ATK relies on Focusrite RedNet

Picture: Bill Brungard & ATK Audiotek



On February 8, 2026, the New England Patriots and the Seattle Seahawks faced off at Levi’s Stadium in Santa Clara, California, for Super Bowl LX. This highly anticipated match aired live on NBC affiliates, Telemundo, Universo, and Peacock and NFL+ streaming services. Extensive pregame coverage for Super Bowl LX began February 8 at 1 p.m. EST, leading up to the big game’s kickoff time at 6:30 p.m. EST.

ATK Audiotek, a Clair Global company, has been the live-sound provider for the Super Bowl for nearly 30 years. In 2026, they continued their tradition of world-class audio for the Super Bowl utilizing a digital audio signal path, employing an extensive Dante® networked audio infrastructure. This setup featured nearly 90 components from Focusrite’s RedNet range of Dante-networked audio converters and interfaces, including models such as the RedNet D16R MkII, A16R MkII, and D64R. This comprehensive system ensured seamless and high-quality audio throughout the event. Led by Kirk Powell, Engineer-in-Charge for ATK/Clair Global, the team faced unique challenges at Levi’s Stadium, partly due to the use of real grass turf in the stadium, which affects microphone placements and cable

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management, and causes uneven surface absorption for sound, requiring equalization adjustment – not to mention limited time setup due to around-the-clock maintenance of the natural turf.

“Having a robust Dante network backbone with RedNet enables us to distribute audio throughout the stadium rapidly as production needs evolve, whether that means accommodating last-minute changes or integrating additional sources,” stated Powell. “This infrastructure provides the flexibility to reroute signals in real time and adapt on the fly, allowing us to respond efficiently to dynamic production requirements while maintaining system stability and consistent audio performance across the entire stadium.”

Just like last year, ATK employed an L-Acoustics System for the PA, ensuring powerful and precise sound coverage throughout the stadium. The new addition for 2026 is the employment of an L-Acoustics AVB Drive System. However, the real innovation lies in the extensive deployment of RedNet devices, making this one of the most complex and expansive audio distributions ATK has ever undertaken. ATK is responsible for all “In-bowl audio,” including pre-game, halftime, and in-game sound. Their work also extends to distributing signals for key partners such as NFL Films, NFL Network and Westwood One Radio.

“The Super Bowl represents an enormous technical and logistical undertaking each year, with hundreds of discrete audio sources that must be precisely managed and delivered to multiple destinations across the production ecosystem,” Powell noted. “Orchestrating a signal network of this scale requires infrastructure that is both rock-solid and highly scalable, which is why Focusrite RedNet is foundational to our workflow. We’ve deployed all available redundant hardware to support the demands of the event, resulting in a highly resilient and tightly integrated audio system. RedNet’s low-latency networking, flexible routing, and seamless interoperability allow us to efficiently manage a complex signal environment, ensuring consistent performance, system stability, and the broadcast-quality standards expected of a production at this level.”

With 87 RedNet devices in use, ATK has leveraged this technology for PA distribution, field audio, production trucks, and front-of-house and monitor positions. This includes:

- 28 RedNet D64R 64-channel MADI bridges: Serving as MADI bridges between entities to ensure seamless clock synchronization and inter-system audio transfer and sharing without relying on a common master reference clock.
- 17 RedNet D16R MkII 16-channel AES3 I/O’s: Managing digital signal transport with AES for smaller channel counts.
- 25 RedNet A16R MkII 16-channel analogue I/O interfaces: Providing analogue backup for the PA system, which now runs AVB (Audio Video Bridging) instead of Dante.
- 10 RedNet MP8R 8-channel remote-controlled mic pre with dual PSUs:

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Capturing audience reaction and Atmos microphones for Apple Music’s Atmos halftime mix.
- 7 RedNet AM2 stereo audio monitoring units: Further supporting audio signal distribution.

A crucial component was Powell’s continued use of the RedNet D64R MADI bridge units to connect with both the consoles and the broadcast trucks. Precise clocking remains a critical requirement for Super Bowl operations. The D64R offers high channel capacity and the ability to convert sample rates between different audio systems at a multitrack level, enabling smooth audio transfer and sharing without requiring a shared master reference clock. Powell noted that while the FOH and stage monitors could sync to the same clock, the production truck operates differently, particularly as they conclude halftime. “The production truck runs on a separate clock since it isn't in use all day,” stated Powell. “The D64R allows me to keep my system’s clock separate from the production truck’s, particularly when they finish up after halftime. As they start packing up, I prefer not to stay synced to their clock to prevent any premature shutdowns.”

A highly skilled team is once again behind the Super Bowl’s audio success, both at ATK’s Valencia, California facilities and on-site in Santa Clara at the Super Bowl including renowned mixers Dave Natale and Alex Guessard (front of house for entertainment on DiGiCo Quantum 338 Digital Mixing Consoles), Jack Bowling (front of house for the game on a Yamaha Rivage PM5 Digital Mixing Console), Tom Pesa and Chris Daniels (monitor engineers for entertainment on DiGiCo SD5 Digital Mixing Consoles), and Cameron Stuckey from Professional Wireless Systems (PWS) handling wireless audio. PA design and implementation were overseen by system tech Johnny Keirle from Clair Global. Additionally, as a backup, both Alex Guessard and Tom Pesa each have an additional console set up in mirror mode for redundancy. As in previous years, ATK prepped the system in the home office in Valencia, testing the system before shipment to Santa Clara.

When asked if he had any final thoughts, Powell replied, “Focusrite gear has played an integral role in helping ATK/Clair deliver consistent results for this yearly production. While routing configurations evolve from venue to venue, our core workflow remains largely unchanged, with RedNet serving as a foundational element. On a production of this magnitude, dependability is non-negotiable, and RedNet provides the stability and continuity we rely on to keep the network performing flawlessly.”

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