

Dolby Atmos Panel at AES Show Nashville 2026



As concerts and other live performances reach audiences through global streaming platforms, Dolby Atmos is opening new possibilities for immersive entertainment at home. At the upcoming AES Show Nashville, “From Stage to Stream: Delivering Live Entertainment in Dolby Atmos” will bring together leading production and immersive audio professionals to explore the creative opportunities and practical challenges of taking a live Atmos mix from the venue to the listener. The picture above shows Phil Wagner, Michael Abbott, John Harris, Eric Schilling and Ceri Thomas.

The panel will take place Sunday, November 1, 2026, at 10 a.m. CST at the Davidson Ballroom stage located at the Gaylord Opryland Resort & Convention Center in Nashville, Tennessee. Moderated by Phil Wagner, a highly respected professional audio executive and technology leader, the panel features Michael Abbott, Emmy and Grammy Award-winning audio producer whose credits include the Grammy Awards and Elton John Live: Farewell from Dodger Stadium; John Harris, Emmy and Grammy Award-winning music mixer with over 40 years mixing live music for television, records, and film, whose credits include Ray Charles, U2, Bob Dylan, George Harrison, Metallica and more; Eric Schilling, multi-Grammy Award-winning recording and immersive mixer whose work includes Adele One Night Only and Dolby Atmos concert productions for Apple; and Ceri Thomas, who led Dolby Atmos Music workflow and studio design globally at Dolby and helped establish Spatial Audio at Apple Music.

While Dolby Atmos workflows are increasingly established in recorded music and post-production, live entertainment demands decisions and delivery in real time. The discussion will examine the complete signal chain, from capture and mixing at the venue through media transport and delivery to the streaming platform’s head end, and the infrastructure needed to preserve the performance’s impact along the way.

Topics will include real-time Dolby Atmos mixing and monitoring, encoding, synchronization, metadata management, quality control and binaural delivery. Drawing on firsthand production and technology experience, panelists will address workflow considerations that remain unfamiliar to much of the media industry, identify obstacles to reliable delivery and discuss technologies shaping the next

generation of immersive live programming.

“Live entertainment in Dolby Atmos is moving from possibility to practice, making this a timely conversation for the audio community,” stated Graham Kirk, AES Show Nashville Convention Chair. “This panel brings together the top professionals with firsthand experience across live production, immersive mixing and delivery to explore what works today, what challenges remain and how we can bring audiences closer to the performance.”

For engineers, broadcasters, streaming services, producers and rights holders, the session will offer a practical look at where live Atmos streaming stands today, and what it will take to bring audiences closer to concerts, festivals, award shows, sporting events and other live performances.

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Date and time: Sunday, November 1, 2026, at 10 a.m. CST

Location: Davidson Ballroom stage, AES Show, Gaylord Opryland Resort & Convention Center, Nashville, Tennessee

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