Martin Audio Wavefront Precision for Big Feastival 2026

Pictures: Sam Gibson



The Big Feastival, the family-friendly food and music festival held annually on the Oxfordshire farm of Blur’s Alex James, this year celebrated its 15th anniversary. The 2026 event featured headliners including Basement Jaxx, The Streets and Bastille, with the main stage once again powered by Martin Audio and an upgraded Wavefront Precision system solution supplied by SWG Events. “SWG Events have been the chosen 360 Production Partner for the festival since its inception 15 years ago,” says SWG’s Head of Projects, Joe Bailey. “Now as The Big Feastival, we've seen it grow organically with organisers always raising the bar, and 2026 was no exception.”

The main stage system comprised 12-per-side main hangs of Martin Audio WPL Wavefront Precision Large format arrays, together with 12-per-side hangs of WPC Wavefront Precision Compact arrays as outfills, and a cardioid broadside sub configuration comprising 14 Martin Audio SXH218 subwoofers. Twelve WPS Wavefront Precision Sub-compact line array elements were deployed as front fills. “We upped the sub count this year just because the venue is getting bigger and

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bigger," explains Simon Purse, Head of Audio at SWG. "Both the additional quantity and the bridging gave us double the power - a massive increase in headroom that you can hear even at low levels."

This year, the main arena's coverage and control was enhanced by a further deployment of WPC Wavefront Precision as delays. As Bailey explains, "The WPC delays gave us a more controlled, distributed system. We were able to improve audio quality at the back for the main arena whilst also providing us with a superior level of coverage control to help prevent spill to another venue - The Cheese Hub - at the rear of the arena."

The delay system itself comprised two hangs of eight WPC array elements, each supplemented with a cardioid stack of three SXH218 subwoofers. "With approximately 120m to the back of the arena and a wide diamond shape, control is the name of the game," says Purse. "We optimised the system using Martin Audio tools like Non-Audience and Hard Avoid to help control that clash between stages as best as possible, as well as giving everybody the maximum experience we can all the way to the outer perimeters."

Martin Audio's DISPLAY 3 prediction software allowed the team to model the venue long before arriving on site. "We looked at the delay locations to make sure they gave us maximum range from the main hangs with the ultimate coverage control, without compromising headroom," adds Purse. "Similarly with the subwoofer array, we modelled that and steered it to best suit that diamond-shaped arena, giving us the width of the sub energy that we wanted. All of those things get fine-tuned on site, but it starts with the accuracy of Martin Audio's modelling." Martin Audio solutions were also deployed on stage, with a monitor package comprising XE500 wedges and a sidefill system of SXC118 subwoofers and TORUS T1230 constant curvature arrays.

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The festival supports accessibility, with SWG this year deploying additional subwoofers for the accessible seating area. “Aside from the continued supply of an induction hearing loop on the viewing platform and IEMs for British Sign Language (BSL) interpreters, new for 2026 was a deployment of Martin Audio SXC118 in the area,” notes Bailey. “That localised low frequency reinforcement under the seating directly enhances that feel of sub energy for those that are hearing impaired.”

Martin Audio solutions could also be found elsewhere on site, with Martin Audio Blackline cabinets on the Features/Fringe stages and Stage 2 (The Outpost) comprising a ground stack deployment of WPM, SXH218 and SXC115, with the support of trusted partner and supplier, Magnum PA. “This is the fourth year Martin Audio has powered the main stage,” Bailey concludes. “By further refining the deployment of Martin Audio Wavefront Precision we were able to deliver even better coverage, control and headroom, once again enhancing The Big Feastival audience experiences.”

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