Super Bowl LV was the 21st time that CBS has produced the Super Bowl.

20 years ago, CBS used 30 cameras to cover the action.

This year they used 120 cameras.

They also used 4K and 8K cameras that serviced their augmented reality graphics.
SUPERBOWL 55

They used a Trolley Cam, operated on a wire from one end of the stadium to another, allowing for an angle that resembles a fan’s view from the lower stands. The rig can travel up to 65 mph.

They deployed a 53-foot Movie Bird crane on the upper concourse for sweeping shots of the pregame set and game action and for the augmented reality encoded cameras strategically placed throughout the stadium.

CBS also went for a “cinematographic feel” for on-field coverage using a Sony Venice camera and a shallow depth of field. If you saw the game, did you like the look?“ You can answer in our Quick Poll.
SUPERBOWL 55

BY THE NUMBERS

- 120 CAMERAS FROM THE GROUND-TO-THE-AIR
- 18 ROBOTIC CAMERAS
- 32 CAMERAS EMBEDDED INTO EIGHT ENDZONE PYLONS
- 2 WIRELESS PYLON CAMERAS ALONG THE SIDELINES
- 19 TELEVISION MOBILE UNITS
- 350+ RECORD/PLAYBACK CHANNELS
- 3 SKY CAMS / FLY CAMS
- 1 TROLLEY CAM
- 1 MOVIE BIRD CRANE
- 25 SUPER SLOW MOTION ANGLES
- 12 CAMERAS WITH 4K AND 8K CAPABILITIES FOR ENHANCED REPLAY ANGLES
HALFTIME
HALF TIME
NOT THE
WE WANTED TO SEE
LA PRODUCTION DAYS LOWEST IN 25 YEARS; NEARLY HALF OF LAST YEAR’S DAYS

FilmLA, the nonprofit group which serves as LA’s official film office, reports that production in 2020 plummeted by 48% compared to 2019.

There were 18,993 shoot days in 2020, compared to 36,540 in 2019.

Feature films saw the largest decrease in 2020 filming compared to 2019, with a 55.8% drop, compared to a 40.2% drop for commercials and a 38.3% drop for television.
The future of production looks cloudy.
FRAME I.O. INTRODUCES CAMERA-TO-CLOUD

The fastest, easiest, and most secure way to get footage from cameras to collaborators—anywhere in the world.

Instant H.264 proxy uploads to Frame I.O., allowing for near-real-time shot reviews and edits.

Can be done over an LTE connection, 5G, and/or WiFi.

Can be integrated into FinalCut PRO and Premiere Pro.

Audio delivered from approved SoundDevice recorders and synced automatically.

Live Streaming of the shots for those not on set.
FRAME I.O. INTRODUCES CAMERA-TO-CLOUD
FRAME I.O. INTRODUCES CAMERA-TO-CLOUD

https://www.frame.io/c2c/

VIRTUAL REALI-THREE

SOLO
CINEBOT

ARfx

XR STAGE
SOLO CINEBOT
The Solo rents for $6800/day, $20,400/week - not including shipping, data or labor costs

https://www.solocinebot.com/
The Home Studio version works with any camera and background video source (monitor, projector...)

It comes with a background pack of VFX.

It costs around $10K for the computer and a tracking puck.

https://store.arwall.co/
Live Stage - 180 degrees with lighting truss
Performance Stage - 180 degrees with lighting truss and optional top LED panels
XR STAGES

Film Stage - 270 degrees with lighting truss and top LED panels
XR STAGES
XR STAGES

Costs range from $25K- $75K per day

Recommend a minimum of a 3-day studio rental.

https://www.xrstage.com/
San Diego Media Pros

NEWS YOU CAN USE

February 25, 2021
Virtual Production to Become Industry Norm by 2026, Experts Predict

According to the Nostradamus report from media analyst Johanna Koljonen, virtual production installations will increase as the costs drop.

This move means the current VFX found in post-production will shift to pre-production, creating a new set of creative skills that will drive the shift.

The pandemic has helped accelerate some of these trends as virtual production has provided an alternative method in these times.