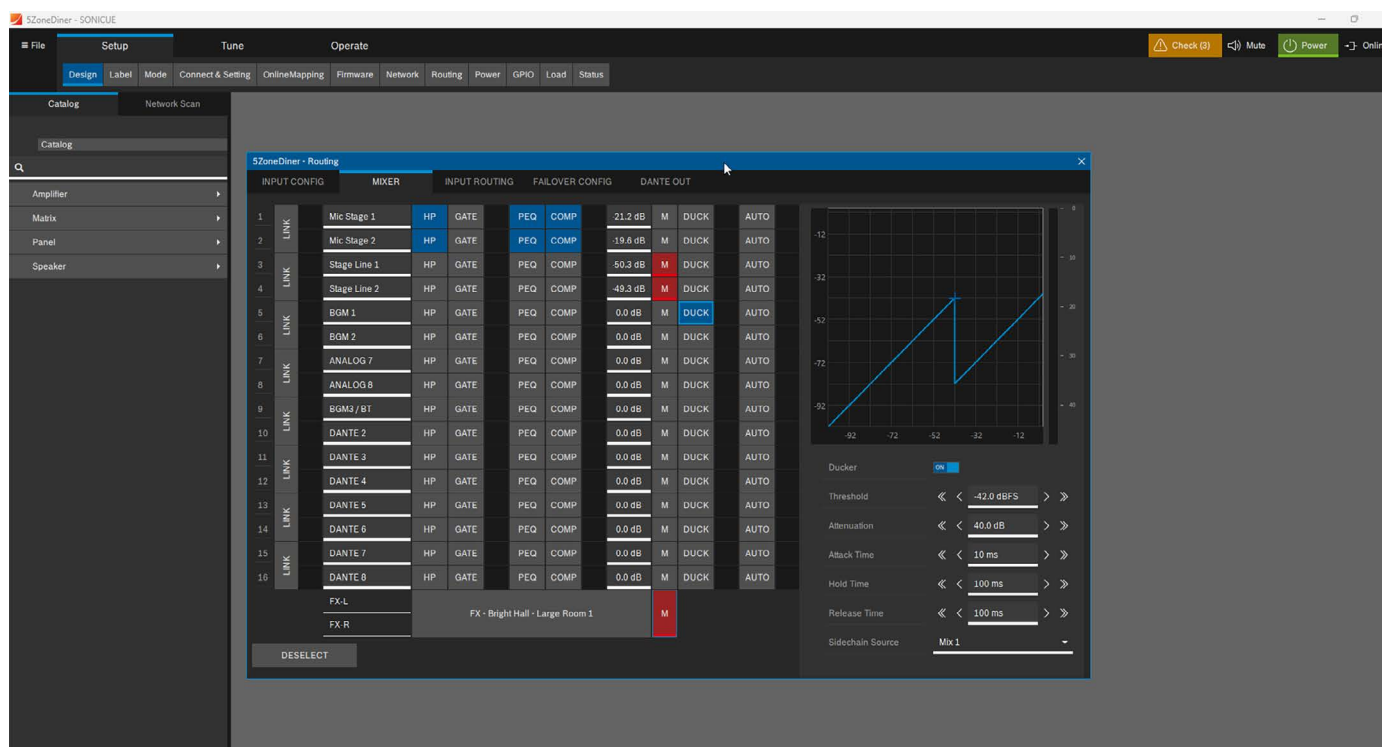
Built around Dynacord's principles of simplicity, clarity and transparency, SONICUE provides a unified platform for configuring, tuning and operating complete sound systems. The latest release significantly extends the capabilities of the ecosystem, particularly for users of the IX Series multichannel DSP networked power amplifiers.

Among the key additions are new Automixer and Ducker functions for the IX Series. The Automixer utilises the same gain-sharing algorithm found in Dynacord's flagship MXE5-

64 Matrix Mix Engine and can be assigned across all inputs. Adjustable speed settings enable optimisation for applications such as houses of worship, conference facilities and other speech-focused environments.

The new Ducker function automatically attenuates background music or other audio sources when microphone activity is detected. Triggering can be assigned from any input or mix bus via a sidechain source, providing flexible control for paging and announcement applications. Together, these additions significantly expand the onboard processing capabilities of IX Series amplifiers, reducing the need for external DSP hardware.

Dynacord has also enhanced SONICUE's third-party integration capabilities through updates to the TaskEngine platform embedded within both MXE5-64 Matrix Mix Engines and IX Series amplifiers. Version 1.6



introduces support for TCP, UDP, WebSocket and PjLink protocols, enabling direct communication with a wide range of third-party devices.

PjLink support allows projector control and status monitoring to be incorporated directly into SONICUE control panels, while dedicated protocol blocks for Visionary Solutions AV encoder and decoder devices enable unified management of audio and video systems from a single interface. These additions position SONICUE Control as a viable primary control platform for smaller installations, potentially eliminating the need for separate external control systems.

The release also introduces native Android support for SONICUE Control, the platform's panel viewer application. Available in both Install and Mobile versions, the application can now run directly on Android 12 and

newer devices, including tablets and touch panels, providing a cost-effective alternative to dedicated control hardware.

Additional enhancements include the ability to change speaker modes without disconnecting loudspeakers from connected amplifiers, improved drag-and-drop functionality within Panel Designer and TaskEngine, and five new demonstration projects covering a variety of installation scenarios.

Available immediately as a free download, SONICUE 1.6 further strengthens Dynacord's system management platform with enhanced processing power, broader integration capabilities and greater deployment flexibility for modern installed sound applications.

MA Lighting Releases grandMA3 Software v2.4



Another major addition is the new Preview functionality, which enables programmers to review cues and sequences in advance without affecting live output. The feature allows scenes to be examined, updated and adjusted offline while maintaining uninterrupted operation of active show content, providing greater confidence during programming and show preparation.

Connectivity has also been enhanced through the introduction of Phone Tethering support. This capability allows users to access online fixture libraries

directly through a mobile data connection, ensuring fixture profiles can be downloaded and updated even when dedicated network infrastructure is unavailable on site.

MA Lighting has further refined its MVR workflow with improvements to file import functionality. In version 2.4, MVR imports are now managed through the Partial Show Read window, allowing users to select specific elements from an MVR file while benefiting from a more consistent and flexible import process.

Alongside the grandMA3 software release, MA Lighting has also made available grandMA2 software version 3.9.63.6, which includes updates for MA VPU, grandMA2 3D and MA Network Switch software.

With version 2.4, MA Lighting continues to expand the capabilities of the grandMA3 platform, delivering enhancements focused on programming efficiency, content management and workflow flexibility for lighting professionals working across increasingly sophisticated production environments.

MA Lighting International has released grandMA3 software version 2.4.2.2, introducing a broad range of new features and workflow refinements aimed at enhancing programming flexibility, show preparation and system management across live event, broadcast and entertainment lighting applications.

Among the most significant additions is the introduction of Phaser Recipes, designed to expand phaser-based programming workflows and provide greater control over dynamic show elements. The new functionality is intended to streamline complex effect creation while offering programmers additional flexibility when developing evolving lighting looks and sequences.

The update also brings substantial improvements to preset management. With version 2.4, presets can now be used across all fixture types regardless of origin, while MAgic presets can additionally function as universal presets, simplifying programming workflows and increasing reusability across larger show files.

Powersoft Expands OEM Technology Portfolio with MM-Force And Spixel

Powersoft has expanded its audio technology offering with the introduction of two new OEM-focused transducer solutions — MM-Force and Spixel.

The launch marks a significant step in Powersoft's evolution from a company traditionally associated with high-performance amplification into a broader audio technology developer encompassing amplification, transducer innovation and software integration. With MM-Force and Spixel, the company aims to provide OEM partners with access to a more comprehensive technology ecosystem rather than standalone components.

MM-Force is a patented balanced moving magnet low-frequency driver available in 8-inch and 10-inch formats. Designed around an ultra-low-profile architecture measuring less than 80mm in depth, the driver targets applications where conventional subwoofer integration has traditionally been limited by space constraints.

The design incorporates a dual-coil configuration, a square carbon fibre reinforced polymer piston that maximises radiating area, and a balanced moving structure engineered to minimise vibration at the transducer level. According to Powersoft, the dynamic balancing of moving components allows even single-driver enclosures to operate without the mechanical vibration typically associated with high-output low-frequency reproduction, reducing the need for additional structural reinforcement or damping.

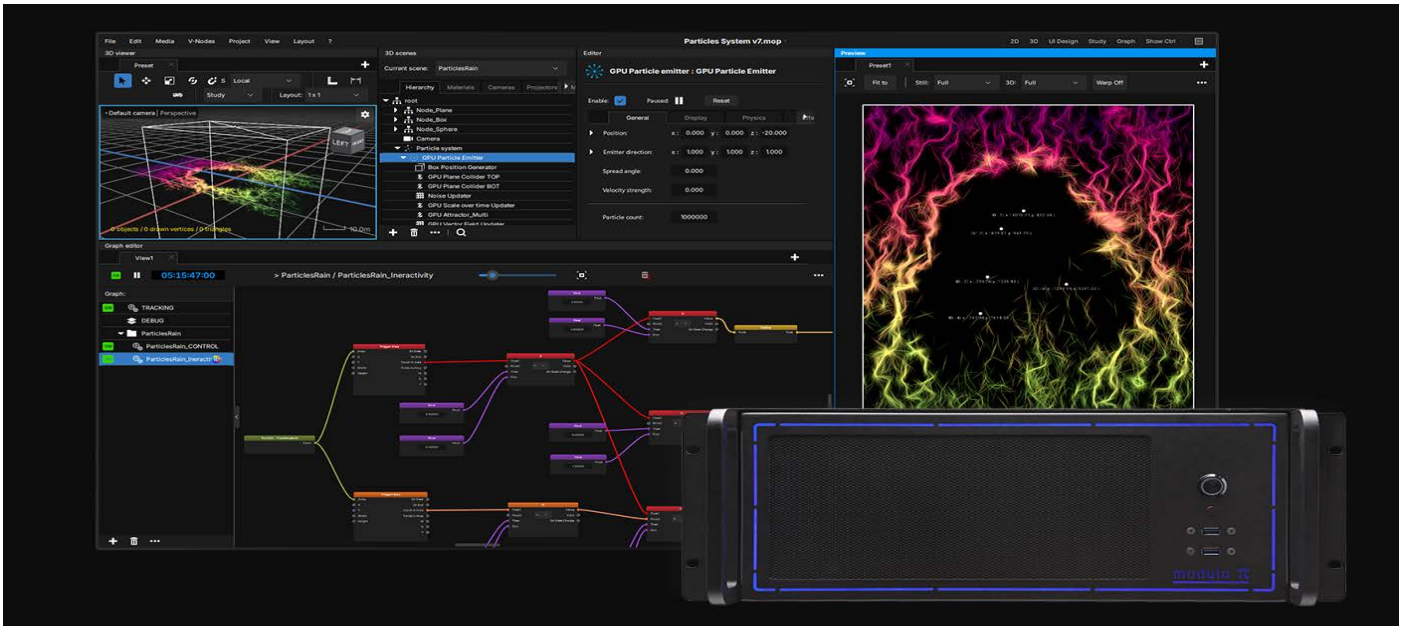


The driver's compact profile and vibration-free operation make it suitable for fixed installations, portable touring systems and high-end automotive applications where space, weight and installation constraints often limit low-frequency system design.

Also making its debut is Spixel, a 2.5-inch full-range driver that extends the high motor strength principles developed through Powersoft's IPAL technology into an ultra-compact format. Despite its size, the driver is capable of reaching a low-frequency limit of 100Hz, enabling integration with subwoofers at lower crossover points and simplifying overall loudspeaker system design. A notable feature of Spixel is the integration of Powersoft's AnyMATE technology, which provides onboard loudspeaker identification, real-time monitoring and visual diagnostics through an LED indicator incorporated into a translucent dustcap. The system enables manufacturers to add monitoring and serviceability functions without increasing system complexity, thanks to native AnyMATE/SpeakerMATE integration.

Together, MM-Force and Spixel reflect Powersoft's growing focus on delivering end-to-end audio technologies spanning amplification, transducers and software platforms.

Modulo Kinetic V7 Pushes Media Server Workflows Further into Unified Territory



Modulo Pi has unveiled Version 7 of its Modulo Kinetic media server platform, delivering a substantial upgrade focused on streamlining complex production workflows while expanding the platform's capabilities across 3D study, projection mapping, interactivity, playback, simulation and show control. With Version 7, Modulo Pi is further consolidating tools that are traditionally spread across multiple standalone systems into a single unified environment.

One of the most notable developments arrives within the platform's 3D workflow capabilities. Version 7 introduces native support for major 3D formats including Cinema 4D and SketchUp, alongside point cloud data integration and embedded prefab assets designed to accelerate project preparation and visualisation. The user interface itself has also been refined to simplify operation within increasingly complex multi-screen environments.

Projection workflows have likewise received a significant overhaul, with the addition of full 3D projector models including lenses and frames, enhanced editing tools, and direct 3D pre-warping functionality. An optional 3D auto-calibration module further automates multi-projector blending and warping, dramatically reducing setup and calibration time compared to conventional manual approaches.

Modulo Pi has also introduced dedicated LED study and simulation capabilities into Modulo Kinetic for the first time, incorporating an integrated library containing more than 2,000 LED panel models. This enables accurate simulation of real-world LED configurations with precise pixel pitch representation directly within the software's 3D environment.

Interactivity and simulation tools have also expanded considerably in Version 7. New 3D LiDAR simulation functionality allows users

to visualise sensor coverage, beam emission and occlusion behaviour, helping optimise system configurations based on venue layouts and audience conditions. A new tracking and crowd simulator has additionally been integrated to enable realistic testing of audience interaction scenarios and generative content behaviour before deployment on site.

Media management workflows have also been strengthened through expanded format compatibility, automated file synchronisation with remote servers, and integrated content versioning tools aimed at improving asset management efficiency across productions.

On the real-time rendering side, Version 7 introduces more than 150 new GPU-powered

effects designed for advanced live visual processing with minimal latency. The update also enhances interactive capabilities through spatially triggered playback, an upgraded particle engine, and a new multi-user particle system capable of dynamically adapting generative behaviours based on active audience participation.

The embedded show control environment has meanwhile been refined with improved interface design tools and advanced user management capabilities aimed at strengthening operational security. Integration with ISAAC, the web-based AV monitoring and control platform, further extends centralised system communication and operational oversight.

Ayrton Unleashes Nando 1202 Hybrid Fixture and RawBeam 350

Ayrton has expanded its product portfolio with the introduction of two new fixtures: the Nando 1202 hybrid wash-beam luminaire and the RawBeam 350 laser-sourced beam fixture, both designed to address the increasingly demanding requirements of modern live entertainment, broadcast and outdoor production environments.

Positioned as the larger companion to the Nando 502, the new Nando 1202 combines high-output beam and wash capabilities within an IP65-rated housing. The fixture delivers 25,000 lumens from 28 high-performance 50W RGB-L LEDs and features a fast linear zoom system operating between 3.5° and 53°, enabling rapid transitions from narrow beam effects to wide wash coverage.

A key feature of the fixture is the addition of a Lime LED source, designed to improve colour integration, increase efficiency and enhance colour consistency while achieving a CRI above 86. Ayrton states that the fixture delivers flicker-free performance, making it well suited to broadcast and filmed productions.

The optical system is built around a single-piece 303mm PMMA cluster combined with 28 precision-machined glass light guides, designed to maximise luminous output while maintaining controlled diffusion and high contrast. A black honeycomb structure and anti-reflective front glass further enhance visual performance.

The four-colour additive mixing system delivers both pastel and deeply saturated



colours, supported by a library of preset colours, direct RGBL control, calibrated RGB operation with automatic Lime insertion, virtual CTC adjustment from 2500K to 8000K and dedicated tint correction. Individual LED control enables both 2D and 3D effects generation, while a 15:1 zoom ratio is complemented by 540° pan and 255° tilt movement. Despite its feature set, extensive weight optimisation has resulted in a fixture weighing just 27.6kg.

Alongside the Nando 1202, Ayrton has officially launched RawBeam 350, a new laser-sourced luminaire first unveiled at ISE 2026. Joining the company's Ultimate Series, the fixture combines a phosphor-converted laser source with a proprietary 13-lens optical system and a 160mm front lens to generate more than 1,340,000 lux at 10 metres. The fixture offers a 40:1 zoom ratio ranging from an ultra-tight 1.1° beam to a 45° spread and incorporates Ayrton's signature infinite Pan and Tilt rotation alongside its Short Cut repositioning function.

Designed for EDM productions, touring, television and live events, RawBeam 350 features a CMY colour-mixing system, ultra-fast gradient CTO, 15-colour wheel, RGB-CMY animation section and CTB filter. Its effects package includes 10 rotating quartz gobos, 25 fixed metal gobos, four beam reducers, an animation wheel, two sets of rotating image-multiplying prisms and both heavy and light Frost filters.

Like all Ayrton luminaires introduced since 2023, RawBeam 350 places strong emphasis on weight reduction and feature density. The IP65-rated fixture weighs 25.4kg and incorporates a newly developed cooling system optimised for its laser light source, ensuring quiet operation and reliable performance in both indoor and outdoor environments.

Biamp Announces Upgraded Community LVH-900 and New VenuePolar Workflow



Biamp unveiled a significant evolution of its Community LVH-900 loudspeaker platform alongside a completely redesigned VenuePolar Plugin for EASE Focus 3, introducing a more accessible approach to fully steerable sound system design for medium-sized venues where acoustic performance and architectural aesthetics are equally important.

The latest development simplifies both the product portfolio and the design process, with the next-generation Community LVH-900 now available in two streamlined models—the LVH-906 and LVH-909—offered in standard, colour-matched and weather-resistant variants. Combined with the redesigned VenuePolar Plugin, the solution brings the precision of a fully steerable line array into a compact, architecturally friendly point source format, opening new possibilities for houses of worship, auditoriums, educational facilities, stadiums and other medium-scale venues.

At the heart of the announcement is the redesigned VenuePolar Plugin, which transforms what has traditionally been a specialist-driven process into a self-service workflow. Integrated directly into EASE Focus 3 from AFMG, the software guides consultants

and integrators through key design decisions, including cabinet configuration, system equalisation and beam optimisation, enabling custom-steered coverage designs to be created in minutes rather than weeks.

The Community LVH-900 has already established a reputation for its ability to deliver fully custom asymmetric vertical beam coverage, directing sound precisely towards audiences while minimising reflections from rear walls, balconies and stages. This capability has made it particularly effective in acoustically challenging venues where clarity and intelligibility are critical.

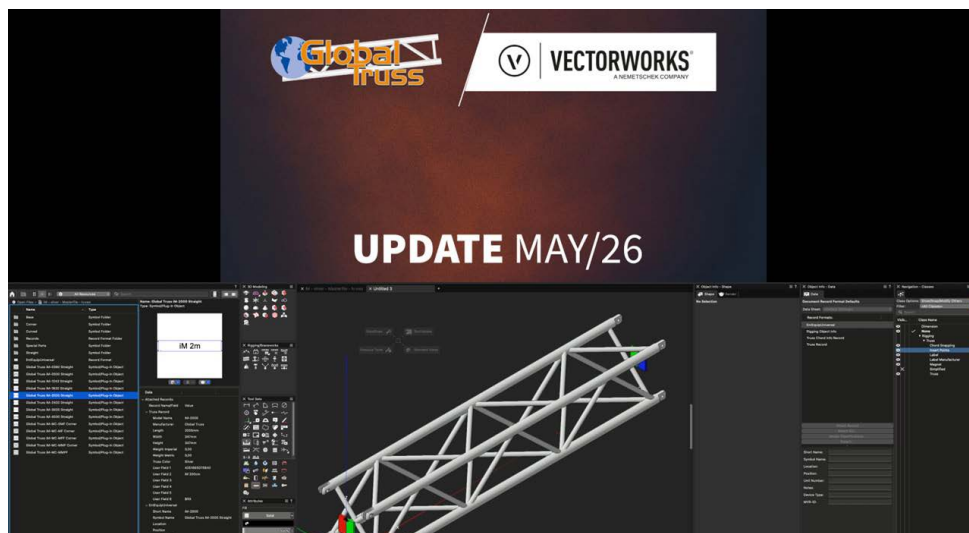
A key technical advancement in the upgraded platform comes from Biamp's proprietary finite impulse response (FIR) processing, which now delivers a fixed system latency of just six milliseconds regardless of configuration. The breakthrough significantly expands the range of applications for the LVH-900, making it suitable for live performance monitoring and broadcast environments where precise lip-sync performance is essential.

The redesigned system offers considerable flexibility for venue designers and operators.

Users can create highly specific asymmetric coverage patterns tailored to actual seating layouts, while the LVH-900's electronically steerable architecture eliminates the need for traditional line-array J-curves and associated ceiling clearance requirements. In many applications, a single LVH-900 cabinet can replace a larger line array system while maintaining comparable coverage performance and reducing structural demands.

Available in black, white and custom finishes, the compact loudspeaker design also addresses aesthetic concerns by minimising visual impact and preserving sightlines. The platform's software-driven architecture further allows venues to switch between event configurations via Armonia+ presets without requiring physical modifications, while future seating or venue changes can be accommodated through software reconfiguration rather than hardware replacement.

Global Truss Enhances Digital Workflow Capabilities and Launches Outdoor Coupler Series



Global Truss has expanded its digital planning ecosystem by making its complete "GlobalTruss DE" library available within the international version of **Vectorworks** including comprehensive **Braceworks** data across its supported truss portfolio.

The release forms part of the company's 25th anniversary initiatives and marks a significant step forward in streamlining digital

event, staging and rigging workflows for designers, engineers and production professionals worldwide.

With the integration, users can now access detailed Global Truss products directly within the Vectorworks and Braceworks environment, enabling more accurate technical planning, structural calculations

and visualisation workflows from a single platform. In addition to standard aluminium finishes, the library also includes black truss systems complete with the relevant technical and engineering parameters required for professional rigging and production planning applications.

According to Global Truss, the implementation makes the company the first manufacturer to offer fully integrated black truss systems with



Braceworks data across its compatible truss ranges within the international Vectorworks ecosystem, providing users with enhanced flexibility during both design and engineering stages.

A key role in the development and implementation process was played by the **Rocketchris** team, led by Christian Glatthor, who served as the technical service provider and development partner throughout the project.

By extending access to complete technical datasets within industry-standard planning software, Global Truss is further strengthening its position within the growing digital event design and rigging sector, while providing production professionals with more streamlined tools for project development, engineering verification and visual presentation.

Alongside, in response to the growing demand for accessories and connection systems capable of delivering long-term reliability in harsh environments. Global Truss has introduced a new Outdoor Coupler

Series designed specifically for permanent outdoor use. The range has been developed for applications where connecting elements are exposed to challenging environmental conditions over extended periods.

The screws and other weather-sensitive components within the Outdoor Coupler Series are manufactured from V4A stainless steel, making them particularly suitable for applications subject to elevated corrosion exposure. Potential use cases include event technology installations, amusement and theme parks, swimming pool environments and maritime applications. The couplers are also designed to perform reliably in environments exposed to pool water or saltwater.

Global Truss states that at least one suitable Outdoor variant is available for the most common main tube dimensions. The new series complements the company's existing portfolio by providing durable and robust connection solutions for permanent outdoor installations, further extending the versatility of its truss and rigging ecosystem.

HK Audio Expands Product Portfolio with POLAR 8 MK2, LUNAR and PORTABLE SUB Launches



HK Audio has expanded its POLAR MK2 column speaker family with the introduction of the new POLAR 8 MK2, the most compact model in the series, while simultaneously launching the new LUNAR loudspeaker range and PORTABLE SUB subwoofer family.

Designed for small stages, rehearsal spaces, conferences, weddings, corporate events and mobile sound applications, the POLAR 8 MK2 combines portability with professional-grade performance. Available in both standard and white finishes, the all-in-one system is built around HK Audio's Curved Column technology, featuring six 2.5-inch neodymium midrange drivers arranged in a specially developed curved configuration. The design delivers 120° horizontal and 45° vertical coverage, helping maintain consistent sound distribution and speech intelligibility across a wide listening area.

Low-frequency reproduction is provided by an integrated 8-inch subwoofer housed in a

metal-reinforced, low-resonance enclosure, while a 1,200-watt Class D amplifier delivers high output with efficient operation and low weight. A new continuously adjustable Contour control allows users to blend between DJ, Music and Voice voicing profiles, offering greater flexibility than conventional fixed presets.

The system incorporates 24-bit DSP processing and a multiband limiter designed to preserve tonal balance while preventing distortion at higher output levels. An integrated three-channel mixer provides two mic/line inputs alongside an aux/Bluetooth channel, allowing direct connection of microphones, instruments and external audio sources. Bluetooth 5 streaming and True Wireless Stereo (TWS) functionality enable wireless stereo pairing between two systems. To support mobile deployment, the package includes a dedicated carry bag for the column elements and a transport cover for the subwoofer.



Alongside the POLAR 8 MK2, HK Audio has introduced the LUNAR loudspeaker series and PORTABLE SUB family, creating a scalable sound reinforcement ecosystem designed for both standalone and integrated operation.

The LUNAR range comprises three active loudspeakers featuring 10-inch, 12-inch and 15-inch woofers. Suitable for DJ performances, live music and professional PA applications, the systems can operate as full-range loudspeakers, stage monitors or as mid/high units paired with subwoofers. Simplified operation is supported through predefined presets for music playback, monitor applications and speech reinforcement.

Powered by a 32-bit DSP with FIR filtering and phase correction, the LUNAR loudspeakers are engineered to deliver precise and dynamic audio reproduction. Bluetooth True Wireless Stereo connectivity

further enhances deployment flexibility. Manufactured in Germany, the series combines robust wooden cabinet construction with a contemporary design and is backed by a five-year manufacturer's warranty.

Complementing the range, the PORTABLE SUB family includes 15-inch and 18-inch models developed to provide a powerful low-frequency foundation for modern sound systems. While optimised for use with LUNAR, the subwoofers are also compatible with HK Audio's POLAR MK2 and SONAR series.

Delivering up to 1,400W peak power and a maximum SPL of 131dB, the PORTABLE SUB models feature integrated DSP processing, phase-aligned system presets and an integrated stereo preamp for straightforward 2.1 system configurations. Manufactured in Germany, the new subwoofers reinforce HK Audio's focus on performance, reliability and ease of use across a wide range of professional audio applications.

Clear-Com Unveils Avalon



Clear-Com has expanded its communications portfolio with the introduction of Avalon, a purpose-built 1RU IP intercom platform designed to support the growing demands of fully networked broadcast, live event and production environments. Developed specifically for IP-centric workflows, Avalon delivers scalable communications infrastructure in a compact form factor while providing a flexible pathway for future expansion.

Positioned as a streamlined alternative for users operating entirely within IP ecosystems, Avalon supports FreeSpeak wireless belt packs, HelixNet digital partyline, V-Series user panels and I.V. Direct connectivity. The platform eliminates the need for analogue audio connectivity, allowing organisations to simplify system architecture while maintaining the performance and reliability associated with Clear-Com solutions.

A key feature of Avalon is its scalable licensed port architecture, enabling users to configure capacity according to immediate operational requirements and expand the system over time without replacing hardware. This approach provides greater investment protection while allowing facilities, broadcasters and production companies to adapt communications infrastructure as their workflows evolve.

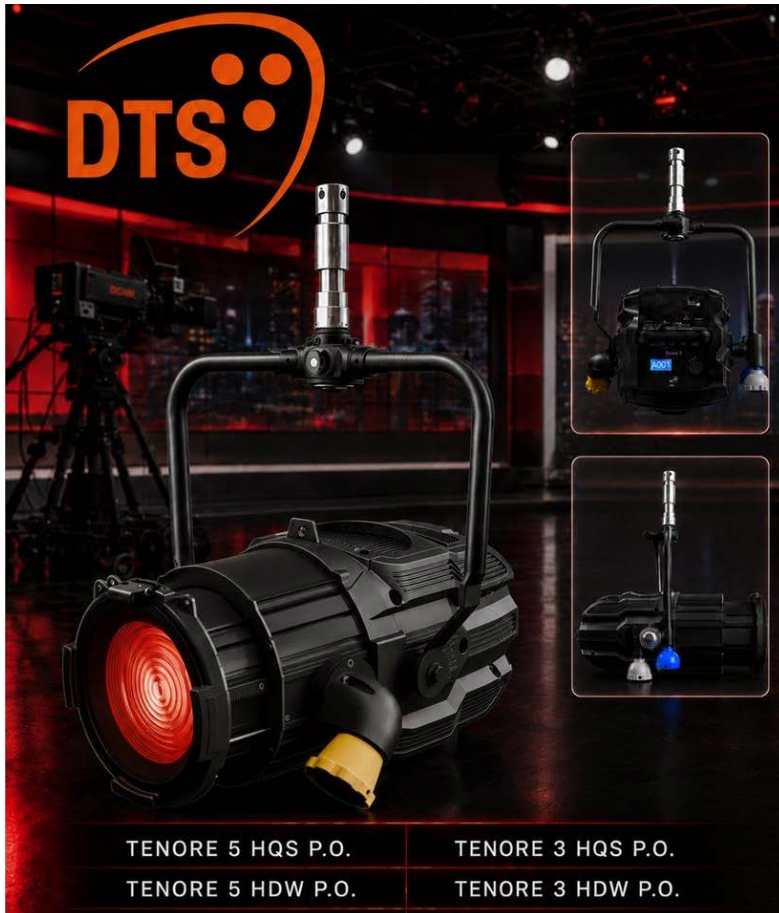
Designed for modern converged networks, Avalon supports AES67, Dante and Clear-Com's I.V. Direct technologies, facilitating both local and remote connectivity across a wide range of production environments. The platform also delivers enhanced IP capacity and networking flexibility, making it well suited to increasingly distributed production models and large-scale networked deployments.

"Avalon represents a major step forward in how intercom systems are designed and deployed," said Dave MacKinnon, VP of Product Management at Clear-Com. "We focused on simplifying deployment while maintaining the flexibility and performance our customers expect. The result is a modern IP platform that enables teams to scale efficiently and communicate reliably across a wide range of environments."

Housed within a compact 1RU rack-mounted chassis, Avalon is designed for installations where space efficiency is critical. Despite its small footprint, the platform supports a broad range of user stations, channels and IP connectivity options, offering the scalability required for productions of varying sizes and complexity.

Clear-Com notes that Avalon complements, rather than replaces, its existing Arcadia Central Station platform. While Arcadia continues to serve applications requiring hybrid analogue and IP connectivity, front-panel controls and legacy system integration, Avalon provides a dedicated solution for organisations seeking a cost-efficient platform built exclusively around IP workflows.

DTS Expands TENORE Family with Pole Operated Models



TENORE 5 HQS P.O.
TENORE 5 HDW P.O.

TENORE 3 HQS P.O.
TENORE 3 HDW P.O.

where direct access to luminaires can be challenging and time-consuming.

A key feature of the new Pole Operated models is their ability to facilitate both fixture orientation and zoom adjustment from the ground. This allows users to accurately control projector positioning and beam angle without the need for elevated access equipment, streamlining commissioning, maintenance and fine-tuning processes.

According to DTS, the optical adjustment quality remains identical to that of the standard bracket-mounted versions. The company has transferred the proven reliability, stability and precision of the original TENORE platform to the Pole Operated configuration through dedicated mechanical development, ensuring that ease of access does not come at

the expense of performance.

DTS has expanded its ENORE range with the introduction of new Pole Operated (P.O.) versions, bringing enhanced accessibility, faster adjustment capabilities and greater operational efficiency to professional fixed-installation environments.

The new TENORE 5 P.O. and TENORE 3 P.O. have been developed for applications where fixture accessibility and adjustment precision are critical. Designed to enable operators to aim and focus fixtures directly from ground level using a pole, the new models are particularly suited to theatres, TV studios, auditoriums, museums, conference halls and other permanent installation environments

The result is a fixture family that offers comprehensive control while significantly reducing installation and alignment times. By minimising the need for technicians to access fixtures directly, the system also contributes to safer and more efficient working practices, particularly in venues with high mounting positions or restricted access areas.

The new Pole Operated range is available across DTS' established TENORE light-source variants, allowing users to select the most appropriate solution for their specific application requirements.

The HQS models — TENORE 5 HQS P.O. and TENORE 3 HQS P.O. — are designed for environments where colour quality is paramount. These fixtures target applications such as theatre, broadcast, museums, exhibitions and photographic environments, where accurate colour rendering, natural light reproduction and visual fidelity are essential.

For installations requiring adaptable white-light performance, DTS offers the TENORE 5 HDW P.O. and TENORE 3 HDW P.O. models.

These fixtures deliver dynamic professional white light and are well suited to TV studios, corporate events, conference environments and installations where precise colour temperature control is required.

Completing the portfolio are the TENORE 5 WH P.O. and TENORE 3 WH P.O. variants, which provide a high-performance white-light solution while retaining all of the operational benefits delivered by the Pole Operated system.

AUDIOFOCUS Launches ARRoCC Installation Loudspeakers

AUDIOFOCUS has announced the arrival of two fixed installation loudspeakers in its medium-throw ARRoCC constant curvature system.

The new passive cabinets are the wide coverage CC210Wix and narrow dispersion CC210Nix. These latest additions to the ARRoCC series use a minimal rigging system and concealing plates to achieve a clean, understated appearance suited to installation in live venues, theatres, clubs, sports stadiums, conference venues, and houses of worship.

CC210Wix and CC210Nix employ the same paired 10" LF transducers with Tetracoil double voice coil technology that form the foundation of Audiofocus' ARRoCC, ELIZ and EDGE ranges. A large 4" titanium diaphragm HF compression driver allows a lower crosspoint, resulting in better dispersion and control down to lower frequencies. Both cabinets achieve a frequency response of



55Hz - 19kHz, with the wide and narrow versions attaining a peak SPL of 133dB and 135dB respectively.

The new loudspeakers are supported by the 118SG ground stacked 18" subwoofer and A series rack amplifiers. CC210Wix and CC210Nix are available to order now and are built in birch plywood at Audiofocus' headquarters in Belgium.

Optimal Audio Introduces New Column Series Loudspeakers

Optimal Audio has broadened its commercial audio offering with the launch of the Column Series, introducing two passive column loudspeakers designed to address the demands of both indoor and outdoor installation environments. Comprising the Column 8 and Column 16, the new range has been developed around practical requirements frequently cited by integrators, including complete installation hardware supplied as standard, IP54-rated protection, and seamless integration with the wider Optimal Audio ecosystem.

The Column 8 features eight 2.2-inch full-range drivers housed within a slim 610mm enclosure, delivering 150-degree horizontal and 7-degree vertical dispersion for consistent coverage while minimising unwanted reflections from ceilings and floors. For larger and more acoustically challenging environments, the Column 16 incorporates sixteen 2.2-inch drivers within a 1.1m cabinet, providing a tighter 5-degree vertical dispersion pattern for enhanced directional control. Both models are passive 8-ohm loudspeakers equipped with 70V and 100V transformer taps, and both achieve an IP54 rating when fitted with the supplied rear panel connector cover.

Available in both black and white finishes, the new loudspeakers are also paintable, allowing them to blend more effectively with architectural surroundings. In keeping with Optimal Audio's focus on installation simplicity, each model is supplied with a comprehensive installation package that includes a pan-and-tilt wall bracket, metal safety strap, rear panel connector cover and



spare grille cloth for use when painting the cabinet.

The Column Series is fully compatible with Optimal Audio's Zone controllers and WebApp platform, with factory-tuned Speech and Music DSP presets available to provide integrators with a proven starting point for system optimisation. The approach is intended to reduce commissioning time while delivering predictable performance across a wide range of applications.

TAZAAR Introduces New GeoTag Retrofit Solution

TAZAAR has introduced GeoTag Retrofit, a new product family designed specifically to provide real-time asset visibility and enhanced protection for professional AV equipment. Developed in collaboration with rental companies, the first GeoTag Retrofit solution has been created for the widely deployed Pioneer CDJ-3000 professional DJ multiplayer.

The project originated from a request by **Blue River Audio** which sought a more effective way to monitor the location and movement of its CDJ-3000 inventory. Working closely with the rental company, TAZAAR developed a bespoke version of its GeoTag technology that integrates directly within the player while remaining entirely self-contained.

The resulting GeoTag Retrofit combines independent GPS tracking with its own network connectivity, eliminating any reliance on nearby smartphones or external infrastructure. Beyond simple location monitoring, the system also maintains a complete location history, enabling users to track equipment movements from warehouse to venue and back again. This provides rental companies with a detailed route log rather than simply identifying the last known position of an asset.

Among the most significant features for rental providers is the platform's geofencing capability, which allows operators to define approved operating areas and receive alerts whenever equipment moves beyond predetermined boundaries.

The launch addresses a particularly relevant challenge for companies supplying DJ



equipment. The Pioneer CDJ-3000 has become an industry-standard fixture in professional DJ setups worldwide, but its compact size and portability can also make it an attractive target for theft. While replacement costs can be significant, many rental companies are reluctant to absorb increased insurance premiums resulting from theft claims. GeoTag Retrofit is intended to offer an additional layer of protection and improve the likelihood of recovering equipment should it go missing.

Following the initial deployment with Blue River Audio, a growing number of rental providers have adopted the technology to safeguard their fleets. Among them is BigFishSRL, which reports tangible operational benefits from the solution.

According to TAZAAR, the positive response from the rental community has highlighted broader demand for integrated asset-tracking solutions across a wider range of professional equipment categories. The company has already confirmed that the next addition to the GeoTag Retrofit family is expected to target mixing consoles, with further details scheduled to be announced later this year.

Busy Beyond Belief — But is Singapore's Rental & Staging Industry More Profitable Than Ever?

A record events calendar has filled production schedules across Singapore, yet rental and staging companies say manpower shortages, shrinking margins and changing client expectations mean success today is about strategy—not simply being busy



Singapore Fintech Festival 2025 handled by EXPO-AV. Photo copyright EXPO-AV.

Singapore's events industry is enjoying one of its strongest periods in recent memory. From international concerts and blockbuster productions to global conventions and major sporting events, the city-state's calendar has rarely looked fuller.

According to the Singapore Tourism Board, MICE tourism receipts reached SGD2.3 billion in 2025, and momentum has continued into 2026 as Singapore reinforces its position as one of Asia's leading business events destinations. Add an estimated 250

international concerts and live entertainment productions, alongside thousands of conferences, exhibitions, corporate meetings and brand activations, and industry observers believe 2026 could become one of the busiest years the country has ever experienced.

The local calendar is equally impressive. Events such as the Chingay Parade, Singapore Airshow, Singapore International Festival of Arts, National Day Parade and the Formula 1 Singapore Grand Prix continue to generate significant demand for technical production services.

From the outside, business appears to be booming.

But does a packed calendar automatically translate into better business?

Entertainment Technology Asia spoke with three respected industry leaders—**Kenny Heng, Managing Director of CSP Productions; Gerard Rodrigues, Founder and Managing Director of Expo AV & Digital Kitchen Studios; and Johnny Ong, Executive Director and COO of UnUsUaL Limited**—to discover what is really happening behind the scenes.

Their answer was remarkably consistent.

The industry has never been busier—but it has also never demanded more discipline, efficiency and strategic thinking.

Busy Does Not Mean Easy

Despite overflowing event calendars, the industry's biggest challenges have changed little over the past decade.

Finding and retaining skilled manpower remains the single greatest concern.

Everyone agrees that attracting young people into technical production continues to be difficult, despite advances in technology making systems easier to deploy.



Kenny Heng believes technology itself may become part of the solution.

"As systems become more intelligent, lighter and increasingly plug-and-play, we can reduce manpower needed during setup. That



The Asian debut of the Palm Tree Musical Festival held in Singapore at Gardens by the Bay. Full technical support was provided by CSP Productions.

allows our teams to focus more on planning and system configuration—and perhaps even makes the industry more attractive to a new generation.”

Technology, however, cannot solve every problem.

Singapore’s major integrated resorts and venues—including Marina Bay Sands, Resorts World Sentosa and the Esplanade—have developed extensive in-house technical capabilities, reducing opportunities for independent rental companies.

Gerard Rodrigues views this pragmatically. “That’s simply how their business operates. We understand that and adapt.”

International touring productions present another reality.

Where local production companies once supplied complete technical packages, many international artists now travel with their own lighting, audio and video systems, requiring local companies mainly to provide supplementary equipment and local support.

“It keeps us involved,” says **Johnny Ong**, “but it is no longer the revenue generator it once was.”

Margins Under Pressure

Perhaps the greatest challenge isn’t finding work.

It’s making money from it.

Price competition continues to intensify as new entrants enter the market with access to private investment or family funding.

Kenny believes this has fundamentally changed market dynamics. “Years ago it was difficult to obtain financing. Today there are more funding options available, which allows younger companies to enter the business. Some compete mainly on price to maintain cashflow.”

Yet he also chooses to see the upside. “More companies joining the industry ultimately helps grow the market. The challenge is ensuring everyone competes sustainably.”

Gerard points to another commercial reality.

Rental companies often sit at the very end of the events value chain.

By the time projects reach production, budgets have already been squeezed, payment cycles can be lengthy and technical suppliers are expected to deliver increasingly sophisticated experiences with fewer resources.

“It’s easy to become a volume business,” he explains. “But volume often comes at the expense of quality.”

Instead, Expo AV deliberately pursues clients who value expertise rather than simply the lowest quotation.

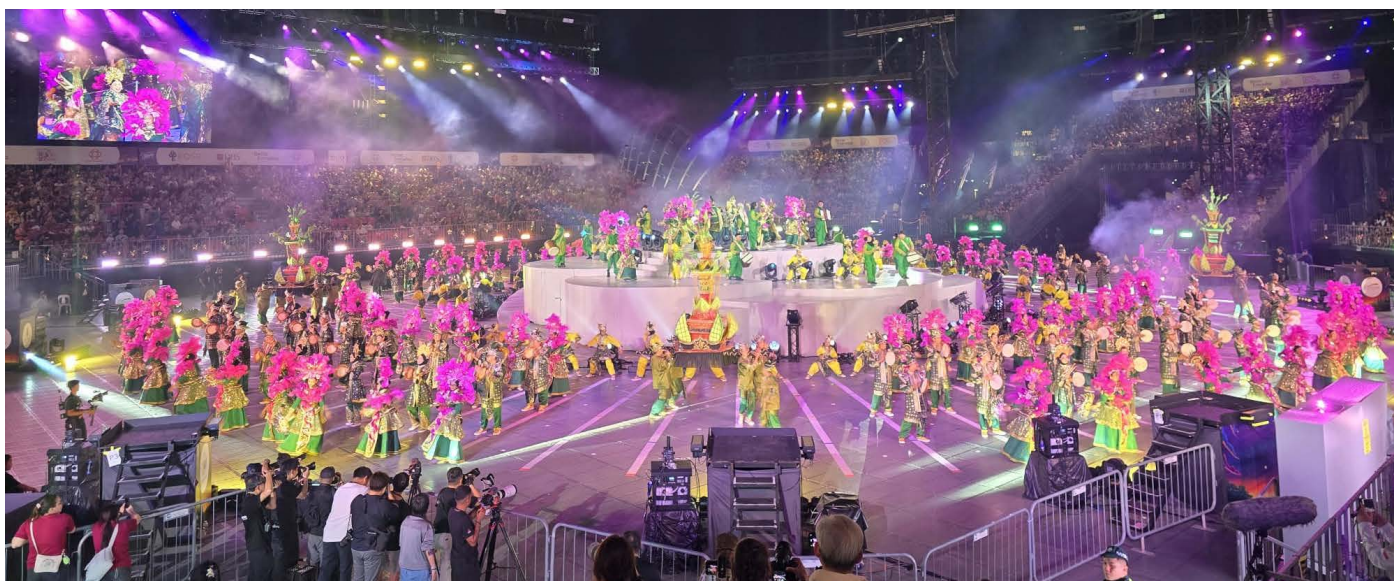
When Safety Becomes Bureaucracy

One issue raised during the interviews rarely receives public attention.

While international rigging and truss systems already carry globally recognised certifications such as CE approval, additional local certification requirements can create delays.

“Our equipment is already internationally certified because safety is our responsibility,” explains Kenny.

“But in Singapore we still require separate local certification for certain truss and hoist systems, even though those standards were developed more for construction than live entertainment. It creates unnecessary delays.”



Full technical support for The Chingay Festival was done by UnUsUaL Productions.

Three Companies. Three Growth Strategies.

If the challenges are similar, the responses are strikingly different.

Rather than competing solely through equipment ownership, each company has built a distinct strategy for long-term growth.

CSP Productions has doubled down on technical excellence and specialist infrastructure. Alongside one of Singapore's largest inventories of truss systems, the company continues expanding its dry-hire business across the region while supporting broadcasters and theatres requiring additional equipment capacity.

Kenny highlights, "I would say the Truss business is one of the largest contributors to our revenue."

Expo AV has shifted beyond traditional production services into a creative technology company. Through Digital Kitchen Studios it now combines production with content creation, immersive experiences, event technology.

The company has also diverted to a new vertical business model – becoming the

Preferred or Official AV partner at venues, which currently includes the Singapore Expo, D'Marquee, Jiak Kim House and the IMBA Theatre at the Garden's by The Bay.



"In addition we are now creating our own IP events. For example we organise the Square Room (SQUARE ROOM SG) retro pop-up event in Singapore that captures the nostalgic energy of 80s and 90s nightlife, famously celebrating the iconic Mambo Jambo clubbing phenomenon held at Downtown East's D'Marquee. In December 2026, we will also run a co-IP partnership for an up-and-coming Gaming Playfest which is touted to be the largest in Asia. It will also incorporate 2 nightly rave parties in one of Singapore's most iconic convention centres," says Gerard.

In August next year, we will be holding another IP event – Drum Champion Global, which is going to be the world’s premier modern drumming festival. This World Cup of drumming will see close to 118 of the world’s top drummers in 3 age categories, coming to Singapore to vie for the global champion status. For 5 days, the event will bring together top-tier drummers, masterclasses, and live competitions to find the world’s most prestigious drum talent.

“Our objective,” says Gerard, “is to create our own ecosystem.”

UnUsUaL Productions is pursuing a bold vision.

Rather than simply supplying production services, the company is expanding into venue management, intellectual property development, esports and destination entertainment. Together with Greenwillow Group, it is developing venues and event ecosystems across Asia that integrate production, entertainment, education, gaming and hospitality.



The Greenwillow Group and UnUsUaL Productions have been working hard over the past years to bring to fruition the managing and operating of venues in Singapore, Malaysia, Taiwan, China, Indonesia, Myanmar and Thailand, with some of these projects coming online soon.

“It is ambitious,” admits Johnny. “But every step has been carefully planned to ensure the business continues growing under its own momentum.”

AI Is Already on Site

Artificial intelligence is also quietly finding its place within production workflows. None of the companies see AI replacing technical professionals. Instead, they view it as another tool to improve efficiency.

For CSP Productions, intelligent equipment is simplifying setup and configuration.

Expo AV already uses AI to accelerate proposal development, production drawings, creative workflows and audio optimisation.

UnUsUaL Productions is integrating AI into inventory management, video operations and business workflows while continuing to explore wider applications across its organisation.

The Real Story

The interviews reveal an industry undergoing a subtle but significant transformation. Success is no longer determined solely by owning the biggest inventory or winning the largest concert.

Rental and staging companies are increasingly building broader ecosystems—combining technology, creativity, venue partnerships, proprietary intellectual property and regional expansion to reduce dependence on traditional equipment rental alone.

Singapore’s event calendar may be fuller than ever. But the companies most likely to thrive in the years ahead are those proving that being busy is only the beginning. Sustainable growth now depends on innovation, diversification and the ability to create value far beyond the equipment truck.

CSP Productions

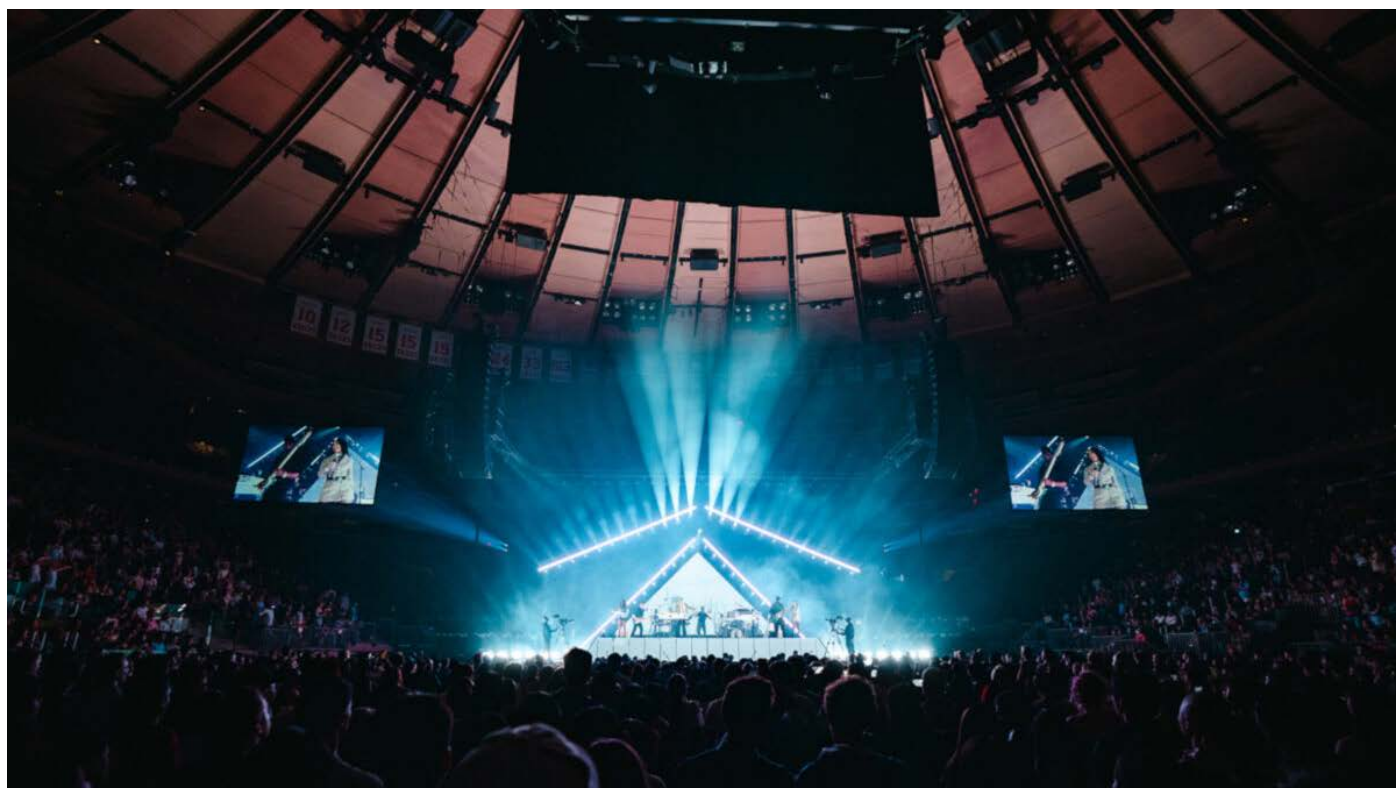
EXPO AV

UnUsUaL Limited

ASIA PACIFIC

A Clever Mix

DiGiCo Quantum 5 Consoles Anchor Charlie Puth's Global 'Whatever's Clever' World Tour



As Charlie Puth takes his “Whatever’s Clever” World Tour across North America, Europe and the Asia-Pacific region, the chart-topping singer-songwriter’s most ambitious live production to date is relying on a familiar cornerstone at front-of-house and monitors: a pair of **DiGiCo** Quantum 5 consoles. The tour launched in San Diego in April and is scheduled to conclude in Perth, Australia, in November. And while the onstage setup remains relatively streamlined; the audio infrastructure behind the scenes is considerably more sophisticated.

Production Manager and Front-of-House Engineer Mike Schaeffer, together with **Monitor Engineer Josh Cruz**, have built the tour’s audio workflow around two DiGiCo

Quantum 5 consoles supplied by **Clair Global**. Connected via a single Optocore network, the system incorporates an SD-Rack, SD-MiNi Rack and an Orange Box bidirectional audio-format converter, creating a highly flexible environment for routing, processing and control. “The Quantum console has been on the rider for Charlie since 2018. It’s always been my preferential console. I’ve always chosen DiGiCo, and so the console became a requirement based on anything we were doing.”

Schaeffer notes that the Quantum 5 remains central to virtually every aspect of the production’s audio architecture. “The Quantum 5 is a very comfortable desk to move around on. My workflow is pretty



straightforward. I do a lot of bus processing. I like the fact that you can send a bus to a bus, which a lot of consoles just didn't do for a while. I use a Rupert Neve Design master-bus processor and a master-bus transformer. No matter what configuration of outboard and onboard processing I need, the Quantum 5 lets me organize it however it best suits my workflow needs."

For Cruz, who joined Puth's touring team in 2022, the Quantum platform offers the flexibility required to manage a complex monitor environment while maintaining a streamlined workflow for performers. "DiGiCo has also been my preference for a while. I'm doing a lot more than just your basic channel input to aux output. So having the flexibility of the three banks of faders, a powerful macro section, and the amount of inputs and outputs the Q5 offers were super helpful."

Cruz adopts a minimalist philosophy when it comes to monitor mixing, sharing "I tend to take a very basic approach to monitor mixing: a lot of my EQs are pretty flat, not

a ton of compression going on. The band members are very particular about their sounds and it's not my place to unnecessarily manipulate any of that. For example, our guitar player uses an Axe-FX and he shapes a lot of his sounds on the front end. He literally says, 'Do not put any filtering, EQ, or compression on it.' It's an XLR straight to the desk and I simply send it right back to him at the level he wants."

The scale of the production places significant demands on the system's input and routing capabilities. While the physical stage inputs exceed the capacity of a standard SD-Rack, the overall channel count expands considerably through playback systems, effects returns, utility channels and networked audio connections. "We're a little over the 56 I/O an SD-Rack offers in terms of physical inputs coming from the stage, but in total terms of what's on my desk, I'm almost maxed out: there are a few double-patched inputs, effects returns, and there's a number of playback channels, which come in over MADi through the Orange Box. We also have



the Sound Devices Astral wireless ARX16, running two of them in mirror mode, and that provides all of our vocal inputs. Plus, I have a number of utility channels that I'm using to allow for some tech control. It expands well beyond the normal use case of an input channel being something coming from stage."

According to Cruz, the Quantum platform's architecture allows engineers to rethink conventional console workflows and maximise the available resources. "Fortunately, the Quantum 5 is more than up to the task, as it's designed to remove the guardrails around what it means when you look at an input channel, an aux, a group, or a matrix. I can essentially take any of those things and turn them into anything that I want and route them anywhere. And because of that, it has allowed me to push the limits as to what each of those things can do."

Beyond processing and routing flexibility, both engineers highlighted the platform's extensive integration capabilities. Leveraging

Optocore fibre networking, DMI cards supporting Dante, MADi and Waves, and external software control, the system enables seamless interaction with a wide range of technologies throughout the production.

"One thing that I really appreciate is that the DiGiCo consoles have the ability to have external control from a number of different sources. Being able to incorporate the console into a network is pretty common in a lot of consoles these days, but with the Quantum 5, specifically, I'm able to control it from multiple sources at monitors."

He also pointed to the use of Companion by Bitfocus and the DiGiPanion module developed by fellow DiGiCo user David Lim, which allows complex console functions and external platform interactions to be triggered via a single command. "The flexibility of what DiGiCo has made available through their OSC control has been super helpful for me. Capabilities like that, and the ability to let us work the way we want to, is why DiGiCo is always the top choice."

SOUTH KOREA

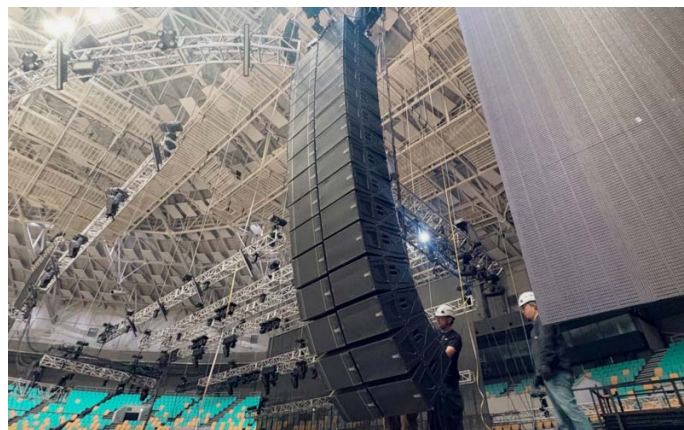
Sonic Soul of Seoul

NEXO Systems Drive Multi-Stage Success at Seoul Jazz Festival 2026



Few music festivals in Asia blend global star power and musical diversity quite like the Seoul Jazz Festival, and its 18th edition once again transformed Seoul's Olympic Park into a hub of world-class live performance. Held across four stages and featuring more than 60 international and Korean artists, the 2026 event attracted music fans from across the region while showcasing a wide range of professional audio solutions from **NEXO**

Among the festival's headline attractions were performances by fourteen-time Grammy Award winner Herbie Hancock, seven-time Grammy Award winner Jon Batiste and ten-time Grammy Award nominee Janelle Monáe, all appearing at the 15,000-capacity KSPO



Dome. To support the venue's demanding audio requirements, local NEXO rental partner Way Audio deployed a large-scale STM system designed to deliver consistent coverage and high-impact performance throughout the arena.



The main system comprised left and right side-by-side hangs featuring 15 NEXO STM M46 Main and 15 STM B112 Bass line array elements per side. Low-frequency extension was provided by STM S118 subwoofers, while additional hangs of STM M28 modules were utilised as side-fill systems to ensure comprehensive coverage throughout the venue.

On stage, NEXO's versatile P+ Series point source loudspeakers were deployed as precision monitoring solutions, while NEXO GEO M12 systems were used for stage-fill duties, providing performers with accurate monitoring and consistent coverage across the performance area.

While the KSPO Dome hosted many of the festival's biggest international acts, another notable NEXO deployment took place at the outdoor 88 Lake Waterfront Stage, where Way Audio utilised its newly acquired NEXO Alpha+ system as the primary front-of-house solution.

Designed to combine the deployment simplicity of point source systems with the

performance benefits of line source coupling, Alpha+ proved particularly well suited to the venue's amphitheatre-style audience layout.

"Legendary Alpha power combined with the ability to control the HF directivity of the M210 Main module made Alpha+ perfect for this application, providing excellent coverage of the tiered, amphitheatre-style seating," reports **Jordan Lee, Chief System Engineer** at **Way Audio** "And being a stacking system makes Alpha+ really quick and easy to rig."

The deployment highlighted the capabilities of the latest evolution of the iconic Alpha platform. More than three decades after the original NEXO Alpha became a fixture of touring productions and nightclub installations around the world, Alpha+ reimagines the concept for contemporary applications. The system combines an ultra-powerful long-throw design with a compact three-box format, offering engineers the flexibility to deploy it on festival stages, in theatres and clubs, or in venues where flown line arrays may not be practical.

CHINA

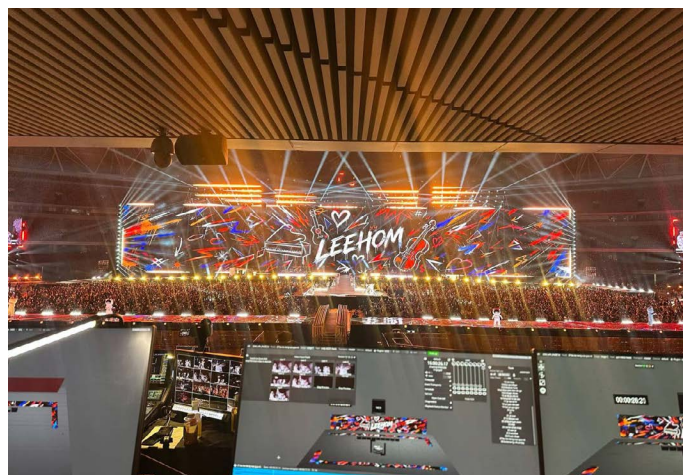
Pixels Meet Performance

Disguise Powers Major Entertainment and Esports Productions Across China



From stadium-scale concert touring to high-profile esports competition, **Disguise'** industry-leading technologies played a central role in supporting two major live productions in China during May 2026, highlighting the growing demand for robust real-time media infrastructure across both entertainment and gaming sectors.

Earlier in the month, Disguise technology was also deployed at the Delta Force Pro League Spring Grand Finals, held at M Space within Huaxi LIVE Wukesong in Beijing. The event brought together leading competitors for one of the season's most important esports championships, combining high-intensity gameplay with large-scale real-time visual presentation designed for both in-venue audiences and broadcast viewers.



The production utilised Disguise VX Series media servers to deliver stable playback and synchronised real-time content throughout the tournament. As esports productions continue to evolve in scale and technical complexity, the ability to manage dynamic



content workflows reliably and without interruption has become increasingly critical to maintaining audience engagement across both physical and digital platforms.

The successful deployment at the Delta Force Pro League Spring Grand Finals underscored the growing role of advanced media server technologies within competitive gaming environments, where real-time graphics, broadcast integration and immersive audience experiences are now fundamental components of event delivery.

And wrapping up the month was the mainland stadium debut of Leehom Wang's The Best Place II World Tour in Hangzhou, a landmark production that combined large-scale staging with sophisticated visual content delivery. Supporting the show, **production specialist MRT** implemented a Disguise workflow powered by two GX3 and two VX4+ media servers, providing the processing power and

reliability required to manage synchronised visual playback throughout the performance.

As one of the tour's most significant stops to date, the Hangzhou concert placed considerable emphasis on visual storytelling and large-format content presentation. The Disguise-powered workflow enabled stable operation and precise synchronisation across the production, ensuring visual elements remained seamlessly aligned with the performance from start to finish.

Together, the two projects demonstrate the versatility of the Disguise platform across a diverse range of live production environments. Whether supporting large-scale concert touring or high-profile esports competition, reliable media server infrastructure remains essential to delivering the synchronised visual experiences audiences increasingly expect from today's entertainment and gaming events.

JORDAN

A Landmark Debut

TriTec AV Introduces d&b XSL-Series at Jordan's 80th Independence Day Celebrations



National celebrations demand more than scale and spectacle; they demand absolute precision. That challenge was placed firmly in the hands of Jordanian event technology specialist **TriTec AV** which marked a significant milestone for the country's live production industry by deploying the **d&b audiotechnik** XSL-Series for the first time in Jordan during the official celebrations commemorating the Kingdom's 80th Independence Day.

Held within the grounds of Al Husseinia Palace, the prestigious event combined live orchestral performances, choir presentations, video playback elements and a keynote address by His Majesty King Abdullah II. With both live audiences and broadcast

requirements to satisfy, the production called for a sound reinforcement solution capable of delivering exceptional speech intelligibility, musical transparency, consistent coverage and robust gain-before-feedback performance.

To meet these requirements, TriTec AV deployed a left/right main PA configuration comprising 10 d&b XSL8 loudspeakers per side, supported by four flown XSL-SUBs positioned behind each main array. d&b XSL12 loudspeakers were utilised as front fills, ensuring consistent coverage across the front-row and centre audience areas.

The XSL-Series played a particularly critical role during the keynote address by His Majesty King Abdullah II, providing the vocal definition and intelligibility required for a ceremony of national significance while maintaining the refinement and power needed for the event's musical programme.

One of the defining advantages of the deployment was the XSL-Series' cardioid performance, which significantly reduced sound energy reaching the stage. With an orchestra, choir and multiple open microphones in operation, minimising unwanted sound spill was essential. The system helped maintain cleaner mixes, improved microphone stability and enhanced clarity across both spoken-word and musical content.

To further optimise performance, d&b ArrayProcessing was employed to deliver consistent sound distribution, tonal balance, high-frequency coverage and headroom throughout the audience area, ensuring a uniform listening experience across the venue.

Supporting the main system were d&b T-Series loudspeakers configured as side fills, while six d&b M2 stage monitors were deployed to provide monitoring for solo vocalists and centre-stage dancers. The entire system was powered by d&b

D80 amplifiers, with signal transport and distribution handled via Dante. System design and operation were overseen by engineer Najib AlBakhit.

"This was a proud moment for TriTec AV and for the Jordanian production industry," said **Marwan R Abujaber, CEO & Owner at TriTec AV**. "Introducing the d&b XSL-Series to Jordan at such an important national event allowed us to demonstrate the system's power, clarity, and control in a truly meaningful setting. The cardioid performance made a major difference on stage, especially with the orchestra and choir, while the system delivered the speech intelligibility and musical quality required for an event of this importance."

For d&b audiotechnik, the deployment also highlighted the continued growth of its regional partner network and the increasing adoption of advanced sound reinforcement technologies across the Middle East. "It's great to see TriTec AV putting their new XSL system to such a prestigious first use. TriTec AV has been a valued partner of ours for many years: their passion for audio is as infectious as our own. We're delighted to see them expand their inventory and we look forward to them delivering many more events such as this," commented **Brad Maiden, General Manager for d&b Middle East**.

INDIA

Lighting Grandeur Unleashed

Claypaky Powers Spectacular Visuals for Aditya Gadhvi's Mumbai Concert Extravaganza



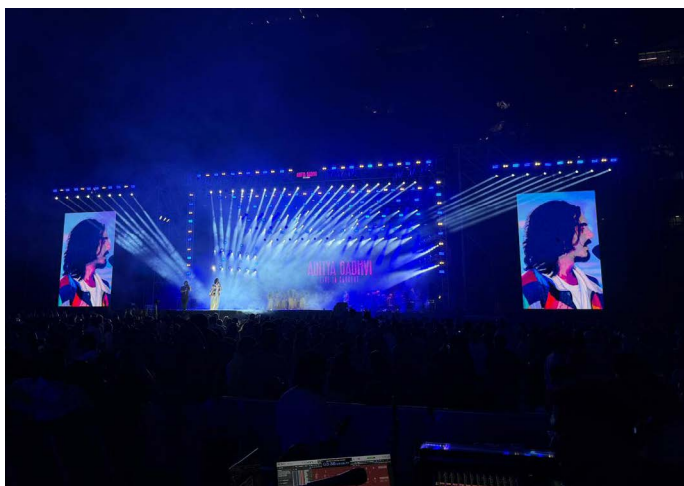
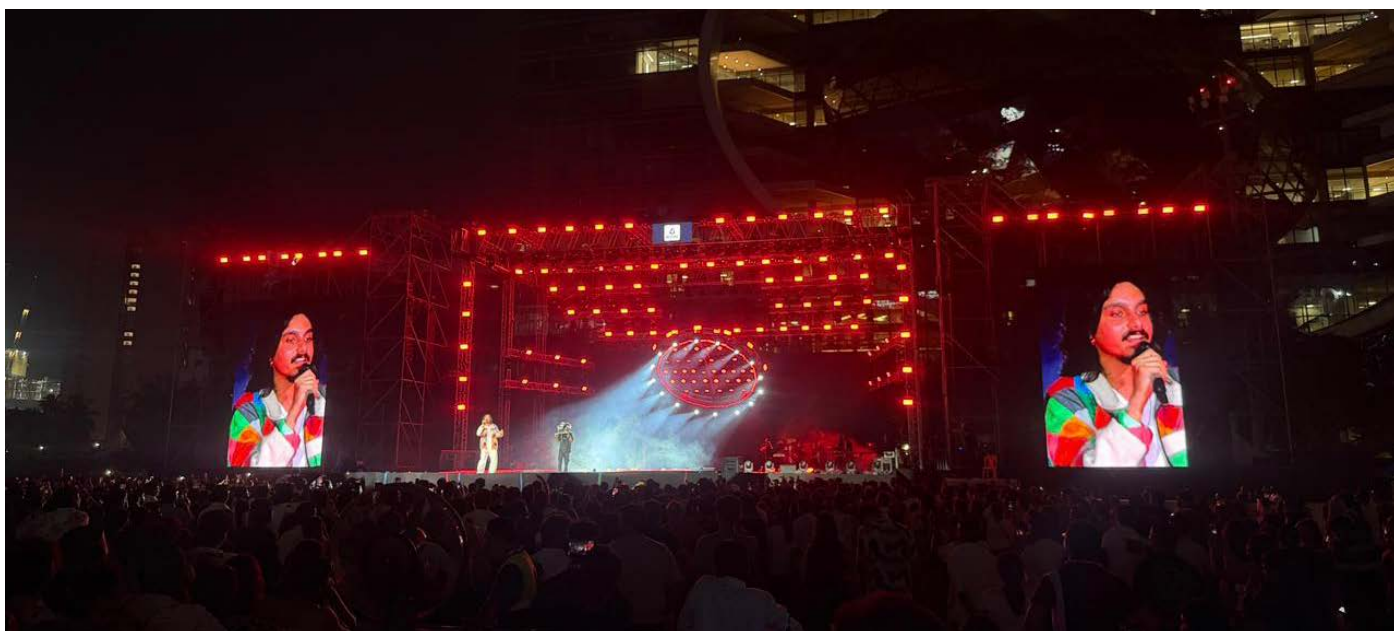
Claypaky lighting fixtures took centre stage at Aditya Gadhvi's two-night concert series held on 25 and 26 April at Mumbai's Jio World Garden, where **Lighting Designer Jasangat Sonpal** deployed an extensive rig to complement the artist's high-energy blend of contemporary and Gujarati folk music.

Staged at one of India's most prestigious event destinations within the Bandra Kurla Complex, the concerts attracted thousands of fans and featured an ambitious lighting design supplied by Mumbai-based rental company **Light N Light**. The deployment included 70 units of Claypaky Sharpy X Frame hybrid beam, spot and wash fixtures, 48 units of HY B-Eye K15 and 16 units of HY B-Eye K25 LED beam/wash/effect luminaires, 16 units of Tambora Battens, 16 units of



Arolla Aqua moving heads and 16 units of Rhapsody multispectral RGBAL LED fixtures.

Sonpal utilised the extensive Claypaky inventory to frame the stage architecture,



accentuate the IMAG screens and create powerful aerial effects extending into both the audience and the night sky. A central circular lighting pod further enhanced the visual focus on Gadhvi's performance, helping create an immersive environment within the venue's open-air setting.

Among the fixtures deployed, the Sharpy X Frame played a particularly prominent role. Combining the beam characteristics associated with the Sharpy family with an advanced four-focal-plane shutter system, the hybrid fixture delivered the versatility required across the large-scale production

while maintaining a compact footprint. "Gadhvi's show was the fifth tour in a row where I have preferred Claypaky over the competition," Sonpal says. "I think that speaks volumes about my likes and preferences when it comes to lighting fixtures."

The lighting designer also highlighted the versatility of the Arolla Aqua fixtures, noting their effectiveness across multiple applications within the production. "In particular, he says the Arolla Aquas are 'great both as key lights and effect lights.'" Sonpal further praised the consistency of Claypaky's wash fixtures, which have become a regular feature of his designs. "Claypaky washes have been my go-to fixtures for years, and even after using them so often I don't see any change in output which is amazing."

The project once again demonstrated Claypaky's strong presence within India's premium live entertainment sector, with a diverse fixture portfolio helping deliver the scale, flexibility and visual impact demanded by one of the country's most prominent concert productions.

CHINA

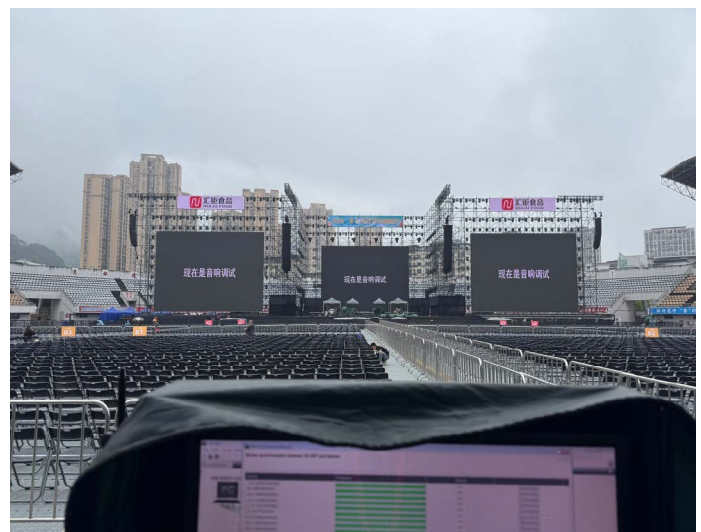
Culture Meets Sound

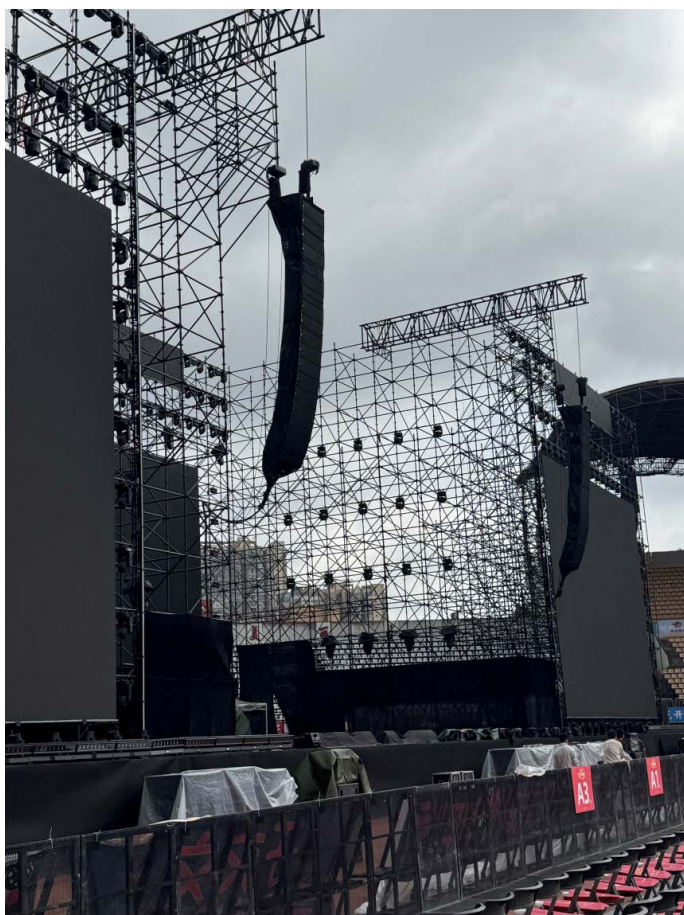
Martin Audio Powers Peony Festival Spectacle as Dianjiang Elevates Cultural Tourism Ambitions



One of Southwest China's most celebrated cultural events combined music, tourism and large-scale live production this year as the Dianjiang Peony Culture Festival welcomed thousands of visitors with an expanded programme of activities, culminating in a major concert reinforced by a **Martin Audio** WPL Wavefront Precision sound system.

Held in Dianjiang County within Chongqing Municipality, the festival has more than 25 years of history and is centred around the region's renowned landscape peonies. For 2026, the festival adopted the theme "New Charm of Chongqing - Wellness





Dianjiang” and expanded its programme around a wider wellness and health-focused initiative. Running from March to May, the three-month event combined traditional flower viewing with a diverse schedule of sporting competitions, food festivals, cultural exhibitions and live entertainment. Among the highlights was the Peony Festival Concert, which brought together several of China’s most recognised music artists for a large-scale performance at Dianjiang County Stadium.

On April 12, performers Zhang Xinzhe, better known internationally as Jeff Chang, Yu Wenwen (Kelly Yu), Huang Pinyuan and Xianzi took to the stage before a large audience, with Martin Audio systems deployed throughout the venue to ensure comprehensive coverage and consistent audio performance.

The main PA system comprised 36 Martin Audio WPL Wavefront Precision line array loudspeakers, configured as two hangs of 18 cabinets each. Designed for large-scale touring and event applications, the WPL system provided primary coverage across the stadium audience area.

Additional outfill coverage was delivered by Martin Audio W8LC line array systems, with left and right hangs each consisting of 12 loudspeakers. To maintain coverage consistency throughout the venue, a further W8LC system was utilised for delay duties. Optimised using Martin Audio’s software tools, the delay configuration consisted of two flown hangs of 12 elements, supplemented by four ground-stacked array elements per side.

Front-row audience coverage was handled by a Martin Audio W8LM frontfill system. Featuring wide and consistent 120-degree dispersion characteristics, the frontfill deployment was distributed evenly across the stage edge using six stacks of two elements to ensure clear and balanced coverage for spectators closest to the performance area.

Low-frequency reinforcement was provided by 44 ground-stacked Martin Audio WS218X dual 18-inch ultra-long-excursion subwoofers. The substantial subwoofer deployment delivered the impact and energy required for a stadium-scale pop concert while supporting the performances of the headline artists throughout the event.

The comprehensive Martin Audio system design ensured consistent sound quality across the venue, supporting both the scale of the concert and the wider ambitions of the Dianjiang Peony Culture Festival as it continues to evolve into a major cultural tourism destination.

INDIA

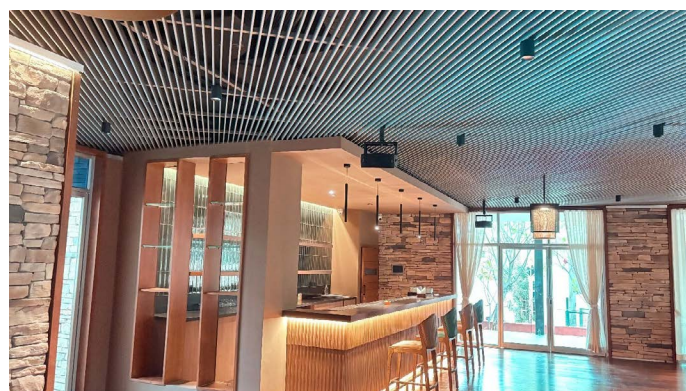
Creating Sonic Legacy, Discreetly

NEXO Elevates The Coimbatore Club's Lounge Experience with Discreet High-Performance Audio Solution



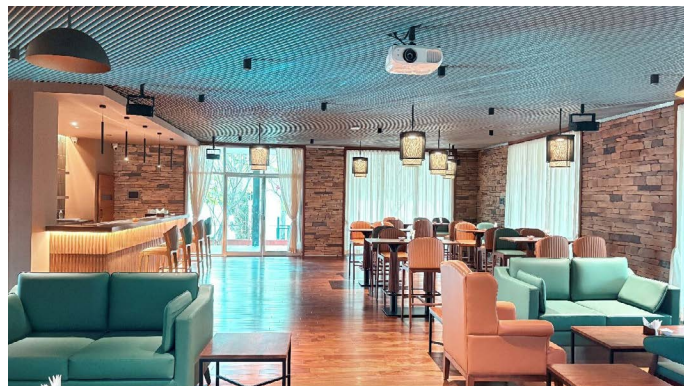
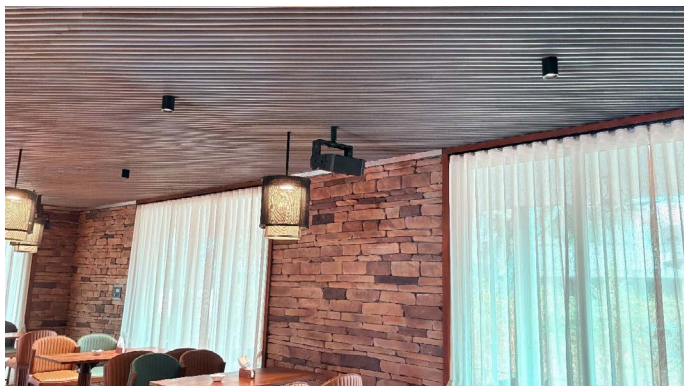
For more than 150 years, The Coimbatore Club has stood as one of India's most distinguished legacy institutions, continuously evolving its facilities to meet modern expectations while preserving the refined character that has defined its reputation for generations. As part of an initiative to enhance the member experience within its lounge environment, the club partnered with system integrator **Vertex Inc** and **NEXO, Yamaha Group** to implement a sound reinforcement solution capable of delivering exceptional audio quality while remaining visually unobtrusive.

The brief was straightforward yet technically demanding: create a sound environment that offers crystal-clear, soothing audio throughout the lounge, enhancing conversations and ambience without becoming intrusive.



Achieving this required careful consideration of acoustics, aesthetics and budget, while also competing against several internationally recognised audio brands evaluated during the selection process.

The lounge's architectural design introduced additional challenges, particularly the presence of reflective glass surfaces that can



negatively influence low-frequency behaviour and overall intelligibility. The project team therefore sought a solution capable of delivering consistent coverage, high speech intelligibility and controlled bass performance while integrating seamlessly into the club's interior design.

The final system design centred around NEXO's compact installation portfolio. Strategically flown NEXO ID24 compact loudspeakers were deployed to provide even coverage throughout the lounge, ensuring consistent tonal balance and minimising dead spots across the listening area. Low-frequency reinforcement was delivered by NEXO IDS110 subwoofers configured in a gradient array arrangement, a design approach selected specifically to manage bass dispersion and reduce unwanted reflections from rear glass surfaces. Powering and controlling the system is the NEXO nanoNXAMP4, providing efficient amplification and consistent system performance.

The combination of the flown ID24 loudspeakers and gradient subwoofer configuration enabled the project team to achieve precise directivity control, balanced coverage and enhanced intelligibility across the venue. By carefully managing low-frequency energy, the system delivers clean, controlled bass response while maintaining a natural overall sound profile suited to

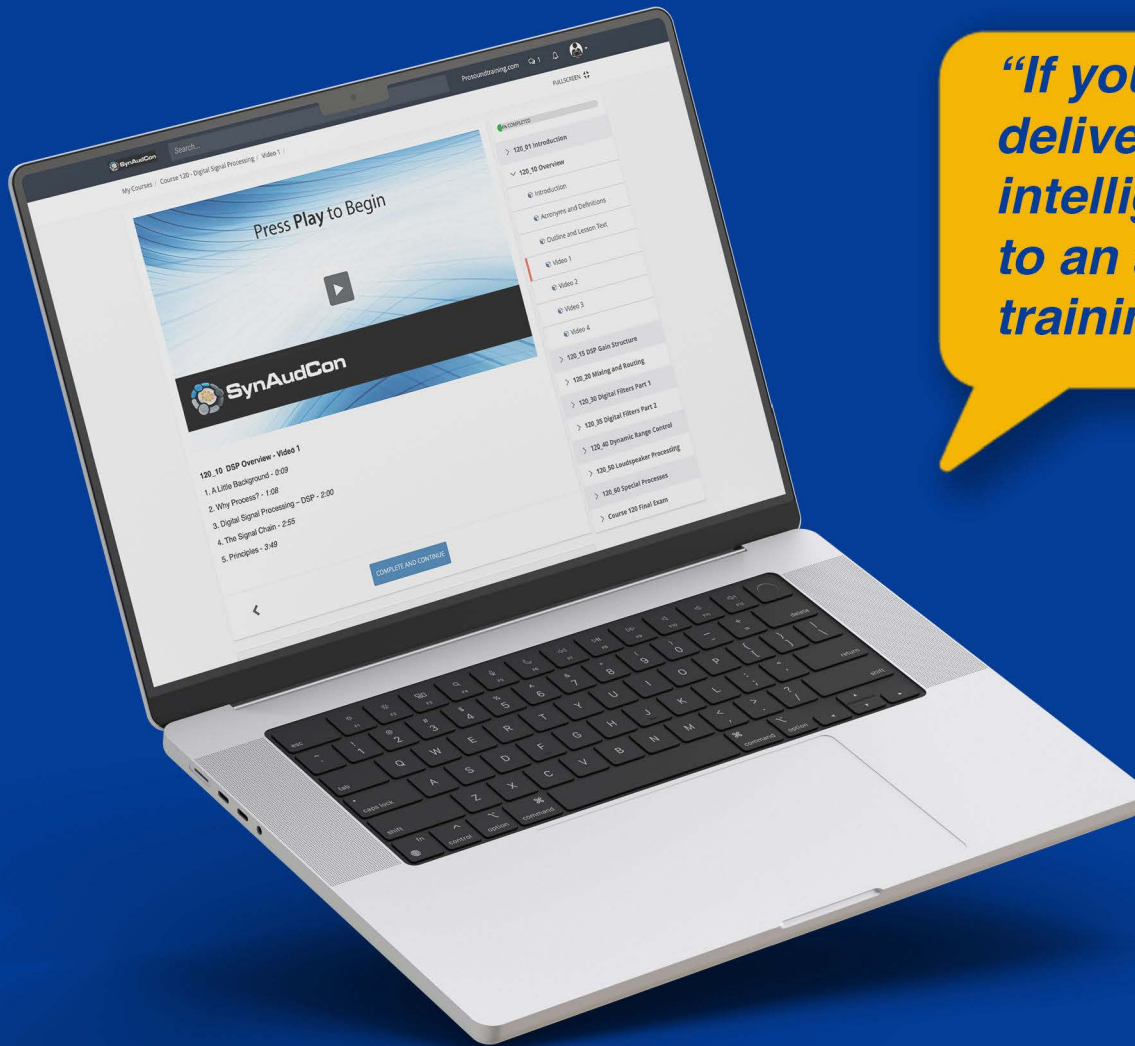
both background music and more dynamic programme material.

The result is a significant improvement in the lounge's listening environment, with members benefitting from enhanced clarity, improved coverage consistency and a more refined sonic experience. From subtle ambient audio to full-range music playback, the system has been designed to complement the atmosphere of the space rather than dominate it.

Reflecting on the upgrade, representatives from The Coimbatore Club noted: "We recently upgraded our audio system, and the difference is night and day. The clarity is breathtaking- we're hearing subtle details that were completely lost before. The sound is perfectly calibrated, and the system blends seamlessly into our décor."

The project demonstrates how carefully engineered professional audio solutions can enhance premium hospitality environments by combining performance, aesthetics and acoustic precision. Through the integration of NEXO ID24 loudspeakers, IDS110 subwoofers and nanoNXAMP4 amplification, The Coimbatore Club has created a sound environment that aligns with both its historic legacy and the expectations of today's discerning members.

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