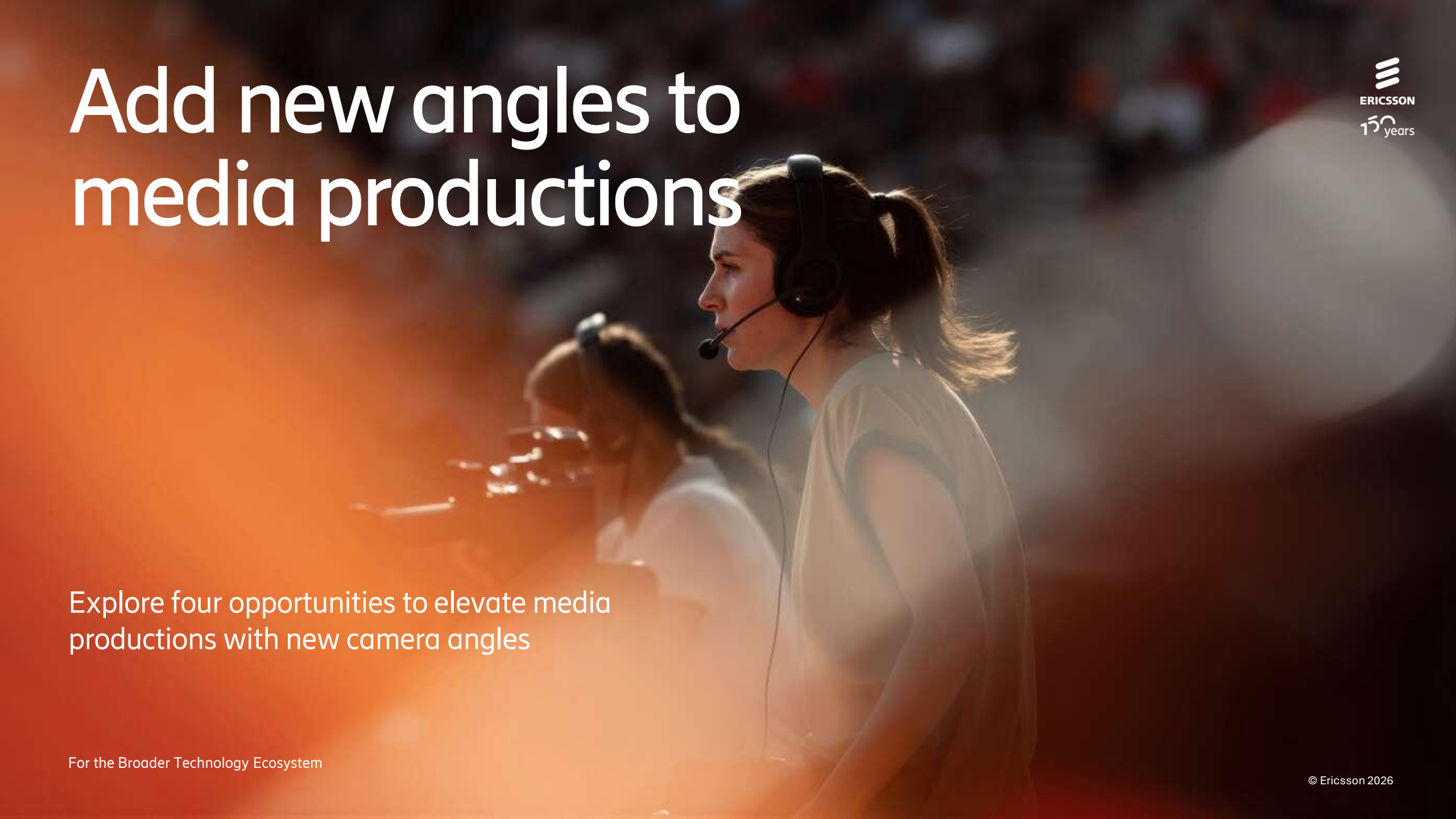
Add new angles to media productions



Explore four opportunities to elevate media productions with new camera angles

For the Broader Technology Ecosystem

Connected cameras give media producers new ways to deliver fan experiences on TVs, tablets, smartphones and beyond

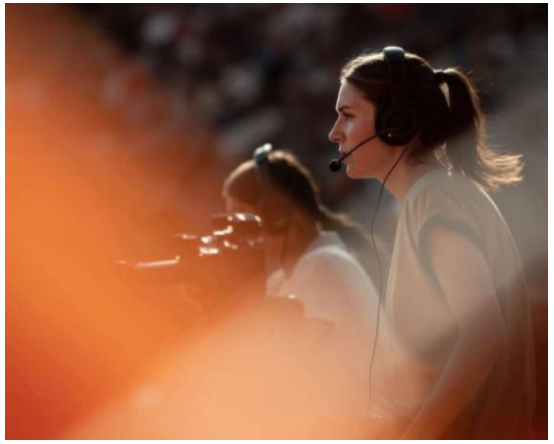
What is new: Private 5G and Virtual Private 5G networks can connect cameras used in professional media productions, eliminating the need for wires between cameras and production centers.

Why it matters: Sports media productions are essential to leagues and media houses, and they continually innovate to elevate the media experience for fans away from venues.

Problem: Competition among broadcasters for sports media rights is fierce. Sports depend on having a big share of their revenues coming from media deals. It is vital to engage fans between competitions through engaging media experiences.

Target outcomes: Increase flexibility by connecting stationary and roaming TV cameras in live productions without wires. Connect remotely operated cameras in hard-to-reach locations without wires. Add new, widely available low-cost camera options. Reduce steps and minimize the time required for still photography workflows from capture to publishing.

Solution: Media production cameras connected to private 5G or virtual private 5G networks with upstream capacity and latency dimensioned for real-time media productions. Video and still cameras connected with novel 5G Portable Data Transmitters. High-end smartphones introduced as tools for video production with athletes, "fantographers," and at smaller events.



Broadcast TV cameras on the move

Remotely operated Broadcast TV cameras

Smartphones used in media productions

Still photographers

Leveraging 5G networks as a tool for media productions puts reliability, uplink capacity, and latency capabilities in focus

Media production importance: The TV and streaming rights for sports in the US were projected to reach $29.25 billion in 2025. Doubling from 2015 and projected to grow to $ 37 billion in 2030. Sports media rights play an important role in a streaming channel's appeal. With higher rights fees and higher consumer prices come expectations of higher production quality.

Outside broadcast productions: High-end sports productions are complex. Especially at outdoor venues with few events per year. The media production at the professional American Golf Tour supports its tournaments with 9 production trailers onsite, up to 72 cameras, 150 microphones, and 35-80 miles of fiber-optic cable.

Uplink capacity: Media production reverses the requirement on mobile networks, as data traffic flows from cameras to the cloud. Live Broadcast productions require 35 Mbps for Full HD and 60 Mbps for 4K per camera[3]. Live productions require guaranteed uplink capacity, low latency and high reliability to be unwired.

Still photographers: 1,600 still photographers covered the games in 2024. Each photographer can generate up to 10k still pictures in a day. 5G-connected cameras transform the editing and publishing flow and enable instant publishing.

Bottom line: Private 5G and virtual private 5G networks have been battle-tested at pinnacle events and can scale out to larger productions.

$29.25B
value of the US sports TV and streaming rights in 2025[1]

72
the typical number of cameras required to cover a professional golf tournament[2]

35-60
Mbps of required uplink capacity required for Full HD or 4K video[3]

1,600
still photographers covered the summer games in 2024[4]

1.) Sports rights in the US expected to reach $37 Billion by 2030, S&P Global, April 7, 2025

2.) PGA Tour Trucks deliver new era in Broadcasting. Global Golf Post, February 29, 2024

3.) 5G and Network APIs are enhancing live media productions, Ericsson Mobility Report,

4.) Paris 2024 Summer Olympics., Alpha Sports Pro

Status Quo	Take a Step	Build Momentum	Lead Change
Media productions limited to wired cameras	5G connected cameras with near-live capabilities	Private 5G networks for media productions at venues	Hybrid venue networks for public and virtual private 5G
All video cameras in media productions are wired to the production center. All video cameras are manned by a cameraman or woman. All still cameras are dependent on sequential workflows from capture to publishing, staffed by 1-3 people present at venues (photographer, media card runner, editor)	Video cameras connected to public 5G networks via universal connectivity, without uplink, latency, or reliability guarantees. Limiting the practical use to wireless transmission of recorded video. Still cameras connected to public 5G with editors operating in cloud-based workflows. Competing for uplink capacity with fan activities	Private 5G networks, dimensioned for media production, are deployed in parallel with public 5G networks. Differentiated connectivity option tailored to the needs of live video productions Differentiated connectivity option tailored to the needs of still photographers, with a high-traffic burst during competition action peaks.	One common 5G infrastructure for public 5G and virtual private 5G needs at venues. Priority for professional media productions over fans' live sharing on social media

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