



# Broadley Studios Virtual Production

## Hybrid production approach for Oliver Anderson's "Saviour"

The London-based film, TV, live streaming and virtual production company Broadley Studios used InfinitySet to produce a groundbreaking virtual reality music video for Oliver Anderson's newest single, "Saviour".

When facing the challenge of creating a visually captivating music video with a limited budget and a tight timeframe, Broadley Studios –the film, TV, live streaming and virtual production studio– based in central London, realised that Virtual Production was the way to go. The directors, **Kieran Lowley** (Broadley) and

**Isobel Drane** (Red Robin Films) created a brief that required a **split stylistic approach**, blending the true band performance with a narrative-driven storyline of a prisoner escaping his jail.

This fantastical element meant that traditional production methods would have

been costly and time-consuming, as it was not feasibly possible to move an entire crew throughout a real cathedral and accommodate all of the lighting blocking changes **in a single weekend**. So, Broadley Studios decided to shoot using Virtual Production, which provided the versatility needed to facilitate our production over a single two day period.

Instead of shooting against an LED Wall, Broadley chose to use the studio's fantastic **green screen**, which allowed to capture clean chroma plates for the planned composite shots -these being super wide moving shots with treadmills, that they simply did not have the space to shoot fully in-camera.

The virtual production approach allowed Kieran and Isobel to plan lighting setups,



design shots and figure out technically challenging set pieces way ahead of time, without the need for extensive travel or physical set construction. Brainstorm's InfinitySet was the **central hub** of the production, and allowed Broadley to plan and shoot the entire video in **just two days**.

For the production of 'Saviour,' directors Isobel Drane and Kieran Lowley, and their Director of Photography, **Edmund Wignall**, created the weaving narrative by combining smooth moving shots of the live band with purposefully handheld virtual production shots. These were created with a **Sony FX9** camera and a Canon CN7-17-120 t2.8 for high-quality shooting, in combination with a Mo-Sys StarTracker Max which provided the optical tracking essential for the seamless integration of all virtual and physical elements within **InfinitySet**.

InfinitySet, using Unreal Engine 5.0, easily captured the tracking data, exporting it out as **fbx files** that were seamlessly brought into Unreal Engine. Inside UE, all sets were rebuilt to perfectly match the on-set lighting, and rendered out as 16-bit EXRs for compositing inside DaVinci Fusion. Using the **proprietary composite pipeline and toolset** built by Kieran, it was possible to utilise a rapidly iterative versioning system, where the studio could update the entire video's backgrounds in a matter of hours.

Broadley also used pre-existing assets from the Unreal marketplace for the video's 3D virtual sets, enhancing them with custom rebuild and lighting adjustments. On top of that, InfinitySet's robust keying capabilities facilitated the real-time compositing, having fully visible virtual sets live, which were later refined in postproduction, where bespoke difference keying techniques were also used to pull an ultra-clean key. DaVinci Resolve was used for editing and grading, with further composite and postproduction work done in DaVinci Fusion.

The collaboration between Broadley Studios and Brainstorm exemplifies the **power of virtual production** to produce **creative visions** within **tight budgets and timeframes**. By applying innovative technologies such as InfinitySet, the team delivered a visually stunning music video that seamlessly integrates live-action footage with virtual environments. In Kieran's words: "Infinity Set provided for us an incredibly robust software solution for our Virtual Production needs. It maintained stability throughout our entire shoot, so



much so that we almost forgot we were shooting in Virtual Production. Our entire crew found the experience joyful and simple, meaning that we wrapped perfectly on-time at 6pm sharp."

"Across 2 days, we shot a complete music video utilising a unique mixture of practical location and virtual set based styles. In total, we turned over on 54 takes on our single Virtual Production day, worked across four different environments, and managed several complete lighting changes. With our experienced crew, we successfully wrapped on time."  
**Isobel Drane**  
Co-Director

