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FEATURE:
Show Control, Reimagined

LIVE:
A Spatial Thai Electronic Experience Featuring Adamson Fletcher Machine

The Art of Connecting ... Built on Instinct

Thomas Riedel
Group CEO, Riedel Communications

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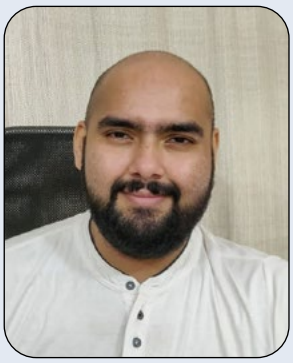

Across APAC - ME, live entertainment continues to expand in scale and ambition; and this issue captures the region's momentum … from Adamson's spatial audio at UNFEST'26 and L-Acoustics' first L2 deployment in Sydney to Meyer Sound in Chengdu and Claypaky on the Gold Coast. We also look at skills development in India and Dubai, alongside impressive installations featuring d&b, Barco and Void Acoustics.

What's abundantly clear though, is the fact that major productions and immersive experiences are raising expectations, while increasingly sophisticated systems place greater demands on delivery teams. And so, growth will depend not simply on technology, but on connecting expertise, infrastructure and creative intent across the region.

That balance between anticipating change and responding to it, is explored in our cover interview with Thomas Riedel, Group CEO of Riedel Communications. The company has grown beyond communications into signal transport, networking, and integrated production – a journey shaped by an instinct for recognising where the industry is heading.

The same need to think beyond individual tools shapes our feature, 'Show Control, Reimagined'; as we examine how AI, automation, real-time rendering and connected design environments are reimagining production workflows; where the focus is on interoperability, reliable data exchange and technologies that work seamlessly together.

The next act starts now; are you ready?

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INDIA

Hi-Tech Audio & Image Brings L-Acoustics L-ISA Training to India



L-Acoustics and its Indian distribution partner **Hi-Tech Audio & Image** held the first L-ISA Technology Training programme in India in New Delhi on 7–8 October 2026, bringing system engineers, sound engineers and other live audio professionals together for two days of technical instruction and practical learning focused on immersive sound.

Led by **Adriaan van der Walt, L-ISA & Immersive Audio Engineer at L-Acoustics**, the programme progressed from the principles of immersive audio to the design, deployment and operation of L-ISA loudspeaker systems. It followed earlier L-Acoustics training initiatives in India, extending opportunities for local professionals to engage with the manufacturer's immersive-audio technology and workflows.

The first day introduced L-ISA technology and the fundamentals of immersive listening, examining the differences between conventional stereo and immersive audio, alongside binaural listening and the principles underpinning spatial sound reproduction. Drawing on his experience as an immersive-certified system engineer and mixing engineer, van der Walt connected the technical concepts to professional production environments, illustrating the workflows and decisions involved in implementing immersive audio.

Day two shifted to L-ISA loudspeaker system design and implementation. Guided exercises based on the L-Acoustics education platform took participants through key stages of system design, deployment and operation. Van der Walt supplemented the curriculum

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with examples from his own professional practice, demonstrating how design choices and implementation decisions influence system performance.
Listening demonstrations using selected tracks provided an opportunity to experience the spatial characteristics of immersive audio, while sessions on system calibration addressed the processes required to achieve the intended performance. Together, the design exercises and listening sessions connected the underlying technology with the practical considerations of deploying and operating an immersive system.

"Immersive audio offers an exciting way to rethink how sound can be presented and experienced. What I enjoyed about this training was the opportunity to explore the technology from different perspectives, moving from the fundamentals to system design and the listening experience. Sharing practical examples from my own work also allowed us to look at the considerations that come into play when bringing an immersive system to life," said van der Walt.



Rajan Gupta, Founder & CEO of Hi-Tech Audio & Image, asserted "India has a talented community of audio professionals, and continued exposure to evolving technologies and global working practices can help take that expertise further. During the L-ISA training, Adriaan shared practical insights from his own work as a system engineer, giving participants a better understanding of the thought process behind immersive system design and calibration. We hope these learnings encourage our engineers to explore new approaches and contribute to raising the standards of sound system engineering in India."

Nirdosh Aggarwal, Managing Partner at Hi-Tech Audio & Image, added "Introducing a technology like L-ISA involves more than understanding its features; it is about recognising where it can make a meaningful difference to a production. The training offered participants a closer look at the system, its capabilities and the technical considerations behind its implementation. This understanding is important as we work with customers and partners to explore solutions that align with their requirements and the evolving demands of the market."

L-ACOUSTICS



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AUSTRALIA

Harry The Hirer Scales with JBL VTX A Series

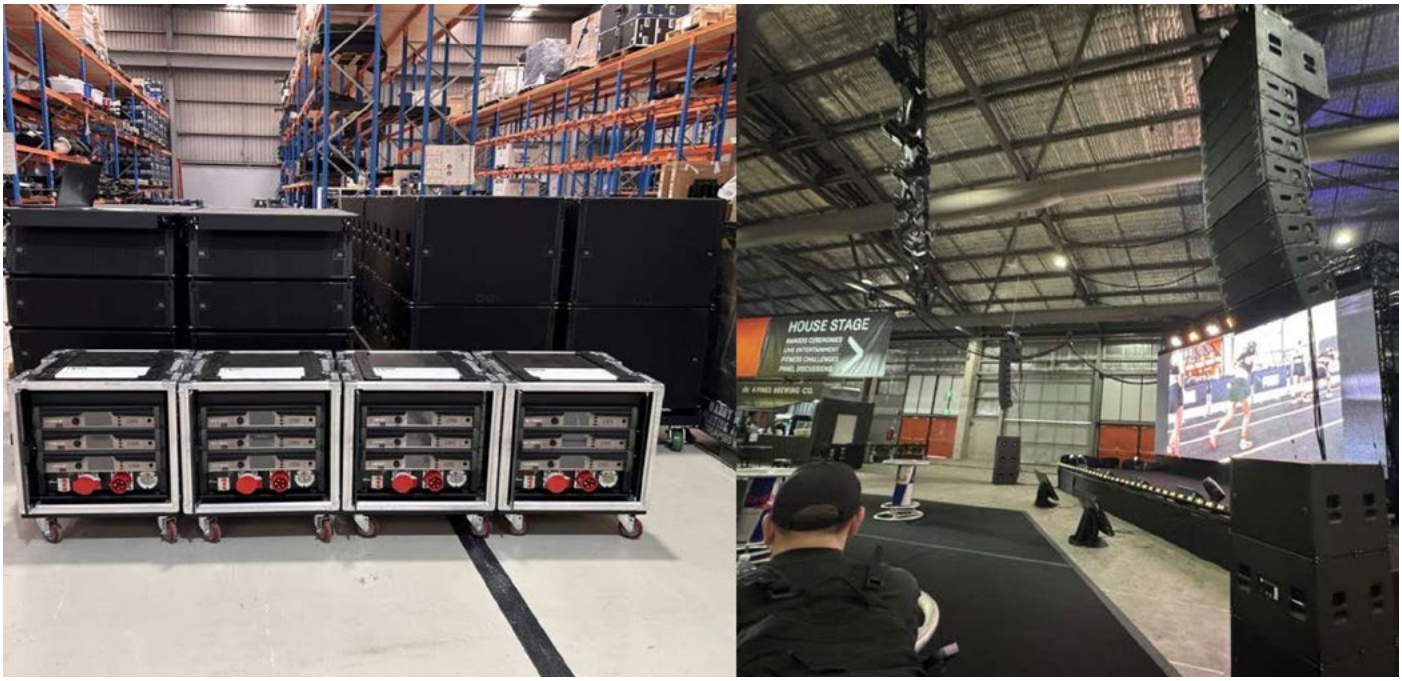


Harry the hirer Productions has expanded its audio inventory with a **JBL Professional** VTX A Series system, following comparative listening tests at its Victorian warehouse and a live production trial at the Hyrox fitness race in Sydney. Supplied by **MadisonAV** JBL Professional's official Australian distributor, the investment adds a second line array brand to the production company's inventory rather than replacing its existing system.

The purchase comprises 24 JBL VTX A8 line array elements, 20 VTX B18 subwoofers and four Crown VRack amplifier systems, each equipped with three I-Tech 4x3500HD amplifiers. MadisonAV also provided HARMAN-approved training for six Harry the hirer Productions staff and supported commissioning at the system's initial deployments.

The evaluation began after Harry's audio team identified VTX A Series as a potential addition to its inventory. **MadisonAV's Head of Tour Sound, Peter Kubow**, arranged for a demonstration rig to be delivered to the company's Victorian warehouse, where it was set up alongside an existing line array system familiar to the team. Both systems were tuned for a direct comparison.

"Within the space of two days, he'd arranged for MadisonAV's VTX A demo rig to come down to our warehouse in Victoria," said **Rob Nickels, Senior Account Manager at Harry the hirer Productions**. "He flew down and tuned it with us, basically flat out of the box, so we could hear what we would be buying. We set up and tuned an existing rig next to it. We were both surprised and happy to hear the overall performance when comparing both systems."



The warehouse comparison was followed by a practical trial at Hyrox at Sydney Showground, a five-day event spanning six halls and the Dome, with more than 28,000 visitors. In Halls Five and Six, where Hyrox House featured live music, food and a Recovery Lounge, the trial system comprised eight VTX A8 elements per side, with one flown B18 and three ground-stacked B18 subwoofers per side in cardioid mode. Kubow supported the deployment.

Following the successful trial, Harry placed the order. The new inventory was subsequently deployed at the 2026 AFL Grand Final Toyota Footy Fest, held around Yarra Park and the Melbourne Cricket Ground (MCG). The event attracts around 65,000 people on game day and also serves as the start and finish point for the AFL Grand Final Parade.

As the event's production requirements expanded late in the planning process, MadisonAV supplemented Harry's inventory with a VTX A12 and A8 system for the main stage. Harry's own equipment covered the parade's main stage at Grand Slam Oval and a further site along the route at Birrarung Marr. MadisonAV's role extended beyond supplying the equipment. The distributor arranged the initial demonstration, supported the Hyrox trial, prioritised delivery, trained six staff members to become JBL VTX A certified, and provided on-site commissioning support at Footy Fest. Its supplementary A12 and A8 equipment also helped accommodate the expanded main-stage brief.

APAC & MIDDLE EAST

Disguise Takes Training Across APAC & ME



X1 Fast Track workshops in Japan hosted at the NETGEAR Japan G.K Office.

Disguise kicked off the second half of 2026 on a strong note, as it took its training and community programme across APAC, bringing hands-on learning, professional development and community engagement to users and industry professionals in Japan, the Philippines, Australia and the Middle East.

In Japan, Disguise hosted two X1 Fast Track workshop days at the office of **NETGEAR Japan G.K.** bringing together new and existing Disguise users alongside local partners to explore the capabilities of X1 through hands-on learning. The workshops focused on helping participants understand what can be achieved with the platform, while strengthening connections between Disguise, its users and the wider Japanese community.

The APAC Roadshow then moved to Manila, Philippines, where **GLPS Co** and **Gateway OPC** hosted a hands-on Designer Essentials



Hands-on Designer Essentials Workshop in Manila hosted by GLPS and Gateway OPC.

Workshop. Participants explored ways to translate creative concepts into production-ready experiences using Disguise, combining practical learning with an opportunity to connect with other members of the local Disguise community.

In Melbourne, the programme combined technical training with community



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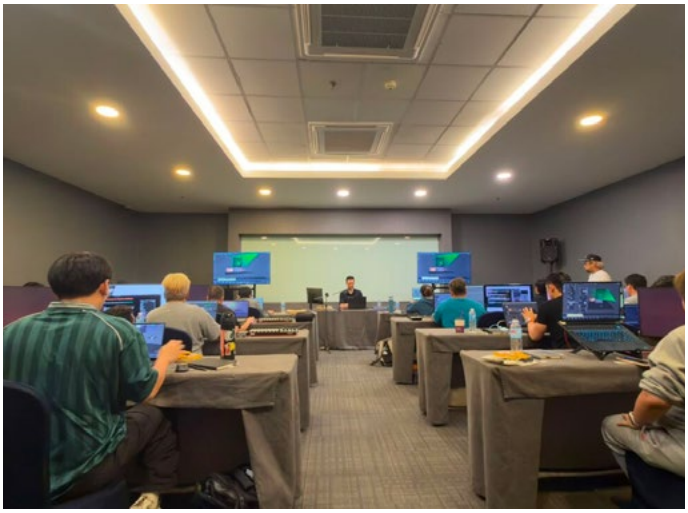

DISGUISE Designer Essentials Training at the CVP office in Australia.



DISGUISE Training conducted by Lang Middle East.

engagement. A two-day Disguise Designer Essentials Training session at the **CVP Events, Film & TV** office brought together local creatives and technical professionals to develop their Disguise skills and knowledge. The Melbourne programme also included a Community Meetup, providing Disguise users, industry professionals, the APAC team and newcomers with an informal setting to exchange ideas and discuss immersive visual experiences. The Melbourne programme also marked a milestone for **CVP Events, Film & TV's Darren Kowacki**, who became a Disguise Certified Trainer, joining the company's growing network of certified trainers in Australia.

Meanwhile, **Lang Middle East** delivered a fully booked, two-day Disguise video systems training programme at its Dubai facility. Led by **Yuri Stranyov, Multimedia Engineer and Disguise Certified Trainer**, the course brought together professionals from the rental, live events and systems integration sectors. **Alexandra Coulson, Disguise's Vice President of Marketing**, also attended.

The Dubai programme covered the Disguise Designer software workflow, from initial setup and file management to preparing and delivering a finished project. Sessions progressed through the Stage window and 3D environments, timeline sequencing, media formats and codecs, video and generative layers, and the integration of LED screens and projection surfaces, including virtual projector setup. Further topics included camera bookmarks and animation, layer grouping and keyframing, content mapping, Content Arrows and Piping, the Feed Window, MIDI configuration, d3Net and server roles, render modes, and exporting video and still images.

Both training days reached full capacity. **Oliver Luff, Managing Director at Lang Middle East**, said attendees gained a solid grounding in Disguise, from initial setup to project delivery, and that positive feedback had already prompted requests for advanced training. As Disguise's official Middle East partner, Lang ME provides regional access to the manufacturer's technology and training.

GCC

Void Acoustics Expands Across the GCC with GSL

Void Acoustics has appointed **GSL Professional** as its distribution partner across the GCC, covering the UAE, Saudi Arabia, Qatar, Kuwait, Bahrain and Oman. The focus will include high-end and boutique hospitality, luxury residential, fashion and retail, yachting, wellness, nightlife and entertainment.

"The GCC is a very natural market for Void. There is significant investment taking place across luxury hospitality, residential, fashion, yachting and nightlife, and these are exactly the types of environments where sound is becoming a more visible part of the overall design and experience," said **Sam Brandon, Managing Director at Void Acoustics**. "We already have some excellent relationships in the region, particularly in Dubai, and GSL gives us a much stronger platform from which to support that existing business and expand further across the GCC. We are particularly excited about the opportunity in Saudi Arabia, Qatar, Kuwait, Bahrain and Oman. These are markets where we believe the combination of Void's performance, design and brand identity can be extremely relevant."

GSL Professional will support Void across the six markets with stock availability, technical expertise, system design, training, demonstrations and after-sales support, while developing relationships with consultants, integrators and interior designers.

"Void is a very distinctive brand with a strong identity, and we see significant potential for it across the GCC," said **Fouad Fowzi, CEO of GSL Professional**. "The region continues to see major investment in high end, boutique spaces, and there is growing demand for audio solutions that combine technical performance with strong design. Void fits that market extremely well. We are looking forward to working closely with the Void team, supporting existing partners and introducing the brand to new opportunities across the GCC."

Andy Rigler, Head of EMEA at Void Acoustics, added, "There is a lot of opportunity for Void across the GCC and this partnership gives us a much stronger regional platform. Our focus now is on supporting the partners we already have, getting Void in front of more consultants, integrators and interior designers, and developing the right opportunities across the wider region. Saudi Arabia in particular is moving quickly, but we also see real potential across Qatar, Kuwait, Bahrain and Oman.

The combination of GSL's regional presence and Void's growing relevance in hospitality, luxury and lifestyle projects makes this a very exciting next step for us."

Void and GSL will now begin joint activity across the GCC, including product demonstrations, technical training, consultant and designer engagement, partner development and project support.

JAPAN

3NIL Bolsters Live Sound Arsenal with CODA N-RAY



Tokyo-based **3NIL SOUND DESIGN** has upgraded its sound system inventory with **CODA Audio's** N-RAY line array, seeking to improve deployment efficiency and flexibility without compromising audio quality. The company, founded by **President Masatoshi Iitika** almost nine years ago, handles concerts, corporate events and audio streaming, with its previous point-source system sometimes proving inefficient or insufficient for larger productions that required additional equipment rentals.

Iitika, an experienced live and studio audio engineer, had encountered CODA Audio systems while working as a freelancer and was impressed by their output, compact dimensions and detail. When evaluating options for an inventory upgrade, he initially auditioned CODA's CiRAY before focusing on the ultra-compact N-RAY. And before committing to the purchase, 3NIL tested demonstration units with a band in its warehouse and at live venues, comparing their performance with other products in the same class. The results convinced Iitika that N-RAY could meet the company's requirements for both sound quality and operational flexibility.

"When we brought the demo system into the hall and heard the band's sound, we were astonished and thinking 'wow, is the sound really this good?!' We were immediately convinced that the units had the versatility to handle multiple inputs with ease. The system was extremely clear, with high resolution and rich detail without sounding 'thin' in any way, and even when it was turned up really high there was no distortion. The low frequency control of the SCN-F (N-RAY-compatible sensor-controlled subwoofer) is excellent, and it's amazing that the unit produces so much sound with just a single 15-inch loudspeaker. The combination of the system's compactness and portability with its high output and superior sound quality were the deciding factors behind our adoption of N-RAY."

One of the system's early deployments was a performance by Tokyo band The Namu's at Yokohama Kannai Hall, a 300-capacity venue. Combining pop melodies with humorous lyrics and spoken-word comedy, the band required a mix that could preserve the clarity of its words without losing the energy of the music. Working front-of-house, Iitika relied on N-RAY's resolution and output to maintain that balance. "The aim was to make sure the words are heard, not just the voices, whilst losing nothing of the band's high energy music. The resolution and power of the N-RAY system effortlessly allowed this." Iitika also confirms the N-RAY's compact footprint and low weight have made a noticeable difference to daily operations.


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GLOBAL

Funktion-One Welcomes Rob Speight as New Technical Marketing Director



Funktion-One has appointed audio professional **Rob Speight as Technical Marketing Director**, following Michael Nicholson's decision to step down from the role. Speight brings more than 30 years of experience spanning live sound, touring, production, education, broadcast and technical management.

His background includes work with PA companies, front-of-house and monitor engineering, and broadcast production and post-production. He also brings extensive pro-audio editorial experience, having written for industry magazines and manufacturers.

In his new role, Speight will oversee technical communications, product positioning, content, education and wider brand strategy, working closely with Funktion-One's engineering and leadership teams. The remit also includes an increased emphasis on education and communicating technical knowledge around Funktion-One systems. "Funktion-One is one of those rare companies where the technology exists because of a deeply held belief about what sound should actually be. There is an extraordinary amount of knowledge, engineering and belief within this company, and I am excited to share this understanding with a wider audience of industry professional and end users," Speight said.

Funktion-One Co-Founder and Owner Tony Andrews welcomed the appointment, highlighting Speight's technical expertise and its value in communicating the development of the company's loudspeaker systems. "We are very pleased that Rob is joining us and extend him a warm welcome. His technical expertise will be very helpful in communicating just how advanced and accomplished Funktion-One speakers have become," Andrews said.

INDIA

Beats Builds HK Audio Inventory



Delhi-based **Beats Light & Sound** has expanded its live sound inventory with a 56-unit investment in **HK Audio** systems, supplied by Hitech **Audio Video LLP** The order includes the second COSMO system sold in India, alongside products from HK Audio's CX and POLAR ranges, giving the rental company a broader toolkit for professional live events.

The COSMO package comprises 24 COSMO C 10 elements and 12 CS 218 subwoofers, while the wider inventory adds eight CX 12, four CX 8, four CX 210 LT and four POLAR 12 MK2 systems. The combination allows Beats Light & Sound to configure systems according to venue size and production requirements rather than relying on a single format across its events.

"The sale of the second COSMO system in India is an important milestone for us," said **Manik Gupta, Director of Hitech Audio Video LLP**. "Beats Light & Sound's investment shows the growing appetite for high-performance live sound solutions here. We're delighted to see COSMO gaining ground and look forward to supporting the team as they put it to work."

Andrew Kirubakaran, Application Engineer at Hitech Audio Video LLP, added: "One of COSMO's strengths is the flexibility it gives a rental company. With this inventory, Beats Light & Sound can put together systems to suit a wide range of venue sizes and production requirements. We can't wait to see it out at their events."

For Beats Light & Sound, the decision centred on performance, reliability and the ability to adapt the inventory to different productions. "We look for sound quality, reliability and flexibility in the systems we choose," said **Beats Light & Sound Owner Sanjay Chaudhary**. "COSMO impressed us with its clarity, headroom, coverage and efficiency. We're excited to add it to our inventory and bring it to our customers across a wide range of live productions."

APAC

Alwyn Wong Appointed Regional Sales Manager as Outline Expands Its Asia Focus



Outline has appointed **Alwyn Wong as Regional Sales Manager for APAC**, strengthening the Italian professional audio manufacturer's presence across the Asia Pacific market.

Based in Kuala Lumpur, Malaysia, Wong will oversee Outline's business across APAC, excluding India, reporting to **Sales and Marketing Director Fernando Rey Méndez**. His remit covers professional rental, live sound and permanent installation, with responsibility for supporting existing distributors and identifying potential partners in markets where Outline does not yet have representation.

Wong brings more than 25 years of professional audio experience to the role, with previous positions at Harman Professional, Peavey Commercial Audio, Symetrix and, most recently, HK Audio. His experience spans regional sales management, systems design, application engineering and technical training. His initial priorities will include meeting Outline's regional partners, assessing market opportunities and developing a regional plan for 2027. Wong will also work with the company's technical and marketing teams on demonstrations, training, partner visits and local promotional activity, while feeding market and customer insights back to Outline's headquarters in Flero, Italy.

Méndez said the appointment gives Outline a dedicated presence within the region and greater visibility into the distinct requirements of individual APAC markets. He noted that Asia Pacific comprises many different markets, each with its own customers, pace and business practices, making regional expertise essential for supporting partners and communicating market knowledge to Outline's headquarters. He added that Wong's ability to engage equally with distributors on long-term planning and consultants on system design made him particularly well suited to the role.

GLOBAL

Aljoscha Bergforth to Lead Kling & Freitag's Global Sales Development



Kling & Freitag has appointed **Aljoscha Bergforth** as **Sales Director**, with responsibility for the strategic development of its sales activities and the support and expansion of customer and partner relationships in Germany and international markets.

Jürgen Freitag, Managing Director of Kling & Freitag, said Bergforth brings market understanding, customer proximity and a focus on sustainable development, adding that the company aims to strengthen distributor partnerships while exploring new opportunities globally.

AUSTRALIA

TDC Founder Michael Hassett Honoured with Lifetime Achievement Award



Michael Hassett, Founder and Managing Director of Technical Direction Company (TDC) has been named the recipient of the **2026 Lifetime Achievement Award by the Australian Event Awards**, recognising his 45-year contribution to technical production and event technology in Australia. The award honours individuals whose work has made a lasting impact on the country's events industry.

Hassett established TDC in 1981 after early experience as a roadie and band manager, followed by work as an electrician and tiler. That hands-on background helped shape an engineering-led approach to technical production, as TDC grew into a recognised name in Australia's event technology sector. Over the subsequent four and a half decades, Hassett has worked through major shifts in production technology, from video and large-scale projection to LED, virtual production and immersive technologies. His combination of engineering expertise and creative problem-solving has contributed to increasingly ambitious live and cultural experiences, including Vivid Sydney and the Lighting of the Sails on the Sydney Opera House.

Hasset's contribution also extends to education and mentorship. Through sharing technical knowledge, lecturing for industry bodies and consulting on complex projects internationally, Hassett has helped develop generations of event professionals, many of whom have progressed to influential roles across the production sector.

GLOBAL

Creative Technology Names Tom See as New President



Creative Technology Group is set for a leadership transition as founder and CEO Graham Andrews prepares to step away from day-to-day leadership at the end of 2026, following the company's 40th anniversary year. **Tom See will join Creative Technology Group as President** on September 14 and assume leadership of the global live events business on January 1, 2027. See joins from Live Nation Entertainment, where he most recently served as Chief Strategy Officer for Live Nation International Venues.

"I have tremendous respect for Graham and the legacy he's built at Creative Technology. What he and the team have created is incredibly special—a company with world-class capabilities, deep client relationships and a culture built around delivering at the highest level. I'm grateful for the opportunity to build on that foundation and excited about what we can accomplish together in the next chapter of CT's growth," said See.

Andrews will join the NEP Group Board as a non-executive director, also effective January 1, 2027, allowing NEP to retain his experience and perspective as Creative Technology enters its next phase.

"Graham is an entrepreneur at heart with keen insight into what customers want, so it's no surprise that Creative Technology is now celebrating an incredible milestone year—an amazing achievement," said **NEP Group CEO Martin Stewart**. "I'm grateful for Graham's leadership and the legacy he leaves. I couldn't be more pleased that we'll continue to benefit from his perspective as a Board member next year."

Creative Technology Group formally celebrates its 40th anniversary on September 23, 2026.

DUBAI

Sennheiser Supports Hands-On RF Training in Dubai



Sennheiser has provided professional wireless audio equipment and technical expertise for a training programme delivered by **Skill Tech Audio Engineering Institute** in Dubai, giving students hands-on experience in RF coordination and wireless microphone systems.

Ryan Burr, Technical Application Engineer EMEA at Sennheiser Middle East, commented, "Understanding RF coordination and management is an important skill for anyone working with wireless audio."

Held during September and October 2026 at Dr Head's training centre, the programme was led by **Skill Tech graduate and systems engineer Matthew Blankenburgh**, wherein students worked with wireless microphone systems across handheld, headset, lavalier and gooseneck applications, gaining practical experience in RF setup, coordination and operation.
The training incorporated Sennheiser's EW-DX system, with students learning how to scan and coordinate frequencies, position antennas and route audio over Dante. The hands-on approach was designed to give participants direct experience of the processes involved in deploying and managing wireless systems in professional audio environments.

"It's exactly what they'll face on real gigs. Live sound operators, freshers, stage techs and A2s all need solid RF management, and you only learn it by doing it" said a spokesperson from Skill Techn Audio.

GLOBAL

Adam Hall Expands Partner Summit Bringing APAC and European Partners Into Product Discussions



Adam Hall Groupen brought together 22 strategic partners from 18 countries at its Global Partner Summit 2026, extending the partner format established in Bali in 2024 to European participants for the first time. Held from 29 September to 1 October, the three-day summit brought together partners, customers and industry thought leaders from Asia-Pacific and Europe to examine changing market requirements, business opportunities and the challenges of achieving long-term growth in a difficult economic environment.

"The most honest conversations don't happen in between trade fair appointments," **said Kati Eismann, Co-CRO of the Adam Hall Group**, in her opening remarks. "We brought partners from Europe and Asia-Pacific together around one table to talk openly about challenges and opportunities: about investment decisions, new technologies and demand that is noticeably shifting and becoming increasingly hard to predict. None of us has all the answers alone. Together, we see the market far more clearly."

Under the theme "Shaping the Future", discussions focused on the factors influencing customers' investment decisions, more efficient project delivery and where partners require greater support. Eismann said the conversations reinforced the importance of the wider proposition around a product, rather than the product itself. "It's not the product that makes the difference, but the overall package of service, availability and planning certainty."

The summit also introduced the "Beyond Partnership" theme, reflecting Adam Hall Group's intention to involve partners earlier in its product and market development





processes rather than limiting engagement to product launches. Discussion sessions and one-to-one meetings provided partners with an opportunity to give direct feedback on upcoming products and the development direction of LD Systems, Cameo, the Integrated Systems portfolio and other Adam Hall Group brands.

For **Markus Jahnel, CRO of the Adam Hall Group**, the value of the format lies in bringing regional market knowledge directly into the company's development process. "Anyone can be a partner in the good years. It gets interesting when the market is tough. At the summit, the people around the table knew their markets better than any study. When we bring their experience into our development processes early on, the result is products that genuinely work in practice. That's exactly what we mean by 'Beyond Partnership'."



SINGAPORE

Midwich Asia Opens Singapore Experience Centre



Midwich Asia has opened a new experience centre in Singapore that gives customers and technology partners a space to experience equipment in working environments, explore integrated solutions and engage with specialists through customer demonstrations, technical training and partner engagement industry events. The centre was officially opened on 8 October, bringing together Midwich Group leadership, customers, technology partners, industry stakeholders and media.

"Southeast Asia represents an important long-term opportunity for Midwich Group, and our continued investment in Singapore reflects the confidence we have in the region. Our approach has always been to combine the scale, relationships and specialist expertise of the wider Group with strong local teams who understand their markets. This new space gives Midwich Asia an even stronger platform from which to support our customers and vendor partners, develop local capability and continue building the business across Southeast Asia," said **Stephen Fenby, Group Chief Executive, Midwich Group**.

Will Fenby, Director – Business Operations SEA, Midwich Asia, added, "The new Singapore experience centre gives us a home where we can bring those relationships together with technology, technical expertise and hands-on experiences. Singapore is an important regional hub for us, but our ambition extends across Southeast Asia. We want to continue investing in our people, strengthening our capabilities in local markets and creating more opportunities for our partners and customers to engage with Midwich across the region."

Alex Kemanes, Regional Managing Director – MESEA, concluded "Our role is to bring together expertise, education, hands-

on experience and strong relationships to help our customers, partners and the wider market grow. The new Singapore Experience Centre gives Midwich Asia a platform to do exactly that, built around the needs and opportunities of Southeast Asia. As we grow across the region, our focus is on building strong local capability, getting closer to our customers and partners, and creating a place where people can experience, learn and collaborate."

The opening followed Midwich Singapore Experience Week, held from 5–8 October 2026. A Broadcast Open House on 5 October was followed by Integrated AV Solutions sessions on 6 and 7 October, giving customers opportunities to experience technologies, consult directly with specialists and explore how systems can work together in real-world environments. The final day brought the wider Midwich Asia community together for the official opening, leadership discussion and networking.

GCC

Avientek to Represent Sagitter Across Five Middle Eastern Markets

Sagitter (aka Sagitter Lighting) has appointed **Avientek** as its official distributor across the GCC, covering the United Arab Emirates, Oman, Bahrain, Qatar and Saudi Arabia. The agreement gives Avientek responsibility for providing resellers and end users across the five markets with access to Sagitter's lighting solutions, backed by local technical expertise and delivery support.



The appointment forms part of Sagitter's wider expansion across the GCC, with the partnership intended to strengthen the brand's local presence while providing customers with a more direct route to its lighting portfolio.

"With Avientek, we have found a partner that shares our vision for growth and customer proximity," says **Alessio Foti, Co-CEO of Proel**. "This partnership strengthens Sagitter's presence across the GCC region and enables us to provide an even faster and more efficient service to our resellers."

For Avientek, the agreement adds Sagitter Lighting to its professional AV portfolio and extends its presence in the Middle Eastern lighting market. "We are proud to represent Sagitter Lighting and welcome them to the Avientek family as their official distributor across the GCC!" comments **Avientek Director Valiyaparambil Manu**. "We are excited to grow together in the Middle East market."

GLOBAL

RCF Academy Adds CTS Renewal Value



RCF Academy is expanding the value of its professional audio training programme by making selected RCF Academy Online courses eligible for **AVIXA** Renewal Units (RUs), allowing Certified Technology Specialist (CTS) professionals to develop their audio expertise while working towards renewal of their certification.

The CTS credential from AVIXA recognises professional knowledge and skills across the creation, implementation, support and servicing of audiovisual solutions. CTS holders maintain their certification through continuing education, earning Renewal Units during each three-year renewal cycle. As an AVIXA Renewal Unit Provider, RCF Academy can now offer eligible courses that contribute towards this requirement.

The RCF Academy Online Training Program covers the technologies and engineering principles underpinning professional sound systems, with courses spanning audio fundamentals, system design, line array technology, RDNet, measurement and optimisation, subwoofer configurations, amplification and system deployment.

Developed around real-world audio applications, the programme is designed to strengthen professionals' understanding of system design, configuration and performance while providing the flexibility of online learning. For CTS-certified AV professionals, the selected courses also provide an opportunity to maintain their continuing education pathway through RUs while broadening their technical knowledge of professional audio.

INDIA

Arbane Groupe Appoints Fidato as Exclusive Indian Distributor



Arbane Groupe has appointed **Fidato** as the exclusive distributor for **APG Audio** and **Active Audio** across India, giving the value-added professional AV distributor responsibility for distribution, channel development, sales, service and market expansion for both brands nationwide. The agreement was signed at Arbane Groupe's headquarters near Nantes. The appointment brings two complementary areas of French loudspeaker engineering into Fidato's portfolio.

"What attracted us to APG Audio and Active Audio was the combination of strong acoustic engineering, product quality and the complementary nature of the two brands," says **Naveen Sharma, Managing Director of Fidato**. "Together, they allow us to address a wide spectrum of the Indian professional audio market with solutions that are technically strong, reliable and relevant to the evolving needs of our customers and partners. Our strategy will be application-led rather than product-led."

That approach reflects what Fidato sees as a changing Indian professional audio market, with customers and consultants placing greater emphasis on intelligibility, coverage, acoustic performance and the overall experience rather than basic sound reinforcement alone. For the distributor, APG Audio and Active Audio provide technologies intended to address these requirements across different project environments.

"This is why we believe it is the right time to introduce APG Audio and Active Audio more strongly into the Indian market," says Sharma. "Both brands bring a very strong French engineering heritage and a solution-oriented approach to acoustics. They give us technologies that can address real challenges in Indian projects rather than simply adding another loudspeaker option to an already crowded market. Our role will be to make their technology accessible, understood and well supported in India. This agreement is not simply about bringing APG Audio and Active Audio to India. It is about bringing proven technologies, strong engineering and new possibilities to our customers and partners. For our customers, this partnership ultimately means greater choice, better-engineered solutions, and the confidence of having strong local support behind world-class audio technology."

AUSTRALIA

Elite Event Technology Expands AV Stumpfl Inventory





Canberra-based production company **Elite Event Technology** has purchased four **AV Stumpfl** Monoblox 64 Kit (20′ × 11′3″) fast-fold projection screen systems, extending an inventory built up over years of working with the Austrian manufacturer. **Show Technology Australia & New Zealand,** AV Stumpfl's official regional partner, supports the company with product supply and access to spare parts.

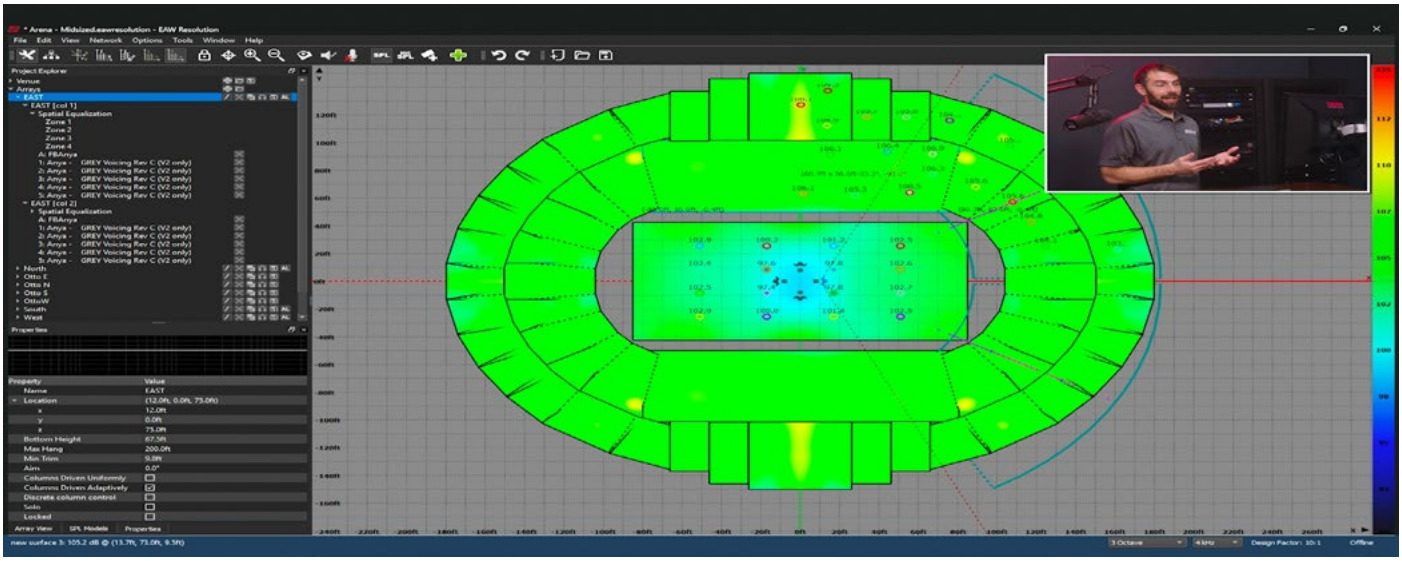
Designed for large presentations, events and staging, the Monoblox 64 is a portable projection screen system featuring a lightweight, durable frame that assembles without tools. Its design incorporates no loose parts, while intuitive assembly and compact transport dimensions support efficient handling and deployment for rental and staging applications.

For **Darren Russell, Owner and Managing Director of Elite Event Technology**, the decision to continue investing in AV Stumpfl reflects the equipment's performance over years of use. The company owns screens from several manufacturers, but Russell said AV Stumpfl products had proved more durable than competing fast-fold systems in its inventory. "Only the AV Stumpfl screens have stood the test of time, whereas the other ones have required quite a bit of maintenance," he said. "So, we drew the line in the sand a little while ago where we decided any new projection screens we buy, we'll just buy nothing but AVStumpfl as you can't beat the quality."

Elite Event Technology supplies projection screens in a range of sizes, from eight feet to 30 feet. Russell also highlighted the support provided by Show Technology, particularly its stock of replacement components and continued availability of parts for legacy products. "The other thing that we've also liked about AV Stumpfl is the service offered by Show Technology and the fact that they stock and sell a wide range of parts," said Russell. "If something does break or someone breaks or damages something, you can get all the bits of the frames etc. as spare parts. And Show Technology have always been good at even keeping parts for legacy products, although a lot of their designs have not really changed much over the years."

GLOBAL

EAW Expands Free Resolution Training



Eastern Acoustic Works (EAW) has expanded its free Resolution Software Online Training Course, extending its self-paced programme for sound system designers, production companies and integrators to cover product control and system deployment alongside acoustic modelling and design workflows.

The course is structured around the relationship between system design and real-world performance, helping participants develop skills in modelling, loudspeaker selection, coverage planning and system optimisation using EAW's Resolution platform. The expanded training adds instruction on connecting to and controlling supported EAW products directly within the software. This brings system operation into the design workflow, demonstrating how Resolution can be used with EAW loudspeaker systems for tuning, optimisation and system management. A series of lectures also examines system design principles across several of EAW's current product lines. Topics include loudspeaker selection, coverage planning and specification, with an emphasis on making informed technical decisions to achieve the intended results in different applications. The programme is divided into two parts, each concluding with an evaluation that allows participants to assess their progress and confirm their understanding before advancing.

"Whether you're specifying a system for a house of worship, a live venue or a corporate installation, understanding how to model and control EAW products accurately is essential to getting the best possible result," said **Bryan DiFabio, Application and Support Engineer at EAW**. "We know designers are under pressure to get it right the first time. This training gives them the tools and confidence to do exactly that."

The free course is available to audio professionals involved in designing or specifying EAW sound systems through **EAW Education**

APAC & MIDDLE EAST

Epson Strengthens Regional Presence Across APAC and ME



Epson's new centre in Riyadh, Saudi Arabia.

Epson has strengthened its regional presence with a new headquarters in Riyadh, Saudi Arabia, and a new office and experience centre in Auckland, New Zealand, marking 40 years of operations in Aotearoa.

Located in Riyadh's Olaya District, the new headquarters follows more than 15 years of Epson operations in Saudi Arabia. The facility will support customer engagement, collaboration and regional operations, with a focus on improving local service levels, strengthening distribution relationships and expanding the company's presence in sectors such as education.

Ryo Tachimori, Vice President of Business Operations for Epson Middle East, Türkiye, Africa, Central and West Asia (META-CWA), will lead operations in Saudi Arabia as General Manager. **Suat**



(l-r) Paul Stainton, General Manager of Epson New Zealand and Craig Heckenberg, Managing Director of Epson Australia and New Zealand officially opening the new Epson New Zealand office and new experience centre in Freemans Bay, Auckland.



The Epson New Zealand team.

Ozsoy, Vice President of Commercial Operations for META-CWA, will serve as Regional Director, supported by **Saudi Arabia Country Manager Husam Alzughayyar**. The team will oversee strategic direction, business operations, marketing and financial performance.

The Riyadh facility will complement Epson's Dubai headquarters as part of its wider regional network. The company also plans to expand its Saudi channel partner network and market reach while strengthening communication with its research and development operation in Japan. The investment forms part of a broader programme across META-CWA, where Epson has allocated more than US$13 million to facilities and infrastructure. Between 2022 and 2024, regional facilities investment increased by 28.6%, while personnel investment rose by 45%.

Meanwhile, **Epson New Zealand** has opened its new facility in Freemans Bay, Auckland, combining its 40th anniversary with a dedicated space for technology demonstrations and customer engagement. The new experience centre allows customers, channel partners and industry professionals to explore Epson technologies in practical applications, with company specialists available to demonstrate products and capabilities

Craig Heckenberg, Managing Director of Epson Australia and New Zealand, said the anniversary reflected four decades of helping people and businesses communicate, create and grow, supported by technology, leadership and partnerships. He also acknowledged the continued contribution of parent company Seiko Epson Corporation in providing products and technology for the New Zealand market.

Paul Stainton, General Manager of Epson New Zealand, described the new offices and experience centre as a foundation for the company's next phase of growth, thanking staff, channel partners and customers for their contributions. He said Epson would continue developing products and services intended to benefit customers, businesses and communities.

INDIA

Amplitude Audio Appoints MZ Audio Distributions as India Partner



Amplitude Audio has appointed **MZ Audio Distributions** as its distribution partner in India, expanding the French audio manufacturer's reach in a market it identifies as strategically important. The agreement will make Amplitude Audio's multiroom and multizone audio solutions available to integrators across the country through MZ Audio's distribution network.

Founded in France, Amplitude Audio specialises in professional multiroom audio systems for commercial environments, including hotels, restaurants, bars, retail spaces and leisure venues. Its portfolio includes amplifiers, loudspeakers, controllers and associated technologies designed to simplify installation while providing independent audio management across multiple zones. The company's systems incorporate Dante/AES67 audio networking and proprietary Power Line Communication (PLC) technology, enabling audio distribution over Ethernet or existing electrical wiring, depending on the system configuration.

MZ Audio Distributions, based in Mumbai, serves as a local distribution channel for brands targeting India's residential and commercial AV markets; and the company focuses on connecting Indian resellers and integrators with international AV manufacturers.

A key element of Amplitude Audio's offering is its 'Multizone Wall Controller' which allows users to select audio sources and adjust volume independently across different zones without requiring a dedicated control application or specialised training. The manufacturer positions this as a way to simplify day-to-day operation for end users while giving integrators a coordinated system for multi-zone projects. Amplitude Audio said its first units have already been installed in India; with the new agreement intended to support further growth through closer engagement with local integrators.

AUSTRALIA

ResolutionX Expands Hire Fleet with Chauvet Ovation and Lycian Followspots





Rental specialists **ResolutionX** has expanded its Australian lighting hire fleet with additional **Chauvet** Ovation E-2 FC ellipsoidal fixtures, alongside a significant investment in **Lycian** 1295 ELT 3K/4K Xenon Followspots.

Commenting on the motivations behind the purchase of the Chauvet Ovation E-2 FC fixture, the company stated, "Designed for precision, flexibility, and outstanding colour performance, the Ovation E-2 FC delivers powerful output and exceptional control across a wide range of production environments. Fast setup, reliable performance, and everything you need to deliver exceptional results. We're excited to announce the expansion of our Chauvet Ovation E-2 FC ellipsoidal stock, further strengthening the ResX lineup and giving our clients even greater access to versatile, high-performance lighting solutions"

Alongside, ResolutionX expanded its hire offering with Lycian 1295 ELT 3K/4K Xenon Followspots, adding a fixture designed for large-scale followspot applications across arenas, theatres and major live events.

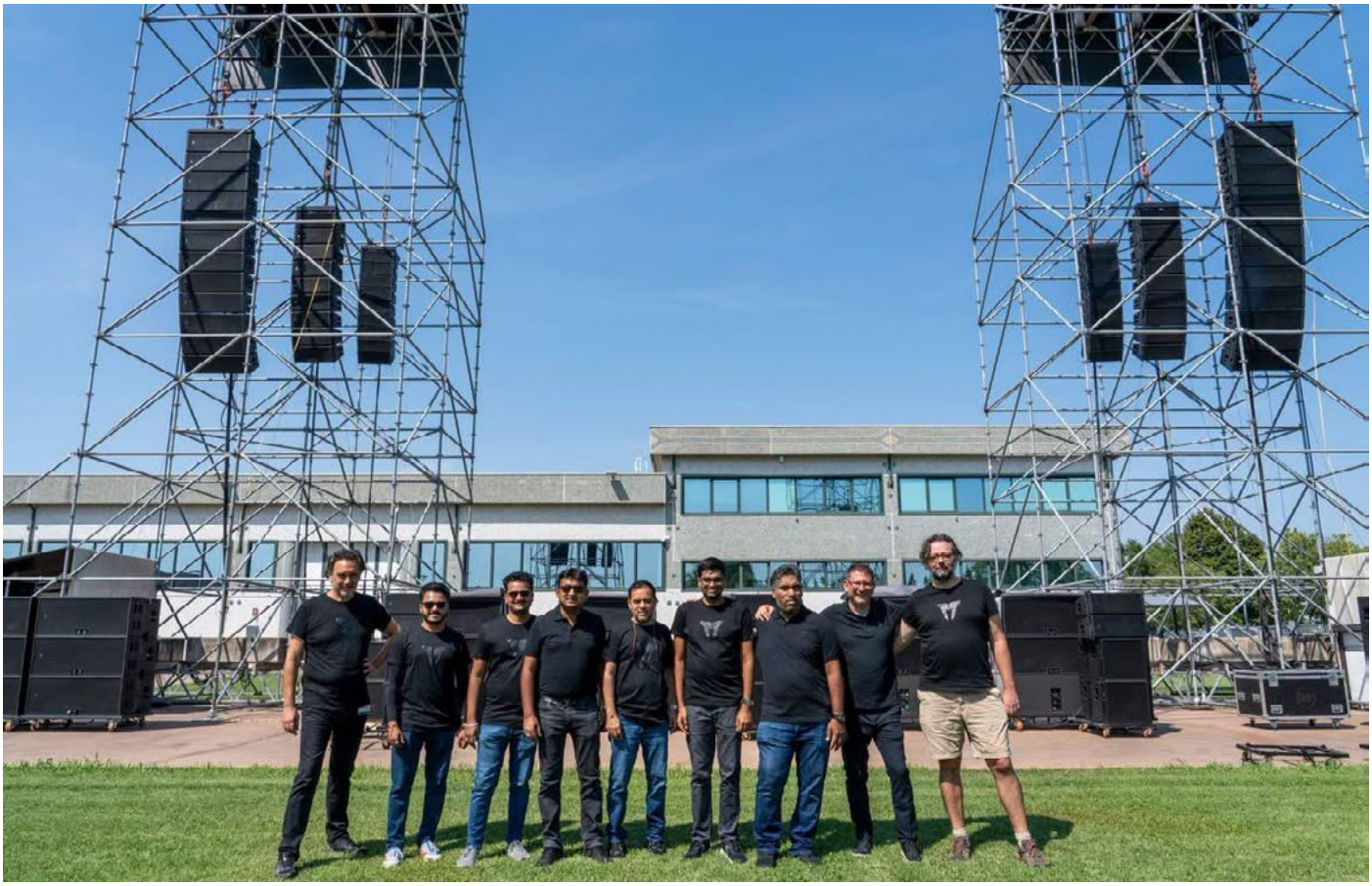




Offering insight on the investment rationale, the company explains, "Lycian has long been one of the world's preferred names for large-scale follow spot applications. For us, this isn't simply about adding another fixture to the warehouse. It's about building a deeper, more versatile fleet that gives our clients greater choice and flexibility across their projects. The Lycian 1295 is a proven fixture for arenas, theatres and major live events, with 3K/4K Xenon output, smooth and precise operation, and the reliability needed for demanding applications. We're excited to bring the 1295 into the ResX fleet, adding another high-performance followspot to our hire range."

INDIA

TT+ Audio GTX Crosses 400 in India



TT+ Audio's GTX system has crossed 400 boxes sold in India in 2026, marking a significant milestone for the brand as the country's rental and live production sector prepares for another busy festive season. The growing presence comes as rental companies assess equipment investments against the demands of concerts, touring shows and other live productions.

For Indian distributor **Hi-Tech Audio & Image LLP** the milestone reflects changing investment priorities among rental companies serving an increasingly diverse live entertainment market. **Rajan Gupta, CEO and Founder of Hi-Tech Audio & Image LLP**, said "India's live sound industry continues to develop, with rental companies investing in their businesses to meet the changing demands of productions across the country. The journey of TT+ Audio GTX since its launch in 2024 has been encouraging. We see this as part of a larger shift in the market, and we are grateful to the rental companies, sound professionals and partners whose confidence has contributed to this journey."

Nirdosh Aggarwal, Managing Partner at Hi-Tech Audio & Image LLP, added "We are witnessing a shift in the Indian rental market, with companies moving from established systems towards experiencing the real sound of TT+ Audio. Introducing GTX ahead of the festive season and seeing it deployed across multiple venues



and performances during Navratri, one of India's longest and most vibrant festivals, has been particularly encouraging. The energy around the product and the response we are receiving from the market have been wonderful. It is exciting to see sound professionals experience what GTX brings to a production, while raising expectations for performance and sound quality. Crossing 400 boxes sold in 2026 is an important milestone, and we look forward to seeing TT+ Audio GTX become part of more live productions across the country."



The distributor sees GTX's progress as part of its wider engagement with the country's live sound and rental community. And with the festive season gathering pace, Hi-Tech Audio & Image plans to build on GTX's current momentum through continued engagement with rental companies and the wider professional audio community.

The Art of Connecting … Built on Instinct

Interview with Thomas Riedel, Group CEO of Riedel Communications



Thomas Riedel, Group CEO of Riedel Communications, reflects on the journey that shaped his leadership, the customer needs that continue to guide his decisions, and the instinct to recognise opportunity before it becomes obvious; as he reveals the philosophy behind Riedel Communications' evolution, while examining how technology, people and integrated workflows can converge to make increasingly ambitious live productions possible.

Some entrepreneurs build companies around an idea. Others build them around an instinct: the ability to recognise the challenges an industry will face before they become apparent. Thomas Riedel has spent much of his career doing the latter.

Founded in 1987, Riedel Communications began with a focus on communications technology but has steadily expanded into signal transport, networking, video processing and integrated production workflows. The common thread is not simply technological advancement; it is an understanding that as productions become more ambitious, the infrastructure connecting people, systems and creative decisions must evolve with them. Today, that philosophy underpins a business spanning product development and managed technology services, supporting some of the world's most demanding live productions.
Yet the story behind 'Riedel' is as much about the person as the technology.

Having founded the company at just 17, Thomas developed his business around the realities of live entertainment, an environment where technical ingenuity must ultimately answer to the demands of the moment. That practical instinct remains evident in his thinking: experience is valuable not simply because it accumulates, but because it forces you to question your assumptions and make better decisions. And that same willingness to look beyond established boundaries informs the wider evolution of Riedel Communications.

As IP networking, cloud technologies, software-defined workflows and increasingly integrated production environments reshape the industry, the challenge is no longer just to build exceptional individual products. It is to make entire workflows more coherent, dependable and adaptable without burdening production teams with unnecessary complexity. Thomas Riedel's April 2026 acquisition of ARRI offers a broader illustration of his appetite for connecting complementary capabilities across the production chain.

In the conversation that follows, however, the focus returns to Riedel Communications: its evolving technological identity, the changing demands of APAC and the Middle East, and the opportunities emerging at the intersection of infrastructure and creativity. And what emerges is a candid exploration of the thinking behind the technology, and of a leader who believes that innovation matters most when it gives people greater freedom to create.

ETA: Having founded Riedel Communications and led it from a niche communications specialist into one of the industry's most influential technology companies, how has your own leadership philosophy evolved over that journey? Looking back today, what personal principles continue to guide the decisions you make?

TR: My expectations have always been high, both of myself and of the people around me. And that hasn't changed. What has evolved over the years is my awareness of how differently people respond to challenges and pressure. Earlier in my career, I was perhaps more focused on what we needed to achieve. Today, I pay much closer attention to individual strengths, personal ambitions and how much you can reasonably ask of people. High standards are important, but so is creating the right environment for people to do their best work.

I keep what I call a personal archive of mistakes. It's useful, because some mistakes have a way of coming back in a different disguise. These days, I care much more about giving people room to develop, keeping communication direct and not allowing processes to replace common sense. Of course, we need structure. You cannot run an international company as if everyone were still sitting in one room. But I want to preserve as much of that openness as possible.

The principles are curiosity, responsibility and respect. And I think you have to be willing to question yourself, even after many years.

ETA: Riedel Communications increasingly appears to be moving beyond intercoms and signal transport towards orchestrating complete production ecosystems. Was this always part of your long-term vision, or has the market itself fundamentally changed the way you define the company's strategic identity? When faced with a major strategic decision today, what question do you ask yourself before committing

the company to its next direction; and how has that decision-making lens changed over the years?

TR: The evolution of Riedel has always been closely connected to the way live productions themselves have evolved. We started with communication, but as productions became more complex, we increasingly found ourselves dealing with the systems and technologies surrounding it. That gradually took us into signal transport, networking, video processing and control.

I wouldn't say that every step was planned from the beginning. But there has always been a consistent direction: understanding where productions are heading and developing the capabilities to support them. Acquisitions like Embrionix, SimplyLive and hi human interface, as well as my personal acquisition of ARRI, reflect that approach.

When it comes to major strategic decisions, the fundamental question hasn't really changed: Does this bring something genuinely valuable to our customers? What has changed is the perspective. Today, I look much more at the bigger picture – how different capabilities complement each other, whether they make sense in the long term and, importantly, whether the people and cultures fit together.

Growth alone is not a strategy. It needs to be sustainable – economically, socially and environmentally. And we need to achieve that without losing the agility and culture that made us successful in the first place.

ETA: Professional productions today demand that communications, networking, processing and cloud services operate as one intelligent infrastructure rather than isolated technologies. As these boundaries continue to disappear, where do you believe the next real competitive advantage will lie; for manufacturers, technology partners and ultimately, end users?

TR: An excellent product does not automatically make an excellent production. That sounds obvious, but I think it's where the next competitive advantage will be won. Manufacturers need to think beyond specifications. How quickly can a system be configured? Can teams understand what's happening when something goes wrong? Can it work sensibly alongside technology from other suppliers?

For partners, the differentiator is the willingness to take responsibility for the whole workflow rather than pointing to the boundary of their own equipment.

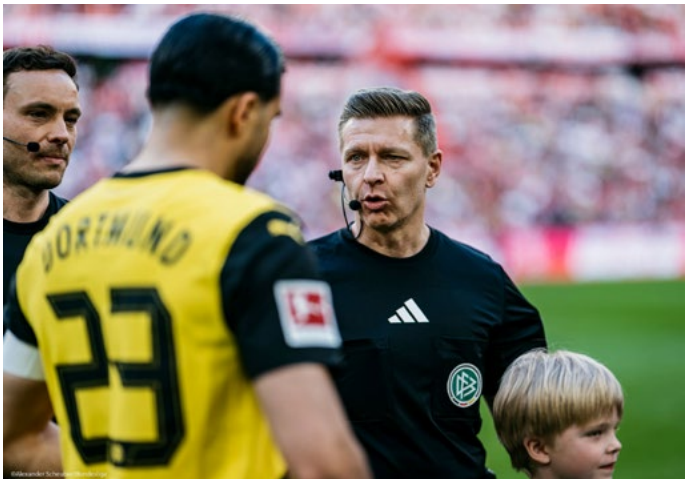
For customers, it is the freedom to adapt a production without turning every change into a major engineering exercise. IP and cloud services create new possibilities, but they also introduce dependencies and complexity. Somebody has to understand those trade-offs. In the end, the best infrastructure is not the one that draws the most attention to itself. It's the one that gives the production team confidence to do its job.

ETA: From your perspective, what distinguishes the APAC - ME regions in terms of ambition, operational thinking and willingness to embrace next-generation production workflows; and how is Riedel Communications adapting its strategy to stay ahead of that curve?

TR: What stands out to me in APAC and the Middle East is the ambition to explore new possibilities and the willingness to rethink established production models. There is a lot of energy in these markets, and that creates exciting opportunities.

For us, this is something we experience first-hand. Our Managed Technology teams have been working on major events across these regions for many years – from the Asian Games over EXPO Dubai to major motorsport events across the Gulf. We're not just supplying equipment. We have engineers and specialists on the ground, working alongside production teams, solving problems and making sure everything works when it matters. That gives us a very practical understanding of how these markets are evolving. But that understanding needs to go beyond individual events. Our local partners and distributors play an essential role here. They know their markets, maintain close customer relationships and help us identify changing requirements early on. And we're continuing to strengthen our own capabilities in the region. Earlier this year, we opened a new office in Malaysia, where a team of locally recruited software and IT engineers provides specialist support to customers both regionally and globally – particularly as production workflows become increasingly software-driven.

For me, that's how we stay ahead: by combining hands-on production experience, strong local partnerships and dedicated technical expertise. Each reinforces the others, allowing us to respond to changing requirements while continuing to learn from the markets we serve.



Riedel Communications RefCam in action.

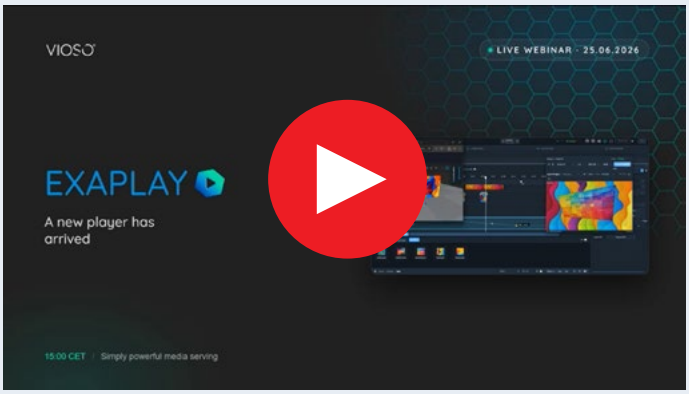
ETA: Recent innovations across Riedel Communications point towards a future where software, cloud services, private 5G, IP networking and intelligent communications operate as one unified ecosystem. Looking beyond today's technologies, what do you believe will fundamentally redefine live production over the next decade; and where do you see Riedel Communications leading that transformation?

TR: I believe the next big transformation in live production will be less about individual technologies and more about the new creative possibilities they open up. Take our RefCam, for example. Giving viewers the referee's perspective changes how they experience a football match. Suddenly, they are much closer to the action. Or look at ARRI. Bringing cinematic image quality into live sport and entertainment opens up entirely new possibilities for how we capture and tell stories. And I think we're only beginning to explore what's possible when these worlds come together.

Of course, AI, cloud technologies, software-defined workflows and private 5G will play important roles. They will give production teams more flexibility and help overcome some of the technical limitations we face today. But technology alone doesn't create a great production. People do. For Riedel, the opportunity is to make these new creative possibilities technically achievable and reliable, even under the most demanding live conditions. Ultimately, I want technology to give people more freedom to create something extraordinary, rather than more complexity to manage.

Riedel Communications

VIOSO Introduces EXAPLAY 3



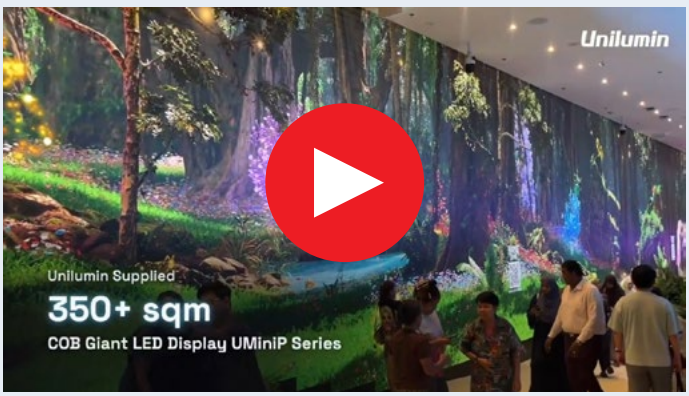
EXAPLAY 3 represents a major evolution for VIOSO playback technology. What started as a focused media player has grown into a complete media server platform with composition tools, distributed multi-PC operation, data-driven show control, and built-in resilience.

Void Brings Spectrum 360's Sound To Life



Alex Skan, Executive Director and Co-Founder of Void Acoustics, takes us behind the scenes of Spectrum 360 at Boomtown Festival 2026, where Void Acoustics delivered huge sound to 6,000 people while keeping it tightly controlled inside a 360° arena.

Unilumin's UMiniP Series Deployed For Thailand's Largest COB Display



Unilumin has powered Thailand's largest and highest-resolution COB display, spanning over 350sqm of the UMiniP Series LED Display at Happitat Bangna, Bangkok. The retail installation combines high-resolution visuals with a focus on quality, durability and trusted partnerships.

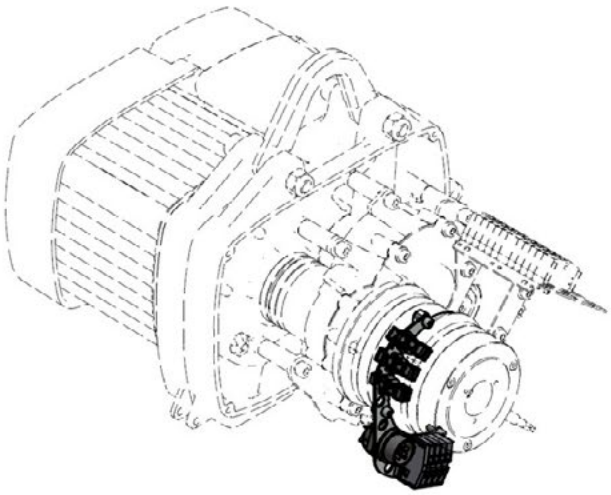
Green Hippo At Motion Mapping's Projection Playground



Green Hippo visits Motion Mapping's Pop-Up Projection Playground at London Experience Centre, where Hippotizer Media Servers power immersive environments and interactive displays. Bob Bonniol interviews Stuart Harris, Motion Mapping's Creative and Technical Director, about exploring projection's creative possibilities.

GIS AG Introduces Independent Brake Testing





Electric chain hoists used in the entertainment industry are typically equipped with main and auxiliary brakes, depending on the applicable standard. While both brakes operate virtually in synchronisation during normal use, servicing and maintenance require each brake to be tested independently. **GIS AG's** new BTB brake testing system is designed to simplify this process without requiring mechanical intervention.

The system uses an electrical interface fitted inside the chain hoist and connected by cable to a portable test box. This enables technicians to test the primary and auxiliary brakes separately, providing a dedicated means of checking each brake's function during maintenance.

GIS offers the BTB in two versions. The standard model is intended for use with an external control system, while the BTB-1CH incorporates an integrated one-channel controller, allowing the hoist's lifting movement to be operated directly from the test box.

The required electrical interface can be specified as an option on new units or installed in existing LP(L) series chain hoists using a retrofit kit, extending the system's availability to equipment already in service.

GLP Expands WildBar and Wash Series



German Light Products (GLP) has announced two additions to its lighting portfolio: the WildBar 8, a compact IP65-rated LED tilt bar, and the FR2 Washlight, offering increased output and refined colour rendering.

The WildBar 8 combines eight RGBL LEDs with motorised tilt and variable zoom in a shortened housing designed for confined spaces, smaller stages and scenic integration where the WildBar 16 may be too large. Its seamless pixel pitch allows both models to be combined while maintaining consistent spacing between LEDs. Different fixture lengths can be mixed to create a continuous visual line without visible interruptions.

The FR2 Washlight features a 150W LED engine with RGBL colour mixing, delivering higher output and natural colour rendering compared with its predecessor, the FR1. Behind its 165mm micro-Fresnel lens are 96 RGBW LEDs arranged in three rings around the central LED. These can be addressed through patterns or individually, enabling flexible pixel-level control.

Weighing less than 6kg, the FR2 offers a compact solution for applications requiring lightweight fixtures with versatile colour and effects capabilities.

Yamaha Expands with DM5 Series and Utility I/O



Yamaha Professional Audio has expanded its professional digital mixing portfolio with the DM5 and DM5 Compact consoles, three utility I/O devices, a PY-DSP processing card and a Dugan Automixer licence. Designed for small to mid-sized live sound, corporate events, houses of worship, theatre and broadcast, both consoles incorporate DM7 series workflows in a compact format.

The DM5 processes 60 input channels and features twin fader bays, dual screens, 32 analogue inputs and 16 analogue outputs. The DM5 Compact processes 48 input channels, with 16 analogue inputs, 16 analogue outputs, a single fader bay and screen. It measures 446mm wide, while the DM5 measures 826mm wide; both are 235mm high and 441mm deep.

Both models provide up to 64 I/Os of 96kHz Dante networking, 24 mix buses, 12 matrices, two stereo buses, 12 DCAs, 18 channels of USB I/O, an RJ45 mixer-control connection and Bluetooth audio playback. Channel dynamics include four EQ types and a real-time analyser, while a 16-slot effects rack offers 43 effects, including eight delay and reverb types. The PY card slot supports additional processing or I/O, with the optional PY-DSP adding 32 premium Yamaha effects.

Control features include a 13.3-inch main display with tactile glass keys and dynamic labelling, a customisable 4.3-inch touchscreen, four rotary controls and Dynamic Mode, which assigns relevant parameters to selected channels. Four main-screen viewing angles accommodate different operating positions and lighting conditions. Optional Broadcast and Theatre Packages are activated through purchased licences. The Broadcast Package adds seven functions, including Mix Minus and Audio Follow Video. The Theatre Package provides immersive control, four bank EQ/DYN, an Actor Library and other musical and theatrical tools.

The three new utility I/O devices are compatible with DM5, DM7 and DM3 mixers, as well as RIVAGE PM consoles. The RUio1608SB-D offers 16 analogue inputs, eight outputs and primary and secondary Dante ports in a portable stagebox format. The 1U RUio0804-D provides eight inputs and four outputs. The RUio16FLX-D offers 16 channels configurable in pairs as analogue mic/line inputs, analogue outputs, AES/EBU outputs or Dante I/O. DM Editor supports offline setup, editing and online backup management for DM5 and DM7. Updated DM StageMix and MonitorMix apps enable remote control throughout a venue.

DiGiCo Unveils Quantum638



DiGiCo has expanded its Quantum Range with the Quantum638 mixing console and optional Quantum638T version for theatrical productions. Combining elements of the SD7 and SD5 with the latest Quantum technology, the console provides enhanced access to cue firing and Macros for musicals, plays, tours and installations requiring fast, redundant and compact control.

Positioned between the Quantum852 and Quantum338 Pulse, the Quantum638 offers 256 input channels, 128 aux/sub-group buses and a 48x48 matrix. Processing includes 128 Nodal Processing instances, 64 Mustard Processing strips and 16 Spice Rack slots. Onboard Dante and a built-in Fourier Interface Card provide native compatibility with Fourier Audio's transform.engine.

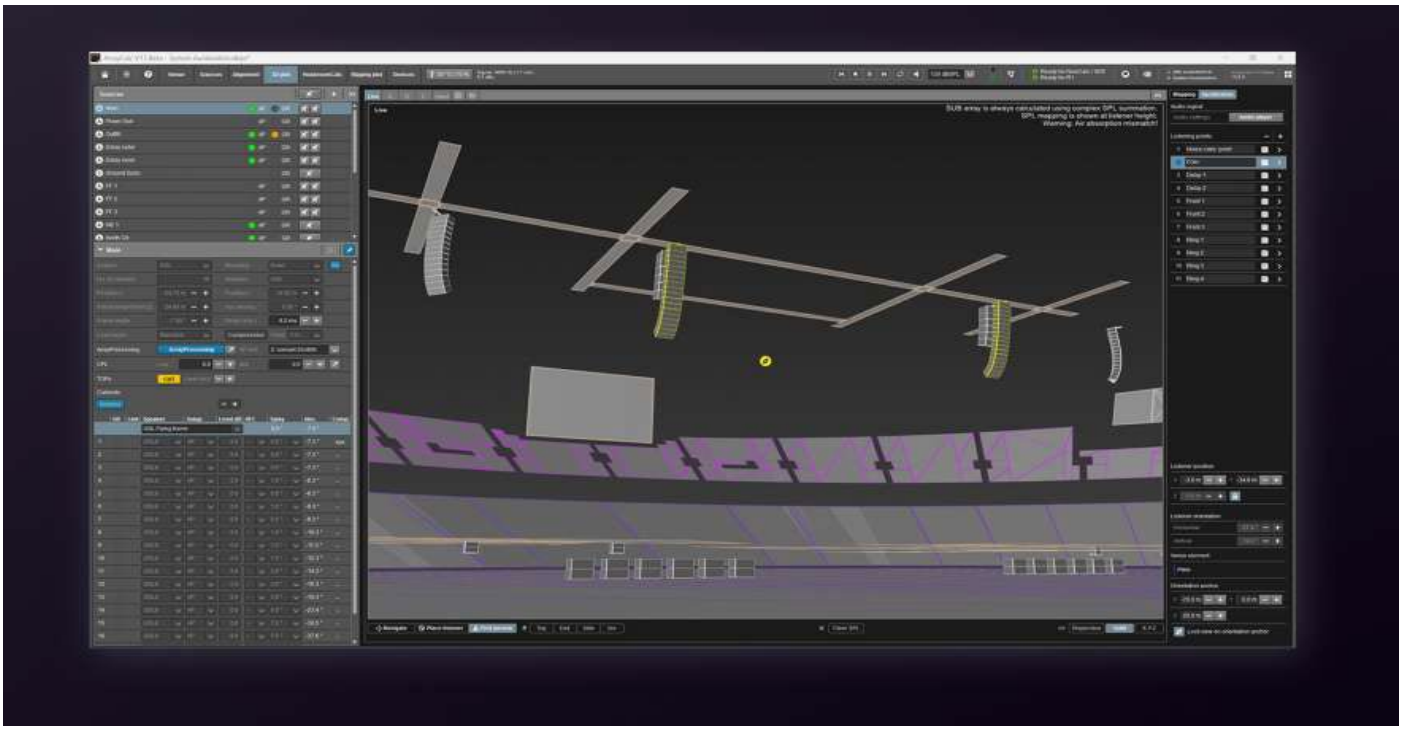
The worksurface features three 17-inch high-resolution touchscreens above 38 100mm touch-sensitive motorised faders, with additional displays for metering and channel information. Four channel Macros follow the selected channel across console layouts, while assignable Macroder rotary encoders control programmable parameters for the active channel. A new InfoBar keeps snapshots, timecode and system warnings continuously visible.

The Quantum638 is DiGiCo's first Quantum console available in both single- and double-engine configurations, with the dual-engine version also capable of operating in single-engine mode.

The optional Quantum638T theatre software extension adds Auto Update, Aliases, Players, advanced CG programming tools and Matrix Nodal Delays. With a footprint close to the SD7, the console offers theatres increased processing capability without significantly expanding the worksurface.

Both engine configurations feature dual DMI card slots and hot-swappable power supply units. Each engine also incorporates a MultiMode Optocore interface supporting 504 additional audio paths at 48kHz and 96kHz. An optional second Optocore loop can double this capacity.

d&b Expands Software Capabilities



d&b Audiotechnik has introduced software features that enable sound professionals to audition loudspeaker system designs and prepare immersive Soundscape productions before arriving onsite.

System Auralization generates a real-time binaural rendering of a system's current configuration, allowing users to move through a virtual venue in first-person mode and listen from different audience positions. This helps assess coverage, imaging and tonal balance through direct listening rather than relying solely on prediction graphs.

Users can hear the immediate impact of changes to loudspeaker positioning, array geometry, amplifier settings, filters and ArrayProcessing configurations, helping refine and validate design decisions before deployment. Audio material can be played against the simulated system in real time, while ArrayCalc's snapshot recall functionality allows different configurations to be compared without interrupting playback. Meanwhile, vCore is a standalone Soundscape software processing engine available free of charge. Used with d&b Create.Control software and headphones, it enables users to create and experience binaural output, providing access to immersive spatial audio without requiring a physical processing engine.

Integrated into Create.Control v1.4, vCore allows front-of-house engineers and sound designers to prepare Soundscape shows and audition mixes from their preferred digital audio workstation (DAW) in binaural. This enables realistic listening during preproduction without a complete system, well before arriving onsite. Supporting up to 64 inputs, vCore delivers two-channel binaural rendering for headphone monitoring. Its output can also be streamed through applications used for webinars and broadcasts, extending its use to remote listening and content delivery.

Claypaky Expands B-EYE with RGBL



Claypaky has expanded its B-EYE multilens moving-head range with three IP66-rated fixtures: the B-EYE K30, B-EYE 12 and B-EYE 7. All three share a new RGBL colour engine combining red, green, blue and lime LED sources.

The platform delivers an extended colour gamut, richer pastels and improved white calibration, with a colour rendering index (CRI) above 82 across the range. Colour matching is designed to maintain consistency between fixtures, while individually controllable RGBL sources enable pixel mapping for colour chases, split-beam effects and video-style content. Multilayer effects and fast zoom are available across the family, with the B-EYE 7 and B-EYE 12 also featuring unlimited pan and tilt movement.

At the top of the range, the B-EYE K30 incorporates 37 RGBL LEDs and delivers up to 28,000 lumens. Combining wash, beam and kaleidoscopic effects, it is designed for applications requiring high output and versatile visual effects.

The B-EYE 12 features 12 RGBL LEDs and produces up to 15,200 lumens, while the compact B-EYE 7 uses seven LEDs to deliver up to 7,700 lumens.

All three fixtures carry an IP66 rating and feature anti-condensation optics and Sun Safe Protection for outdoor touring, festivals and permanent installations. Their app-ready design also supports deployment as a consistent lighting platform across a range of applications.

HK Audio Launches ELEMENTS MK2 Modular Column Array



HK Audio has introduced the ELEMENTS MK2 modular column array for professional sound reinforcement, combining controlled, uniform coverage, long throw, flexible scalability and integrated DSP. Its tool-free SnapLock system enables rapid, reliable setup for rental companies, event technicians and mobile applications.

ELEMENTS MK2 uses line array technology with 90-degree horizontal dispersion. A newly developed phase plug sound guide ensures consistent coverage across the audience, reducing volume fluctuations and dead spots while delivering clear, punchy high frequencies, high peak levels and additional headroom. SnapLock connects top modules, spacers and subwoofers in a single step without tools. Robust contact surfaces resist wear, dirt and mechanical stress, eliminating visible cables in the assembled system.

The modular configuration supports up to three top units and two subwoofers. Connected top units are automatically detected, allowing the DSP to load the appropriate filter for midrange compensation without manual adjustment. Low-frequency options include the ELEMENTS MK2 110 Sub A for corporate events, speech and background music, and the ELEMENTS MK2 115 Sub A, which offers greater headroom and extended low-frequency response for music and events. The LINEAR 5 MK2 115 Sub A can also be integrated. Combining it with the ELEMENTS MK2 115 Sub A enables additional low-frequency output or cardioid configurations.

The integrated DSP provides Flat, Contour, Voice and Remote presets, with Remote supporting custom configurations. HK Audio's DSP CONTROL software offers extensive control and configuration, while Ethernet carries both system control and Milan AVB audio streaming over a single network cable. Sharing a DSP platform, ELEMENTS MK2, LINEAR 5 MK2 and LINEAR 9 can be managed on the same network. DSP-Out also enables full control of additional active speakers without their own DSP or network capabilities, including delay lines, with input processing and routing independent of ELEMENTS MK2 settings.

Disguise Expands X Series



Disguise has announced X2 and X3, making its Designer software more accessible to small and mid-sized productions such as DJ sets, theatre tours, festivals and corporate brand events.

The launch builds on the success of X1, wherein the X2 and X3 have been available to select customers since earlier this year and are already powering major productions for artists including David Guetta, Martin Garrix and Central Cee.

According to Disguise, a key goal with the X Series is to give the user community access to Disguise at a more accessible price point. By offering both two and three 4K outputs and the flexibility to run on your hardware of choice, including a Windows laptop, the brand is enabling users to bring high-end creative possibilities to both small and mid-size shows. The brand affirms that it provides the ultimate balance: the full power of Disguise with the portability to stay agile on the road, eliminating the need for costly logistics or time spent reprogramming on other solutions.

Teams can now choose X1, X2 or X3 for small or mid-size productions, then switch to Disguise media servers for large productions, when greater output or clustering is required. This means projects can scale across different venue sizes while staying in the same Designer workflow, reducing the need to rebuild or reprogramme the show file as requirements change. For productions working within tighter budgets, the X Series also offers a more accessible way to use Disguise across a broader range of shows.

Cameo Introduces ZIYA



Cameo has introduced a new series of four IP65-certified LED Zoom PARs for live performances, touring, theatre and event applications. The ZIYA 200, ZIYA 400, ZIYA 200 COB and ZIYA 400 COB models are available in various performance classes as well as with two different LED and optical designs: while the RGBL models, with their wide zoom range and multi-lens optics, are designed for versatile and dynamic lighting design, the COB variants combine RGBALC colour mixing and Fresnel optics for homogeneous, soft illumination and nuanced colour and white light applications.

The ZIYA 200 and ZIYA 400 models use 4 × 60 W (3,200 lm) and 7 × 60 W RGBL LEDs (6,200 lm) respectively. With a zoom range of 5° to 49° for the ZIYA 200 and 5° to 57° for the ZIYA 400, both models can be used flexibly for everything from narrow beams to wide surface effects. This means that a wide range of lighting tasks can be covered using the same type of fixture, which is particularly beneficial for rental and production applications. The motorised silent zoom is vibration-free and allows smooth transitions between focused accent lighting and wide-angle lighting effects. Both models achieve a CRI of 83 at 3,200 K and 80 at 5,600 K.

With the ZIYA 200 COB and ZIYA 400 COB models, Cameo is providing a different focal point within the series. The combination of RGBALC-COB LED technology and Fresnel optics creates homogeneous light distribution without hotspots, making it particularly suitable for applications where uniform illumination, nuanced colours and white tones are required. The ZIYA 200 COB (5,600 lm) offers a zoom range of13° to 49°, while the zoom range of the ZIYA 400 COB (9,800 lm) is 13° to 54°. Here, too, motorised silent zooms facilitate a flexible transition between accent and flood lighting. Together with the high CRI values (92 at 3,200 K/97 at 5,600 K), this extends the range of applications for the COB versions beyond live and event productions, particularly towards theatre, TV and broadcasting.

Green Hippo Announces Estuary Series MC1 and MC2



Green Hippo is now shipping the Estuary Series: screen management and live switching for LED walls and projection, controlled from the same DMX console that's already running the show. The system currently includes the 1RU MC1 and 2RU MC2 models, with an MC4 version to follow.

Under the hood is the powerful CALICO Video Processing Architecture from sister brand tvONE, delivering one-frame end-to-end latency, 10-bit/HDR processing and up to 256 layers across four canvases, each supporting resolutions up to 64,000 x 64,000 pixels. At load-in and during the show, the platform supports DMX/sACN, HippoNet, Companion and REST API control, which allows a grandMA3 programmer to bring screens into the same cue stack as the lighting rig, automation, pyro and other show-control elements without requiring a separate media-control interface.

Estuary MC1 delivers the full Estuary engine in instances where professional-grade media control is required, without the footprint of a larger system. With four 4K outputs, smooth multi-layer playback, HDR workflows and rapid cueing, MC1 integrates with lighting, automation and show-control systems. Further, its compact formfactor makes it particularly well suited to installations where space and efficiency are priorities. For more demanding production environments, the Estuary MC2provides touring-grade performance in a rugged 2RU chassis. Designed for concerts, corporate keynotes and immersive environments, MC2 features four 4K inputs (2x HDMI and 2x 12G-SDI) and eight 4Koutputs (6x HDMI and 2x 12G-SDI) with modular expansion options that support additional high-bandwidth HDMI and SDI workflows which users can specify. With up to 256 layers, HDR processing, seamless transitions and one-frame latency, MC2 is designed to handle complex multi-layer visual systems with precision, across LED walls, projection systems and other large-format displays.

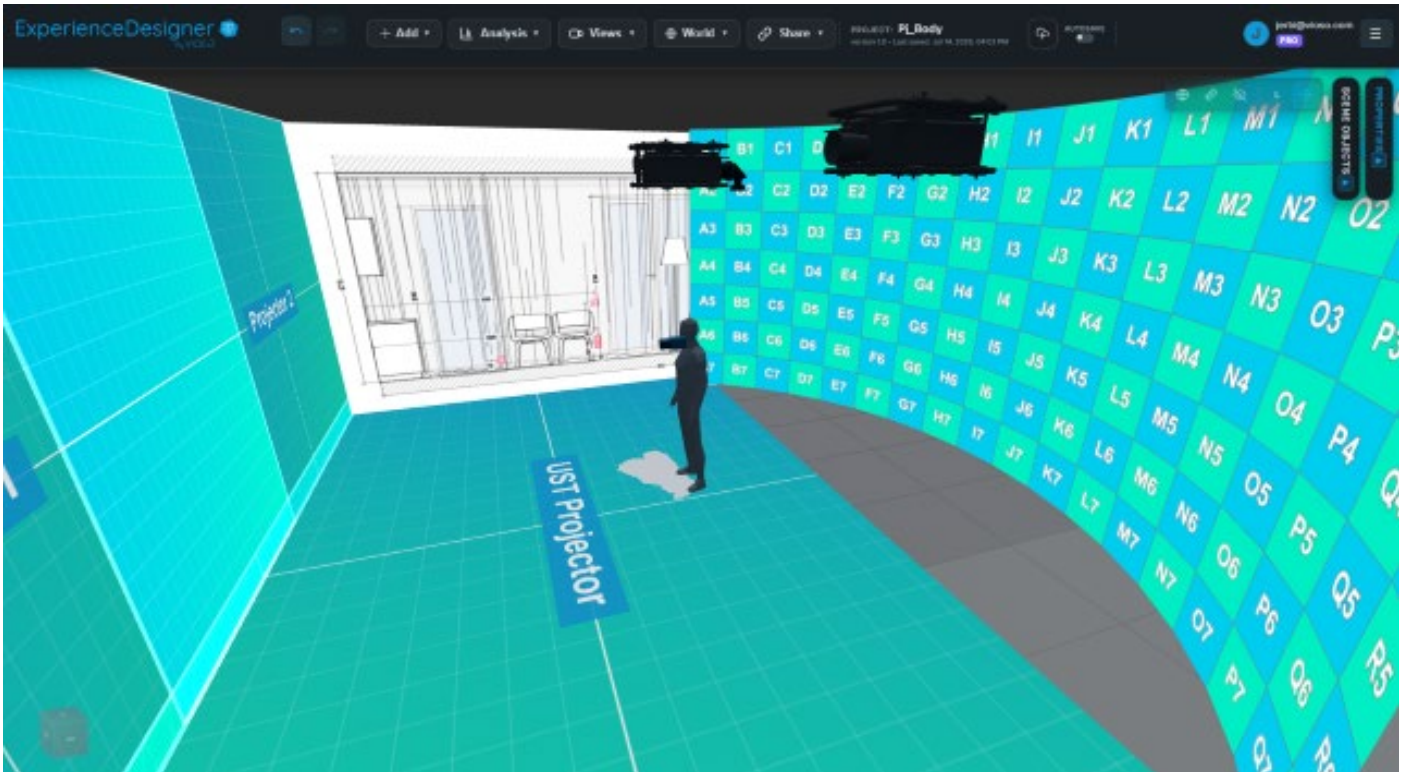
twoloox Releases Pandoras Box Version 10



twoloox GmbH has released the highly anticipated Pandoras Box Version 10. The new version 10 heralds the beginning of an important new chapter for the young management team, who took the strategic decision to combine their award winning Pandoras Box media server and their Widget Designer media control tools into a seamlessly integrated solution called the Infinity Suite. Version 10 is the first company milestone since twoloox acquired the Pandoras Box product line in October 2025.

The new twoloox Infinity Suite licensing model is based on a single, hardware bound dongle, which gives full access to both a Pandoras Box and a Widget Designer license. Up to 8 render outputs can be unlocked per dongle. The respective dongles can then be combined to achieve the desired number of outputs needed to successfully realise a project. Some of the new Pandoras Box feature highlights include hardware-independent show programming & free routing functionalities, as well as automated content versioning options and a vastly improved content tab with advanced filter and search functions for structuring even gargantuan projects. The Widget Designer media control platform will benefit from a great number of newly integrated protocols, new UI theme and style options as well as drastically shorter device integration cycles.

VIOSO Announces Experience Designer v1.2.4



VIOSO has released version 1.2.4 of its Experience Designer software platform, introducing enhanced 3D model editing, improved scene navigation and refinements to project handling.

The upgraded 3D Model Helper provides greater control over imported geometry, allowing users to isolate individual model parts, hide or show selected elements, trim models using a clipping box and reduce polygon counts to improve scene responsiveness. Original detail can be restored when required, including before generating PDF reports or exporting models.

Other improvements include selectable sources and colour picking for screen and object materials, smoother navigation when zooming and panning in confined spaces, reduced gizmo controls, more reliable dragging focus and a world-origin reference.

Version 1.2.4 also improves the import handling of embedded FBX textures and OBJ model parts, while resolving autosave conflicts when restoring shared projects. Minor fixes address automatic group-element naming, Panadome screen angles and PDF report descriptions.

The update gives designers greater flexibility when preparing detailed installation models, enabling them to remove irrelevant sections, reveal interiors or simplify complex geometry while retaining the option to restore detail as the project progresses.

AVANTE Audio Ships Milan-Certified Akro ATS218 Subwoofer



AVANTE's Akro-Command software for Windows and Mac enables remote monitoring and control of input level, EQ, polarity and delay, alongside cardioid and end-fire presets for adapting system performance to different environments.

Avante Audio has commenced worldwide shipments of the Akro ATS218 active subwoofer, designed to complement the Akro ATL328 line array module in medium-to-large-scale sound reinforcement applications.

Featuring two high-output 18-inch woofers and an oversized port, the ATS218 delivers a linear-phase frequency response of 32Hz–120Hz (-6dB) and a maximum SPL of 142dB. A high-efficiency Class D switching amplifier provides 4,800W peak power, supported by a power factor correction (PFC) power supply for consistent output and low distortion.

Its 96kHz DSP with FIR filtering provides crossover management and tonal shaping, alongside peak limiting, thermal protection and short-circuit monitoring. Milan certification enables integration into networked audio environments, with analogue and digital inputs available.

Designed for touring, the ATS218 features a CNC-machined birch plywood enclosure with a durable black polyurea coating and a powder-coated, galvanised steel grille. EZ-Link locking hardware secures cabinets together for array configurations, while multiple rigging points and interlocking feet support stacking or flying. IP-rated locking power connectors and a supplied rain cover for the amplifier connections provide additional protection in demanding conditions.

Paired with the ATL328, the ATS218 extends the system's performance into the sub-bass frequencies, complementing the line array's mid- and high-frequency output. Both models are Milan-certified for digital audio-over-IP (AoIP) transmission across Milan networks and can be networked, monitored and controlled as a unified system through Akro-Command.

Show Control, Reimagined

How AI, Automation, Real-Time Rendering and Connected Design Tools are Reshaping the Way Live Productions are Conceived, Engineered and Delivered



The most consequential developments in live entertainment technology are not necessarily the loudest, brightest or most visually spectacular. Increasingly, they are happening behind the scenes, within the software environments that allow designers, engineers and production teams to imagine, model, test, coordinate and ultimately deliver a show before the audience ever takes its seats.

Consider the complexity of a contemporary stadium concert, an immersive theatrical production or a large-scale destination entertainment installation. Loudspeaker arrays must be designed for precise audience coverage; lighting fixtures need to be positioned, programmed and visualised; LED surfaces and projection-mapped environments must accommodate creative content; rigging systems require accurate structural calculations; and increasingly sophisticated control systems must coordinate multiple technologies in real time. Every decision has consequences for the others.

Traditionally, much of this work has been distributed across specialist applications, with departments exchanging drawings, files, calculations and revisions as a project progresses. That approach remains fundamental to professional production, but the pressure to deliver more ambitious experiences within increasingly demanding schedules and budgets is accelerating the need for better-connected workflows.

The Show Before the Show

Software developers are responding on several fronts. Real-time rendering is making lighting and stage visualisation more immediate and convincing. Acoustic simulation is moving beyond coverage

plots towards more experiential forms of evaluation. Object-based audio platforms are enabling sound designers to prepare immersive mixes away from the venue. Lighting consoles are expanding their processing capabilities, while collaborative design environments are bringing video walls, audio analysis, rigging and technical documentation closer together.

Artificial intelligence is adding another dimension, with the potential to accelerate creative iteration, assist repetitive tasks and make complex information easier to navigate. Yet the industry's central challenge remains unchanged: technological sophistication must translate into dependable, practical outcomes.

For *Entertainment Technology Asia*, the next generation of show control is therefore not simply about automating more tasks. It is about connecting creative intent with engineering intelligence, ensuring that information survives the journey from concept to deployment, and giving production professionals greater confidence in the decisions they make.

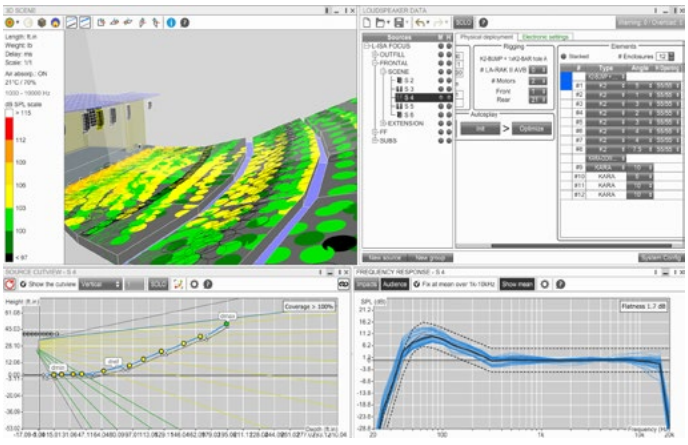
Developments from industry stalwarts like **L-Acoustics**, **Adamson**, **d&b audiotechnik**, **Disguise**, **Vectorworks**, **CAST Group**, **Electronic Theatre Controls (ETC)**, **MA Lighting** and **NEXO** illustrate different dimensions of this transition. Their approaches vary, reflecting the particular requirements of audio, lighting, visual production and integrated entertainment design. Collectively, however, they reveal an industry increasingly focused on making complex productions easier to design, understand, coordinate and deliver.

Why Realism, Automation and Intelligent Design Matter

The value of show-design software has traditionally been measured by its ability to predict outcomes, reduce uncertainty and help technical teams make informed decisions. That principle remains central to modern applications, but expectations are expanding. Designers increasingly want to experience a proposed production, evaluate alternatives rapidly and understand the consequences of decisions before committing equipment, time and budget.

This is particularly evident in audio system design. Applications such as L-Acoustics Soundvision, Adamson Blueprint AV and NEXO NS-1 allow system designers to model venues, configure loudspeaker systems and evaluate predicted performance. Their value extends beyond producing attractive visualisations: they support decisions about coverage, array configuration, system geometry and deployment.

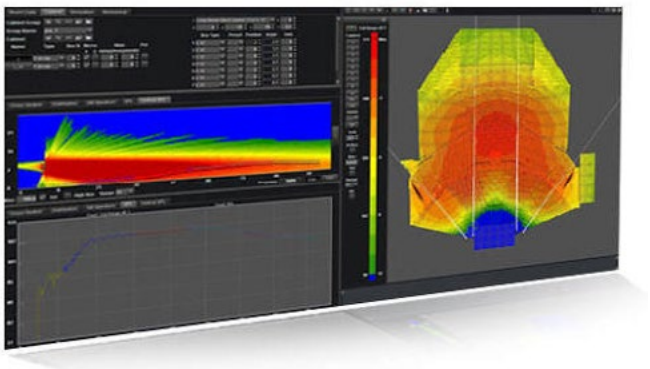
For a touring production, the ability to evaluate different audience configurations before arriving at a venue can help identify potential problems early. For a permanent installation, it can support a more considered approach to system specification and coverage requirements. In both cases, simulation is most useful when its results inform engineering decisions rather than merely illustrate a proposed design.



L-Acoustics Soundvision.

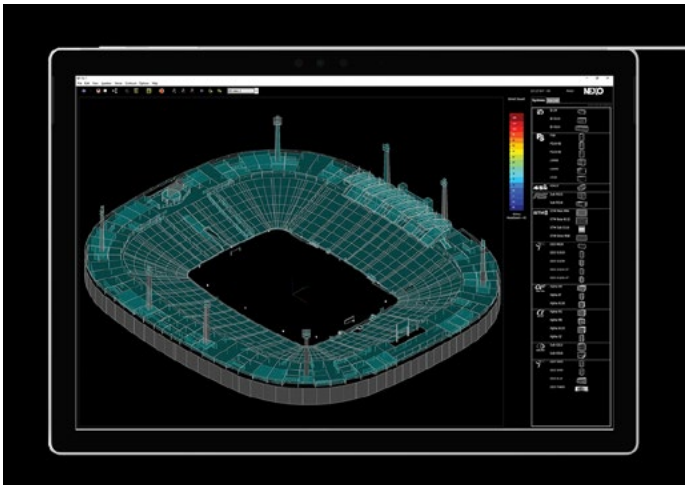
L-Acoustics' software ecosystem addresses several stages of this process. Soundvision provides three-dimensional sound system design and optimisation, while LA Network

Manager supports system configuration and control. Soundvision Connect extends access to designs through web-enabled devices, facilitating the sharing and review of project information. These applications illustrate how a manufacturer's software offering can extend beyond a single design task into a broader workflow.



Adamson Blueprint AV.

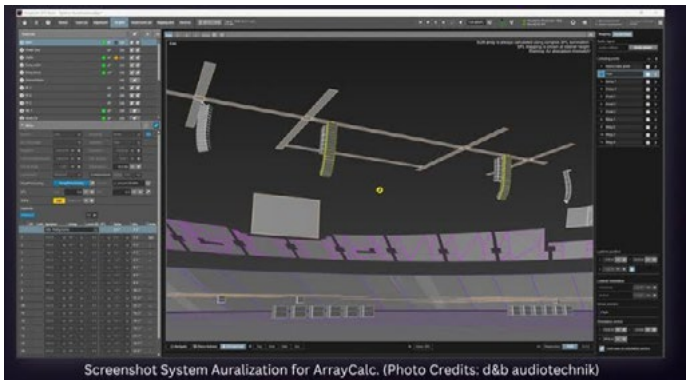
Adamson's Blueprint AV similarly supports predictive audio system design, including the modelling of listening areas, multiple arrays and acoustic performance. Its documentation also emphasises the importance of mechanical data and rigging warnings when designing suspended loudspeaker systems. The distinction matters: a system simulation is not merely a representation of how sound might behave, but can also contribute to the practical decisions needed to deploy the equipment safely.



NEXO NS-1.

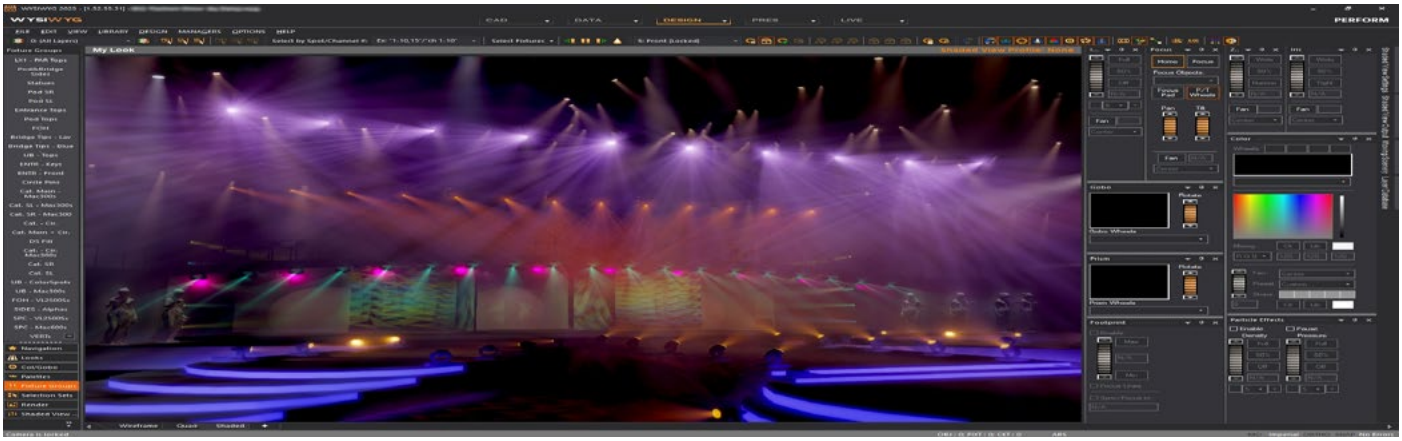
NEXO's NS-1 takes a comparable approach to acoustic and mechanical design. Its documented capabilities include three-dimensional SPL and delay prediction, curved-array optimisation, mechanical calculations and reports covering system dimensions, weight, centre of gravity, forces and safety factors. These functions connect acoustic design with the physical realities of deployment.

The next step is making simulation more experiential.



d&b audiotechnick Introduces System Auralization for ArrayCalc.

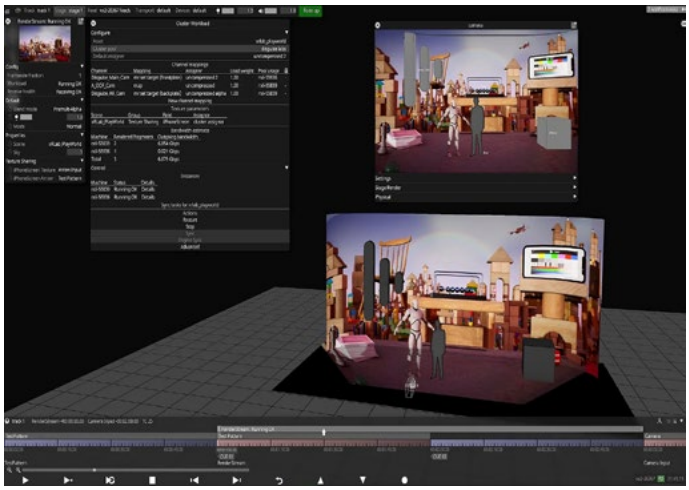
On 22 September 2026, d&b audiotechnik announced System Auralization for ArrayCalc, a development that moves acoustic prediction towards real-time listening. Rather than relying exclusively on plots and coverage maps, users can explore a virtual venue in first-person mode and hear binaurally rendered representations of the proposed loudspeaker system through headphones. The feature is designed to let engineers assess how changes to loudspeaker positioning, array geometry, amplifier settings, filters and ArrayProcessing configurations affect the listening experience. Different system concepts can be compared while the user moves through the simulated audience area. The significance lies in complementing, rather than replacing, conventional acoustic prediction. A coverage plot can communicate numerical performance across an audience area; auralisation offers another way of



CAST Software's WYSIWYG 2025 Update 5.

investigating perceived tonal balance, imaging and the experience of moving between listening positions. Neither should be mistaken for a guarantee of the exact sound that will be experienced in a physical venue, but together they can provide a richer basis for evaluating design decisions.

Visual production is following a similar trajectory. CAST Software's WYSIWYG 2025 Update 5, released in December 2025, introduced an Ultra High real-time rendering option for Shaded View, bringing higher-quality beam rendering into the working environment. The update also allowed ambient light intensity and colour to be controlled through DMX, connecting visualisation more directly with lighting-console operation. WYSIWYG 2026 continued the emphasis on performance and usability, introducing geometry optimisation tools, mesh decimation, skybox functionality, improved smoke and CO^2 effects, and cable-reporting capabilities. These are practical developments: complex three-dimensional models can become computationally demanding, particularly when productions incorporate detailed scenery, extensive fixture inventories and elaborate visual environments. Better geometry management can help preserve a usable workflow as projects grow.



Discuise Designer r31.

Disguise is approaching the challenge from the perspective of media and real-time content. Its Designer r31 release in July 2025 introduced RenderStream Local, enabling supported real-time rendering assets to run on the same server as Designer rather than requiring a separate rendering node for every supported workflow. The release also included colour-management improvements, TouchDesigner support on EX systems and expanded accessibility to plugins. The development is relevant to productions where rendering resources, server configuration and network architecture influence both cost and complexity. Consolidating supported workloads can simplify some configurations, although suitability depends on the hardware, software versions and processing requirements involved.

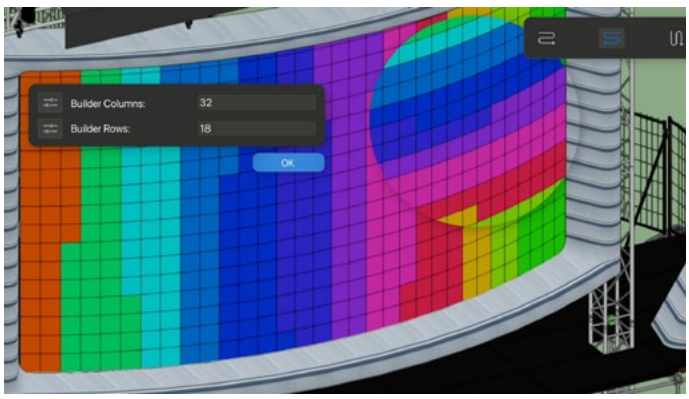


Artificial intelligence adds a further opportunity, particularly where it can shorten repetitive tasks or help designers evaluate creative alternatives. **Vectorworks Director of Enablement & Education Joshua Schulman** sees the value primarily in accelerating exploration, rather than removing the designer from the process; as he explains "Over the past 18 months, what people expect from show design and control software has come down to two things: more realism and more value from every production budget. Artists and designers increasingly want to step into a fully rendered, immersive VR environment to experience a show before committing major design and production decisions. That makes sense. The earlier a team can see, walk through, and understand a design, the more confident it can be about spending its budget, time, and talent. That's where AI is starting to deliver practical value. It can support iteration by helping teams explore ideas quickly, compare alternatives side by side, and refine a creative direction. Instead of spending hours on a single option, designers can test several and focus their energy on the strongest one. But let's be clear: people remain at the center of the process, and they will stay there. Technology supports exploration. People provide critical thinking, creative judgment, and technical expertise needed to decide what works and why. A rendering can show you what a moment looks like. It takes an experienced designer to know whether that moment will land with an audience and serve the story the artist wants to tell."

The observation is an important counterweight to the industry's enthusiasm for automation. A visually convincing simulation is not necessarily an accurate engineering model; an automated suggestion is not necessarily the best creative decision. The objective is to give professionals more useful information, more opportunities to experiment and more time to apply their judgement. The practical measure of progress is therefore not how much technology can be automated, but how effectively software helps teams make better decisions earlier, with fewer expensive surprises later.

From Specialist Applications to Coordinated Production Workflows

The contemporary production environment is increasingly multidisciplinary. A concert's visual identity may depend on synchronised lighting, video content, projection mapping, tracking and spatial audio. A theatrical production may combine moving scenery, automated rigging, immersive sound and responsive lighting. Meanwhile, the technical infrastructure supporting these experiences must be designed, documented and checked before it can be deployed. This creates a challenge that individual applications cannot solve in isolation: how does information move between departments without being repeatedly recreated, losing context or becoming outdated?
environment supports stage and lighting



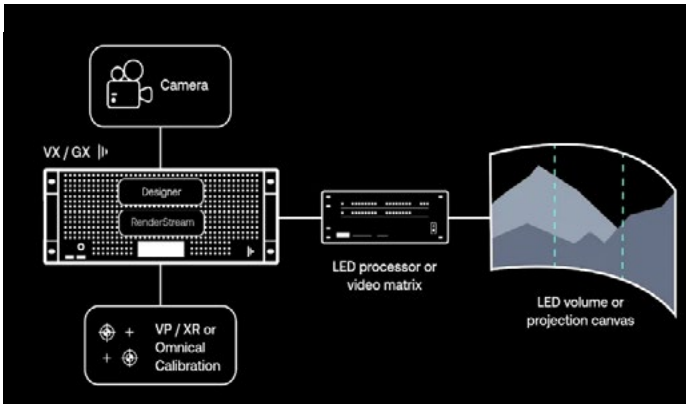
Vectorworks LED Video Wall tool.

Vectorworks has placed particular emphasis on connecting information across entertainment design. Its Spotlight

design, while ConnectCAD addresses AV system design and Braceworks provides structural analysis for supported rigging configurations. Vectorworks 2026 introduced an LED Video Wall tool for constructing straight or curved display configurations and generating reports on dimensions, pixel resolution, power and data requirements. The importance of these capabilities is not simply that more disciplines can be represented in one software environment. It is that design decisions can be coordinated against a common model, helping teams understand how one change affects other elements of the production.

Schulman describes the underlying philosophy, stating "Connecting separate disciplines starts with a shared language. That's why Vectorworks continues to support and advocate for GDTF (General Device Type Format) and MVR (My Virtual Rig), two open standards built to help entertainment teams exchange information reliably. We see MVR as BIM for entertainment design. It gives a production a shared reference point: a coordinated model that brings together lighting, sound, projection, and other disciplines. MVR serves as a hub for collaboration, enabling teams to exchange up-to-date models rather than working from disconnected versions of the same show. When the rig changes, everyone works from the latest information rather than chasing down who has which file. The key workflow advantage is continuity. Too often, each discipline rebuilds information in isolation, wasting time and inviting errors. With a common foundation, teams can carry the same data through design, previsualization, and production. Information created early in the process keeps its value later. Our approach focuses on making that information more connected and reusable, while respecting that specialists rely on the tools that best serve their discipline. A lighting programmer, an audio engineer, and a video designer each need something different, and we're not asking anyone to give that up. We're making sure their work connects so that the whole production team can move forward together with fewer surprises."

The distinction between integration and consolidation is important. A connected workflow does not necessarily require every department to use the same application. Lighting designers, audio engineers and video specialists need tools suited to their respective tasks. The greater opportunity lies in ensuring that the information produced by those tools can be exchanged, interpreted and reused. This principle also applies to visualisation platforms. WYSIWYG's DMX-controlled ambient-light functionality, for example, allows the simulated environment to respond to lighting-console output. Rather than treating visualisation as a static representation of a proposed rig, it creates a closer relationship between the programmed show and the environment in which it is being evaluated.



Disguise RenderStream Local introduced in Designer r31.

Disguise's RenderStream architecture addresses a different but related requirement: connecting real-time graphics engines and content workflows with the platform responsible for playback and show delivery. RenderStream Local, introduced in Designer r31, makes supported rendering assets available on the same server as Designer, reducing the need for separate rendering hardware in suitable configurations.

The distinction matters in an industry where a visual production may involve content created in specialist real-time engines, playback servers, LED processing and tracking systems. The value of an integrated platform depends not only on its own capabilities, but also on how effectively it works with the tools used by creative and technical partners.

Lighting control is also evolving in this direction. ETC's Eos v3.3 software, announced in August 2025, introduced Expansion Processing, allowing the workload of large lighting rigs to be distributed across multiple devices. The approach can support temporary increases in output capacity or the distribution of processing across large spaces, with multi-console synchronisation keeping the system operating in time. Alongside, ETC's Augment3d environment also provides a three-dimensional context for lighting workflows. Later Eos v3.3 updates added video-stream input support for SRT and RTSP streams, enabling streams to be used in Pixel Map layers, Magic Sheets and Augment3d materials. These developments illustrate how lighting-control software can increasingly incorporate information from outside the conventional fixture-and-cue environment.

MA Lighting's grandMA3 platform offers another example of how software development can improve the handling of complex shows. Version 2.4, released in May 2026, introduced developments including Phaser Recipes, preset improvements, a Preview function for reviewing and adjusting show content without affecting live output, and improvements to MVR import. The Preview function is especially relevant to production workflows because it supports the evaluation of upcoming cues and sequences without changing the live output. MVR import improvements, meanwhile, reflect the growing importance of transferring structured design information between applications and control platforms.

Such features are not interchangeable with a complete cross-disciplinary show-control system. They do, however, demonstrate how specialist control environments are becoming more capable of accommodating complex data, supporting review before execution and participating in wider production workflows.

For audio manufacturers, the corresponding challenge is to connect acoustic design with the operational system that will eventually deliver the show. L-Acoustics Soundvision and LA Network Manager occupy different roles in that process, while Adamson's Blueprint AV and ArrayIntelligence address system design and aspects of deployment, control and monitoring. NEXO's NS-1 brings acoustic and mechanical calculations into a common design environment.

The broader lesson is that workflow continuity depends on more than the presence of a



MA Lighting Version 2.4

large number of features. It requires clear information structures, dependable exchange mechanisms and an understanding of which tasks belong to which applications. A production team benefits when a change to a stage layout, loudspeaker configuration or display surface can be communicated accurately to the departments affected by it. The software does not need to erase departmental boundaries; it needs to make those boundaries easier to cross.

Why Open Standards, Dependable Data and Usable Interfaces Matter

The promise of an integrated production workflow depends on interoperability. Professional shows rarely rely on a single manufacturer's technology across every discipline, and even within one department, designers may use different applications for modelling, programming, visualisation and deployment.

The question is therefore not whether systems should connect, but how reliably they exchange information, how clearly their capabilities and limitations are defined, and how much additional work is required to make them operate together.

For Vectorworks, interoperability is a core design principle. Joshua explains, "Interoperability is one of Vectorworks' core strengths, and it matters more as productions combine technology from more manufacturers than ever. We support a wide variety of 2D and 3D file formats, as well as data formats, so designers can bring information together from different sources and share it with production partners, regardless of the tools those partners use. Open standards such as GDTF and MVR are central to that approach. They help equipment and software from different manufacturers work together and exchange information consistently. In practice, Vectorworks acts as a hub: information comes in, gets coordinated within the design, and then goes back out to the right production partners. Coordination doesn't stop at file exchange. In Vectorworks, Project Sharing allows multiple users to work on the same project simultaneously. That means departments can actively coordinate in one place rather than keep separate, disconnected files that drift out of sync. That's how we balance flexibility with a streamlined, predictable experience. We support a broad ecosystem of tools and formats, because no production runs on a single vendor. At the same time, we provide teams with a common platform to manage and coordinate their work. Designers get the freedom to use the technology a show demands, and the confidence that everyone is building from the same up-to-date design."



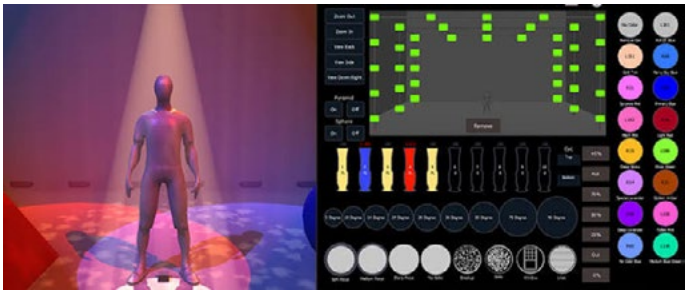
GDTF and MVR.

GDTF and MVR are significant because they address different aspects of the exchange problem. GDTF provides a standardised way to describe the characteristics and functions of entertainment fixtures, while MVR enables the exchange of structured data about a production's design and rig. Together, they help reduce the need to reconstruct information manually when moving between compatible applications.

Yet interoperability is not simply a matter of supporting a file format. Teams must also understand which information is transferred, which attributes may be lost or interpreted differently, and whether the receiving application can use the data in the way the originating designer intended. This is particularly important when moving from design to live control. A three-dimensional

model may communicate the position of a fixture, but the control environment also needs appropriate fixture definitions, patch information and programming data. Likewise, an acoustic prediction may identify an ideal loudspeaker arrangement, but deployment requires correct configuration, connection planning and appropriate hardware.

MA Lighting's grandMA3 v2.4 improvements to MVR import illustrate how interoperability continues to evolve within established control platforms. The ability to select which elements to import from an MVR file offers greater flexibility when integrating design information into an existing show file. The development acknowledges a practical reality: production teams often need to incorporate selected updates rather than replace an entire project.



ETC Eos software v3.3.9 with improved transfer of fixture-position information from Lightwright imports into Augment3d.

ETC's Eos software provides a complementary example of external data and control integration. Eos v3.3.9, released in July 2026, included improvements to third-party OSC TCP connections and made port 3038 available for third-party application integration. The same release improved the transfer of fixture-position information from Lightwright imports into Augment3d. These developments matter because modern productions depend on multiple kinds of communication. OSC can facilitate control and data exchange between compatible applications, while file-based exchange can transfer structured design information. Network protocols, device discovery, fixture libraries and application programming interfaces all contribute to the wider picture, but they serve different purposes and should not be treated as interchangeable.

Audio workflows face similar demands. d&b's ArrayCalc includes data-export capabilities and a workflow that allows information defined during system simulation to be used by R1 Remote, reducing the need to transfer system details manually between applications. Its Patch Plan functionality adds a visual representation of system infrastructure and signal flow, including Milan streams and their associated channels. This connection between system design and deployment is particularly valuable where projects involve multiple racks, complex routing and substantial equipment inventories. Clearer patch information can help technical teams understand how a proposed system should be connected before reaching the venue.

The same principle applies to visual production. Disguise's support for real-time graphics workflows and its development of RenderStream Local demonstrate how rendering architecture can be adapted to different production scales. Its Designer r31 release also introduced TouchDesigner support on EX systems, expanding the options available to compatible workflows.

However, openness should not be confused with universal compatibility. A system may support a protocol but still require configuration, appropriate licensing, compatible versions or additional hardware. Similarly, the ability to import a file does not guarantee that every piece of information will transfer perfectly. These details become especially important in touring environments, where teams must move between venues, equipment inventories and network configurations with limited time for troubleshooting. In permanent installations,

interoperability affects maintenance, future upgrades and the ability to introduce new technology without unnecessarily rebuilding the existing system.

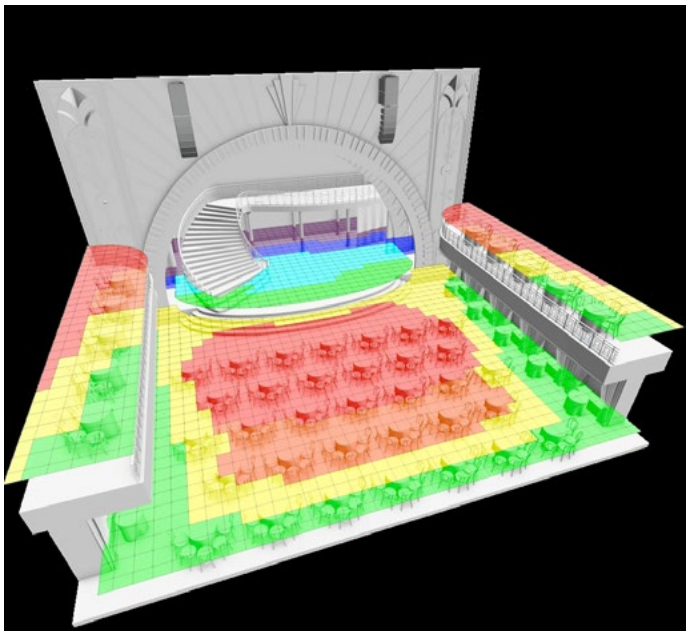
For manufacturers, the challenge is to balance flexibility with predictability. A completely closed ecosystem may simplify certain workflows but limit choice. An unrestricted collection of connections may provide flexibility while increasing the burden of configuration and support. Effective interoperability sits between those extremes: open where practical, clearly documented, tested and designed around the needs of the people using it. The most useful question for a production team is not how many protocols a product lists, but whether it can exchange the right information with the other systems involved, preserve that information accurately and do so without introducing unnecessary operational complexity.

Reliability, Scalability and the Changing Demands of APAC and the Middle East

The sophistication of a design environment is only part of its value. Ultimately, the software must support the people responsible for turning a proposal into a functioning production, often under considerable time pressure and in environments where the consequences of mistakes can be significant.

Reliability begins with accurate information and predictable behaviour. In audio system design, that means understanding the limits of simulation, using appropriate system data and ensuring that mechanical and acoustic calculations inform the right decisions. In lighting and visual production, it means maintaining usable performance as projects become more complex, ensuring that control systems behave consistently and providing operators with sufficient information to understand what is happening.

Joshua places the practical needs of production professionals at the centre of Vectorworks' development approach, as he informs, "As shows grow more complex, our focus stays on the people responsible for delivering them: the designers and production professionals who need workflows they can count on. That means continuing to develop tools that meet the specific needs of each discipline while supporting production as a whole. Reliability and repeatability come from software that reflects how teams actually work. Our recent implementation of the Audio Listening Plane is a good example. It gives audio professionals a better workflow by bringing sound-analysis results into the Vectorworks model, so they can see them in context alongside the rest of the production. It reflects how we approach development: listen closely to the industry and address practical needs as productions become more sophisticated."



Vectorworks Audio Listening Plane.

The Audio Listening Plane is a useful example of how a software feature can address a specific coordination problem. Vectorworks introduced a workflow that allows designers to define listening planes and exchange them with compatible audio-analysis tools through

MVR, then visualise imported sound-coverage results within the wider design model. This brings acoustic information into the same spatial context as the stage, audience, rigging and other production elements. It does not replace specialist acoustic analysis; rather, it makes the resulting information easier to consider alongside the rest of the design.

The implications for complex projects are significant. When departments can assess their work in a shared model, they are better placed to identify conflicts, understand spatial relationships and coordinate changes before deployment. The benefits depend on accurate source data and competent interpretation, but the approach can reduce the separation between technical analysis and production planning.

Audio manufacturers are also extending the ways in which systems can be evaluated and prepared. d&b's System Auralization for ArrayCalc allows users to hear a simulated loudspeaker system before deployment. The feature is designed to complement the platform's established prediction tools by providing another means of evaluating coverage, imaging and tonal balance.

Alongside, d&b announced vCore, a software processing engine that enables Soundscape pre-production without dedicated processing hardware. Used with Create.Control and headphones, vCore allows sound designers and mix engineers to create, refine and audition object-based immersive mixes on a compatible computer. It supports up to 64 inputs and provides binaural rendering for headphone listening. System Auralization adds an experiential dimension to loudspeaker-system planning, while vCore makes immersive-audio pre-production more accessible away from a physical Soundscape system.

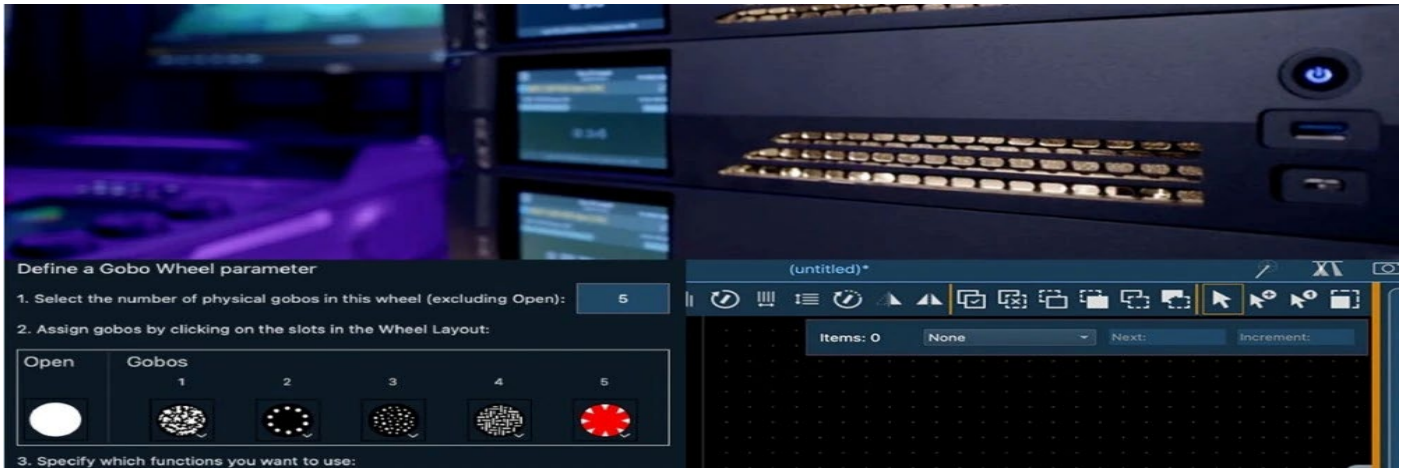
These developments, however, do not remove the need for onsite verification. Actual



d&b vCore.

acoustic behaviour, loudspeaker interaction, room characteristics and system configuration still require appropriate technical assessment. Likewise, binaural pre-production is a useful means of preparing a mix, not a guarantee that headphone playback will perfectly reproduce the experience of a physical loudspeaker system. And the distinction is essential to a realistic discussion of future-proofing. Software can reduce uncertainty, make preparation more efficient and improve the quality of decisions, but it cannot eliminate every variable encountered during a live deployment.

Lighting-control systems demonstrate another aspect of operational readiness: scalability. ETC's Expansion Processing allows large lighting rigs to distribute processing across multiple devices, while the Eos software family continues to receive updates addressing functionality, performance and field-reported issues. Its v3.3.4 update for example, included fixes for issues involving cues with more than 1,000 channels and a rare hang when loading a corrupted show file. Such details may be less visually impressive than a new rendering engine, but they matter directly to the professionals operating the system. Software stability, reliable show-file handling and consistent behaviour are



ETC Expansion Processing.

fundamental requirements when a production depends on precise cue execution.

MA Lighting's grandMA3 v2.5 similarly placed emphasis on workflow refinement, stability and usability. Its enhancements included a new Masters window, a Locate function for finding objects in complex show files, improvements to Phaser Recipes and a Channel Map in Patch. These functions address the challenge of managing increasingly complex programming environments. The ability to locate objects quickly, inspect master assignments and navigate fixture configurations can reduce the cognitive burden on operators. The broader lesson is that operational reliability depends not only on the underlying processing architecture, but also on how clearly the software presents information to its users.

CAST's WYSIWYG 2026 also reflects the practical importance of performance optimisation. Geometry decimation, automatic geometry optimisation and improvements to smoke and CO^2 effects help address the computational demands of detailed visualisation environments. Its cable reports and LED tape and rope reports extend the software's role into practical production preparation, where accurate equipment information is essential.

For APAC and the Middle East, these considerations intersect with a broad range of project types, from touring concerts and festivals to theatres, arenas, permanent attractions and immersive destinations. Production teams may need to coordinate international creative teams, local contractors, hired equipment and different operating practices, often against demanding schedules. It would be misleading to assume, however, that every market in these regions has identical needs. Nevertheless, scalability, accessible training, dependable technical support, clear documentation and the ability to exchange information across teams are relevant wherever projects involve multiple technologies and stakeholders.

As Joshua puts it, "APAC and the Middle East are an important part of the bigger picture. Productions across these regions continue to grow in complexity, scale, and grandeur. That pushes teams to coordinate more disciplines, more equipment, and more information than ever, often on demanding timelines. We're committed to evolving Vectorworks to support the professionals who design and deliver that work. As productions in these regions raise the bar, our goal is to make sure the tools behind them keep pace, so designers spend less time managing complexity and more time creating unforgettable experiences."

For manufacturers, regional relevance is therefore about more than adding features. It also means supporting the people who must deploy and maintain those features, ensuring that software remains usable across the equipment and workflows found in the field, and recognising that a technically impressive capability is only valuable when the intended users can apply it effectively. Future-proofing, in this context, is not a promise that today's system will remain unchanged indefinitely. It is the ability to evolve without unnecessarily discarding existing knowledge, disrupting established workflows or making future integration prohibitively difficult.

The Next Generation will be Defined by Workflow, Not Feature Counts

For years, the conversation often centred on individual capabilities: how accurately an application could predict sound coverage, how realistically it could render lighting, how many fixtures a console could control or how effectively a media server could manage content. These remain important measures, but they do not tell the whole story. The greater opportunity, however, lies in what happens between those capabilities. Can acoustic information be considered alongside the stage design? Can a lighting model move into a compatible control workflow without unnecessary reconstruction? Can a designer evaluate real-time content before the production reaches the venue? Can technical teams coordinate revisions without working from conflicting versions of the same plan? … And the answers increasingly depend on interoperability, reliable data exchange and thoughtful software design.

AI deserves particular scrutiny. It has the potential to accelerate repetitive work, support creative exploration and make complex information easier to navigate. However, the industry should distinguish between a useful application of AI and the addition of AI as a marketing label. Its value will ultimately be measured by the quality of the result, the time it saves and the confidence it gives the professional using it.

Real-time rendering also needs to be judged in context. Visual fidelity is important, but so are performance, hardware requirements, model optimisation and the ability to maintain a responsive working environment. The most convincing simulation is not necessarily the most useful if it cannot run effectively within the production's practical constraints.

Audio auralisation and binaural pre-production offer similarly valuable possibilities, provided their limitations are understood. They can make design decisions more tangible and extend preparation beyond the venue, but they do not eliminate the need for engineering expertise, onsite checks and competent system operation.

For APAC and the Middle East, the opportunity is substantial. As productions and installations become more ambitious, the ability to coordinate disciplines, share information and prepare reliably becomes increasingly important. Yet the most effective solutions will be those that accommodate the region's diversity of project scales, technical resources, skills and operating environments. The industry's next software advances may well be measured less by the number of new buttons on a screen and more by how much unnecessary work disappears from the production process.

AUSTRALIA

Claypaky Ultimo Sharpy Lights Up SeaFire

IJS Productions Deploys 24 Fixtures For DJ-stage Illumination And Searchlight Effects At Gold Coast Fireworks Competition



Claypaky Ultimo Sharpy fixtures helped define the lighting design for SeaFire, the annual international fireworks competition held at Surfers Paradise Beach on Australia's Gold Coast on 20 June. The 13th edition of the free, family-friendly event drew tens of thousands of spectators as Team Canada and Team Poland competed for the championship, before an Australian-themed finale closed the programme.

Brisbane-based AV equipment rental company **IJS Productions Australia Pty Ltd** supplied and operated the lighting, with **Solomon Presnell serving as lighting designer, operator and technician**. The brief was to complement the fireworks, illuminate performances between displays and establish a clear visual marker for the main event area.

The design centred on a square DJ stage on the beach, surrounded by 16 Claypaky Ultimo



Sharpy fixtures. A further eight units were distributed along the beach at intervals of 20–30 metres, producing searchlight patterns that helped define the event footprint. The fixture selection reflected the demands of the outdoor location, where beam intensity, throw and weather protection were key considerations. "We chose the fixtures for their bright beam that can shine a long distance while also being IP rated – perfect for the outdoor setting," Presnell explained.

The Ultimo Sharpy's lamp-based source was another factor in the choice. Presnell said: "are unique as they still have a lamp. When compared to a laser source fixture I believe they look much nicer at all angles due to the hotspot in the beam. They performed excellently, looked great and had no issues."

At **IJS Productions, Jay van Lieshout is General Manager, Nathan Coleman was Account Manager for the event, Matthew McFerran handled content capture, and Josh Peltz provided technical expertise. Eventco Group's Darren Bell and Em Biviano** furnished event management.



At SeaFire, the 24 Ultimo Sharpy fixtures served both as performance lighting and as visual markers across the beachfront, supporting the event's staging while adding long-throw beam effects to the wider fireworks spectacle.

CHINA

Chengdu Finds its Roar

Meyer Sound Drives Chengdu Carnival with Precision and Power



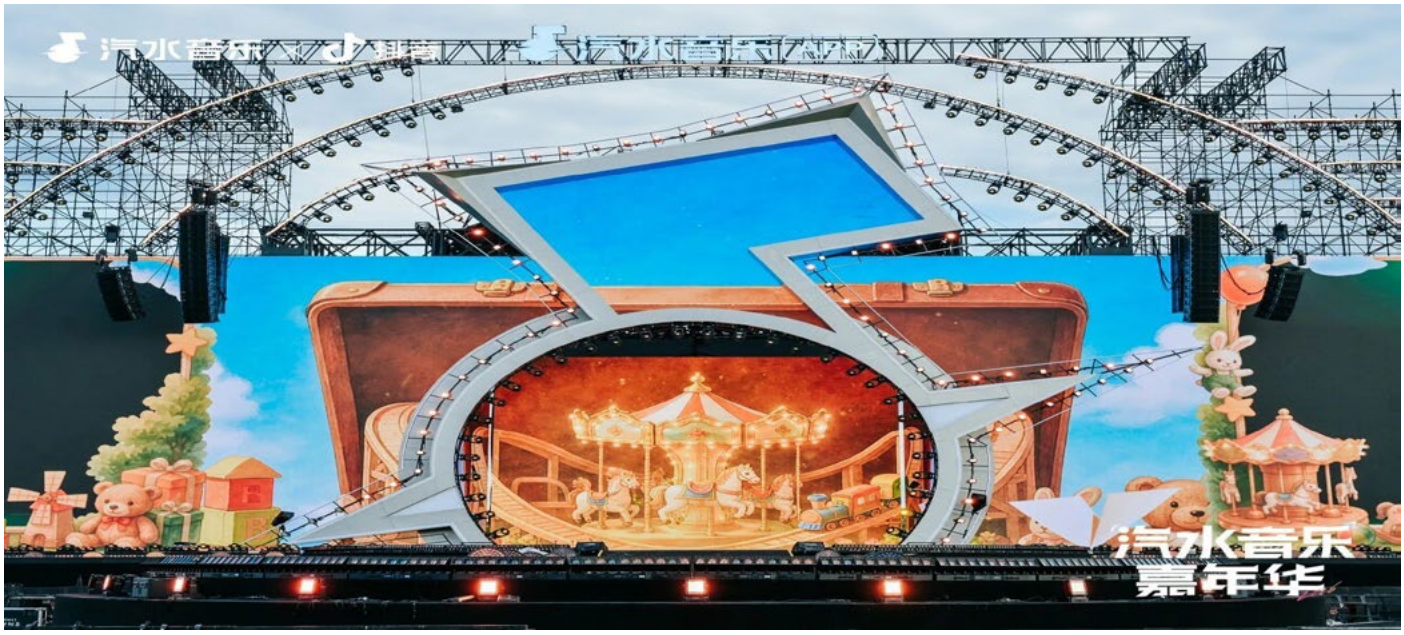
The Chengdu Soda Music Carnival brought live music, lighting and high-energy performances to the Chengdu International Intangible Cultural Heritage Park, with **Beijing Jiuhong Technology Co., Ltd** deploying a **Meyer Sound** system designed to maintain consistent coverage, tonal balance and low-frequency control across the outdoor festival site.

Built around an extended T-shaped stage, the system combined long-throw main arrays, multiple layers of fills, delay towers, and flown and ground-stacked subwoofers; deliberately designed to account for the vast audience section that was spread across the massive length and expansive breadth of the Heritage Park festival venue.

Team Beijing Jiuhong Technology chose Meyer Sound's PANTHER line arrays to form the main system, with a total of 28 line-array modules deployed in L-R configuration for long-throw coverage, while an additional 24 PANTHER modules (deployed across 4 outrigger arrays of 6 modules each) extended coverage towards the side audience areas.

Meanwhile, along the extended stage, Meyer Sound's LEOPARD line arrays provided front fill to improve timing, level consistency and clarity for audiences positioned closest to the stage. Chest-thumping impact came from 2100-LFC subwoofers, which delivered controlled low-frequency fidelity and raw power across the venue.





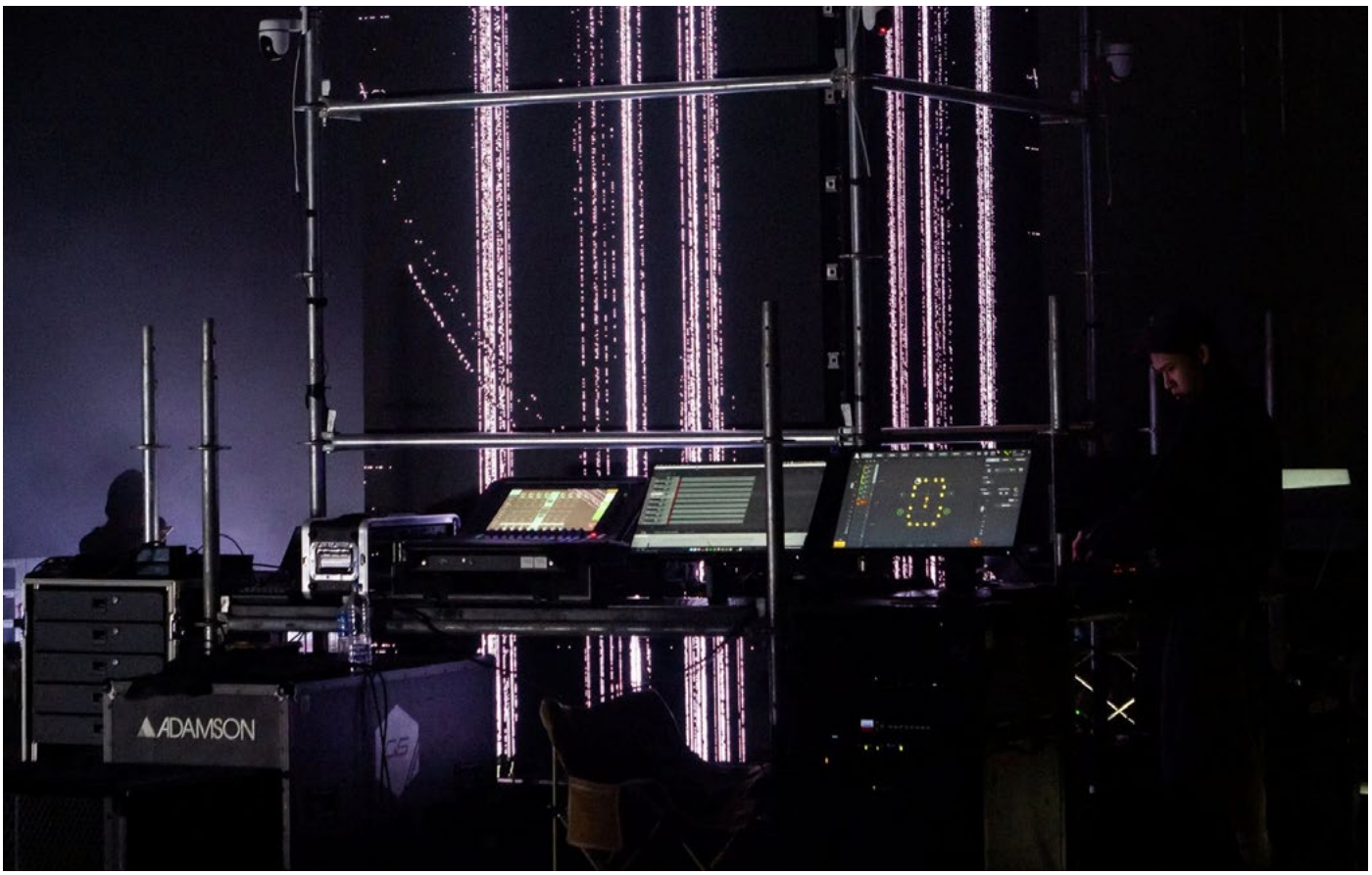
The audio team deployed a total of five units of the GALAXY 816 processors to manage end-to-end signal distribution and system processing, with one positioned at FOH and four deployed around the stage. An AVB digital network provided low-latency signal distribution and precise synchronisation across the system.

According to the team, careful system design, precise positioning and meticulous alignment enabled the Meyer Sound deployment to deliver consistent, powerful sound across the festival site, keeping performances clear and impactful from the stage through to the farthest audience areas.

THAILAND

A Spatial Thai Electronic Experience

Sonos Libra Brings Spatial Audio to UNFEST'26 with Adamson Fletcher Machine

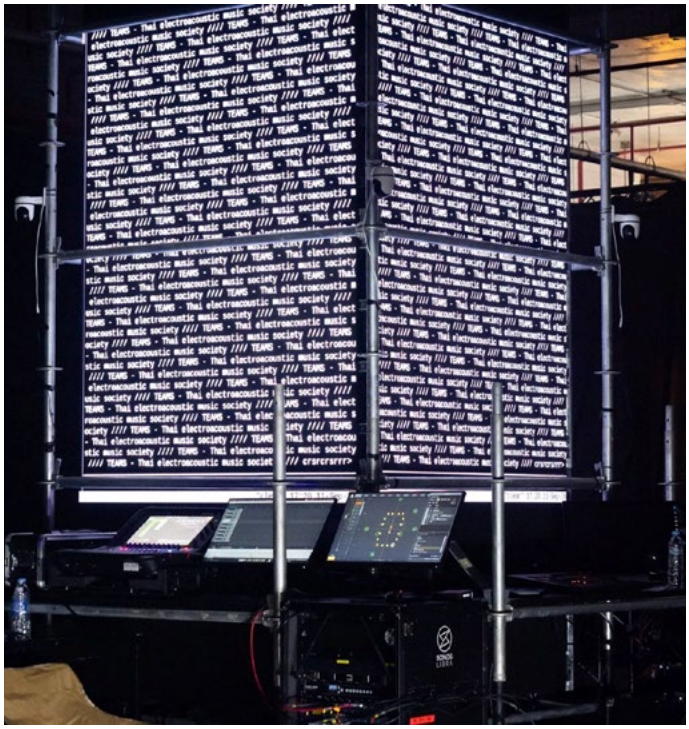


THAILAND: At UNFEST'26, held at Cloud 11 in Bangkok from 11–13 September, spatial audio moved beyond system demonstration and into the creative process. **Sonos Libra Adamson's** official distribution partner in Thailand, brought the Adamson Fletcher Machine to Spatial Stage 218, where artists combined sound, real-time visuals and lighting to explore new approaches to live performance.

Part of the festival's UNLIVE programme, the stage placed sound within a spatial environment rather than confining it to a conventional stereo image. This gave performers another dimension to work with, allowing audio to be positioned and shaped within the performance space. Fletcher Machine provides tools for managing two- and three-dimensional loudspeaker configurations, grouping and linking audio objects, external control protocols and timecode. Its delay matrix offers user-assignable gain and delay, while Fletcher Machine Stage supports up to 128 × 128 inputs and outputs at 96 kHz, with 1.3 ms latency.

The technology, however, was only one part of the project. The groundwork began





weeks before the festival, with Sonos Libra collaborating with Unformat Studio on a series of weekly spatial audio workshops at Uncommu from 5 August. The sessions introduced artists and creators to spatial audio and the Fletcher Machine system, exploring how sound could move beyond the conventional left-to-right stereo field. Alongside system operation, the workshops examined acoustics, psychoacoustics and the relationship between sound, space and human perception.

As **Alfonso Martin, CEO of Sonos Libra**, explained during one session, spatial audio gives artists additional parameters to shape, including distance, movement and position, as well as artificial reverberation and room emulation. Participants used the sessions to experiment with the system and develop their own creative ideas. The workshops therefore became an early stage of performance development, allowing artists to test how their sound could behave spatially before bringing those concepts to the festival.

At Spatial Stage 218, the audience surrounded a central performance area, with loudspeakers distributed around the space. This arrangement made speaker placement and audience positioning integral to the experience: the intended spatial effects depended on how sound interacted with the physical layout and where listeners were positioned.

The venue also presented acoustic challenges. Its concrete environment required additional acoustic treatment, while the loudspeaker arrangement had to support the spatial experience across the performance area. Some artists worked directly with Fletcher Machine, shaping how their sounds moved and occupied the space. The system became part of the performance process, connecting the experimentation undertaken during the workshops with the live presentation of the resulting ideas.

For Sonos Libra and Unformat Studio, the project linked technical learning with artistic development. By taking Fletcher Machine from the workshop environment to Spatial Stage 218, the collaboration demonstrated how spatial audio can serve not merely as a playback format, but as another creative instrument for live performance.

AUSTRALIA

Convention Venues Go Cinematic in Australia

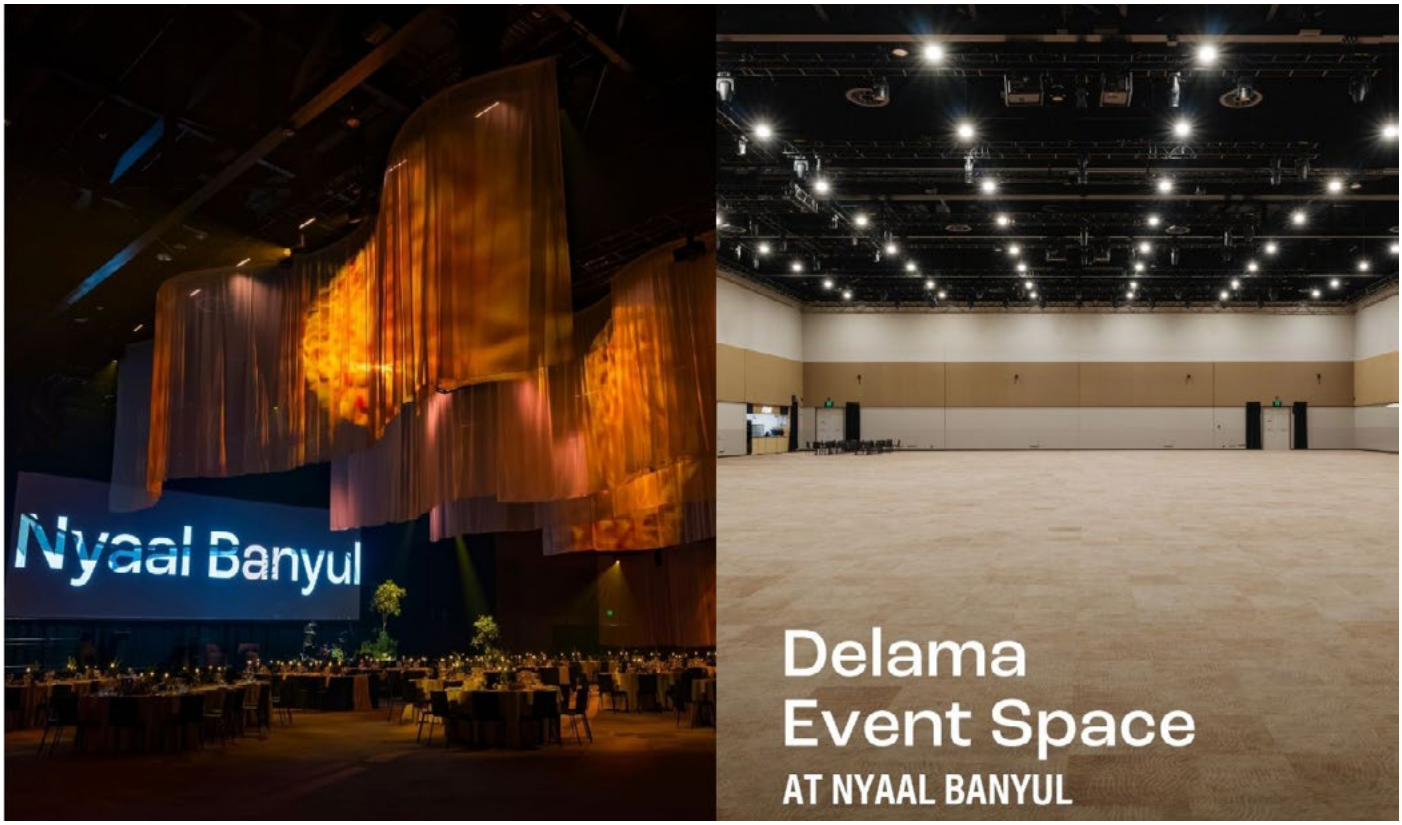
Barco Projection Raises the Bar at Two Australian Convention Venues



Melbourne Convention and Exhibition Centre (MCEC) and the new **Nyaal Banyul Geelong Convention and Event Centre** have taken different approaches to display technology, but both have converged on **BARCO** projection and screen management solutions.

At Nyaal Banyul, projection was deliberately separated from the broader builder-led procurement process because of its importance to customer outcomes. **Michael Walker, Senior Manager – Audio Visual at Nyaal Banyul Geelong Convention and Event Centre**, explains: "Projection was deliberately removed from the broader builder-led procurement process because of how central it is to customer outcomes."

The venue's requirements centred on exceptional image quality, display clarity, colour accuracy and resolution. Its expression of interest called for large-format laser projectors above 30,000 lumens, alongside seven to 10 smaller units for breakout spaces. Shortlisted products were assessed using a standardised slide pack and video



toolset, with testing covering colour reproduction, skin tone accuracy, scaling artefacts and ghosting. The evaluation resulted in the selection of Barco UDM-4K30 projectors for Delama Event Space and Barco I600-4K15 projectors for meeting rooms, while Barco Encore3 processors provide vision and signal switching across events.

At MCEC, the upgrade was shaped by the venue's existing infrastructure and operational demands. **David Strangio, Head of Audio Visual MCEC**, says: "We needed a solution that would fit within existing custom projector housing boxes, work with legacy fibre infrastructure, and perform consistently across rooms that turn over multiple times in a single week with constantly shifting lighting states. Your challenges start to define your scope, and then you start to see how the market solutions compare to how your scope is lining up."

MCEC selected the Barco QDX-N4K45 projector for its Plenary; with **Diversified** handling the installation as system integrator. The retrofit involved replacing projectors within purpose-built elevated housing boxes. The QDX units are lighter than the previous projectors, simplifying installation, although their slightly wider footprint required custom metal feet on the mounting plate. One of the three plenaries also required a minor aperture adjustment to accommodate the new lens offset. Protective glass panes were removed from the projection apertures for safety and ventilation, while the QDX units' low noise levels meant airflow management became a greater consideration.

Daniel Woodward, Operations Manager (Victoria) from Diversified, says: "Alignment was notably straightforward: where the previous projectors required significant physical tilt, QDX's lens shift handled the geometry entirely. Units arrived

pre-QA'd and firmware-updated from Barco's Melbourne facility, and this streamlined the deployment process." The upgrade across Plenary 1-3 was completed within a week, despite a live event taking place during the installation.

The results became particularly evident when MCEC tested its 50-ft screen configuration, normally requiring a three-projector blend, using a single QDX unit. Strangio informs, "We zoomed out and it fit perfectly. Everyone was just sitting there commenting, this is a game changer for us. The display was cinematic. The brightness, clarity, sharpness, detail, and depth were excellent and the blacks were stunning. It's restored a lot of people's confidence in projection."

At Nyaal Banyul, four UDMs are operating simultaneously in Delama Event Space as final handover processes conclude. The projectors have also been aligned under full working lights, reaching 500 lux at floor level. "The brightness, punch, and sharpness of these projectors is just phenomenal. Even hanging openly on truss without housing enclosures, there are no perceptible fan noise issues in even the quietest room conditions" says Walker.

For both venues, retaining projection rather than moving to LED wall technology was a deliberate decision. At Nyaal Banyul, customer interviews during development highlighted flexibility as a key requirement; as Walker explains, "Should we need to move screen positions forwards or backwards, reduce the image surface or expand it, we can do that on a projector with optics. With an LED wall, you have to take it apart, move it, put it back up again." A Barco projector mounted on a motorised truss, with the appropriate lens, provides the required adaptability.

MCEC faced similar operational considerations, as Strangio shares, "Screen sizes and bar configurations change constantly at MCEC. Roof loading constrains large LED installations and setup and pack-down time. With projection there is a significant operational saving. It was never really a question of 'are we doing away with projection?'. It was about how do we continually enhance what we already offer?"

Lee Tran, Country Lead, Immersive Experience at Barco Australia, says the competitive evaluation process was important to the outcome: "A lot of vendors have good products. But we know our product and we know what it can do. It was instrumental that we were given the chance to have a fair comparison with every other vendor out there."

CHINA

Chinese Nightlife Finds Control

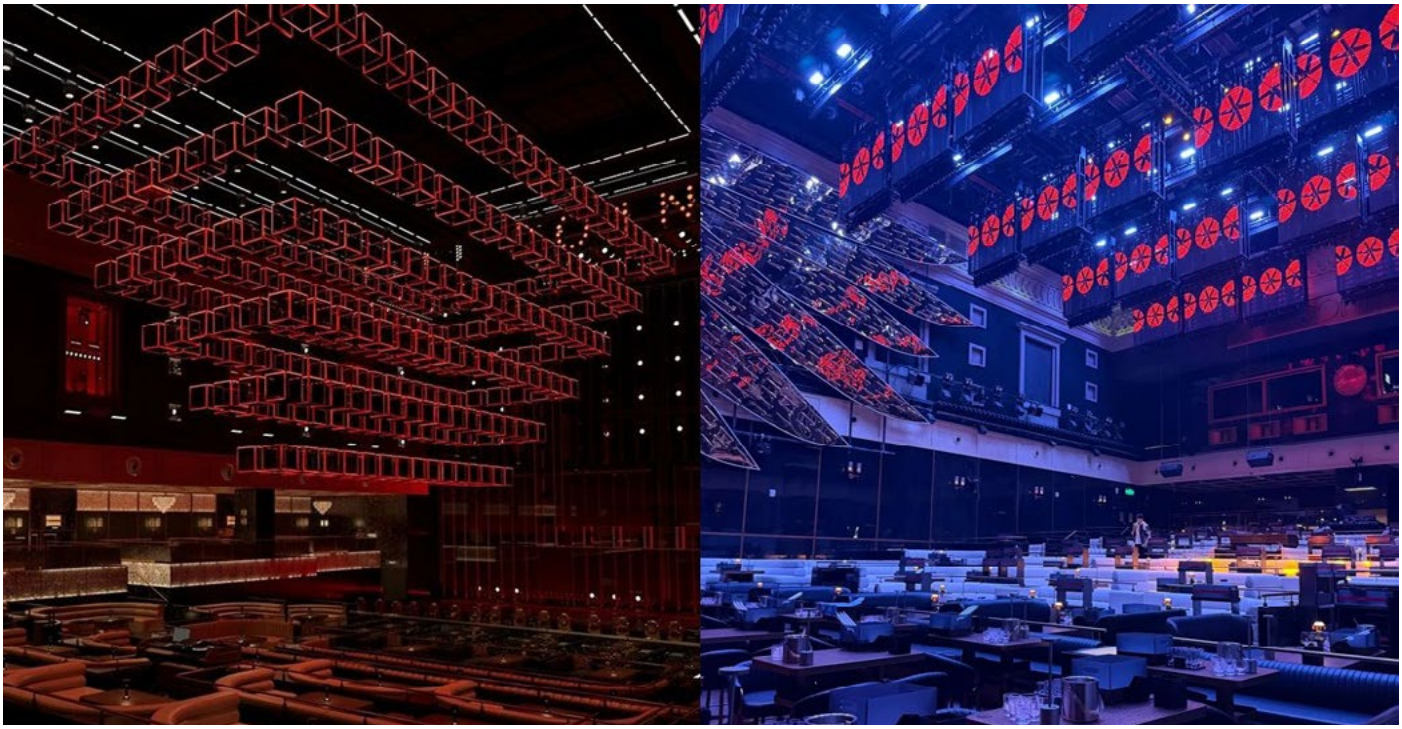
d&b Systems Bring Controlled High-Performance Sound To Chinese Nightlife Venues



From the expansive SUPER WAN LIVEHOUSE in Kashgar to the acoustically challenging COIN HYPER LIVE in **Chengdu, d&b audiotechnik** systems are being deployed to deliver controlled, consistent sound across two very different nightlife environments.

At SUPER WAN LIVEHOUSE, a 4,000m^2 venue combining live entertainment, social experiences and cultural tourism, the technical team worked with the d&b team on a full-venue audio solution. KSL8 line array modules provide coverage through broadband directivity control, maintaining consistent SPL from the central hall through to the edge seating, while B22-SUB subwoofers reinforce low frequencies.

The impressive 80° horizontal dispersion of the three-way KSL8 modules, coupled with their ability to maintain directivity across a broad frequency range, makes the system particularly suited to SUPER WAN LIVEHOUSE's expansive footprint, where coverage consistency is as important as output. This becomes especially relevant in a venue that needs to accommodate audiences across a large central area without compromising the experience towards the edges. What further reinforced the KSL8's suitability for the project is its capacity to deliver up to 145dB SPL, providing the headroom required for high-energy live and

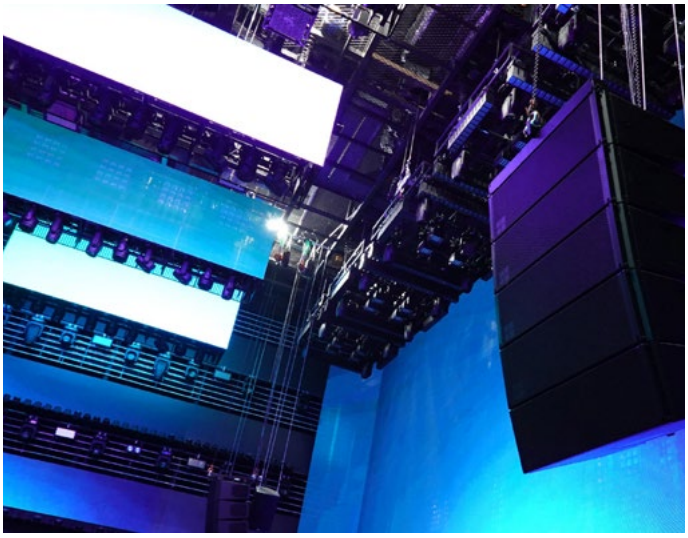


club applications while its integrated low-frequency architecture helps maintain pattern control further down the spectrum.

That combination of controlled coverage and substantial output also gives the system the flexibility to handle the venue's advanced music programme. Rather than designing around a single performance format, the fact that the PA remains coherent whether the room is hosting a live band, a club night or a themed entertainment event, makes the KSL8's consistent tonal and spatial behaviour particularly valuable.

At the low end, B22-SUB subwoofers provide the additional weight required for the venue's larger-scale programme. Producing up to 143dB SPL with an extended response that reaches down to 37Hz in standard mode and 32Hz in INFRA mode; the B22-SUBs gives the system the low-frequency extension and impact needed without relying solely on the main arrays to deliver the full bandwidth. Alongside, it also provides scope for managing low-frequency radiation according to the venue's requirements, as it reduces rearward radiation and helps limit unnecessary low-frequency energy outside the intended audience area. This is particularly useful in a large entertainment venue like SUPER WAN LIVEHOUSE, where maintaining a controlled acoustic environment beyond the main audience zone can be as important as delivering impact on the dancefloor.

Powering the system are 40D amplifiers, whose four-channel architecture and integrated DSP provide the processing, loudspeaker management, equalisation and delay required to keep the system aligned as the venue moves between operating modes. Dante network audio handles signal distribution, giving the installation a flexible signal infrastructure capable of supporting the different sources and configurations demanded by SUPER WAN LIVEHOUSE's varied programme.
Meanwhile in Chengdu, COIN HYPER LIVE presented an altogether different acoustic challenge. Reflective stone and glass surfaces



can return substantial amounts of energy into the room, while the venue's narrower front section and wider rear area create further complications around coverage, low-frequency build-up and maintaining definition across changing audience positions.

Here, the choice of a KSLi system brings the advantages of d&b's SL-Series directivity approach into a permanent-installation environment. The KSLi8's 80° horizontal dispersion and ability to maintain controlled coverage across its operating range are particularly relevant to COIN HYPER LIVE, where the objective is not simply to generate sufficient SPL but to direct as much of that energy as possible towards the audience and away from the room's reflective surfaces.

With a maximum output of 145dB SPL, the KSLi8 also provides considerable headroom for the venue's high-energy programme. Its front- and side-firing low-frequency drivers are particularly important in this application, allowing directivity to be maintained further into the lower frequency range rather than allowing the low end to become increasingly diffuse as it interacts with the room. This distinction matters in COIN HYPER LIVE, where, in a highly reflective space, uncontrolled energy can quickly become part of the reverberant field, masking detail and making a system sound less defined even when its individual components are capable of delivering considerable clarity. By controlling where acoustic energy is directed, the KSLi approach helps keep more of the system's output working for the audience rather than feeding the room.

"The directivity is exceptional," said Mr. Zhang, the venue's FOH engineer. "It significantly reduces the reflection issues we face in the venue while maintaining clarity throughout the performance."

The SL-GSUB extends that philosophy into the sub-bass region. For COIN HYPER LIVE, where low-frequency build-up is one of the challenges created by the venue's geometry and hard surfaces, the cardioid pattern arrangement of the SL-GSUB provides a way of concentrating bass energy towards the audience while reducing radiation behind the enclosure. The result is particularly relevant to a club environment, where powerful low-frequency reproduction is essential but excessive bass energy circulating through the room can quickly compromise overall definition. Plus, the SL-GSUB extends from 33Hz to 84Hz in standard operation, giving the system the low-frequency extension required for contemporary club material while retaining the directional behaviour that is central to the installation's acoustic strategy.

The compact xS-Series loudspeakers complete the coverage strategy by allowing individual areas of the venue to be addressed without asking the main KSLi system to do everything. With different cabinet formats and dispersion options available across the series, supplementary loudspeakers can be matched to the geometry and requirements of specific zones. At COIN HYPER LIVE, that provides a more controlled way of filling areas outside the main PA's optimum coverage while maintaining consistency with the overall system.

AUSTRALIA

L-Acoustics L2 Debuts at White Bay

VLA Balances Dancefloor Impact with Acoustic Control At Sydney Heritage Venue



The system design delivers high impact inside the former power station while tightly controlling spill to the residential streets of Sydney's inner west.

White Bay Power Station's vast industrial halls presented a demanding acoustic challenge for Ministry of Sound Testament, where three sold-out Sydney shows in July 2026 brought warehouse-era club music back to the heritage-listed site. For Sydney-based **VLA Production** the brief was to deliver festival-scale impact while controlling reflections, maintaining intelligibility and limiting noise spill into the surrounding residential neighbourhood. However, the venue's high ceilings, hard surfaces, long throws and open voids above the floor, however, made it a challenging environment for amplified sound, while heritage restrictions limit where equipment can be rigged and cables routed.

VLA, the event's primary production supplier since Testament's inaugural Sydney edition in 2021, supplied audio, lighting, video and staging. For the 2026 event, the company made its first major deployment of the **L-Acoustics** L2 platform, supported by Group **Technologies Australasia** the manufacturer's



Visiting engineers remarked on how balanced and controlled the room felt even at high SPL, and how quickly they got comfortable on the rig.

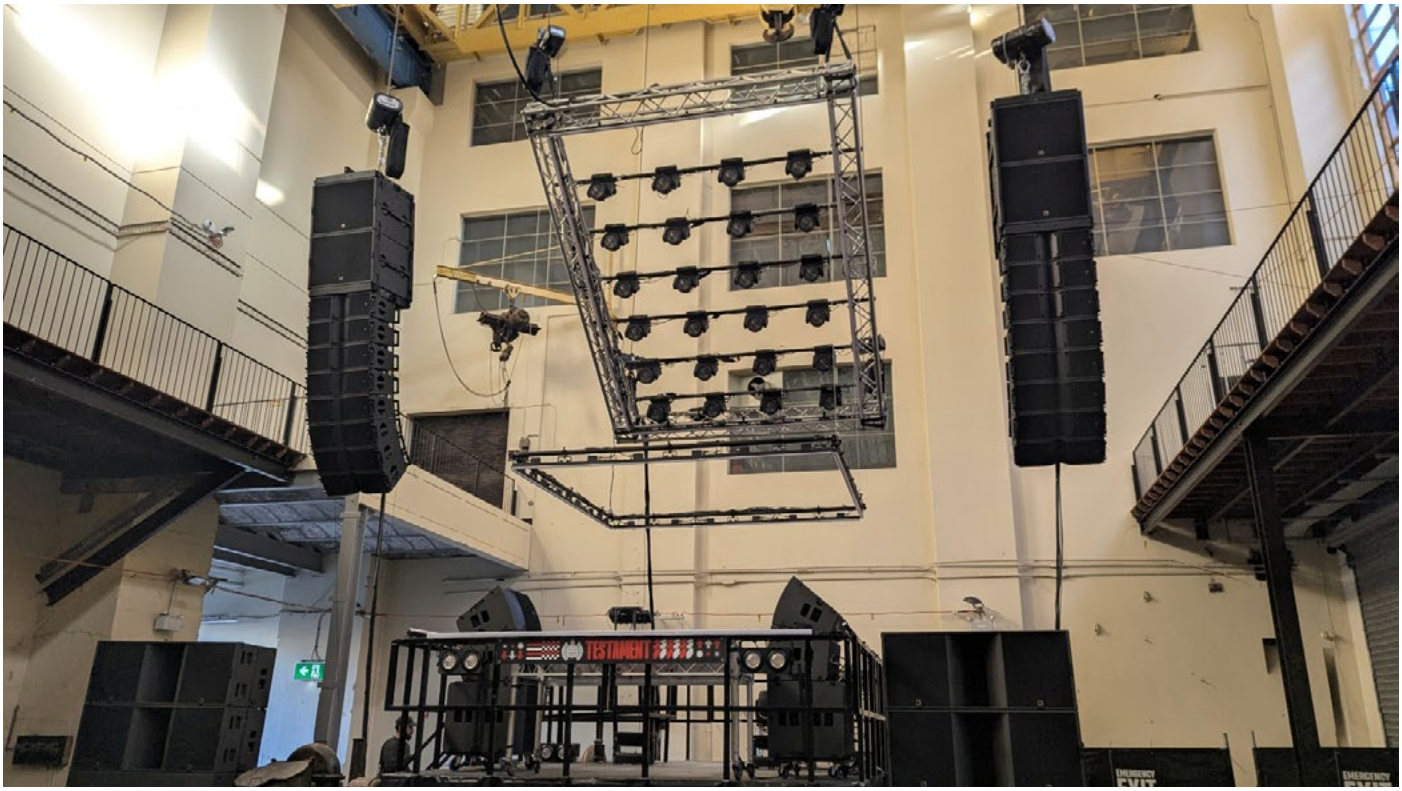
distributor for Australia and New Zealand. Ahead of the event, L-Acoustics' Australian team had also provided on-site training at VLA's Sydney headquarters following delivery of the system earlier in the year.

"The brief was clear: deliver a system that feels like a world-class festival inside a heritage-listed industrial building, without compromising the building, the neighbours, or the audience experience," says **VLA Production Director Keith Eisenhuth**.

With a generous lead time, VLA used L-Acoustics Soundvision to model venue coverage, establish array aiming and angles, and assess subwoofer configurations for low-frequency control. This enabled the team to address potential coverage and noise-management issues before arriving on site, reducing the need for reactive adjustments during deployment.

"Soundvision was invaluable because it let us solve problems before we ever stepped foot in the venue," says Eisenhuth. "By the time we arrived on site, we already knew the coverage, SPL distribution and potential trouble spots, which meant faster deployment, cleaner tuning and a system that behaved exactly as expected from the very first show."

For the main dancefloor, VLA deployed one L2 and one L2D enclosure per side. The L2 handled long-throw coverage down the length of the room, while the L2D addressed the nearer audience area. Both enclosures



With no in-house technical infrastructure at White Bay Power Station, VLA Production brought in and built every element of the production, supported on site by Group Technologies Australasia.

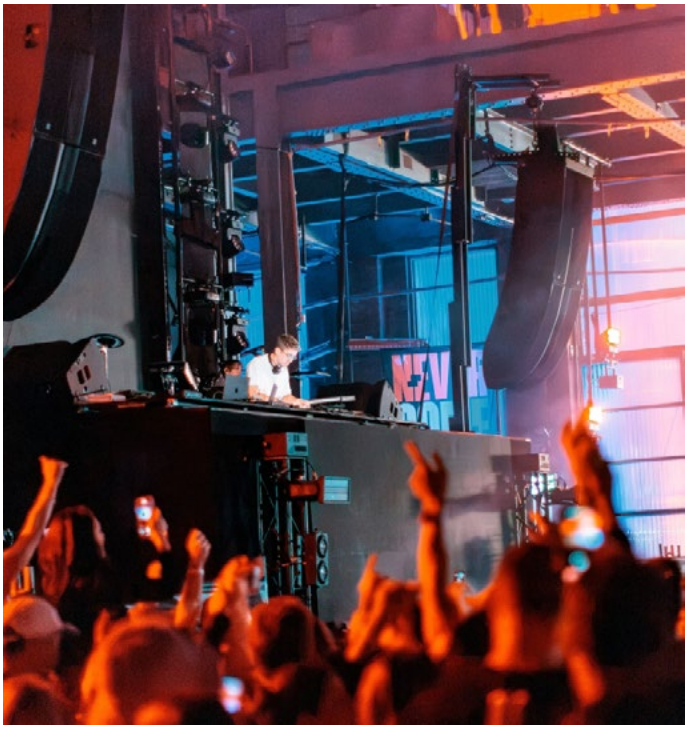
combine Panflex horizontal directivity control with an integrated cardioid pattern, helping focus energy on the dancefloor while limiting unwanted excitation of the surrounding structure and sound escaping towards nearby streets. Their shared flush-fitting four-point captive rigging and single-connector design also helped minimise attachment points and cable runs in a building where heritage restrictions constrained installation options.

Low-frequency reinforcement came from nine KS28 subwoofers arranged in three cardioid-configured clusters. Kara II enclosures provided front fill, while delay positions used two A15 Focus and one A15 Wide per side. Four positions serving the VIP and upper-level areas each combined Syva over Syva Low, with an SB18 providing additional low-frequency support. DJ foldback comprised one KS21, one A15 Focus and one A15 Wide per side.



Artists and DJs praised the clarity and impact of the low end, which translated their sets as intended without becoming harsh or fatiguing.

Amplification was provided by LA-RAK II and LA-RAK III racks. An L-Acoustics P1 handled system control and tuning, while an LC16D formed part of VLA's primary AES signal path, maintaining a fully digital signal architecture



The second stage at Ministry of Sound Testament runs its own dedicated L-Acoustics system.

for the channel count and distribution required by the L2 deployment.

The second stage operated as a separate system, with nine Kara II enclosures and two SB18 subwoofers per side forming the main hangs. Six KS28 subwoofers, configured in cardioid groups of three per side, were ground-stacked, while two X12 enclosures provided out-fill. DJ foldback again comprised one KS21, one A15 Focus and one A15 Wide per side. LA-RAK II racks provided amplification, with system control handled by P1.

Across the three Sydney shows, visiting engineers reportedly commented on the balance and control maintained at high sound pressure levels, as well as how quickly they could work comfortably with the system. Artists and DJs also praised the clarity and impact of the low end, which translated their sets without becoming harsh or fatiguing.



VLA Production deploys L-Acoustics L2 for Ministry of Sound Testament, meeting heritage rigging limits and residential noise control at White Bay Power.

"White Bay Power Station is a uniquely challenging space, and for our first major deployment of the L2 system we wanted to ensure every detail was validated," says Eisenhuth, crediting both L-Acoustics and Group Technologies Australasia for their support. "Their willingness to come on site, review our design and assist during commissioning made it a great experience."

"IInvesting in the L2, and in the broader L-Acoustics ecosystem, has significantly elevated VLA's capability, giving us the consistency, headroom and flexibility needed for bigger, more complex shows," concludes Eisenhuth. "The launch of our L2 at Ministry of Sound was an incredible kickoff, a moment that immediately showcased what the system could do."

JAPAN

SDA Upgrades Little Mermaid Fly System

New Performer Flying System Supports Japan Production's 16th Year

Disney's The Little Mermaid has been running for more than 15 consecutive years with Shiki Theatre Company, one of Japan's leading theatre producers, which operates 11 theatres across the country. As the production enters its 16th year, **Sixty82 Doughty Japan (SDJ)** – the dedicated Japanese sales and distribution branch associated with **SIXTY82 Doughty Asia (SDA)** together with partner **STS**, has delivered a new performer flying system to replace the existing installation.

Designed for the production's demanding performance schedule, which includes two shows a day on many weekends, the new system is engineered to provide the performance and reliability required for sustained operation.

The Performer Fly System comprises five TPM29S trusses and five winches, enabling five performers to be lifted and moved horizontally across the stage. The complete system is operated through rack-mounted inverters and the STS control platform.

The installation incorporates a 21-metre double traveller truss with two lifting winches, alongside three single traveller trusses. The system achieves vertical and traverse speeds of up to 2,000 mm/s, with a Safe Working Load of 100 kg.

Special coat hangers allow performers to move horizontally and vertically while rotating through 360 degrees, supporting the aerial movement required by the production. The control system can also be accessed remotely, enabling system monitoring and troubleshooting from any location with an internet connection.

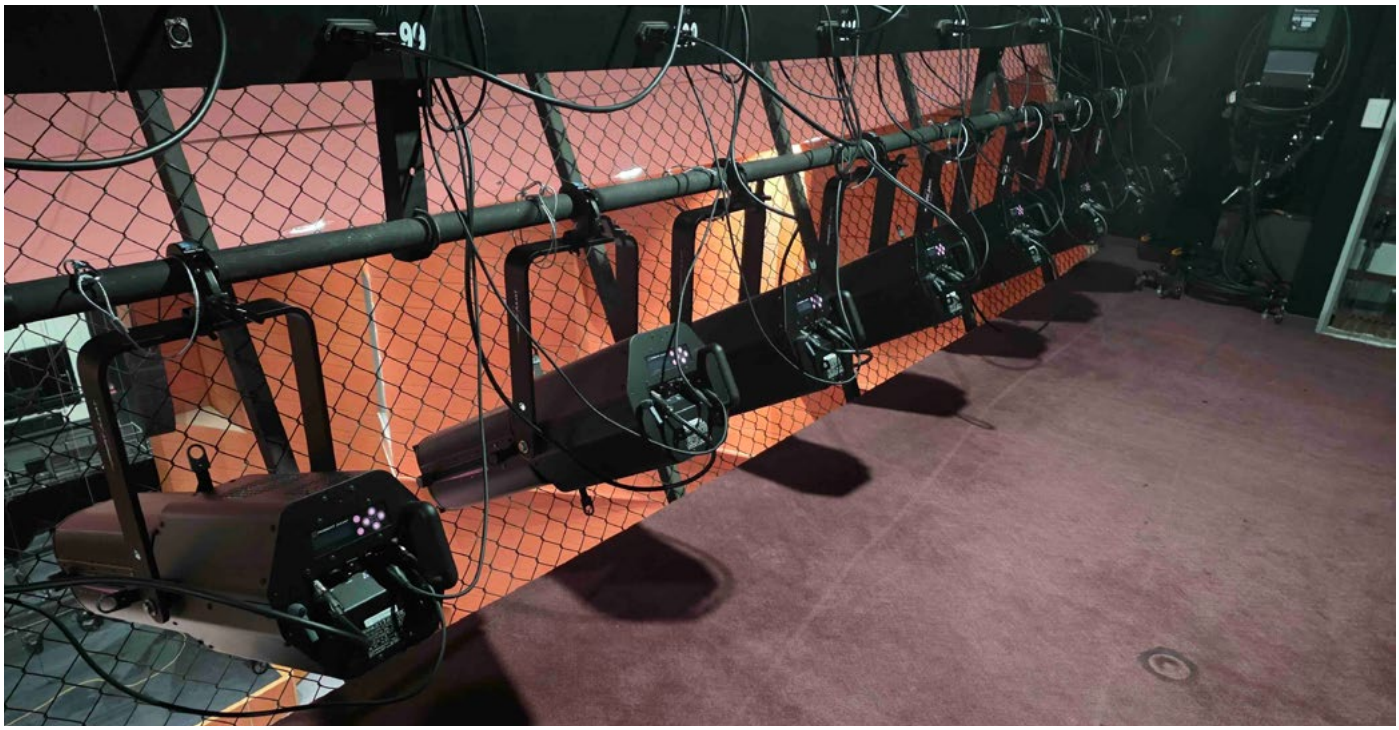
The replacement system gives the long-running production an updated performer-flying infrastructure while retaining the operational flexibility required for repeated performances over an extended schedule.



SOUTH KOREA

An Illuminated Revival

Eumseong Culture and Art Center Comes Alive with 28 Robert Juliat Bizet Fixtures As Part Of A Full Lighting Modernisation



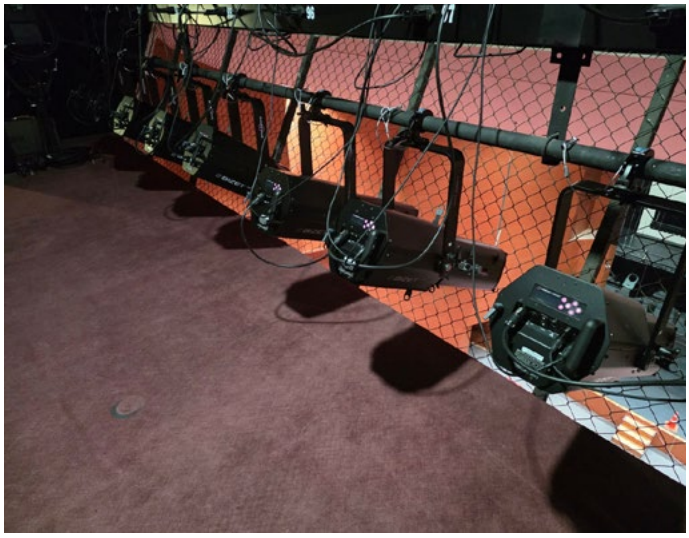
South Korea's Eumseong Culture and Art Center has installed 28 **Robert Juliat** Bizet 671SX 500W LED Variable White 11/26° profile spots, marking the first investment in Robert Juliat fixtures at the 600-seat venue. The installation forms part of a wider modernisation that has seen the theatre transition its entire lighting inventory from conventional tungsten to LED fixtures.

Located in Chungcheongbuk-do, the centre is a cultural hub for the Eumseong community, hosting plays, operas, ballets and musicals. Its intimate stage-to-seat layout places particular importance on the quality and precision of stage lighting across different performance genres.

The project was carried out by **C&C Lightway, Inc** Robert Juliat's exclusive distributor in South Korea. C&C Lightway Sales Director Hyung-jun Choi introduced and specified the Bizet fixtures, which now form the permanent core of the venue's main front-of-house lighting rig.

"We were looking for fixtures with high output, adjustable white colour temperature, high CRI for natural skin tone rendering, and precise shutter framing," says **Hyunjin Yoon, Lighting Manager at Eumseong Culture and Art Center.** "The Bizet 671SX VW is ideal because its Variable White source allows us to seamlessly match lighting tones for various performances from warm theatrical





scenes to crisp, daylight-balanced classical stage-without sacrificing output."

The fixtures' combination of output, variable white capability and shutter framing has proved central to their use across the venue's programme. "The most essential features are Bizet's high output combined with its shuttering capabilities," confirms Yoon. "These allow seamless adaptation from warm theatrical scenes to crisp classical stages without losing intensity or colour fidelity."

Since installation, the Bizet profiles have been used for theatrical plays, classical orchestral concerts, traditional Korean music and local cultural festivals. Yoon reports positive feedback from lighting designers, particularly regarding brightness and the flexibility it affords when designing and cueing performances. "The impressive light output provides designers with complete creative freedom. Even when adjusting the VW spectrum to match different stage atmospheres, the fixture maintains brilliant intensity without losing colour quality making it effortless to highlight performers and establish vivid scenes" Yoon explains.

The transition has also changed day-to-day maintenance requirements. According



to Yoon, the technical team has responded positively to the fixtures' operation and servicing compared with traditional lamp-based equipment, which requires regular lamp replacement and can involve colour filter burn-outs and recalibration.

"Our technical team has also given overwhelmingly positive feedback regarding both daily operation and maintenance. Compared to traditional lamp-based fixtures, the long-life LED source completely eliminates frequent lamp replacements, colour filter burn-outs and recalibration hassles. We would like to express our sincere appreciation for the exceptional service provided by C&C Lightway throughout the entire project."

THAILAND

Void Acoustics Shapes House of Savoy

Bangkok Nightclub Balances High-Impact Sound with Architectural Restraint



House of Savoy Bangkok, located on the second floor of SILQ Hotel & Residence on Sukhumvit 24, has been designed around a darker, more luxurious aesthetic, combining deep tones with orange and silver accents to create a dramatic and deliberately mysterious environment. For **Aura Visual** System the challenge was to deliver the output, clarity and low-frequency impact expected of a modern electronic music venue without allowing the sound system to disrupt the architecture.

The DJ Booth forms a key visual focal point, prompting Aura Visual System to develop a **Void Acoustics** system in which different loudspeaker families fulfil specific acoustic and coverage roles while remaining visually integrated into the space.

At the centre of the system are two Void Acoustics Tri Motion loudspeakers suspended around the DJ Booth as the primary sound sources. Four Venu 14 V2 loudspeakers are positioned around the booth and directed



towards the side and rear areas, extending coverage beyond the immediate DJ zone. Two Airten V3 loudspeakers provide dedicated coverage for the VIP areas, while a further two Venu 14 V2 units are positioned at strategic corners and other locations requiring additional coverage.

Two Air 12 loudspeakers serve as dedicated DJ monitors. Their combination of audio performance and distinctive design allows them to complement the visual identity of the booth while providing the monitoring capability required for professional DJ operation.

Low-frequency reinforcement is provided by three Venu 218 V2 subwoofers installed beneath the DJ Booth, with their dual 18-inch configuration providing the output and extension required for a high-energy music



environment. Two additional Venu 212 V2 subwoofers are suspended above the Upper Bar, extending low-frequency reinforcement into that area.

The Smoking Room employs a separate distributed system comprising one suspended Venu 8 V2 and one suspended Venu 112 V2. The Venu 8 V2 provides localised full-range



coverage, while the Venu 112 V2 adds low-frequency reinforcement. This approach allows individual loudspeaker groups to address specific acoustic zones rather than relying on the main PA to cover the venue from a single position.

The engineering challenge extended beyond achieving high SPL. With the nightclub situated within a hotel environment, controlling how acoustic energy and low-frequency vibration interact with the building was a significant consideration. Aura Visual System used site measurements and EASE acoustic simulation to assess coverage and acoustic behaviour before finalising the installation.

Particular attention was paid to the subwoofers beneath the DJ Booth, where mechanical isolation using acoustic damping materials and spring-based decoupling was



incorporated to reduce vibration transfer into the building structure.

The system was subsequently refined through real-world operation. Feedback from the venue identified an opportunity to improve the experience in areas away from the main dancefloor, prompting Aura Visual System to introduce additional low-frequency reinforcement through strategically positioned



suspended subwoofers. Rather than simply increasing overall system level, the approach was intended to bring the acoustic experience in these areas closer to that of the main dancefloor and create a more consistent sense of energy throughout the venue.

Behind the Void Acoustics loudspeakers is an **Allen & Heath** control architecture centred on the AHM-32, which provides matrix processing, signal routing and independent control across the venue's zones. The system is complemented by Dante and a CQ-18T, providing connectivity for DJ and live audio sources. A CC-7 touchscreen at the DJ Booth provides a simplified interface for controlling key system parameters without exposing the underlying system configuration.

Power amplification is handled by Void Acoustics Bias Q Series amplifiers, including Bias Q2+ and Bias Q5, configured with dedicated presets for the loudspeakers deployed throughout the venue. A **Netgear** network switch with Dante connectivity distributes digital audio and supports communication between the processing, control and networked devices, while Klotz structured cabling provides the physical signal infrastructure. SoundWire mini is also integrated for networked audio connectivity.

With multiple loudspeakers suspended above occupied areas, installation safety was another consideration. Aura Visual System worked alongside **Alba Integrate** on speaker rigging, structural support, secondary safety measures and cable management, ensuring the suspended systems were mechanically secure while maintaining an organised and visually integrated installation.

The resulting system combines Tri Motion at the DJ Booth with distributed Venu 14 V2 coverage, Airten V3 VIP-area fills, Air 12 DJ monitoring and Venu-series low-frequency reinforcement. Rather than treating the PA as a separate technical layer, the design positions sound as part of the venue's architecture, delivering the intensity required for electronic music while maintaining controlled coverage, low-frequency performance and visual cohesion throughout House of Savoy.

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