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ENTERTAINMENT TECHNOLOGY ASIA

VOL 27 | ISSUE 09 | **SEPTEMBER 2026**

FEATURE:

Green Stages:
The Next Frontier of
Sustainability in Live
Event Technologies

INSTALLATION:

Adamson and Allen &
Heath Raise the Bar
for BOA Club Phuket

Lighting a Nation on a Stadium Scale

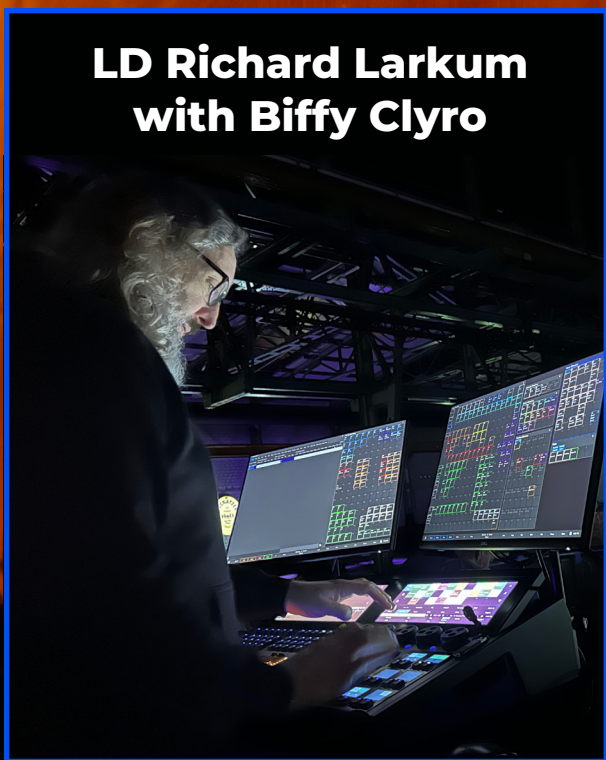
Ayrton EagleStrike Fixtures and grandMA3 Consoles Make Singapore's
61st Birthday Celebrations Spectacular

For The Technical And Production Professionals



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**LD Richard Larkum
with Biffy Clyro**



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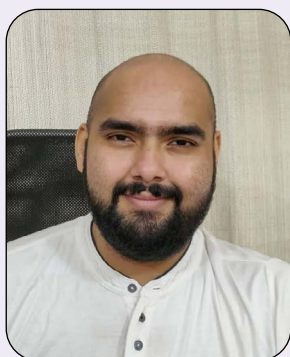
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Across Asia, scale and sophistication continue to define professional technology and entertainment experiences. For example, in Singapore, the acclaimed Star Performing Arts Centre has strengthened its wireless workflows with the latest generation Shure Axient Digital PSM system; while the country's revered National Day Parade 2026 pushed stadium lighting to new heights with Ayrton EagleStrike fixtures and grandMA3 control systems delivering a synchronised visual narrative across the National Stadium. Meanwhile in Malaysia, Istana Budaya's renewed programme demonstrated a virtue: a d&b audiotechnik GSL system that reproduced intricate musicianship with such balance that the technology disappeared.

The pursuit of performance, flexibility and reliability remains evident across the continent; as BOA Club in Phuket sports a rider-ready house and techno environment with Adamson and Allen & Heath, while Tokyo's Hikarie Hall has replaced an ageing sound system with a flexible L-Acoustics platform for conferences, fashion shows and larger productions.

Together, these projects underscore a mature market where technology is being specified not simply for its capability; but for adaptability, consistency and long-term value – a mindset that forms the central theme of our feature titled "Green Stages", which examines an industry moving beyond isolated green initiatives towards measurable, lifecycle-based thinking. Energy efficiency remains important, but so too are repairability, interoperability, longevity, intelligent monitoring and responsible end-of-life strategies.

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PUBLISHED BY

207A, Thomson Road,
Goldhill Shopping Centre,
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INDIA

Hi-Tech Audio & Image Continues Technical Education Drive with L-Acoustics Advanced Training



Following the success of India's first **L-Acoustics** Open Training held in April 2026, **Hi-Tech Audio & Image** the official distributor of L-Acoustics in India, has reinforced its commitment to technical education by hosting the L-Acoustics Advanced System Training in New Delhi from 7th-9th July 2026. Conducted by **Sergey Becker, Application Engineer at L-Acoustics**, the three-day programme brought together audio professionals, system engineers, consultants, rental companies, system integrators and freelancers from across the country for an in-depth exploration of advanced system design, optimisation and calibration.

Designed to build technical knowledge progressively, the programme covered Variable Curvature Line Source (VCLS) principles on the opening day, providing

participants with a detailed understanding of line source behaviour and system design fundamentals. The second day focused on Sub Low Frequencies, examining low-frequency system behaviour, optimisation techniques and deployment strategies, while the final day concentrated on Loudspeaker System Calibration, where attendees gained practical experience with measurement techniques, system alignment and calibration workflows used in professional live sound applications.

Complementing the technical curriculum, Sergey Becker shared insights from his own experience working on live sound projects, demonstrating how the concepts presented during the programme translate into real-world system deployment. He also highlighted the importance of ongoing professional development in enabling engineers to make informed technical decisions and maximise system performance in demanding production environments.

"It is my first time in India, and it has been an amazing experience. The training sessions were highly interactive, and it was great to engage with professionals who brought diverse experiences and thoughtful questions. I truly enjoyed meeting everyone

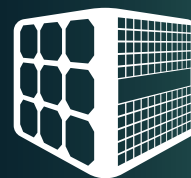


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The training was led by L-Acoustics' Sergey Becker

and exchanging ideas throughout the programme," said Sergey Becker, Application Engineer at L-Acoustics.

The training also provided a collaborative platform for participants to exchange experiences, discuss technical challenges and explore deployment strategies alongside the L-Acoustics engineering team, fostering valuable knowledge sharing across multiple sectors of the professional audio industry.

"The demand for L-Acoustics solutions in India continues to grow, and with that comes the need for world-class technical education. Our vision has always extended beyond in-house training- we aim to bring globally recognised education programmes and leading international brands to India, enabling our partners and customers to learn directly from the experts. Through continuous education and knowledge sharing, we are committed to strengthening the professional audio community and helping the industry unlock the full potential of advanced technologies," said **Rajan Gupta, Founder & CEO, Hi-Tech Audio & Image.**

"As professional audio technology continues to evolve, continuous technical learning becomes increasingly important. Programmes like these provide professionals with the opportunity to gain deeper product knowledge, interact directly with L-Acoustics experts, and exchange valuable experiences with peers from across the industry.

Ultimately, this strengthens the technical ecosystem of the professional audio industry," added **Nirdosh Aggarwal, Managing Partner, Hi-Tech Audio & Image.**

Beyond the classroom sessions, attendees visited Hi-Tech Audio & Image's Experience Centre, where they experienced immersive audio in a dedicated 11.1.6 L-Acoustics Home Theatre featuring X8i, 5XT, SOKA, SB10i, SYVA SUB and LA7.16i. Recognised as India's first home theatre operating on an AES67 digital network, the facility enabled participants to experience high-performance AV technologies in a practical environment while reinforcing the concepts covered during the training.

UAE

STARAS Strengthens UAE Rental Fleet with 300+ Martin Professional Fixtures



acquisition reflects STARAS' long-term commitment to strengthening its rental capabilities and preparing for future market demand.

The expanded inventory is expected to provide STARAS with greater flexibility in delivering high-performance lighting solutions across productions of varying scale, while reinforcing its capacity to support customers with a broader range of creative and technical options.

STARAS Electronic Equipment Rental has significantly expanded its lighting rental inventory with the acquisition of more than 300 **Martin Professional** entertainment lighting fixtures from Martin Professional Middle East, strengthening its capabilities to support live events, touring productions and entertainment projects across the UAE.

The investment represents a substantial addition to STARAS' rental fleet, comprising a broad portfolio of Martin Professional moving heads and effects fixtures. The new inventory includes the MAC One, MAC One Beam, MAC Aura PXL and Atomic 3000 LED, further enhancing the company's ability to cater to a wide range of live entertainment, touring, corporate and special event applications.

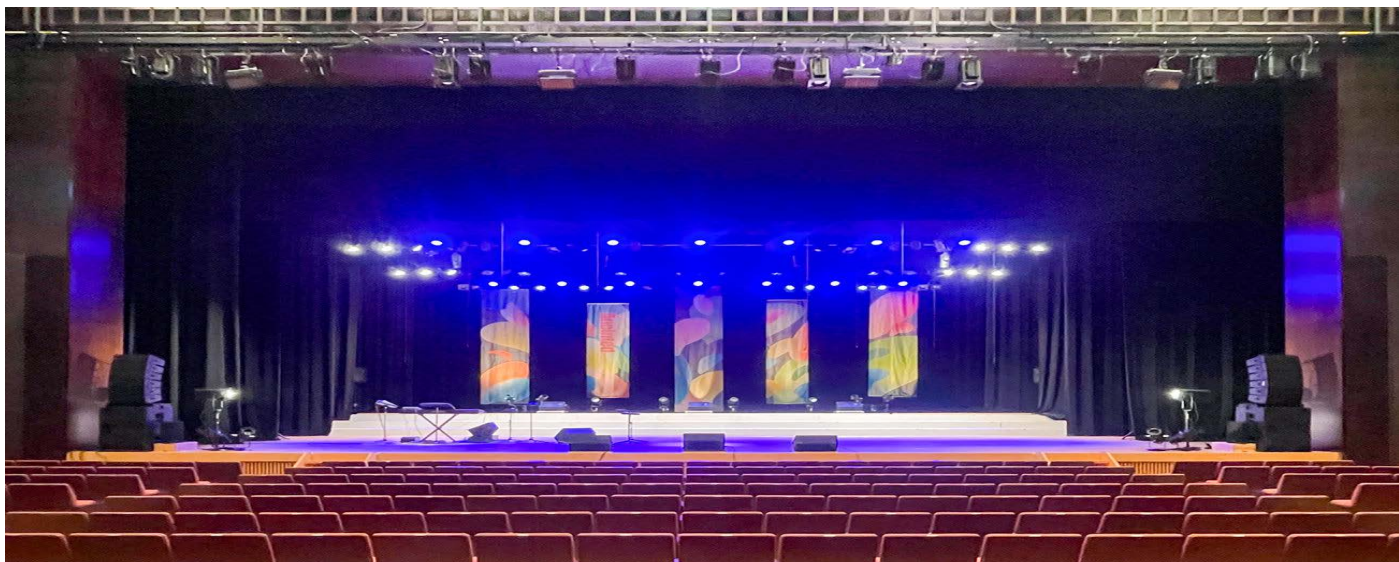
According to **Martin Professional Middle East**, the investment comes at a time when sections of the regional live events market continue to adopt a cautious approach amid softer market conditions and delayed projects. Against this backdrop, the

Martin Professional noted that the investment also reflects confidence in the performance, reliability and creative capabilities of its lighting portfolio, as well as the technical support and after-sales service provided by its Middle East team.

"This investment says a great deal about the strength of the relationship and the shared belief in the future of our industry," said **Bilal Assidi, Regional Sales Director at Martin Professional Middle East**. "At a time when many are understandably taking a cautious approach, STARAS have shown real vision and commitment. Their willingness to invest now demonstrates confidence in the future of the UAE events market and a determination to be ready to support customers at the highest level when activity returns at full pace. We are incredibly proud that STARAS has placed their trust in Martin Professional solutions and our team. This investment reinforces our shared belief in the resilience of the UAE, the strength of its leadership, and the long-term future of the live events and entertainment industry."

JAPAN

Martin Audio WPM Delivers a Leaner, Faster PA Workflow for ASP Co., Ltd.



Nagoya-based event production company **ASP Co., Ltd.** has upgraded its sound reinforcement inventory with a **Martin Audio** WPM line array system, gaining a more compact and efficient PA solution while maintaining the sound quality required across its diverse event portfolio. Facilitated by **Audiobrains Co. Ltd.**, the new system comprises WPM line array speakers, SX118 subwoofers and Blackline Q8 2-way portable speakers.

The company first encountered Martin Audio products at "CONNECT," an annual exhibition held in Aichi Prefecture. Rather than immediately investing in a line array, ASP initially introduced the Martin Audio Blackline X12 point-source speaker and put it through real-world use. The experience helped establish confidence in the brand, particularly in the speaker's ability to produce a balanced sound with minimal setup. "When we used it, we were impressed by how well-balanced the sound was, even just by connecting it and



playing music, which made us feel confident in this manufacturer" said a representative from ASP.

When the time came to explore a line array, ASP's expectations were shaped by the assumption that such systems required extensive adjustment to achieve the desired results. The WPM challenged that expectation, delivering a refined sound with comparatively little setup while also meeting the company's requirement for a system that could be stacked on a stand for operation.

Another factor in the decision was ASP's approach to system processing. While DSP has become increasingly central to many modern loudspeaker systems, the company wanted a solution that would remain practical in the field without relying heavily on a processor and amplifier combination. "In that respect, Martin Audio produces a well-balanced sound even when connected directly to an amplifier. We had the same impression with the Blackline series, and the reassurance that it sounds good without needing any fine-tuning was a major reason why we chose Martin Audio" the company said.

The benefits have also extended beyond audio performance. During onsite deployment, ASP found that sound testing could be completed in a shorter timeframe, helping streamline actual operation. The compact nature of the system also improved transport efficiency and reduced the number of crew members required on site. Where three people had previously been needed to handle the system, two are now sufficient, with the ability to stack two units high further reducing the physical demands of deployment.

ASP's first project with the new system was a gospel concert held at a Kabuki theatre, providing an early opportunity to explore deployment approaches beyond the point-source systems that had previously formed the backbone of its work. And according to the company, the WPM system has already attracted attention at venues; with ASP noting that audiences have begun commenting on the newly introduced loudspeakers. The company also sees potential to deploy WPM in smaller configurations, including systems built without subwoofers, broadening its application beyond concerts to ceremonies, corporate meetings and other events.

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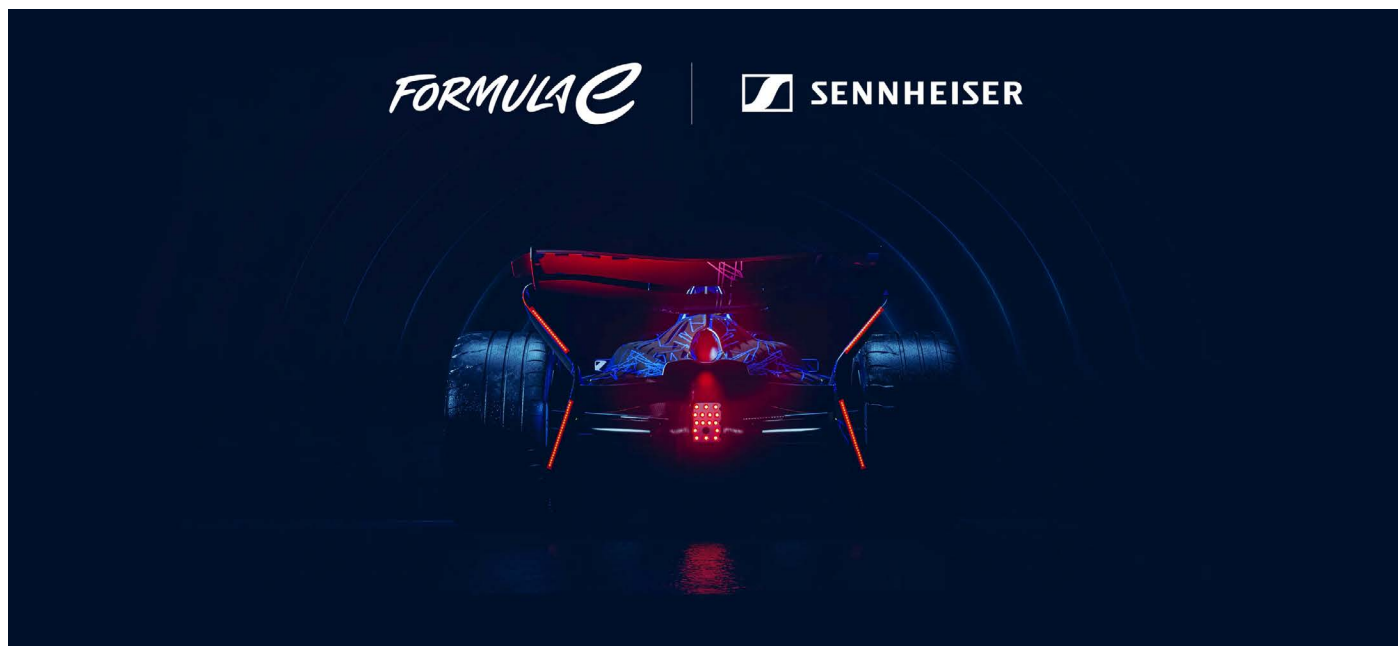
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GLOBAL

Sennheiser Joins Formula E as Official Sound Provider to Accelerate Immersive Racing Experiences



Formula E and **Sennheiser** have entered into a multi-year partnership that sees the audio specialist become the ABB FIA Formula E World Championship's Official Sound Provider, bringing Sennheiser's professional audio solutions and AMBEO immersive audio technology into the championship's global broadcast and trackside operations.

As the first all-electric FIA World Championship, Formula E has continued to position technology and innovation at the centre of its sporting proposition. The partnership with Sennheiser will focus on developing advanced audio workflows capable of translating the distinctive soundscape of the GEN4 era to audiences watching across a wide range of devices. Through the partnership, the two organisations will

investigate how three-dimensional sound can strengthen the connection between viewers and the racing action.

"Innovation and technology are at the core of Formula E, and Sennheiser is the perfect partner to help us redefine the audio landscape of our championship," says **Dan Cherowbrier, CTO, Formula E**. "Their professional audio technologies and workflows, particularly the AMBEO immersive ecosystem, provide a uniquely dynamic setting to explore the future of sound in racing. This collaboration is a vital proof point in how we connect real-world audio innovation with practical application, bringing fans closer to the action through natural, three-dimensional sound."

A key component of the technical partnership is Sennheiser's AMBEO ecosystem, which is designed to support the capture, processing and reproduction of natural, three-dimensional audio. Within Formula E's broadcast environment, the technology will be explored as a means of conveying the spatial characteristics of racing, from the changing position and intensity of cars on track to the broader atmosphere surrounding each event.

"Formula E represents exactly the kind of environment where meaningful innovation happens," says **Andreas Sennheiser, CEO of the Sennheiser Group**. "At Sennheiser, we are driven by the ambition to bring

advanced audio technologies into real-world applications, and this collaboration gives us an exciting opportunity to rethink the role sound can play in electric racing. Great visuals deserve equally compelling sound, and we see real potential to define the sport's unique acoustic character through dynamic in-car and trackside soundscapes. Ultimately, this partnership is about learning, exploring and helping to shape the future of how live sport is experienced."

The technical programme will extend beyond the broadcast environment to Formula E's trackside operations, with Sennheiser also contributing to the championship's onsite fan zones and VIP hospitality experiences.



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SOUTHEAST ASIA

AtlasIED Broadens APAC Reach with A&L Group Partnership



AtlasIED has expanded its distribution network in Southeast Asia through a new partnership with **Acoustic & Lighting System (A&L Group)** appointing the Selangor-based AV distributor to strengthen the company's presence across Malaysia and Vietnam.

With more than 35 years of industry experience, A&L Group has established operations across Southeast Asia, building a reputation for delivering audiovisual solutions while maintaining long-term relationships with customers, suppliers and industry partners. Through the partnership, the company will represent AtlasIED's portfolio of commercial audio and security solutions in two of the region's growing AV markets.

"AtlasIED blends a 90-year legacy of quality with innovation, making it a global leader in commercial audio," said Eugene Yeo, Group General Manager, A&L Group. "This aligns with our vision. As large-scale infrastructure

opportunities expand rapidly across our region, partnering with AtlasIED allows us to elevate our expertise and capture this growing market."

According to both companies, the partnership is underpinned by a shared focus on quality, customer support and long-term business relationships. AtlasIED noted that A&L

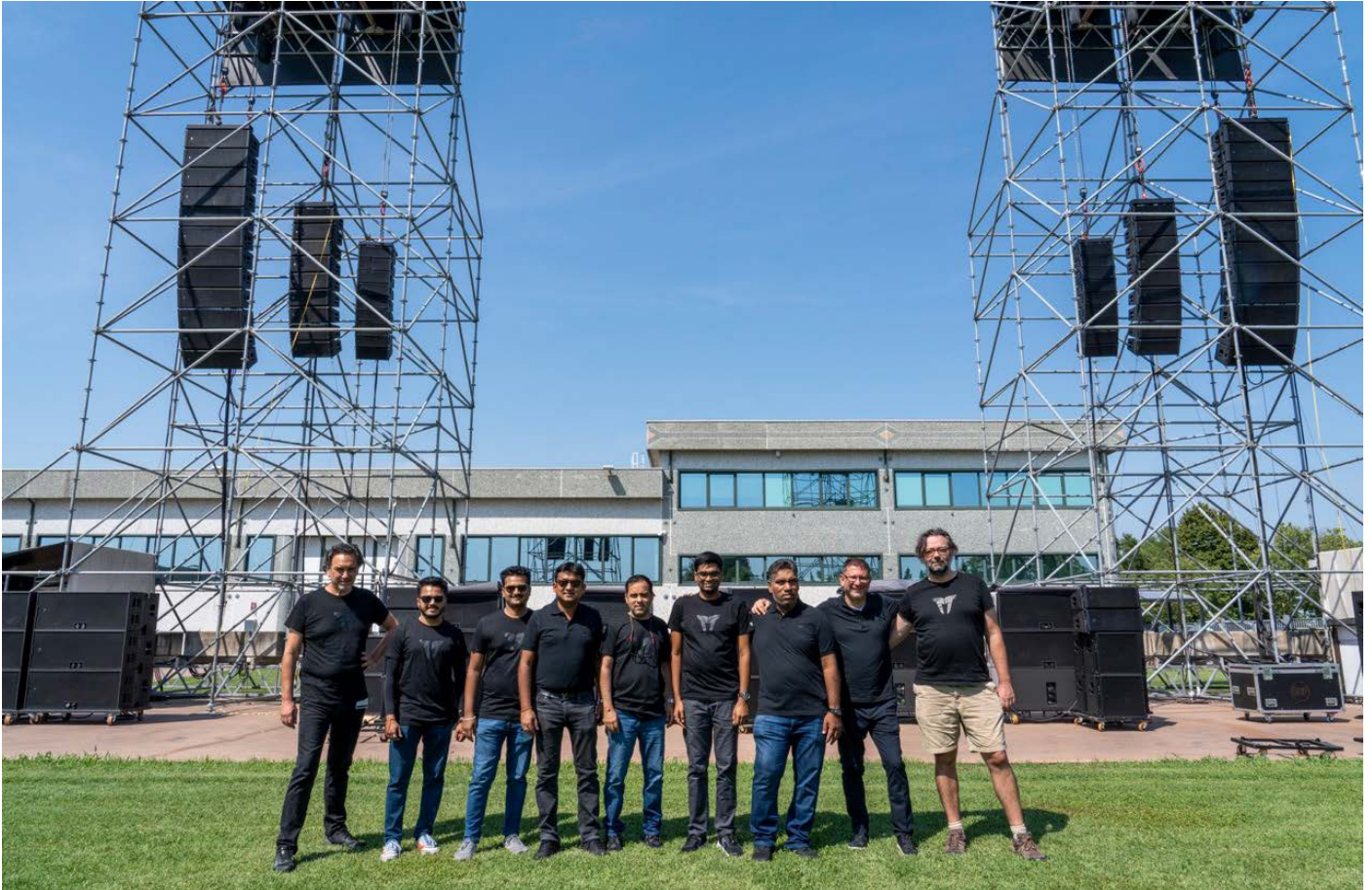
Group's family-owned business values closely align with its own approach, creating a strong foundation for future collaboration across the region.

"Southeast Asia is projected to expand well in the next 1-2 years," continued Yeo. "To sustain rapid growth with a current infrastructure gap, we see opportunities in several key sectors such as healthcare, education, and transportation. By offering reliable local support in every market, we build lasting trust, allowing our partners to easily scale their businesses alongside us."

"The team at A&L Group shares our vision for top-notch client support and high-quality engineered solutions," said **Glenn Lin, Director of Sales for APAC at AtlasIED**. "When both parties are in sync, partnerships become more valuable and productive, which fosters a positive outlook for the future of AtlasIED's presence in the APAC region."

INDIA

SNL Pro Invests in India's Largest TT+ Audio GTX Touring System



Mumbai-based rental and production specialist **SNL Pro (Sound & Light Professionals)** has become the first company in India to invest in the **TT+ Audio GTX Series**, with the acquisition also representing the country's largest deployment of the flagship touring platform to date. The landmark and delivered by **Hi-Tech Audio & Image LLP** the exclusive Indian partner and distributor for **RCF** and TT+ Audio.

"India continues to be one of the most dynamic and consequential live event markets in the world, with productions growing rapidly in both scale and technical

sophistication," said **Federico Lugli, International Sales Manager, RCF**. "SNL Pro has consistently demonstrated a fearless commitment to investing in advanced touring technologies that raise the standards of production. Their decision to build India's first and largest GTX Series inventory is a defining signal — not only for the Indian market, but for the entire Asia-Pacific region. Together with our trusted partner Hi-Tech Audio & Image LLP, we look forward to supporting SNL Pro's next chapter of growth and helping shape the future of touring sound across the subcontinent."



TT+ Audio team briefing about GTX.

This investment comprises one of the most comprehensive TT+ Audio GTX inventories assembled by a single rental company in South Asia, with over 100 units of the GTX series including GTX 12 three-way line array modules, GTX 10 two-way line array modules, GTS 29 high-performance subwoofers and XPS 16 KD high-power DSP amplification racks.

Manish Mavani, Founder & Director, SNL Pro shares, "The GTX Series represents the absolute pinnacle of contemporary audio engineering globally, and this move ensures SNL Pro is now setting benchmarks — not chasing them. And our long-standing alliance with Hi-Tech Audio & Image has always been anchored in profound trust and visionary guidance. We are now equipped to deliver awe-inspiring stage designs, surgical acoustic clarity, and stadium-grade power that rival the world's biggest music festivals, while precisely hitting the sweet spot of premium, accessible production budgets."

The newly acquired GTX system has already entered active service, with SNL Pro deploying it for a major live event featuring leading regional Indian artists. According to

the company, the system's output, coverage and sonic performance demonstrated its capabilities in large-scale concert applications from the outset.

"We are profoundly proud to stand beside SNL Pro as they architect a brand-new standard for live sound in India," said **Rajan Gupta, CEO & Founder, Hi-Tech Audio & Image LLP**. "TT+ Audio's GTX systems are definitive game-changers for this moment. By combining cutting-edge European engineering with our rigorous local support, we are ensuring that Indian rental partners lead from the front and confidently own the future of high-end touring."

"This historic partnership is the ultimate testament to the accelerating confidence in TT+ Audio's revolutionary technology and in India's rise as the next great global entertainment economy," adds **Nirdosh Aggarwal, Managing Partner, Hi-Tech Audio & Image LLP**. "The upcoming financial cycle for TT+ Audio in India is exceptionally promising, and Hi-Tech Audio & Image is dedicated to positioning it as the definitive go-to solution for elite audio professionals seeking unyielding clarity, breakthrough innovation, and superior return on investment."

Sound Forward

A high-angle, low-key photograph of a crowd of people at a concert or festival. The scene is filled with a dense shower of small, rectangular confetti pieces falling from above. The people in the crowd have their arms raised, some with hands open, suggesting they are cheering or dancing. The lighting is warm and golden, creating a celebratory atmosphere. The overall image has a grainy, textured quality.

ISRAEL

HK Audio Partners with TR Electro Stereo



HK Audio has appointed **TR Electro Stereo** as its new distribution partner for Israel. Formed in 1986 and based in Tel Aviv, TR Electro Stereo has built a strong reputation as one of Israel's leading distributors of sound systems, smart home and DJ equipment.

Effective immediately, the company will be responsible for the distribution and support of HK Audio's portfolio, providing dealers, integrators and end users with access to the brand's renowned sound reinforcement

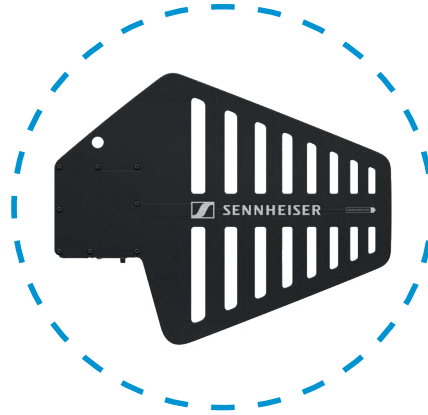
solutions, backed by dedicated technical expertise and customer service.

"We're delighted to welcome Bar, Kobi and the entire team at TR Electro Stereo as HK Audio's new distribution partner in Israel," said **Isabelle Wear, Head of Sales MEA & APAC at HK Audio**. "Their market expertise, technical knowledge and customer-focused approach make them an excellent fit for our brand and our ambitions in the region. We would also like to thank Shalmon Music for their dedication and commitment in representing HK Audio over the past years. Their contribution to developing the brand in the Israeli market has been greatly appreciated. Looking ahead, we are excited to work alongside TR Electro Stereo to further strengthen HK Audio's presence and deliver even greater value to customers and partners."

TR Electro Stereo sees the partnership as an opportunity to expand access to one of professional audio's most respected brands. "We are proud to become HK Audio's official distribution partner in Israel," said **Bar Ben Yehoshua, Vice President of TR Electro Stereo**. "HK Audio's reputation for innovation, performance and reliability makes it a natural addition to our professional audio portfolio. We see significant opportunities for HK Audio in the Israeli market and look forward to expanding the brand's presence across the professional audio, installation and live sound sectors and are confident this partnership will create new opportunities and deliver exceptional solutions for our dealers, integrators and customers."



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AUSTRALIA

AVE Becomes Australia's First ROXX NEO lite Rental Partner



(left to right): Mark Shepherd, Director/Head of Production, Audio Visual Events'; Paul Keating, Director/Sales & Marketing Manager, Audio Visual Events'; Gareth Mealing, Technical Sales & Support – NSW, Show Technology; and Michael Staffopoulos, Global Business Development Manager, ROXX.

Australian production company **AVE (Audio Visual Events)** has become the first in the country to invest in **ROXX NEO lite** fixtures, with the acquisition supplied through **Show Technology Australia & New Zealand** the official regional representative for ROXX. The investment adds a new generation of battery-powered, IP-rated LED wash fixtures to AVE's rental inventory, supporting a wide range of indoor and outdoor event applications; which addresses the growing need for flexible lighting solutions that can reduce installation time while adapting to increasingly compressed production schedules.

Paul Keating, AVE's Director/Sales & Marketing Manager shares, "We required a fixture that was IP-rated, ran on either battery or 240v, had CRMX, and came with barn doors, all in a small form factor that still

delivers real punch. The ROXX NEO lites hit every one of those marks. Ultimately, it was the relationship that sealed it. Add ShowTech's support behind the product and the decision made sense. What's more, DQ's ability to customise the road cases to AVE's standards ensured we had confidence in the entire package."

AVE's initial purchase comprises 16 ROXX NEO lite fixtures, which have already entered active service across a range of productions. "They've been working hard since they arrived," commented Paul. "As the team gets more reps with them and starts recommending them on spec, we expect uptake from our cross-hire clients to follow."

The fixtures made their production debut during the Tim Tszyu vs Spence face-off at Sydney's Watersedge venue for No Limit Boxing, where they were used on an outdoor stage overlooking Sydney Harbour. They subsequently supported a 2,500-person incentive event, Bell Shakespeare's Open Day and a teachers' conference, demonstrating their versatility across a variety of live event environments.

When asked where he expects the fixtures to be used, **Mark Shepherd, Director/Head of Production at AVE**, offered a simple response: "Everywhere! We'll run them indoors and out, and that versatility is the point. They're strong on a building wash,

equally good on a media wall, and they hold up as an audience wash indoors. Versatility earns a fixture space in our warehouse, and these have it. For a Lighting Designer building an event solution, that combination is rare, and it opens up how you rig a room. Their light intensity is phenomenal. It packs a punch for its size. It's a small fixture, but its output competes with rigs of larger fixtures. That means weight and space-saving benefits. The magnetic filters are the detail that wins people over. Integrated

magnets snap the filters into place with instant alignment. No screws to lose, no clips to break. It's a smart, simple execution that holds up under the pressure of a fast bump-in. NFC is becoming a standard, and not just in lighting. We love addressing the fixtures through the app wirelessly. It saves time in the shop, with no endless button-pushing or menu navigation to set them up. The menus are there when you want them, but NFC means you rarely do."

GLOBAL

Optocore Names Tine Helmle Managing Director



Optocore has appointed **Tine Helmle as Managing Director**, ushering in a new phase of leadership for the Munich-based fibre networking specialist as it looks to build on its established presence across the

professional audio, broadcast and AV sectors.

Helmle assumes the role following more than three decades of Optocore's growth in fibre-based signal transport technology. The company's networking solutions are widely deployed in touring productions, theatres, broadcast facilities, stadiums, houses of worship, universities and permanent installations around the world.

The appointment follows the long-standing leadership of founder Marc Brunke, whose

work played a pivotal role in establishing Optocore as a recognised provider of fibre-based networking solutions for professional applications.

According to the company, Helmle's immediate focus will be on maintaining strong relationships with customers, distributors and technology partners while guiding the next stage of Optocore's development. Rather than signalling a major strategic shift, the company said its direction will centre on continuity and measured growth.

The brand also confirmed that its collaboration with **BroaMan** will continue to form an integral part of its portfolio. Together, the two brands deliver fibre-based transport solutions for audio, video, data and intercom signals, supporting a broad range of applications across live events, broadcast and fixed installation environments.

GLOBAL

Bose Professional Expands Performance Audio Portfolio with Fulcrum Acoustic Acquisition



Bose Professional has announced the acquisition of **Fulcrum Acoustic**, the Massachusetts-based manufacturer of high-performance loudspeakers, amplifiers and immersive audio systems, marking the company's first acquisition since becoming an independent business following Transom Capital Group's purchase of the organisation in 2023. Fulcrum Acoustic will continue to operate as an independent brand, with its products, customer support, service operations and channel partnerships remaining unchanged.

"We've admired Fulcrum for years — not just for its exceptional products, but for the way its team supports customers," said **John Maier, Chief Executive Officer of Bose Professional**. "The company has built one of the industry's strongest reputations through world-class engineering and an unwavering commitment to the people it serves. Our goal is to preserve what makes Fulcrum unique while providing the resources and global reach to help accelerate growth and bring its innovations to even more customers around the world."

The acquisition combines Bose Professional's global scale, resources and distribution network with Fulcrum Acoustic's expertise

in performance audio, immersive audio and active acoustics, expanding the combined offering across both performance and commercial audio applications. Fulcrum Acoustic will continue operating under its existing brand identity, with no changes to its product portfolio, specification resources, customer support, manufacturing operations or partner relationships.

"From our first conversations, it was clear Bose Professional understood what makes Fulcrum distinctive and why our approach resonates with customers," said **Stephen Siegel, Co-Founder and president of Fulcrum**. "Our customers choose Fulcrum for the engineering, the craftsmanship and the way we stand behind our work—and none of that changes. With Bose Professional's global reach and support, we can bring our work to more customers around the world at a much faster pace than we could on our own."

"I've spent my career finding ways to make loudspeakers work better," said Dave Gunness, Co-Founder of Fulcrum Acoustic. "This acquisition allows me to reconsider some pages of my notebooks that I couldn't reasonably pursue before. I can't wait to see what our team can accomplish, given a broader range of challenges and a worldwide market to serve."

Bose Professional also confirmed that, as previously announced, the company will begin transitioning to the 802 LABS brand in February 2027. Throughout this transition, Fulcrum Acoustic will remain a distinct brand, with customers and channel partners continuing to receive uninterrupted access to its products, support services and established business relationships.



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APAC

VEGA and Analog Way Join Forces to Scale Visual Processing Across APAC



VEGA and **Analog Way** have announced a global partner agreement, establishing a strategic alliance that will extend across Vega's network of 27 offices throughout the Asia-Pacific (APAC) region. The partnership brings Analog Way's visual processing and presentation technologies into Vega's turnkey integration portfolio as the system integrator expands beyond its established corporate and higher education markets into increasingly complex large-venue applications.

The agreement supports Vega's diversification into live entertainment arenas, auditoriums, broadcast studios, command centres and immersive experience venues, where the demands placed on visual infrastructure extend well beyond conventional enterprise AV. As part of the collaboration, Vega will integrate Analog Way's heavy-duty image processors, media servers and matrix switchers into its solutions, adding dedicated visual processing capabilities to projects requiring high-performance and mission-critical operation.

The partnership also establishes an end-to-end operational framework across Vega's APAC network, covering specialised pre-sales architecture, post-sales technical support and certified training programmes. Certified engineers across all 27 regional hubs will support system design, integration and field service, while unified service level agreements are intended to provide consistent standards

of project execution and technical support across the region.

"Vega's legacy is built on setting the benchmark for AV and workspace technologies. As our clients' needs evolve toward more dynamic, immersive visual experiences, expanding our capabilities into large venues and high-impact environments is a natural evolution for Vega. Partnering with Analog Way across our 27 Asia-Pacific offices equips our teams with world-class video processing technology and guarantees our clients end-to-end expertise—from pre-sales engineering to lifelong post-sales support" commented **Steven Medeiros, Chief Executive Officer of Vega**.

"Asia is a strategic growth region for Analog Way. Strengthening our presence and partnerships across the region allows us to work even more closely with our customers and deliver the innovation, performance, and support they expect from us," said **Eric Delmas, Chief Executive Officer of Analog Way**.

INDIA

Alphatec Brings Amadeus Acoustics' Solutions to India



Amadeus Acoustics has appointed **Alphatec Audio Video Pvt. Ltd** as its exclusive distributor in India, marking a strategic move to expand the company's presence in one of the world's fastest-growing professional AV markets. Under the agreement, Alphatec will represent the full portfolio of Amadeus Acoustics' active acoustics and immersive audio solutions across the country.

Founded in 2018 by a team of musicians, acoustic consultants and audio engineers, Amadeus Acoustics has established itself as a specialist in active acoustics, immersive sound and voice lift technologies for performance venues. At the core of its offering is the Amadeus ART system, a brand-agnostic active acoustics platform that enables venues to dynamically adapt their acoustic environment to suit different performance formats and applications.

Through the partnership, Alphatec will introduce the company's technologies to theatres, concert halls, auditoriums and experiential venues across India, giving system integrators, venue developers and

consultants access to Amadeus Acoustics' advanced algorithms, hardware ecosystem and acoustic design expertise.

"We are incredibly excited to partner with Alphatec to introduce our transformative acoustic technology to India," said **Fabio Kaiser, CEO of Amadeus Acoustics**. "Alphatec's deep market expertise, extensive partner network, and passion for high-quality audio make them the perfect partner to represent Amadeus Acoustics. Together, we look forward to empowering Indian venue operators, artists, and audiences with unparalleled acoustic experiences."

Commenting on the partnership, **Devasis Barkataki, Managing Director, Alphatec Audio Private Limited**, said: "We are delighted to partner with Amadeus Acoustics and bring their world-class acoustic technologies to the Indian market. This collaboration reinforces Alphatec Audio Video's commitment to delivering best-in-class AV solutions across the commercial, and professional audio segments. Amadeus Acoustics' pioneering expertise in active acoustics, immersive sound, and voice lift technologies significantly strengthens our portfolio, enabling us to deliver highly precise, intelligent, and transformative audio experiences to our customers. Together, we look forward to setting new benchmarks in acoustic excellence across India."

SAUDI ARABIA

Riyadh Event Marks New Chapter for RCF and TT+ AUDIO in Saudi Arabia



RCF and **TT+ AUDIO** joined industry professionals in Riyadh for a dedicated customer event hosted by **Innovative Audio Solutions** showcasing their latest professional audio technologies while formally introducing Innovative Audio Solutions as the exclusive distributor for both brands in Saudi Arabia.

Held on 24th June 2026 at Hyatt Place Riyadh Al Sulaimania, the event attracted around 60 attendees from the Kingdom's professional audio, AV, rental and system integration sectors. The gathering provided a platform

to present the capabilities of the two brands while outlining the role Innovative Audio Solutions will play in supporting customers across the Saudi market.

The programme opened with an introduction by **Ragesh C., Manager at Thomsun Trading Est.** who presented Innovative Audio Solutions and its position as the exclusive Saudi distributor for RCF and TT+ AUDIO. This was followed by a corporate presentation from **Luca Ombrati, International Sales Manager at RCF**, who highlighted the company's Italian engineering heritage, manufacturing expertise, product philosophy and global presence in the professional audio industry.

Yannick Dahms, RCF Middle East Technical Business Developer, then delivered a technical session exploring the latest RCF and TT+ AUDIO technologies and product solutions for live sound, fixed installations, rental companies and professional AV applications.

"We are proud to represent RCF and TT+ AUDIO in the Kingdom of Saudi Arabia," said Ragesh C. "The Riyadh event was a valuable opportunity to connect with the local professional audio community and introduce the strength of both brands. With Innovative Audio Solutions' local presence and technical support, we are ready to help customers across live sound, installation, rental, and professional AV applications."

"With Innovative Audio Solutions' local expertise and the technical strength of RCF and TT+ AUDIO, this partnership is designed to support the continued growth of professional audio across the Kingdom of Saudi Arabia," said Luca Ombrati. "The event also reflects RCF's commitment to the Saudi market and to supporting our partners with reliable products, technical knowledge, and long-term cooperation."

NEW ZEALAND

NSL Group Becomes LEA Professional Distribution Partner in New Zealand



LEA Professional has expanded its distribution network in Oceania through a new partnership with **NSL Group** appointing the New Zealand-based AV distributor to bring its portfolio of intelligent amplifier technologies to customers across the country.

The partnership strengthens LEA Professional's presence in the New Zealand market while giving local AV integrators access to the company's portfolio of

intelligent IT-based audio solutions, digital signal processing technologies and power management systems. NSL Group, which specialises in distributing professional audio and commercial AV technologies, will represent LEA Professional's Network Connect series of professional amplifiers alongside the Dante Connect series, which incorporates Dante and AES67 connectivity.

"New Zealand deserves the highest quality technology and customer service, and LEA Professional delivers exactly that," said **Carl Win, COO of NSL Group**. "LEA has demonstrated its commitment to innovation and customer care; they are exactly the kind of team we want to partner with."

"LEA and NSL Group make an excellent partnership in every way," said David **McKinney, Managing Director of Generation AV**, who will collaborate closely with NSL as an authorised partner of LEA. "When two strong forces come together like this, it's exciting to imagine what's possible in the New Zealand market."

GLOBAL

Void Acoustics Welcomes Andy Legg As Global Sales Operations Manager



Void Acoustics has strengthened its global sales operation with the appointment of **Andy Legg as Global Sales Operations Manager**, bringing more than 30 years of commercial and technical experience across the professional audio industry to the role.

"Void has something genuinely rare. Its products are instantly recognisable and backed by a cult following that extends well beyond the professional audio industry. I've admired the brand for years, so the opportunity to join a company that designs and engineers its products in my hometown of Poole was one I couldn't pass up. What struck me immediately was the energy. Despite being an established global manufacturer, Void has the ambition and enthusiasm of a startup. Dance music and loudspeakers have always been two of my biggest passions, so I'm excited to help take the Void sound beyond the dance floor to an even wider audience" notes Andy Legg.

Legg's appointment comes as Void continues to expand its international operations, with his combination of commercial leadership, technical expertise and professional audio experience set to support the company's partners and customers worldwide.

"It's great to welcome Andy to the team. He brings a wealth of experience, a real understanding of our industry and shares our commitment to delivering exceptional audio solutions. As we continue to grow internationally, he'll play an important role in supporting our partners and helping us build on the momentum we've created" concludes **Sam Brandon, Managing Director at Void Acoustics**.

GLOBAL

KLSTR and Golden Sea Deepen Collaboration Through New Technology Agreement



Representatives of KLSTR and Guangzhou Haoyang Electronic Co., Ltd. during the official signing ceremony at Golden Sea's headquarters in Guangzhou, China. The agreement expands the collaboration between the companies and establishes a framework for future technology cooperation across the Golden Sea group.

KLSTR Technologies has signed a technology cooperation agreement with **Golden Sea Guangzhou Haoyang Electronic Co., Ltd.** (Shenzhen Stock Exchange: 300833.SZ), the publicly listed parent company of Ayrton, SGM, Terbly and GS ARC, marking a significant expansion of the companies' collaboration on intelligent networking technologies for professional lighting. Signed during an official ceremony at Golden Sea's headquarters in Guangzhou, China, the agreement brings together the expertise of both organisations to explore technology integration opportunities across the wider Golden Sea group.

Building on the success of KLSTR's existing collaboration with Ayrton, the new agreement establishes a framework for engineering collaboration, product evaluation and future development projects aimed at advancing connected lighting technologies. As one of the industry's leading manufacturers of professional entertainment lighting, Golden Sea serves the touring, live events, television, theatre and architectural lighting

sectors through its portfolio of brands, with the partnership reflecting a shared focus on driving innovation through intelligent networking.

At the centre of the collaboration is KLSTR's networking platform, which enables lighting fixtures to function as intelligent network devices capable of automatic discovery, remote configuration, topology mapping and real-time diagnostics. The technology is designed to simplify deployment, improve system management and enhance operational visibility across professional lighting infrastructures.

"This agreement represents an important milestone for KLSTR," said **Roel Apers, Founder of KLSTR**. "Golden Sea has built one of the strongest manufacturing groups in our industry. Together, we can redefine how lighting fixtures communicate, are commissioned and are managed throughout their entire lifecycle. We believe intelligent networking will become a fundamental part of the next generation of professional lighting products."

"Golden Sea has been at the forefront of innovating in our industry for many years," said **Gordon Huang, R&D Director, Golden Sea**. "This is therefore a natural fit. We are excited to be working alongside KLSTR and look forward to deploying this groundbreaking technology for the benefit of all our partners."

While no product-specific integrations have been announced, both companies confirmed that further details on joint initiatives and technology deployments will be revealed as development programmes progress.

ASIA

AED Group Expands Asian Footprint with SNL Pro Distribution Partnership



AED Group has strengthened the international reach of its in-house brands with the appointment of **SNL Pro (Sound & Light Professionals)** as the exclusive distributor for **AED Audio** and **NEXT StageLIFT** across India, Nepal, Bangladesh and Mauritius. The agreement marks a significant step in the continued global expansion of the company's professional audio and stage automation portfolio following sustained growth across Europe.

The partnership brings AED Audio's professional sound reinforcement solutions and NEXT StageLIFT's stage automation

technologies closer to a region experiencing increasing demand for professional entertainment technologies across live events, touring productions, fixed installations and the wider entertainment sector. By establishing a dedicated regional distribution network through SNL Pro, AED Group aims to improve product accessibility while strengthening local customer engagement across these strategically important markets.

With 25 years of experience in the professional production industry, SNL Pro has established a strong presence across



the region, providing production equipment and entertainment solutions spanning audio, lighting, trussing, rigging, SFX, pyrotechnics and communications. The company's technical expertise and regional infrastructure are expected to support the continued adoption of both AED Audio and NEXT StageLIFT solutions.

As part of the agreement, customers across India, Nepal, Bangladesh and Mauritius will gain access to faster product availability, local demonstration facilities, technical training programmes and dedicated after-sales support. The collaboration is intended

to provide end users with comprehensive technical assistance throughout every stage of project planning, deployment and long-term system operation.

For AED Group, the appointment reinforces its strategy of expanding the global presence of its proprietary brands through established regional partners, while further strengthening its commitment to building long-term distribution relationships in high-growth professional entertainment technology markets.

SHURE DCA901 Redefines Baseball Broadcast



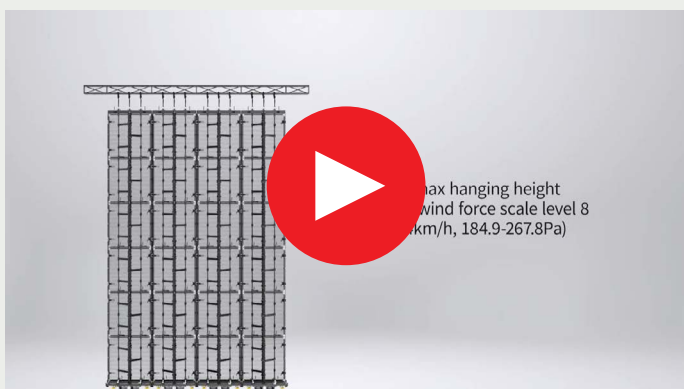
Exploring how SHURE's DCA901 Broadcast Microphone Array captured bat cracks, player chatter, dugout reactions, sliding plays, and sideline chaos across every zone of the field, bringing fans at home closer to the game than ever before.

Adamson Goes Behind The Curtain with Cardi B and Demetrius Moore



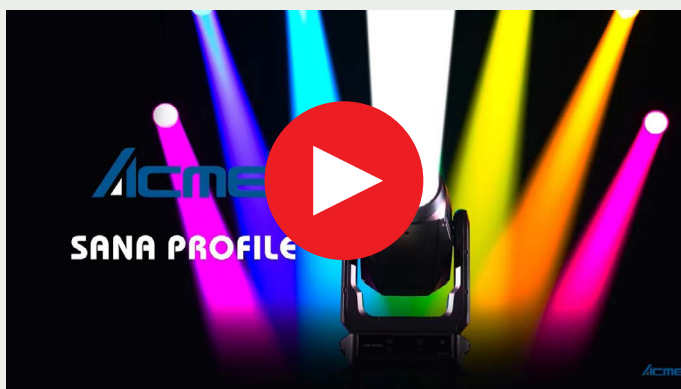
FOH Engineer Demetrius Moore talks about his experience mixing Cardi B's Little Miss Drama Tour, as he shares how the transition to VGt has shaped his workflow, highlighting the clarity, control, and overall performance he relies on night after night.

Absen Celebrates JP8 Pro



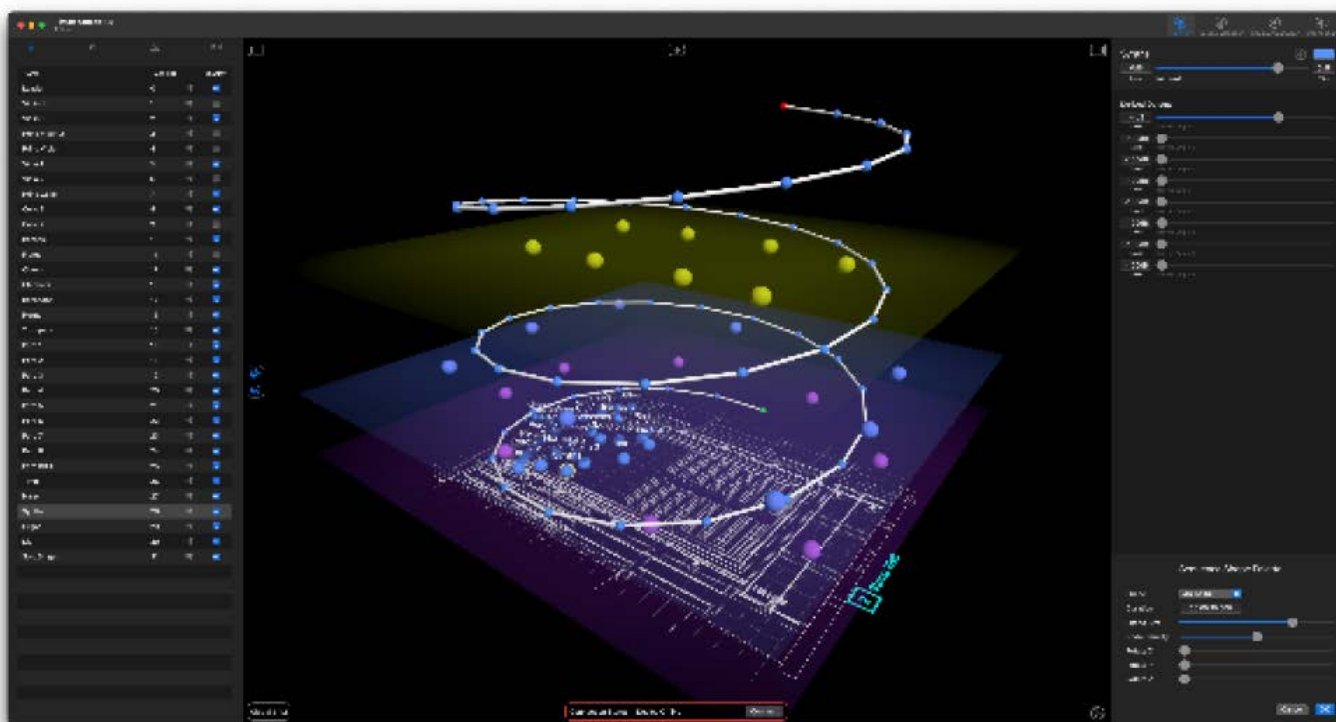
Sporting a revolutionary composite structure design, Absen's new JP8 Pro boasts a transparency value as high as 50%, while being extremely light yet very strong. The length and width are both 1000mm; with quick & secure rigging capabilities that allows customers to quickly build stage screens complete withss wind bracing systems and dolly systems.

ACME Presents SANA Profile



ACME's news SANA Profile is a 330W LED moving profile that combines BEAM, SPOT, WASH, FRAMING in a dramatically small footprint. The luminaire also features linear CMY color mixing and variable CTO from 2,700K to 7,000K to shape every scene with smooth, expressive transitions.

TiMax Releases panLab 1.5



TiMax has released TiMax panLab 1.5, introducing faster movement creation, expanded console compatibility and refinements to its 3D Panner and workflow.

The new Sequence Shape Palette provides an alternative to manually drawing movement paths, allowing users to generate Sequences from circles, squares, triangles and 2D or 3D spirals. Shapes can be previewed in the 3D Panner, where size, node density, duration and rotation can be adjusted and positioned within the space. A bounding-box tool also enables completed Sequences to be reshaped across one or multiple axes.

Console support has been expanded to include the Behringer Wing range. As with existing Yamaha integration, Wing buses can be assigned as speaker outputs or pannable input sources, providing another option for object-based spatialisation.

The 3D Panner now keeps the floor fully framed as the camera orbits, while selected Sequence nodes feature a blue halo and start/end points are marked in red. Speaker labels remain hidden until hovered when the Panner is locked, reducing visual clutter.

Sequence editing has also been enhanced, with individual nodes now deletable or editable for duration via right-click. Playback tracks total durations more accurately, while an 'Update Current' button allows changes to be saved directly to the last recalled Snapshot. Snapshot Recall Scope changes can also be applied across multiple Sources in bulk. The update further improves live Sequence playback smoothness and resolves several crashes, including one affecting 3D Panner rendering.

CODA Audio Unveils APSi-Pro for High-Performance Fixed Installations



CODA Audio has expanded its installation portfolio with APSi-Pro, a high-output progressive line source platform designed for permanent installations requiring predictable coverage, high sound pressure levels and cost-efficient deployment. Developed for stadiums, indoor sports arenas, nightclubs and fixed entertainment venues, APSi-Pro adapts the acoustic performance of the touring-focused APS-Pro Series into a lighter, cleaner design optimised for installation.

Developed in response to demand from system integrators, APSi-Pro retains the acoustic characteristics of its touring counterpart while eliminating hardware associated with touring applications. Flexible weather protection ranges from durable outdoor finishes to full marine-grade treatment, with custom colours also available.

The modular platform comprises APSi-Pro-D and APSi-Pro-S elements, providing 10°

and 30° vertical coverage respectively. Combining these elements into curved line source arrays enables precise coverage and consistent performance, while horizontal configurations are also supported. CODA Audio's magnetic InstaFit APS-Couplers provide directivity control, with 60°, 90° and 120° coverage options, alongside

asymmetrical dispersion of 75°, 90°, 100° and 105°. Low-frequency extension is provided by the APSi-SUB.

Universal fixing plates supplied with every APSi loudspeaker enable enclosures to connect to other APSi elements or directly to the flying frame without bespoke hardware. The optional Array Keeper (AK) metal frame further simplifies servicing by allowing individual elements to be removed without disturbing the remainder of a flown array.

APSi-Pro incorporates dual 10-inch low-frequency drivers mounted on CODA Audio's aluminium Dynamic Airflow Cooling (DAC) baffle, improving heat dissipation, power handling and low-frequency headroom while reducing power compression. Each cabinet delivers 1,400W AES power, 144dB peak output (A-weighted) and 50Hz (-6dB) low-frequency extension, within a 27kg enclosure.

ADJ Introduces Vizi Xtreme and Entour Pileus



ADJ has released the Vizi Xtreme moving head, which combines lime-infused colour mixing, an LED ring and 360° pan/tilt movement to provide lighting designers with a versatile tool for creating dynamic beam and wash effects. It features four 60W RGBL LEDs, with each LED individually controllable, a variable white light and a colour temperature range from 2,700–10,000K. The face of the fixture is surrounded by a ring of 48 0.5W RGBW LEDs arranged into six independently controllable zones. This halo-style LED ring can be used to generate ambience, flowing chases or high-energy effects.

A motorised zoom system allows the fixture to transition seamlessly from a narrow 3° beam to a broad 45° wash, while 3-phase motors deliver rapid and precise movement. Optional 360° continuous pan and tilt functionality unlocks allows designers to create dramatic motion effects and fluid aerial patterns. The fixture is built for professional control environments and offers a full connectivity suite, including DMX

with RDM, Art-Net and sACN. In addition to 5-pin DMX and RJ45 connections for wired control, it features integrated Aria X2 wireless technology, enabling cable-free DMX operation as well as wireless device management with over-the-air firmware updates and NFC configuration. Onboard setup and addressing are handled via a full-colour, 180° reversible LCD display with a six-button touch control interface on the base of the unit.

The Entour Pileus atmospheric effects generator uses standard water-based fluid to generate everything from dense, dramatic plumes of fog to a fine atmospheric mist that enhances the visibility of lighting beams without obscuring performers or scenery. The 1,500W heating element is capable of producing 1,700m³ per minute. Combined with a variable-speed dispersion fan, the machine offers control over both atmospheric density and coverage. Fog output and fan speed are independently adjustable from 5–100%, allowing users to create anything from subtle haze effects to room-filling bursts of fog.

Barco Expands I-Series with I65 4K UHD Projector



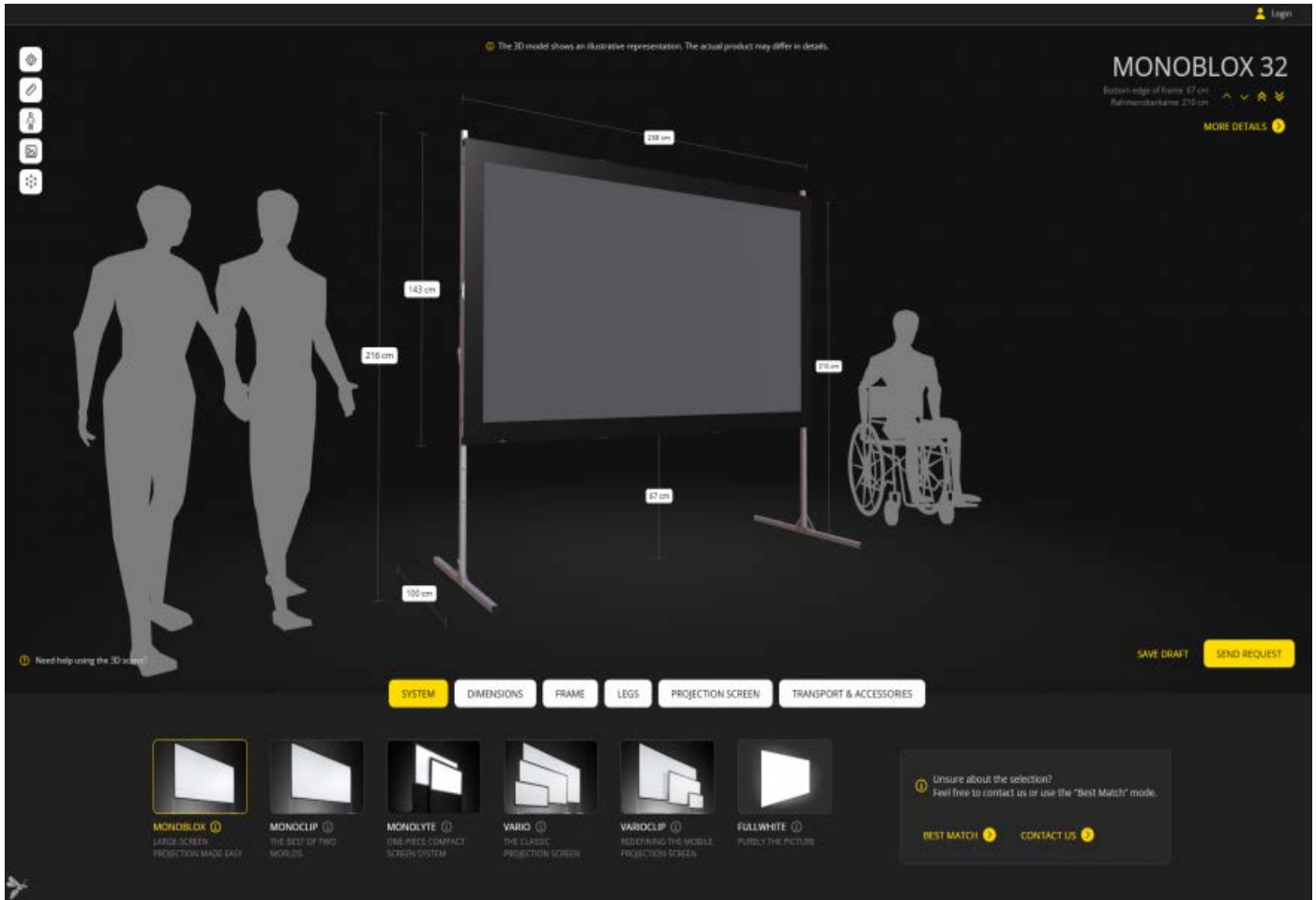
Barco has expanded its I-series with the I65, a smartline projection platform designed to deliver reliable 4K UHD performance across a broad range of applications. Positioned alongside the I600, the I65 targets more budget-conscious use cases, while the I600 remains suited to multichannel applications.

All I-series projectors support ILD lens compatibility, providing an interchangeable lens range from ultra-short-throw to long-throw applications. A newly developed 0.35 snorkel ultra-short-throw lens further expands deployment flexibility in space-constrained environments, while allowing users to standardise lens requirements across multiple setups.

The compact, lightweight I65 is designed for straightforward transport and installation, including deployments with limited staff. Barco Pulse Lite software provides setup and control, while Barco Auto-alignment simplifies precise image positioning.

Target applications include museums, houses of worship, educational institutions, corporate meeting rooms and rental workflows. The projector also features an integrated Intel Smart Display Module (SDM) and supports IPMX (Internet Protocol Media Experience), providing additional flexibility for networked projection environments.

AV Stumpfl Launches Online Projection Screen Configurator



AV Stumpfl has launched an online screen configurator designed to simplify specification across its projection screen portfolio, supporting MONOBLOX, MONOCLIP, MONOLYTE, VARIO, VARIOCLIP and FULLWHITE families in both metric and imperial versions.

The browser-based tool guides users through screen selection, dimensions, transport options and accessories while automatically building a complete configuration. A real-time 3D model can be viewed from different angles, repositioned and exported as a 3D model or screenshot.

An integrated augmented reality preview allows users to generate a QR code on desktop and transfer configurations to a smartphone, where the selected screen can be viewed at full scale within its intended environment.

Completed configurations generate a parts list for quotation requests, while projects can be saved and shared with colleagues or clients. A Best Match option also provides guidance for users during the specification process.

TT+ Audio Introduces GTX 7CP



TT+ Audio has expanded its GTX 7C platform with the GTX 7CP, a compact cardioid line array module designed for applications requiring tighter horizontal coverage and enhanced long-throw performance. Its 80° linear resistive waveguide concentrates high-frequency energy over a narrower area than the standard 120° GTX 7C, delivering higher SPL over distance while reducing unwanted reflections from side walls and other reflective surfaces.

The GTX 7CP retains the platform's active cardioid architecture and DSP-driven directivity management, with an average rear attenuation of 22dB to minimise sound spill towards stages, backstage areas and surrounding environments. It can be combined with GTX 7C modules for specific venue geometries, or deployed in arrays where wider horizontal coverage is unnecessary.

The enclosure delivers 140dB maximum SPL and features an 80° x 10° waveguide, FiRPHASE and BMC processing, two 7-inch front and two 5.5-inch rear neodymium woofers, and a 3-inch titanium dome neodymium compression driver. The GTX 7CP is designed for operation with XPS 16K amplifiers and is compatible with the GTS 16C cardioid subwoofer.

HK Audio Announces V4.2 of DSP CONTROL



HK Audio has announced the availability of version 4.2 of its DSP CONTROL software, which introduces workflow enhancements and expanded system management features for its network-enabled loudspeaker range. Available for Windows and macOS, DSP CONTROL provides remote management, firmware updates and DSP configuration for compatible HK Audio loudspeakers. The latest release introduces a new bulk update function, allowing multiple devices to receive firmware updates simultaneously to reduce deployment time.

Version 4.2 provides 20 preset slots per device, giving users greater flexibility when storing and recalling loudspeaker configurations. Language support has also been expanded with the addition of French, Italian, Norwegian and Swedish. Additionally, version 4.2 includes several updates for the LINEAR 5 MK2 series, including an increase in maximum delay time to 50ms and further enhancements to certified Milan functionality.

KV2 Audio ESD Series Achieves IP55 Certification



KV2 Audio's ESD Series loudspeakers have received IP55 certification under IEC 60529 following rigorous laboratory testing. The rating confirms protection against harmful dust deposits and water jets projected from any direction.

The cabinets are constructed from Baltic birch plywood bonded with exterior-grade adhesive and finished with an abrasion-resistant, UV-stable polyurea hard coat. Acoustically transparent, liquid-repellent grille fabric protects against water and debris without affecting frequency response, while conformal-coated circuit boards provide additional protection against dust and moisture. The ESD Series is available in two IP55-rated variants. The Weather-Proof (WP) version features steel metalwork with KTL cataphoretic anti-corrosion treatment for protected outdoor and semi-exposed installations. The Marine-Grade (MG) variant is designed for coastal, marine and fully exposed environments, incorporating stainless steel hardware including grade 1.4301 and 1.4571 alloys with A4-rated fasteners.

RCF Unveils MMR 30T Loudspeaker



RCF has announced the release of the MMR 30T full-range wall-mount speaker that has been designed for a wide range of indoor and outdoor applications and to blend into any architectural setting. Sporting a 3-inch transducer, 10W RMS power handling and 101dB max SPL, the speaker also comes with an integrated transformer for connection to 70V/100 V constant-voltage lines. With a 200Hz–20kHz frequency range and 130°

conical constant directivity, it offers consistent coverage for both background music and speech.

Removable 2-pole screw terminals are said to facilitate simple and secure connection; while the included wall-mount bracket is said to provide swivel and tilt adjustment for precise orientation. The MMR 30T is also said to integrate smoothly with compatible RCF amplifiers using onboard presets. Available in black RAL 9005 and white RAL 9003, the speaker comes in a lightweight ABS enclosure with an aluminium grille.

KLOTZ AIS Expands Fibre, Multicore and Power Distribution Portfolio



KLOTZ AIS has expanded its connectivity portfolio with the CAM-DB1 series SMPTE distribution boxes, enabling SMPTE-311M hybrid cables to connect with conventional single-mode fibre (SMF) infrastructures for audio, video and data transmission. Available with EDW, FXW, ST, LC, opticalCON or SmartBeam connectors, the passive units feature an extruded aluminium housing designed for demanding outdoor use. The housing and mated connectors achieve IP65 protection, while secure mounting screws and dust caps protect the system during live operations.

The 12-channel K12RM digital multicore system supports both analogue and AES/EBU digital audio transmission and is based on OmniLIVE multicore cable with 110Ω characteristic impedance and effective

shielding. Two RMP 37p circular connectors with gold-plated contacts are rated for more than 2,000 mating cycles. IP67 protection, protective caps and ZEP plastic strain relief further enhance durability.

KLOTZ AIS has also expanded its Energy Fan OUT Box range with EBOHM-NF Adapter Boxes in six- and eight-channel 16A configurations. Designed for indoor and outdoor event and broadcast applications, the units use Harting HAN 16ES or Neutrik powerCON TRUE1 connectors and support power distribution to or from Energy Multicore cables including the EMC8HMFT. Recycled PE housings provide impact, weather and chemical resistance, while M10 mounting points and safety lanyard attachments support secure rigging. Waterproof Titanex H07RN-F power tails feature 3x2.5mm² conductors.

Riedel Expands IP Production and Managed Technology Portfolio



Riedel Communications has announced a series of developments across its SimplyLive production platform, Bolero wireless intercom range and Managed Technology offering, expanding support for IP-based production workflows.

SimplyLive Production Suite Flex server configurations now support SMPTE ST 2110 alongside SDI, SRT and NDI, extending deployment options for IP production environments. The platform also adds SKAARHOJ control panel integration, new Venue Gateway options and workflow enhancements for live production, replay, review and contribution.

The Bolero wireless intercom range gains new 5G filtering for antennas and beltpacks, designed to improve resilience in congested RF environments. Updated beltpacks also feature a more robust hardware design for demanding broadcast, live event and production applications.

Riedel has additionally introduced DIVA+, a managed technology service combining data, intercom, video and audio across wired and wireless infrastructures. Incorporating Easy5G, cloud media services and centralised control, the platform supports the event lifecycle from virtual pre-planning and deployment through to monitoring and live operation, enabling teams to manage distributed workflows through a coordinated infrastructure approach.

Green Stages

Developments in Sustainability, Regulations and the Next Frontier of Sustainability in Live Event Technologies

| by Elton Noranha



A Greener Future's assessment of 24 festivals across 12 countries in its 2025 certification cohort found that 25% were fully powered by mains electricity, while battery use continued to increase. The same cohort reported that 94% had formal sustainable food-and-beverage policies, 89% used reusable cups and 85% had banned single-use plastic serveware. The findings illustrate how sustainability is moving from isolated initiatives towards structured operational practice.

Alternative research published in 2026 argues that major entertainment events still

lack a cohesive framework for assessing their climate costs, examining the issue through case studies including the 2026 FIFA World Cup and Coldplay's 2024 European tour. Meanwhile, regulation is beginning to redefine what manufacturers must consider. The European Commission's 2025–2030 Ecodesign working plan explicitly targets repairability, recyclability, recycled content and energy efficiency, and allows sustainability criteria to influence public procurement. Existing EU ecodesign and energy-labelling measures had already delivered a reported 12% reduction in final energy consumption in 2023.

The direction is equally significant in APAC. Singapore's carbon tax rose to S\$45 per tonne of CO₂e from 1 January 2026, while its climate-disclosure framework now requires STI constituents to report Scope 3 emissions from FY2026. Australia, meanwhile, has entered the next phase of mandatory climate reporting, with Group 2 entities beginning reporting for financial years starting on or after 1 July 2026.

For professional live-event technology, therefore, the question is no longer simply whether a product consumes less energy. It is whether sustainability can be engineered into performance, reliability, interoperability, serviceability, longevity and the entire product lifecycle; all without compromising the experience audiences have come to expect.

From Aspiration To Strategy

The most important change may be occurring at the highest level of manufacturers themselves. Sustainability is increasingly migrating from corporate responsibility departments into product-development, engineering, procurement and commercial strategy.

The European Union's Ecodesign for Sustainable Products Regulation provides perhaps the clearest indication of where the wider market is heading. Its 2025–2030 working plan seeks to promote products that are sustainable, repairable, circular and energy efficient, while introducing horizontal measures around repairability and the recyclability of electrical and electronic equipment. The framework also creates the possibility of mandatory green public-procurement requirements.

Although professional AV and entertainment technology does not sit neatly inside every

individual product category currently prioritised by the EU, the direction of policy is difficult to ignore. The regulatory conversation is moving from "How efficiently does this product operate?" to "How sustainably is this product designed, manufactured, used, maintained and ultimately recovered?"

That broader interpretation is already evident among technology manufacturers.



Jasline Tay,
Asia-Pacific
Regional Sales
Head (Immersive
Experience), Barco
Singapore, describes
a fundamental change
in Barco's approach,
stating, "The biggest

shift for us is that we've made sustainability a key pillar of Barco strategy, translating our sustainability ambitions into concrete and measurable objectives. During the last 12 months we've started to view sustainability more broadly. Where we already started to embed sustainability in our product design, paying careful attention to materials and power consumption, we are now starting to think about what happens with our products when they are decommissioned or replaced. We continue to focus on efficient light sources, robust product design and lower power consumption, but we are also looking beyond use-phase impact. Inspired by cradle-to-cradle principles we are now, for instance, experimenting with reuse, refurbishment and recycling programs."

That is an important distinction. The first generation of AV sustainability programmes largely concentrated on energy consumption during operation. The emerging model is lifecycle-oriented: materials, manufacturing, transportation, operation, maintenance,

refurbishment, reuse and end-of-life all become part of the sustainability equation.



Katie Murphy Khulusi, Senior Engineering Director, Loudspeaker Development, Meyer Sound, describes a similar philosophy from the perspective of loudspeaker

engineering, as she notes, "Meyer Sound strives to minimize its carbon footprint in every aspect of business, following sustainable manufacturing practices and envisioning future products with a green perspective. Prioritizing sustainability throughout a product's entire design stage, from concept to manufacturing, leads to energy-efficient solutions that support a greener future for live events and installations."

The significance is not merely that sustainability is being acknowledged. It is that both manufacturers describe it as something being incorporated upstream, at the point where engineering decisions are made. And that is where the real strategic shift lies.

Measuring The Sustainable Product

For the professional AV industry, strategy needs to become measurable. Right now, power consumption remains one of the most visible metrics. For lighting, projection, LED and amplification, lower electrical consumption can directly reduce operational emissions, generator requirements, heat production and, in some circumstances,

transport and infrastructure requirements. But watts alone provide an incomplete picture.

A more meaningful engineering assessment has to ask how much useful performance is achieved for the energy consumed, how long the equipment remains operational, how easily it can be maintained, how frequently components need replacing and how much material is required to deliver that performance.

The European Commission's ecodesign framework is effectively moving policy in this direction by broadening sustainability requirements to areas including durability, reusability, upgradability, repairability, energy and resource efficiency, recycled content, remanufacturing, recycling, carbon and environmental footprints, and information requirements.

For professional AV, that could translate into a much broader set of engineering questions. A lighting fixture should not be evaluated purely on lumens per watt. A projector should not be assessed solely by power draw. An LED display should not be considered sustainable simply because its



latest generation consumes less electricity. A loudspeaker should not be judged only by output per watt.

The more revealing questions, however, are: What is the product's useful life? How much output is achieved for the material and energy invested? Can critical components be replaced? Can firmware or software extend its useful life? Can it remain interoperable with future systems? Can a rental company refurbish it rather than replace it? And what happens to its components at end-of-life?

This is where lifecycle assessment becomes particularly important.

The European Commission's 2026 work on standardisation for repair and recycling of electronics is already developing practical tools around printed-board assemblies and repairability assessment, explicitly supporting future circular-economy requirements and Digital Product Passports. For manufacturers, the implications are considerable. Sustainability metrics will increasingly need to sit alongside conventional performance specifications. The future product datasheet may therefore need to tell customers considerably more than output, weight, dimensions and power consumption.

The Sustainability-Performance Equation

There is, however, a fundamental danger in making sustainability the sole performance criterion: professional live events cannot compromise reliability. A touring production cannot accept equipment that is environmentally preferable but operationally fragile. A rental company cannot build a fleet around products that are difficult to repair. A venue cannot invest in technology that becomes incompatible with its infrastructure

after only a few years. For the professional AV sector, sustainability and operational performance therefore have to reinforce one another.

A genuinely sustainable product is arguably one that can work reliably for longer, be repaired rather than discarded, be upgraded rather than replaced and integrate into changing production environments. Interoperability consequently becomes an environmental issue. If a product can remain part of a system as surrounding technologies evolve, its useful life can potentially be extended. If a manufacturer supports replacement components, firmware updates and service infrastructure, the equipment can continue generating value rather than entering the replacement cycle prematurely.

Serviceability is equally important. Every unnecessary replacement carries not only the environmental cost of manufacturing a new product, but also the material, logistics and energy implications associated with transporting and installing it. This is where the distinction between efficiency and longevity becomes critical. A product that consumes marginally less electricity but lasts significantly fewer operating years may not deliver the lifecycle benefit suggested by its energy specification. Conversely, a robust product that can be maintained, repaired, refurbished and redeployed can continue delivering productive value long after its original deployment.

Meyer Sound's approach illustrates this philosophy, as Katie explains "We make sure that those sustainable values are baked into updates to the manufacturing line and into the useful life of products, making sure that they operate as long as possible and their lifecycle extends to secondary uses. With every new product, Meyer Sound is focused on getting the most out of the smallest

amount of raw materials. Another focus is power consumption; Every new Meyer Sound product is more efficient than the last, consuming less power to get better output in a smaller package.”

The statement captures an important principle for the entire industry: sustainability should not require a trade-off against performance; better engineering should deliver both.

APAC - Middle East: Regulation Meets Rapid Growth

The sustainability debate also needs to recognise that APAC and the Middle East are not simply extensions of European environmental policy. The regions have their own regulatory trajectories, energy environments, economic priorities and rapidly expanding entertainment markets; and a country like Singapore is an important example. Its carbon tax increased to S\$45/tCO₂e for 2026 and 2027, with the government targeting S\$50–80/tCO₂e by 2030. The stated objective is to strengthen the price signal for businesses to reduce their carbon footprints.

At the corporate level, Singapore’s reporting regime is also becoming increasingly data-driven. All listed companies report Scope 1 and 2 GHG emissions from FY2025, while STI constituents are required to report Scope 3 emissions from FY2026. Companies are also required to disclose governance, strategy, risk management, metrics and targets relating to climate-related risks and opportunities. In July 2026, Singapore’s ACRA launched a public consultation on draft Singapore Sustainability Disclosure Standards based on the ISSB framework, reinforcing the move towards standardised climate information. Australia is following a similarly structured trajectory. Its mandatory sustainability

reporting regime is being phased in according to company size, with Group 2 entities entering the reporting regime for financial years beginning on or after 1 July 2026.

For multinational manufacturers, these developments matter even when their products are not themselves directly regulated. Large customers, investors, venues, integrators and corporate procurement departments increasingly need reliable environmental information from their suppliers.

India presents a different but equally significant dynamic. The Indian government established its Live Events Development Cell (LEDC) in 2025, and by July 2026 it reported that four LEDC meetings had taken place, with initiatives focused on infrastructure, regulatory simplification, ease of doing business and development of the live-events ecosystem.

This is important because India, alongside Southeast Asia and the Middle East, is experiencing rapid expansion in live entertainment infrastructure and production activity. Sustainability will therefore increasingly have to be built into the technology infrastructure supporting that growth rather than retrofitted after markets have matured.

The Middle East presents another distinctive proposition. Saudi Arabia, the UAE and other Gulf markets are investing heavily in entertainment, tourism, cultural infrastructure and mega-events. Under Vision 2030, Saudi Arabia is explicitly seeking to build a diversified, vibrant society and a major entertainment ecosystem. The combination of new venues, major events, extreme climatic conditions, high energy demand and rapid technology deployment creates a distinctive sustainability

challenge for the region. Technologies that deliver lower power consumption, reduced heat output, longer operating lifetimes, robust serviceability and intelligent monitoring can offer benefits extending well beyond environmental credentials. For APAC and the Middle East, therefore, sustainability is increasingly becoming intertwined with operational economics and infrastructure resilience.

Making Sustainability Intelligent

Perhaps the most underestimated sustainability opportunity in professional AV lies not in another generation of hardware, but in software. Remote monitoring, cloud

that is consuming energy without delivering corresponding value.

Barco's experience provides a direct example, as Jasline explains "Digital tools are essential because sustainability and operational resilience go hand in hand. In live events, downtime is not an option, so equipment needs to be monitored, maintained and optimized intelligently. Barco projectors were early adopters of cloud monitoring and diagnostics, and our Insights Management Suite helps customers and rental partners understand projector health, usage and performance remotely. This enables proactive maintenance, faster troubleshooting and better fleet planning, which can extend product lifetime, reduce

unnecessary transport, avoid premature replacement and keep shows running reliably. For image processing systems, software-driven management also supports more efficient deployment and configuration, helping production teams do more with fewer resources while maintaining the visual quality audiences expect."

The logic is compelling. If predictive maintenance can prevent premature failure, it can extend equipment life. If remote diagnostics can resolve problems without dispatching personnel or replacement

equipment, transport can potentially be reduced. If fleet-management software allows rental companies to understand utilisation, equipment can be deployed more intelligently. Digitalisation therefore creates a bridge between sustainability and reliability. It also introduces a new sustainability metric: productive utilisation.

Equipment sitting unused in a warehouse still embodies the energy, materials and resources required to manufacture it. Equipment that can be intelligently scheduled, maintained



management, diagnostics, predictive maintenance and fleet intelligence can change the economics and environmental footprint of equipment over its lifetime. For a rental company, knowing that a projector is approaching a service threshold before it fails on site can mean the difference between a planned maintenance visit and an emergency replacement. For a touring production, remote diagnostics can potentially reduce unnecessary transport. For a venue, usage data can identify equipment

and redeployed across multiple productions can generate substantially more productive value across its lifetime.

But digital sustainability should not be treated as a universal solution. Software itself has an infrastructure footprint, and connected systems introduce their own requirements for data centres, networks and cybersecurity. The objective is therefore not simply to digitalise everything, but to use digital capabilities where they demonstrably improve lifecycle efficiency and operational decision-making.

Meyer Sound's approach provides a useful reminder that the physical infrastructure remains equally important; as Katie notes "Meyer Sound's facilities are based in Berkeley, CA, which comes with specific commitments to running a sustainable business, particularly as a manufacturer with both a warehouse and workplace onsite. The company adheres to California's Green Business guidelines, doing what it takes to be a good member of the Berkeley community."

From Green Claims To Measurable Progress

The next stage of the sustainability journey will require the industry to become considerably more precise about what it claims. This is particularly important because the environmental footprint of a live event extends far beyond the technology deployed on stage. Audience and crew travel, accommodation, food, freight, temporary infrastructure, power generation, waste and materials can all contribute significantly to an event's overall impact. And technology manufacturers consequently have an opportunity (and increasingly an obligation) to provide customers with better data; which could include lifecycle carbon information, energy consumption under defined operating conditions, repairability information, product lifetime expectations, material composition,

recycled content, refurbishment pathways and end-of-life options.

It also means moving sustainability further upstream.

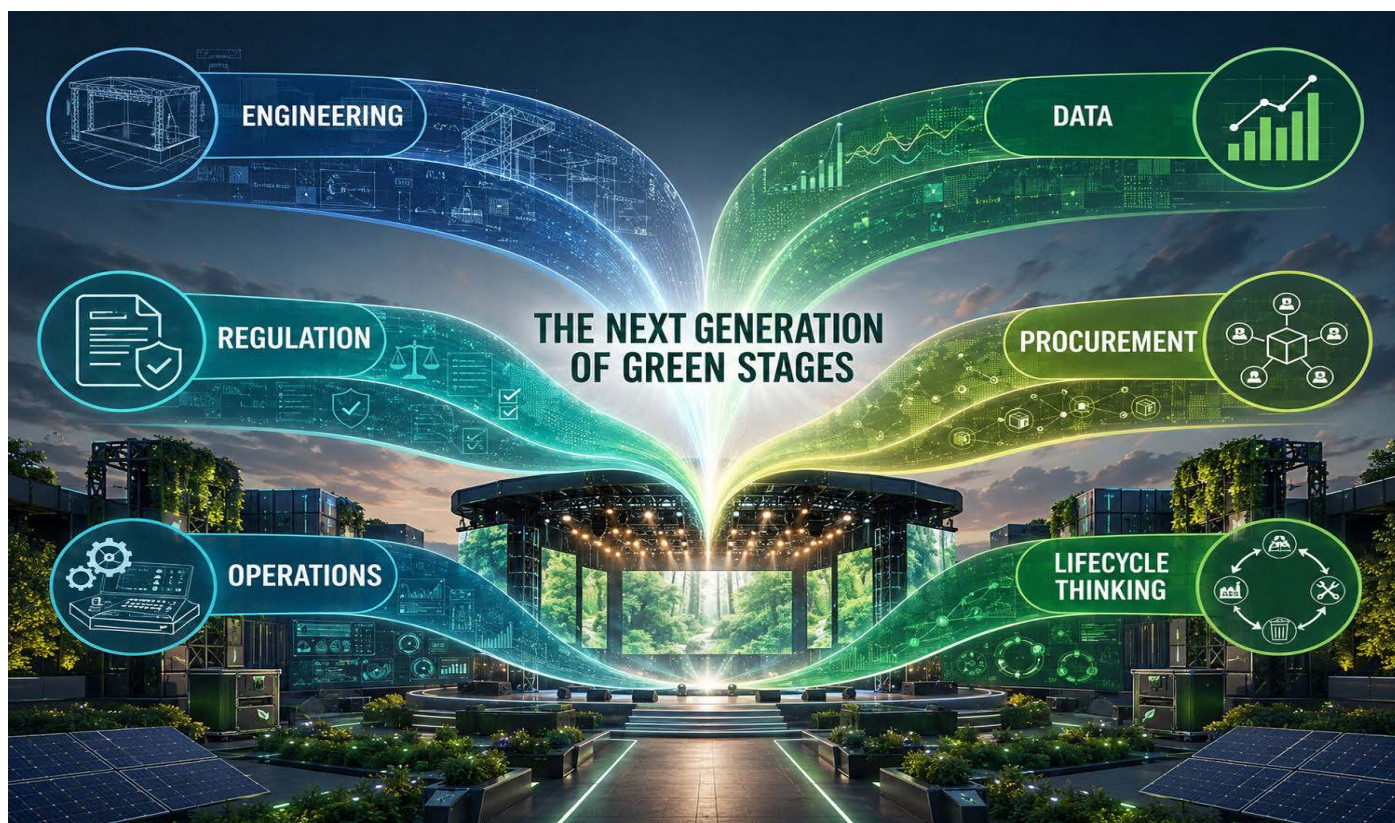
Jasline explains Barco's approach, sharing, "There's still a lot we can do as an industry. Barco decided a decade ago to be a pioneer by lowering our carbon footprint significantly and implementing science-backed methods to score our products, business partners and practices on their sustainability metrics. Through our product design and innovation philosophy across the range of projectors and image processors, we work with and ahead of regulations and ensure that we meet industry standards but also continue to push beyond and lead with innovation through upstream and downstream suppliers to achieve greener outcomes. The road ahead is clear: design products with circularity in mind from day one, work more closely with partners across the ecosystem, and improve how we measure and communicate sustainability impact. These are the levers that will help our industry turn ambition into measurable progress."

That final phrase, "measurable progress", is perhaps the most important one in the entire sustainability debate.

The Next Frontier

The next frontier lies deeper inside the technology itself.

It is about designing equipment that requires fewer raw materials, consumes less energy, produces less heat, lasts longer, can be repaired, can be upgraded, remains interoperable and can eventually be reused or recovered. It is about connecting hardware to intelligent software so that its condition and utilisation can be understood throughout its productive life. It is about creating reliable metrics that allow buyers to



compare environmental performance without sacrificing the conventional parameters by which professional technology is judged.

And, critically, it is about recognising that the most sustainable piece of equipment may not necessarily be the one with the lowest instantaneous power consumption; it may be the one that continues delivering professional performance reliably for the longest period, can be maintained and redeployed, and ultimately avoids the need for another product to be manufactured.

The convergence of these approaches points towards a new definition of sustainable professional AV: not technology that merely consumes less, but technology engineered to deliver more value from fewer resources over a longer and more intelligently managed lifecycle.

For manufacturers, that means embedding circularity into design. For rental companies, it means measuring utilisation, maintenance

and fleet lifecycles. For integrators and venues, it means specifying interoperability, serviceability and longevity alongside performance. For production companies, it means understanding the environmental cost of the entire technology workflow rather than simply the power consumption on the day of the show.

And for an industry built around creating extraordinary experiences, perhaps the ultimate sustainability challenge is also the most straightforward: how do we continue delivering more spectacular experiences without continually consuming more resources to achieve them?

The answer will come from an ecosystem in which engineering, data, regulation, procurement, operations and lifecycle thinking converge. That is where the next generation of green stages will be built.

** The graphics created in this article were done by ChatGPT.*

Barco Meyer Sound

SINGAPORE

Lighting a Nation on a Stadium Scale

Ayrton EagleStrike fixtures and an expansive grandMA3 control system gave Lighting Director Michael Chan the power, precision and reliability to realise NDP 2026's ambitious visual narrative



Singapore's National Day Parade (NDP) 2026 marked the nation's 61st birthday with a return to the National Stadium for the first time in a decade. Staged before approximately 42,000 to 45,000 spectators, the celebration centred on the theme "Go Beyond Self" and the wider "Go Beyond!" spirit.

Spanning the length of a football field, the stage was the largest performance space created for an NDP to date. Its sheer scale placed exceptional demands on the lighting design, which had to illuminate performers across the stadium, remain effective from

multiple viewing angles and contribute significantly to the storytelling.

To realise **Lighting Director Michael Chan's** vision, **The Show Company** made a substantial investment in 430 Ayrton EagleStrike fixtures, four grandMA3 full-size consoles, eight grandMA3 Processing Unit XL units, two PU L units and two PU M units. The Ayrton and MA Lighting equipment was supplied and supported by **Total Solution Marketing**.

The result was a visually powerful production filled with bold colours, fast-moving effects and carefully shaped theatrical moments.

Going Beyond with Light

Michael began developing the lighting design in July 2025, following his first discussion with **Creative Director Brian Gothong Tan**.

"It was clear from that first meeting that the lighting for this NDP needed to be bigger and more exciting than in previous years," Michael recalls.



Michael Chan.

The National Stadium's size naturally called for a design with greater impact. However, lighting also had to take on a more prominent creative role because several familiar outdoor NDP elements—including the Red Lions parachutists, armoured vehicles and jet flypast—were not part of the stadium programme. Viewing of the fireworks was also restricted.

"The lighting had to do more of the heavy lifting in creating dynamism for the show," says Michael. "People have described the design and overall experience as 'concert-like', and that was a deliberate choice on our part."

Creating spectacle was only one part of the challenge. With the stadium roof closed and audiences viewing the performance from

multiple directions, the lighting also needed to guide attention and support the narrative without overwhelming the other visual elements.

Chapter 3, "Go Beyond Our Size", explored Singapore's beginnings as a seafaring settlement. Native animals including sea turtles, dugongs and mouse deer appeared as larger-than-life, self-illuminated puppets and props. Rather than competing with these elements, the lighting was deliberately restrained at key moments.

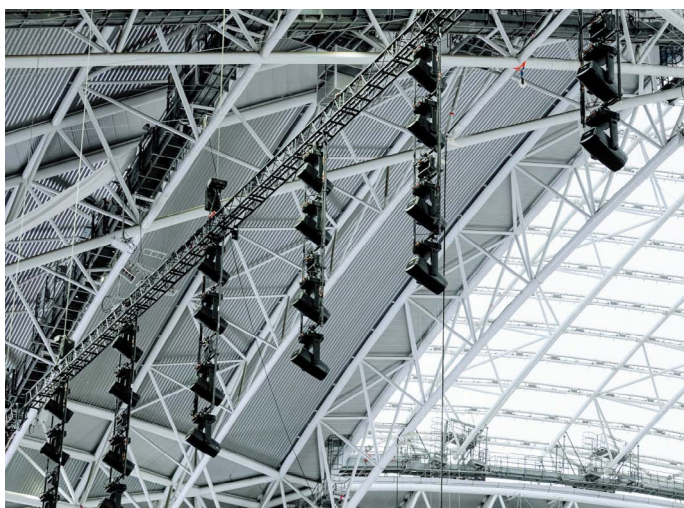
"We had to know when to pull back on the lighting effects and let the puppets shine through on their own," Michael explains. The following chapter, "Go Beyond Time", required a completely different visual language. Taking audiences through Singapore's television history, media campaigns and popular culture, the segment moved rapidly between familiar theme songs, energetic sequences and slower ballads.

"That chapter called for lighting that moved like music—snappy, fast and energetic changes that could drop into a slow ballad and mood in an instant," says Michael. "We would jump from one television series theme song to another within seconds."

The rig and control infrastructure therefore had to accommodate an enormous number of fixture cues, programming changes and last-minute edits within a compressed production schedule.

A Rig Built for Distance

More than 1,600 lighting fixtures were deployed across the National Stadium, with some units positioned hundreds of metres apart. The design needed to generate broad



At the heart of the design were the Ayrton EagleStrike fixtures.

washes capable of covering large groups of performers while retaining the precision to isolate an individual singer.

Adding to the programming load were 350 LED bars, each requiring control across 112 channels. Altogether, the production encompassed approximately 185 universes of parameters distributed across a stadium floor measuring around 75,000 square metres.

At the heart of the design were the Ayrton EagleStrike fixtures, which Michael describes as “the most important fixture in the whole rig”.

Serving as the principal key light, the EagleStrikes were responsible for illuminating faces and performers throughout the stadium. This required more than high white-light output. The fixtures had to retain their brightness, colour quality and visual impact while producing saturated washes and projected gobo effects over substantial distances.

Beyond their primary key-light duties, the fixtures were also used extensively for powerful attacks, aerial movements and ballyhoo effects. Fast, accurate pan-and-tilt movement and responsive dimming were consequently essential to the production’s concert-like energy.

“The EagleStrike did everything we asked of it,” says Michael. “Across more than two months of setup and the full show run, we only ran into issues with two units out of the 424 deployed, which is very impressive in terms of reliability.”

For The Show Company, selecting the EagleStrike followed a careful evaluation of the limited number of fixtures capable of meeting the venue’s requirements.

“After looking at the available options, EagleStrike was definitely one of the fixtures that stood out and ticked all the right boxes,” explains Joseph Gan of The Show Company. “Following further research and internal testing, we decided to proceed with it—and it turned out to be a great decision.”

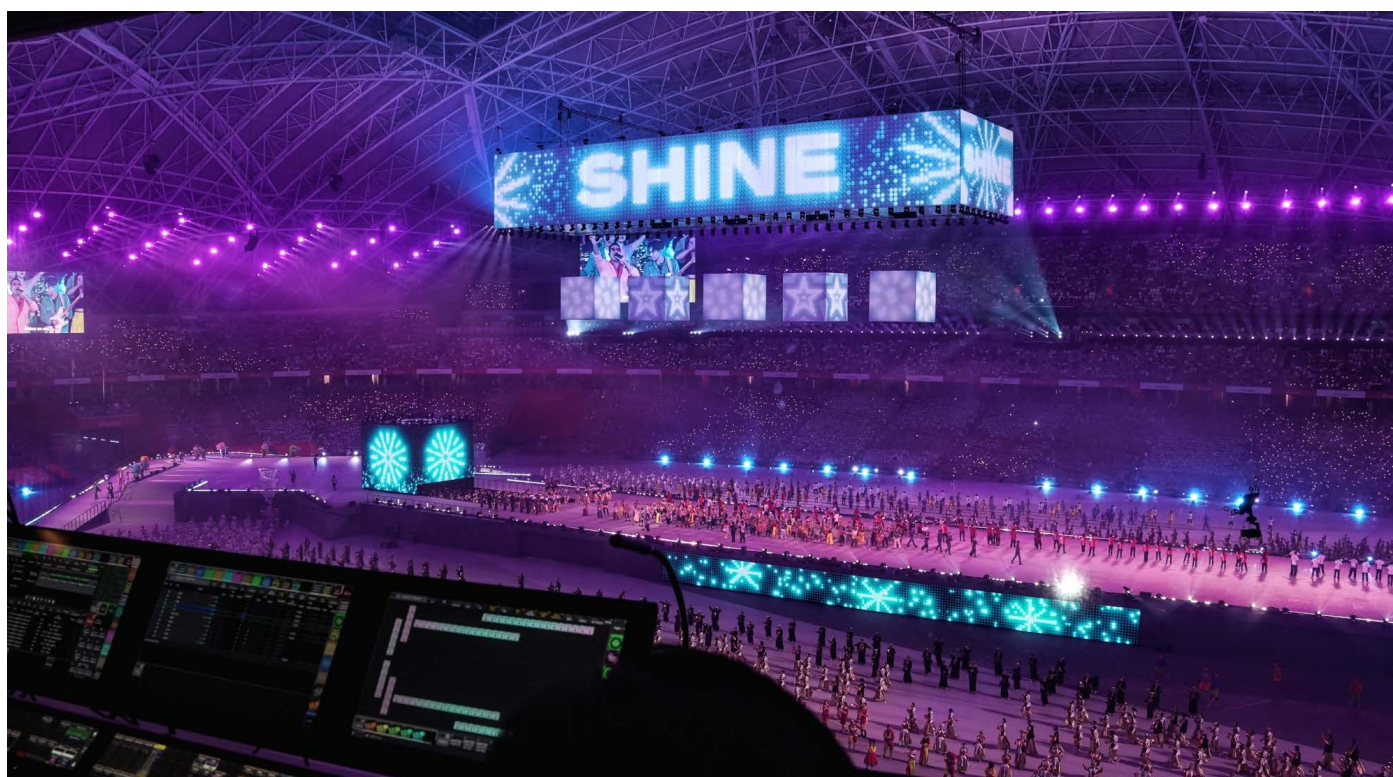
The fixtures’ reliability was particularly important given the scale and national significance of the production.

“They performed beyond our expectations and delivered exactly what we needed throughout the event. Their astonishing reliability gave us the confidence and peace of mind required for such a large and important production.”

Control Without Compromise

The grandMA3 platform was selected for its performance, scalability, networking capabilities and ability to manage the production’s extensive fixture count and data requirements. Michael’s familiarity with the grandMA ecosystem was another important consideration.

The Show Company positioned the grandMA3 full-size consoles and Processing Units primarily within the central control room, enabling the technical team to monitor the system closely throughout rehearsals and live performances.



A ring fibre network connected the control system to third-party nodes distributed around the venue. This allowed sACN data to be transmitted efficiently to lighting systems within the different performance zones.

With the grandMA3 system supporting up to 1,024 DMX universes, the approximately 185 universes required for NDP 2026 remained comfortably within its capacity. The configuration also provided the redundancy essential for a live national event.

"We needed a minimum of 1x redundancy on both the consoles and the processing units," Chan explains. "With the Processing Unit XLs and full-size consoles, we had sufficient capacity to fully back up the system."

Timecode was used as the principal means of synchronising lighting with video, audio, pyrotechnics, special effects and other production departments. The ability to run both main and backup timecode sources strengthened the system's resilience, while

compatibility with sACN, Art-Net and MA-Net provided the flexibility to communicate with nodes and switches from other manufacturers.

The stability of the grandMA3 hardware also helped simplify installation and commissioning. Once the central architecture had been established, the team could integrate the various network nodes and endpoints, verify data distribution and identify problems efficiently.

This allowed more time to be devoted to programming and refining the show instead of resolving infrastructure issues.

Translating Ideas into Effects

For Michael, one of the grandMA3 platform's most valuable creative tools was its selection grid. Fixtures and pixels could be arranged in the layout or 3D views and mapped directly to the grid, allowing the programming team to select and manipulate them in almost any orientation.



(L-R): David Prakash (product & application manager APAC - AYRTON), Vijay Thaygarajoo (Regional Sale Manager APAC - AYRTON), Tevin Heng (Executive Director - Total Solution Marketing), Tai Zi Feng (Associate Lighting Designer), Joseph Gan (Director - The Show Company), Michael Althaus (CEO - AYRTON), Michael Chan (Lighting Designer) Foon Guey Her (Lighting Programmer).

"The MA3 selection grid has to be the most powerful feature I can think of," he says. "Pair that with the multi-step phaser engine, and we can pretty much create any effect we can dream up."

The newer PhaserRecipe workflow also combined familiar Mode2-style simplicity with the more advanced capabilities offered by Mode3.

"It brings together the ease of Mode2—where you can edit and see all your attributes and functions in one simple view—with the power of Mode3's multi-step phasers and selection grid," Michael explains.

Equally important was the system's ability to deliver this creative flexibility without compromising responsiveness or reliability.

"The greatest benefit was the sheer power to control and programme thousands of parameters and lights without lag, and without worrying about the network failing," says Michael. "There was no real sense of a ceiling on what we could design or programme."

For The Show Company, the equipment acquisition also represents an investment beyond NDP 2026. The consoles, Processing Units and fixtures can be deployed across future productions, allowing the company to build on a proven platform while maximising its long-term value.

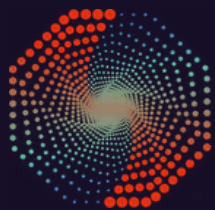
At NDP 2026, that combination of powerful lighting, scalable control and dependable network infrastructure enabled technology to remain largely invisible while its creative impact filled the stadium. From intimate storytelling moments to sweeping concert-scale effects, lighting did far more than illuminate the performance—it helped carry the emotion, energy and ambition of a nation going beyond.

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The Show Company

Total Solution Marketing

Lighting Insomnia (Michael Chan)



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MALAYSIA

Beyond Words, Heard in Full at Istana Budaya

An evening of extraordinary musicianship revealed how great sound reinforcement should be experienced — not noticed

| By Thomas Prakasam



Unlike most of the projects we cover, this was not a system demonstration, technical presentation or carefully arranged listening session. I arrived at Istana Budaya in Kuala Lumpur simply as a member of the audience,

with no prior opportunity to hear the sound system or learn how it had been configured.

That made the evening particularly interesting. I would listen first—and form my

own conclusions entirely from what reached my ears. That proved to be the best way to appreciate the evening.

The occasion was “**Beyond Words: International Mastery Meets Malaysian Artistry**”, a one-night concert held on 22 August and presented by E2Rventures with the support of Solara Group of Companies. The performance also raised funds for the Swara Community Arts Centre and its work in music education, cultural preservation and youth development.



The concert was billed as the first international performance at Istana Budaya following the national theatre’s reopening. At its centre was Grammy-winning violinist, vocalist and composer L. Shankar, a co-founder of the pioneering fusion group Shakti and inventor of the remarkable 10-string double violin.

Joining him was Malaysian sitarist Samuel J. Dass and an accomplished local ensemble comprising tabla player Prakash Kandasamy; composer, arranger and keyboardist Shawalnaz Hussin; seruling maestro Muhardiman Ismail; bassist and composer Hadi Maswardi; percussionist and programmer Paavendran Langkadran; and guitarists Eliezer Enan and Marco Alonso. Many of the musicians came from Dass’s own ensemble, Swara Asia. That familiarity was evident in the natural interplay on stage. This did not sound like a collection of musicians assembled for a single engagement; it felt like a cohesive group whose members understood when to lead, when to support and when to leave space for another instrument.

A Palace of Culture Renewed

Istana Budaya—translated as the Palace of Culture—is Malaysia’s premier national theatre. Located on Jalan Tun Razak, Kuala Lumpur, it opened in September 1999 and has hosted major theatrical productions, classical concerts, musicals and opera.

Its main auditorium seats approximately 1,400 people and includes royal boxes inspired by the windows of traditional Malay houses. Following an extensive period of upgrading, the changes are immediately visible. From its exterior to the public spaces and auditorium, Istana Budaya once again projects the stature expected of a national cultural institution.

The renewed surroundings provided an appropriately grand setting for an evening built around musical traditions, cross-cultural collaboration and instrumental virtuosity.

The Instruments as the Test

For me, the sitar, tabla, seruling and Shankar’s 10-string double violin would provide the evening’s true test. The sitar was one of the instruments I was



particularly interested in hearing through the system. It has a distinctive brightness and resonance that can become overly sharp if not reproduced well. Through the sound system, the plucked strings remained clear and lively without becoming piercing or uncomfortable to the ears.

The tabla presented a different type of test. Its different tones and the quicker finger work required clarity to prevent the playing from becoming muddled. Both came through well.

The seruling brought a lighter and gentler character to the performance. With amplified strings, keyboards, bass and percussion playing alongside it, I thought the flute might be difficult to pick out. Instead, it remained clearly audible without appearing to be pushed unnaturally forward in the mix. Shankar's 10-string double violin was probably the most unusual instrument of the evening. I was impressed by how its sound could move from gentle and expressive

to powerful and almost orchestral. The loudspeaker system handled these changes naturally. The higher notes remained comfortable to listen to, while the lower notes retained their warmth and body. When the instrument needed to take centre stage, it did so without overwhelming the rest of the musicians.

Although the subs were hidden from view, their contribution could certainly be felt. What stood out for me was that the bass never dominated the performance. It added depth and impact when required but remained well balanced with the rest of the instruments.

Clarity Beyond the Prime Seats

My seat was towards the side of the second-level circle—not necessarily the position one would choose for a system evaluation. Yet that ultimately made the experience more meaningful.

Even from that location, the individual character of each instrument came through

clearly. There was a pleasing equilibrium across the ensemble. No single element consistently overpowered another, and when an instrument took the musical lead, the transition felt natural rather than forced.

Naturally, microphone selection, placement and the decisions made by the front-of-house engineer were integral to the result. A loudspeaker system cannot compensate for poor capture or an unbalanced mix. Nevertheless, its responsibility is to reproduce those decisions faithfully and distribute them consistently throughout the listening area.

From where I was seated, that reproduction was rich, open and remarkably well defined. The system delivered sufficient detail to reveal the musicians' technique, but it never became clinical. Just as importantly, the sound remained comfortable throughout the performance. There was energy without aggression, clarity without harshness and low-frequency presence without excess.

A Discovery After the Final Applause

It was only after the concert had ended that curiosity led me to find out more about the production. Having been impressed by the consistency and natural balance throughout the evening, I wanted to know what sound reinforcement system had been used.

A little investigation revealed that the performance had been supported by a **d&b audiotechnik GSL** system.

In many ways, the discovery made perfect sense. Throughout the evening, the sound had remained open, balanced and remarkably consistent, allowing the audience to focus entirely on the musicians rather than the technology reproducing them.

That finding also places Istana Budaya in distinguished company. Around the world, many of the world's most respected

performing arts venues have selected d&b systems to support demanding productions. These include London's Royal Albert Hall, Sydney Opera House and Singapore's Esplanade – Theatres on the Bay—venues where consistency, transparency and musical fidelity are essential to every performance.

Whether permanent or hired for this production, the choice felt entirely appropriate for Malaysia's premier performing arts venue.

When the Technology Disappears

The evening was different from the events I usually attend, but I left with a vivid impression of a beautifully choreographed musical encounter. Each musician was given room to express the distinctive voice of his instrument, while the ensemble retained its collective warmth and cohesion.

For me, that was the system's greatest achievement. After initially noticing the loudspeaker arrays, I gradually stopped thinking about them. My attention shifted entirely towards the performers and the music. In many ways, that is the highest compliment one can give a sound system: the technology becomes invisible, leaving the performance to occupy centre stage.

Based on what I heard that evening, it would be a fitting addition to Malaysia's Palace of Culture. Istana Budaya presents an exceptionally varied programme, and its sound system must be equally capable of supporting everything from traditional instrumentation and orchestral music to theatre, contemporary concerts and international productions.

On this occasion, the sound system did more than make the performance audible. It allowed the colour, texture and personality of every instrument to be heard—and felt—in full.

AUSTRALIA

Sky Meets Light

Claypaky Ultimo Sharpy Delivers High-Impact Aerial Effects for Samsung Sky Portal



Samsung Electronics Australia staged a striking aerial spectacle over Sydney Harbour to premiere its Sky Portal film, with **Claypaky** Ultimo Sharpy luminaires, playing a central role in the event's lighting production.

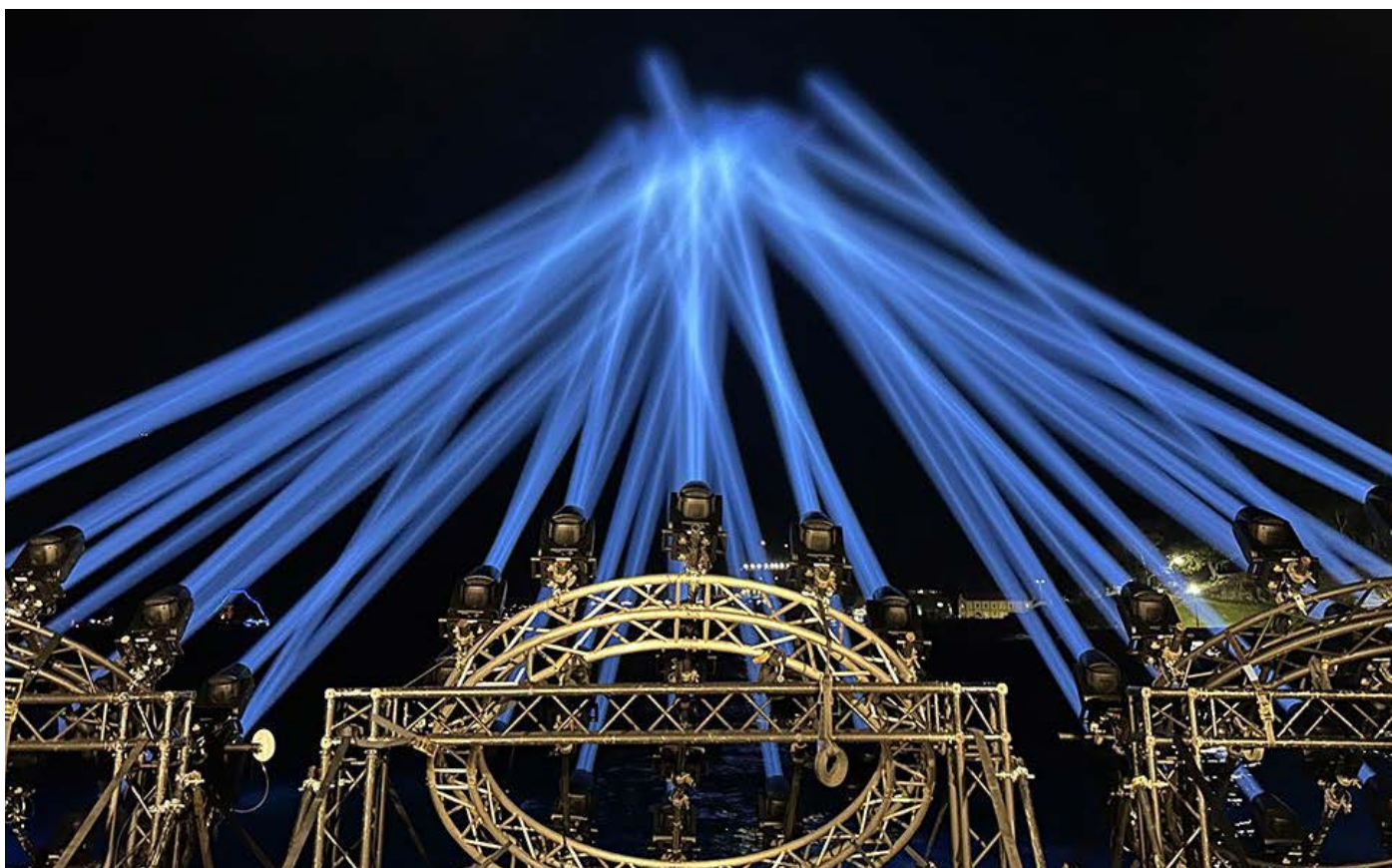
Produced in partnership with global marketing and brand storytelling agency INVNT, the launch centred around the Sky Portal – an 8m x 2.5m LED screen weighing more than one tonne – which was lifted from a barge at Farm Cove and flown 150m above Sydney Harbour by a Huey helicopter. The five-minute film, shot entirely using Galaxy S26 devices, culminated in a synchronised display of pyrotechnics, lighting and sound that transformed the harbour skyline.

Lighting designer Mark Hammer of **Silver Bullet Projects** was tasked with creating

a visual experience to complement the ambitious production. Following a recommendation from **Chameleon Touring Systems** Hammer selected Claypaky Ultimo Sharpy fixtures for the project.

"The Ultimo Sharpy is similar in size to a standard Sharpy, but its IP66 rating was crucial because the fixtures were positioned on a barge in Farm Cove," said Mark Hammer. "They're also compact and lightweight, which mattered because I needed enough units on the barge to create a powerful look. Comparable fixtures are much heavier, and with that many in one place, I was concerned the barge could become unbalanced if they were tilted too far in one direction!"

To fulfil the design requirement, Chameleon Touring Systems specified a total of 48



Claypaky Ultimo Sharpys, which the company had acquired through [Show Technology Australia & New Zealand](#) during an earlier phase of inventory update. The fixtures were deployed in three circular arrays of 16 luminaires each, with every array comprising 12 fixtures around its perimeter and four positioned within the circle. The configuration was designed to maximise beam impact while accommodating the operational constraints of the floating platform.



"The Ultimo Sharpy was incredibly punchy — around 60% brighter than the original Sharpy—and we used it mainly for aerial effects," Hammer added. "The high-speed tilt and infinite pan rotation added something fresh. Rather than moving through a wide range of colours, we focused on beam effects, switching between gobos and prisms. On the barge, the result was awesome; it looked almost like a video effect."

Despite favourable weather conditions on the night, the IP66-rated Claypaky Ultimo Sharpy was selected to withstand the demands of an outdoor waterfront environment. Its lightweight construction and ergonomic side handles also simplified transportation, rigging and maintenance for the production crew, helping ensure efficient deployment throughout the high-profile Sydney Harbour event.

THAILAND

Every Note Defined

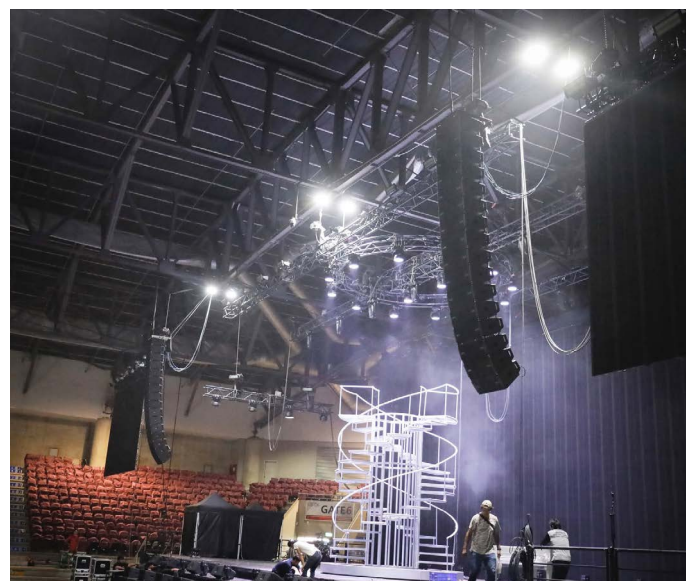
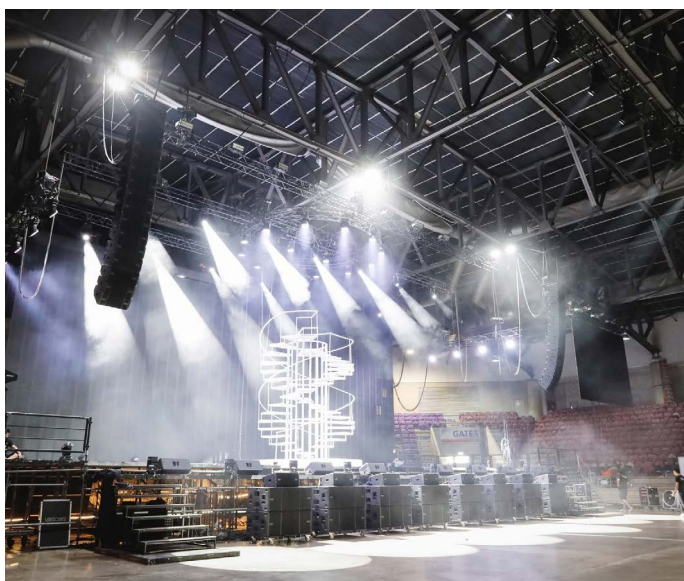
dBTechnologies VIO Delivers Concert-Scale Precision for Intertwined by Fate: Double Helix in Bangkok



A **dBTechnologies** VIO Series sound reinforcement system underpinned the audio production for the Intertwined by Fate: Double Helix fan meeting concert, held on 25–26 July at Thunder Dome in Bangkok, Thailand. Featuring cast members Ayden Sng, Elio Lv (Lyu Sitong), Fa Xuange and He Jiashu, the two-day event combined live performances of original soundtracks with interactive fan engagements, press conferences, sound checks and exclusive fan experiences. The technical production for the

live performance was delivered through a collaboration between **Ten Years After Audio Keep Sound System** <https://www.facebook.com/keepsoundsystem> and AUDITECH Co., Ltd.; with the VIO Series system engineered to provide consistent full-range coverage, controlled directivity and balanced sound reproduction throughout the venue.

The main PA comprised 32 units of the VIO L1610 three-way active line array modules configured as left and right hangs of 16 cabinets each; leveraging the VIO L1610's



high output capability with controlled vertical dispersion to allow the system to project articulate vocals and detailed programme material across the long throw distance while maintaining tonal consistency throughout the audience area. Low-frequency reinforcement was delivered by 16 units of the VIO S218 subwoofers deployed as eight ground stacks of two units positioned across the front of the stage. This distributed subwoofer configuration helped achieve more uniform low-frequency coverage across the venue while providing the impact and extension required for contemporary concert productions.

To ensure seamless coverage for audience members closest to the stage, eight VIO L210 line array modules were deployed as front-fill loudspeakers, with one cabinet mounted above each subwoofer stack to independently address the near-field listening zone, thereby minimising coverage gaps immediately in front of the stage while maintaining tonal continuity and speech intelligibility between the front rows and the main audience area.

System management was handled by a dBTechnologies Control 8 system controller, with monitoring and optimisation carried



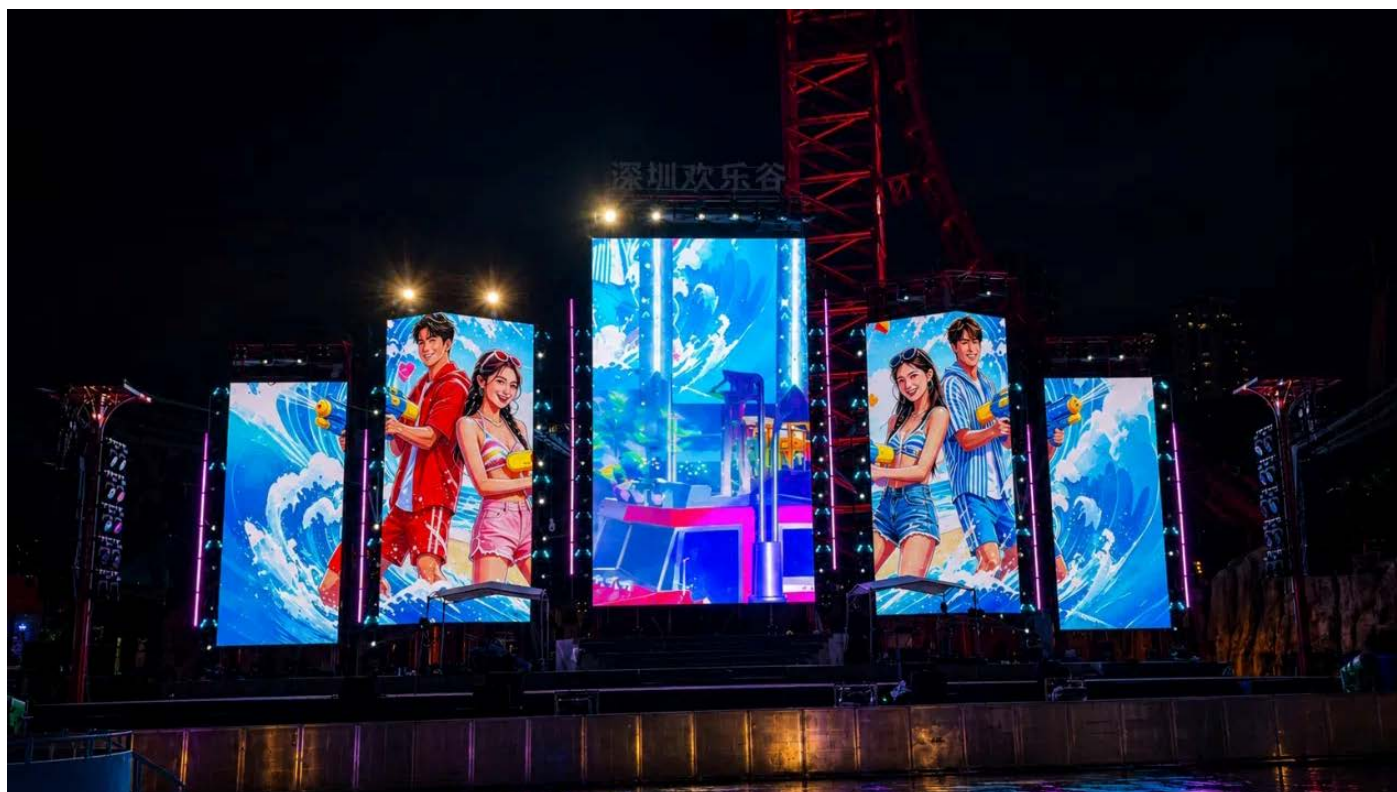
out through the company's Aurora Net software platform. The integrated control environment afforded seamless system operation, managed loudspeaker parameters and monitored amplifier status in real time; streamlining system oversight throughout the production.

Deployed at one of Thailand's established indoor entertainment venues, the VIO Series configuration demonstrated the platform's scalability for large-format indoor concert applications, delivering the output capability, coverage consistency and operational reliability required to support the demands of the two-day fan event.

CHINA

Pixels Paint Summer

INFiLED Shapes Shenzhen Happy Valley's Summer Stage with 235m² Outdoor LED Canvas



Shenzhen Happy Valley's 2026 Summer Festival featured a 235m² five-screen outdoor LED display built around **INFiLED** AP Series technology, creating a layered visual canvas that extended across the full performance area. Comprising 940 units of the P3.91 LED display cabinets, the installation reached 12 metres at its centre and stepped progressively down through four additional screens, giving the stage a distinctive silhouette while providing a versatile visual platform for live entertainment, seasonal programming and changing content.

At the centre of the design was a 7 × 12 metre display covering 84m², flanked by two 5 × 9.5 metre inner screens, each covering 47.5m², and two 3.5 × 8 metre outer

screens, each measuring 28m². Rather than functioning as a conventional rectangular LED backdrop, the five-screen arrangement created a visual hierarchy across the stage, with the central display serving as the primary focal point while the angled inner screens added depth and the outer displays extended the visual environment towards the stage wings.

The configuration also provided content creators with greater freedom to vary the visual composition across different performances and festival programmes. Content could be concentrated on the central display, distributed across selected screens or extended across the complete five-screen



arrangement, allowing the physical geometry of the LED installation to become part of the creative design rather than simply serving as a backdrop.

The INFiLED AP Series displays provided the performance characteristics required for the outdoor environment, with brightness of up to 5,000 nits, a refresh rate of up to 7,680 Hz and a 10,000:1 contrast ratio. Wide viewing angles supported visibility across the audience area, while the combination of brightness, contrast and high refresh rate maintained image clarity, colour and smooth motion as ambient conditions changed throughout the festival.

The scale of the installation also placed emphasis on deployment efficiency and long-term serviceability. The AP Series utilised a lightweight magnesium-alloy structure with reduced internal wiring, while

INFiLED's patented quick-lock system enabled individual cabinet connections to be secured in approximately five seconds. Positioning columns helped maintain alignment across the extensive LED surfaces, an important consideration for a five-screen configuration incorporating hundreds of adjoining cabinets.

For outdoor operation, the cabinets featured an IP65 rating for protection against rain, moisture and dust, while ArmorLED technology provided additional protection around the LEDs during transportation, installation and operation. Thermal management was addressed through a 4.2 V energy-saving IC, enlarged heat-dissipation ribs and optimised cooling around the PDU. All five screens incorporated rear-service access, while a quick-detachable PDU allowed essential components to be accessed from behind the stage without disrupting the front-facing visual presentation.

TÜRKIYE

Spectacle Meets Scale

Istanbul Festival Turns Up the Scale with L-Acoustics, DiGiCo and MA Lighting



Istanbul Festival brought thousands of visitors together at Festival Park Yenikapı from 1–16 August, combining live music, stage shows and entertainment across one of the city's largest festival productions. Supporting the extensive programme was a technical infrastructure built around **L-Acoustics**, **DiGiCo** and **MA Lighting** International solutions; represented in Turkey by **Asimetrik Sound Lighting & Visual Systems Inc**

The festival's expansive sound reinforcement system used L-Acoustics solutions across the Main PA, Outfill, Ground Fill and Delay positions, creating consistent coverage across the venue while providing the output required for a large-scale live music programme;

with the deployment comprising a total of 48 units of the L-Acoustics K1 line array modules, 48 units of the L-Acoustics K2 line array modules, 24 units of the L-Acoustics K1-SB high-power subwoofers, 48 units of the L-Acoustics KS28 high-power subwoofers, 18 units of the L-Acoustics KARA II line array modules and 12 units of the L-Acoustics A15 loudspeakers. The decision to deploy a comprehensive L-Acoustics loudspeaker system ensured a coherent and immersive sonic experience throughout the vast audience area, maintaining tonal balance and impact from front to back; with the approach allowing every listener to experience the same energy and clarity regardless of position within the site.



At the centre of the live sound mixing infrastructure were two DiGiCo Quantum338 digital mixing consoles and four 32-bit DiGiCo SD-Racks, which provided the production team with the mixing and I/O infrastructure required to manage the festival's live performances, while retaining the processing and operational capabilities of the DiGiCo platform. The system allowed for precise control over the sonic experience delivered to the audience, ensuring clarity, impact and consistency across the entire venue; while enabling engineers to finely tailor on-stage monitoring and mix conditions, supporting optimal performance conditions for the artists throughout the festival.

The visual grandeur and lighting control of the festival were centred on the globally acclaimed grandMA3 platform from MA Lighting International; with the control infrastructure comprising three grandMA3 Full-Size lighting control consoles, two grandMA3 Light lighting control consoles,

three grandMA3 NPU XL units and four grandMA3 8Port Nodes. The comprehensive capabilities of the grandMA3 platform enabled highly precise, timecoded and dynamic lighting control across the entire festival stage environment, supporting complex show programming with consistency and reliability. Its flexible workflow and powerful processing allowed the lighting design to shift seamlessly between artists, enhancing the visual impact of each performance. As a result, the system played a key role in delivering a visually immersive and cohesive festival experience for the audience.

With thousands of spectators experiencing the performances simultaneously across a large festival environment, consistency across the audience area was a central consideration for the technical design. The combination of L-Acoustics sound reinforcement, DiGiCo mixing and MA Lighting International control provided the core technology infrastructure supporting the festival's live production requirements.

THAILAND

Phuket Finds its Pulse

Adamson and Allen & Heath Raise the Bar for BOA Club Phuket



On Bangkok Road in Patong, Phuket, BOA Club Phuket has established a high-performance audio environment designed to deliver the impact and consistency expected of a premium house and techno venue. Designed and installed by **Sonos Libra** the system combines **Adamson IS** Series loudspeakers with **Allen & Heath** AHM processing, creating a rider-ready platform capable of supporting DJs from the regional circuit through to international headliners.

From the outset, BOA Phuket required a system capable of meeting international DJ riders without relying on additional rental equipment or last-minute modifications. Sonos Libra selected the Adamson IS Series

Line Array as the main PA, supplemented by strategically positioned point-source loudspeakers to maintain consistent coverage across the main dance floor, DJ-side seating, VIP areas and upper balcony. Adamson loudspeakers were also specified for DJ monitoring to maintain a consistent sonic character throughout the system.

The main PA comprises four IS10 cabinets per side, while low-frequency reinforcement is provided by two IS219 units installed beneath the DJ booth. Two IS7C units are mounted beneath the booth, above the subwoofers, serving as front fill for the front dance floor. On the upper balcony, two IS7PX units provide delay coverage for VIP seating.

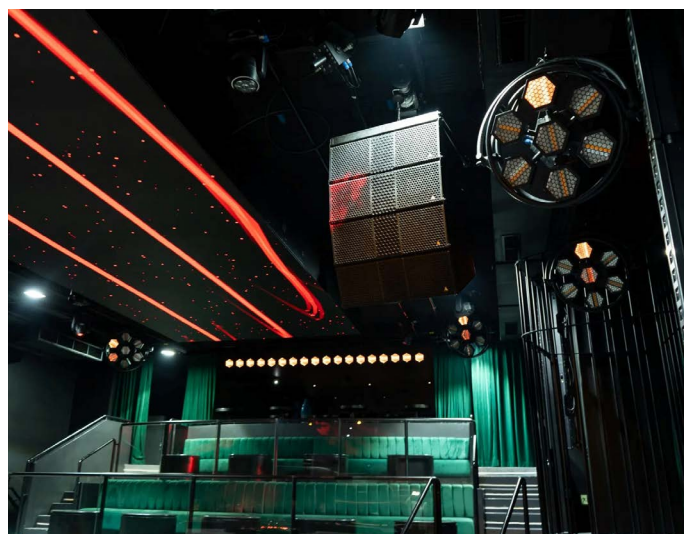


The centrally positioned DJ booth created an additional challenge, with VIP seating located behind the DJ requiring dedicated rear coverage. Sonos Libra addressed this with an IS10P on each side combined with an IS7PX on each side for back-fill delay, alongside an IS119 subwoofer flown on each side behind the IS10 main arrays.

The venue also adopted an unconventional approach to DJ monitoring. Rather than using M Series monitors, BOA Phuket selected the Adamson IS7PXW following extensive listening tests. Its dipole pattern design and dual-driver configuration were identified as providing the dispersion and precision required by the DJs, leading the owner to select the model for the installation.

Achieving consistent coverage was particularly important given the club's centrally positioned DJ booth and surrounding tiered seating. Sonos Libra used Blueprint software during the design phase to simulate the acoustic behaviour of the system and determine speaker quantities, positioning and aiming angles.

"We used Blueprint software to calculate and simulate sound coverage in detail—determining the number of speakers, their positions, and precise aiming angles to ensure consistent sound throughout the entire venue" shares Phoom, Sound Engineer from Sonos Libra who worked on the project.



Acoustic considerations were also incorporated directly into the interior design. Deep green curtains lining the club's walls provide acoustic absorption while complementing the dark-toned interior, deep-green velvet seating and copper-dominated lighting and graphic concept. The Adamson IS Series loudspeakers were integrated into this visual environment without compromising their intended acoustic performance.

The loudspeakers are powered by **Lab Gruppen** D-Series amplifiers, while system control and signal management are handled by an Allen & Heath AHM32 matrix processor. The processing platform provides zoning and automated preset changes, allowing the system to adapt to different operating hours and maintain appropriate sound levels and tonal balance with minimal user intervention.

The resulting system gives BOA Club Phuket a combination of consistent coverage, high-output performance and operational flexibility, while providing the rider-ready infrastructure required to accommodate visiting DJs. For a venue positioned among Phuket's premium nightlife destinations, the installation puts sound reinforcement at the centre of the overall experience rather than treating it as an afterthought.

AUSTRALIA

Learning Light Hands-On

WAAPA Puts Every Lighting Student Behind an ETC Eos Console

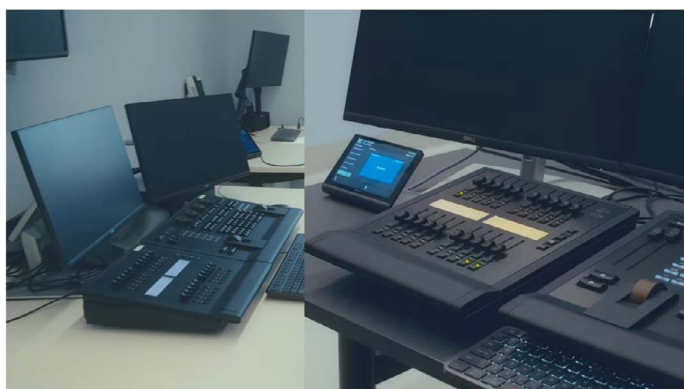


When the **Western Australian Academy of Performing Arts (WAAPA)** moved into Edith Cowan University's new city campus in Perth, it used the opportunity to rethink one of the less glamorous but most critical parts of lighting education: getting students enough time behind a real console. The result is a dedicated Eos training room featuring eight complete student stations built around **Electronic Theatre Controls (ETC)** Eos programming and fader wings, alongside a ninth console for the trainer. The system was specified by **Charcoal Blue** supplied through **One Diversified** and supported by **Jands**.

Jason Glenwright, former Course Coordinator of Lighting at WAAPA, wanted to change the traditional console training model; as he informs, "Traditionally, we were taught by standing around a single console, eight or 12 of us, practising that way, so you essentially only got about 10 or

12 keystrokes before someone else's turn. I thought that was a bit of a weak part of training. What if we had a space designed to allow eight students at a time to get their hands on a physical console, to get their basics, keystrokes and hand coordination down pat before they move into a theatre to work on productions?"

The purpose-built studio gives eight students simultaneous access to ETC Eos programming hardware, with each station pairing an Eos programming wing with a submaster fader wing and a high-performance computer. Visualisation software renders lighting rigs in 3D as students work, combining the tactile experience of physical control hardware with a visual representation of the lighting system. The training also has a direct link to WAAPA's production environments; as its venues operate consoles from the same Eos family, including the Apex 5, Apex 10, Ion



Xe and RPU, allowing students to carry skills developed in the training room directly into live production. And a ninth Eos console gives the trainer a dedicated teaching position, with cameras positioned above the desk to capture programming activity. Displays at the front of the room allow students to follow the trainer's keystrokes while simultaneously working at their own stations.

"On top of having the eight training consoles in here for the students, we also have a ninth console, which the trainer can use, with the added benefit that we can put cameras above it," said Glenwright. "With the screens in the front of the room, we can show the keystrokes, so students can watch the presenter demonstrate, have it presented on the televisions in front of them, and have that full trainer-led experience."

The decision to provide physical programming hardware at every station was equally deliberate, as **Karen Cook, Lecturer in Lighting at WAAPA** says "Having this room is such an advantage over what we had previously. What we had before was set up with touch screens, so we'd get virtual keypads on a touch screen, and we were really encouraged to use that. It's not the same as having the tactile interaction that you get with a programming wing. It would also mean that students would tend to just start relying on QWERTY keyboard shortcuts, which is a nice thing to have, but doesn't

really replicate what we want them to be doing on production."

The result is a training environment where students can access ETC Eos consoles during and outside scheduled classes, giving them considerably more opportunity to practise, repeat tasks and make mistakes before those skills are tested under the pressure of a live production. "The more that we can do not virtually, the more engaging it is, and the easier it is for someone to come into it at entry level. And then the easier it is to develop those skills," said Ms Cook.

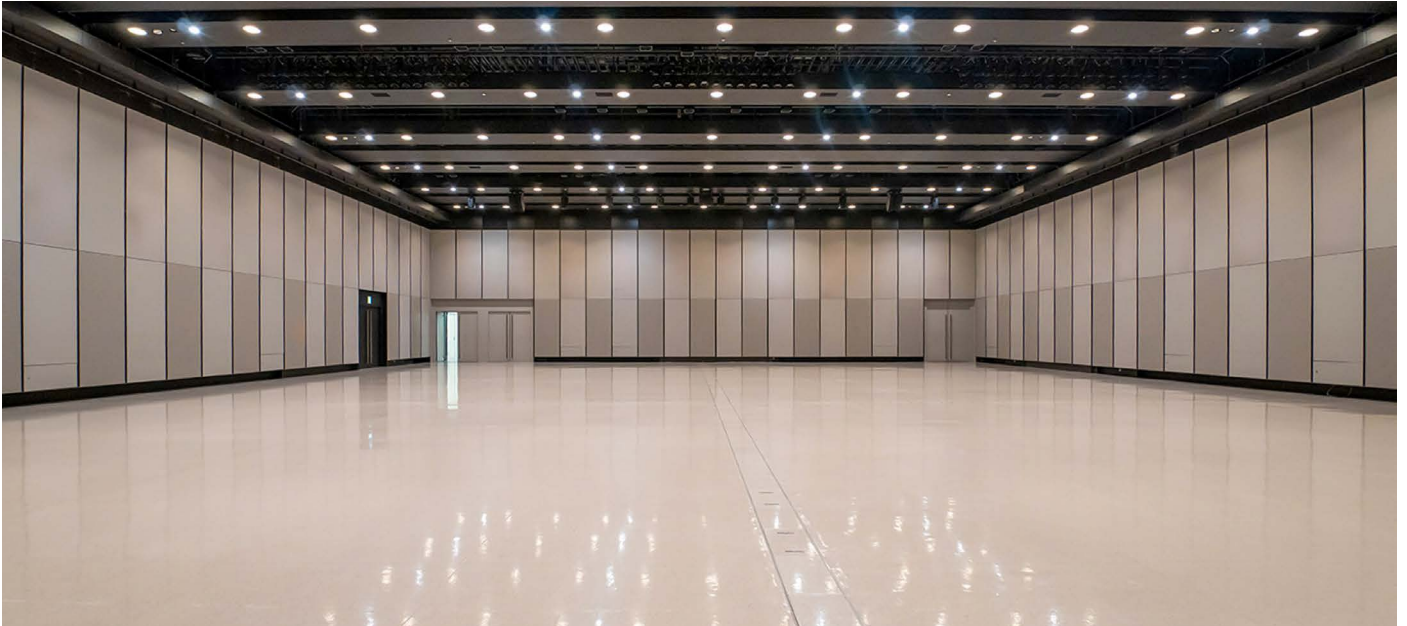
The project also gives Jands a training environment of its own. **Simon Tye, Technical Systems Manager at Jands**, runs the company's regular ETC training courses and sees the studio as a direct bridge between learning the platform and operating it when production pressures take over. "WAAPA have been blessed to be able to create the Eos experience for students, to be able to spend time outside of class, inside of class. When you're in a high-pressure situation, plotting to a time limit because the director and the performers need to practise, that is what we spend our time getting towards. Taking training of Eos offline, taking training of any console offline, is so important. You can press the buttons, learn where they are, make mistakes. Their Eos room is one of a kind. There is nothing like that anywhere else in the country."

According to Tye, the wider WAAPA installation ranks among the largest ETC console installations in an Australian educational institution, while the dedicated training room has also been completed to a standard that allows Jands to deliver its own Eos courses on site. For WAAPA's lighting students, however, the real value is simpler: instead of waiting for their turn at a console, every student now has one in front of them.

JAPAN

Audio Meets Adaptability

L-Acoustics Gives Tokyo's Hikarie Hall a Sound System Built to Change with the Show



Hikarie Hall installs L-Acoustics Kiva II and A Series for flexible sound across two halls.

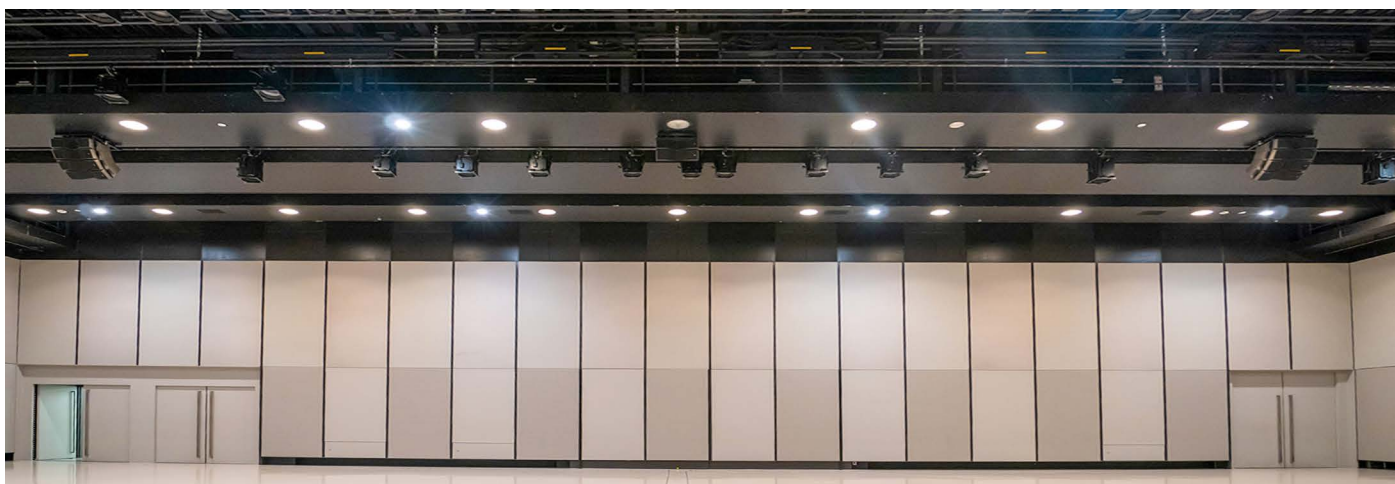
At Shibuya Hikarie, one of Tokyo's most recognisable landmarks, has become a sought-after event destination, hosting everything from corporate conferences to around half the runway shows at Rakuten Fashion Week Tokyo. To keep pace, the hall has replaced its ageing sound system with a permanent **L-Acoustics** installation across Hall A and Hall B, supported by a mobile rig that can scale up for larger productions.

L-Acoustics Certified Partner **Bestec Audio** was brought in to design the system after the previous loudspeakers had begun to constrain the venue's capabilities. "The speakers originally used in the hall were outdated and starting to limit what we could offer the hall's clients," says **Ayaka Oyama from Pacific Art Center**, the company that oversees sound management at Hikarie Hall.

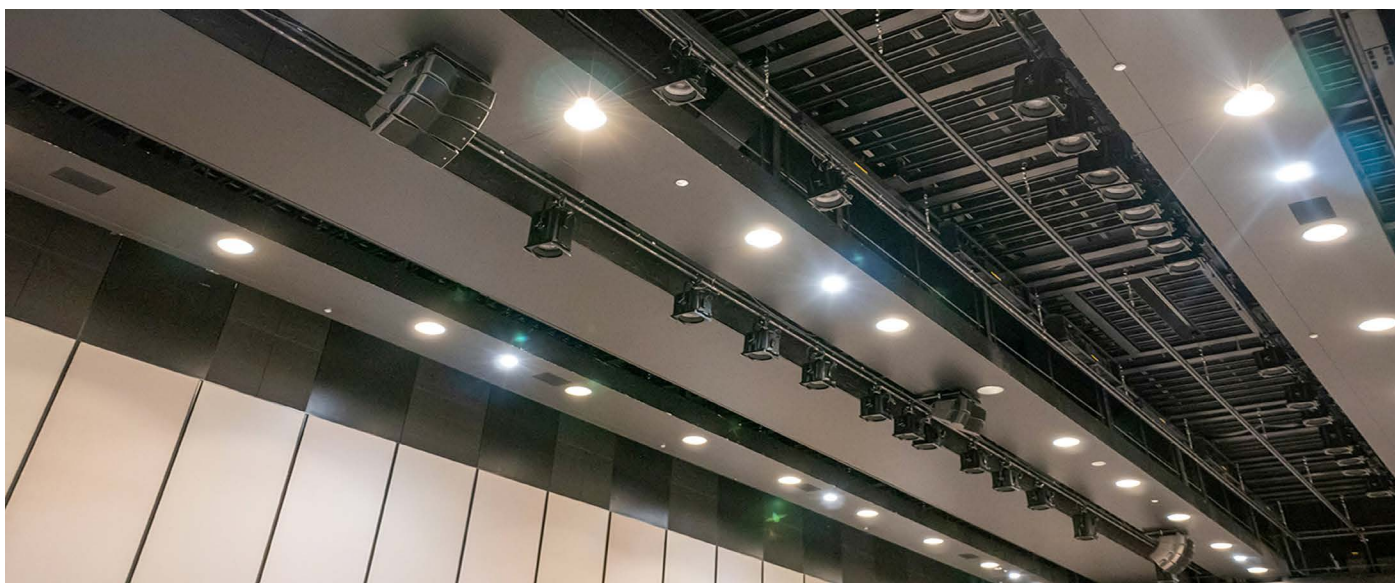
"There was a ceiling on the volume we could produce, and at noisy events like receptions, the sound would sometimes get lost in the chatter. We combined the permanent speakers with temporary ones, but over the past few years even that was sometimes inadequate."

The new system combines Kiva II and A Series enclosures in the permanent installations, with additional A Series loudspeakers and KS21 subwoofers available as a mobile rig. The approach gives Hikarie Hall a common L-Acoustics platform that can be configured around the requirements of individual events and room layouts.

Performance was only part of the brief. With the hall operating within a high-profile architectural environment, aesthetics also



L-Acoustics Certified Partner Bestec Audio replaced an ageing system to keep up with the venues diverse programming.



L-Acoustics delivered the performance and transparent sonic signature best suited to the hall's diverse range of uses while meeting its aesthetic requirements.

mattered. Oyama says the team was looking for a softer, less intrusive appearance, favouring rounded forms over angular designs. L-Acoustics' dark grey-brown finish offered an alternative to the solid black appearance commonly associated with professional loudspeakers.

Following side-by-side demonstrations of several manufacturers, the team selected L-Acoustics based on what Oyama describes as the combination of performance and transparent sonic signature best suited to

the hall's broad range of applications, while also meeting its aesthetic requirements. Bestec Audio designed the system using L-Acoustics Soundvision software and trained the Pacific Art Center team to manage the system themselves. That has shifted much of the day-to-day configuration into the venue, allowing settings to be prepared ahead of events and recalled on site.

"The training gave us a much better understanding of Soundvision and LA Network Manager, and setup is now far



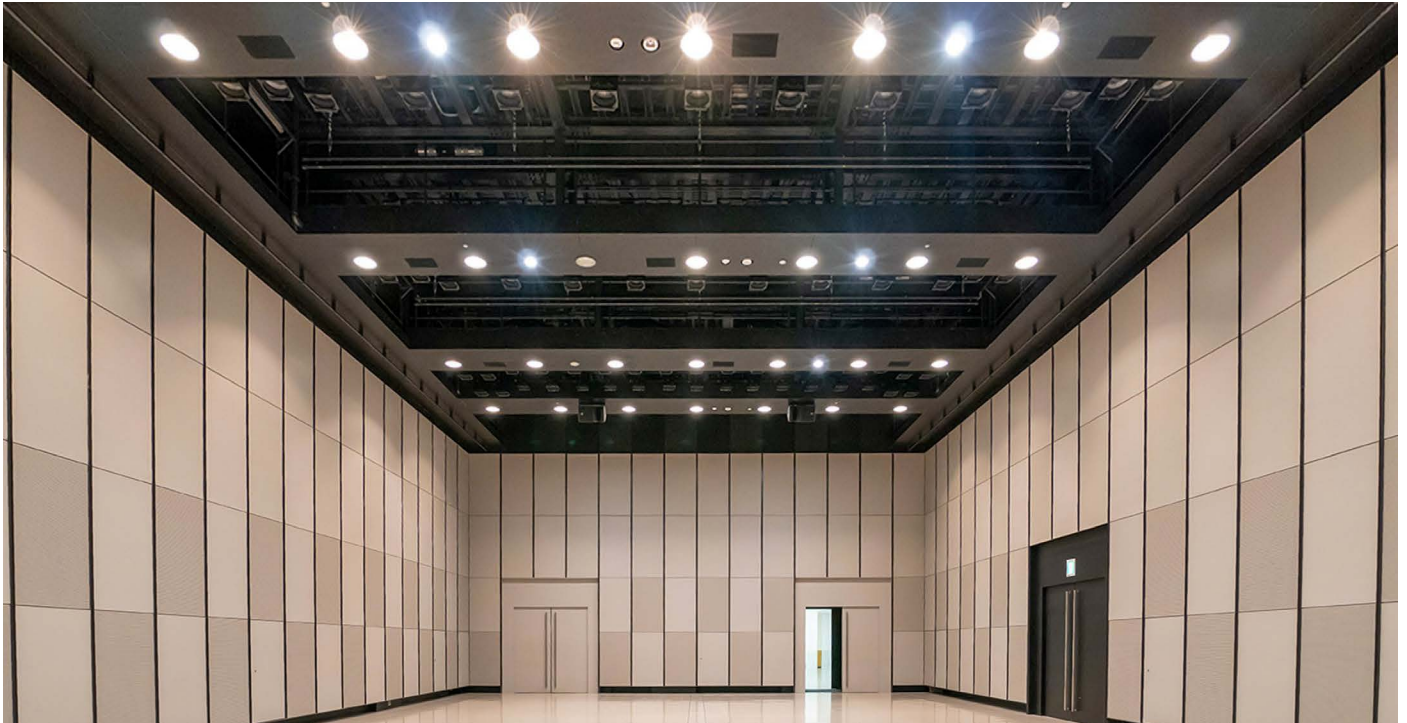
Hikarie Hall staff with new L-Acoustics sound system.

simpler than before,” Oyama says. “We can prepare settings on a laptop in advance and simply load that data on the day, which shortens the time needed for set-up. Even when a client asks to use the hall widthways instead of our usual lengthways configuration, Soundvision means we can just update the amplifier settings and the room still sounds right. That’s especially true once the speakers are flown.”

Oyama put that workflow into practice ahead of Rakuten Fashion Week Tokyo in March 2026, using Soundvision simulations to configure the hall for the show. The permanent systems are tailored to the different requirements of the two rooms. Hall A is built around Kiva II, with two enclosures at centre and four per side left and right. Twenty flush-mounted X8i are distributed throughout the room, using their compact coaxial format to provide consistent coverage while keeping the visual footprint discreet.

Hall B uses two A10i Wide as its main system, selected for their wide dispersion to suit the room’s proportions. Two X8 provide side-fill for lateral monitoring, while 15 flush-mounted X8i maintain tonal consistency throughout the space. For larger productions, the mobile system adds eight A10 Focus and four A10 Wide, allowing coverage to be extended or reshaped according to the event. Eight KS21 subwoofers provide additional low-frequency output, addressing one of the limitations of the previous system. The system is driven by seven LA12X amplified controllers alongside five LA4X, with management handled through LA Network Manager.

The operational advantages extend beyond system configuration. Yoshiki Ito, also of Pacific Art Center, points to the ease of handling and rigging as another benefit. “Whether flown or stacked, the speakers are easy to handle and relatively quick to rig, so we find them very easy to operate,” he explains, “We’ve also noticed how well



Since the upgrade to an L-Acoustics sound system, Hikarie Hall has been able to accept bookings it once wasn't equipped to serve.

the permanent system integrates when we add the KS21 subwoofer for temporary use. Simply positioning it, recalling a preset and sending output is enough for the sound to come together properly."

The combination of Soundvision-based preparation and angle-adjustable enclosures has also simplified changeovers, allowing Hikarie Hall's own team to prepare configurations before handing operation over to external production crews with minimal explanation.

For a venue that needs to move rapidly between corporate events, receptions, fashion shows and other productions, that flexibility is already translating into more bookings. "We can now take on events requiring high volume levels that we would previously have had to decline," Oyama said. "Since installing the L-Acoustics system,



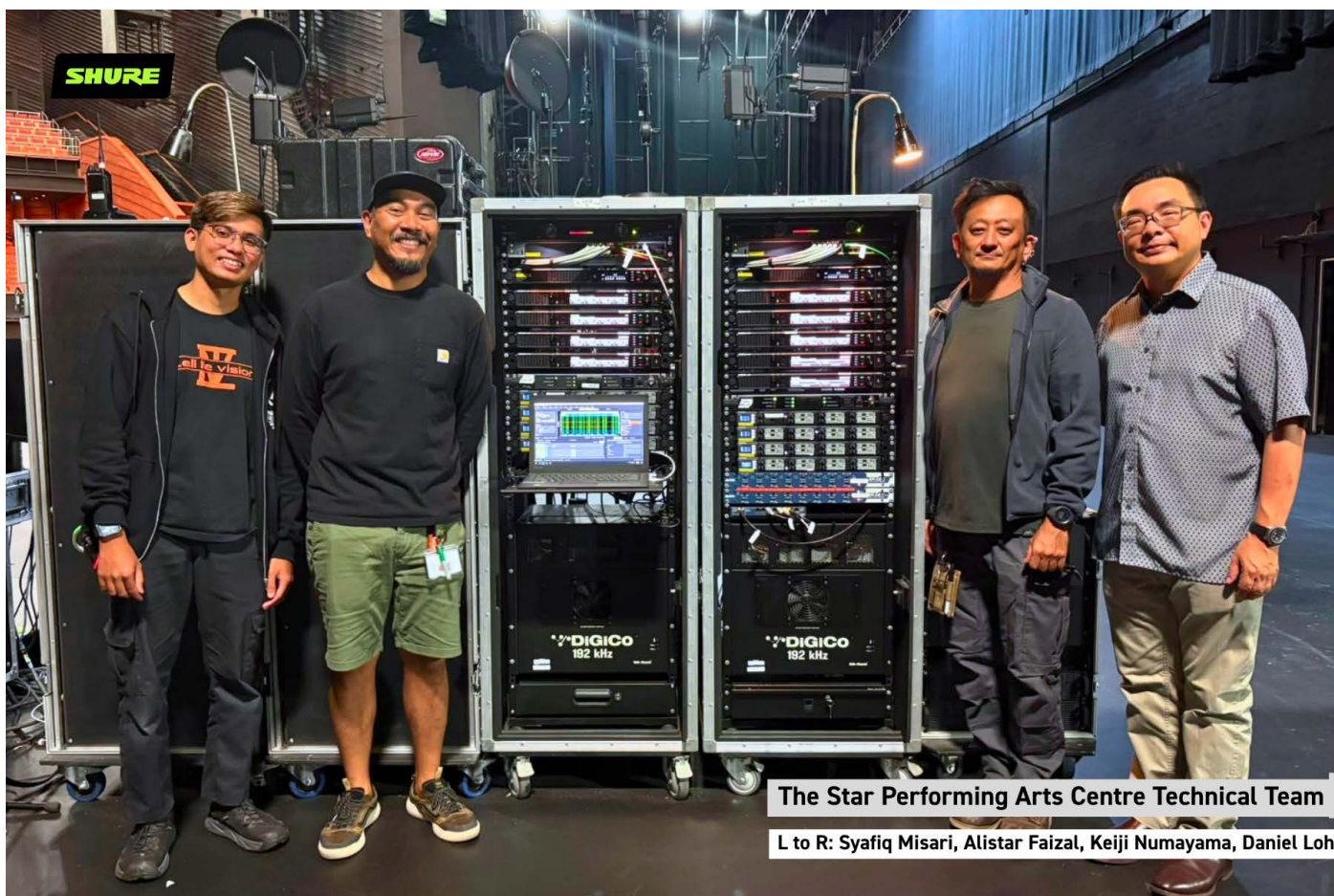
Bestec Audio designed the system using L-Acoustics Soundvision software, then trained the Pacific Art Center team to run it themselves.

we feel we're able to accommodate almost every request that comes our way. With this installation, we can propose a flexible sound setup tailored to each event's requirements. We want to keep responding fully to client requests and continue improving what our visitors experience."

SINGAPORE

Wireless Confidence Elevated

The Star Performing Arts Centre Strengthens Wireless Monitoring with Shure Axient Digital PSM



The Star Performing Arts Centre Technical Team

L to R: Syafiq Misari, Alistar Faizal, Keiji Numayama, Daniel Loh

The Star Performing Arts Centre has strengthened its wireless audio infrastructure with the deployment of **Shure's** Axient Digital PSM (ADPSM) in-ear monitoring system, enabling greater RF efficiency, improved monitoring capabilities, and enhanced operational flexibility for demanding live productions.

As one of Singapore's premier performance venues, The Star Performing Arts Centre regularly hosts productions with high channel-count wireless requirements and complex stage designs. The venue's technical

team identified the need for a more advanced wireless monitoring solution to address increasing RF challenges and maintain reliable coverage across diverse show environments.

"Previously, when we were using the PSM1000 system, we were working with two different frequency bands. It was challenging to secure enough clean RF spectrum for productions with high channel-count requirements," said Keiji Numayama, Manager, Audio of The Star Performing Arts Centre. "Coverage could also become an

issue when performances bring in large stage sets and multiple LED panels across the stage."

The upgrade to Shure's ADPSM has helped The Star Performing Arts Centre address these challenges while maintaining a familiar workflow within the Shure ecosystem. Key features such as ShowLink and Spatial Diversity have provided the team with greater control, stronger visibility, and improved confidence during live productions.

The system also integrates seamlessly with the Shure ADX microphones already in use at The Star Performing Arts Centre, as both platforms support ShowLink. This allows the technical team to manage and monitor key wireless functions more efficiently within a unified Shure workflow.

"ShowLink has been a real game changer, and so has Spatial Diversity," explained Keiji. "Monitoring has improved significantly. Instead of checking each bodypack individually, we can now monitor battery levels, audio quality and RF performance remotely. That is extremely useful during live shows, and being able to make changes to multiple packs at the same time means we can react much faster."

The new system has allowed Keiji and his team to maintain their familiar workflows while benefiting from enhanced remote management capabilities that save valuable time during monitoring, adjustments and troubleshooting.

"Setup time remains largely similar, although we spend a little more time ensuring packs are connected to ShowLink," said Keiji. "Since we're still operating within the Shure ecosystem, our overall workflow remains unchanged. The biggest improvement is the

ability to monitor and manage the system remotely."

Electronics & Engineering (E&E) <https://enepl.com.sg/> played a key role in supporting the deployment, working closely with Keiji and his team to complete the transition within a tight implementation window. With limited time available, careful coordination was required to minimise disruption and ensure the system was ready for upcoming productions.

"Due to the limited time available, the system change had to be carefully coordinated and executed," noted Keiji. "The experience and expertise of E&E's technical team made the transition smooth and ensured minimal system downtime."

With Shure Axient Digital PSM in place, The Star Performing Arts Centre is now better equipped to support today's increasingly demanding live production environments. The upgrade strengthens the venue's ability to deliver reliable wireless monitoring for artists and production teams, while giving its technical team greater control over every show to enhance the overall experience for audiences.

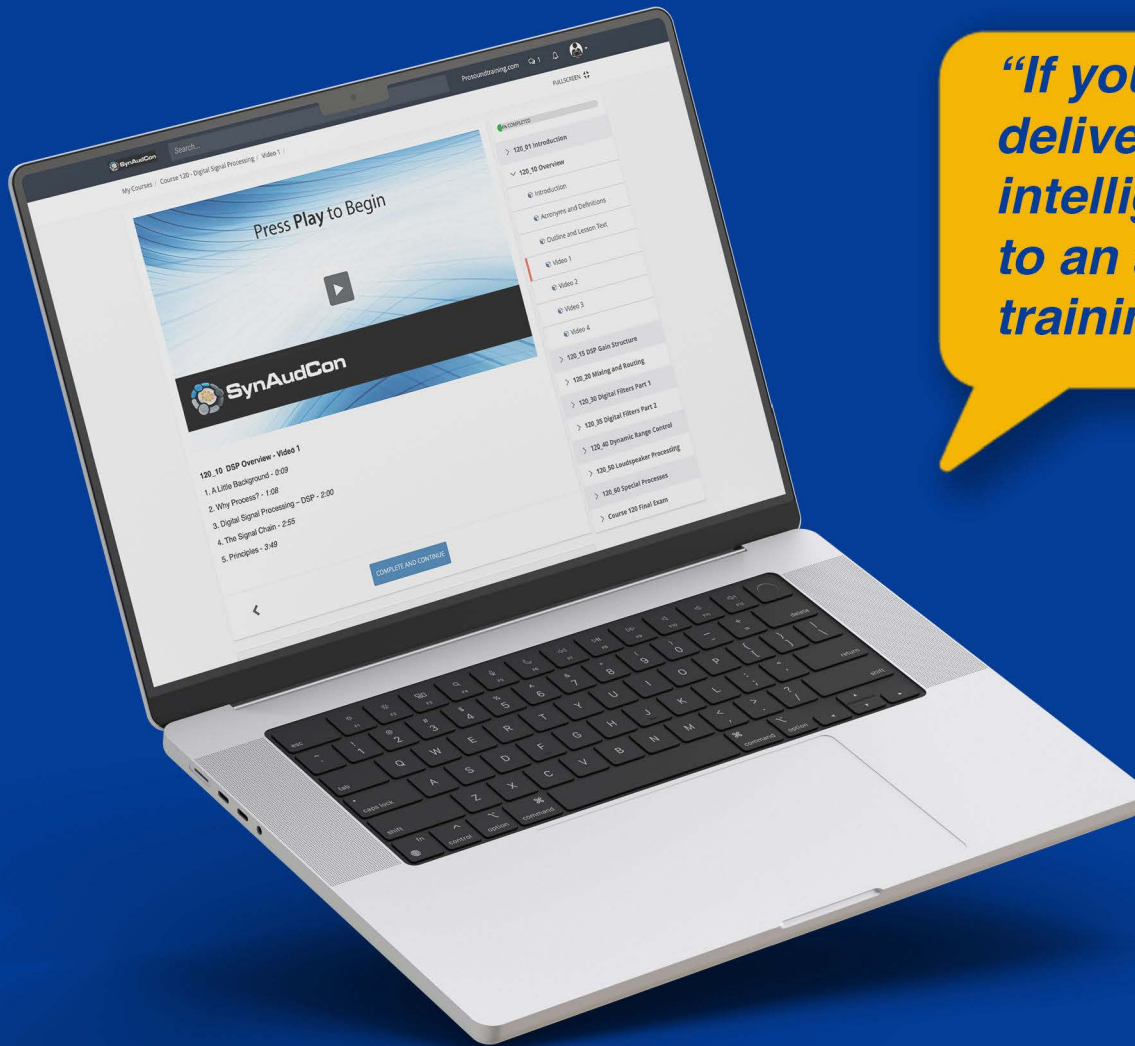
Equipment List

- 8 x Axient® Digital PSM Wireless Quad Transmitter
- 6 x Axient® Digital PSM Wireless Dual Transmitter
- 44 x Axient® Digital PSM Wireless Bodypack Receiver
- 3 x Axient® Digital PSM 8-Port Antenna Combiner

Theatre - 32 ch

Gallery - 12 ch

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