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PIXELS ON THE PROMENADE

Blue Rhine Industries' record-breaking videowall at Dubai Fountain

FIRST TRUE ATMOS STUDIO COMES TO SA

TO NMK'S ATRIUM AND BEYOND

AV IN THE ART WORLD

Singapore: MDDI (P) 068/04/2025

Contents

Editor's Letter

While it's typically the technology that grabs the headlines, it's the execution that leaves a lasting impression, and nowhere is that more evident than in this latest issue of *Pro AVL MEA* magazine. We take you behind the scenes at Laysen Valley in Riyadh, where an eye-catching LED façade installation has completely changed the feel of a mixed-use environment, to a look under the hood at NMK and how its new Beyond experience centre in Dubai is shaping a deeper level of conversation with new clients. Just down the road from there, we've also detailed Blue Rhine Industry's journey in deploying a major new videowall project at the iconic Dubai Fountain promenade.

All these stories are united by more than technology. They reflect the problem-solving nature that so often defines AV integration, where engineering, design and local knowledge combine to deliver results.

It's easy to just focus on the technology and forget about the people making that technology work seamlessly. It's perhaps a clichéd phrase but, for me, it's the great people working within our industry that make AV so appealing. You may have heard me mentioning the number of tradeshows that had been tightly packed into a few short weeks in May and June, but, in truth, getting out and meeting all these interesting people has always been one of the most enjoyable parts of the job.

Simon

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SLS unleashes Panther for OFFLIMITS

SLS Production leveraged a Meyer Sound Panther audio system for the debut of the OFFLIMITS music festival in Abu Dhabi. Taking place at Etihad Park, Yas Island, the event was the first open-format music festival in the UAE and the largest in the Middle East.

Headlined by UK superstar Ed Sheeran, OFFLIMITS featured performances from a diverse range of international artists, including Faithless, ARTBAT, Kaiser Chiefs and One Republic. According to the SLS team, Sheeran's tech-rider team insisted on only using Meyer Sound for the audio system and, in turn, the event production

company worked closely with them during the design process.

The British singer's audio engineer team and Meyer Sound experts Sana Romanós and David Vincent flew to Dubai specifically to co-create the blueprint for the system, assisted by SLS Production's senior Meyer Sound engineer, Arun Kumar.

The concert boasted four stages: the T11 Main Stage, Meteor Stage, Club X Stage and Head Stage. On the T11 Main Stage, the objective was to deliver pristine audio across the expansive crowd with uncompromised fidelity, coverage and punch. The setup featured 36 Panther L and eight Panther W

line arrays, complemented by 24 Leopard and Leo M units each alongside four Lyon M and eight Lyon W cabinets. Low-frequency control was provided by 18 2100-LCF and 42 1100-LFC subwoofers.

On the Club X Stage, a compact system was chosen featuring 10 Leopard tops, complemented in the lower frequencies by four 700-LFC subs. Lastly, the Head Stage leveraged 18 Lina loudspeakers for tops, with six 1100-LFC units for low-end support. The SLS team on the ground said that despite its compact footprint, the system delivered tight, articulate sound that exceeded expectations.

The Meyer Sound solution was complemented by a hybrid audio system comprising JBL VTX A12, A8, VT4888 and VT4880A units for main arrays and subs, with monitoring courtesy of L-Acoustics X12 and X15 cabinets. Side fills were provided by Kara II units and SB18 subs, while wireless and RF management was handled by Shure Axient ADX and AXT systems alongside the manufacturer's SM58 and KSM9H microphones.

For visuals, the company deployed an array of lighting fixtures, including Robe Spiider, BMFL and iFORTEs, Ayrton Cobra and Rivales, Claypaky HY B-EYE K25 and Cyclops Lighting Zoom 19 II units. All lighting was controlled via grandMA3 Full Size and Lite consoles.

The LED setup on the Meteor Stage featured a 910m^2 curved LED wall using INFiLED 4.63mm outdoor panels. Elsewhere, SLS provided a front screen comprising TP Link 3.9mm Mesh LED panels, pillar screens of Absen PL3.9W displays and a main screen comprising Fablux 3.9mm LED tiles.

Following its investment in the Panther system, SLS says it has become the backbone of the company's most ambitious productions across MENA. "Panther has become an integral part of our AVL toolkit," confirmed SLS managing director Edwin Cheeran. "The series gave OFFLIMITS the tools to deliver a sonic experience that matched the scale and emotion of Ed Sheeran's performance – clean, powerful and unforgettable."

www.meyersound.com
www.slspro.net

Lectrosonics joins The Freedman Group

Parent company of audio brands including Røde, Mackie, Aphex, SoundField and Event Electronics, The Freedman Group has announced its acquisition of renowned US manufacturer of professional wireless audio systems, Lectrosonics.

While financial terms of the deal remain undisclosed, the purchase encompasses the company's brand, complete intellectual property portfolio, factory buildings in Rio Rancho, New Mexico, and a comprehensive array of production machinery and equipment. Lectrosonics will continue to operate from its existing facilities in New Mexico, with the current management team remaining in place to ensure continuity and preserve the brand's identity and customer relationships.

"We are thrilled to welcome Lectrosonics to The Freedman Group family," said Peter Freedman, founder and owner of The Freedman Group. "For decades, Lectrosonics has been synonymous with the highest possible performance along with unmatched reliability and innovation in professional wireless audio. Their uncompromising commitment to quality perfectly aligns with our own values and strengthens our position as a global leader in professional audio solutions."

L–R: Wes Herron with Peter Freedman

Founded in 1971, Lectrosonics has been at the forefront of UHF wireless audio technology for film, broadcast and high-end theatre applications for over five decades. With a reputation for reliability and refined technical excellence, the company received an Academy Award in 2017 for its Digital Hybrid Wireless Technology – further cementing its status as the gold standard

in professional wireless audio and the equipment of choice for audio professionals worldwide.

Lectrosonics president Wes Herron stated: "Joining The Freedman Group represents an exciting new chapter for Lectrosonics. With its global reach and shared passion for audio excellence and in-house manufacturing, we look forward

to accelerating product development and expanding our market presence while maintaining the quality and reliability our customers expect. Over the years, we've garnered interest from some of the biggest names in the global audio industry, but Røde was the only one that truly felt like the right fit. We couldn't be more excited to join The Freedman Group family and take this next step together."

With complementary technologies and shared values at their core, the addition of Lectrosonics to The Freedman Group strengthens the group's global portfolio, offering new opportunities for growth, innovation and manufacturing diversity across its Australian headquarters and US operations.

Freedman concluded: "I am beyond excited and genuinely humbled that Lectrosonics is joining our team. They are without doubt the world leader in wireless communication for the entertainment and broadcast markets. Being able to now offer our customers the finest sounding wireless technology in the world is, without exaggeration, something that is very special to me."

www.lectrosonics.com
www.rode.com

Mediatech Africa Expo 2026 announced

Kyalami Grand Prix Circuit

SOUTH AFRICA

Following close consultation with key industry stakeholders, Mediatech Africa organisers have announced that the show will now take place at the Kyalami Grand Prix Circuit and International Convention Centre in Midrand, Johannesburg from 1–3 July 2026, following a six-year hiatus.

Regarded as the continent's largest and most established tradeshow dedicated to professional audiovisual, broadcast, media and live event technology, Mediatech Africa serves as a platform for both global brands and regional players to connect, collaborate and explore the future of the industry. The show brings together industry professionals, technology providers, creatives and decision-makers for three days of hands-on demos and networking.

Mediatech Africa was previously scheduled at Johannesburg Expo Centre. The move to the Kyalami Grand Prix Circuit and International Convention Centre was motivated by several strategic factors, as the show's co-owner Simon Robinson explained: "We're excited about moving Mediatech to the Kyalami Grand Prix Circuit. The venue is not only impressive in its infrastructure, but it's ideally positioned to welcome our local and international community. It also provides us with the flexibility to effectively highlight different technology sectors in dedicated spaces. This move reinforces our commitment to delivering an event that truly reflects the standards of our exhibitors and visitors."

Claire Robinson, sales and marketing director at Mediatech Africa, said that the show's return has been met with enthusiasm and support from across the industry: "From exhibitors confirming early interest to visitors reaching out from all corners of the continent, the excitement has reminded us just how strong and valued the Mediatech brand is – and how much it has been missed since the global pandemic."

www.mediatech.co.za

ARRI sells Claypaky to EK

WORLD

As part of a plan to focus more strongly on its core business, ARRI has signed an agreement to sell its subsidiary, Claypaky. The purchase by EK, an advanced lighting production and development company, aims to provide Claypaky with a strong foundation for growth in the high-end professional entertainment lighting market.

Founded in 1976 and headquartered in Bergamo, Italy, Claypaky expanded its reach in 2016 with the acquisition of ADB, a historic theatrical and film lighting brand established in 1920.

"This decision is part of our strategic realignment as we focus more strongly on our core business," said Chris Richter, managing director of ARRI. "Clearly recognising Claypaky's potential, it was important to us to find a new owner who pursues next-level growth based on a deep understanding of the market and a long-term strategic vision – for both Claypaky and its customers."

"Our collaboration with ARRI has been a valuable and rewarding journey," remarked Marcus Graser, CEO of Claypaky. "We part ways with sincere appreciation – especially for the insights gained from ARRI's expertise in the motion picture industry, which will continue to influence our path forward."

Raymond Chen, CEO of EK, added: "The acquisition of Claypaky, along with its theatrical brand ADB, is a strategic investment that significantly enriches our portfolio. Claypaky, a nearly 50-year-old brand rooted in Italian design and globally recognised for its innovation, strengthens

our global presence, especially in the European market. This acquisition marks the next step in our evolution. With our combined manufacturing expertise, innovative spirit and expanded industrial backbone, we are well-positioned to continue shaping the future of entertainment lighting worldwide."

According to the Italian manufacturer, the acquisition by EK highlights all three parties' commitment to their primary markets – along with a renewed focus on innovation,

operational excellence, adaptability and long-term resilience.

While details of the integration between Claypaky and EK are still to be defined, the former said it will retain its headquarters and core competences in R&D and operations in Italy to ensure flexibility and continued local value creation in the face of global challenges.

www.arri.com
www.claypaky.com
www.eklights.com

Sonance acquires Blaze Audio

WORLD

Sonance has acquired Danish manufacturer Blaze Audio. Through the move, Sonance will secure the Copenhagen-based brand and its sales and marketing operations as part of its long-term commitment to delivering complete audio solutions.

"This is about more than just expanding our product portfolio," remarked Ari Supran, CEO of Sonance. "It's about bringing together two companies that share a commitment to quality, innovation and customer-first thinking. Blaze Audio brings a bold, focused amplifier lineup and adds sound reinforcement loudspeakers that help fill out the Sonance Professional loudspeaker range. This combination will help us push the boundaries of how integrated audio can perform and look across professional, residential and marine applications."

The purchase centres on the Blaze Audio PowerZone Connect network and Dante-enabled amplifier series and its DSP software platform, PowerZone Control, which Sonance said complement its product line.

The acquisition aims to foster strategic growth for the California-based company in key markets such as hospitality, retail and corporate environments, while also making a step forward in the brand's expansion into the sound reinforcement category.

The US manufacturer cited its appreciation for Blaze Audio and Pascal's Danish heritage and its amplifier technology, which will remain a priority under the new leadership. Furthermore, Sonance will maintain a dedicated European office in Copenhagen, facilitating enhanced service for regional customers across all its brands and sales channels.

"We're thrilled to align with a company that shares our commitment to excellence and innovation," said George Tennet, general manager of Blaze Audio. "Together, we'll be able to offer complete audio solutions, seamlessly integrating our advanced electronics with Sonance's renowned loudspeaker technology."

This acquisition also establishes a partnership between Sonance and Pascal, Blaze Audio's parent company.

www.blaze-audio.com
www.sonance.com

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Sound Devices enlists JH Audio IEMs

Sound Devices has announced the acquisition of US-based in-ear monitoring (IEM) manufacturer JH Audio, bringing the pro audio technology brand into the Audiotonix group portfolio. JH Audio founder Jerry Harvey has over 48 years of experience in live sound combined with more than 30 years designing IEMs. He has built a reputation for creating custom-fit IEM moulds for many of the most demanding ears and artists in live touring.

Matt Anderson, Sound Devices CEO, commented: "We couldn't be more excited about bringing the JH Audio team into the Sound Devices fold. The timing is perfect as we continue to build on our Astral RF range of solutions that are rightly being recognised as the one true global RF wireless system for live events, touring and location sound. Both teams' R&D aspirations and the close link between RF and IEMs align perfectly and our focus on innovation to deliver future synergies across our Astral family and other products is sure to delight all our customers in the coming months."

James Gordon, Audiotonix CEO, added: "For anyone with a passion for technology and pro audio, then this partnership is one to really pay attention to. Jerry Harvey is the true pioneer of IEMs with over 30 years of in-ear innovation, the principles of which are incorporated in most IEM designs today. Being able to put the resource behind the JH Audio team to take IEMs to the next level alongside Sound Devices and some of our other live-focused Audiotonix brands, should deliver something very special for our users and their clients."

"Over the years, I have been fortunate to work closely with James [Gordon] at DiGiCo and then more recently with the Audiotonix group," explained Harvey. "It's always been a relationship based on delivering new technologies for the benefit of engineers and artists in our industry, and our most recent collaboration on the Pearl IEM system gave the JH Audio crew a taste of the potential of working more closely with their team. By joining the Sound Devices family with Matt Anderson at the helm, we now have an incredible opportunity to not just evolve our next gen of IEM technologies but to gain access to like-minded partners and customers globally."

www.audiotonix.com
www.jhaudio.com

Adamson drives sound at Bahrain F1

The Formula 1 Gulf Air Bahrain Grand Prix 2025 featured concerts across the weekend which were backed by an Adamson sound system deployed by Showtech Productions. Taking place at the Bahrain International Circuit (BIC) in Sakhir, the event kicked off with a performance by Dutch Moroccan DJ R3hab on the Friday, followed by a set from South Korean artist Peggy Gou on the Saturday, with Swedish DJ Axwell taking to the stage on the Sunday.

The concerts welcomed an audience of roughly 25,000 people to the BIC. Adamson systems have been used at the F1 concerts since 2011, starting with the brand's legacy Y-Axis series. A few years later, Riffa-based event management company Showtech Productions decided to invest in the manufacturer's E series.

"Adamson Systems Engineering has always been my 'go-to' PA when it comes to our live events," said Alex Rodrigues, head of audio at Showtech Productions. "It's always a breeze to deploy, tune and work with an Adamson rig. Rather than just hearing the sound, Adamson has a way of making you feel the sound as well. In my experience, it has never disappointed a client or failed to cater to a guest engineers' needs."

According to Kiran Tauro, education and applications engineer – Middle East, Africa and Turkey at Adamson, who was on the ground at the event, the E series was chosen as it has been used on various international acts in the past such as Afrojack, Don Diablo, Ne-Yo, Kool and the Gang, UB40 and a few Arabic artists like Rabeh Sager, Balqees and Mohd Abdu. He also noted that a key consideration for the audio design was to provide even coverage around the F1 village, with the design created on the basis of covering 85m x 200m (DxW) of the circuit's outdoor vending area.
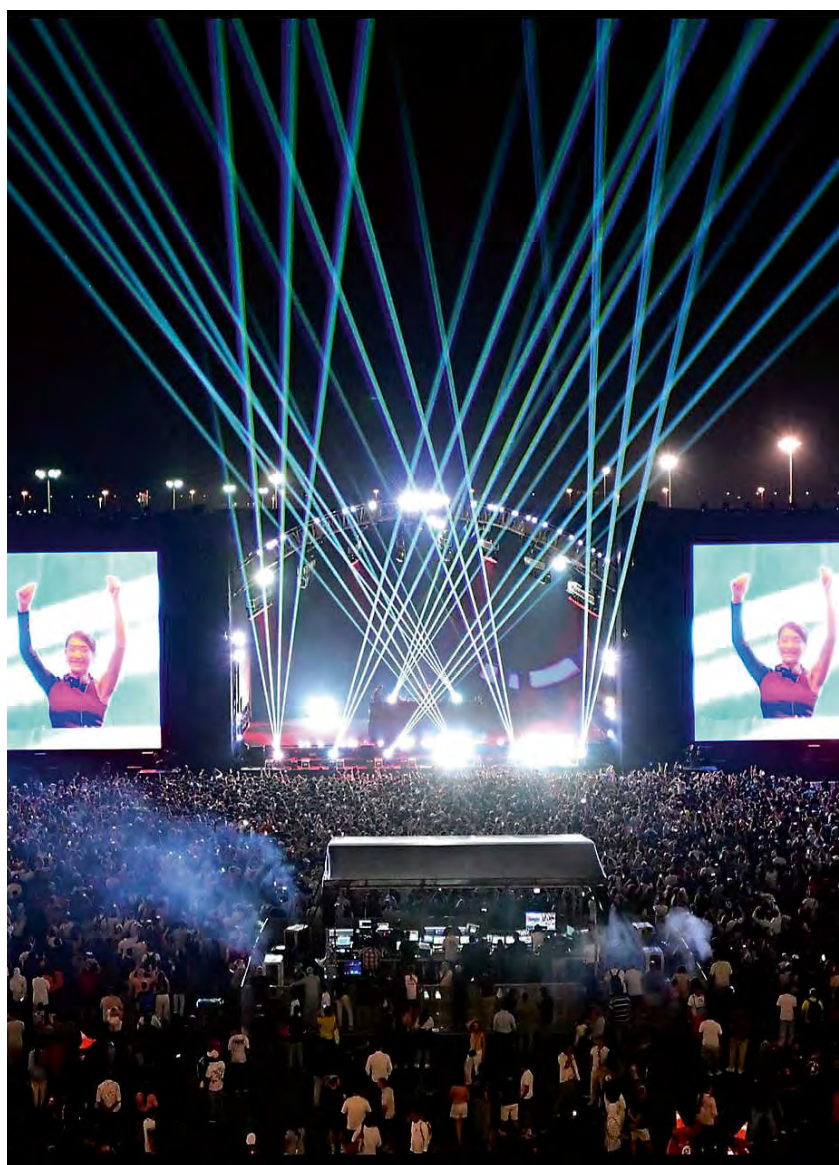
The main PA system featured 12 E15 line source enclosures per side, complemented by three E12 units per side for under hangs and nine E119 subwoofers flown behind the main PA to cover the low end. The outer PA system leveraged a further 12 E15 cabinets and three more E12 units per side for under hangs. Front fills were delivered by 12 SpekTrix 3-way active loudspeakers and 12 Metrix line source enclosures. Lastly, the low end was further supplemented by 20 T21 bass cabinets deployed as ground subs in an end fire configuration.

The entire system was powered by 16 Adamson E-Racks consisting of three Lab Gruppen PLM+ 20K44 amplifiers each and two Lab Gruppen LM 44 processors deployed at front of house. In addition, an Avid S6L 32D console handled FOH mixing duties, alongside an S6L 24D at the monitoring position.

Mohammed Al Ansari, deputy CEO, Beyon Al Dana and Bahrain International Circuit, commented: "The sound of the PA system was impressive and all three artists and the management appreciated the quality. The audio was crystal clear and we would like to thank Kiran Tauro for the amazing work he put in to deliver such an experience."

www.adamson.ai
www.showtechbahrain.com

DAS Audio expands Tunisian reach

TUNISIA

In partnership with its newly appointed distributor Arts Prod Events, DAS Audio recently hosted live demos of its touring solutions for engineers in Tunisia as part of a strategic move deeper into the African continent. While the manufacturer has maintained a presence in Tunisia for over 25 years, the local market has primarily associated the brand with entry-level fixed-install products. The demo sought to correct that perception.

"People here already know the DAS name but, until recently, have only been aware of our portable and installed speakers," said DAS Audio's export sales manager, Ignacio Chulia. "What they didn't realise is that we've been developing solutions for professional live sound applications since the early 2000s, and the only way to communicate that message effectively is to let people hear, see and touch the technology."

The session welcomed attendees from as far afield as Morocco and Egypt. "This event was highly interactive – as DAS events always are – encouraging participants to engage directly with the systems and software, ask questions and get involved in demos and practical exercises," explained Chulia. "When we do a demo, we bring real gear, real software and real scenarios. We invite attendees onstage, ask them questions and challenge them to interact with the technology."

A key focus was the ALMA software. "This software drives everything from our touring arrays to our installation speakers via DSP matrices and amplifiers," noted Chulia. "It's a single platform that ensures consistent performance and configuration no matter the application."

The demo concluded with a live band to showcase system performance in a real-world setting. According to Chulia, feedback was overwhelmingly positive: "We were thrilled to see so many young sound engineers fully engaged. That's the future of this industry."

"We are planning to host more similar events across the region in the near future," commented Arts Prod Events director Saadi Youseff. "These gatherings are key for building strong connections with industry professionals, showcasing our solutions in real-world settings and creating a sense of community around the brand. We've also started engaging with key public institutions and stakeholders in the AV sector in Tunisia, which we believe will significantly strengthen DAS Audio's presence."
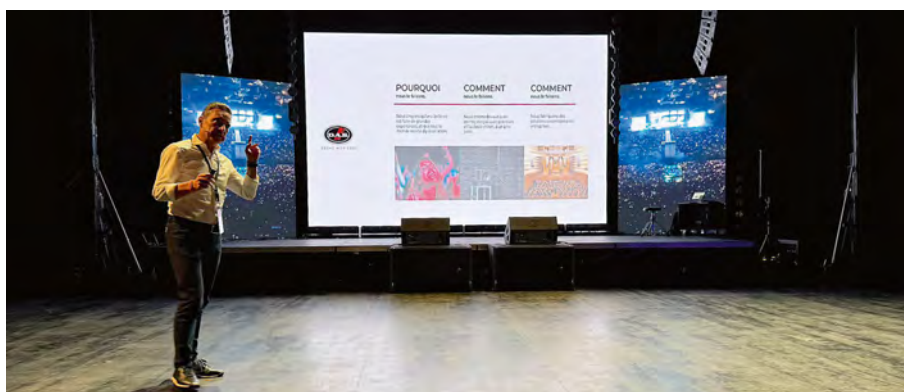
DAS sees great potential in the African continent moving forward but notes the need to properly engage on a local level. "Markets like Morocco, Egypt, Nigeria and Tunisia are evolving rapidly. There's growing demand, but also a need for education and support," concluded Chulia. "We believe in showing up, not just shipping boxes. That's how you build trust and long-term success in these regions."

www.dasaudio.com

Thomsun unveils Oman showroom

OMAN

Expanding its regional footprint and strengthening its presence in the GCC, Thomsun has opened the doors to its new showroom in Muscat, Oman. The showroom primarily highlights solutions from Yamaha and NEXO, including professional audio products and musical instruments. It also features additional brands Powersoft, Røde and Speechi.

Having already established operations in Saudi Arabia, the UAE and Qatar, Thomsun identified Oman as a growing market with increasing demand for professional and commercial AV solutions. The new facility aims to supports this growth, as well as bolster

the company's distribution agreement with Yamaha.

The official opening ceremony was attended by senior representatives of Yamaha and NEXO, including Kunihiro Niwa, managing director of Yamaha Music Gulf; Gareth Collyer, sales and marketing director at NEXO; and Alain Boone, NEXO's sales manager for MEA and India. Thomsun's own leadership team were also present, including director Biju Thomas and general manager Davis Varkey.

Approximately 25 guests attended the initial showroom launch, which was followed by an evening networking event at the nearby

Mercure Muscat hotel that welcomed around 60 guests. Highlights of the evening included a live demo of the NEXO ID14 speaker, which received high praise from attendees for its performance.

While the facility will primarily function as a product showroom and service centre,

Thomsun said it plans to support the Oman market more broadly with additional events and training sessions held elsewhere in the region.

www.nexo-sa.com
www.thomsunmusic.com/proav
www.yamaha.com/2/proaudio

Lang ME partners with Epson

MIDDLE EAST

L–R: Epson's Lee Harrison with Abrahim Al-Farraj and Oliver Luff of Lang

Lang has been appointed as an official supplier for Epson projectors in the Middle East. The move follows the opening of the Lang AG branch in Dubai earlier this year, expanding the company's presence to five locations: Germany, Switzerland, Barcelona, the UK and now the UAE.

Initially, the agreement will have all Epson units being shipped from Lang's Dubai office, while the company actively explores the best direct local supply options in other Middle Eastern countries.

Lang reported strong regional interest in Epson's solutions, fuelled by the brand's success in immersive environments and projection mapping applications across prominent projects in the Middle East. This momentum has led to growing confidence in the brand's product range.

Lang's relationship with Epson dates to 2016, particularly through its collaboration on the manufacturer's high-brightness projector series. Under the new agreement, recently appointed sales director Abrahim Al-Farraj will lead the development of the company's broader product portfolio, targeting new verticals in response to market demand. Al-Farraj brings significant experience working with systems integrators and command and control environments.

"Epson has always been a personal passion of mine," said Oliver Luff, managing director

at Lang Middle East. "When they launched their first high-brightness projectors based on 3LCD technology about a decade ago, the combination of performance, design and price point was truly game-changing. While we faced early challenges in unlocking their full potential, Epson's dedication to improvement and customer feedback was remarkable. Today, Epson's lineup – ranging from 6,000 to 30,000 lumens – reflects that commitment: high-performing, great value and backed by one of the most supportive teams in the Middle East."

In the initial phase, the partnership will focus on serving Lang's existing clientele in the rental and staging market. The company aims to expand its service offering by providing options such as ready-to-rent solutions (unboxed and flight-cased), rent-to-buy programmes and flexible payment terms, including cheque guarantees.

"Customer centricity is a core value at Epson, guiding how we develop our technology and support our partners," said Lee Harrison, head of sales at Epson Middle East. "By equipping our partners with the tools, training and resources they need, we ensure they can deliver high-quality solutions tailored to the specific demands of customers across the region."

www.epson-middleeast.com
www.lang-me.com

TW Audio brings beach club sound to J1

UAE

Dubai's popular Jumeirah Beach District has welcomed its final addition before the summer, the INA restaurant which leverages a TW Audio sound system, provided by local integrator Pulse Middle East. Situated in the heart of J1 Beach, a 500m-long strip that's become a hotspot for events, music and upscale dining, INA boasts the city's "largest open-flame grill" and offers guests a place to dine, socialise and dance late into the night.

INA sought a high-quality and powerful audio system that was capable of delivering consistent, impactful sound for background music, DJ sets and live performances at a consistently professional level. Taking these requirements into consideration, Pulse Middle East designed a system that aims to offer maximum flexibility in a compact setup.

The TW Audio system comprises T20i tops and M8i loudspeakers, complemented in the lower frequencies by B17i, B14i "under sofa" subs and B15 units, all powered by Powersoft Quattrocanali series amplifiers. The entire system is controlled wirelessly

via a Xilica DSP setup integrated with an iPad using XTouch.

"The decision to go with TW Audio was deliberate," explained Hassan Makki, audio engineer at Pulse Middle East. "It came down to the perfect balance of clarity, power, compact dimensions and, above all, our many years of positive experience with the brand."

The venue's acoustic environment provided the ideal setting to bring out the full potential of the system. According to the team, from the opening night, the setup delivered an optimum performance, with clear speech intelligibility, precise club sound and impactful bass.

Both venue operators and guests noted their enthusiasm for the system, which has met the demands of daily operations. The Pulse team said that it was a pleasure to showcase TW Audio's versatility and sound quality in such a high-profile venue.

www.pulse-me.com
www.twaudio.de/en

SBA upgrades its Makkah site with GV

SAUDI ARABIA

Grass Valley has delivered a technology upgrade for the Saudi Broadcasting Authority's (SBA) broadcasting facility at the holy city of Makkah, which is also known as Mecca. The project aims to significantly enhance SBA's live production capabilities, particularly in supporting round-the-clock online broadcasts from the Grand Mosque (Al-Masjid Al-Haram).

As the region's state broadcasting body, SBA provides high-quality news, cultural and entertainment programming to domestic and international audiences, with its facility at Makkah being a primary hub for live religious event coverage. The recent installation is part of a long-term SBA project to upgrade its broadcasting capabilities with systems that deliver world-class media content across radio, television and digital platforms.

Following extensive planning and coordination, Grass Valley systems and equipment were chosen for the project and delivered in December, with installation currently being carried out by integration partner First Gulf Company (FGC). According to Joe Chbat, executive vice president at FGC, the broadcaster chose Grass Valley for its proven broadcast technology, reliability and seamless integration.

"The solution ensures high-quality video switching, scalable infrastructure and efficient signal processing which are critical for SBA's current and future broadcasting needs," noted Chbat. "Grass Valley's strong track record in the region, alongside its renowned long-term support and competitive pricing, made it the ideal technical partner for a project of such importance."

The new system is based on 12G technology and has been designed to offer significantly higher capacity, improved performance and futureproofing for SBA's growing high-quality and high-definition production needs.

For the main switcher, the Kayenne K-Frame XP Standard 3ME System with K-Frame XP Elite Performance Suite software and 12G License has been implemented, while a Kayenne K-Frame XP Compact has been installed as a secondary switcher. The installation also features a Sirius 850 Dual Frame (2x 34U) router, several Densité-configured Kaleido Modular Frames, Densité glue systems (including audio and audio processing in 12G), the XIP 3911: Agile SDI/IP Processing Platform and a Masterpiece 12G-SDI Master Control Switcher.

Hany Bartella, VP of sales – MEA at Grass Valley, commented: "The deployment of the Kayenne switcher, Sirius 850 router and Densité processing at the Makkah facility enhances live production capabilities for a location of immense global significance. These state-of-the-art solutions from Grass Valley will modernise SBA's infrastructure and enable it to fully realise its commitment to delivering world-class religious and cultural programming both now and into the future."

www.grassvalley.com

Powersoft makes moves in Dubai

UAE

Following a recent investment by the Dubai-based experiential technology pioneer Power Interactive, Powersoft's low-frequency transducer technology, Mover, is laying the ground for a new wave of immersive experiences in the region.

Power Interactive founder Fahad Javaid was first introduced to Mover at a technology event in 2019. After being struck by the device's potential to add a visceral, physical layer to immersive environments, Javaid decided to invest

> *" Mover has the capacity to move actual objects, creating a much more physical and noticeable impact "*

in the technology, and today Mover is being deployed in several of Power Interactive's internal R&D projects, including installations using Full Dome Pro, a proprietary projection dome solution.

"We're currently using Mover as part of a haptic platform, integrated with other immersive technologies to elevate sensory engagement in our installations,"

explained Amrita Kaur Bajaj, marketing executive at Power Interactive. "It adds a hidden, unexpected 'wow' factor that surprises audiences and enhances immersion."

Bajaj adds that Mover's tactile capabilities stand out among other haptic tools on the market, with the device offering a more physical, full-bodied effect than the other micro-haptic technologies the company had previously trialled. "Mover has the capacity to move actual

objects, creating a much more physical and noticeable impact," she added.

Founded in 2018, Power Interactive specialises in both custom and ready-to-deploy immersive solutions for permanent and temporary installations. As demand for sensory-driven storytelling continues to grow in the UAE and the wider Middle East, the company sees investing in haptic
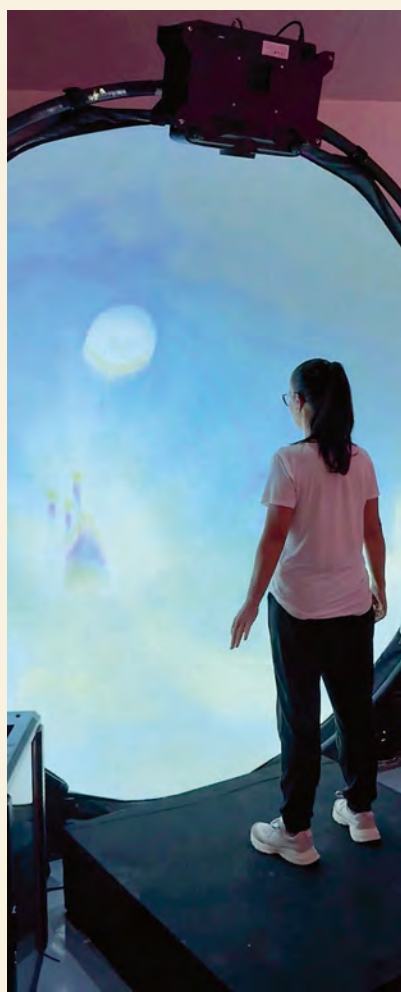
technologies such as Mover as being key to staying ahead of the curve.

"There's a major transformation underway in the region," Bajaj noted. "Brands and venues are actively investing in creating memorable, high-impact experiences. What makes the UAE stand out is the willingness to invest in sensory-driven storytelling – experiences that people remember. This is exactly why Fahad remembered Mover years later and was keen to bring it to the UAE."

Power Interactive is also actively incorporating Mover into its future projects, with plans to introduce the technology across industries seeking more dynamic and engaging visitor experiences, ranging from events and exhibitions to activations, museums, theme parks and experience centres.

"We're thrilled to see how Power Interactive is harnessing the potential of Mover to push the boundaries of immersive design," said Cristiano Traferri, Powersoft house account professional leader. "Their creativity and commitment to delivering unforgettable sensory experiences is a perfect match for what Mover was built to do, and it's exciting to be part of a collaboration that's helping to redefine how people connect with sound on a physical level."

www.powerdxb.com
www.powersoft.com

FBT takes centre stage in Boksburg

SOUTH AFRICA

Woodlands International College in Boksburg has enhanced its large school hall with a tailored sound system featuring equipment from Allen & Heath, FBT and JTS Professional. All products were provided by South African distributor StageOne and installed by Lenroc Entertainment.

Prior to installation, Cornel Potgieter of Lenroc Entertainment visited the site to determine the optimum system for the project. "The large hall needed a solution with exceptional clarity and substantial headroom," he explained. "Audio levels also needed to be limited so that the system wouldn't run at full capacity or anywhere near its peak."

After evaluating several brands, Potgieter opted for FBT. "The directionality was superb and the midrange clarity was incredible – something not easy to find in other systems," he said.

The college's hall measures approximately 65m x 10m (LxH). To deliver optimum coverage and power in the space, the team installed three Muse210LA active line array cabinets per side, complemented in the lower frequencies by two Muse218SA subwoofers. Additionally, three
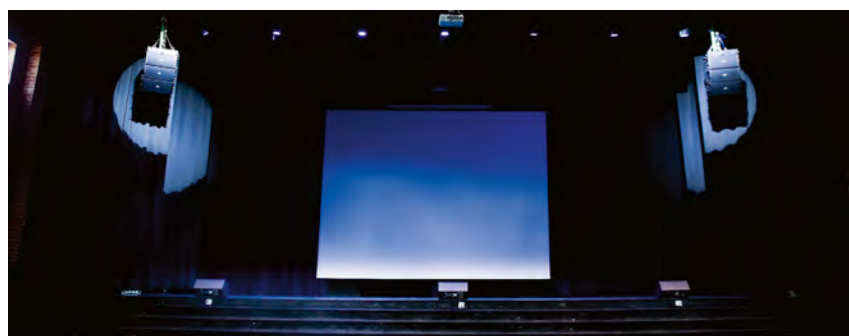
X-Pro112MA stage monitors were installed for performers.

The audio system was further enhanced with the addition of eight JTS headset microphone sets, as well as JTS diversity antennas and an antenna combiner. To effectively manage the entire system, Lenroc integrated an FBT management system, primarily used to provide a safeguard for users and limit audio levels. In addition, an Allen & Heath SQ series digital console, paired with an AR stagebox, was implemented for audio management and distribution.

"The client is beyond impressed and so am I – and I don't say that lightly," concluded Potgieter. "I always push to do better but, this time, we really nailed it. The system sounds fantastic and I have complete confidence in StageOne's after-sales support to keep it performing reliably for many shows to come."

www.allen-heath.com
www.fbtaudio.co.uk
www.jts.com.tw

SoundKraft delivers technical prowess in the desert

UAE

Held at the luxurious Al Sahara Desert Camp, HCL Technologies' annual gala dinner featured an extensive remit of audiovisual technology provided by local rental company SoundKraft. The objective for the Dubai event, which drew over 3,000 guests from across the globe, was to deliver an immersive experience with systems capable of performing in the harsh desert climate.

The main PA system comprised 24 L-Acoustics K2 loudspeakers complemented by 12 KS28 subwoofers, delivering even sound coverage across the vast outdoor venue. To accommodate the open desert environment, two scaffolding towers measuring 15m high were erected on the left and right of the stage to optimise sound projection.

To ensure optimum wireless communication and microphone transmission, an RF system

was deployed including Sennheiser EM 6000 transmitters with SKM 6000 microphones equipped with MD9235, MD9236, MD435 and MD445 capsules. These were complemented by Shure Axient Series systems to provide reliable performance amidst the challenging desert conditions.

Audio mixing was handled via a DiGiCo Quantum 338 console, supported by SD-Racks and the Waves Extreme Server Grid for enhanced sound quality and control at FOH.

The sonic solution was completed by a tapestry of lighting fixtures which illuminated the desert night. The setup featured 12 Martin Mac Viper Profiles, 84 Claypaky Mythos 2 moving heads, 48 Claypaky A.leda B-Eye K20, 40 A.leda B-Eye K10 and 28 Robe Tetra moving fixtures. The lighting universe was controlled through a grandMA 3 full-size console,

interconnected through a Luminex network with built-in redundancy, which SoundKraft cited as a vital feature given the exposed outdoor setting. With the client specifying expansive LED visuals to transform the desert into a canvas of light, a 3.9mm Dicolor LED screen was installed covering approximately 200m^2.

"Reflecting on the event, the SoundKraft team are proud of delivering a safe, high-quality audiovisual experience amid challenging conditions," commented SoundKraft director of business development, Bharti A B. "The project showcased the power of meticulous planning, cutting-edge technology and collaboration, culminating in a memorable night that highlighted the immense capabilities of modern AV solutions."

www.soundkraft-me.com

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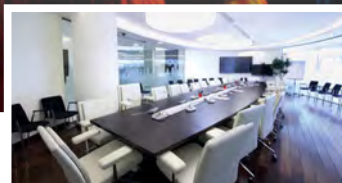
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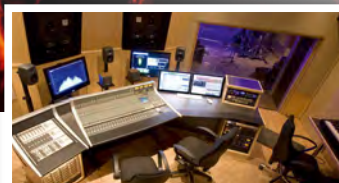
Professional Studio

Event Technology

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Gearworx enhances sound for Urban Edge

SOUTH AFRICA

Situated in the Pinehurst, Durbanville suburb of Cape Town, Urban Edge Church has expanded its distributed audio setup with products from Allen & Heath, Audac, DSPPA and Optimal Audio. The project was completed by local AV integrator Gearworx, which has been working closely with the church over the past few years, handling installations, providing technical support and offering training.

Urban Edge wanted to expand the sonic setup throughout the building – from the car park entrances to the spacious foyer, the café and its outdoor seating area, family and toddler rooms and several other zones. The objective was to create an immersive experience for people as they enter and move through the building, with background music to set the tone and energise the atmosphere, as well as helping to make shared spaces feel more welcoming.

Gearworx noted the key requirements were that the system be high quality, expandable and budget friendly. For indoor spaces, the team selected units from Audac

and Optimal Audio, while the outdoor and entrance areas feature weather-proof DSPPA speakers.

Chosen for their affordability, DSPPA's DSP2601W 20W IP-rated loudspeakers have been installed at each of the church's main

entrances. The black units blend in with the sanctuary's large aluminium window frames and deliver music to provide a welcoming atmosphere for people as they arrive.

The foyer area has been outfitted with six Audac ATEO 4 MK2 speakers which provide sonic coverage for the space. Two white units have been discreetly mounted on each of the main structural pillars which double as architectural features.

Optimal Audio's UP6O ceiling speakers have also been installed throughout the facility to deliver consistent audio coverage, with two units implemented in the café area which features a lower ceiling height, as well as in the family rooms and bathrooms.

According to Jarred Venter of Gearworx, the project went smoothly. "The main challenge was routing cables from the server room to the speakers without creating visual clutter, but we made it work and achieved a clean installation. We're always aiming for results we're proud of – both technically and visually."

www.gearworx.co.za

IPS and SEA Academy to boost Saudi talent

SAUDI ARABIA

Signed during the recent SLS Expo in Riyadh and marking a major milestone in the company's ongoing efforts to support industry development and local talent in the Kingdom, Riyadh-based Innovation Platform Solutions (IPS) has announced a new partnership with the Saudi Entertainment Academy (SEA), the first accredited entertainment academy in the Middle East.

Under the terms of the agreement, IPS will provide AV consultancy to help shape the academy's academic programmes and assist in placing its graduates into a range of industry roles. The initiative is designed

technologies to enhance an organisation's operational efficiency.

IPS managing director, Mohammed Abuzainah, noted that the partnership is a strategic move to support the Kingdom's Vision 2030 goals by nurturing a new generation of skilled Saudi professionals. "For us, even a small participation in Vision 2030 is important," he explained. "This partnership is about enabling and ensuring Saudi talent is ready for the huge changes taking place throughout the Saudi entertainment, audiovisual and live events market. It's an amazing initiative, and we're very proud to be part of it."

to bridge the gap between training and employment in the Kingdom's fast-growing live events and AV sector.

IPS was established in 2017 as a distributor and integrator specialising in delivering cutting-edge AV and automation solutions throughout the GCC. With multiple offices in the region, including Riyadh, the UAE and Egypt, IPS focuses on leveraging smart

IPS's involvement, Abuzainah explained, is more than a symbolic gesture – the company will actively contribute resources and expertise, helping to shape SEA's curriculum and ensure its graduates are prepared for real-world roles in a rapidly evolving sector.

www.ipsmena.co

Martin Audio elevates Île Beach Bar

LEBANON

Upscale cocktail bar and lounge Île Beach Bar features a Martin Audio sound system deployed by the manufacturer's Lebanese distributor Technosound. Located at the Sawary Beach Resort, the 500-capacity venue blends a relaxed beachfront ambience with an energetic nightlife scene.

Île Beach Bar owner, Abdo Obeid – a longtime friend of Technosound's Charbel Fahed – noted he had complete confidence in the latter's ability to design and implement an optimum sound system. The project faced various challenges, such as delivering clear audio while withstanding the coastal environment's humidity and salt exposure. In addition, the setup needed to maintain sound consistency across both open-air and enclosed sections of the venue.

The client sought a sound system that would enhance the ambience during the day

while delivering powerful, high-energy audio at night. It also needed to transition from laid-back lounge vibes to an electrifying party atmosphere. Finally, Obeid wanted it to be the first venue in Lebanon to take possession of Martin Audio's new FlexPoint series.

Fahed said he recommended this series based on its "versatility, clarity and ability to deliver exceptional sound across various areas of the venue". Six FlexPoint FP15 speakers and two Blackline X218 were deployed, strategically placed to provide even coverage throughout the main lounge, bar and dancefloor areas, while a pair of Blackline X118 subs are placed under the DJ booth. Finally, two Martin Audio Adorn A55 speakers are positioned in the restroom areas.

www.martin-audio.com

NEXO powers OVO with compact club-ready sound

UAE

Dubai's vibrant nightlife scene has welcomed a fresh addition in the form of OVO, a new club and lounge nestled inside the Seven Seas Hotel. Tasked with delivering powerful yet precisely controlled audio for the intimate venue, Thomsun took the lead on a NEXO installation that has since earned praise from both operators and patrons alike.

A compact but capable NEXO system forms the backbone of the venue's audio infrastructure. Over the main DJ area, a pair of ceiling-hung NEXO P15 full-range speakers provide focused coverage, while four L15 subwoofers – two per side – bring the necessary low-end impact to meet the demands of the club's high-energy music. DJ monitoring is handled by a pair of P12s positioned behind the booth, ensuring artists have reliable and responsive playback.

Surrounding the central dancefloor, OVO features several lounge seating areas where the system had to maintain clarity without overwhelming guests. This is achieved using three strategically placed NEXO P8 loudspeakers, configured as delay fills.

"Everything is time-aligned and locked down," explained Thomsun technical support engineer, Dariel Batista Donates. "The entire system is controlled via two NEXO NXAMP amplifiers – one 4x4 and one 4x1 – and the levels are matched so that when the main volume is raised, everything else follows proportionally. The result is seamless."

System control is handled through a compact Yamaha DM3 console, while wireless microphone coverage is provided via a mix of Mipro and Sennheiser units, including a Mipro 4-channel wideband AD708 system with auto gain control, Sennheiser XS Wireless and Sennheiser EW-D. Thomsun also supplied the Pioneer DJ players for the booth.

Although the OVO project marked the client's first collaboration with Thomsun, the relationship got off to a strong start. "They were shopping around, testing different brands," recalled Thomsun business development manager Mikhail Sujan. "We invited them to our experience centre for a demo, then followed up with an onsite test using the same tops and different sub options. After hearing the system in the actual space, the client immediately approved the design."

Originally demoed with twin 18-inch subs, the final configuration switched to four 15-inch units

Wall-mounted NEXO P15s cover the outer areas

based on performance considerations and room dynamics. "They wanted serious impact," Sujan added. "This space is designed to hold up to 200 people and they wanted proper club energy."

The result has been a resounding success. "The hotel management is very happy with the outcome," noted Sujan. "They've even told us they want to replicate this system in another club concept planned for downstairs in the same venue."

www.nexo-sa.com
www.thomsunmusic.com/proav

CTME powers Travis Scott show

QATAR

Creative Technology Middle East (CTME) delivered a visual spectacle for Travis Scott's recent concert in Doha. In partnership with its client Live Nation, CTME engineered and installed an expansive LED screen featuring INFiLED panels to serve as an impactful backdrop for the American rap icon.

At the centre of the stage design was an LED screen measuring 45.5m x 13m (WxH). The display incorporated 1,182 INFiLED ART 4.6 panels, creating a 591.5m^2 visual canvas. With nearly 10,000 horizontal pixels (9828x2808), the screen delivered over 27 million pixels of visual content – ensuring visibility across the venue.
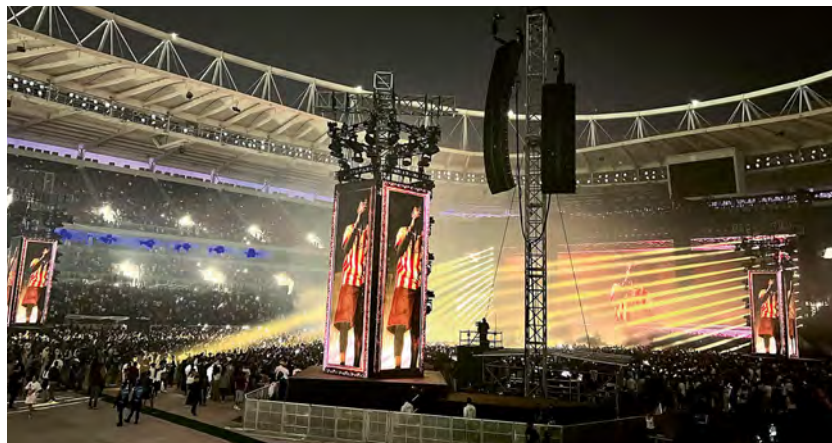
CTME's expertise encompassed a full suite of integrated LED elements designed to enhance sightlines, performance flow and audience engagement with four LED towers strategically positioned at DSR, DSL, FOHR and FOHL, each measuring 3m x 8.5m and built with INFiLED ER5 panels.

"The scale and resolution achieved for this production set a new standard for concerts in the region," said Riaan Gomes, project manager at CTME. "As concerts evolve into increasingly immersive digital experiences, we're continuing to push the boundaries of what's possible."

www.infiled.com

Blackmotion moves ahead with Robe

SOUTH AFRICA

Johannesburg-based technical production and rental company Blackmotion boasts a stock of over 100 Robe moving lights, which it deploys across a range of high-end corporate, business and social events. Blackmotion is headed by founder Kagiso Moima Wa Masimini, also known as KG, and has been investing in the Czech lighting manufacturer since 2005.

The company's latest acquisition includes additional LEDBeam 150 fixtures, provided by Robe's South African distributor, DWR. Blackmotion's full Robe inventory also features LEDWash 300, Pointe, Spiider, Robe LEDBeam 100 and PATT 2013 units. KG said looking ahead, he plans to invest in the new LedPointes.

"It's a premium brand, with which you can never go wrong, especially in TV where you need camera-friendly lighting that guarantees the delivery of fantastic results for any production," added KG, who believes that making Robe a Blackmotion "house" brand has helped boost the company's growth, development and reputation.

"I appreciate the most recent luminaires all being powerful and multifunctional," noted KG. "As a designer, it is great to have the latitude to do several things with one light source and Robe has always thought out-of-the-box like this."

www.robe.cz

Image courtesy of Louise Stickland

KG and the Blackmotion team

Thomsun hosts Dubai product showcase

Thomsun recently organised a successful product demonstration and networking event at the Metropolitan Hotel in Dubai, drawing an estimated 160 attendees from the local AV industry. The event showcased technologies from brands Work Pro, LightShark, Neumann and Unilumin, with product demonstrations and presentations delivered by key representatives for each of the companies.

The day kicked off with a demonstration on German manufacturer Neumann's monitor technology, presented by Thomsun technical engineer Dariel Batista. This was followed by a showcase on Unilumin's UTV all-in-one series, which was carried out by Anna Du, deputy director of distribution at Unilumin, alongside UTV specialist Sherry Dou.

After a short networking break, Equipson CSO Juan José Vila led an engaging 90-minute session covering the manufacturer's complete product portfolio which was praised for its interactivity and informative delivery. Attendees were also able to view the products and experience live demos, creating valuable hands-on opportunities to explore the brands' latest AV solutions.

Thomsun described these events as an invaluable opportunity for fostering industry connections and sharing product knowledge. It follows similar recent events by the distributor, including ones focused on Yamaha and NEXO earlier in the year.

www.thomsunmusic.com/proav

Tanzanian mosque turns to TOA

Masjid Mtoro mosque, situated in Kariakoo, has implemented a TOA Electronics PA system to enhance sound coverage throughout its prayer hall and surrounding areas. The system was supplied and installed by The Registered Trust of Khalid Islamic Foundation t/a AZAM.

TOA noted that mosques present unique acoustic challenges due to their large, open spaces and reflective surfaces as well as the need for clear speech intelligibility during prayers and sermons.

To overcome these challenges, a carefully designed TOA sound system has been implemented featuring SR-S4 slimline array speakers to provide even coverage and reduce reverberation in the expansive prayer hall. Meanwhile, the manufacturer's F-Series wide dispersion cabinet speakers and BS-1030 wall speakers have been installed to enhance intelligibility in different sections of the mosque. Furthermore, to ensure announcements and calls to prayer reach the congregation both indoors and outdoors, TC horn speakers have been deployed in the sanctuary.

Additionally, a neck-worn EM-362 has been implemented for use by the Imam, enabling them to deliver sermons hands-free with enhanced voice clarity. A DM-1500 handheld microphone and 5000 Series wireless microphones were also provided, offering flexibility for different
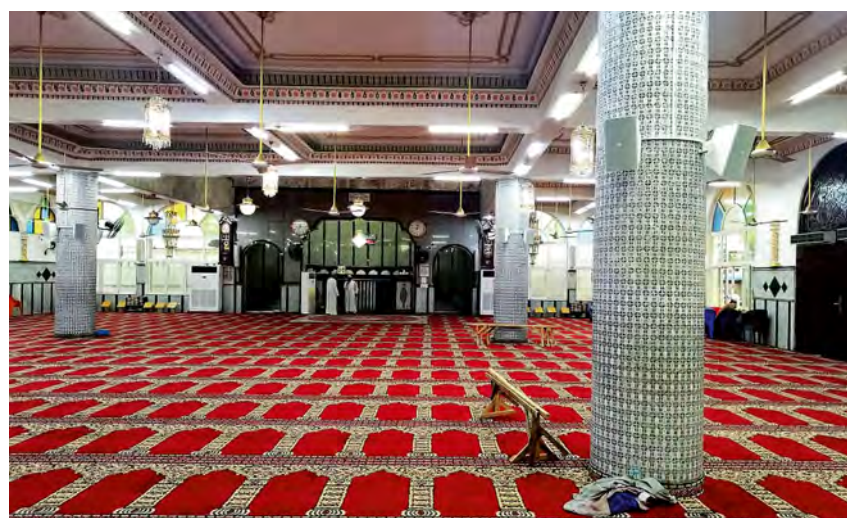
speaking and recitation needs. Optimised specifically for mosque applications, the MX-6224D Mosque Amplifier provides tonal balance and clarity over the system, while multiple digital power amplifiers power the system.

www.toaelectronics.com

Hortus Audio hits the slopes

The Mzaar ski resort, located one hour away from Beirut and regarded as the largest ski resort in the Middle East, recently turned to Hortus Audio to create a unique sound experience on its slopes. The objective was to enhance the skiing experience by broadcasting music directly on the slopes to make the skier's descents more enjoyable.

To achieve this, four Hortus PA15 speakers have been installed on the grooming machine to provide uniform sound coverage across the slopes, with power provided by the Hortus Audio AP4-750 4-channel amplifier. The setup was carefully selected to ensure optimal sound performance while integrating with the existing equipment. Furthermore, the team opted to use a complete solution, without resorting to other brands.

High End Center (HEC) handled the installation of the sound system as well as the technical adjustments. The main challenge of the project was designing an appropriate metal structure to attach the speakers to the grooming machine. Thanks to close collaboration between the resort's teams and suppliers, this challenge was overcome and the installation is stable and secure, providing an optimal experience.

Taking into account the specific weather conditions of the resort, such as snow and humidity, HEC opted for the Hortus Audio products for their ability to deliver optimum sound quality, even in the demanding outdoor environment. Additionally, the sound design was influenced by external elements such as wind and snow splashes, which required specific technical considerations for equipment selection and placement.

Since installation, the ski resort has reported that the system has been working "perfectly". Every weekend, the music resonates across the slopes, bringing energy and a sense of community to the skiers' experience. According to the team, visitors have quickly embraced the new atmosphere and the feedback has been highly positive, with Mzaar now offering an immersive experience that combines sport, nature and enjoyment.

www.hortusaudio.eu

Prosound delivers Dolby experience for Nike

Prosound South Africa partnered with Johannesburg recording studio Method x Madness to deliver a Dolby Atmos experience leveraging Genelec speakers for Nike Air Max Day. The pop-up event took place at the old Sheriff's Building in the city and featured exclusive new music released by regional artists, all powered through the Genelec setup provided by Prosound.

For this year's Nike Air Max Day, the sportswear brand took over five venues in Johannesburg to throw a celebratory party in honour of Nike. Various artists of differing genres performed, including Amapiano, Glom, Afro-House and Afro-Tech. The old Sheriff's Building welcomed four local artists, DBN Gogo, Shamiso, Mateki2Shoes and ZVRI, who all played unreleased music for around 250 attendees.

The audio setup featured a 7.1.4 Genelec speaker layout made up of three 8331 and eight 83380 studio monitors alongside one 7380 subwoofer and a 9301b multichannel interface. The 9301b went into an Audient Oria immersive audio interface and monitor controller which was connected to a MacBook. The team noted that as the demo was just playback, they wanted to make the system as lean as possible.

Method x Madness said it chose the Genelec units for their "fantastic" sound, which produced the sonic clarity and optimal tone required for the event. Furthermore, the team leveraged the manufacturer's GLM software to quickly calibrate the speakers for time delays, EQ and bass management which saved a significant amount of time and brought peace of mind for the pop-up scenario.

Additionally, the team noted the challenges posed by creating an optimum Dolby Atmos listening experience outside of a controlled studio environment, including the acoustics and tight timelines for making sure the system sounded good. Method x Madness added that having the right tools made the process a lot simpler and reduced stress for the team.

According to the company, the event was met with high praise, with the team citing how two hours into the demo there was still queue of people waiting to enter to enjoy the listening experience.

www.prosound.co.za

Kramer joins the SDVoE Alliance

Following its acquisition of ZeeVee, one of the founding members of the SDVoE Alliance, Kramer has joined the alliance as a contributing member. The membership will see Kramer collaborate with the organisation and its partners to advance the development of high-performance, interoperable AV solutions built on SDVoE standards.

Dorit Botter, executive vice president of product and technology at Kramer, said that the move marks an important step in the manufacturer's ongoing mission to create frictionless, next-generation AV solutions. "As the AV industry continues its evolution towards standardised Ethernet-based infrastructure, we're excited to collaborate with the alliance to help define the future of networked AV," stated Botter.

"Kramer's decision to join the SDVoE Alliance is a strong endorsement of our mission and the accelerating momentum of Ethernet-based AV," commented Stephane Tremblay, president of the SDVoE Alliance. "Their global footprint and track record of innovation in AV-over-IP make them an outstanding addition to our community. We're excited to welcome Kramer and look forward to the innovation they'll bring as we grow together."

www.kramerav.com
www.sdvoe.org

Meyer Sound empowers audio professionals

MEA

The session at Delta Waves' Riyadh showroom

Meyer Sound has been rolling out a series of training initiatives across the MEA region recently, including sessions in Dubai, Johannesburg and Riyadh. The sessions were hosted with the manufacturer's partners in the locales, ApexPro, Delta Waves and Venuetech, and focused on systems design, prediction and optimisation using MAPP 3D, Galileo Galaxy, Compass and Nebra.

The trainings kicked off in South Africa, where ApexPro welcomed Meyer Sound's senior technical support and education specialist Merlijn van Veen to its Johannesburg office. A variety of audio professionals, from church techs to students, freelancers and live sound engineers,

attended the one-day session which was predominantly theoretical, exploring the relationship between the predictive perspective of the MAPP 3D tool and actual sound system performance as measured with FFT-based transfer-function analysers. This included generating and comparing data using both tools to help users better understand their correlation. According to the team, attendees now possess a clearer idea of how sound systems behave in both modelled and real space, and, with it, a more informed approach to accurately designing and optimising systems using the brand's systems.

"Basic education is critical just in terms of upliftment – in other words, the better educated people are, the better it is for the industry," explained ApexPro's Mark Malherbe. "But the main aim for us is that we can give people enough knowledge that they can make sensible decisions. Merlijn, for example, discussed how to compare products. He explained in detail how to interpret information and turn that into sensible and meaningful figures."

Liam Cooksen, head of sound at Artscape, strongly recommended the training to other local engineers: "It is vital knowledge for systems engineers. It became apparent during the session that

many of us had been doing some things wrong. Most industry people here do not really understand the theory."

Following this, Venuetech delivered two hands-on sessions titled "Level 1: Introduction to the Meyer Sound Toolkit" presented by the manufacturer's technical services specialist Sana Romanos. The Saudi session was held in partnership with local distributor Delta Waves at its Riyadh showroom, while the second took place at Venuetech's Dubai experience centre. Both events attracted a mix of attendees, including AV engineers, systems designers, consultants and live event professionals from across the Middle East.

With Meyer Sound continuing to expand its presence in the Middle East, Venuetech sees initiatives like these as essential to long-term success in the region's pro audio market – ensuring that the right tools are paired with the participants' ability and knowledge to use them effectively.

"By combining world-class technology with professional development, our aim is to raise the bar for audio performance across venues of all sizes," commented Alice Macaluso, pro audio manager at Venuetech. "Trainings like the Meyer Sound Toolkit are vital for building expertise and pushing the boundaries of live sound in the region and, at Venuetech, we're committed to spearheading these learning opportunities that drive innovation and excellence."

www.apexpro.co.za
www.meyersound.com
www.venuetech.ae

AVI-SPL lunches and learns with L-Acoustics

UAE

AVI-SPL recently hosted a Lunch & Learn with L-Acoustics at its Dubai office featuring a detailed product overview of the brand's catalogue as well as a live audio demonstration. The interactive session was led by L-Acoustics' Cyril Matar, regional sales manager for the Middle East alongside Adriaan Van Der Walt, immersive application engineer for Middle East, India, Africa and Eurasia.

The Lunch & Learn primarily focused on immersive audio through the L-ISA platform but also included broader discussions around venue-specific sound system design and an introduction to the L-Acoustics software suite.

Matar and Van Der Walt kicked off the event with a product overview session covering the entire L-Acoustics portfolio, explaining to the AVI-SPL team where each product can be used and what vertical it is best suited for. AVI-SPL noted that this was extremely valuable for its design and sales teams, as it enables them to tailor the right solutions for clients in different applications, from hospitality and corporate to themed attractions and performance spaces.

This was followed by a live demonstration of L-ISA immersive sound to showcase

the potential of spatial audio for AVI-SPL's upcoming projects. The audio setup featured X8 and 5XT speakers alongside SB18 subwoofers, driven by the L-ISA Processor II and amplified by a single LA7.16.

AVI-SPL said that it's vital for its teams to stay updated with the latest product developments and hosting these sessions with key partners such as L-Acoustics enables the company to strengthen its

knowledge base and enhance the delivery for projects.

The event garnered highly positive feedback, with the company noting that attendees appreciated "both the clarity of the presentation and the immersive audio experience". In addition, it sparked some productive internal discussions about how and where the AVI-SPL team can implement the solutions presented in ongoing and future projects.

"Events like this help elevate our technical conversations with clients," remarked Alex Fenech, sales director, AVI-SPL. "The L-Acoustics team delivered a brilliant session that was clear, insightful and hands-on. It really reaffirmed their leadership in immersive audio."

Chris Mead, head of sales at L-Acoustics, commented: "It's always great to spend time with the team at AVI-SPL and especially good to have the opportunity to demo L-ISA and talk about some of our other cutting-edge technologies."

www.avispl.ae
www.l-acoustics.com

Avid's Chris Lambrechts

NMK hosts Avid Masterclass

UAE

NMK Electronics recently welcomed Chris Lambrechts, Avid's live sound applications specialist, to its Dubai office to present an Avid Masterclass. The session featured an in-depth presentation into the evolution and future of the Avid Venue S6L digital mixer for over 65 attendees, including systems integrators, live sound engineers and key industry partners from the studio and broadcast sectors.

The masterclass included a detailed product walk through of the Venue S6L unified platform and the new E6L-X 256 Engine, as well as a closer look at Venue 8's latest features, including Auto Mixer, advanced metering and Virtual Soundcheck updates. Attendees benefitted from hands-on product demos with Avid experts and networking opportunities that fostered knowledge sharing.

According to NMK, the response from attendees was overwhelmingly positive, with many noting they were particularly impressed by the enhanced processing power and scalability of the E6L-X 256 Engine. The new Venue 8 features also sparked meaningful discussions around workflow optimisation, with many engineers excited about the expanded plugin support and mixing flexibility.

The session also spotlighted how Avid systems are currently being deployed in high-pressure live environments across the region. Engineers shared real-world insights – from major broadcast events to high-profile concerts – where Venue solutions have improved reliability and efficiency. NMK said that these insights helped bridge the gap between theory and practice, offering attendees valuable takeaways they can apply to their own productions.

"At NMK, we're proud to support the region's pro audio community with meaningful learning experiences," commented Ziad Lakis, Avid brand manager at NMK. "Having Chris Lambrechts – Avid's audio specialist – lead the session brought incredible value to the room. His expertise and real-world approach resonated with every attendee. For us, these masterclasses go beyond showcasing products – they're about enabling the industry with the right knowledge, tools and confidence to take on tomorrow's audio challenges."

www.avid.com
www.nmkelectronics.com

Yamaha Audioversity comes to Johannesburg

SOUTH AFRICA

A four-day Yamaha Audioversity training event has been held at the World of Yamaha in Johannesburg, drawing wide participation from across the professional audio industry. Hosted by Yamaha Music South Africa, the training was presented by Andy Cooper, a globally recognised industry expert who has been with the company since 1999.

Cooper possesses decades of experience, including the development of global Dante training courses and over 150 technical videos on Yamaha's YouTube channel. For the training, he leveraged his expertise and insights to offer attendees a hands-on approach to the brand's digital sound technologies, from mixing consoles to insights into networked audio systems.

The workshops were structured to explore Yamaha's full ecosystem of professional audio solutions. Training began with an overview of the company's MI-PA systems and the compact DM3 digital mixing console, progressing through the DM7 series and culminating in an in-depth session on the flagship Rivage PM series. The final day focused on complete audio system training, providing participants with a well-rounded understanding of the brand's solutions and their real-world applications.

The event was supported by Stage Audio Works. "Having the opportunity to engage with our clients in an environment where mutual learning and knowledge sharing is the foundation of the interaction brings a different and welcome dynamic," said Gary Furman, sales professional at Stage Audio Works. "The focus here was to learn and progress as individuals, professionals and as companies."

The training was well-attended and drew professionals from a wide range of sectors such as live events, houses of worship, educational institutions and freelance engineers. Yamaha Music South Africa said it looks forward to building on the success of this event and continuing to support the growth of local competency and capability through the education of audio professionals in the region.

www.stageaudioworks.com
www.yamaha.com/2/proaudio

DiGiCo masterclass returns with 7Hertz

UAE

7Hertz's DiGiCo-focused training event welcomed around 40 attendees for an in-depth look at the British manufacturer's latest technologies. Sound engineers, technicians and department heads from both the live and systems integration sectors came together at the distributor's Dubai office for the session, which was led by DiGiCo product specialist Dave Bigg.

The two-day event explored both foundational and advanced applications of the DiGiCo ecosystem. Morning sessions provided a thorough examination of Quantum console-specific features, including Nodal and Mustard processing, as well as the company's Spice Rack solution. In the afternoon, attendees were introduced to the Fourier transform.engine and Klang immersive monitoring system, with a focus on their DiGiCo console integration.

"The session was especially valuable given how rapidly the DiGiCo platform is evolving, particularly with the integration of technologies

like Fourier and Klang," commented John Parkhouse, CTSO, 7Hertz. "Education and knowledge sharing sit at the core of our mission – to create opportunities for industry professionals to engage directly with cutting-edge equipment and expertise."

Hands-on demonstrations included the flagship Quantum 852 console, alongside a Quantum 338 and SD-Rack, with additional sessions on the Fourier transform.engine, Klang:kontroller and Klang:konductor.

Attendee feedback was overwhelmingly positive, with participants describing the masterclass as "eye-opening" and praising the depth and clarity of Bigg's delivery. "Education and interaction with sound engineers is a continued and key focus for DiGiCo, so I was very pleased to share insights into the evolving DiGiCo ecosystem and the technologies surrounding it," said Bigg. "7Hertz consistently puts in great effort to ensure training sessions are well-attended and engaging."

"This is the second masterclass we've hosted with Dave and as always it was a pleasure to have him with us," concluded Parkhouse. "We're proud to continue building spaces where engineers can get hands-on, ask meaningful questions and stay connected with where the industry is heading."

www.7hertz.net
www.digico.biz

L–R: Ragesh C, Davis Varkey and Biju Thomas of Thomsun Trading with Powersoft's Fabrizio Bolzoni and Varun Jagger

Powersoft and Thomsun join forces

GCC

Powersoft has welcomed Thomsun Trading Establishment (TTE) as its newest distributor in the GCC, excluding Saudi Arabia. The agreement aims to solidify the Italian manufacturer's footprint in the region, bringing its audio solutions to a wider audience across the GCC market.

Bijo Kuruvila, TTE's sales manager, noted that the team discovered Powersoft while researching new amplification solutions to enhance their product offering. "Powersoft has earned a global reputation for high-performance and reliable amplification technology," said Kuruvila. "The company's pioneering approach to power efficiency, DSP integration and networking capabilities align perfectly with the increasing demand for advanced audio solutions in the GCC market."

Through the partnership, TTE will focus on strengthening the brand's presence across key verticals. The distributor aims to partner with leading AV integrators to deploy large-scale projects, as well as conduct technical workshops to grow Powersoft's brand awareness and adoption of its technologies.

Kuruvila highlighted the GCC region's significant growth, driven by large-scale infrastructure projects, entertainment venues and smart city developments and added: "Powersoft is well-positioned to capitalise on this growth due to its amplifier solutions that meet the region's demand for high-quality audio systems. With a strong commitment to innovation and customer satisfaction, we aim to position Powersoft as the preferred amplifier brand in the GCC region."

Varun Jagger, Powersoft's EMEIA sales manager, remarked: "We are excited to have Thomsun Trading as our new distributor, a company that shares our commitment to providing high-quality audio solutions to the industry. The company's market knowledge and extensive network will play a key role in unlocking new opportunities for Powersoft in the GCC region."

www.powersoft.com
www.thomsunmusic.com/proav

Procom to distribute Roxx

MIDDLE EAST

Strengthening its footprint in the Gulf region, German lighting manufacturer Roxx has appointed Procom Middle East as its distributor for the GCC and Lebanon. Procom will showcase Roxx products at its experience centre in Dubai, where attendees can see the solutions in a fully operational live demo setup.

Headquartered in Dubai, Procom boasts a diverse portfolio of professional audio, lighting, video, rigging, effects and stage equipment and has a strong presence across the GCC region. The distributor will provide Roxx with after-sales support as well as access to an in-house service centre and a dedicated training facility.

"We chose Roxx for their distinctive design, high-performance output, superior build quality and comprehensive accessories, aligning with our commitment to delivering top-tier entertainment technology," said Charbel Zoghbi, commercial director at Procom. "Roxx significantly enhances our lighting solutions and reinforces our dedication to offer our clients innovative and excellent products."

Michael Staffopoulos, global business development manager at Roxx, added that Procom's strong local network, deep market expertise and commitment to excellence make it the ideal partner to expand Roxx's presence in the region's dynamic market. "Their reputation for delivering state-of-the-art solutions and outstanding support aligns seamlessly with our vision," he said. "We are confident that this collaboration will be a great success, bringing Roxx's advanced lighting technologies to an even wider audience."

www.procom-me.com
www.roxxlight.com

L–R: Procom's Rami Harfouch and Charbel Zoghbi, Michael Staffopoulus of Roxx, Raja Harfouche of Procom and Roxx's Michael Herweg

Republik Pro AVL enhances its portfolio

TURKEY

Turkish distributor Republik Pro AVL has announced a series of key partnerships with global manufacturers LEA Professional, Montarbo and Symetrix. A new brand in the country's AV market, Republik Pro AVL was founded by industry experts who bring decades of experience from various professional organisations. The company said its mission is to democratise the region's AV market operating strictly as a distributor. This allows Republik Pro AVL to focus fully on supporting its partners with enhanced services.

LEA Professional said that through its partnership with the distributor, it hopes to expand its ability to support integrators and businesses across the EMEA region. "Our strategic focus is firmly set on global growth, with EMEA playing a critical role in that vision," explained Scott Robbins, VP of sales at LEA Professional. "Establishing a broader presence in Turkey is a massive leap towards achieving our goal."

Montarbo's partnership with the Turkish company aligns with its international expansion plans. The Italian manufacturer cited that Turkey's vibrant cultural scene

L–R: Republik Pro AVL's Ali Ozdogan and Kemal Yener

and large-scale performances create a strong demand for advanced systems that can work across both live events and fixed installations.

As the exclusive distributor for Symetrix in Turkey, Republik Pro AVL aims to enhance the presence of all the manufacturer's solutions for signal processing, audio endpoints and controls in the country. The company said it is excited to partner with Symetrix to provide a greater level of support to customers and is committed to positioning the brand fairly and effectively in the market, in line with its values.

"As we continue to build our portfolio of brands, we're proud to partner with companies with great reputations and technology portfolios," said Kemal Yener, co-founder of Republik Pro AVL. "We're really excited to bring Montarbo to Turkey with this new partnership, it's a brand with a strong heritage and a commitment to great sound, which aligns perfectly with what we're building at Republik. Similarly, the LEA technology catalogue and customer service standards perfectly align with our goals as a company and we know our customers deserve this gold standard.

"Our goal is simple – to make sure professionals in Turkey have access to reliable, high-quality audio solutions, backed by real expertise and solid support."

www.leaprofessional.com
www.montarbo.com
www.republik.com.tr
www.symetrix.co

NMK partners with SRS Group

NMK Electronics has bolstered its portfolio with the addition of power distribution, rigging and lighting technology manufacturer SRS Group. The partnership will bring the latter's solutions to the GCC markets, including the UAE, Saudi Arabia, Qatar, Oman, Kuwait and Bahrain, while expanding the

followed by detailed evaluations of potential distributors by SRS Group. After further discussions during ISE 2025, both sides agreed on a shared vision for growth. The manufacturer noted that NMK stood out for its professionalism, proactive approach and deep understanding of the GCC belt.

L–R: Karol Horvát of SRS Group, NMK's Costandino Drimakis, Samuel Sloboda of SRS Group and Curtis Seed of NMK

distributor's reach across live events, rental, venue installations and fixed applications.

"We're excited to partner with NMK for the Middle Eastern market," commented Samuel Sloboda, CEO of SRS Group. "Their dynamic team, expertise and shared values make them an ideal fit for our brand. We look forward to a successful collaboration and to building strong connections across the region."

The appointment follows initial discussions between both parties at the SLS Show in Saudi Arabia last year,

"This announcement marks a commitment from NMK to deliver class-leading power, lighting and rigging solutions to the Middle Eastern market," remarked Curtis Seed, brand manager at NMK Electronics. "We are proud to represent SRS Group in this region and look forward to our future growth together."

www.nmkelectronics.com
www.srs-group.com

Masterpiece partners with Harman Pro in KSA

Harman Professional Solutions has announced the expansion of its long-standing distribution agreement with Masterpiece in the Middle East, expanding it to include Harman Pro's audio brand portfolio in KSA.

Already a distributor for the Harman audio brands in the UAE and broader GCC

MASTERPIECE

region, Masterpiece's expanded role in Saudi Arabia will now include the complete professional audio lineup of AKG, BSS, Crown, dbx, JBL Professional, Lexicon and Soundcraft. The announcement reflects Harman's continued investment in strengthening channel coverage and ensuring high-quality service and support across key markets.

"We are proud to expand our Harman distribution footprint to include the full audio portfolio in Saudi Arabia," commented Masterpiece general manager, Simon Daniel. "Our goal is to deliver premium solutions and responsive service to our customers across the Kingdom, building on our success in the GCC."

Harman Professional Solutions senior commercial director, EMEA, Scott Aslett, added: "Masterpiece has been a strong partner across the GCC, and their consistent sales momentum has played a key role in our decision to expand their

responsibilities to include Saudi Arabia with our full audio portfolio offering. This move supports our strategy to deepen market engagement and elevate the customer experience in one of the region's most important growth markets."

As a valued and experienced partner in the Kingdom, Halwani Audio Visual (HAV) will continue to distribute the Harman Professional audio portfolio in Saudi Arabia.

pro.harman.com
www.masterpieceproav.com

7Hertz takes on 1 Sound and EM Acoustics

L–R: 7Hertz's Rami Bou Hadeer, John Parkhouse, Rabih El Masri, Chadi El Masri and Sylvia Delos Reyes

GCC

Lebanese-founded distributor 7Hertz has announced its partnerships with audio manufacturers 1 Sound and EM Acoustics. Through the agreements, 7Hertz aims to enhance the presence of both brands across the GCC region, including Bahrain, Lebanon, Kuwait, Qatar, Oman, Saudi Arabia and the United Arab Emirates.

British manufacturer EM Acoustics said that it hopes the alliance will expand its reach into new markets and bring its portfolio of professional audio products to new audiences in the locales. "We are thrilled to announce our partnership with 7Hertz, who are truly aligned with our ethos in terms of their expertise and their commitment to quality," said Roger Harpum, business development manager, EM Acoustics. "We are excited to introduce our product portfolio to this rapidly expanding market with such an outstanding operation and we trust in Chadi, John and the expert team at 7Hertz to uphold our high standards."

The team at 7Hertz said they are committed to highlighting the potential of EM Acoustics products for use cases ranging from fixed installations to theatres and rentals at the company's Dubai facilities. With a dedicated demo kit already in place, 7Hertz is anticipating a strong response from clients in the region.

"I've got no doubt that EM Acoustics will not just meet but exceed expectations," remarked Chadi El Masri, CEO and founder at 7Hertz. "We're all about long-term partnerships and with a brand this solid, the future looks bright. We're excited for what's ahead."

The distributor noted that it sees immense potential for American-made loudspeaker manufacturer 1 Sound in the GCC, where scalability and flexibility are key for projects. According to John Parkhouse, chief technology and strategy officer at 7Hertz, the brand is a natural fit for 7Hertz and both companies' outlooks and philosophies are closely aligned. "Most importantly, the sound and build quality of the products are unquestionably high-end," said Parkhouse. "Their offerings are remarkable for such a young company. It's a time of evolution at 7Hertz and we're proud to be partnering with a company that is clearly on a similar path."

1 Sound's founder and audio designer Lou Mannarino noted his enthusiasm for the partnership: "7Hertz's team is talented and experienced. Their dedication to delivering that experience to the market is clear in their work. The work ethic and culture that 7Hertz exhibits is very closely aligned to us at 1 Sound. We are grateful for this relationship and are excited for the opportunity we believe it will create for audio professionals in the region."

www.1-sound.com
www.7hertz.net
www.emacoustics.co.uk

Avail Distribution and Audinate partner

KAZAKHSTAN

Avail Distribution has been named as the official distributor for Audinate in Kazakhstan, Uzbekistan, Tajikistan, Turkmenistan and Kyrgyzstan. The partnership aims to address the growing demand for AVoIP technology in the regions, which are experiencing significant growth in systems integration projects, corporate installations and show event setups.

Through the agreement, Avail will offer the manufacturer's entire suite of products. The distributor, which has offices in Dubai, Kazakhstan and Uzbekistan, hopes that the addition of the brand's Dante platform to its portfolio will further expand the implementation of AVoIP technology in the local market.

Avail said that by offering technical education, systems solution development, local stock, pre- and after-sales support, it is dedicated to ensuring the integration and adoption of Dante solutions across diverse applications. Furthermore, Audinate's products complement the distributor's portfolio of brands, which all widely use Dante's AVoIP protocol, enabling Avail to deliver comprehensive and interoperable pro AV solutions.

According to the distributor, one of its core values is empowering its partners through technical education and, with the inclusion of Audinate, Avail plans to enhance its training programmes by offering Dante Certification courses.

Pavel Shemiakin, business development director, Avail Distribution, said: "We are proud to collaborate with Audinate. As the Central Asian region embraces the migration to an IP infrastructure, we're here to provide tools, products and education tailored to pro AV needs. Together with Audinate, we look forward to achieving mutual growth and delivering exceptional customer projects powered by Dante technology."

Added Adam Berditch, system solutions regional sales manager – EMEA, Audinate: "Avail's proven expertise, market reach and commitment to quality make them an ideal collaborator as we expand our presence and support in the region. Together, we look forward to building a strong, successful relationship that brings lasting value to both our organisations and, most importantly, to our customers."

www.audinate.com
www.avail-int.com

Edge teams up with Hikvision

QATAR

Midwich-opened company Edge has announced a new agreement with video surveillance and display solution manufacturer Hikvision. According to the Qatar-based distributor, the strategic partnership reinforces Edge's commitment to delivering comprehensive AV and IT offerings tailored to the Qatari market's evolving needs and comes in response to growing demand for display technologies across key segments such as education, hospitality, corporate and retail.

"Our goal at Edge has always been to bring world-class technologies to the Qatari market and partnering with Hikvision aligns perfectly with that vision," said Pratap Singh, Edge general manager. "Their cutting-edge display

solutions strengthen our portfolio and enable us to offer even more value to our partners and clients across multiple sectors."

With a strong portfolio of video brands already in place, Edge's positioning in the commercial display market is further strengthened with the addition of Hikvision, whose portfolio includes indoor and outdoor LEDs, LCD videowalls, interactive displays, digital signage and the associated controllers and software solutions.

"We're excited to collaborate with Edge to bring Hikvision's display technologies to more customers across Qatar," furthered Robert Wang, Qatar country manager at Hikvision. "Edge's deep market knowledge and commitment to channel excellence make them the ideal partner to support our growth in the region."

www.edgeet.com
www.hikvision.com

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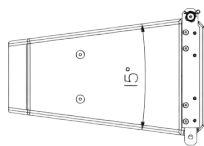
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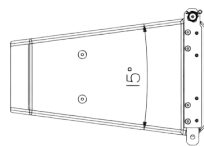
GTX 10Pi
Narrow 70° X 15° Focus
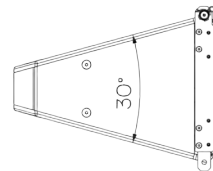
GTX 10Wi
Wide 110° X 30° Coverage

ttaudio.com

Ryan Penny joins d&b

d&b audiotechnik has welcomed Ryan Penny as vice president of global business development. In this newly created position, he will be responsible for leading and implementing worldwide business development strategies, expanding the manufacturer's footprint across key markets and verticals, and supporting the commercialisation of business models.

Penny brings a broad skill set spanning sales leadership, production management, consultancy and strategic business development. Previously, he served in senior commercial roles at Holoplot and Harman International and worked as an audio consultant at Vanguardia and RH Consulting.

"We are delighted to welcome Ryan to the d&b team," said Jaakko Kaivonen, CRO, d&b audiotechnik. "His deep market expertise, customer-driven approach and unique combination of engineering and commercial strategy make him ideally suited to this role."
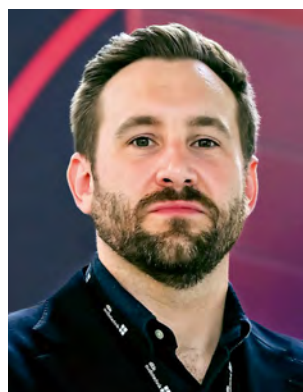
"I'm absolutely thrilled to join d&b," remarked Penny. "It's an exciting time to be joining the team, with new and innovative products and business models, I look forward to the future with d&b."

www.dbaudio.com

L–R: Alex Skan and Sam Brandon

Void appoints Brandon as MD

Void Acoustics has named Sam Brandon as its new managing director. He succeeds co-founder Alex Skan, who has held the role since 2016 and will remain involved with the company, contributing to its ongoing activities.

Brandon brings experience in technical, engineering, commercial and leadership roles across Europe, the Middle East and Africa. Most recently, he served as CEO of the EAV Group and, prior to that, he assumed the position of director of audio at Harman Professional Studios.

"After 20 years of admiring Void Acoustics from afar, I'm incredibly honoured to join as managing director," said Brandon. "I'm excited to build on the company's strong foundation and lead it into a new era of innovation and growth."

www.voidacoustics.com

- **MOHAMMAD HAMMOUD**
- CHIEF COMMERCIAL OFFICER – MIDDLE EAST & ASIA

NEP GROUP

- **DAVID VANDEVELDE**
- BUSINESS DEVELOPMENT MANAGER FOR VIDEO

AED

- **STEVE LEYLAND**
- CHAIRMAN OF THE BOARD

BROMPTON TECHNOLOGY

Montarbo expands its team

Montarbo has made a series of strategic new hires to strengthen its global market position and optimise internal operations. The appointments align with the company's transition into the professional audio market, supported by a strong R&D department and the backing of AEB Industriale.

At the forefront of this new team is Salvatore Curcio who serves as sales and marketing director. He will lead the development and execution of commercial strategies, driving Montarbo's growth in international markets.

To reinforce its presence worldwide, the company has appointed Manuele Poli as head of sales – APAC, while Gianluca Di Stefano joins as export sales manager. The manufacturer has also reinforced its internal teams with the appointment of Vincenzo Manuel Gismondi as application engineer, while Letizia Buti has joined the marketing department and Federica Pederzoli will lead the company's customer service.

Salvatore Curcio

Manuele Poli

www.montarbo.com

- **GOPI ETHIRAJAN**
- PRE-SALES SUPPORT

LEA PROFESSIONAL

- **YVONNE HO**
- PRESIDENT OF THE BOARD OF DIRECTORS

PAMA

- **KYLE FREEMANTLE**
- SOLUTION ARCHITECT

DWR DISTRIBUTION

- **BEN TODD**
- SENIOR APPLICATIONS SPECIALIST

MARTIN AUDIO

FBT announces key hires

FBT has announced the appointment of Alessandro Bassetti as export manager, Francesco Cinti as audio system designer and Matteo Stella as application engineer.

Bringing a wealth of international experience and strategic insight to the company, Bassetti will be pivotal in expanding FBT's reach and strengthening relationships with partners and clients worldwide. "With a background in the industry and a deep passion for sound, I'm looking forward to supporting our existing partners, forging relationships and exploring new opportunities to expand FBT's international presence," he remarked. "I am particularly eager to engage with a multisector audience, bringing FBT's audio solutions to different markets and contributing to the company's continued growth and success."

Cinti, who has a passion for immersive audio experiences, brings new ideas and ways of

Alessandro Bassetti

thinking to the role. Meanwhile, Stella said that he aims to bring a creative approach to his position at FBT to support clients directly, from technical solutions to training.

www.fbt.it

Calrec promotes Sid Stanley

Calrec has promoted Sid Stanley to managing director. Since joining the company in 2018 as general manager, Stanley has been instrumental in guiding it through major developmental changes as the broadcast industry continues to evolve towards remote and distributed production.

Previously, he has held senior leadership positions at several companies in the media and entertainment space including channel director EMEA, North America and China at Barco and managing director for Maverick.

"It's an honour to lead such a prestigious company, which has achieved much success over the years and to work with our strong team," said Stanley. "It's these people who deliver the innovation and it's a privilege to be in a position to ensure that we keep doing this.

"Calrec has played a significant role in the transition to creating new, flexible workflows and will continue to develop and deliver advanced solutions as we head further into this new age of audio broadcast."

www.calrec.com

Visionary welcomes Cawthorne and Hicks

Visionary has appointed Annie Cawthorne as director of global partnerships and Rebecca Hicks as technical support engineer. Cawthorne will be responsible for leading the company's worldwide partnership strategy and managing key alliances, while Hicks will provide in-depth technical expertise to support customers and help accelerate the development of new technologies.

Scott Freshman, chief operating officer at Visionary, welcomed both new team

Annie Cawthorne

Rebecca Hicks

members. He noted that Cawthorne's leadership and experience in building meaningful partner ecosystems will be instrumental as the company continues to expand its global reach and strengthen its strategic alliances. Furthermore, he said that as the brand continues to grow, Hicks' expertise will be critical in enhancing the company's technical support services and advancing product development initiatives.

www.visionary-av.com

Staying in tune

Kevin Emmott

A guitar Emmott built using a bedpan

Pro audio and broadcast journalist **Kevin Emmott** of Lift Audio shares his passion for making recycled instruments and how he now teaches others his craft

What's your industry background and current day-to-day role?

I was a sports journalist for the Press Association for four years before joining Calrec in 2000 as a marketing coordinator. I continued at the company for 22 years, managing their global communications and marketing division. After turning 50, I decided it was time for a career change and began freelance work. Now, I specialise in writing for lots of lovely people and companies in the professional audio and broadcast fields.

When and how did you get interested in making recycled instruments?

I've always been a terrible guitarist; I learnt to play when I was 17 and my ability hasn't improved since then! In 2009, I saw a YouTube video of someone playing a three-string Dulcimer. As the guitar has fewer strings and no sharp notes, I thought it would be easier for me to play. At that time, Dulcimers cost approximately £160 to buy, which I couldn't afford and, therefore, I ambitiously decided to build one myself. I used spare wood and an old tin from my kitchen to build my first one and inevitably I made a lot of mistakes during the process. However, this spurred me to make another with less mistakes – I kept doing that until I ended up making 50!

How did you learn to build the instruments?

I watched a lot of videos online and read carpentry books, which enabled me to learn various new skills and pick up helpful tools along the way. One such skill is using a spokeshave to shape a guitar neck, which is an incredibly relaxing process – with each movement of the spokeshave you take off a small amount of wood. Then, you feel the neck to check that it is smooth enough for your hand to run down it, before you take off a little bit more. It is great because you can take your time – it takes me between four and six months to make one instrument.

All of Emmott's instruments are made using recycled scrap materials

Are you building these instruments just as a personal hobby?

I make recycled instruments solely because I enjoy the process of building. The other great satisfaction with creating instruments from scrap materials is that you never know how the finished product will be and you'll inevitably make a mistake. That is what gives them their character – they're not Fenders or Gibsons – they've got flaws. It's about embracing the Japanese concept Wabi-Sabi which encourages appreciating the beauty in imperfection and impermanence. Whenever I have sold a guitar, people value their uniqueness – they're worn in and there's a story behind them.

Do you have a standout guitar that you've made?

My favourite is a three-string guitar that is played by Grammy award-winning musician Derek Trucks who performs in the Tedeschi Trucks Band with his wife, Susan Tedeschi. For the last song on their album *Made Up Mind*, Derek played Slide on a guitar which I made on my kitchen table in 2017. I remember testing it once it was built to ensure that the intonation was correct, and I thought it sounded good; however, when it was in the hands of a skilled musician like Derek, the guitar absolutely sung. It was incredible. Outside of having children, it's the coolest thing that's ever happened to me.

Has this hobby progressed beyond making the instruments?

It has led me to teaching classes at Todmorden Community College near where I live. This was spurred by me taking a guitar I had built to my local music shop and them asking if I could build more for them to sell. Unfortunately, I couldn't do that as it is such a time-consuming process, so I decided to hire a space at the college to deliver evening lessons on how to create the instruments. It was a very fulfilling experience because the participants all came away with something that they could play that they'd built themselves from scratch.

How important it is to have an outlet like this and why?

It's cathartic. Whether you do archery, wild swimming or jigsaws, having a hobby or interest which takes you out of what you do day-to-day and allows you to focus your mind onto one thing, making any worries or stress that you have go quiet for a little while. It's all about having mini holidays for yourself by taking you away from work. For me, it's never been about making money from the instruments I build, it's about creating something from scratch and allowing myself to be creative in the process. I also find fulfilment in making something from scrap materials that has a value to it – I'll find objects in skips that people have thrown away and turn them into instruments. I think people like that because it gives the instrument a narrative; there's a story attached to it and it has flaws, which I believe adds a value that isn't monetary.

LIBRA 8S
Pendant Passive Subwoofer

An 8" pendant subwoofer designed to deliver deep, articulate bass with clarity and control. With an extended frequency range from 42 Hz, it enhances both background and foreground music environments with remarkable low-end presence.

Housed in a sleek, cylindrical reflex enclosure, the Libra 8S features a down-firing custom high-excursion driver that disperses a warm, natural sound across a wide area. Crafted from premium Baltic birch plywood, this subwoofer is available in elegant black or white finishes. For projects demanding a tailored aesthetic, it can be customized in a variety of colors and fine wood textures to complement any interior space.

Perfectly matched with the Libra 5CT pendant speaker, the Libra 8S is more than just a subwoofer, it is a statement in acoustic design and architectural integration.

Examples of possible customizations according to availability

www.fbt.it
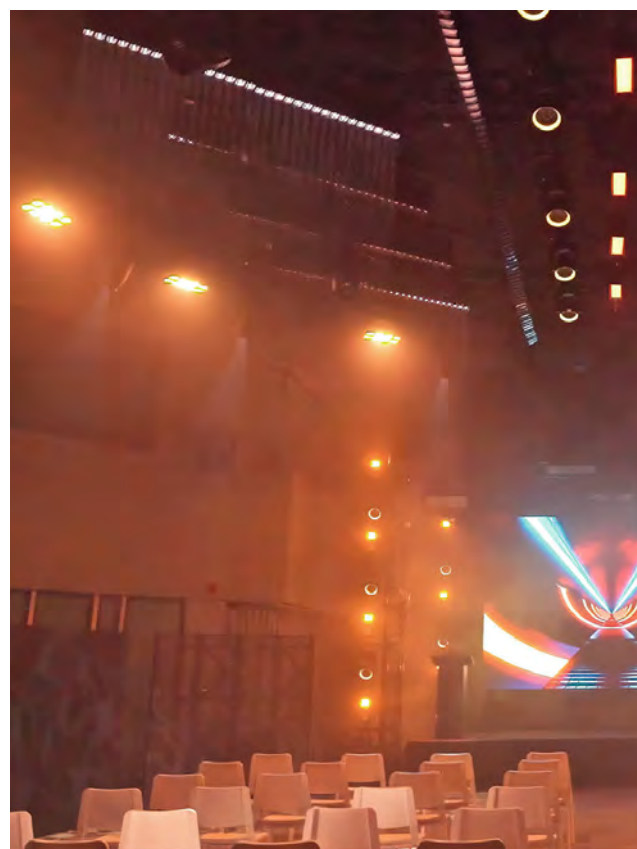
The Beyond Atrium

To the Atrium and Beyond

With the opening of NMK Beyond, Dubai's oldest AV distributor continues to lead from the front

TUCKED AWAY IN DUBAI'S AL QUOZ INDUSTRIAL DISTRICT, the NMK Electronics headquarters may not look especially radical from the outside. But walk through its doors and you're greeted by something far more ambitious than a typical distributor's showroom. NMK Beyond – as the entire facility is called – is part demo space, part live venue, part education hub and part AV sandbox for engineers, integrators, students and even artists to play in. It makes a big statement, not only about the company's intentions in the market, but where it sees the industry heading.

The Dubai-based distributor is no stranger to the pages of *Pro AVL MEA*. This should be no surprise, given it's one of the oldest and most proactive AV distributors serving the region. But in reality, it's more because the company constantly refines and restructures as the market evolves. Simply put, there's always something new to discuss.

Described as an ever-changing AV exhibit, NMK Beyond perfectly illustrates the mindset. "We didn't want just another showroom with products on walls," explains NMK regional director Middle East, Alex Kemanes. "This is a space where technology and design come together, showing how solutions come to life in a real environment. It's constantly evolving. The entrance and first part of the journey are designed as a co-working space that showcases the unified communications experience, built for non-technical users and seamlessly infused with tech."

At 2,000m², the space includes a fully functional auditorium dubbed the Atrium, a 9.4.1 Dolby Atmos mixing studio named Studio B, multiple meeting rooms, a boardroom, a service centre, a stocked demo warehouse and a soon-to-launch broadcast podcasting studio. There's even a casual café and lounge area, where people can gather and discuss ideas in a less formal environment. The immersive room is currently being reworked, and a new SMPTE ST 2110 demo zone powered by Riedel solutions is being prepared that highlights the convergence of broadcast and live production.

As Shure celebrates its 100-year anniversary, NMK has been a part of that story for nearly four decades

The star of the show though is undoubtedly the Atrium – sat at the building's core, it's a fully equipped auditorium that serves as both a live performance venue and technical training environment. It's been outfitted with over 120 lighting fixtures and more than 30 loudspeakers in an L-ISA immersive audio configuration that's also capable of Dolby Atmos playback. A major projection mapping upgrade in the Atrium is also being planned using Epson projectors and 7thSense media servers.

As group technical director Peter Herring puts it, "this isn't static. We want it to feel like a theme park or museum – where every time someone comes back, there's something new to see."

Increasingly, NMK Beyond is being used by LDs, systems integrators and partners to test-drive technologies firsthand. "We want people to fall in love with the technology," says Herring. "A great way to do that is to let them bring in their own consoles, experiment with our rig or mock-up projects before going live. That's how you build trust and long-term engagement. Studio B,

for example, is one of the best-equipped 9.4.1 Dolby Atmos spaces in the area, and being able to give people a taste of that turns the conversation into something much more meaningful."

It's a vision that is gaining traction. According to Herring, he spends roughly an hour each day touring new visitors through the space, from students to manufacturers. "It's become a playground for the AV industry," he smiles.

The facility clearly makes an impression with new visitors, and is a key part of NMK's wider business strategy. It takes far more to be a good distributor these days than simply shifting boxes. "The technology is so good now it can almost sell itself," reflects general manager Nicolas Cox. "Our job has been to build the environment to sell that vision."

NMK's regional expansion plans, like many, include a significant push into Saudi Arabia, but also smaller, less catered-to markets such as Oman, Kuwait and Bahrain. A new facility in Riyadh is already taking shape, including a training centre, meeting rooms and a soon-to-be-opened showroom below. "While it won't be quite as large as our Dubai space, it's all part of the bigger picture," notes Kemanes. "We want to offer the same quality of service and engagement across all our territories." A regional presence is also being planned for other major cities and, supporting this, there's been significant recent expansion of the business development team.

If there's one area NMK has doubled down on over the years, it's training. What began in 2014 as a modest roadshow initiative by director of strategic development, Costandino Drimakis, has grown into a flagship offering with over 5,000 people trained since moving to Al Quoz. The first four months of 2025 alone saw 42 sessions delivered to 1,350 attendees.

The training strategy is deliberately inclusive. Sessions are mostly free and open to students, freelancers, clients and others. The team works closely with partners like SAE, SPAA and Berklee School of Music, offering certified courses in collaboration with key vendors.

High-profile sessions have included workshops by renowned audio engineer Robert Scovill and the famous lighting designer George Tellos, who attracted full-capacity crowds to NMK Beyond as the space can accommodate up to 100 people.

A newly launched training portal also allows users to log in, track their certificates, view learning paths and receive notifications about upcoming sessions. Company owners can monitor how their staff are progressing and when credentials are due for renewal. "Too many trainings rely on the learner being proactive," observes group marketing manager, Maleeha Riaz. "We're trying to flip that around."

Beyond formal education, there's simply a need to inspire and nurture talent. Internships have led to full-time positions, and the team has recently commissioned student artists to contribute content to NMK Beyond's immersive audio system.

"Everything ties back into the philosophy behind our motto, 'Taking technology further, bringing people together'," Riaz says, quoting the Midwich Group's guiding principle. "That's what NMK Beyond represents."

Now almost four decades old, NMK's longevity is itself a testament to its ability to adapt and maintain core

"And when a new brand visits the space, 60% of the work is already done," adds Cox. "They walk out impressed. No one else in the region has everything at this level in one place. The way we actively deploy and demonstrate a company's products inside a functional space shows our investment in the partnership."

Back in Dubai, the team is also agile in the face of the unexpected. Following a fire that gutted its warehouse in late 2024, NMK moved swiftly to recover, opening a fully operational replacement in DIP within 30 days. "That was a big moment for us," says Kemanes. "It showed what we're capable of under pressure." The company has since expanded its warehouse capacity in both Dubai and Saudi Arabia to meet increasing demand.

With major brand additions like Riedel and INFiLED this year, as well as strategic investments in new customer tools and back-end support platforms soon to launch, NMK is continuing to scale across product verticals and territories. Team sizes are set to double in Saudi Arabia by the year's end, and

Studio B at NMK Beyond

Large-scale demos and presentations can be held inside the Atrium

brand partnerships, such as Shure and Neutrik, for so long. "It's about the trust, and that is something that is built. If we say we're going to do something, we deliver, whether that's building a new experience centre or allocating resources to develop the brand. We treat our vendors as strategic allies, and there has to be open communication," says Drimakis.

This consistent track record also plays a role when NMK is approached by new partners. "They see the strength of our existing relationships and know that we are in it for the long haul," says Kemanes.

warehouse capacity is expanding in both Jebel Ali and the Kingdom to keep pace with demand.

"Every decision is about improving the overall experience," Kemanes concludes. "Whether it's physical, digital or educational, we want NMK to be the standard that others benchmark against."

In a region defined by rapid change and ambitious development, NMK Electronics seems determined not only to keep up, but set the pace.

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Lighting Up Laysen Valley

A custom LED installation by Maktabi Tech transforms a multi-storey car park at Laysen Valley into a shining landmark

IN THE HEART OF RIYADH'S LAYSEN VALLEY, A HIGH-end lifestyle and commercial destination, Saudi integrator Maktabi Tech has turned a design challenge into a dynamic visual feature. The company's recent large-format media façade installation on a multi-storey parking structure combines custom engineering with architectural sensitivity and clever content design to deliver a standout result in a space where conventional LED displays were unable to be deployed.

The installation features 40,000 custom-made LED pixel dots spanning a 26m x 18m area. The decision to go with pixel dots instead of a standard LED screen was driven by both regulatory and structural restrictions. "The parking structure already had an aluminium frame on the outside," explains Anas Ghanima, sales manager at Maktabi Tech. "Civil defence regulations don't allow anything to block the ventilation gaps or modify the building's distinctive aluminium frame, so we couldn't install a conventional screen."

Having been brought into the project directly by the end user, the team performed an initial site visit and quickly realised the problem. "A normal screen couldn't be installed because of the parking structure's frame, and the client had no idea what to do," adds Ghanima. "We showed them a sample of the LED dots and, once they saw the results, we quickly got the green light to proceed."

Unlike typical white-bodied fixtures, Maktabi Tech specified black housings and lenses to blend discreetly with the existing aluminium louvres that encircle the multi-storey parking structure. "We asked the factory to produce this specific product in black, so it would remain completely hidden when the screen is turned off during the day," notes Ghanima.

This bespoke solution, using the LED dots, wouldn't compromise airflow or building codes, but still brought unique technical challenges, including irregular vertical spacing between pixels. "Horizontally, everything was aligned, but vertically the spacing of the louvres is not uniform," he says. "We had to find a way to deal with that, both in the hardware and content. We solved this partly through physical customisation and partly by designing content that masked the irregularities."

The custom content was developed by Maktabi's in-house production arm, ARC Studios. "They understood exactly what we needed and tailored the visuals to work with the irregular vertical spacing," furthers Ghanima. "The pixel pitch is determined by architectural constraints, requiring creative solutions to ensure visual consistency. They designed the content to account for those differences."

Madrix software powers the screen content, which can also be controlled via AnyDesk from any smartphone

Powering the 40,000 LED dots are 20 sub controller cabinets distributing data across levels 3–7 of the structure via fibre. Madrix software was used to program and synchronise content playback across the full installation.

"We installed everything from the fibre connections and data points to the sub-controllers," says Ghanima. "Each floor has three or four, which are all connected through fibre to the main controller situated in the basement."

With the first screen now operational, feedback so far has been overwhelmingly positive. "The client is really excited," confirms Ghanima. "We're even planning to provide a few video content samples to support the launch and help build the relationship further. Hopefully this will expand into the creation of extended content packages and a service-level agreement for ongoing maintenance and support."

The successful implementation has already opened the door to further phases. Two additional columns will be added to the reverse side of the parking structure, and the team is awaiting approval for a more ambitious element: 3D projection mapping onto the prominent mosque at the site. The proposed designs will use Barco projectors mounted on surrounding rooftops to highlight the architectural lines of the building in a respectful and visually compelling way.

"It's going to be a real reference piece," says Ghanima. "We've provided the client with the design and are waiting on final approval. Once it's confirmed, we'll order the equipment and immediately start implementation."

Laysen Valley is fast becoming a showcase for large-format, creative media installations in Saudi Arabia. As the site evolves, Maktabi Tech's work underscores the rising demand for
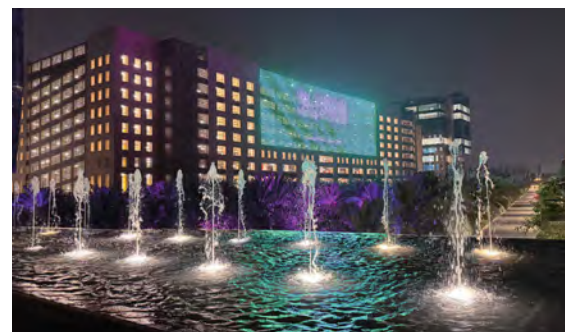
The screen adds some much needed colour to the Laysen Valley promenade at night
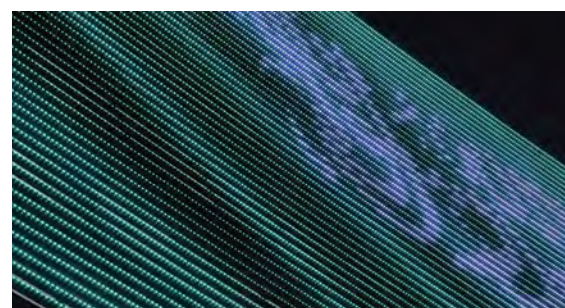
The pixel dots viewed up close

bespoke, context-aware AV experiences in public and mixed-use developments across the region.

Ghanima believes media architecture and projection mapping are rapidly gaining traction in the region. "Laysen Valley is a very high-end place, and this kind of media façade is now becoming a trend. It's about creating something that integrates with the building rather than simply sticking a screen on a wall."

Until relatively recently, large-scale outdoor displays weren't permitted in Saudi Arabia, making this project one of the clearest indicators of changing attitudes towards architectural AV in the region. Projects like this demonstrate the value of bespoke engineering, regulatory fluency and creative flexibility. For Ghanima, it's about turning constraints into opportunities. "When the architecture says 'no', we find a way to make it say yes – without compromising the design."

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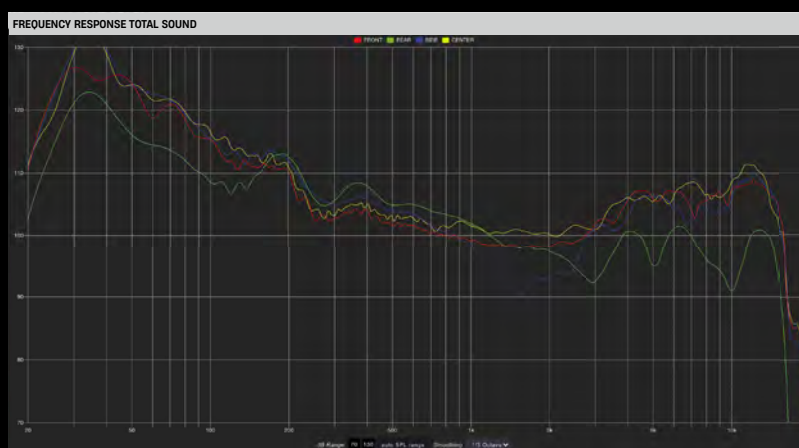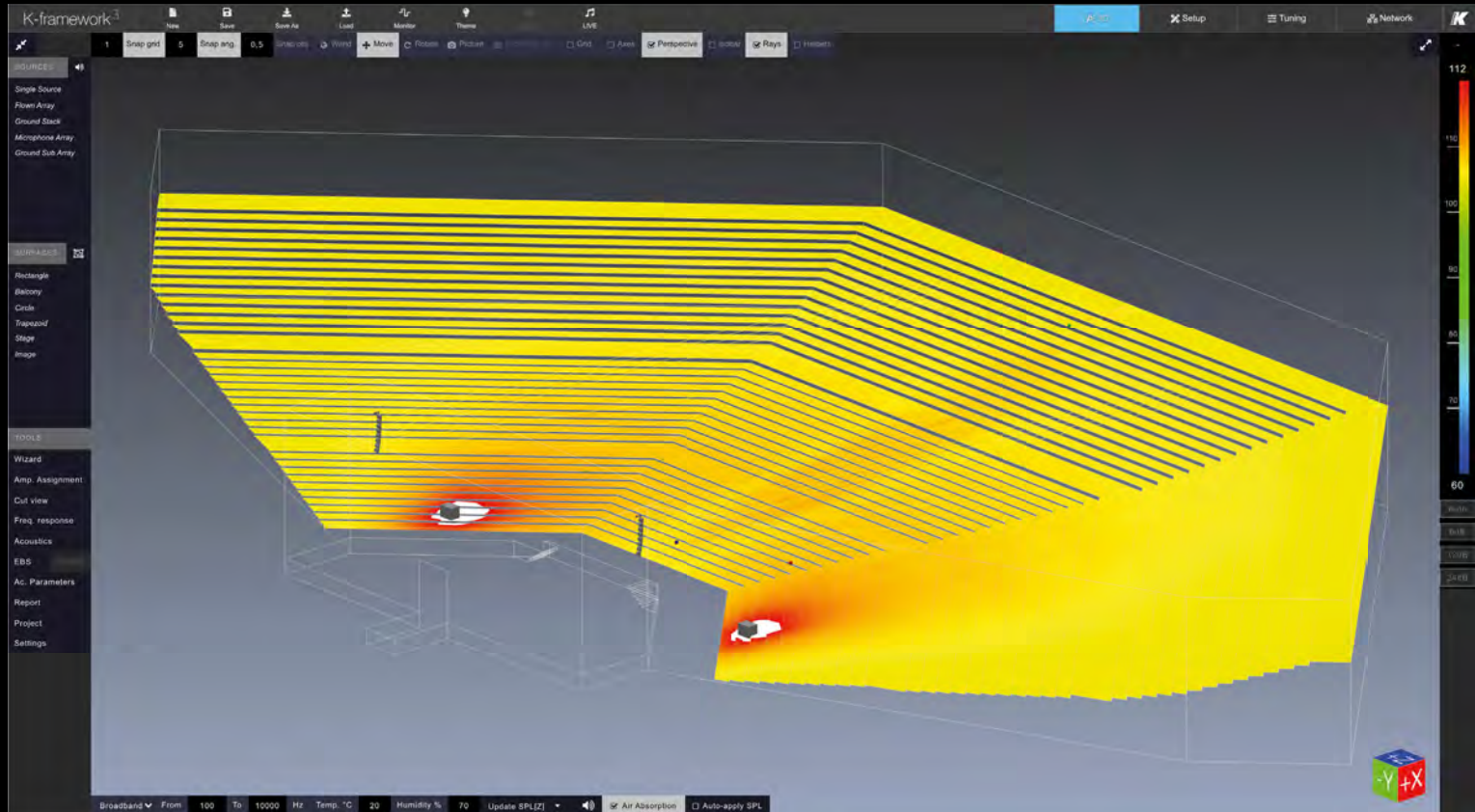
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Upping the stakes

Having worked on some of the Middle East's biggest productions, broadcast audio engineer **Huub Lelieveld** explores the challenges and benefits of life on the road

AS VIDEO TYPICALLY TAKES PRIORITY OVER SOUND in audiences' minds, a broadcast audio engineer's role can remain practically invisible provided they've done their job right. As a result, it may feel like a thankless task. So it's perhaps unsurprising that great broadcast engineers are few and far between, and attracting new talent to the sector can be a major challenge. Yet the life of a broadcast engineer can be far more varied and exciting than many would expect.

For more than 25 years, audio engineer Huub Lelieveld has worked on some of the most ambitious productions on the planet, everything from Coldplay's famous album release atop Jordan's Amman Citadel hilltop, to Madonna performing in front of three million fans on Copacabana Beach, supporting Andrea Bocelli in Tuscany or David Gilmour at the Circus Maximus in Rome. Yet it's the Middle East market that he says has taken centre stage in recent years.

"The Middle East is really where it's happening now for what I do," he explains, talking to *Pro AVL MEA* from his home base in Amsterdam. "The budgets are just insane. We're talking things like 20 Sony Venice 2 cameras, Spydercams, full grip teams and entire pallets of gear – hundreds of them – being flown in for some jobs. That just doesn't happen on the same scale anywhere else."

For a broadcast engineer, these productions offer the rare luxury of near-limitless scope and the ability to travel to some enthralling places. "We recently did the UAE National Day, and it felt like being in a playground," Lelieveld recalls. "There's the space, the tech and the resources to go really big."

It's a far cry from Lelieveld's beginnings in the Netherlands, where he started out working for a small company that eventually became Euro Media Group (EMG). "Back then, our biggest truck had a 48-channel analogue mixer, and that was considered massive," he laughs. "Now, we're often rolling out 384 channels, twice over."

Like many in the audio world, Lelieveld's audio roots started with music, studying bass guitar and music technology. He soon

Creating the broadcast mix inside a container at the Ghana Global Citizen Festival

made the wise decision to transition into broadcasting as a practical alternative to the dwindling studio scene. "Broadcast had better gear, bigger projects and I always wanted to end up mixing music in a truck," he recalls. "That was the dream! I started out with people who have since gone on to launch their own very successful production companies. We all grew together – it's a fairly closeknit group in the world of high-end broadcast."

Working with Done+Dusted, Lelieveld has become a regular fixture on major productions throughout the MEA region, typically mixing alongside Auditoria which handles the live sound requirements. "The Joy Awards, the UAE National Day, concerts in Saudi and the Emirates – it's the same teams a lot of the time," he notes. "That really helps on complex productions, as everyone knows what they're doing. Other equipment suppliers who fully understand the demands of high-end broadcast also make everything run that much more smoothly. "Auditoria are brilliant for this – they will bring a UPS and MADI rack straight into my booth, all labelled and ready to go. It makes life so much easier."

This is not always the case, however, and it's consistency and the ability to stay calm under pressure that Lelieveld feels are the key tools of a good engineer. "If something goes wrong in broadcast, it's a serious issue, there are no second chances. If I'm doing my job properly, nobody notices anything. That's just how it is. But this means that clients want people who they know can do the job without fuss."

Part of Lelieveld's edge comes from being able to operate with minimal disruption, even in the middle of a live mix. The tools he's using therefore make the world of difference. "Things change all the time," he says. "Not just last-minute – often while everything is running live. Lawo consoles, which are my preferred choice, are the only ones that let me change input types or fader layouts while I'm live, without using a mouse. That's essential."

Lelieveld's setup for the Joy Awards revolved around a Lawo mc^{2}56 console with 288 channels of DSP, 16 MADI I/Os, 128

Lelieveld's colleague Pim Otte at the Joy Awards 2024

analogue feeds, DirectOut MADI.SRC sample rate conversion and a DirectOut MADI bridge. This was run alongside dual 196-channel multitrack systems via an RME MADIface XT with Reaper or Pro Tools. Neumann KH120 II speakers with the MA-1 calibration system were used for monitoring, while 20 Sennheiser MKH416 shotgun mics and six Neumann KM 140s captured crowd ambience. A similar setup was deployed for the most recent National Day celebrations, with the Neumann monitoring setup exchanged for a Genelec 8331 and GLM calibration system.

Of course, Lelieveld doesn't always get the luxury of choosing his gear but, given free rein, his current broadcast rigs typically centre around the German manufacturer's consoles – often rented directly for flyaway gigs – and Riedel intercoms. Everything is prepped in the Netherlands before being shipped to site. "This is another advantage of Lawo rental – I can spec a whole

configured system, meaning I don't need to prep everything as thoroughly back at base."

It's the logistical insanity of it all that seems to light him up. "You're on top of a mountain with a full rig. Or backstage in Saudi with 384 channels of live audio. Or fixing a MADI clocking issue in Mexico 10 minutes before Shakira walks onstage."

But even after all this, the job still comes down to one thing: getting the mix right and keeping everyone happy. "There's no margin for error," he says. "Especially with artists involved – if they're unhappy, the whole crew panics. So my job is to be the calm centre."

Despite the complexity of this work, Lelieveld doesn't see the path to broadcast audio as particularly exclusive. There's a shortage of good talent he feels is just sitting waiting to be filled. "It's not that competitive. If you're good, you'll get asked," he says. "Producers just want someone who doesn't make their life harder. And there's such a need for good people now."

Perhaps students feel the life of a FOH touring engineer will be more exciting? A glance at some of Lelieveld's career highlights might make them think again.

"The first MTV Africa Awards in Nigeria was something special, then the Rolling Stones in Cuba – that was legendary. Coldplay on a sacred hill in Jordan. Madonna in Brazil. And then there was the first season of *The Grand Tour*. We had two broadcast tents and travelled the world – North Pole, Burj Khalifa, Nashville, Germany. It was completely unnecessary, but great fun," he laughs. "It's taken me all over the world to places I would never have expected."

His advice for the next generation? Where possible, learn from the experienced engineers. Stay curious. And don't expect to sit in a studio all day. "Broadcast audio takes you everywhere," he says. "And if you're smart, willing and able, you'll go far."

www.huublelieveld.com

High impact retail

SKR teams up with PAXT to bring luxurious audio to the newest mall in Mauritius

AD-S4T surface-mount cabinets line the mall's main thoroughfares

QSC's pendant speakers cover the food court area

CONSIDERED ONE OF THE MOST AMBITIOUS RETAIL developments in Mauritius, Tribeca Mall is aiming to raise the bar for how shopping centres in the region cater to the customer experience. A country renowned for its luxury tourism and cosmopolitan appeal, a recent inflow of international corporations who see the territory as being uniquely positioned between the African and Asian markets has been driving the quality of local audiovisual institutions to new levels.

Describing itself as "A Mall like no other in Mauritius", Tribeca Mall is a contemporary double-level shopping, dining and entertainment destination hoping to target this audience.

Spearheaded by Mauritius-based SKR Communications and supported by regional distributor PAXT, a large-scale integration project has introduced a flexible audio infrastructure to the venue. "Mauritius is a luxury tourist destination and the mall is visited by both the locals and the visitors," explains SKR Communications general manager, Veena Dozekee. "The Tribeca Mall was intended to have a sound system which would provide high-quality sound throughout and thus enhance the customer shopping experience."

The aim for the integrator was simple, but encompassing. "We were tasked with designing an immersive sound environment that enriches every visitor's experience, from arrival to departure."

From the outset, the AV brief was focused on enhancing Tribeca's ambience and operational flexibility. The mall management team was seeking a solution that could deliver crystal-clear audio throughout its extensive acoustically challenging interior, which includes retail zones, food courts, common areas and more, all while remaining scalable and unobtrusive.

"The goal was to create a high-quality soundscape that would complement the mall's architecture and align with Mauritius's luxury destination profile," states Alvin Otemba, PAXT East Africa business development manager. "This installation needed to sound as good as it looked and be easy to manage on a daily basis."

Central to the new infrastructure is a Q-SYS Core 110f processor, which acts as the system brain. From here, signals are distributed to Q-SYS AD-S4T surface-mount, AD-C4T ceiling, AD-P4T pendant speakers (more than 50 in total) and

Central to the new infrastructure is the Core 110f processor

AD-S.SUB subwoofers deployed in the various areas, selected for their versatility and quality. All cabinets are powered by Q-SYS CX-Q series network amplifiers.

The Q-SYS Core was chosen by SKR as, in addition to robust processing power, it reportedly offers intuitive control features that make the system easy to manage for non-technical staff members. "Together, this equipment creates a high-fidelity audio experience, distributed seamlessly across multiple zones of the mall," explains Dozekee. "Background music, announcements and promotional messaging are all managed through the system, which can also adapt to specific requirements for events or seasonal campaigns."

The solution sports Q-SYS TSC-50 touchscreen panels for everyday management, giving mall staff an elegant way to fine-tune configurations. "The technology we deployed here rivals what you'd find in theme parks or five-star resorts, but is wrapped in a user-friendly package that makes it perfect for a commercial retail environment," Dozekee adds. "With just a few taps, they can change audio zones, adjust volumes or switch between sources without needing any specialist knowledge."

While integration and commissioning at Tribeca were carried out by SKR, its team was heavily supported throughout by PAXT, QSC's local partner for Africa. "As a full-service distributor, working with PAXT was a huge advantage," says Dozekee. "From design support and technical training to shipping logistics and onsite problem solving, their involvement was crucial in getting every detail right."

PAXT's vast experience in delivering Q-SYS-based solutions across Africa ensured that SKR had access to the right tools, products and knowledge from the beginning. "We work closely with integrators like SKR who have the technical know-how and local insight to deliver world-class results," explains Otemba. "That's how we add value as a distributor – not just through equipment, but through real collaboration and support. With extensive industry expertise, we can provide reliable technical support, comprehensive training and access to a network of skilled integrators like SKR, ensuring successful project execution across Africa."

With SKR's fitout now complete and the mall back open to shoppers, Tribeca's management team is very pleased with the end result. "The installation done by SKR met our needs exactly," confirms the mall's head of sound. "Our customers expect a wow factor when they walk through the doors, and this system helps us deliver that. We're delighted."

Mauritius attracts thousands of high-end tourists each year, and Tribeca Mall plays a vital role in the island's luxury offering. "The mall is more than just a shopping venue, it's a lifestyle hub, a gathering place and a symbol of modernity. For a destination like this, quality sound is about more than ambience – it's a key part of the brand experience," concludes Otemba. "Audio should never be an afterthought in spaces like this. It shapes how people feel, how they navigate the space and how they remember the experience."

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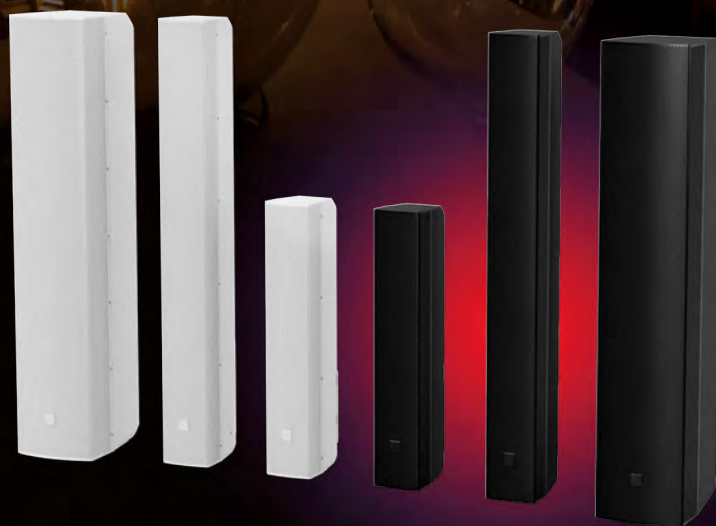
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Pixels on the promenade

A near half-a-kilometre-long LED screen transforms the Dubai Fountain into one of the region's most ambitious immersive AV installations

The Burj Khalifa lit in blue, with the lower promenade animated by immersive content on the INFiLED screen below

AS EVENING FALLS OVER DOWNTOWN DUBAI AND THE city's iconic skyline begins to glow, a common sight beneath the towering Burj Khalifa is that of tourists and locals gathering along the edge of the Dubai Fountain awaiting the familiar choreography of water and light. This summer, though, something a little different is stealing the spotlight. As the fountain undergoes a once-in-a-generation renovation, a novel solution has emerged to ensure the city's atmosphere remains uninterrupted. With Dubai always keen to go the extra mile and add its own twist to proceedings, what began as simple construction hoarding has since been transformed into the world's longest digital display.

In a collaborative feat of quick engineering, LED display manufacturer INFiLED worked closely with Dubai-based systems integrator Blue Rhine Industries to deliver a 440m-long, 3m-high moving canvas spanning the full length of the Dubai Fountain promenade area. But beyond the attention-grabbing headlines for display size, what was impressive was that the two teams managed to do it all in less than 60 days.

"This is probably the most interesting project we've done in a long time," reflects John Joseph, director at Blue Rhine Industries. "A digital hoarding almost half a kilometre long – that's not something you hear about every day."

Commissioned by Emaar as part of its vision to maintain customer engagement during the fountain's six-month shutdown, where tens of millions of dirhams in pedestrian traffic and restaurant revenue is at stake, the installation transforms what could have been a visual void into a high-impact immersive experience. The resulting dynamic digital canvas comprises more than 80 million pixels, totalling 1,254m² of high-resolution LED panels.

"Dubai simply couldn't afford to have six months of silence at one of its most visited landmarks," explains Samer Otaibi, INFiLED's vice president of sales for the Middle East. "That's where the idea was born to replace the construction hoarding with something that could still inspire."

"The idea of creating a digital installation wasn't part of the original brief," furthers Joseph. "It came quite late into the project when Emaar realised it could be more than just a barrier, but an attraction in its own right."

What followed was a whirlwind procurement process, with the job awarded to Blue Rhine Industries within two weeks – a timeline Joseph describes as "the fastest we've ever seen for a project of this size to come to life. Due to these impossibly tight deadlines, half of the other bidders dropped out almost immediately."

From tender to handover, Blue Rhine Industries had just 60 days to manufacture, ship, install and commission the entire 1,254m² LED, complete with structural foundations, equipment racks, power infrastructure and playback systems. "The screen itself had to be airlifted from China to Dubai, and we were installing in extreme summer heat on an active pedestrian promenade. Everything had to be up and running by the first week of June, and that was non-negotiable," recalls Joseph. "We knew we could only commit because we had the full vertical capability to execute every part in-house, something quite unique to Blue Rhine Industries."

"Given that this was such a fast-tracked project, the production line at our headquarters in China prioritised the order," furthers Otaibi. "We worked at full capacity to deliver the panels within three weeks. To speed things up further, everything was delivered in batches to ensure smooth installation. The second they finished one batch, the next one arrived."

This was in fact the first time that every aspect of a project's execution – from foundation casting to screen commissioning – was completed fully by Blue Rhine Industries' internal teams. "We had all three of our business divisions – civil contracting, metal fabrication and digital signage – working together without subcontractors," Joseph says with pride. "This is ultimately what allowed us to move so fast and deliver the work with confidence. The tight timing also meant that we couldn't risk using just any manufacturer. We needed one that could commit and deliver, and INFiLED has proved that to us time and time again."

Joseph credits the company's long-standing relationship with Emaar as another key factor in securing the tender. "We've been working with Emaar for nearly a decade, most recently at the Dubai Mall Aquarium. They know we'll deliver, which gave them the reassurance to go ahead with something this complex under such a tight deadline."

While INFiLED was said to be the only manufacturer capable of producing and shipping the large number of panels required at such short notice, its MV 3.9mm outdoor panels – a product line specially engineered for the Middle East's harsh outdoor conditions – was also the ideal solution for the task at hand, thanks to its durability and high visual quality. Over 1,000m² were air-freighted from Shenzhen to meet the deadline, a logistical effort that Joseph says "cost a fortune, but there was simply no other option".

"The MV Series is IP65-rated, fanless, focused on low power consumption and designed for high temperature and humidity.

We've already installed over 15,000m² of this series across the region over the past 4–5 years," explains Otaibi. "For this project, we used our newest second-generation model, which doesn't require any active cooling, and means a huge step forward in terms of sustainability and power usage over the course of the installation's lifespan."

Given that the screen would be removed in several months' time when the fountain reopens, a temporary mounting structure capable of withstanding the high wind at the base of the Burj had to be constructed. While the screens were being manufactured, Blue Rhine Industries' contracting division began preparing 494 individual concrete foundation blocks to anchor the structure in place. These blocks form the base of the entire 440m curved freestanding structure and had to be aligned with sub-centimetre accuracy to ensure a seamless installation.

"This isn't just a flat run of panels," Joseph explains. "The screen includes both convex and concave curves, so the precision of the foundation placement was really critical. You can't just drop them down randomly, each 2-tonne block had to be craned into place overnight and follow the exact curve of the promenade. We used a custom cardboard templating system to map out the path and placed each block with a tolerance of only 1cm. Once the blocks were in place, the metal structure followed, then the screen. It was like assembling a massive puzzle.

"While the screens will be running nightly for the next six months, because everything needs to be removed without trace when the fountains reopen, it's more like setting up a massive live event than a traditional fixed install," he adds. "Every cable, rack and connection had to be temporary, modular and quick."

With Dubai's climate and urban setting offering little margin for error, the structure also had to contend with sandstorms and the need to avoid obstructing pedestrian movement around the fountain. "We couldn't build a typical deep, bulky frame," says Joseph. "Every inch of depth takes away from the walkway, so we had to devise a custom, slimline support solution that still passed structural tests."

Eight Blue Rhine Industries teams, working around the clock in multiple shifts, were deployed to the site within four days of receiving the purchase order. Behind the wall, power is supplied by four generators – two main and two backup – delivering approximately 500kW. All signals run over fibre optic cabling, terminating in a single air-conditioned outdoor server rack that manages both playback and control.

The backbone of the content delivery system is a visual management system from SpinetiX, with its iBX440 digital signage media players selected for the ability to manage complex, high-resolution content across the vast span of the screen with frame-accurate synchronisation. An Intel NUC 13 Pro hosts the content, while a pair of Novastar H15s and an H15 Enhance handles splicing and video processing. Three AJA Video Systems GEN10 sync generators and eight Novastar CVT10-S that convert 10G Ethernet to fibre optic, complete the setup.

"Because of the screen's extreme length, we needed perfect time synchronisation across all sections," Joseph notes. "SpinetiX gave us that precision."

The content itself – handled by a third party but tested and deployed by Blue Rhine Industries – is set to evolve over the project's duration. The client also intends to store and reuse the screen afterwards for future activations at other Emaar properties.

"The screen isn't just beautiful – it's robust," Joseph confirms. "The INFiLED panels are IP-rated and designed for Dubai's harsh conditions. There's very little expected maintenance, but we have an engineer permanently on-hand in case anything comes up."

The screen uses SpinetiX media players to synchronise high-resolution content across its full 440m span

At sunset, the digital display begins its nightly cycle, complementing Downtown Dubai's architecture

For INFiLED, the project caps off a trio of high-profile and record-breaking projects in the Middle East – a territory where its market share has been increasing rapidly. "We're proud to say this is the longest LED screen in the region," says Otaibi. "It adds to our record of having the biggest indoor and outdoor resolutions in the GCC. But more than the numbers, it's about being part of iconic moments. It's amazing to see our technology become part of the Dubai Mall experience, and this is the second iconic project here for us."

And though Blue Rhine Industries can also now claim the region's largest indoor LED screen, largest outdoor screen and longest LED screen, for Joseph the real reward isn't breaking records, but watching his team tackle a uniquely difficult task.

"We already knew that the combination of Blue Rhine Industries and INFiLED just works. We've proven it before, and we've proven it again here. But what really excites me is seeing our people rise to a complex challenge," he says. "Even when I was hesitant, it was our project team that kept pushing us forward. That kind of commitment is what I think makes these projects really special."

More than just a technical achievement, the project also reflects a broader shift in how AV is being used in public spaces. "Screens like this aren't just for advertising anymore – they're becoming immersive destinations in their own right," explains Joseph. "This installation serves no commercial function in the traditional sense, but instead enhances the ambience through storytelling. It's purely experiential and exists to enhance the ambience around the construction zone and maintain the location's prestige."

It's a trend Joseph sees gaining traction across the region, particularly in Saudi Arabia. "We're seeing a real appetite for large-format, high-impact digital façades that don't just inform, but immerse, a move from functional AV to increasingly elaborate experiential AV. This project is the perfect example of that."

The screen deployment was complex as it includes both convex and concave curves throughout its length

Pedestrians stroll past the curved installation, which encircles the fountain's drained basin

www.bluerhine.com
www.infiled.com

Creating new connections

Miquette Caalsen takes a tour around South Africa's first true 9.1.4 Dolby Atmos Studio

PMC ci65s provide the Atmos height and surround channels

The Live Room doubles as a greenscreen studio and screening room

The control room setup revolves around a Neve Genesys Black G32 console

NESTLED IN A PRIVATE ESTATE, FAR FROM THE distractions of urban life, ConXion Studios is an intentionally created environment where creativity can thrive. This is no ordinary recording studio – it's an oasis for producers, sound engineers and artists who want to elevate the art of audio production.

The owner of ConXion Studios, Jaco Prinsloo, has long been a name in South Africa's pro audio industry, with years of experience spanning live sound, recording and event production through ConXion Productions – a name synonymous with high-end technical and event management services. He had been planning a purpose-built recording space at his home for quite some time, and the opportunity to realise this dream came when

he and his wife started drawing up plans to build a new home.

However, as all builders will testify, you always encounter something unexpected along the way. In Prinsloo's case, they uncovered a large rock in the corner of the basement excavation for the studio. "A part of it had to be removed," Prinsloo recounts, but adds that a large section of the rock is still technically part of the structure, "you are sitting inside the rock". It has become a symbolic cornerstone of the house, and part of the studio's identity. This geological connection speaks to the grounding of the space, while the underground water encountered during construction that was rerouted into a well just outside of the house forms another natural

connection to the land. "I tell people they can go and collect the 'spirit' of the music they created in the water that flowed into the well while they were recording."

That spirit extends to the entire ethos of the one-of-a-kind facility. At ConXion Studios, Prinsloo has created a space where artists and film production teams can not only record and produce, but can also host album launches or listening parties, treating VIPs and guests to an immersive Dolby Atmos experience while celebrating their creative achievements. ConXion Studios offers more than just an impressive gear list (although that's certainly a highlight). It's about the experience – the vibe, the comfort and the seamless integration of cutting-edge technology.

Benjamin Pro Audio's Jacob van der Westhuizen worked with the architect and Prinsloo to design the studio while the owner's wife, Annelie, coloured in the personality.

van der Westhuizen recounts: "Benjamin Pro Audio was recommended to Jaco by a few people he trusts in the industry. After an initial design at a previous location that didn't proceed, Jaco contacted us again to work with his architect for a ground-up build when he started on his house."

Any new build or installation always comes with its own set of challenges, and, according to van der Westhuizen, the biggest challenge for this build was keeping up with deadlines. Works had to coincide with the completion of the rest of the building, and there were time regulations placed on them that also slowed everything down. As the home and studio is in a private estate, ConXion also had to ensure that there was no bleed out to the neighbours, which was successfully achieved with careful planning.

At the heart of it all is South Africa's only true Dolby Atmos 9.1.4 mixing suite, providing an immersive sound environment that meets the strict Dolby recommendations. The centrepiece is a Neve Genesys Black G32 console, offering both analogue warmth and DAW control, complemented by a Soundcraft Ui24R digital mixer providing monitor control flexibility and remote operation. L-R stacks of three PMC 8-2 XBD 3-way active monitors from the Studio Range combine with another PMC 8-2 for the centre channel. Ten PMC ci65s cater to the height and surround channels.

According to van der Westhuizen: "Both PMC speakers and Metric Halo interfaces were spec'd. PMC has been very involved with Dolby from the get-go with Atmos, and their new studio range for the mains along with the Ci series that deliver enough headroom for Atmos for surrounds and heights, integrate very well into the room. Besides the impeccable conversion and mic preamps, the Metric Halos have unrivalled flexibility within their software, making it possible to easily switch between Atmos and stereo configurations easily within Metric's MIO console. Additionally, with the MH Edge Cards we can stream the Atmos mix from the control room to another pair of Metric Halos in the live room via MADI, which drive the PMC Atmos system there. This gives the ability for real-time playback and mix feedback in both the control and Cinema/Live room."

The studio design is equally impressive. From tracking a full live band to recording intimate vocals, or mixing a cinematic soundscape, ConXion Studios offers the versatility to morph into a dedicated space. The three tracking rooms are multipurpose, while the Cinema/Live Room, which is fitted with a true Dolby Atmos 7.1.4 setup delivered via the Ci65 cabinets, with 17 seats and an acoustically transparent cinema screen for reviewing postproduction content projected by an Epson 4K PRO-UHD laser projector, is also fitted with multiple camera points, making it the perfect room to create video content in addition to audio recordings.
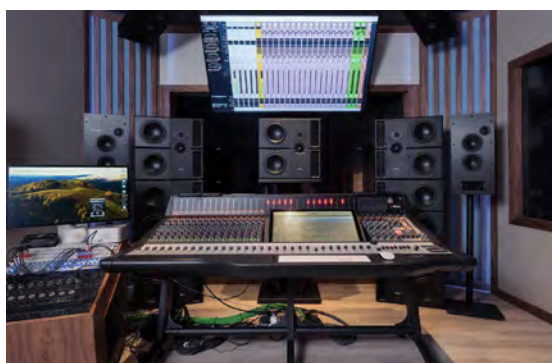

PMC 8-2 3-way active speakers take pride of place for main monitoring

The studio is well-equipped with an extensive collection of microphones to serve a variety of recording needs. Condenser models such as Neumann's U 87, Audio-Technica's AT2035, Shure's KSM44A and AKG's C451 B can be used to capture high-fidelity voice and instruments. Ribbon colouration is also offered with the Royer R-121, while anything from instrument amp to low-end boost is handled by a variety of dynamic mics including the Shure SM57, Sennheiser MD 421-II, Beta 52A and AKG D112.

The Sennheiser e600 pack of drum mics is a total system for multi-microphone recording of drums, and the Sennheiser e 901 provides a boundary mic solution for kick drums and other applications requiring sharp attack.

The studio's patching and signal routing are optimised for flexibility and efficiency with Redco patch bays in customisable recording and mixing configurations. The Metric Halo ULN-8 mkIV processor contributes significantly to the establishment of sound quality through high-res AD/DA conversion, ultra-low latency and advanced DSP capabilities, producing improved spatial imaging and depth for immersive audio production.

Beyond the microphones, the studio's outboard and monitor equipment ensures precision and flexibility in the mix. With an emphasis on Dolby Atmos mixing, the monitoring room has been specifically tuned for proper spatial immersion.

Drawing on live production and broadcast technology experience, ConXion Studios integrates traditional and classical recording techniques. Inspired by some of the world's best studios, the venue features a hybrid workflow allowing seamless movement between the analogue and digital worlds. This approach caters to a wide range of projects, from music production and voiceovers, to film postproduction and immersive audio experiences.

"I am very happy with the final result," says van der Westhuizen. "TMB Acoustics, who build all the studios I design, always follow the design spec extremely closely and never deviate without discussions (for instance if site dimensions are incorrect and something won't fit where planned, like a bass trap). So, the result came out almost exactly as I envisioned and designed. The proof however is real-world feedback. So far, the client and I have had nothing but extremely positive feedback from all the artists and engineers using the studio. Whether it is the sound they can get out of the live room, or the translation of mixes – stereo and Atmos – from the control room onto other systems, or just the flow of the studio, everyone is extremely happy, and it has got busier and busier since opening."

ConXion Studios is more than a recording facility. According to Prinsloo, "building ConXion Studios is the realisation of a lifelong dream, and I'm beyond grateful to see it come to life. This space isn't just about recording; it's about capturing moments in time and creating genuine connections between artists, musicians, producers and their audience."

www.benjaminproaudio.co.za
www.conxionstudios.com

Content is projected by an Epson 4K PRO-UHD laser projector

The majority of the time the space is used for team meetings and discussions

A partnership of precision

Visiontech Systems International outfits a new high-profile government facility to enable double duties

SERVING AS AN EXAMPLE OF HOW CONSIDERED AV integration can elevate everything from training and boardroom communications to real-time broadcasting and digital signage, an ambitious AV fitout has been completed at a new government facility in Dubai's Umm Ramool district. Regional systems integrator Visiontech Systems International was entrusted with the full scope, covering everything from structured cabling and cybersecurity to fully networked AV, IPTV and BGM systems.

Visiontech's involvement began at the design stage, with project lead Jasmine Ayoob coordinating the installation across training, boardroom, meeting and common areas. The company was specially invited to tender following a successful prior engagement with the appointed fitout contractor. "The client emphasised the need for seamless day-to-day operation, intuitive control and systems that would perform across multiple user scenarios – from solo presenters to livestreaming audiences," explains Ayoob. "So our submission detailed schematics and documentation that addressed both functionality and aesthetics."

A key factor in the client's decision to proceed was a hands-on demonstration of the OTO LED wall solution. Working closely with distribution partner Vithran, the team hosted demos at its experience centre and followed up with site visits to reinforce client confidence. "They understood the product and liked the way it's assembled at the module level," Ayoob recalls. "Thanks in no small part to Vithran's support and responsiveness, they were quickly convinced it was the right choice."
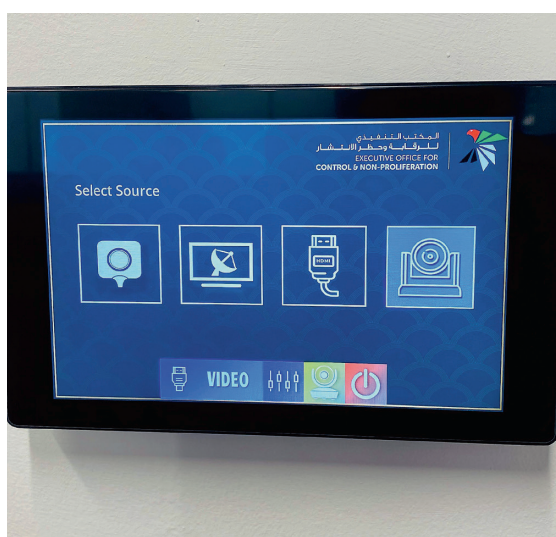
The bespoke Q-SYS touch control interface

At the heart of the multipurpose hall and training room is a 3.6m x 2m OTO LED videowall, fed by local LED controller inputs or Uniguest Onelan-powered IPTV players. Wireless presentation is enabled via Barco ClickShare and a Blackmagic Design ATEM Mini Extreme ISO switcher handles video mixing and livestreaming. Q-SYS NC-20x60 PTZ cameras offer dynamic framing, and all operations are centralised through Q-SYS touch panels, enabling quick scenario changes between

structured training and town hall-style events. Audio processing and control are handled by a Q-SYS Core 110f processor, forming the backbone of the system alongside Q-SYS video components and camera control.

Audio reinforcement is delivered through Bose Professional MA-12 steerable array speakers paired with Shure's Dante-enabled MicroFlex Series microphones. "The client was very specific about using Bose," Ayoob notes. "They were familiar with the brand and confident in its ability to deliver high-quality sound in a mixed-use space."

Visiontech's long-standing relationship with distributor NMK Electronics played a key role in quickly securing the preferred solution. "NMK have always been a reliable partner," adds Ayoob. "Their technical support and responsiveness here were instrumental in helping us meet the client's expectations and timelines."

The technology deployed by Visiontech wasn't just chosen for its performance specs. "They required a solution that was agile – something that could shift between use cases without constant involvement from technicians," remarks Ayoob. "In the training room, for example, two clear operational scenarios were planned – structured training and live town hall-style events."

In training mode, the AV system enables real-time interaction between the presenter and audience, with camera tracking, wireless audio and dynamic video display. Sessions can be recorded or streamed live, with all controls accessible via the central touch interface.

"The same infrastructure supports press briefings or staff-wide announcements, with camera positions adjusted to capture both speaker and crowd, and streaming activated for external or remote viewing," Ayoob furthers. "BYOD connectivity and IPTV content can be fed to the videowall in seconds, and all systems were designed to support both functions without compromise."

Additionally, the boardroom and meeting rooms are each equipped with Huawei IdeaHub 86-inch IFP displays and Shure MXA tabletop microphones that facilitate remote collaboration and local presentations, while scheduling and room control are handled by Wise App room management displays. "What's unique about Wise App is its ability to tie room usage, visitor data and space optimisation into a single dashboard," Ayoob notes. "While this project started with meeting management, it will eventually include visitor systems integration as well."

In corridors, executive offices and shared zones, Samsung 55- and 65-inch displays show centrally managed IPTV content via the Onelan CMS. Background music throughout common areas is delivered using Bose Professional FS2C ceiling speakers paired with an OSD-1 music streaming device and managed from a wall-mounted iPad.

"The control system removes any complexity for end users," says Ayoob. "You can walk in, tap a single icon and the entire room adjusts for your meeting or broadcast scenario."

Aesthetic integration was also just as important a consideration as technical performance. "Aligning the equipment with the room's high-end interior design while also delivering top-tier technical performance required close coordination from start to finish. We had to consider every screen, rack and speaker with the interior design," she adds. "That level of attention is

The room when laid out for discussions

Operating in presentation mode

becoming standard, especially in high-profile corporate and government projects."

Behind the scenes, Visiontech's in-house support infrastructure also plays a crucial role. The integrator operates a 24/7 service desk and multi-tier ticketing system, ensuring post-install issues are resolved rapidly. "We treat support like an ER – first-line engineers assess the situation and, if it needs escalation, L2 specialists take over," says Ayoob.

The final result is a slick and integrated experience that feels both invisible yet accessible. With the final handover now complete, the client has expressed satisfaction across all areas of Visiontech's work.

The project reflects this approach. "We've trained the client's teams on everything – from publishing content on digital signage to managing AV scenarios during presentations," Ayoob concludes. "They're already asking about replicating the solution at their legacy office nearby, which speaks volumes about their satisfaction.

"I'd like to thank Vithran, Dutco and NMK as trusted distribution partners that consistently provided support throughout the project. Their responsiveness and commitment played a key role in meeting tight timelines and ensuring smooth deliveries, and their teams were proactive in offering technical insights, timely logistics and prompt after-sales support, all of which greatly contributed to the project's success."

With the project now handed over and supported by a six-month post-installation agreement, the new facility stands as a great example of what's possible when audiovisual systems are both thoughtfully considered, embedded early in the design process and built around the needs of real users.

www.visiontechme.com
www.vithran.com

A letter from Europe

"Tariff" might be the US president's favourite word, but it doesn't sit well with the rest of us. **Phil Ward** looks at possible impacts on the global AV industry

AND SO WE HAVE ARRIVED AT LIBERATION DAY: THE moment when President Trump revealed far-reaching tariffs on goods flowing into the US from all corners of the planet. Originally, this included 20% for the European Union, 10% for the UK, 34% for China and, bizarrely, 10% for Heard Island and McDonald Islands in the Indian Ocean, which are uninhabited.

Of course, the effect of these tariffs will vary according to how long they remain, and on the response of other countries to the US. The UK, for example, which exported 15.3% of its goods to the US in 2023, amounting to £60.4b, held fire until a unique trade deal was announced on VE Day. The rest of Europe is far less forthcoming, and commerce as a whole is holding its breath. The entertainment technology sector is, as usual, ready to swim with the tide: pro audio, video and lighting traders are nothing if not resourceful.

UK manufacturers immediately saw the advantages of securing only half the tariff rate of competitors in Europe. The feeling is: if it's going to happen, let's make the most of any breaks we get. Jamie Gomez, global demand marketing manager at Focusrite Group, sums up the mood of expediency. "We have strategies to deal with the situation," he comments. "The main thing I'd say is that we're a UK manufacturer and, because of that, we have some advantages over our competitors in mainland Europe. It provides us with an opportunity; there's certainly a silver lining to it."

Whether British or European, manufacturers are faced with the stark choice between dropping prices to remain attractive to US buyers, or reducing output intended for the American market. If there are any upsides, they will occur as Europe readjusts in the search for alternative revenues. In its advantageous position, the UK could become a larger hub for trans-Atlantic trade. At the same time, demand for intra-European options could increase if the American brands begin to feel out of reach. In general, the more nimble the business, the easier the ride.

This is borne out by the views of Richard Watts, regional sales manager for the UK at DPA Microphones – now under the same corporate ownership as Wisycom, the Italian-based RF technology manufacturer. "Everything we do is manufactured in Denmark," he says. "We do ship to the US – we have a main operation near Denver, Colorado that distributes us and Wisycom, which is made in Italy – but like everyone we made sure that the warehouses were fully stocked before the tariffs went live.

"I believe we benefit from not being a big company. We make products that compete with the best in the world, but other companies have one single sales department that is bigger than our entire operation worldwide. It makes us highly manoeuvrable, and capable of finding ways around it."

Another tariff threat to films made outside of the US has a particular resonance in the microphone sector. "A lot of US films are made, or at least partially made, in the UK," Watts adds, "and they would all be hit. I know that an element of caution has already crept into this market. All it takes is a rumour to knock confidence anyway, so this does not help."

Historically, trade tariffs were replaced by income tax as the fulcrum of Western government revenue in the early part of the 20th century. Why do you suppose wealthy Republicans want to reverse that paradigm?

A letter from America

Dan Daley eschews tariff-talk for a discussion on the use of uncompensated content to train AI that's looming over creative industries

I'D LOVE TO TALK ABOUT TARIFFS. THEY ARE THE topic of the day, here and everywhere. But I won't.

Instead, there's another – possibly more insidious – dynamic at work, one that affects virtually every kind of content there is, including the sort made manifest by the engine rooms of AV: music, films, television, theatre (which is what live music has, after all, become now, at US$500-plus a ticket) and so on: artificial intelligence – AI to its close friends. Just as Tascam's Portastudio and its ilk remade the landscape for music production 40 years ago, culminating in remarkably good-sounding beats for sale on the internet that enable music production on an iPhone, AI is reinventing the very nature of the content being made on those same palm-sized platforms. You don't really have to write the song – or the screenplay or the novel – anymore. That's all taken care of algorithmically and, more concerningly, done increasingly well.

There now exists the nearest things yet to the "just-add-talent" app that at one time was the punchline to jokes about how far digital technology could take human creativity: apps and services such as Mureka and Lalals that essentially write the song or other content for you.

However, that "talent" has to come from somewhere, and it's increasingly coming from the work of actually talented people, relatively few if any of whom benefit financially or reputationally from their work as it's turned into the raw fuel for AI-enabled content "creation". Given that this generation of AI has a century of time-tested music and well-produced recordings to feast upon, it's only going to get better at creating new music of its own, leaving actual creators further behind.

Piracy has been an issue since the arrival of digital delivery formats for music, movies, television and other media. The ability of AI to grind existing successful content into digital hamburger, learn from it and then reform it into new commercial outcomes crosses the line into actual plagiarism. However, neither crime has any well-developed solutions, since the "evidence" of such infractions exists at a digital DNA level. There are now some technology products, such as MIPPIA, that allow creators to check to make sure their own content hasn't, unintentionally or otherwise, infringed on existing copywritten material. But what if the underlying tools of this sort of second-order creativity are based on AI that was trained on uncompensated content? This takes the sampling controversies of the 1990s into entirely new legal territory.

It costs just a few dollars to use the cornucopia of digital toys available now to create new works of art or content (the gulf between those terms is huge but it all counts). But the costs they'll incur to the traditional creator economy are enormous and inestimable. Authors and journalists are fighting with AI developers over the unpaid and uncredited use of their content to train large-language models – the very AI algorithms that threaten to replace them. Guess who's winning?

The EU has been better than most governing bodies in taking on the collateral effects of technological change, compelling Apple, for instance, to abandon its restrictive Lightning connector for the iPhone in favour of the open USB-C format. That dynamic hasn't had the same traction in the US and will have less under the current government administration. How to curtail the erosion of creativity in the face of AI's onslaught? Maybe tariffs? I'm kidding. This is one question that won't have an easy answer.

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CABSAT and Integrate focus on quality

Now in their third outing as co-located shows, CABSAT and Integrate Middle East appear to be settling into a rhythm

L–R: INFiLED's María Florencia Fernandez with Anna Ferrer and Samer Otaibi

The VueAV team

A STEADY PULSE OF INTERNATIONAL MEDIA AND AV professionals once again filled the halls of Dubai World Trade Centre for the 2025 editions of CABSAT and Integrate Middle East. Spread across three busy days in May, this year's events offered more clarity about the evolving identity of both shows and, perhaps, a glimpse of what the future holds for the regional industry calendar.

Despite a shaky few years since the pandemic, CABSAT has continued to draw exhibitors and visitors from across the globe thanks to its long-established reputation. For over three decades, it has served as a keystone event for content creators, broadcasters and satellite operators across the MENA region. But where once it stood alone, the recent addition of Integrate Middle East has added new dimensions – and some initial confusion – to its identity. Now in its third year, exhibitors of the systems integration show say it has begun to prove its place alongside its older sibling and are enthusiastic about its continued prospects. From an attendee perspective though, the number of top-tier AV companies choosing to support the format has drastically waned across its three editions.

If the first day started quietly, it didn't stay that way. Exhibitors quickly reported a pickup in footfall by the afternoon, with many noting the high quality of discussions taking place. The event's conferences and educational programme also garnered positive reviews, with sessions ranging from AI's role in media production to immersive storytelling and the future of cloud broadcasting.

Among the busiest stands on the show floor was that of Sennheiser, which showcased its new Spectera solution in a regional first. "We came in with a lead generation target of 150, and we're already pushing 300," revealed Ryan Burr, head of technical sales and application engineering for Sennheiser Middle East. "These are qualified leads and we're having real project conversations. There's been a great buzz around Spectera – people are doing demos, then coming back with colleagues. It's really paid off to have our own booth this year."

Newcomers to the show were equally optimistic. "It's actually my first time attending CABSAT, so I had no idea really of what to expect," said Phil Hey, director of global business development

at Riedel. "The show is definitely bigger than I was anticipating, and we've already had a lot of good discussions today. It's been important for us to show the audio interfaces and processing tools we launched at IBC to our Middle East customers and get their feedback."

CABSAT's renewed energy was noted by long-term supporters too. "This show, which we've been part of for the last 30 years, is reviving," said Jaffer Sadique from distributor MediaCast. "At one point we thought it was dying. But this year has been much busier than I expected – there's a sense of things getting back to a healthy normal and we hope this becomes a true revival. The only thing still lacking is stronger participation from regional end users. That's an area that could really be improved for next year."

At the Panasonic stand, the focus was on offering a complete "glass-to-glass" solution and reasserting a stronger presence in the region. "This is the first time we've had our own booth since 2016," said Tony Malloy, MEA regional sales manager at Panasonic Connect. "We really wanted to show the market here that we're serious about developing the region. CABSAT is ideal because it brings together a great mix of different customers – systems integrators, end users and AV professionals alike."

Lawo, another long-time CABSAT exhibitor, noted that the market's gradual shift towards IP workflows was beginning to show real business impact. "We call it the second wave of IP," said Klaus-Joerg Jasper, Lawo senior sales director Middle East and CIS. "The first wave was replacing traditional baseband systems. Now, it's about using IP to truly optimise workflows and costs. That's where things get exciting, especially with our new flexible licensing models. The show's been good. Not the best year ever, but solid. I'd rate it an eight out of 10 – strong quality of conversations with serious partners."

Representing multiple brands, distributor GSL Professional reported solid engagement as well. "While I feel that numbers-wise the show is a little quieter than previously, CABSAT's strength comes from the quality of its visitors," said Abboud Aljuneidi. "We've had some great conversations with customers from all across the region. It's interesting to see a greater number of people from further afield too, particularly from South Africa and Asia."

INFiLED's Samer Otaibi praised the location and the improved balance between AV and broadcast audiences. "Last year Integrate was more AV-focused, whereas this year it's really becoming an expansion of CABSAT," he said. "Our move deeper

The Innovation Platform Solutions booth at Integrate Middle East

into CABSAT has worked out well for us, and we really like our position here in the middle of the show floor."

Integrate Middle East, although the newer and smaller sibling, appeared to come of age this year. "It was a really great idea to combine it with CABSAT," said Demetrio Faroldi from Analog Way. "You're mixing two different markets that are actually very connected. Of course, there's still room to improve on the organisational side, but overall it's a good quality exhibition and very important for us in showing we are part of this market."

Also on the Integrate Middle East side of the hall, VueAV enjoyed the benefits of being active across both pro AV and broadcast sectors. "It's a very blurry line between the two kinds of people here, but that works to our advantage," said technical manager Adrian Goulder. "All in all, I'd say it's a bit of an odd show, but one that works well for us. We've seen a steady stream of visitors so far, and a lot of interest in our new Isaac platform, which we now distribute in the Middle East."

Further feedback from exhibitors across the halls reinforced the idea that while footfall may not have broken records, the right people were in the room. For manufacturers, distributors and integrators, quality trumps quantity. For end users, meanwhile, the co-location of both shows appears to make sense, making it easy to compare solutions across both industries in a single trip. It would be good to see more manufacturer support for Integrate in future editions though.

L–R: Jaswinder Guleria from Prosign Systems with Unilumin's Jassim N.P

As the final day wrapped up, most exhibitors agreed that while CABSAT and Integrate may never fully return to their pre-pandemic peak, they are steadily evolving to meet the changing demands of the regional market. And for a growing number of companies, that's reason enough to come back again. The show next year takes place at the Dubai World Trade Centre from 20–22 May.

www.cabsat.com
www.integrateme.com
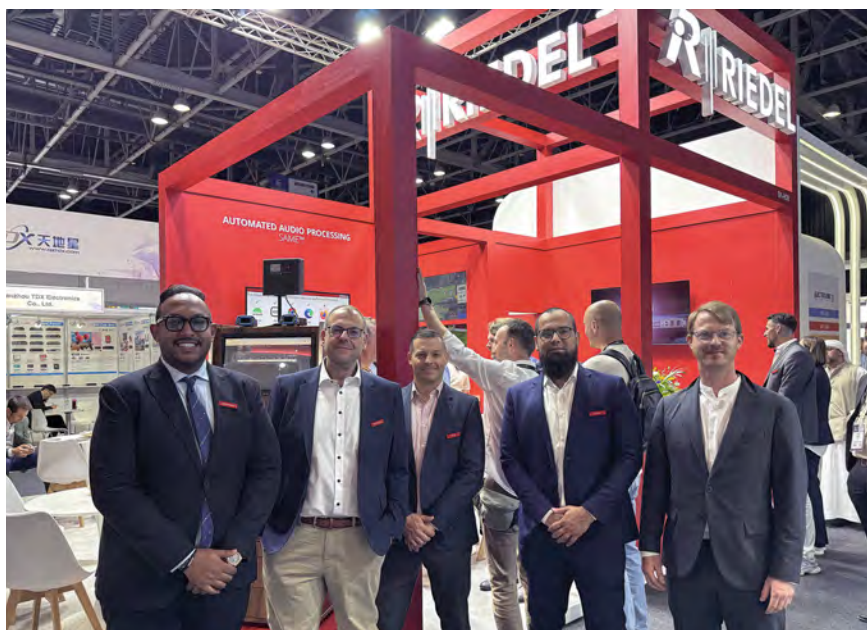
The Riedel team

Saudi Light and Sound Expo 2025

SLS Expo continues to grow in stature, attracting serious brands and increased international manufacturer attendance, even if questions remain over timing, logistics and the visitor makeup

FOR THREE DAYS IN LATE MAY, RIYADH FRONT Exhibition and Conference Center once again became the hub of the Middle East's professional AV and entertainment technology sector. Now in its fourth edition, SLS Expo 2025 demonstrated its growing maturity, drawing more international manufacturers and vastly expanded booths. But of course, with that also comes higher expectations. While the show is ticking most people's boxes, some see room for easy improvements if the format is to continue to evolve.

For John Parkhouse of 7Hertz, whose booth was located right by the Hall 1 entrance, the change was clear – but perhaps had something to do with the two new brands the company was promoting in the region for the very first time – EM Acoustics and 1 Sound. "We're very happy to see that the manufacturers we represent are taking more interest in the region and sending representatives," he said. "Having Dave Bigg from DiGiCo with us has been excellent – he knows everything there is to know and he's very good at explaining what DiGiCo offers. The visitors are also becoming more knowledgeable year-on-year."

Blake Augsburger, CEO of LEA Professional on the Avientek booth, was attending SLS for the first time and was pleasantly surprised. "This is more than I expected," he admitted. "It's very professional and well laid out, and everyone's done a fabulous job with their booth. We're seeing good customers, so the show has definitely been worth our time."

That sentiment was echoed across several stands, especially on the second day when footfall noticeably picked up. Occupying what was possibly the largest booth of the entire exhibition, Procom offered hourly shows to wow visitors. "Day two in particular was excellent," said Rami Harfouche. "It started slow, but we have seen very interested attendees. We're happy."

Procom's impressive showcase in action

L–R: all smiles on the HiLights booth, with Shady Aman, Ahmed Arafa, Hamed Arafa and Mohamed Mamdouh

However, he pointed out that more preparation time and help supporting vendors would improve the show's setup. "It's a learning curve, and they do listen to feedback. We're hoping it gets better and better," he added.

Another key exhibitor, PRO LAB, doubled its footprint this year having seen the trajectory of the show. "We created a black room immersive space where people could experience lighting and laser shows in action," explained PRO LAB's Rami Haber. "Saudi is the biggest market for AVL and this show is overtaking others in terms of trust and scale. Every year there are more halls, more people and more new technology on show. It's becoming a must."

Still, not all were sold on the visitor makeup. "For the third year, we haven't had one client from the rental business side," said Hamad Arafa from HiLights Group, one of the few production companies that's consistently thrown its weight behind the exhibition. "It's very important for networking – even competitors do business together here – but the clients simply aren't coming, it's more B2B than B2C." Arafa suggests the show would be better timed in September or October, during Riyadh Season. "Now it's the end of the season, and many people have already left the country. The organisers have to find a way of drawing the end users here, those from the big corporate events, hotels and the entertainment authorities."

Filippos Degaitas of Harman Professional distributor Masterpiece also felt the timing played a part. "It's been a bit of a slow start, but we can't complain. The relevant people are here. Masterpiece attended to reintroduce itself to the Saudi market, having already established a footprint in Dubai. We're planning to go deeper in Saudi, hire more people and expand our presence for bigger things."

The SLS summit drew good crowds thanks to some very interesting panel discussions with many of the region's biggest talents

The Innovation Platform Solutions team was still ready for business after back-to-back shows

"Hot-boothing" between the NMK Electronics and Procom booths, Jesse Dobie from Neutrik was also onsite for the first time. "It's great to see a mix of regular customers and a big increase in local investment," he said. "I'm really looking forward to seeing more growth and opportunities here in future years."

That optimism was shared by Yamaha Pro Audio's Kazuya Yoshimura on the aDawliah booth. "SLS has been a great opportunity for us to reconnect with the regional market and

L–R: L-Acoustics' Adriaan Van Der Walt and Cyril Matter with NMK's Peter Herring

showcase Yamaha's latest professional audio solutions," he said. "It's smaller than some other global exhibitions but it's very focused and we've had quality conversations with real decision-makers. It's an important region for us, and we're here to support our partners with the tools they need to deliver exceptional audio experiences."

While not a show likely to steal global product launches away from ISE anytime soon, product debuts definitely helped draw attention, as Thomsun found out. "This was the first time we showcased the RødeCaster Pro II in Saudi and it's been really popular," said Ragesh C. "We got good enquiries, and the feedback was

very positive." Compared to earlier editions, he noted a visible improvement in the format. "Last year, people didn't always know what they were looking at. This time, the market feels more mature and visitors seem to know what they want."

Having recently expanded its portfolio, Avientek felt now was the right time to get behind SLS and, after three days, was happy with its decision. "This is our first SLS and we chose it because we've expanded more into pro audio," explained managing director Vikesh Thamban. "We're already established in UC and education, but we're seeing new, very audio-focused customers here which is great."

Bosch, opting to exhibit independently for the first time, observed that the professionalism of the show had exceeded prior expectations. "I'm absolutely overwhelmed by the professionalism of the brands – SLS is becoming really high-class," said Josef Penker. "The effort reflects the potential of the market and, while it's still a regional show, it's very clearly growing. Professional business takes time to establish, and Saudi is still finding its way."

That said, the ability to hold conversations is vital to creating that meaningful business landscape, and several exhibitors expressed frustration with the acoustic environment. While not a new phenomenon at SLS, as the show looks to draw an increasingly professional crowd, it's a major area the organisers need to pay attention to. "It reminds me of Chinese shows where you can't even have a proper conversation," noted Ragesh C. "You can't tell someone about the intricacies of a product when they can barely hear you." Others shared similar concerns off the record, suggesting that tighter control over booth volume would benefit everyone.

Nonetheless, the bigger picture was clear. SLS is clearly gaining ground as a key regional platform for AV and entertainment tech. If organisers heed this year's advice, there's little standing in its way of becoming the region's most popular AV show, full stop.

Next year's outing will move back to earlier in the month, taking place at Riyadh Front from 4–6 May 2026.

www.saudilightandsoundexpo.com

Busy aisles right from the start

Packed out AVIXA discussions on the show floor are always a highlight of InfoComm

InfoComm Orlando 2025

Orlando might not be Vegas, but InfoComm 2025 proved it doesn't need to be flashy to be effective

THE BUILD-UP TO INFOCOMM 2025 FELT LIKE NO other for the 5,580 or so international visitors heading to Orlando. However, the elephant in the room – the disruptive nature of ongoing trade wars and tariffs – seemed to be largely forgotten following painless immigration checks at Orlando International Airport, with most visitors ending the show in the knowledge that their investment this year had been vindicated.

Staged across some 40,000m² in the immense West Hall of the Orange County Convention Center (OCCC), the energy was palpable from the moment the doors opened, according to AVIXA senior VP of expositions, Americas, Jenn Heinold: "What was most fulfilling to see was the business being done on the show floor. We were very intentional about attracting end users to the show. They are a critical part of growth for the pro AV, IT and broadcast ecosystem. They drive product enhancements from manufacturers and push for more innovative technology. Solutions providers came out in full force, with product launches and interactive experiences."

For four days prior to the exhibition, a vast programme of educational workshops, networking events, keynote presentations and certification exams drew an increasing audience to the OCCC. Discussions included the rising demand for immersive and personalised experiences and the critical role that cloud infrastructure and AI-driven experiences are playing. Speakers including Brad Hintze from Crestron, Eric Hutto of Diversified, Christine Schyvinck from Shure and David Labuskes, CEO of AVIXA, discussed the future of AV, covering topics from the workplace to collaboration, standards and AI. Led by technologist Noelle Russell, the AVIXA Women's Breakfast also drew hundreds of attendees.

But it was on the show floor where the positive tone for this year's InfoComm was set. And with demonstrations from 1 Sound to TOA Corporation, there was something for everyone in the adjacent rooms. Despite these spaces being acoustically unforgiving, manufacturers went to enormous efforts to bring their technologies to life with musical

Demo rooms were filled to capacity, even on the preview day

selections and narratives. A reminder, perhaps, that music is a subjective and human artform that cannot be replaced by AI.

There was no escaping the fact that Shure was celebrating its 100th birthday this year. The booth, which included a café and Innovation Lab, was buzzing with visitors curious to learn more about recently launched technologies, including Microflex wireless, IntelliMix Room Kits and Axient Digital PSMs. A relative youngster at 80 years of age, Sennheiser was demonstrating its Spectera wireless platform, which is now shipping.

In addition to showcasing point source, line array and beam steering loudspeaker systems in various guises, audio developers including Adamson, d&b audiotechnik, EAW, L-Acoustics and RCF showcased new-to-market amplifier series. Now part of the Sonance family, Blaze Audio attracted attention adjacent to the LEA Professional booth, which in turn highlighted the latest addition to its Connect Series. Having acquired K-array in February, Powersoft showed its latest Unica T and Nota

142 models. And on the Harman booth, Crown's ComTech Dante amplifier series was presented alongside BSS Omni processors and JBL loudspeakers.

AV installers heralding from the US's Midwest and East Coast states appeared more than content to listen, learn and network. At the far side of the hall, 4K LED displays drew inquisitive eyes. Almost wholly produced in Guangdong province, brands including Muxwave, Unilumin and YesTech dominated, yet the exhibits did not possess the same commanding presence as ISE's Hall 3. As AV and broadcasting technologies continue to converge, it appeared that most of the new product launches had been premiered at ISE or NAB.

Finding the right solution is no longer about sourcing the shiniest new hardware or current software, according to Diversified's Hutto: "It is about simplifying a solution so that the best possible outcome is achieved for everyone using it. Customers are ultimately going to pay for the result rather than their project. If you're selling, you're losing, but if you're solving, you are winning."

The Florida heat might have challenged InfoComm's status as the coolest pro AV gathering on the plane but, as the doors closed on the 2025 edition, most exhibitors and visitors had been reassured that the AV industry is both resilient and resourceful enough to weather the current economic storms.

2025 Dates:	11 – 13 June, Orlando
2026 Dates:	17 – 19 June
Venue:	Orange County Convention Center
Total exhibitors:	817
Attendance:	30,998
Contact:	www.infocommshow.org

From the show floor

Waring Hayes, NST Audio: "This was the US debut for our D-Net MADI processor, so we had high hopes – and InfoComm didn't disappoint. People came specifically to see it. We've had everyone from live sound engineers to integrators and venue operators come through, and the feedback's been fantastic. This venue's been one of the easiest to navigate. The signage is clear and it's all in one hall. Compared to Vegas, this show feels a bit more local in terms of reach, but the conversations have been just as valuable. We'll absolutely be back."

Zec Voislav, WyreStorm: "This has been a really good show for us. The people visiting have come with serious projects and know what they're looking for. Compared to ISE, InfoComm feels smaller, but the quality of conversations has been much higher. At ISE, it's often a race – you get five minutes with someone before they run off to their next appointment. Here, we've had the chance to sit down, explore solutions in depth and really understand what people need. The whole experience has felt professional, focused and useful."

Kim Brown, Matrox Video: "With the release of the Matrox Luma Pro A380 Octal graphics card, up to four 8K displays or eight 5K displays can be output on a videowall. We are demonstrating how different products can be activated with KVM over the IP ecosystem. Owing to the increased convergence of broadcast and AV technologies, it's becoming harder to differentiate between shows such as NAB and InfoComm. I've noticed more AV specifiers enquiring about broadcasting solutions normally deployed at college football games."

Chris Schyvinck, Shure: "I'm incredibly proud of what we've done at InfoComm this year. We've designed our booth around real-world experiences: mock meeting rooms, audio fencing demos, product stations that let you feel the tech. You're not just looking at a spec sheet, you're hearing and seeing how our tools shape spaces. The response has been phenomenal. We've also had a strong presence throughout the show, from educational panels to our demo room and the 100th anniversary celebration. It's all added up to something really meaningful."

Preston Gray, Yamaha: "This has been a great InfoComm for us. We've had a steady flow of quality conversations, including a lot of interest from Latin America. Our new products and upgrade paths have resonated well but, for me, InfoComm is about more than gear. This industry is emotional – it's about environments that bring people together. I love that AVIXA is leaning into this with networking events like the one at Universal Studios. It's not just business, it's about creating moments that bring people together, which is what AV is about."

Roberto Mataloni, FBT: "InfoComm 2025 has proved to be better than Las Vegas in 2024. Although we have met a few customers from Latin America, most of the visitors are from the US, including new production companies and systems integrators involved with some interesting projects in churches, sports arenas and auditoriums. Orlando attracts different visitors geographically, and I don't think many customers from the west attend this show. We have been working with our partner, ISI, for 11 years, and the trust and collaboration we have built together continues to strengthen."

Lou Mannarino, 1 Sound: "Las Vegas costs more money, and is a bigger show, but culturally the audience is bigger in Orlando. Because we are designing speakers that are more challenging to integrate, we're empowering our clients by solving their problems. It's hard to do it without experiencing and listening in a demo room. I'm more interested in talking about music than referencing specific loudspeaker models. We want our customers, such as bar owners, to make more money by demonstrating a coherency in the way we deliver audio, so their customers will stay for another drink."

Richard Jonker, Netgear AV: "Netgear AV comes from planet IT, and InfoComm is where we meet many people including large systems integrators seeking simpler ways to work. The whole business is moving to IP and networking, and it's adding cloud and software-defined architectures. Many legacy broadcasting technologies such as SDI are migrating to IP and, in commercial TV, HDMI switchers are over. AI has arrived, so the next generation is starting to do things differently. It used to be: the answer is a box, what was the question? But now the answer is AI, what problem can AI solve for you?"

Natalie Harris-Briggs, Avocor: "InfoComm is less about generating new leads these days and more about engaging with customers who are already partway along their purchasing journey. Being at the back of the hall, we didn't see the full impact of the reported 22,000 badge pick-ups, but we've still had great meetings with the clients we wanted to see, including end users and analysts. I love the pace of this show – it's calmer than ISE, and that leads to more meaningful conversations. I'd love to see the stages positioned deeper into the hall to draw traffic through. The little touches, like the 'Press Pause' giveaways and cocktails on the floor, have been brilliant."

Deus ex machina

L-Acoustics DJ gives artists tools to express their own creativity

Scott Sugden, director of production management, solutions at L-Acoustics, discusses how machine learning can be used to develop tools that give artists unprecedented creative freedom, such as the recently developed L-Acoustics DJ

DEEP LEARNING HAS REVOLUTIONISED MUSIC demixing in recent years, ushering in significant advances. Yet a critical gap remains: despite these breakthroughs, minimal attention has been paid to adapting these powerful neural networks for real-time, low-latency applications. Such innovation isn't just incremental; it promises to unlock transformative capabilities for everything from enhancing hearing aids to revolutionising live audio production and dynamic remixing.

Audio source separation is the process of separating a mixture of audio into its individual components. This can be useful in music production, experience creation, speech enhancement, source separation, dereverberation and as a pre-processing step for sound event detection. Music source separation (MSS) – also known as demixing or unmixing – offers powerful control over audio, allowing the balance within a track to be precisely adjusted. This means you could make vocals louder, suppress an unwanted sound, alter an instrument's spatial location, create loops from individual parts, enable object-based mixing or even transform a 2-channel stereo recording into a multichannel surround sound experience. In recent years there has been considerable interest in utilising deep learning for MSS, resulting in substantial improvements in separation quality. These studies have modelled MSS as a supervised learning problem where the constituent components are known beforehand, for example vocals, drums and bass. However, the computational cost and latency of these models are generally high, making them suitable for offline tasks and studio productions but not for real-time, low-latency scenarios.

Our research into low-latency audio processing continues across multiple fronts. The fundamental technology we've created – audio source separation with just 19ms of latency – represents a significant breakthrough that can enhance many aspects of professional audio, unlocking a range of applications and solutions that were once thought of as impossible with sound. This performance is achieved through a distinct training process that sets L-Acoustics DJ apart from the generative AI approaches that have recently been in the spotlight. Unlike those models, which often contend with complex content acquisition and usage considerations, our approach utilises a hybrid neural network architecture known as the HS-TasNet. This combines two parallel processing paths, one analysing spectral

characteristics using traditional frequency domain analysis while the other directly processes raw waveform data.

L-Acoustics DJ learns to recognise the mathematical signatures that distinguish instruments like drums from bass, or vocals from other elements, based purely on their acoustic properties rather than their musical content. This distinction is crucial: our networks are trained on the fundamental physics of sound separation, not on replicating existing musical works. Based on their spectral characteristics, the algorithm learns to identify and isolate different instrument types. It's essentially taught to recognise the distinct acoustic "fingerprints" of various sound sources. This allows it to work with any musical content without requiring prior knowledge of that specific content.

The real technical challenge, however, was achieving this sophisticated separation in live music environments with minimal latency. Traditional methods either took too long to process or introduced audible artefacts. Our hybrid approach achieved a signal-to-distortion ratio of 4.65 with only 19ms of processing delay – fast enough for live performance applications. One of the critical tenets was to be as accurate as possible to the original; the separated sources, when recombined, are identical in both content and quality.

L-Acoustics DJ is a tool for "creative empowerment" not "creative replacement" and this critical distinction guides its very purpose. We're giving artists new tools to express their own creativity, not automating the creative process itself. L-Acoustics DJ is not generative AI; it doesn't create new musical content from existing works. Instead, it provides new ways for artists to manipulate and present their own original compositions, working exclusively with their own content or music they have the rights to use. The technology doesn't learn from, replicate or recombine existing copyrighted works, it provides new technical capabilities for manipulating audio that artists already own or control.

Imagine this technology as a revolutionary new mixing console or audio effects processor. These are not tools that replace the artist; instead, they expand what artists can achieve with their own material. Crucially, the creative ownership remains entirely with the artist, who can conceptualise and utilise entire physical spaces as dynamic instruments. Picture a DJ taking a standard stereo track and, in real-time, positioning individual elements throughout a 3D environment: a bassline sweeping through the venue, intricate call-

Scott Sugden at an L-Acoustics Keynote 2025 event

and-response effects echoing between different zones or tension building as musical elements gradually envelop the audience. These aren't just technical improvements; they're entirely new forms of artistic expression. Just as the electric guitar enabled musical genres that were previously impossible, real-time spatial audio manipulation could inspire new artistic movements we haven't yet imagined.

The key is to expand the creative palette available to artists, not limit it. When you give creative professionals new technical capabilities, they invariably find applications you never anticipated. The most exciting possibilities may be ones we can't foresee, emerging from the intersection of human creativity and enhanced technical capability. When artists have access to real-time manipulation of complex audio sources, entirely new forms of immersive, interactive musical experiences become possible.

www.l-acoustics.com

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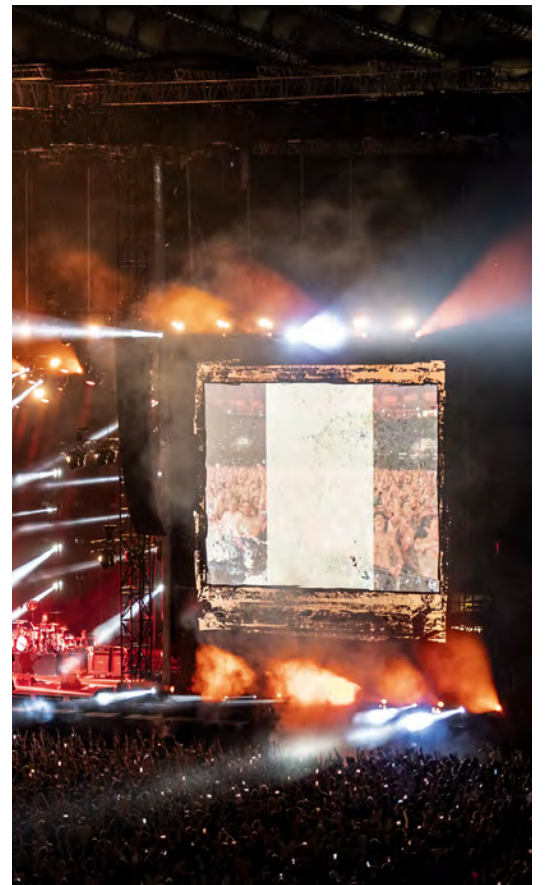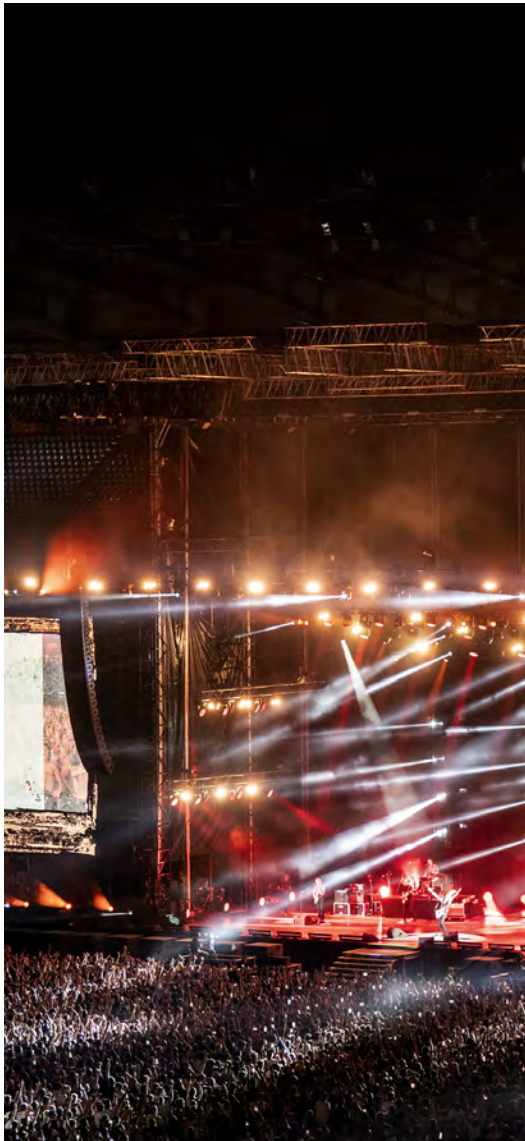
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Amplified control

LA1-16i

A–Z CONTENTS
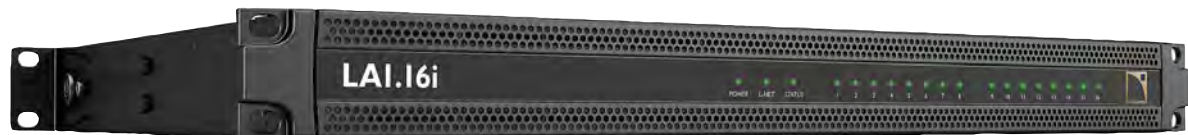
Building on the LA7.16i, L-Acoustics has unveiled the LA1.16i 16-channel amplified controller

THE LA1.16I from L-Acoustics is an ultra-compact 16-channel amplified controller specifically designed for the installation market. It delivers "unmatched" channel density in a 1U format and is suitable for near-field applications requiring lower sound pressure levels, such as hospitality venues, retail environments, cultural spaces and residential installations. Its high channel count can deploy large quantities of speakers – for example, up to 48 X4i compact enclosures – and it incorporates L-SMART power management technology that intelligently matches real-time power delivery to the needs of the loudspeaker system. This is said to optimise efficiency and ensure reliable performance while reducing energy consumption compared to traditional amplifier designs.

The LA1.16i can be used in front-fill and delay systems, distributed background music systems, and L-ISA spatial audio and Ambiance active acoustic installations. For network integration, the Milan-certified controller supports Milan-AVB and AES67 audio network protocols with seamless redundancy, alongside AES/EBU and analogue inputs. Installation-friendly features include terminal block connectors for all audio outputs, GPIOs for third-party control system integration and a 24V DC backup power input for the DSP card. It is remotely configurable, monitored using L-Acoustics LA Network Manager software and offers integration with popular media control
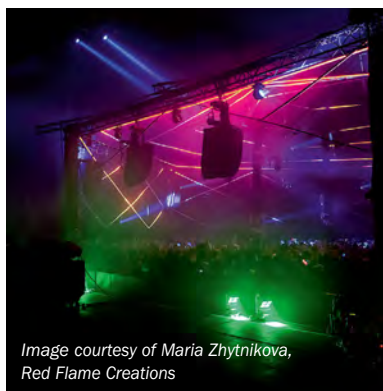
Image courtesy of Maria Zhytnikova, Red Flame Creations

L-Acoustics DJ

systems through Q-SYS plugins, Crestron modules and HTTP API.

L-Acoustics DJ transforms standard stereo into dynamic, three-dimensional soundscapes. The proprietary Source Separate low-latency machine learning-powered technology separates stereo music into multiple discrete stems – live – routing the stems into a spatial mix engine to enable positioning and movement throughout the venue. The system integrates with digital and analogue DJ setups, requiring no changes to existing gear or techniques. DJs can control the immersive experience themselves or work with a dedicated spatial audio engineer.

The technology delivers a comprehensive ecosystem that combines specialised hardware – including L-Acoustics loudspeakers, amplified controllers, L-ISA

Processor II and P1 networked audio processor – with purpose-built software featuring an updated L-ISA Controller with L-Acoustics DJ App, LA Network Manager and Soundvision. The user interface allows DJs to create dynamic movement, depth and dimension without requiring extensive technical knowledge. Artists can position beats, basslines, melodies and vocals throughout the physical space, crafting immersive audio that transforms ordinary performances into extraordinary multi-dimensional experiences.

Meanwhile, Soundvision Connect is a cloud-based platform that will expand the reach of the manufacturer's Soundvision 3D sound modelling software. This platform connects audio design in an intuitive environment and will enable fast collaboration that produces technically precise systems that can be aligned with the needs of each project. It transforms complex sound designs into interactive 3D experiences that are said to be easy to explore and understand.

L-ISA 2025 is the latest evolution of L-Acoustics' immersive audio technology, introducing Sound Spaces to allow designers to create and mix into multiple spatial audio environments within a single project. L-ISA 2025 supports up to eight discrete Spaces, each with its own system arrangement managed from a single L-ISA Controller session and a single L-ISA Processor II.

www.l-acoustics.com

The start of a new era

AIMED AT simplifying audio setup and operation for production events, EAW's NT206L is the first in the manufacturer's NT Series of next-generation speaker products. According to the company, the compact NT206L self-powered line array loudspeaker differs from conventional compact line arrays. In addition to a patented EAW waveguide that leverages the manufacturer's Focusing technology, the NT206L debuts an EAW Core Technology called Adjustable Horizontal Directivity (AHD), enabling users to quickly choose between four horizontal coverage profiles through simple hand-operated adjustments

in the field. It has two 6.5-inch low-frequency drivers with 2-inch voice coils, a

1.75-inch high-frequency driver and boasts 1,500W of onboard power.

Designed for production companies seeking fast, flexible deployment of loudspeakers, the NT206L weighs under 14.5kg which EAW says is lighter than most passive, plastic enclosures in its class. It plays up to 139dB, goes low (65Hz–20kHz) and features familiar analogue inputs and controls without the need for complex audio networking. Housed in a Baltic birch, steel and aluminium enclosure, the loudspeaker includes a comprehensive assortment of accessories for transport, stacking, pole mounting and rigging.

www.eaw.com

Immaculately clean audio

GERMAN MANUFACTURER ic audio has released a wall-mounted speaker for cleanrooms and demanding environments. Thanks to the company's exciter technology, the WA 06-77/T CLR is fully encapsulated, preventing airborne dust particles and ensuring a dustproof housing (IP67). Despite its compact size, the manufacturer reports that the 6W speaker offers extremely high speech intelligibility. The housing is made of impact-resistant and UV-resistant ABS plastic (UL94V0) with a smooth front panel that is also wipeable. The speaker is resistant to high humidity and allows for maintenance-free operation. Available in RAL 9016, the unit meets Cleanroom Class 1 according to ISO 14644-1.

Meanwhile, the DL-SE-AB 06-200/T-EN54 is an A/B line ceiling speaker with metal fire dome for voice alarm applications, certified according to EN 54-24 and suitable

for voice announcements and background music. It comes with two independent speakers and 100V transformers to enable an economic operation of two separate speaker lines (A/B lines) for the highest security demands. In case of a failure of one speaker line, the redundancy of the speakers and the transformers reportedly provides unimpaired function. The double 6W powered speaker is equipped with two full-range loudspeakers and two 100V transformers with three power adjustments each. The powder-coated metal in RAL 9016 provides long-term stability. For additional reliability, the speaker is impregnated against moisture. It can be installed quickly and easily with the WAGO 221 connector and comes with strong spring clamps with protective caps for vibration damping.

WA 06-77/T CLR

www.ic-audio.com

Power to the max

THE MP (Mini Power) Series of compact line arrays from HH Audio has been created for small-scale touring and fixed installation sound. Designed to deliver high SPL sound in a portable and simple format, the series consists of the MP42 quad 5-inch 2-way passive line array loudspeaker and the MP2P double 12-inch passive subwoofer. The MP42 and MP2P pair together seamlessly via either the integrated pin-based rigging system or pole-mount socket.

The Prince Series consists of a selection of line array, point source and subwoofer enclosures. The PS5 5-inch, PS6 6.5-inch, PS8 8-inch, PS10 10-inch, PS12 12-inch and PS15 15-inch single passive 2-way point source speakers combine with the LA10D double 10-inch and LA8D double 8-inch units. In terms of subwoofers, the range consists of the

S18-H single 18-inch and S15-H single 15-inch passive line array subwoofers, along with the S28 double 18-inch, S15 single 15-inch and S18 single 18-inch subwoofers. The series is completed by the M15 single 15-inch passive stage monitor.

The Royal Series comprises passive line array enclosures (L2-Array, L3-Array and L4-Array), passive subwoofer enclosures (GSE, GSE-H, GSS and GSD), passive 2-way point source loudspeakers (H8, H10, H12 and H15), constant curvature arrays (F1-Array and F2-Array), passive array point source loudspeakers (P2-Array and P3-Array) and a passive 2-way stage monitor (UM1).

Finally, the compact MZ-140DX has been added to the manufacturer's MZ Series of multi-zone amplifiers and can be deployed for smaller installations or expanding larger systems.

www.hhaudio.com

Prince Series

Signature sound

THE BR118.2 features the latest Funktion-One bass-reflex developments. Improved port design minimises turbulence, reducing distortion and delivering an extra level of depth and definition. The dual aspect handles and cabinet skirt are said to make handling and setup easier, while interlocking locator feet provide secure stacking in all orientations. The bass-reflex range is recommended for indoor venues and smaller outdoor events where Funktion-One's signature bass sound is required at close range.

The SB212LP is a versatile installation bass speaker that provides powerful low-frequency extension for Funktion-One compact systems. Its low-profile design and corner-mounted

input panel make it suitable for installation under seating and against walls. The SB212LP combines with the F101.2 and F1201.2 as the low-frequency reinforcement in a standalone full-range system.

The SB12 is said to provide a powerful and involving bass listening experience. Small enough to fit into tight spaces, it has been designed for distributed audio solutions where strong low frequency is required. The SB12 works with the F81.2 and F101.2 as the low-frequency reinforcement in a standalone full-range system.

Finally, a full release of the manufacturer's Projection v1.0 software enables users to build complex venues in 2D and seamlessly add arrays, individual loudspeakers and

BR118.2

microphones to optimise both mechanical and electronic array settings. The software's 3D view also enables SPL calculations, providing a comprehensive visualisation of the design and allowing for more precise adjustments. Projection v1.0 features two 3D SPL calculation algorithms and introduces a wave-based low-frequency model. This technology fully predicts linear wave behaviour, including reflections, diffractions and occlusions, which Funktion-One says ensures accurate performance simulations. For frequencies above 160Hz, the real-time point source model delivers immediate and accurate insights into system behaviour.

www.funktion-one.com

RCF extends on all fronts

DELIVERING INTELLIGIBILITY within an IP55-rated and corrosion-resistant polyurethane enclosure, the X Series is the latest range of RCF multipurpose, passive 2-way loudspeakers. Utilising a 12-inch woofer and a 1-inch compression driver with a 1.4-inch voice coil compression driver coupled to a 90° x 70° constant directivity rotatable horn, the X-MAX 12 is capable of 800W program power handling. Operating within a 60Hz–20kHz frequency range, the 12-inch model can produce a maximum SPL of 129dB dispersion. Housed in a plywood cabinet and finished in a black textured acrylic paint, the X-MAX 12 incorporates installation points on the rear, top and bottom panels.

Similarly equipped with a rotatable horn providing a 90° x 70° dispersion pattern, the smaller 10-inch X-MAX 10 delivers a maximum SPL of 128dB across a 65Hz–20kHz frequency range. Rated with 700W program power handling, the full-range passive speaker incorporates an LICC crossover design with added electronic protection on the high-frequency device.

Currently available in 12- and 15-inch versions, the Compact C WP Series of multipurpose speakers are suitable for both near and mid-distance applications. The Compact C 45 combines a 4-inch neodymium compression driver, a 15-inch neodymium woofer and a 100° x 50° rotatable constant directivity waveguide for installing either horizontally or vertically. Rated with a 700W power handling (RMS) to produce a maximum SPL of 138dB, the C 45 operates within a 48Hz–20kHz frequency range. Housed in a birch plywood cabinet and finished with a polyurea coating and powder-coated grille, installation flexibility is provided with a range of optional mounting accessories.

The 2-way Compact C 32 marries a 12-inch neodymium woofer with a 3-inch compression driver coupled to a constant directivity rotatable waveguide to produce 100° x 50° coverage across the listening area. Rated with a 600W power handling (RMS) to produce a
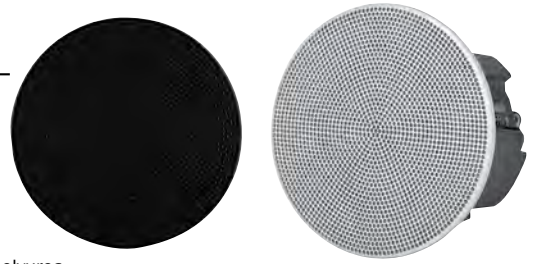
CMR 30

maximum SPL of 137dB, the C 32 operates within a 54Hz–20kHz frequency range. With the optional HN-KIT Compact C 32 C 45 accessory, speaker horns can be replaced and directivity changed to either 100° x 25° or 60° x 25°.

Designed for ceiling-mounted applications, the CMR Series has been extended with the addition of the CMR 30 and CMR-S 60T models. Providing 130° of omnidirectional coverage, the CMR 30 full-range speaker delivers BGM and intelligible speech within a 70Hz–20kHz frequency range. The discreet CMR-S 60T boosts low-frequency support.

www.rcf.it

X Series

Void enhances its Arclite speakers

Arclite 15B

THE ARCLITE 15B mid-bass extension from Void Acoustics is available with or without rigging to ground stack or fly beneath its Arclite speakers. The mutually coupling 15-inch LF driver has been designed to extend system output over the working frequency range of 45–569Hz. It comes with a high power handling of 1,000W at 8Ω, a 4-inch voice coil with dual-forced air ventilation for reduced power compression and an NL4 speakON input with link-through capability. The Arclite 15B also features a rear-mounted snap-back spring shackle for versatile rigging when paired with the Arclite loudspeaker. It can function as a standalone mid-bass enclosure for small to medium-sized Void loudspeakers and includes an M20 mounting point for added flexibility.

Meanwhile, the Air 12 loudspeaker is a passive, 2-way system consisting of one high-power 12-inch LF transducer and a 1-inch coaxial HF compression driver mounted in a direct-radiating, reflex-loaded enclosure. It is constructed from low-resonance fibreglass composite with a smooth cellulose finish and includes integral threaded inserts for fitting mounting hardware. The speaker has a frequency response of 92Hz–20kHz (±3dB) and a power handling of 400W AES at a rated impedance of 8Ω. Wiring connection is via a single removable lockable wiring connector with four screw-down terminals (one pair for input and one pair for loop-out to another loudspeaker) to provide secure wiring and to allow for pre-wiring of the connector before installation. The Air 12 features a neodymium magnet structure and is constructed with a resonant-free, heavy-duty basket with a 3-inch voice coil, wound with copper wire on a high-quality former for high power handling and long-term reliability.

www.voidacoustics.com

SoundTube releases Dante-enabled ceiling speakers

BUILDING ON the CM-BGM-II-US series launched last year, the Dante/AES67 IP-enabled PoE IPD-CM62-BGM-II-US speaker from SoundTube features a 6.5-inch coaxial woofer with a 1-inch silk dome tweeter. It also comes with BroadBeam Ring technology, while a tuned port on the baffle provides smooth off-axis performance, midrange clarity and bass response to 60Hz (–10dB). Low-latency digital audio, power and control are delivered to the speaker via standard category cable. The speaker requires a 10.5-inch hole cutout and has an 11.75-inch overall diameter when viewed from below. It comes in a lime green enclosure.

www.soundtube.com
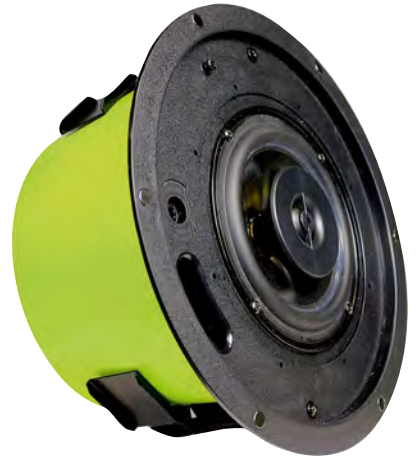
Celestion drops the Truvox 0820 into the 8-inch mix

DESCRIBING IT as the ideal drop-in replacement and upgrade solution for a wide range of 8-inch mid/bass applications, the Truvox 0820 from Celestion is an 8-inch ferrite magnet mid/bass driver equally adept as the principal woofer in 2-way cabinets or as the mid-bass/midrange element in larger, 3-way systems. Its industry-standard fixing dimensions ensure simple drop-in replacement, and it is supplied with front and rear mounting gaskets for added positioning flexibility.

Standout features include a greater maximum stability thanks to its triple roll surround, enabling a greater Xmax of 5mm while ensuring stability at extremes of excursion, the lightest weight in its product class at 3kg, maximum energy transfer thanks to a robust pressed steel chassis, a power rating of 250W (500W peak) and sensitivity of 96dB.

The 8Ω-rated driver has a frequency response of 70Hz–6kHz and utilises a ferrite magnet, a 2-inch copper voice coil with a polyimide former and a cellulose cone with a cloth-sealed surround.

www.celestion.com

Hortus Audio redesigns its OT-13 speaker

HORTUS AUDIO has updated its classic OT-13 and unveiled the OT-13 CB and OT-13 CW. According to the manufacturer, both models bring the same high-performance audio in a more accessible, modern design.

Part of the manufacturer's Otarkio series, the OT-13 has a 140Hz–18kHz frequency response (–6dB) and a 1W@1m efficiency of 88dB. It has an RMS of 15W, a peak power of 40W, measures 21.8cm x 19.8cm and weighs 1.48kg. The OT-13 CB and OT-13 CW fit seamlessly into any environment and will "meet the expectations of the most demanding users in terms of sound and design".
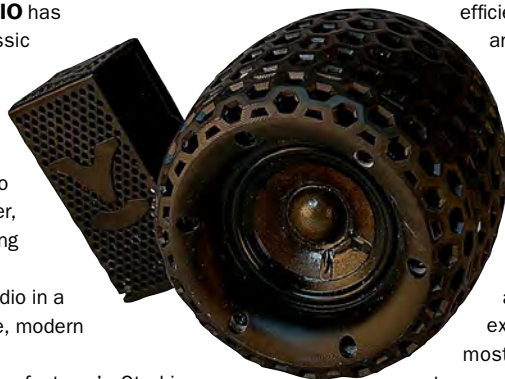
www.hortusaudio.eu

Enter the Dragon

THE IP43-RATED Dragon-KXT18P is a passive triaxial full-range element that acts as the larger counterpart to the KXT12P. Its 18-inch woofer is paired with two coaxial compression drivers – a 2-inch HF and 4-inch MF unit – offering 144dB SPL and supporting a broad frequency range that reaches down to 48Hz. Crafted with a birch plywood cabinet, the KXT18P's mesh grille can be removed to showcase the coaxial horn as a distinctive design element. Weighing 41kg and designed for high-energy venues, installations and live events, the Dragon-KXT18P has a 1,600W (LF) and

380W (MHF) bi-amplified power rating and features coverage of 40° x 60° (VxH).

www.k-array.com

ICOA Pro gets right down to business

LD SYSTEMS' ICOA PRO series has been further developed to include two new active full-range coaxial speakers for bands, musicians and DJs or dry-hire and commercial customers, and a new active 21-inch bass-reflex PA subwoofer. The ICOA PRO series is characterised by its use of modern connection and control options via Bluetooth 5.1 in tandem with the specially developed ICOA PRO smartphone and tablet app.

The ICOA PRO 12 A and ICOA PRO 15 A full-range PA systems are based on a coaxial speaker design featuring a 12- or 15-inch woofer and a 3-inch HF driver. A BEM-optimised, rotatable CD horn ensures precise dispersion of 90° x 50°. Additional bass-reflex ports enable the speakers to reproduce a full range down to 50Hz. The integrated Class-D power amplifier delivers 2,000W for the ICOA

PRO 12 A or 3,000W for the ICOA PRO 15 A and a maximum level of 133dB or 135dB SPL, respectively.

The ICOA PRO series has almost the same dimensions as the ICOA series, but features a new design based on a robust

ABS housing with various rigging and mounting options. The PRO models have a newly designed control panel on the back, with a 2.4-inch colour display and a single controller for intuitive menu navigation.

The ICOA PRO SUB 21 A is a high-performance bass-reflex subwoofer with integrated Class-D amplifier, outputting 3,000W peak power and 136dB SPL maximum level. It's capable of reproducing frequencies down to 29Hz with its combination of 21-inch woofer, 4.5-inch voice coil and neodymium magnet. Despite its power, it remains compact (a 21-inch sub in an 18-inch format), combining maximum power with a handy size.

www.ldsystems.com

Nexo builds on Alpha Series

THE ALPHA + is a hybrid source sound reinforcement system that draws on the original Alpha Series while applying new technologies to optimise performance and flexibility. The three-box system consists of the M210 main, B218 bass and L20 sub-bass modules. The M210 is a horn-loaded double 10-inch cabinet with four 3-inch HF compression drivers; the B218 is a horn-loaded double 18-inch module; and the L20 is a band-pass single 20-inch unit taken from the existing P+ Series range. With a comprehensive package of hardware available, stacked and installed systems of various sizes can be configured with the main and bass modules which would typically be used in a 1:1 ratio.

The continuously varying horizontal directivity from 60° at the top of the M210 to 120° at the bottom can be modified to 90°/120° or 60°/60° using flanges, and the waveguide block can be "unlocked" and its articulation changed from narrow vertical coverage (0°/–20°) to wide/standard (+20°/–20°). The NXAMP4X4Mk2 provides the ideal amplification and processing platform – a basic stacked system of one M210, one B218 and two L20 left and right

requires a single NXAMP4X4Mk2 for each side, with two channels for the main, one for the bass and one for both subs.

www.nexo-sa.com

Three is the magic number

BOASTING A discreet patented triangular cabinet design, the CiX6-V from Blaze Audio is a compact, coaxial-driven loudspeaker with high output and full-range acoustic performance. Suited for indoor and outdoor commercial installations such as hospitality, restaurants, bars, lounges and retail environments, the company says its symmetrical pattern means full coverage can be achieved with relatively few speakers.

Its triangular design and integrated mounting points allow the cabinet to mount flush in corners or onto walls and ceilings without brackets, while for even easier installation, the cabinet can be mounted on two slider brackets. The cable terminal is hidden behind the grille with the cable route from the rear of the cabinet, making the cable connection invisible both in vertical and horizontal applications. The CiX6-V features a 6.5-inch woofer, a 1-inch compression driver and can be switchable in either 8Ω or 70V/100V.

www.blaze-audio.com

EVIVA elevates power

ELECTRO-VOICE HAS designed the EVIVA family of portable powered loudspeakers for DJs, musicians, houses of worship, small venues and startup production and rental companies. The series comprises the 12-inch EVIVA 12P and 15-inch EVIVA 15P 2-way loudspeakers, along with the EVIVA 18SP 18-inch subwoofer. The 2-way models come with a custom-designed, high-energy neodymium high-frequency compression driver, as well as Electro-Voice's patented SST (Signal Synchronized Transducers).

Both the EVIVA 12P and EVIVA 15P offer a 90° x 60° (HxV) coverage pattern, delivering clean, even sound across the audience area. The 12P has a frequency range of 50Hz–20kHz (–10dB) and a maximum SPL of 125dB, while the 15P has a wider frequency range of 45Hz–20kHz (–10dB) and has a higher maximum SPL of 126dB. Supplementing the low frequencies, the 18SP takes the frequency response down to 38–200Hz (–10dB) and has a maximum SPL of 132dB.

All units feature a 1,000W amplifier with a 2-channel analogue input section. Control comes with gain knobs for level adjustment and switches for mode changes between Music and Live. With the 12P and 15P, there are also switches for high pass changes between No Sub and With Sub EVIVA 18SP, while with the 18SP there are switches for low pass between 100Hz 12P/15P and 150Hz, and polarity between Normal and Reverse. The loudspeakers feature an auto-switching universal 100–240V mains voltage input and are powered via an IEC mains input.

The 18SP offers two XLR/TRS combo jack line inputs as well as a pair of XLR pass throughs. Meanwhile, the 12P and 15P are equipped with two XLR/TRS combo jack mic/line inputs, an XLR mix output and Bluetooth audio streaming with switchable mono/stereo mix output.

www.electrovoice.com

Four in one

DBTECHNOLOGIES HAS released A2Net, a digital audio and control protocol that enables signal transmission over a single cable. The first devices compatible with A2Net are the Control24A controller and the ACU-1 expansion card.

A2Net is an evolution of the proven RDNet protocol, allowing the transmission of up to four channels of high-resolution digital audio as well as control data over a single Cat5 cable. This is said to significantly reduce cabling requirements, making system setup "more streamlined and efficient".

The signal transmission follows a classic point-to-point cabling architecture, using Cat5, Cat6 or Cat7 cables. For additional reliability, an analogue XLR connection serves as a redundant backup. In the event of a digital signal failure, the system automatically switches to the analogue signal without audible interruption.

The Control24A is the first dBTechnologies control unit designed natively for A2Net. It integrates audio and network management into a compact solution, expanding RDNet functionality with digital audio transmission. It controls up to 64 speakers equipped with ACU-1 cards, with connectivity via USB-C or TCP/IP (etherCON). The unit comprises four XLR inputs, configurable as analogue or AES/EBU digital inputs, two XLR outputs for AES/EBU digital audio, allowing daisy-chaining of additional units, two Cat5 outputs for A2Net connectivity, a 1.54-inch E-Paper display for status information, visible even when powered off, and a redundant power supply.

Control24A

The ACU-1 card enables A2Net integration for speakers equipped with DIGIPRO G4 amplifier modules. A2Net ensures a high level of operational security by automatically switching to analogue inputs and outputs as a backup in case of a digital signal failure. The "True Bypass" function guarantees that the audio signal continues to flow, even if a speaker in the signal chain loses power.

The system is fully compatible with RDNet, allowing hybrid setups where both RDNet and A2Net devices can be used together. Control is managed via Aurora Net software.

www.dbtechnologies.com

A tasty 10-inch sub

FEATURING TWO opposing-facing 10-inch woofers, the SUB210 from US speaker specialist 1 Sound is a 1,200W single-channel subwoofer delivering a bass response down to 35Hz, and with a maximum SPL of 128dB. Designed for positioning parallel or perpendicular to walls, the IP55-rated SUB210 has eight M10 rigging points for hanging and can accept a recessed Pole Cup for mounting satellite speakers using 1 Sound's Active Speaker Tubes or an industry-standard M20 screw-in pole. At only 12 inches wide, the sub weighs less than 30kg and is available with custom colours and fabrics.

www.1-sound.com

Bose speaks the truth

CONSISTING OF the 2160BH, 2160BL, 1100BH and 250BL, the Veritas series is Bose Professional's next generation of smart mixer amplifiers that provide background/foreground music, paging and multimedia to commercial spaces. Features include up to 30 selectable loudspeaker EQ presets, Bluetooth connectivity and wired stereo RCA connections, and an intuitive front-panel OLED screen for easy setup, configuration and control. A quick-start QR code is embedded in the OLED screen which directs users to a self-guided webpage for simple installation and operation. Veritas amplifiers support up to four zones and are compatible with both distributed 70V/100V and low-impedance systems.

www.boseprofessional.com

Compact power for portable sound

WORK PRO'S PulseDrive Series is a family of compact, easy-to-carry DSP amplifiers. Ideal for a range of portable sound reinforcement systems, there are four models in the series: the PulseDrive 602 (2x300W channels), PulseDrive 1002 (2x500W channels), PulseDrive 1204 (4x300W channels) and PulseDrive 2004 (4x500W channels).

All models feature switch-mode power supplies for efficient power conversion, while their DSP allows users to adjust and configure parameters including EQ, delay and compression. Each amplifier can be controlled via an onboard OLED display or from a PC, with an encoder giving simple navigation of DSP settings. The range also features LAN connectivity for remote control and monitoring via PC software. The PulseDrive Series runs on the UDP platform to ensure reliable network control, while PulseDrive Control Editor software supports control across multiple devices.

www.workpro.es

RF Venue widens its appeal across the spectrum

COMBINING UP to six IEM (in-ear monitor) transmitter signals into one feed via a single external antenna, the Combine6 IEM transmitter combiner from RF Venue features a passive expansion circuit. It can be connected to a second unit to offer a total of 12 IEM channels in a single rack unit. HDR – or High Dynamic Range – reduces noise caused by intermodulation distortion and can enhance wireless microphone performance when sharing the same RF spectrum as IEMs.

Designed for use with any brand or model of wireless microphone, the Distro5 HDR antenna and power distribution system incorporates low-noise figure amplifiers that deliver HDR across the spectrum. Building on the legacy of the Distro4, the Distro5 HDR delivers buffered antenna signals for up to five channels of wireless mic receivers. Housed in a ½-rack unit, up to nine channels can be served in a 1U space from a pair of cascaded Distro5 HDRs, so that multiple R units can be cascaded together for higher channel counts. In addition to clean, low-noise RF signal distribution across the 470–698MHz band, the Distro5 HDR serves as a power distribution system for wireless microphone receivers or other 12V DC rack equipment. An Octopus power cable uses the internal power supply to provide up to five amps of DC current to power devices, while a 12V DC power input for battery-powered operation is included for mobile applications.

The US manufacturer has also released a compact, self-contained portable RF spectrum scanner. The Spectrum Recorder captures, stores and retrieves RF spectrum data for the simplified monitoring and optimisation of wireless microphone and IEM systems in the 400–700MHz band. Saving data in its internal storage, time-stamped CSV files can be retrieved directly via USB drive or accessed remotely over a local network. The Spectrum Recorder can be directly connected to a wireless microphone antenna system to capture an RF environment snapshot for analysis and logging. Using its supplied whip antenna, the spectrum data can be captured for a site survey. Battery ready, the portable Spectrum Recorder includes PoE capability and an Ethernet connection. Data can be uploaded to RF Venue's web-based Wireless System Builder tool for system design and frequency coordination worldwide or imported natively to third-party software.

www.rfvenue.com

ARX finds the right balance

ARX HAS released the USB DI, a plug-and-play, 24-bit, high-resolution digital to analogue pro audio interface. According to the manufacturer, it removes the need to use any existing sound card outputs, with their inherent noisy environment and problematic grounding. The interface features full transformer balanced output isolation to eliminate earth loops/ground hum and other extraneous interaction noise and distortion.

The USB DI installs as a fully compatible, generic USB audio device, requiring no special driver program installation on macOS, Windows XP and Windows 7, 8 and 10. The front panel has a Type B USB input connector and two transformer balanced analogue audio XLR line out connectors for connecting to any standard balanced analogue input. A status LED on the front panel indicates that the USB DI is connected and operating.

The unit is housed in a heavy-duty steel chassis finished in a matt textured powdercoat, with hardwearing epoxy screen printing and slip-resistant rubber pad. It is suitable for interfacing any USB-equipped computer (especially notebook computers) with the balanced inputs of professional sound systems. It is available in dual-channel format and includes a USB-A to USB-B cable.

www.arx.com.au

Omni keypads combine simplicity with customisation

DESIGNED FOR integration into the BSS Soundweb Omni signal processing and AMX Muse automation and control environments, BSS has created the Omni keypads. Featuring dynamic programmable LCD buttons, the Omni keypads support full-colour images and multiple states. In addition to promoting customisation, the keypads aesthetically blend into modern interior designs, without sacrificing functionality.

Enabled by Harman's AVX Suite, the keypads can be configured and managed through the unified software platform. By adopting Harman's HControl protocol, the keypads communicate natively with BSS Omni DSP processors and I/O expanders or AMX Muse automation controllers, and are compatible with AMX NetLinx or third-party control platforms.

Incorporating PoE connections to simplify cabling, the keypads are currently finished in black or white. Available in tabletop and wall-mount configurations, the three tabletop models come in 6-button, 6-button with rotary control and 8-button with rotary control variations. Wall-mount models are compatible with worldwide variations of single-gang electrical boxes and include 6- or 8-button layouts with optional rotary control or a rotary-only configuration.

pro.harman.com

Licence updates from DirectOut

A RAV.IO and RAV.SRC.IO 256 channel-mode upgrade and an NMOS Out-of-Band (NMOS OOB) network functionality upgrade have been announced by DirectOut.

The 256 channel-mode for the RAV.(SRC.)IO will double the capacity of the network audio module. The module-bound licence upgrade means that licences can be installed on multiple host devices and will automatically activate only when the licensed RAV.SRC.IO or RAV.IO module is inserted. This is said to increase the flexibility and performance of the Ravenna stack, being able to max out physical limits, while saving budget. The manufacturer's HD SRC is also available on board the RAV.SRC.IO, providing seamless operation across clock boundaries while maintaining signal integrity with 1ms of latency.

The second addition to the DirectOut licences is the NMOS OOB service. For many years, RAV.IO and RAV.SRC.IO modules have supported NMOS standards IS-04 and IS-05 for device discovery, registration and stream connection. By adding the NMOS OOB licence to the PRODIGY or MAVEN.A, additional access to the NMOS stack via the management network interface of the host device is granted. This allows the system designer to integrate node discovery and stream configuration in a separate control network that is independent of the media network.

www.directout.eu
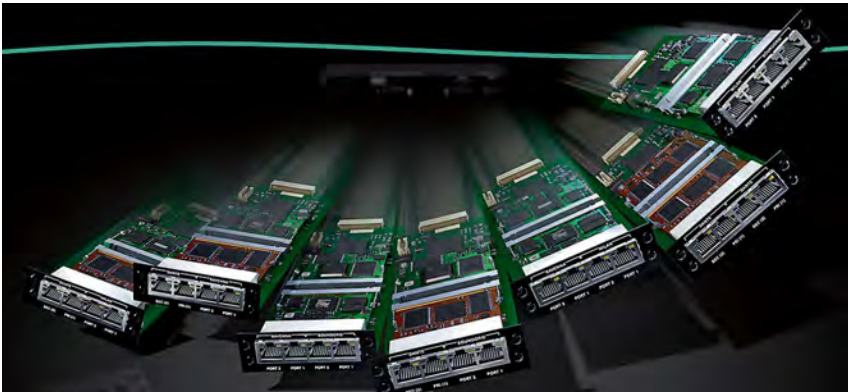
Dante AVIO Install series

Adapting to Dante

AUDINATE HAS expanded its Dante AVIO range with the Dante AVIO Install series of adapters. Available in 2-channel analogue input and output versions, the adapters have been designed for seamless integration into installed Dante-enabled systems, integrating legacy analogue equipment and enabling new connections. Features include Euroblock terminals, the Dante AVIO ClickGrid mounting system, and flexible and clean mounting options, adaptable to under-table, shelf or rack installations. The compact, PoE-powered devices offer sample rates of up to 96kHz, 24-bit audio resolution and ultra-low latency. The adapters have been designed for meeting rooms, classrooms, houses of worship and performance venues.

The manufacturer has also announced the availability of telemetry monitoring and retention features for Dante Director. As a result, the cloud-based SaaS tool now enables the collection and retention of device latency for up to 30 days, viewable in a convenient time-series chart that displays latency spikes as they occur. Latency can be compared across multiple channels using mini-charts, enabling administrators to quickly scan for patterns between various channels. With a better understanding of latency on a device channel level, administrators can explore the network and identify if latency is being introduced between devices. This enables the efficient replacement of any defective cabling or switches or even the potential for rewiring to establish more efficient signal connections.

In brief, Dante Controller v4.15 is now available. The update includes support for Dante media encryption and the ability to select and copy information from tables in Dante Controller.

www.audinate.com

Tasker goes on tour

TASKER HAS created a series of audio, video and data application cables for external mobile use, designed for continuous winding and unwinding on professional cable drums. The C128 PUR can be used to perform balanced audio in external installations up to 100m thanks to its 2x0.35mm² section and high coverage shielding, also available in the TSK1038 PUR, a DMX cable suitable for lighting control. Also in the lighting category, the C282 is a double DMX cable with Kevlar traction elements and a diameter of only 7mm.

The C282 Super is a strong 8x4mm² speaker cable manufactured with a crown-shaped grouping around a central PE filler that gives it a solid but also flexible structure, essential for customers involved in mobile and rental installations.

LAN cables allow users to transmit digital audio and video as well as standard data signals. The C725 PUR is a Cat5E cable suitable for digital audio applications on the Dante protocol, passing through the C728 PUR, which has a larger 4x2x0.22mm² (24/7 AWG) section designed for HDBaseT transmissions, ending with the C726 PUR, a Cat7 cable with a diameter of only 6mm, or its bigger brother, the C726 PUR Super, a Cat7A cable that allows a data transmission speed up to 1GHz for CATV applications.

In the broadcast sector, the T42 PUR has a flexible coaxial cable with multifilament formation and a double braid shield in tinned copper OFC which allows 12G-SDI video transmissions up to 70m. The T442 PUR contains four T42 PUR, without losing any flexibility or softness, while the TR11 PUR Extra Flex is a triaxial cable with a silver-plated conductor and shield.

www.tasker.it

Energy to the core

KLOTZ AIS has released the EC1-1625G4 Energy Multicore, designed for indoor and outdoor mobile events, productions and media applications, in compliance with DIN 15765. It can be used whenever multiple AC circuits need to be transported and distributed over long distances in a professional environment. The cable features 16 2.5mm² power conductors and a 4mm² PE ground conductor, complying with IEC 60228 (Class 6) with a short twist length. Unlike the commonly used 2.5mm² ground conductors in conventional multicore power cables, the 4mm² ground is said to provide maximum protection of up to 16A, even over long distances of up to 90m.

use in multi-amplifier systems and is 100% compatible with L-Acoustics SC32 cables. It is equipped with RMP 37p metal connectors with silver-plated contacts and transparent shrink sleeves on both sides for free labelling.

The LP321XY4D breakout adapter provides a secure connection for the LP321XY1M. The robust design provides reliable speaker wiring at all times, even in the demanding conditions of a live stage environment. Thanks to its clear layout and easy handling, setup and teardown times during live operation are said to be significantly reduced. The base is the LSC3215YS LS-Multicore Xtreme cable, assembled with the durable 37p RMP M connector on one side and a 4x 8p PA-COM F resolution at the fanout. LP321XY4D adapters are available with either an ultra-durable SGB metal strain relief at the fanout or a braided sleeve as a cost-effective alternative.

The PowerLink Box is a robust and easy-to-use power distribution system that has been specially developed for use in harsh stage environments. Equipped with one powerCON

The LP321XY1M multicore speaker cable has been designed for the

TRUE1 input and five powerCON TRUE1 outputs, the LV-NM5F box offers a current carrying capacity of up to 16A at 250V. This high-quality connector is characterised by its locking system and can be safely plugged in and unplugged even under load. Despite its lightweight design, the 1.5mm-thick aluminium housing can withstand even the highest mechanical loads. A matte black powder coating provides reliable protection against external hazards.

Finally, the SEW cable series has been designed for wireless systems and can be provided with Neutrik Silent Plug connectors for noiseless instrument changes during live performances. For secure connections at the bodypack, the cables use screwable Switchcraft mini-jack connectors. On the instrument side, a variety of jack connector options are available, each with 24-carat gold-plated contacts for nearly loss-free

LP321XY1M

transmission. In demanding live situations, the SEW series provides a secure cable connection between the Sennheiser Evolution Wireless System and the connected devices at all times.

www.klotz-ais.com

Sommer Cable gets RFID-ready

SOMMER CABLE'S connection cables are now RFID-ready with integrated transponders from relyos, the manufacturer's partner company. The solution has been designed to increase efficiency in goods and inventory management. The relyos handheld scanner or GATE counts every incoming or outgoing product in a logistics line. Sommer Cable's connection cables are now available premade with a built-in RFID relyos transponder and can be tracked using the relyos system. This aims to enable users to keep track of their cables. The RFID transponders are attached at the cable end. For XLR cables, these are attached to the side of the male plug to ensure that the transponders do not interfere with installations and normal stage applications. The transponder is firmly and securely fixed by a shrink tube that is covered with the relyos logo. These chips are ideally suited for heavy use in everyday event applications, featuring

a lifespan of about 30 million read operations.

Designed to deliver protection from external factors, the HICON PRO+ XLR connectors are optimally shielded to ensure signal losses are reduced to a minimum. Together with the

SC-SOURCE MKII HIGHFLEX studio microphone cable, which is specially designed to withstand interference from electrical sources, the company says it offers a perfectly protected connection

cable. A wire cross-section of $2 \times 0.25mm^2$ made of 0.05mm OFC copper strands is reel-friendly and provides high bending cycles, while its aluminised fleece plus copper spiral shielding reportedly ensure a 100% optical coverage. The fleece is also vaporised on both sides with a conductive aluminium layer to ensure the cable remains noise- and crackle-free, even under difficult conditions.

Boasting a bandwidth of up to 40Gbit/s and a frequency of 2,000MHz, the SC-Mercator Cat8.2 network cable is designed for demanding industrial and high-speed networks such as data centres, medical technology or military communication. With a halogen-free, Low Smoke Zero Halogen jacket, the company says the Cat8.2 cable meets the requirements of CPR fire protection class B2ca, and complies with the IEC 60332-1-2 and IEC 60754-1/2 standards. It features double shielding consisting of individually shielded wire pairs and an overall copper braiding, and is compatible with GG45 and AR45 connectors in addition to the standard RJ45 interface. The cable meets all requirements of application classes 1 and 2 (Cat8.1 and Cat8.2), which provide a maximum link length of 30m, and is also downwards compatible with all lower network classes, meaning it also complies with Cat7A, Cat7, Cat6A, Cat6, Cat5E and Cat5.

www.sommercable.com

All routes Flock to Patch and Switch

SPECIFICALLY TAILORED for hybrid workflows in live sound scenarios, Flock Audio has devised its first digitally controlled routing solution. Providing 24 channels of analogue audio routing with no AD/DA conversion or latency, the Patch LV takes advantage of Dante for device chaining. With eight Dante-enabled inputs and outputs, the 1U rack unit includes a total of 64 point connections. Digital control is conducted using the Patch App routing software, where recall routings can be created and stored. For larger I/O systems, a multiple unit expansion via Dante is available.

The Canadian company has also devised the Switch controller for routing synthesiser and analogue instruments. The Switch toggle provides digital and mechanical control for up to eight mono or stereo instrument inputs. With analogue routing and no AD/DA conversion or latency, the device is equipped with a large LCD display rotary knob that can be customised to display the device name and other input information.

www.flockaudio.com

SSL 18 takes centre stage

PROCLAIMING THAT the device marks the start of a new era of rackmount production technology, Solid State Logic's SSL 18 USB audio interface has been designed to be the centrepiece in a 19-inch rack, supporting both desktop setups or full professional studios with best-in-class conversion, high-performance mic pres, flexible I/O and monitor control capabilities.

Next-generation 32-bit/192kHz converters provide the platform with dynamic range performance of 120dB across all its microphone, line level and instrument inputs, and 125dB dynamic range on the monitor and line outputs. Meanwhile, its integrated high-current amplifier features dual headphone outputs offering 120dB dynamic range.

Featuring eight high-performance mic preamplifiers with switchable mic/line configuration, the SSL 18's inputs provide an ultra-low noise floor and a large dynamic range, allowing every detail of a performance to be captured with accuracy. A 2-stage circuit design ensures ultra-low distortion during recordings while maintaining the natural character of the source. Each input can also be flipped into Legacy 4K Analogue Enhancement Mode, which adds real analogue saturation and a musical high-frequency boost,

SSL 18

allowing users to access the iconic 4000 series sonic character for vocals and drums. Inputs 1 and 2 are conveniently located on the front panel and offer instrument/Hi-Z inputs to capture DI'd guitars and vintage synths or drum machines.

For connectivity, the interface comes equipped with 10 balanced line level outputs located on the rear of the unit. Line outputs 1, 2, 3 and 4 can be configured to +9dBu or +24dBu, ensuring compatibility with a broad array of studio monitors and vintage equipment. Outputs 3–10 operate at +24dBu, making them suitable for integrating professional outboard equipment. All outputs are DC-coupled and capable of sending Control Voltage (CV) to synthesisers and/or modular rigs. Additionally, the SSL 18 features configurable analogue insert points for inputs 1 and 2, making it possible to track with analogue processing in the chain.

Meanwhile, the Alpha 8 is equipped with next-generation 32-bit/192kHz converters and is suitable for users that require a simple bidirectional analogue to ADAT/SPDIF converter, an aggregate 18/18 USB audio interface or a mixture of the two. The operating level of each analogue input and output can be individually adjusted to +9, +18, +20 or +24dBu, ensuring optimal signal integrity and maximising headroom for any device connected to the Alpha 8. Whether it is paired with 19-inch rack gear, vintage synthesisers, analogue mixers, 500-series modules or monitor controllers, the Alpha 8 optimises the signal path to and from other equipment. On the digital side, the unit features Word Clock I/O, ADAT and S/PDIF clocking options to provide jitter-free operation.

www.solidstatelogic.com

Alpha 8

Studio Tech spans the bridge from ST 2110 to Dante

BY INCORPORATING Merging Technologies' ZMAN module as the core ST 2110 engine, Studio Technologies has updated its Model 5512A audio and Model 5518A mic/line interfaces. Both units interface analogue signals with applications including the SMPTE ST 2110 suite of standards to implement audio-over-Ethernet networking connectivity. Redundant stream performance is supported following the ST 2022-7 standard.

The Model 5512A allows line level analogue sources to be connected and output in the digital domain by way of one or two Ethernet interfaces. ST 2110 digital audio signals, which arrive via Ethernet connections, are converted to analogue and then output as balanced line level signals. Two versions are available, with the Model 5512A-01 supporting eight channels and the Model 5512A-02 supporting 16 channels. The Model 5518A mic/line interface allows up to eight analogue microphone or line level sources to be connected and output within the ST 2110 digital domain via one or two Ethernet interfaces. Eight digital audio channels are converted to analogue and then output as balanced line level signals.

The manufacturer has also unveiled three announcer consoles that feature ST 2110 support. Each model offers advanced features but differs in the number of talkback sender (output) channels, with the 6-talkback-channel Model 5536, 4-talkback-channel Model 5534 and 2-talkback-channel Model 5532.

The models provide a combination of analogue and digital audio capabilities with a wide range of user features and configurable resources, making them suitable for broadcast, sports, esports, live event and streaming applications. Requiring only minimal connections for deployment, the units provide on-air talent with the resources they need for a wide range of scenarios.

The units support the SMPTE ST 2110 suite of standards to implement audio-over-Ethernet networking connectivity. For enhanced network reliability, redundant stream performance following the ST 2022-7 standard is also supported. Housed in a compact, rugged, steel enclosure, the units are intended for tabletop use, small enough for use "court-side" or in a crowded booth, yet flexible enough for numerous remote production workflows. An independent Gigabit network interface provides access to the products' management web pages. By using a standard web browser, support personnel can quickly and easily "customise" a unit's operation.

www.studio-tech.com

Shure expands SLX-D capabilities

KMS11

AVAILABLE IN both standard (SLXD4Q+) and Dante-enabled (SLXD4QDAN+) versions, the SLX-D Quad channel digital receiver can be paired with existing SLX-D transmitters. Consolidating four channels of wireless into a single rack unit, the receiver incorporates a suite of improved capabilities, including an expanded 138MHz tuning range.

Simplifying the management of wireless output levels and receiver outputs to best match open mixer channels, the audio summing feature can set and combine audio levels, before mixing down to between one and four outputs. Facilitating the ability to quickly scale up multichannel wireless systems, RF cascading combines two SLX-D Quad receivers to create an 8-channel SLX-D receiver system without additional accessories.

Multiple open frequencies can be detected and sync'd with existing SLX-D transmitters, in addition to the receiver's display guiding through setup and showing the battery life and health

of each channel. Incorporating XLR, ¼-inch and Dante output options, SLX-D Quad receivers can connect to UA874 active directional antennas without additional power supplies being required. The SLXD4Q+ Quad receiver comes with four XLR and four ¼-inch outputs with two Ethernet connections, whereas the Dante-enabled SLXD4QDAN+ also includes a Dante digital output. Additionally, the expansion of Shure's partnership with Yamaha digital consoles now includes the SLX-D wireless receivers. The receiver gain of SLX-D systems can be controlled from the mix position, where information such as battery status and RF level can also be monitored.

Three years on since the launch of its KSM11 wireless condenser capsule, Shure has made the same cardioid available as a wired XLR microphone. The deep cardioid polar pattern reduces off-axis phase distortion for focused vocal reproduction to provide a full low-frequency response, linear and transparent midrange,

and natural high-end detail. The condenser capsule uses a 0.75-inch gold diaphragm and incorporates a suspended isolation system and a steel grille with three-stage plosive reduction pop filtering.

Designed by Shure for deployment in smaller-scale meeting rooms up to 10m x 5.5m in size, the IntelliMix Room Kits offer a complete

IntelliMix Room Kits

Microsoft Teams Room system on Windows. Based on ease of AV setup, security and cloud management, the kits promote clear audio quality for meeting participants. With AI tools such as Microsoft 365 Copilot, the IntelliMix Room Kits enhance audio intelligibility and transcription accuracy by enhancing speech and removing distracting sounds. With Zero Touch Provisioning, the audio, video, touch panel and compute device auto-configure once the components have been connected, and powered on prior to log-in. The DSP comes pre-installed and pre-configured on the Teams Room for automatic connection to Shure's MXA902 ceiling array microphone and loudspeaker.

www.shure.com

DAD highlights AX64 modular interface

OCCUPYING A 2U rackspace and designed to take on a wealth of studio and postproduction, installed audio and live sound tasks, Digital Audio Denmark's AX64 is a modular multi-format audio interface with eight slots for audio I/O cards from the AX32 and Penta product family. Up to 64 analogue input or output channels can be accommodated, retaining the manufacturer's high-end sonic quality. The feature set includes a wide palette of digital connectivity, built-in DAD SPQ processing, Eucon high-speed Ethernet control compatibility, an internal summing engine and drivers for macOS and Windows.

Another recent addition from the Danish manufacturer is the Core 256, the most compact model in the DAD Thunder | Core

series. A digital router and monitoring interface with 848 input and output channels, it is intended for use in postproduction, studio and installed audio environments. Sampling rates of 44.14kHz up to 384kHz are supported, while ADAT, MADI and Dante connectivity allow the addition of analogue preamps or insert points to the mix. At 1U high and ½-rack width, the device can share a rack shelf with an Apple Mac Mini running Dolby Atmos Renderer, Dolby Atmos Production Suite or Dolby Atmos Mastering Suite.

The RX2 is based on central and fader modules that can be integrated to match a wide range of radio and TV production environments. The RX2 scales easily from six or 12 faders up to 96 faders. Each module has a dedicated high-brightness 10.1-inch

touchscreen which gives access to main control and channel settings, metering and system snapshots. Assignable hardware buttons are provided in the central section, plus adaptive labels in a separate 7-inch vertical touch display. The central module of the RX2 houses the main audio I/Os plus a direct microphone input and a stereo headphone output. Loudspeakers can also be driven directly from this module. Each RX2 fader module includes six dust-protected 100mm track-length motorised faders.

Delivering more expansion options for its Thunder | Core and Penta product series, two more plugin expansion cards for both ranges have also been announced. Based on the

IEEE-developed Time Sensitive Networking standard, its AVB Milan module aims to unlock the full potential of the company's Control | Pack solution which provides tools for live sound engineers in front-of-house audio production, monitor mixing and playback. Meanwhile, an ST 2110-30 module aims to simplify the integration of network-driven audio routing in broadcast studios, mobile production trucks and postproduction suites, bridging the gap across the growing number of digital audio distribution formats. The company has also joined the Ravenna AoIP community.

www.digitalaudio.dk

More or less for DS100

AIMING TO make its DS100 signal engine more accessible to a broader range of users, speaker specialist d&b audiotechnik has announced scalable I/O sizes for its DS100 and DS100M signal engines, an extension to the d&b Soundscape ecosystem. The DS100 firmware has been updated to offer three licence sizes to provide a more cost-effective entry point for d&b Soundscape projects, as well as enabling larger productions to benefit from increased channel capacity. In addition, available function groups have also been doubled to make more complex systems easier to manage. En-Scene will now come
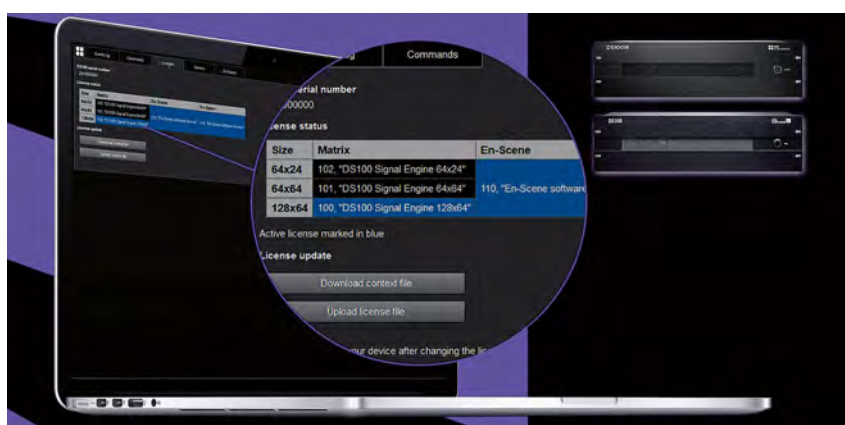
pre-installed on all future DS100 units, ensuring that users can immediately benefit from its object-based mixing capabilities.

The upgrade is free to existing DS100 and DS100M users and increases I/O processing from 64x64 to 128x64. Meanwhile, two DS100 I/O sizes providing 64x24 and 64x64 will also be introduced. d&b says licences are upgradeable at any time, allowing users to tailor I/O to specific projects without the need for additional hardware.

www.dbaudio.com

Audio-Technica expands its R-Series

WITH THE introduction of the ATH-R30x open-back reference headphones, Audio-Technica has added to its R-Series, joining the ATH-R50x and flagship ATH-R70xa. All three models are said to provide a natural, spacious sound similar to that produced by a speaker monitor system. They are suitable for mixing, mastering and creating in a studio or other private space. The ATH-R30x can be used in a home studio to create an accurate audio reproduction with a spacious soundstage that replicates live performance.

Fully open-back sound relies solely on the performance of the 40mm drivers. The ATH-R30x headphones are engineered to eliminate internal resonances and provide a quick transient response to deliver an authentic open-air experience with minimal distortion.

The transducer design reportedly results in very little additional tuning or damping, while high-efficiency magnets and a pure alloy magnetic circuit design are said to reduce distortion and ensure an accurate and extended high-frequency response. Acoustically transparent, honeycomb-mesh housings provide a natural and spacious open-back sound.

The headband features an adjustable headpad that can be positioned to the user's preference, providing a high level of comfort. The replaceable velour earpads and cooling open-back design allow the user to stay fully immersed in the audio.

The ATH-R30x is fitted with a 3.5mm TRS connector, with a screw-on 6.3mm adapter also included.

www.audio-technica.com

Mipro unveils cardioid vocal mic

MIPRO ELECTRONICS has announced the MM-58 cardioid vocal microphone as the newest addition to its professional audio lineup. Designed for high-demand environments including live performances, speeches and broadcast events, the MM-58 combines advances in acoustic engineering with a rugged, stage-ready design.

At the heart of the MM-58 is the MU-581D capsule, offering a high-frequency response that enhances vocal brightness and is ideal for a variety of settings. The optimised frequency response and high dynamic range are said to accurately capture vocal details, preserving the natural tonal quality of the speaker or singer. Whether used in live performances or conference settings, the MM-58 provides

stable and reliable performance. The manufacturer's patented composite anti-shock suspension system improves shock absorption and effectively isolates handling noise.

Built for longevity, the MM-58 features a precision-crafted NC-machined metal body. The high-rigidity multi-layer metal mesh structure not only enhances longevity but also effectively suppresses feedback. Additionally, the integrated metal mesh pop filter reduces breath and wind noise while being easy to detach and clean. The microphone is equipped with an independent switch, enabling for quick and convenient operation of different pickup patterns, allowing the microphone to adapt seamlessly to a variety of performance and presentation needs.

MM-58

www.mipro.com.tw

Riedel thinks smart with StageLink

The StageLink family

RIEDEL HAS announced the launch of its StageLink family of smart edge devices for seamless network streaming. The networked I/O boxes have been designed for broadcast, live production and studio environments and will streamline decentralised signal distribution over generic IP networks, eliminating the complexities of traditional cabling and configuration.

The StageLink product line enables media professionals to capture and distribute signals across their networks, ensuring a smooth, reliable and cost-effective transition to IP-based workflows. By leveraging standard network cables instead

of specialised infrastructure, StageLink devices create a scalable system that integrates microphones, intercom, GPIO devices and other audio-enabled equipment.

The lineup consists of six devices, each tailored to specific workflow needs. The NSA-003A (Dual Partyline) enables integration of third-party legacy 2-wire intercom systems into Riedel's Artist and Bolero ecosystems. The NSA-004A (Quad In) and NSA-005A (Quad Out) offer four universal input and output ports respectively, supporting both analogue and digital audio connections. Designed as an all-in-one interface for media workplaces,

the NSA-006A (Workplace) features mic preamps, headphone outputs and stereo speaker connectivity. The NSA-007A (Dual In/Out) serves as a broadcast-grade 2-in/2-out I/O box that also functions as a classic analogue or digital 4-wire device for Artist and Bolero intercom systems. Finally, the NSA-010C (GPIO) is a network-based GPIO interface that operates in either integrated Artist/Bolero mode or standalone mode, enabling third-party connections via NMOS IS-07.

Meanwhile, the German manufacturer has also unveiled a compact desktop intercom panel to complement its 1200 Series SmartPanels. With a purpose-built form factor, the DSP-1216HL offers a space-saving, multifunctional interface for professionals in broadcast, live event

DSP-1216HL

production, theatres, OB vans and sports venues, bringing the power and flexibility of the software-defined SmartPanel ecosystem to the desktop.

Much like a smartphone, a SmartPanel allows users to adapt its functionality to

their workflows by leveraging various apps instead of multiple single-purpose panels. This approach reduces hardware costs and complexity while futureproofing investments, as new features can be added via software updates. At launch, the DSP-1216HL will support all three 1200 Series SmartPanel Apps: the Intercom App for real-time communication, the Control Panel App for third-party integration and the Audio Monitoring App for high-performance audio monitoring.

The DSP-1216HL features 16 hybrid lever keys for intuitive Talk-Mute and Talk-Listen workflows, along with high-resolution, full-colour multitouch displays and customisable LED rings for clear signalisation. Designed for seamless integration with the Riedel Artist intercom ecosystem, the DSP-1216HL comes with extensive connectivity options and a focus on open IP standards. It can be connected to the Artist-1024 via AES67 (SMPTE ST 2110-30) or to the Artist-32/64/128 via AES3 and feels at home in modern production networks. The panel's 2.1 speaker system not only enhances intercom workflows in headset-free scenarios but also enables use as an audio monitoring solution.
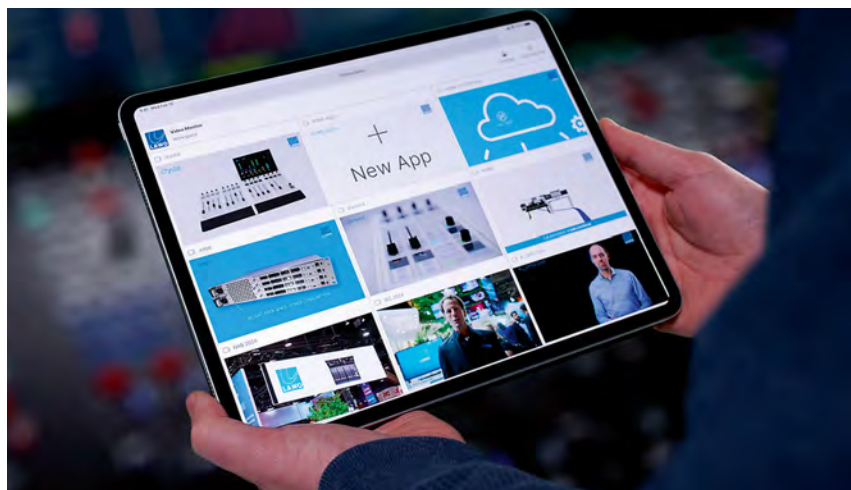
www.riedel.net

High five with Lawo

ANNOUNCING THE introduction of its Lawo Workspace user interface, German broadcast specialist Lawo has launched of an array of HOME Apps designed to address a range of production requirements on one unified platform. Created to provide mission-specific production functionality on the go, Lawo Workspaces represent a mobile approach to working with Lawo's HOME App architecture and launches with three purpose-designed applications.

HOME Video Monitor

HOME mc² crystal Controller

HOME Commentary is a flexible approach to both off-tube and onsite commentary scenarios enabling commentators or contributors to monitor up to two video streams, send their audio and video to production for contribution or monitoring, and interact with production coordination via a built-in talkback function. The commentator's coordination mix tunnel and talkback are processed in the HOME Apps backend, but can be controlled directly from the Workspace UI,

while a built-in audio engine provides local mixing and low-latency monitoring directly in the app.

HOME Video Monitor provides low-latency video and audio monitoring for laptops, mobile devices and AR headsets, and can show between one and nine concurrent video streams, with or without audio metering. Lastly, the HOME mc² crystal Controller enables Lawo's compact crystal console to complement mc² audio control surfaces operated in a variety of applications. The HOME mc² crystal Controller can display high-resolution audio meters and a video feed, and extends the crystal console's functionality with additional onscreen touch controls.

Meanwhile, Lawo has also announced its HOME Intelligent Multiviewer which minimises bandwidth and CPU usage by intelligently selecting optimal downsized video proxies for its mosaic layouts. Lawo says it is perfectly suited for high-bandwidth/low-latency ST 2110 broadcast environments, SRT stream workflows in the cloud, NDI devices and compressed formats like JPEG XS.

Finally, Lawo's HOME Apps platform now enables radio stations to create efficient media facilities with a virtual DSP mixing engine for diamond, crystal and crystal Clear audio consoles. Leveraging the HOME Apps platform to provide instant processing, mixing, routing and monitoring for radio and TV workflows identical to physical Power Core units, users can choose among a compact, large and XL instance of the app to make optimal use of the available CPU power.

www.lawo.com

Sennheiser hits all bases

WIRELESS COORDINATION, production management and team collaboration can be achieved via a single solution with Sennheiser's SoundBase App, which the German manufacturer says removes the tedious and cumbersome job of coordinating and setting up a production's wireless microphones and monitoring systems brand by brand.

Developed by audio veterans Matt Dale and Donny Kuser, SoundBase addresses the fragmented workflow challenges that have long plagued the live sound industry. It offers functionality through its unified wireless coordination system that integrates with equipment from all major manufacturers, eliminating the need to switch between multiple applications, particularly during critical production moments. The app can be operated from any device with a modern web browser and any changes are automatically synced so that everybody on the team has the up-to-date version at hand.

The app enables real-time collaboration where entire teams can coordinate remotely – a capability that is essential as productions increasingly span multiple locations. Edits to an audio project are automatically saved and shared with the team, and messaging can happen directly in the app. Collaboration also continues beyond the production's own audio team. For sharing between different productions, for example in an entertainment district, SoundBase provides real-time reports with unique static links that will automatically update as collaborators edit.

In future, SoundBase will expand its offering beyond wireless coordination to create an even more comprehensive ecosystem for live sound production, including forthcoming modules for intercom engineers, A1/A2 mixers, stage plotting and production scheduling.

In addition to SoundBase, Sennheiser has unveiled a broadcast and film microphone in the form of the MKH 8018 high-class shotgun condenser mic. The unit has been designed to excel in outdoor environments, with natural sound capture that promises "virtually no off-axis colour".

The MKH 8018 features three switchable stereo modes: MS stereo, wide XY stereo and narrow XY stereo. The MS mode allows the engineer to adjust the spatial imaging steplessly on the mixing desk, while the XY modes are premixed in the MKH 8018.

Unlike other models in the 8000 Series, the unit is non-modular with a fixed XLR-5M output and integrated –10dB pad to protect against overdriving, filters for tailoring the frequency response and an additional switchable –3dB low-cut filter at 70Hz. As the MKH 8018 has been designed for broadcasting and filming applications, the usual extremely wide-frequency response of the MKH mics has been limited to 40Hz–20kHz. This avoids any overloading of the mixing console with unhearable distortion below 40Hz and above 20kHz, where ultrasonic camera lens measurement systems are active.

www.sennheiser.com

SoundBase

Waves moves ahead of the curve

WAVES AUDIO has begun shipping what it calls the world's first autonomous EQ. Following the success of Curves Equator, its resonance suppression plugin and the first product in the Curves series, Curves AQ is a smart EQ, which rather than relying on a rigid "take-it-or-leave-it" preset curve with limited adjustment and control, instead employs generative AI Spectral Targeting Technology. As a result, the plugin is cognitive – just click Learn and the EQ is calculated, significantly accelerating mixing workflows.

The white curve on the plugin represents the sound destination, referred to as the Spectral Target. Adjusting the Spectral Target resembles

working with a regular EQ; however, the adjustment modifies the EQ's destination and the processing adapts accordingly. Next, AQ offers EQ controls to personalise and perfect sound and tweak it to an individual's taste. These include Boosts and Cuts, Static/Dynamic Slider, Smart Tilt, MixSense, Adaptive Mode, four Frequency Anchors and "Traditional EQ".

Curves AQ offers the ability to add nodes on the Spectral Target, shape Qs and add HP and LP filtering. For live performances, Curves AQ Live offers zero-latency processing with the same capabilities as Curves AQ.

www.waves.com

Curtain up on V20 software

DIGICO'S V20 software for the Quantum and SD-Range consoles introduces worksurface integration for Fourier Audio and Sound Devices, the addition of a Mustard Source Expander and an optional theatre-software extension for the Quantum2²⁵.

The introduction of direct Fourier Audio integration for all Quantum console worksurfaces means users can connect their desk to the Fourier transform.engine's control network to synchronise session files and snapshots, as well as see and control plugins on their console touchscreen. All visual processing is done within the transform.engine, taking no processing power from the console. V20 also adds further support for Sound

Meanwhile, the Mustard Source Expander (MSE) is a dynamics option for Mustard processing strips on Quantum consoles that reduces the level of a signal by a given amount when it is under a threshold. By reducing the level when a singer stops singing, the MSE can minimise the chance of feedback and reduce the level of stage noise spilling onto open mics.

Finally, V20 is also brings DiGiCo's optional Theatre-software suite to the company's compact Quantum2²⁵ console and is tailored specifically for theatrical applications. The package modifies how console cue lists operate and provides a way to manage cast and costume
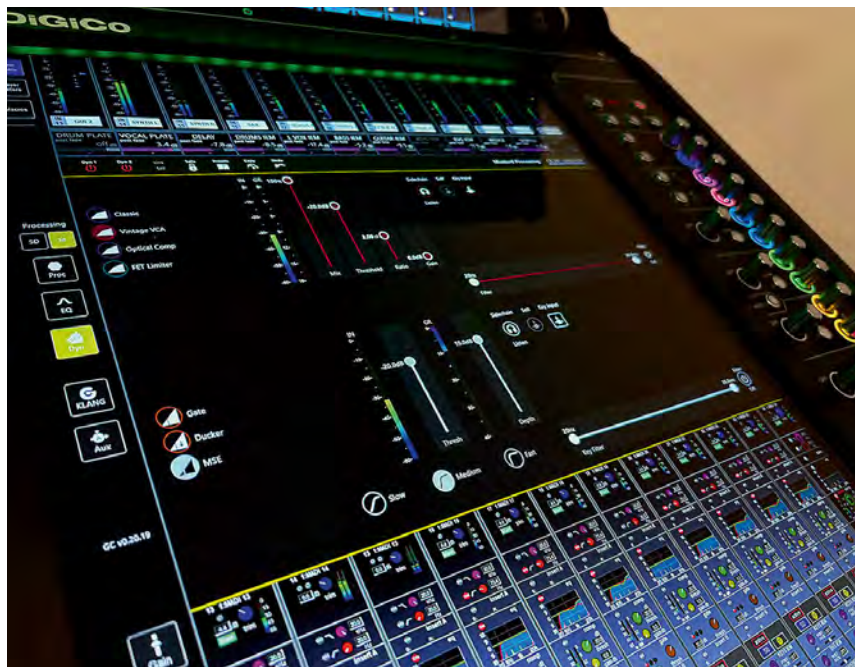
Devices' transmitters. The company says the Astral External control device means macros can be triggered directly from the transmitter when using the A20-Nexus and A20-SuperNexus receivers. Potential use cases include simple push-to-talk, unmuting a separate feed to a director in a broadcast scenario or allowing a vocalist to turn on or off a particular effect send for their microphone during a performance.

changes through Players and Aliases. Upgrading to the Theatre software offers the same channel count and processing as the company's Pulse upgrade, with 96 input channels, 48 busses, 36 Mustard processes and 48 Nodal processes, but expands the matrix to 24x24.

www.digico.biz

## Update delivers native DiGiCo integration

PROVIDING NATIVE integration with DiGiCo Quantum consoles, Fourier Audio's v1.4 update now enables transform.engine plugins to be viewed and controlled directly from a DiGiCo desk's touchscreens, while console snapshots and sessions can also be synchronised to the transform.engine. Plugin chains, previously only available in mono and stereo, can now input and output as many channels as desired, enabling users to take advantage of multi-channel plugins, which the company says is a necessity for surround and immersive audio applications. Meanwhile, v1.4 also enables sidechaining for plugins, such as compressors fed from external inputs, patched from a Dante network. Plus, the device's Dante AES67 mode increases connectivity options by allowing cross-compatibility with a wide range of AES67 devices.

Fourier Audio says chain groups can also be created, the introduction of customisable plugin grids allows users to control multiple plugins simultaneously and an overview mode further enables every chain in a showfile to be viewed at once.

www.fourieraudio.com

SQ Series gets V1.6 firmware
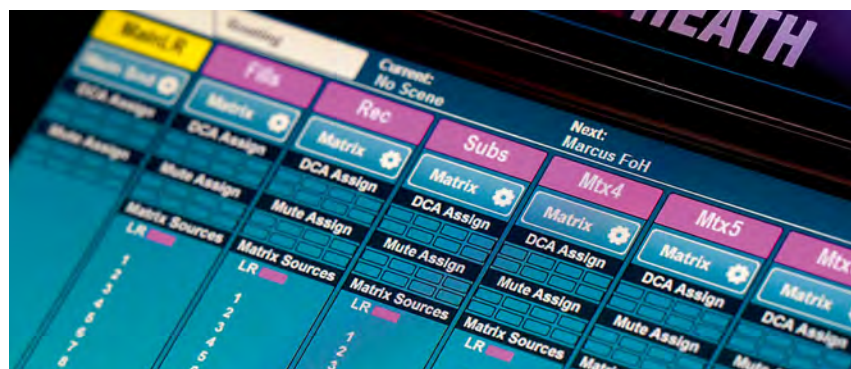
V1.6 FIRMWARE for Allen & Heath's SQ series mixers has been released, introducing a host of "much-requested features, quality of life updates" and new compressor add-ons from dLive. Headlining the V1.6 feature set is the ability to split each of the three stereo matrices into a pair of mono matrices, enabling the use of up to six mono matrices and new possibilities for speaker fills and managing audio in multiroom spaces.

The update also introduces a suite of scene-related enhancements, improving workflows for engineers across multiple applications. The new Cue List feature streamlines scene management, allowing for quick insertion and reordering of scenes. Integration of MIDI Show Control enables recall by cue number in addition to scene number, benefitting both music and theatre productions. The Scene Crossfade option delivers smooth level changes between

scenes, a useful asset for theatre applications. Meanwhile, the ability to change inputs and mixes between mono and stereo on a per-scene basis provides a streamlined workflow for festival and house engineers who frequently adjust input configurations. Another major V1.6 addition is the ability to use SQ-Drive and the USB audio interface together, allowing simultaneous redundant recording onto a computer and SQ-Drive.

Rounding out the update is the new DEEP compressors, Bus and OptTronik, available as individual purchases or as part of A&H's Compressor Pack II bundle. OptTronik is modelled after an electro-optical levelling amplifier, while Bus is based on a legendary British VCA compressor, renowned for adding punch to a mix, bus or instrument without compromising clarity.

www.allen-heath.com

FLUX:: expands audio analysis

HARMAN BRAND FLUX:: has released the MiRA software family, designed for diverse audio analysis and measurement applications. Suitable for mixing and mastering, system calibration and loudness metering, MiRA has been designed for multichannel immersive audio deployments.

The MiRA family is built on the FLUX:: Analyzer production, postproduction and audio mastering software. Incorporating the manufacturer's Sample Push technology, MiRA is said to extend integration capabilities by enabling hardware connections through ASIO and Core Audio. Samples are broadcast to the standalone MiRA application via local or standard IP networks, simplifying routing challenges in multichannel immersive audio setups.

Features include a fully customisable workspaces that allow users to tailor layouts and settings to their specific preferences and tools for Transfer Function readings, Magnitude, Phase, Coherence traces, live

impulse response and delay computation. The Nebula Spatial Spectrogram is a visualiser that combines spectrum analysis with vector scope technology, enhancing localisation and immersive audio monitoring. Adaptive Resolution Transform (ART) provides readable and responsive transfer function measurements, while the flexible Multi-Microphone Capture supports up to 23 microphones with features like pairing mode for enhanced coherence between floor and ear levels, as well as real-time averaging and delay finding.

Three tailored variants are available: MiRA Live for real-time live mixing with instant visual control; MiRA Studio for mastering and postproduction applications; and MiRA Session which focuses on system calibration. The MiRA Ultimate bundle is also available, combining all three variants into a single package.

pro.harman.com

Analogue-inspired sound on a DAW

CELEBRATING 15 years of Mixbus, Harrison Audio says its Mixbus 11 and Mixbus 11 Pro Music Production Suite upgrades bring Harrison's analogue console-inspired sound and workflow into a user-friendly digital audio workstation environment. Aiming to deliver classic knob-per-function, recording console-style workflows, its upgraded user interface introduces production tools, processing, transport features, as well as a Focus Channel that functions as a hub so users can access all of Harrison's signature elements simultaneously – even on smaller laptop monitors.

Mixbus 11 imparts Harrison's signature sound onto every channel with the Harrison 32C EQ, signal processing and analogue console-inspired saturation. Meanwhile, the top-tier Mixbus 11 Pro version adds a switchable SSL SL9000J channel strip EQ as well as the ability to export Dolby Atmos certified .adm files with 3D object-based panning, dynamic automation tools, loudness optimisation, and binaural and 7.1.4 speaker monitoring.

Mixbus 11

Its upgraded GUI features dedicated Cue, Record, Edit and Mix pages, while an updated transport toolbar and Locator Bar help users navigate a session's critical points through each stage of production. Mixbus 11 also features live-style clip launching, advanced smart-audio-editing capabilities and per-region effects processing for applying plugin effects directly to audio clips with real-time auditioning and automation.

The D510 500 Series System is a flexible 10-slot D510r rack with expandable analogue summing mixer and is the only 500 Series rack to feature an optional Dante interface. Designed to deliver a comprehensive solution for users of Harrison's 500 Series audio technology, the company says the D510 can function as a studio centrepiece, console sidecar, high-performance portable solution or live sound production tool.

Built into a standard 3U steel enclosure, its built-in power supply delivers 30% more power per module than the standard 500 Series specification. Meanwhile, Harrison says the D510r rack enables users to experience the depth and three-dimensional soundstage of Harrison's analogue summing in any studio or live sound environment by adding an optional D510mx mixer card. Eight 32Cpre+ modules can create the ultimate portable Harrison tracking rig, or can be combined with EQ and dynamics modules for a custom 8-channel Harrison mixer. With level and pan controls on each channel, the D510mx features dual independent headphone outputs with "blend", which can be fed from a "mix" of 500 Series modules or, if equipped with D510dante interface, any audio source on the AoIP network. Harrison says a USB + ADAT interface module compatible with the D510 500 Series system is currently in development.

www.harrisonaudio.com

Stacked out

Core 24f

AV-SPECIALIST QSC has unveiled a raft of features to expand its full-stack AV platform. Based on established IT architecture principles, the Q-SYS full-stack AV platform replaces disparate systems with a unified foundation of technologies that grows with customer needs. The company has introduced v10 upgrades to its Q-SYS Designer Software, unveiled three Core processors, a VisionSuite Accelerator and upgraded reporting capabilities for Q-SYS Reflect.

The Q-SYS Intelligent Platform OS now drives three Q-SYS Core processors. The Q-SYS Core 24f redefines the integrated AV&C processor category established by the Core 110f with improvements across processing power, onboard I/O support, network I/O capacity and AV bridging support, and delivers integrated control engine with support for 96 peripherals. Meanwhile, the Q-SYS X Class Server Cores utilise enterprise-grade server hardware for larger-scale applications, are fully networked and pair with localised, edge-based I/O devices. The Server Core X10 delivers three times the processing power of the Core 24f, and the Server Core X20r doubles the DSP power of the Core X10.

The Q-SYS VisionSuite introduces multimodal technologies including a Speaker Spotlight that triangulates active speakers using voice and image, and a Presenter Spotlight that delivers predictive, full-body presenter tracking. Driving these capabilities is the Q-SYS VSA-100 VisionSuite AI Accelerator, a native Q-SYS device built to power advanced automation.

The update also introduces Q-SYS VisionSuite Designer, a 3D configuration and visualisation tool that the company says models and deploys spaces with greater accuracy and efficiency.

Q-SYS Reflect now offers data and reporting tools and the ability to analyse AV reliability, track system health and visualise trends across deployments.

Finally, Q-SYS says its Designer Software v10 is its largest software release to date, introducing support for both the Q-SYS Cores and the VisionSuite AI Accelerator. It also adds Android UCI Viewer support, native ST 2110 audio with NMOS control, improved audio support for the NV-21-HU and a software development workflow for UI/UX creation.

www.qsys.com

Neumann brings 3D audio to any setup with RIME

NEUMANN HAS launched its RIME (Reference Immersive Monitoring Environment) software, described as an integrated solution for monitoring immersive audio on headphones. RIME enables music producers and mixing engineers to monitor immersive formats like Dolby Atmos in reference quality, providing an alternative when a multichannel loudspeaker setup is unavailable or when working on the go.

RIME is a plugin for all major DAWs on Mac and PC (VST3/AU/AAX) and is typically used on the output or monitoring bus. It converts multichannel formats to binaural audio, retaining surround and height channel information.

RIME captures a real purpose-built studio room using reference-quality Neumann equipment throughout. Immersive setups of Neumann KH Line loudspeakers and

subwoofers were installed by acoustics experts and fine-tuned using MA 1 automatic monitor alignment. The three-dimensional soundfield was captured using the manufacturer's

KU 100 binaural head microphone connected to its MT 48 audio interface. This setup is said to ensure pristine sound quality throughout the entire signal chain.

Neumann states that unlike competing solutions that confound the user with a multitude of options and different sounding virtual spaces, RIME is easy to use and reproduces one reference room as a single source of truth. For added realism, RIME supports OSC-compatible head tracker devices to create a listening experience that responds to the user's head movements. Moreover, RIME can also be used for stereo playback to enjoy a loudspeaker-like listening experience without the in-head localisation typically associated with headphones.

www.neumann.com

Creating an icon

TAKING MANY of the most successful Cedar processes from the past and adding new ones that develop the art and science of audio processing even further, Cedar icons are VST3/AU/AAX-compatible plugins that can be downloaded from Cedar's online shop. The first eight released icons fall into two groups: the Live Sound series offers near-zero latency for live sound and live-to-air use, while the Production series

advances in Quantum near-zero latency dialogue noise reduction, reportedly ensures no loss of lip-sync. ScreenVox is suitable for all scenarios, including live sound, broadcasting, podcasting, postproduction and archiving.

VoicEX 2 is the newest member of the Production series, joining Adaptive Limiter, Declick, Declip and Decrackle. Requiring lower processing power than the original VoicEX and with an improved response as

concentrates on postproduction in all of its forms.

Joining the existing DNS One are the StageVox and ScreenVox. Recognising the need for a near-zero latency noise reduction plugin designed specifically for singers, StageVox is based on the manufacturer's Quantum technology, designed for eliminating noise when working with live sound and tracking. It's also suitable for mixing and mastering, and suppresses excessive reverberation.

ScreenVox is a dedicated plugin for the spoken word which, thanks to the latest

the signal-to-noise ratio deteriorates, it's described as simple to use for novices and experts alike with only two controls – one to determine the loudness of the background and the other to control the loudness of the speech. Users can reduce the former to make noise and excessive reverberation go away, or reduce the latter and the voices go away.

Free upgrades are offered from any relevant Cedar Studio processes to the icons equivalent.

www.cedaraudio.com

USB Capture SDI 4K Pro

Capturing USB

MAGEWELL HAS unveiled its USB Capture SDI 4K Pro plug-and-play device which enables PCs to capture SDI signals up to 4K resolution at 60fps via standard USB 3.2. The unit is the latest addition to the manufacturer's range of USB Capture products and can be used to capture SDI signals up to 4096x2160 (including 3840x2160 Ultra HD) at 60fps with 4:2:2 chroma fidelity via the USB 3.2 Gen 2x2 interface. The USB Capture SDI 4K Pro is said to provide seamless video capture with minimal CPU usage and no external power source.

The unit can accept many different video formats up to 12G or frame rates up to 240fps. Along with video, the device can capture two channels of embedded audio or analogue audio via a 3.5mm line in interface. Embedded audio can also be extracted and output via the 3.5mm line out interface. The unit is FPGA-based and makes no demands on the PC's CPU, but does require a 20Gbps USB 3.2 Gen 2x2 connection for maximum performance. It also features a driver-free setup and automatic input signal format detection for true plug-and-play operation, with support for Windows, macOS, Linux and ChromeOS. Magewell's free USB Capture Utility software is included and permits the setting of capture-related parameters, firmware upgrades and logging.

The manufacturer has also released the Pro Convert IP to

USB, a plug-and-play device which enables computers, including laptops, to capture an NDI, NDI HX or streaming source through a USB interface with no additional power source required. It is ideal for use in conference rooms, production studios and in environments where a user's software does not natively support NDI or other IP protocols and/or the installation of additional software is not permitted.

Finally, Magewell has unveiled Q-SYS Certified plugins for the Pro Convert family of NDI encoders and decoders. The plugins integrate with the Q-SYS cloud-manageable audio, video and control platform, and are now available for download through Q-SYS Designer Asset Manager found in the Designer Software.

www.magewell.com

Q-SYS plugins for Pro Convert

Working to the edge

THE MONARCH Edge Series from Matrox consists of 10-bit remote production and contribution encoders and decoders that can be easily integrated with video distribution workflows. Users can transmit high-resolution, low-latency synchronised streams of HDR 4:2:2 10-bit video carrying ancillary data (SCTE and ANC) over SRT and MPEG-2 TS. Features include multi-unit sync, multi-stream sync and onboard genlock so that customers can integrate with advanced automation workflows and deliver audience-ready feeds to cloud distribution platforms and private video circuits.

The optimised H.264 engine powering the Monarch Edge keeps data rates low without sacrificing quality. If quality is of the highest importance, streams can be encoded up to 120Mbps. Four inputs can be streamed

at resolutions up to 1080p60, or one input at 2160p60 using the High 4:2:2 H.264 encoding profile. Furthermore, multiple processes can be performed on each input

by the unit's scaling and de-interlacing engines. This enables each input to be streamed at multiple resolutions and bitrates simultaneously, which is useful for remote monitoring.

The Monarch Edge E4 encoder is suitable for demanding, broadcast-quality

productions and live, multi-camera events, with encoding of up to four synchronised HD streams or one UHD 4Kp60 stream of securely encrypted, low-latency, HDR 10-bit

4:2:2 video on industry-standard transport protocols like SRT. Users can improve production efficiency with Tally and Talkback and easily tackle the largest shows with multi-unit ganging to transmit dozens of sync streams. A Monarch Edge D4 decoder can be used for ultra-low latency and high-quality

video transport. Programmes destined for over-the-top (OTT) or cloud delivery can encode low bit rate 4:2:0 8-bit streams.

Meanwhile, the Monarch Edge S1 is a simultaneous encode/decode appliance that provides return feeds to multi-camera production crews in the field. Bringing remote guests and talent together from separate locations for live productions, the S1 can simultaneously encode and decode HD feeds and provide remote participants with a single encoding channel while decoding a return channel. Coupled with the device's ability to provide low latency while using public internet, this feature allows participants to interact with the live show and panel in near real time.

www.matrox.com

Grass Valley brings film to life

THE LDX 180 is Grass Valley's first purpose-built cinematic camera for live production environments. Equipped with an S35 global shutter CMOS imager, the unit delivers cinematic depth of field with the speed and precision of a broadcast camera. Built on the LDX 100 Series camera platform and with a new GV-developed imager and Creative Grading, the camera seamlessly integrates with existing LDX Series cameras to ensure consistent colourimetry, shared transmission and a unified visual language within a single production.

The LDX 180 enables productions to blend shallow depth of field cinematic shots with wide tactical ⅔-inch perspectives to capture every layer of the story with one suite of cameras. It also works seamlessly with XCU and NativeIP to provide options ranging from SDI to SMPTE ST 2110, fitting directly into existing live production workflows, eliminating additional integration complexity and reducing setup time.

The camera incorporates Grass Valley's in-house developed Xenios CMOS imager which offers oversampled UHD resolution for cinematic depth of field, while integration with Creative Grading allows for every shading adjustment to be seen in real time with graphical controls.

For hybrid productions such as live sports and concerts, the combination of LDX cameras allows for a blend of wide shots for tactics or crowd coverage using the LDX 110/135/150, with the LDX 180 providing the filmic emotional player reactions or singer close-ups. For full cinematic environments such as drama productions, deploying multiple LDX 180s enables big-screen depth of field quality while maintaining fast live production workflows.

www.grassvalley.com

Full frame camera comes with accessories

AVAILABLE IN three models, the PYXIS 12K from Blackmagic Design is a digital film camera with a full frame RGBW 12K 12288x8040 sensor. Made from lightweight CNC machined aerospace aluminium, the compact PYXIS is available with L-Mount, PL or Locking EF lens mounts. It features open gate 3:2, full height 6:5 anamorphic and 9K Super 35 for creating cinematic content, while its multi-scale RGBW sensor captures 12K, 8K or 4K at the full sensor size. The company says it records full resolution up to 40fps or 112fps at 8K, has a built-in 4-inch HDR 1,500-nit LCD screen and records Blackmagic RAW and H.264 proxies. Audio-wise, it boasts a mini XLR input with 48V phantom power.

Light enough to mount on a range of camera rigs such as cranes, gimbals or drones, in addition to the multiple thread mounts on the top and bottom of the body, the PYXIS also has a range of side plates that further extend the ability to mount accessories such as handles, microphones or SSDs.

The company has also announced a PYXIS Pro Handle and Pro Grip, consisting of a top handle with a built-in OLED viewfinder and microphone and side grip with secure hand strap. Blackmagic says it transforms the PYXIS into a flexible broadcast camera.

In addition, Blackmagic has introduced the DeckLink IP 100G, a PCIe Gen 4 card which can capture and playback up to eight channels of HD and Ultra HD video simultaneously into 2110 IP systems. It includes two 100G Ethernet QSFP ports for redundancy or for connecting to two separate 100G Ethernet switches, and also supports GPUDirect RDMA for direct memory transfers between DeckLink and GPUs. The company says it is the easiest way to capture and play back video directly into 2110 IP-based broadcast systems and have the same DeckLink features so existing software will already work. DeckLink IP cards support multiple video channels, and each channel can capture and play back at the same time; Blackmagic says this means customers can build racks of servers generating broadcast graphics, virtual sets or GPU-based AI image processing, all directly integrated into a 2110 IP broadcast infrastructure.

www.blackmagicdesign.com

PYXIS 12K

DeckLink IP 100G

Marshall launches the CVM-26

MARSHALL ELECTRONICS has launched its CVM-26 housing, the latest addition to the brand's camera accessory line. The all-metal housing accessory has been built specifically to protect compact and miniature cameras in various weather conditions. Engineered with durability in mind, the housing has a three-position sun hood placement, four rubber shockmount gaskets and a removable mounting plate. The accessory also offers stability for point-of-view angles that require extra flexibility. With its metal construction, the CVM-26 can hold a maximum camera weight of 2.3kg and features a ¼-inch mounting thread on the bottom base.

The manufacturer has also unveiled its latest camera controller, the RCP Plus. Designed to enhance production capabilities and streamline workflow for professionals in the broadcast and AV industries, the controller gives users the ability to mix and match Serial and IP camera control, allowing for customised configurations where both types can be easily programmed to adjacent buttons. Customers will not have to switch modes; the communication type remains completely transparent, enhancing overall user capability.

The RCP Plus features an Ethernet connection that supports Visca-over-IP, along with the ability to control via traditional RS-485. Additionally, the device includes Power over Ethernet (PoE) capability, which eliminates the need for a traditional wall-mounted power supply, streamlining setup and reducing clutter.

The controller features a breakout adapter that facilitates the connection for RS-485. This adapter converts XLR connections to a secure screw terminal (Phoenix-type) connection, allowing for straightforward setup without the need for complex wiring. The design reportedly ensures that users can avoid the hassle of breaking out soldering tools for any connections. To further enhance usability, an optional rack ear can also be included to integrate the controller into a control desk setup. Additionally, customers can update the controller's firmware with a USB stick, streamlining the maintenance process.

www.marshall-usa.com

CVM-26

Smaller, lighter, brighter and better connected

VMZ82

CLAIMING TO be the smallest and lightest in its class, the environmentally friendly VMZ82 Series of LCD projectors from Panasonic consists of the VMZ82 (8,000 lumens), VMZ72 (7,200 lumens) and VMZ62 (6,500 lumens). Focusing on sustainability, all three use 25% less energy than current Panasonic LCD projectors, have bodies made from up to 59% recycled resins and use laser light sources and ECO filters that operate maintenance-free for up to 20,000 hours.

The VMZ82 Series units project a 100-inch image from anywhere between 2.35m and 3.80m, and offers a 1.6x optical zoom with a 1.09–1.77:1 throw ratio. Panasonic's Angle Monitor technology means one technician can adjust the projector angle via the onscreen GUI, while the series also features wide-range lens shift, a Digital Zoom Extender and Geometric Adjustment functionality for positioning the projector anywhere it is needed. Daylight View Basic functionality also optimises image quality based on ambient lighting, making it suitable for well-lit classrooms, meeting rooms or entertainment spaces.

Meanwhile, Panasonic has expanded its range of all-in-one professional LED displays with the introduction of the 137-inch TL-137AD15AW and the 165-inch TL-165AD19AW. Alongside the 110-inch TL-110AD12AW, Panasonic says the 110-, 137- and 165-inch displays are easy to configure and set up, feature a brightness of up to 700cd/m^2 and a pixel pitch of 1.2mm, 1.5mm and 1.9mm respectively. Boasting IP-based connectivity and configurability, they feature dual Intel SDM slots for seamless AVoIP integration with proprietary or third-party function boards, both reducing cabling and increasing collaboration between multiple devices in different locations over IP.

The company's proprietary Average Picture Level (APL) technology also reduces power consumption by optimising brightness and power to suit the environment. Shipped semi-assembled and with mounting hardware included, they can be used immediately after being connected to a playback device using an HDMI cable.

Finally, Panasonic has announced the availability of its Matrox ConvertIP SDM card with its full range of AVoIP-enabled visual systems, enhancing IP-based workflows across its projectors, LED and professional displays. Matrox ConvertIP SDM cards support the IPMX open standard format as well as ST 2110 and are compatible with the Intel SDM specification slots found on Panasonic's range of LED displays, 4K projectors and conventional displays.

In brief, the manufacturer has also released the HC-X2100 4K60p 10-bit camcorder with a 25mm wide angle lens and 24x optical zoom, and the AG-CX370 camcorder which features 4K image quality and IP-based live production capabilities in a compact chassis.

eu.connect.panasonic.com
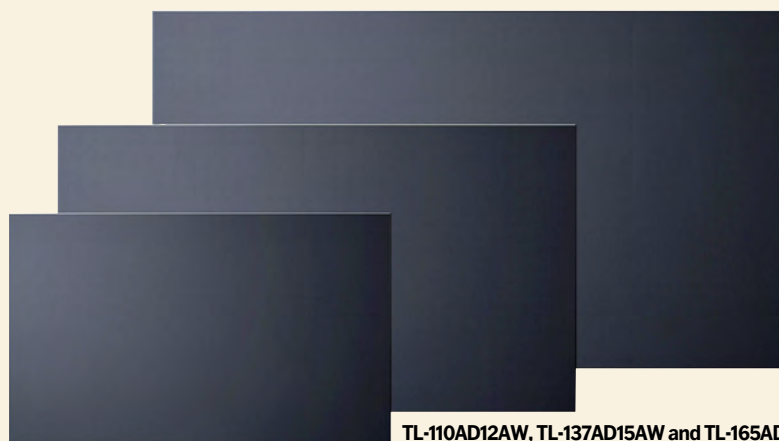
TL-110AD12AW, TL-137AD15AW and TL-165AD19AW

Atlona goes the distance

IN CONJUNCTION with its membership with the SDVoE Alliance, Atlona has unveiled the PRO5 Series, an innovative matrix switching solution featuring SDVoE technology for long-distance, point-to-point extension. The PRO5 Series is anchored by the AT-PRO5-MX810, an 8x10 matrix

the Atlona Omega Series AT-OME-SW21-TX is a 2x1 switcher and HDBaseT transmitter with USB-C and HDMI inputs, and mirrored HDMI and HDBaseT outputs. The compact switcher includes flexible BYOD interfacing, single-cable connectivity and integrated AV and USB extension.

switcher with HDMI inputs and SDVoE extension outputs for transmission of 4K HDR video and audio to companion PRO5 Series receivers. Each SDVoE output features copper or fibre optic connectivity for extending 4K/UHD @ 60Hz with 4:4:4 chroma sampling and HDR formats.

The solution has been designed to provide high-performance extension of AV, Gigabit Ethernet and control signals through standard 10GbE connectivity with Cat6a UTP or fibre

With the ability to send 4K video, plus embedded audio, control and USB 2.0 over distances up to 100m, Atlona says the OME-SW21-TX is a cost-effective USB-C and HDMI source connection point that can be used with Omega Series receivers, switchers with HDBaseT inputs, or as a standalone AV system unit. It includes an internal USB 3.2 Gen 1 hub up to 5Gbps that includes host switching with USB-B and USB-C host interfaces, plus two USB-A interfaces for

optic cable. The PRO5 Series is said to bring advanced video processing capabilities, including videowall processing, 4K video upscaling and downscaling, and frame rate conversion. Additional features reportedly provide customers with enhanced visual fidelity and options to tailor to their unique system integration needs.

Designed for learning and meeting spaces in education and corporate environments,

peripheral devices. The hub also supports USB 2.0 up to 480Mbps for local devices, and up to 120Mbps over HDBaseT. It supports 4K HDR and 4K/60 4:4:4 at HDMI data rates up to 18Gbps. Additionally, 4K downscaling to 1080p is available for the HDMI output when connected to an HD display or projector.

www.atlona.com

Ushering in the next generation

WITH MORE than twice the brightness of typical cinema presentations and a contrast ratio well exceeding a million-to-one, the introduction of the next generation of Dolby Vision laser projection systems is the

result of a renewed collaboration between Christie and Dolby Laboratories.

Building on over 10 years of cooperation, the 4K projection system uses RGB pure laser illumination to enable Dolby's Wide Colour Gamut 1.0, which is nearly twice the colour gamut of Rec. 709 and 122% of DCI-P3-capable projectors. Moreover, with its lighter-weight design and smaller chassis, Dolby and Christie say it integrates more easily into a range of premium theatrical offerings to extend the reach of Dolby Vision to even more audiences.

www.christiedigital.com
www.dolby.com

Ecler and Sennheiser join forces

ECLER HAS announced a partnership with Sennheiser that sees the former's VEO-SWC45 presentation switcher combined with the latter's TeamConnect (TC) Bar Solutions.

The VEO-SWC45 is a 4K presentation switcher designed for modern meeting spaces. It is said to offer easy connectivity and intuitive control, featuring dual HDMI outputs, advanced display management and USB ports for integrating video conferencing systems with intelligent camera switching. It supports wireless presentation via Chromecast, Miracast, Airplay, the VEOShare application and 4K accessories such as the VEO-SWC45TH and VEO-SWC45TU for HDMI and USB-C connections.

The main HDMI output supports up to 4K60 and features a balanced stereo audio extractor with Euroblock connector. It includes a built-in web GUI interface for configuration and control, plus GPI, RS-232 and TCP/IP via two RJ45 ports with

independent LAN connections. It allows up to five devices to be displayed simultaneously in multiview format and supports up to 15 additional participants. With HDCP 2.2 and PoE+ support, the VEO-SWC45 delivers a scalable solution for modern presentation and conferencing needs.

By combining the VEO-SWC45 with Sennheiser's TC Bars, organisations gain a streamlined conferencing solution with wireless screen sharing, automatic camera switching, premium audio and high-quality video with AI-powered enhancements. The integration also supports flexible expansion via Dante, versatile mounting options and enhanced control and security features. Together, the VEO-SWC45 and TC Bars create a collaborative conferencing solution that simplifies meetings and enhances communication.

www.ecler.com
www.sennheiser.com

Building bridges

PACKED INTO a compact 1U unit, the Bridge Live 3G-8 from AJA Video Systems is an IP video workflow bridge delivering up to eight channels of bidirectional 3G-SDI with encoding/decoding/transcoding

capabilities. Doubling the 3G-SDI I/O capabilities of the company's Bridge Live, the Bridge Live 3G-8 supports industry-standard codecs and formats like H.264, H.265, NDI, SRT and HLS. AJA says its pure IP transcode capability expands its use beyond SDI workflows, enabling conversion between any IP codec, such as NDI to/from H.264 with SRT or HLS encapsulation. Its eight bidirectional SDI ports have multi-frame rate capability to enable usage of 25/50 and 59.94/60 frame rates at the same time, while bidirectional NDI-SDI conversion enables

users to receive NDI (full and HX) and decode to SDI or input SDI, and encode to full NDI. Users can also integrate remote NDI and non-NDI equipment/facilities via RTP/UDP/SRT and tap directly into the NDI network for a conduit to content delivery networks or other delivery mechanisms.

Multi-channel/multi-system transport supports the backhaul of multiple SDI sources, which egress at the exact same time from the remote location, and a receiving Bridge Live 3G-8 ensures the SDI outputs are aligned and genlocked. This timing feature also enables production switching, multi-cam recording or other workflows where live sources are required to be timed together.

www.aja.com

Dual control on a single cable

PROMISING TRUE dual-screen extended desktop functionality over a single USB-C connection, the Taurus UCX-4x3-HCM40 from video signal management specialist Lightware claims to be the first universal matrix switcher in its category with this functionality. Designed for hybrid meeting spaces and supporting up to two independent 4K60 displays with USB 3.1 device control and up to 100W charging, the Taurus UCX-4x3-HCM40 is compatible across macOS, Windows and tablets. Lightware says it overcomes the display limitations of Apple M1/M2/M3 devices, eliminates the need for multiple adapters or additional hardware, and automatically switches between DisplayPort MultiStream and DisplayLink technologies. The device also includes Gigabit Ethernet, USB 3 device sharing, HDMI I/O, GPIO, occupancy

sensors, RS-232 and Lightware's Open API for full integration with third-party control systems.

Meanwhile, its Lightware Advanced Room Automation (LARA) enables smart logic functions, such as automatic switching and routing as well as the ability to automatically control room equipment such as lights, peripherals and displays. It also presents a welcome screen that prompts users to "connect the USB-C cable" when someone enters a room. In addition, LARA receives real-time call status feedback from the Lightware Companion App to automatically manage USB peripherals and screen expansion based on platforms such as Microsoft Teams or Zoom, and all with no user interaction.

Meanwhile, the manufacturer has produced a redefined version of its Taurus TPX USB extension solution. By placing all input

UCX-4x3-HCM40

and output ports on the back of the rack-mount Taurus TPX transmitter, the device can easily be installed in a standard rack, and the introduction of an internal power supply and PoE to a connected touchpanel is said to help to further streamline system designs. Under the hood, the Taurus TPX bundle offers all the capabilities as its

compact-sized predecessors, overcoming the limitations imposed by the USB and HDMI cables and allows for the extension of video, audio and control signals in one direction and the USB 2.0 data in the other, up to a transmission distance of 100m.

go.lightware.com

Seamless scaling

THE MX-0812-SCL from WyreStorm is an HDMI matrix switcher featuring eight HDMI inputs and 12 outputs, each capable of handling 4K60 video, with advanced scaling for each output. It includes video processing capabilities for videowalls, such as cropping, bezel correction and the ability to rotate images, as well as multiview options like Picture-in-Picture and Quad view. Designed for various applications, it offers seamless switching, videowall control and multiview functions, alongside audio support through HDMI de-embedding, analogue and Dante audio connections. The matrix also offers multiview capabilities, supporting the simultaneous display of up to four separate video sources on a single screen. When activated, the multiview configuration is mirrored across HDMI outputs 1–4, providing consistent visual outputs on multiple displays.

Meanwhile, the NHD-USB-TRX is a flexible USB 2.0 over IP transceiver designed to work natively with the manufacturer's NetworkHD 500 series or in combination with other NetworkHD series. It allows the extension of USB devices like keyboards, mice, cameras and other peripherals over an IP network, making it suitable for point-to-point or one-to-many applications. Equipped with PoE and SFP fibre connectivity,

MX-0812-SCL

it reportedly provides installation flexibility and reliable performance even in large-scale deployments. The built-in two-level USB hub enables integration of multiple USB devices to provide easy management across distances. With support for up to seven USB devices and 21 endpoints, the NHD-USB-TRX has been designed for corporate, educational, healthcare, courtroom and government applications. It also supports KM-over-IP for fast, low-latency switching between multiple devices or screens in control rooms and collaborative environments.

Serving as a connectivity hub for conference rooms and collaborative spaces, Wyrestorm's IDB-300 retractable in-desk box solution offers dual input channels (USB-C and HDMI+USB) with automatic source switching. Available in button (IDB-300-BTN) and non-button (IDB-300) versions, the

IDB-300-BTN's button control function provides instant source selection, while the integrated cable management system keeps

the workspace neat and organised. Unlike the button model, the IDB-300 features a passthrough system, automatically prioritising the latest connected device without the need for manual input selection. With 60W Power Delivery (PD) support and Ethernet passthrough, the device lets users

keep their laptops charged and connected for a seamless meeting experience. Its compact and clutter-free design provides for a professional meeting environment, while its plug-and-play functionality makes it ideal for quick presentations. Suited for BYOD/BYOM applications, the IDB-300 integrates with the MX-0402-MST, SW-640L-TX-W and NHD-510-TX, allowing users to connect and collaborate effortlessly in professional settings.

In brief, the manufacturer has also launched the SW-0206-VW. Based on the SW-0204-VW, this version has been

designed for larger installations with up to six outputs, advanced rotation modes, cascading support for up to 36 displays and ultra-wide support such as 5400x1920@30Hz.

www.wyrestorm.com

Datapath adds five-slot V3 option

DATAPATH HAS released further options to its videowall controller range with the introduction of a five-slot, high-end processor. Designed for demanding but compact videowall projects, the VSN V3-5 sits alongside its 11-slot "big brother", the VSN V3.

Complementing Datapath's Aetria solution for control room and multi-video source management, the VSN V3-5 offers all the benefits of its sibling but will save costs for customers who don't require a larger volume of graphics and capture cards.

Replacing the VSN400N, it comes with an improved chassis design for optimum cooling, hot-swappable fans for 24/7 uptime in mission critical environments and the same rigorous reliability testing as the 11-slot V3.

In brief, a revised VSNMicro 600 videowall controller is now available with an updated motherboard and processor, and is suitable for small to medium-sized projects where a compact footprint is a requirement.

www.datapath.co.uk

Martin unveils the Exterior Projection Pro Compact

DESIGNED FOR use in architectural, façade and landscape applications, the Martin Professional Exterior Projection Pro Compact is an outdoor image projector with 11 configurable options and up to four layers of effects. Featuring a modular design and lightweight housing, the fixture can be pole-mounted and integrated into various setups.

The Exterior Projection Pro Compact includes a built-in zoom system, enabling adjustment of the projection angle from 15–45°, supported by an optical system that delivers 4,400 lumens across the entire zoom range. For energy efficiency, the fixture includes a dedicated hibernation power mode, activated through the DMX control channel, reducing power consumption when not in use.

It offers users control over multiple effects, including zoom, focus, colours, gobos and animations. Using the optional framing module, the projected image can be framed to match the façade. Smart controls feature a magnetic switch, DMX, RDM and standalone programming via Martin Companion, providing straightforward configuration and programming.

Engineered to meet stringent environmental standards, the fixture reduces its carbon footprint through its optical system, FSC-certified packaging and full repairability.

www.martin.com

Stack and save

THE FPR PreRig Truss from Spanish truss and stage specialist Fantek combines a redesigned trussing system with a trolley that aims to address common pain points such as storage, transport and adaptability. Unlike conventional PreRig trusses that only feature an open bottom, the company says the FPR truss adopts an industry-first, open-sided profile design, which allows alignment between LED panels and maximises lighting options by enabling users to place additional fixtures in the centre when connecting two trusses. Available in 2.4m and 3m lengths, truss width is designed to ensure compatibility with most lighting fixtures on the market, including larger models, and to maximise truck space by allowing up to four rows of trusses to fit side-by-side.

At the heart of the FPR PreRig Truss system is a trolley design that features a folding mechanism allowing users to collapse and stack trolleys effortlessly, both minimising storage space as well as reducing setup and takedown times. The system allows for double-height stacking to safely stack and transport two fully assembled PreRig trusses on top of each other, maximising space and efficiency during transportation. It also features integrated grooves to ensure secure handling with forklifts, and multiple height settings to enable users to adapt quickly to different operational requirements.

www.fantek.es

Visual radio

AEQ HAS unveiled its VisualRplus visual radio system consisting of a group of cameras and a video switcher. It has been designed to allow users to reach an alternative viewing audience through an additional broadcast channel. It can be integrated with the manufacturer's consoles and AoIP network interfaces to provide full automation of camera controls via the video switcher. The configuration and programming can be customised online or, with sufficient definition data, delivered as a turnkey project.

VisualRplus generates visual content in parallel with regular radio content and can be streamed online or broadcast as a traditional television feed. It is suitable for small and medium-sized TV stations that need a high level of automation for their productions. If no AEQ mixer is available in the setup, an AoIP interface such as the Netbox 8V or 32V can be used to provide the necessary information regarding open microphone and levels to the video switcher. In addition, instructions to the video production system can be provided from the programmable keys of the Atrium, Forum and Capitol IP mixing consoles and via control objects in the AEQ AudioPlus radio automation system. That way, the video production system's control is integrated in the mixing console and automation system, so the control technician can send instructions to the system without the need for any additional device.

www.aeq.es

Wash Twist Flash!

ROBE HAS unveiled the WTF!, said to deliver "turbocharged" strobe, wash and blinder effects. Built for all environments, the Wash Twist Flash! comes with three rapid motorised zooms: a 98 x 14° to 125 x 97° linear zoom for the central white LED strobe and a 13–95° zoom for the two RGBW sections. The unit comes with 72 20W linear white LEDs and 16 60W RGBW LEDs. A High Intensity Blinder feature adds 1,000W of warm white and amber LEDs, generating effects in the 1,800–3,200K range with tungsten emulation of lamps from 750–2,500W. Pan and tilt offer 360° continuous rotation control with EMS (Electronic Motion Stabilizer) technology for instant stop capabilities. Zonal control

WTF!

enables mapping across 12 white strobe zones plus 16 RGBW zones with macros for faster programming. Additional features include flash durations of 13–860ms and a variable rate of between 0.3–30Hz. The fixture also incorporates Robe's RAINS, POLAR+ and parCOAT IP65 active protection technologies.

The LedPOINTE is the manufacturer's next-generation LED fixture in the POINTE family. It has an advanced 280W HP (High Performance) White LED Transferable Engine, delivering 200,000 lux at 5m. The fixture comes with an L70 rating of 50,000 hours, a 155mm front lens, a 2:1 beam hot-spot ratio, a flexible 1.8–44° zoom range and EMS software. Colour control is via a CMY colour mixing system that allows users to blend hues from delicate pastels to deep saturates. The colour wheel contains 13 dichroic colours, while the onboard DataSwatch library provides instant access to favourite colours and the most popular calibrated whites, with 2,700K, 3,200K, 4,200K, 5,600K and 8,000K all included for faster programming and adaptability.

In brief, the T31 Cyc Slim and T32 Cyc Slim have joined the T31 Cyc and T32 Cyc. The half-size luminaires have been designed to make lighting smaller cycs and set pieces in compact venues more flexible and adaptable.

www.robe.cz

Four on the floor

ITALIAN LIGHTING specialist Claypaky has introduced a quartet of lighting fixtures designed to meet the needs of a range of environments. The Tambora Stormy Linear is a hybrid lighting bar that delivers bursts of graphical strobes with 25 central RGBW LEDs and two strobe lines with 125 WW/CW LEDs, each divided into 25 controllable segments. Meanwhile, the Tambora Glare is another hybrid bar with two strobe lines that each feature 25 segments of WW/CW LEDs. Designed to create electrifying rhythmic pulses for high-energy shows, it has 10 50W RGBA LEDs that provide rich, warm hues with precise colour mixing, while red-shift technology mimics tungsten glow for dimming effects.

Meanwhile, Claypaky describes the Volero Twins as redefining batten-style lighting by merging the power of an effects light with the versatility of a moving head. It features solid beams, linear zoom, strobe effects and seamless modularity, and is equipped with dual lighting engines, endless PAN

Volero Twins

rotation and six layers of effects. High-output RGBW LEDs, large lenses and 20 cold white strobe segments create high-energy, high-definition effects for touring, TV and EDM shows. Finally, designed for broadcast, film and theatre, the Actoris Fresnel is the newest addition to Claypaky's Multispectral family. It features a 6-colour RGBAL and Royal Blue LED engine, and a CRI of up to 97.

www.claypaky.com

Size matters

KL Profile Compact

THE KL Profile Compact's advanced optical engineering is combined with integrated manual zoom and focus to provide projections that are free from colour shifts or aberrations, regardless of the zoom, focus or framing position. Features include variable 16-bit dimming curve modes and a 94.9 CRI engine (TLCI of 95) that uses a 225W five-colour homogenised LED array of red, green, blue, mint and amber sources. The RGBMA engine, calibrated at a native colour temperature of 6,000K, emits diffused saturates and soft-field pastels, including tuneable white light. The carefully tuned LEDs are said to provide an accurate colour reproduction while delivering an output of 5,880 lumens.

The Proteus Brutus FS is an IP66-rated LED followspot fixture said to offer high intensity and colour quality at long distances. Operated manually with removable handles or remotely through any automated remote tracking system, the fixture is suitable for indoor and outdoor applications that require flexible colour control in medium to long-throw followspot applications.

Proteus Brutus FS

Fuze PFX

It also comes with a removable IP-rated camera housing to attach all commonly used PoE or SDI cameras.

Finally, the Fuze PFX is an LED framing effects fixture capable of projecting tight beams, precise framing and wide washes. It provides over 15,000 lumens of output from its 400W white LED engine. Housing 19 carefully designed gobos and a 3–53° zoom, the unit can create mid-air effects as well as precise image projections. The PFX creates even stage washes using its variable frost filter, while a wide array of colours is possible from a seamless CMY colour mixing system plus colour wheel. Full blackout framing blades allow shaping of the beam to highlight precise areas on the stage, and function as a creative mid-air effect as well. Dual independent rotating and overlaying prisms plus a fast iris complete the feature set.

In brief, the manufacturer has also added a Profile LT version to its Paragon series which produces up to 50,000 lumens with a 200mm lens for narrow, long-throw beams and comes with a 3.9–45° zoom and a variable CRI of 70–93.

www.elation.global

Hog goes on tour

ETC HAS unveiled its next generation of Hog lighting control consoles. The Tour Hog console has been built for professionals who need a powerful and flexible console on the move. Featuring new hardware and software updates, the console enhances the Hog workflow while maintaining a compact design. Function keys have been reconfigured with large full-colour displays and provide access to Hog's traditional commands, while eight new user-definable keys allow for further customisation of the front panel. Features include a 24-inch articulating display, dual 12.5-inch dashboard screens and motorised RGB-backlit keys and faders.

The Stage Hog offers the same power and precision as the Tour Hog but without a monitor, allowing users to incorporate their own displays and other accessories. Its modular design features the same front panel controls as the Tour Hog, while accessory mounts accommodate third-party adapters for monitors, tablets, laptops and cameras to tailor the setup to individual needs.

The Flex Hog console is designed for smaller productions or backstage setups where space is at a premium. Stripped of its dashboard displays and keyboard drawer, the Flex Hog offers a minimalist design while delivering the same front panel controls as its bigger brothers. It provides the same precision and control needed for smaller venues and tech positions, all within a compact package.

For technicians and programmers who need flexibility and portability, the Gig Hog programming wing reportedly integrates into any setup, providing USB-C connectivity, Ethernet and USB ports, all while powering laptops up to 100W. With RGB backlit keys, five RGB backlit motorised faders and five rotary encoders with dual wheel keys, the Gig Hog is a fully functional wing perfectly paired with the HPU hybrid processor or Hog PC. When paired with Hog PC, the Gig Hog unlocks 12 universes of control directly. The Gig Hog and HPU can be mounted in standard 19-inch racks, providing integration into existing setups.

Additionally, Hog version 5.0 software – released alongside the new consoles – is also available to existing Hog 4 customers. Users can move to a new Hog running version 5 or upgrade their existing Hog 4 console to version 5, without changing their workflow or losing valuable programming. Show files from version 4.x open normally in version 5.x.
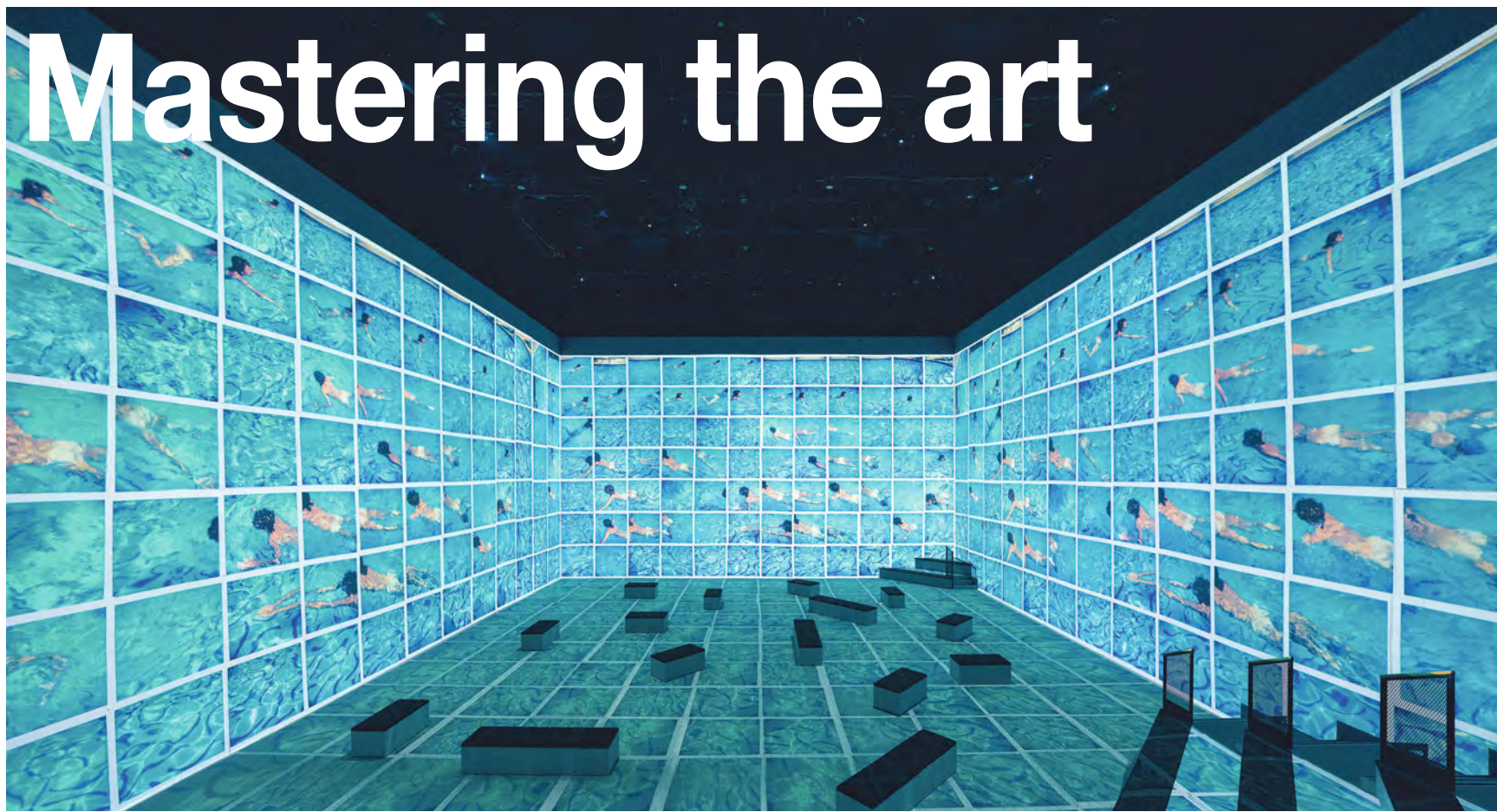
In brief, the manufacturer has released Mk2 versions of its Paradigm Architectural Control Processors.

www.etcconnect.com

Tour Hog

Mastering the art

Lightroom Seoul opened with David Hockney's *Bigger & Closer* immersive exhibition

Phil Ward looks at how multimedia AV is transforming the display of art, adding another market sector to the industry

SEBASTIAN KANABAR IS BROMPTON TECHNOLOGY'S head of sales for APAC. Recently, he announced the company's main priority for 2025, and it resonates strongly. It is, he said, "pushing LED into newer markets – markets traditionally served by projection or LCD technologies". Not only does this have a direct influence on how reproduced art is displayed in galleries created for it, it's the exact equivalent of what's happening with audio: a wholesale upgrade in terms of resolution, flexibility and market reach.

One of the most fruitful destinations at the moment is the arts sector. This business is booming, from London to Hong Kong, the new approach of galleries is to go multimedia, combining audio and video. Technology is penetrating the spaces previously considered sacrosanct worldwide, and the aim appears to be to breathe life into the static medium of paint, graphics and projection for the basic goal of attracting more visitors. Moving pictures, with sound, is turning art into a new kind of cinema.

Purpose-built venues are being constructed for this new wave of art exhibitions, or a meaningful space co-opted, making full use of the location. Amsterdam's 17th-century Noorderkerk church recently displayed a 360° "world of colours" with 38 Digital Projection projectors to show how Rembrandt inspired Vincent van Gogh. This used 12 Fohhn Audio DLI-130 beam steering active column speakers and five Fohhn AS-06 ASX subwoofers to carry an audio narrative. In Hong Kong's Xiqu Centre, a temporary gallery has been showing the works of French Impressionist Claude Monet using video mapping onto a large 360° digital canvas; the accompanying soundtrack was composed, produced and performed by a group called Echo Collective via a 7.1 surround audio installation.

Meanwhile L-Acoustics, home of the L-ISA Immersive Hyperreal Sound solution, specifically calls its applications "Art for Your Ears" while "bringing concert sound into any space" – including, in one instance, a shopping mall. Digital art in the Haikou International Duty-Free City Shopping Complex in China is dynamically charged by audio via several compact Kara, X12 and X8 loudspeakers spread across five atrium floors. Some venues are using networked AV and steerable loudspeakers to minimise reflections: 16 Bosch LA3-Vari-BH steerable active column speakers with DSP are helping not to disturb the royal mummies at the National Museum of Egyptian Civilization in Cairo, backed by Dynacord DSA amps and a Q-SYS Core 510i processor.

Currently, two successful exhibitions in London reveal the sophistication of the sound and projection design driving this market forward. Budgets are being stretched to accommodate leading consultants and engineers, confirming the confidence in the business and the ambition of the aesthetics. London's Lightroom is a four-storey venue that uses spatial audio via two Holoplot X1 Matrix Arrays and their carefully placed reflector panels, with input from leading sound designer Gareth Fry and lighting ace Ben Pearcy: sound, lighting and video are all three-dimensional. This was joined in 2023 by Lightroom Seoul, a new immersive exhibition space developed by Lightroom London in partnership with Korean NFT art platform, Etnah Company.

Back in London, *Frameless* is a kinetic display of famous works from the Renaissance to Kandinsky that uses, fittingly enough, the interior dimensions of a former West End cinema. This, too, has spatial audio, courtesy of EM Acoustics' EMS-41 2-way passive coaxial speakers and TiMax panLab spatial audio mixing software.

Directional Audio is a relatively new specialist in this field, with UK clients including Tate Modern, the Eden Project, the Wellcome Trust and even Banksy's esoteric displays at the Walled Off Hotel, Bethlehem. The range now includes ultrasonic and dome speakers, sound "showers", directional soundbars and overhead arrays, all of which disperse audio with pinpoint accuracy. MD James Hunter says "directional" (with a small "d") sound is growing rapidly enough for it to be his new priority. "It concentrates audio exactly where you need it," he explains, "but is much more affordable than beam steering, spatial audio or similar. It's for focusing on individual people or, at the most, small groups – which is why we're picking up more and more work in the art space."

Dr Alison Eardley, senior lecturer in psychology at the University of Westminster in London, has been awarded a grant jointly funded by the Arts and Humanities Research Council (AHRC) and the National Endowment for Humanities (US) to research how inclusive digital museum audio might transform the visitor experience for everyone. One project is developing the idea of the Sensational Museum, which also asks how access provision for non-normative visitors – audio description, British Sign Language (BSL), audio guides, interactive content – can be redesigned so that it can benefit all museum audiences. Part of it is looking

Visitors at London's *Frameless* kinetic display

at the collections themselves and how they can be more multisensory, especially using sound. "Sound can be the exhibit in itself, rather than just a photograph or written description," Eardley says. "Many collection objects have sound properties that can be exploited to add meaning and to enrich the experience."

Most of all, the market is now rich enough to sustain full-time AV managers at the highest level of institutions. Tate Britain and Tate Modern are venerated fixtures on the London scene, and Dan Crompton is the AV services manager. "Everybody talks about 'the visual arts' but it's really 'the audio visual arts'," he says. "It has an impact on what we do: paintings on walls have enormous visual power but step away and you don't know they're there. A work with sound, however – and I've done many tests – can be heard a minimum of three galleries away. Curatorship now has to take account of this."

www.bromptontech.com
www.fohhn.com
www.l-acoustics.com
www.timaxspatial.com

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