AES UK Mastering Conference 2018 22-23 September 2018

Day	Program	Speaker	Topic	Rooms	Length
Saturday					
10:00	Registration & Coffee		Welcome packs!	Regent St. Foyer	
10:50	Opening	UK Chair of AES UK	Opening statement	Fyvie Hall	
11:00	**Keynote 1**	**Guenter Loibl (Rebeat)**	HD Vinyl, a next general vinyl technology that offers a universal improvement to the industry's most classic format.	Fyvie Hall	45 mins
11:45	**Technical Paper Presentation**	Friedemann Tischmeyer	Comparison of PLR, PSR, DR, LRA, and point out the ability or disability of TPL to be an informative metric.	Fyvie Hall	20 mins
12:05	**Technical Paper Presentation**	Mike Exarchos (aka Stereo Mike)	Exponential Spatial Merging as Sample-based (Re)Mastering in Contemporary Hip-Hop Practice. This research focuses on the merging of past and present spatial illusions exploring how hip-hop producers negotiate the dimensions of 'depth', 'height' and 'width' imprinted onto masters used as sampled sources,	Fyvie Hall	20 mins
12:25	Lunch			Below Fyvie Hall	
13:30	**Sponsor Technical Paper Presentation (MQA)**	**Bob Stuart (MQA)**	MQA technology is licensed by labels, music services, and hardware manufacturers worldwide and so, at some point, you may be asked to deliver or work on an MQA project.	Fyvie Hall	30 mins
14:00	**Sponsor Technical Paper Presentation (PSI Audio)**	**Roger Roschnik (PSI Audio (AVAA))**	The application of low frequency absorption by velocity control for mastering and post production facilities	Fyvie Hall	30 mins
14:30	**Sponsor Technical Paper Presentation (Prism Sound)**	**Jody Thorne (Prism Sound)**	Prism Sound Verifile - Explanation of it's essential technicalities, whilst demonstrating the potential value that this application has to offer the mastering community.	Fyvie Hall	30 mins
15:00	Coffee & Networking (Trade Stands)			Below Fyvie Hall	
15:25	**Keynote 2**	**David Bell (Whitemark)**	Aspiration is to bring together all aspects of technical and environmental design from the very beginning of each project so that all influences are given the correct balance from the outset. This key philosophy supports every project undertaken.	Fyvie Hall	45 mins
16:10	**Technical Paper Presentation**	Rob Toulson, Justin Paterson & Russ Hepworth-Sawyer	Mastering Music for Multi-Stem and Interactive Applications.	Fyvie Hall	20 mins
16:30	**Technical Paper Presentation**	Magdalena Piotrowska	Objective and Subjective Evaluation of Automatic Mastering Compared to Mastering Engineer's Musical Product Creation.	Fyvie Hall	20 mins
16:50	Coffee & Networking (Trade Stands)			Below Fyvie Hall	
17:15	**Keynote 3**	**Darcy Proper (Mastering Engineer)**	Over the years, Darcy has been honoured with 4 Grammy awards and 10 nominations and has won several other awards for her work. She has had the pleasure of mastering historical reissue projects for such prestigious artists as Billie Holiday, Louis Armstrong, Frank Sinatra, Tony Bennett, Dave Brubeck, Stephen Sondheim and Johnny Cash.	Fyvie Hall	45 mins
18:00	**Panel Discussion**	Q & A Panel hosted by Rob Toulson	Guenter Loibl (Rebeat), Bob Stuart (MQA), David Bell (Whitemark), Darcy Proper (Mastering Engineer), Crispin Herrod Taylor (Crookwood)	Fyvie Hall	45mins
18:50	**Wine Reception in Regent St. Foyer**		Networking opportunity and Acustica Audio plugin give away!	Regent St. Foyer	60mins
20:30	Close				
Sunday					
09:30	Registration & Coffee			Regent St. Foyer	
10:00	**Technical Paper Presentation**	Dr Andrew Bourbon	Incorporating Mastering Into A Contemporary Music Technology Curriculum	Lecture Theatre	20 mins
10:20	**Technical Paper Presentation**	Alexander Hinksman	Drawing from doctoral research and interview, this paper explores the creative identities of mastering engineers and how these constructions evolved from the mid 20C onward into the present. It studies how practitioners depict their shift from procedural 'disc cutting' practices, towards more creative forms of mastering in the digital age.	Lecture Theatre	20 mins
10:40	**Technical Paper Presentation**	Stephen Bruel	Remastering Sunnyboys - The emergence of digital audio production technologies, enhanced signal processing techniques and commercial demand has contributed to older analogue recordings being remastered and re released. In the process, this has transformed the traditional technical role of mastering and/or remastering to a more creative one	Lecture Theatre	20 mins
11:00	Coffee & Networking (no trade stands)			Below Fyvie Hall	

Day	Program	Speaker	Topic	Rooms	Length
11:30	Keynote 4	Crispin Herrod Taylor (Crookwood)	"How to avoid being disrupted, and still be Mastering in 5 years' time" - We're at a turning point for mastering, with continual price and market pressures, and now finally the rise of AI. Crispin HT talks about the background for this change, assesses the dangers, and suggests how mastering engineers can isolate themselves from the oncoming and creeping storm.	Lecture Theatre	45 mins
12:15	Lunch			Below Fyvie Hall	
13:15	Sponsor Technical Presentation (Dangerous Music)	Mike Wells (Mastering Engineer at Mike Wells Mastering)	Future of Digital delivery for Mastering and Mixing Engineers	Lecture Theatre	45 mins
14:00	Keynote 6	Mike Cave (Mastering Engineer at Loft Mastering)	Working with stems - blurred line from mix to master.	Lecture Theatre	45 mins
14:45	Coffee & Networking (no trade stands)			Below Fyvie Hall	
15:15	Q & A with Mandy Parnell	Mandy Parnell (Mastering Engineer at Black Saloon Studios)	Hosted by Katie Tavini (Mastering Engineer)	Lecture Theatre	45 mins
16:00	Close.				