

= U2 3D =

U2 3D is a 2007 American @-@ produced 3D concert film featuring rock band U2 performing during the Vertigo Tour in 2006 . The film contains performances of 14 songs , including tracks from How to Dismantle an Atomic Bomb (2004) , the album supported by the tour . The concert footage includes political and social statements made during the shows . It is the band 's second feature film , following their 1988 rockumentary Rattle and Hum . Among several cinematic firsts , U2 3D was the first live @-@ action digital 3D film .

The project was created to experiment with a new type of 3D film technology pioneered by producer Steve Schklair . After considering shooting American football games in 3D , Schklair 's company 3ality Digital decided to create a concert film with U2 . The band were hesitant to participate , but agreed to the project mainly as a technological experiment rather than a profit @-@ making venture . Although set in Buenos Aires , U2 3D was shot at seven concerts across Latin America , and two in Australia . The film 's complex setup involved shooting with up to 18 3D cameras simultaneously and capturing the footage digitally .

After a premiering out of competition at the 2007 Cannes Film Festival , U2 3D showed at the 2008 Sundance Film Festival and had its limited theatrical release in late January 2008 , followed by its wide release the following month . The film was distributed by National Geographic Entertainment and was only released in IMAX 3D and digital 3D theaters . It peaked at number 19 at the United States box office , and earned over \$ 22 million internationally , ranking as one of the highest @-@ grossing concert films . It received widely positive reviews , with critics praising the 3D technology and innovation . U2 3D won several awards , and its reception convinced some of the creators that the project marked a paradigm shift in filmmaking .

= = Synopsis = =

U2 3D depicts a U2 concert in Buenos Aires during the band 's Vertigo Tour . In the beginning of the film , a voice is heard chanting " everyone " in a crowd @-@ filled stadium , followed by fans running through the venue . U2 begin the concert with " Vertigo " , followed by ten more songs in the main set . Images are shown throughout the concert on the stage 's LED display . Political and social statements are made during some songs , including " Sunday Bloody Sunday " ? during which the word " coexista " is spelled out on @-@ screen through various religious symbols ? and " Miss Sarajevo " , during which an excerpt from the Universal Declaration of Human Rights is read aloud by a narrator . The main set ends with " One " , after which the group leave the stage . They return for an encore and perform " The Fly " , during which a succession of words and phrases appear on the stage 's LED display and are superimposed into the film . U2 end the show with " With or Without You " and leave the stage for the final time . As the closing credits begin , a live performance of " Yahweh " is heard as animations from the stage 's LED display are shown . U2 reappear on stage in a post @-@ credits scene performing the end of the song .

= = Production = =

= = = Background = = =

In 2001 , producers Jon and Peter Shapiro created a 2D IMAX concert film titled All Access , which featured live performances of several musicians . Due to the difficulty of using conventional IMAX film stock that had to be replaced every three minutes of shooting , the Shapiros wanted to use digital technology for their next project , which could easily be upscaled to the IMAX format without loss of quality . Noting how 3D films out @-@ performed 2D films , they also wanted their next project to be in the IMAX 3D format . While looking for a new digital 3D technology medium , the Shapiros met producer Steve Schklair , founder of Cobalt Entertainment in 2000 . Schklair had recently developed a digital 3D filming technique known as " active depth cut " , which allowed for

smooth cuts between shots that would normally not line up when filmed in 3D . This was done using motion control photography and real @-@ time image processing to create a realistic 3D experience without subjecting the viewer to excessive motion sickness or eye strain . It was intended to be an inexpensive and effective way to shoot live events such as concerts or sports . With the help of John and David Modell , former owners of the Baltimore Ravens American football team , the digital 3D technology was tested at several National Football League (NFL) games in the 2003 season , including Super Bowl XXXVIII . Cobalt showed the footage to the NFL , hoping to create an NFL @-@ based 3D IMAX film . While waiting for a response , the Shapiros proposed the idea of creating a 3D concert film for IMAX theaters . Although All Access had showcased several artists , the Shapiros now wanted to focus on a single act , and being U2 fans , suggested the band as a potential subject . Schklair felt U2 would be a good choice for the film due to their large concert setups and their constant movement while performing , both of which would provide good depth of field for 3D effects .

The Modells ' collaboration with U2 for the film was facilitated by their involvement with the band in researching LED display technology in 1997 for use at Ravens Stadium at Camden Yards . At the time , the only giant LED display in existence was being used by U2 on their PopMart Tour . To learn about the technology , David Modell toured with U2 on @-@ and @-@ off for a period of six months . During that time , he befriended Catherine Owens , who served as the group 's art director since their 1992 Zoo TV Tour .

Unable to contact U2 manager Paul McGuinness , Peter Shapiro instead proposed the idea to Owens . The latter was researching art content for the upcoming Vertigo Tour and thought the concept could be used to show 3D video as part of U2 's concerts . Shapiro explained that the technology was not that developed and simply wanted to document the tour itself in 3D , but Owens was not interested in making a film of the band , fearing it would interfere with the tour , so she declined the offer . After Shapiro showed Owens the 3D footage of the NFL games , Owens expressed interest in directing the proposed film , despite having no previous experience . According to bassist Adam Clayton , U2 were not interested in making another concert film , but Owens " pushed it down [their] throats " . Once the band viewed the test shots , frontman Bono expressed interest in the project and convinced his band @-@ mates to commit . Since U2 had already experimented with video technology in the past , they were interested in the project as a technological experiment rather than a means to make profit , and as a means to share the live experience with fans who could not afford concert tickets .

Pre @-@ production for U2 3D officially started in early 2004 , and the production was handled by 3ality Digital , a company formed from Schklair 's Colbalt Entertainment and his partnership with the Modells and the Shapiros . Midway through the year , Bono agreed to let the 3ality Digital crew record test footage , which was accomplished using a single 3D camera at one of U2 's Vertigo Tour concerts in Anaheim , California in March 2005 . U2 were dissatisfied with their 1988 rockumentary feature film , Rattle and Hum , which mixed backstage footage and interviews with concert performances . The filmmakers decided that U2 3D would only have concert footage . The producers originally wanted to shoot in Los Angeles where all the filming equipment was located , but Owens and the band decided they needed a more enthusiastic audience . U2 ultimately chose to film in five cities in Latin America from February to March 2006 , believing their absence from the region for eight years would foster an energetic atmosphere . The only one of the eight Latin American shows that was not shot was the first in Monterrey , Mexico . The project enabled U2 to share the outdoor stadium concerts with audiences in the US , where the band only performed at indoor arenas on the Vertigo Tour .

= = = Filming = = =

U2 3D 's production featured the first 3D multiple @-@ camera setup and was shot using every digital 3D camera and recording deck in existence . The crew had two days to set up the filming equipment before each concert , which required running optical fiber cables and hooking up an electrical generator to supply power at each venue . The filming equipment consisted of nine custom

@-@ built 3D rigs . The project 's large scale prompted 3ality Digital to work with director James Cameron ? their chief competitor at the time . 3ality used their own 3flex TS1 camera rigs for filming , in addition to five Fusion 3D rigs , designed by Cameron and camera operator Vincent Pace . A total of 18 Sony CineAlta HDC @-@ F950 cameras were used for filming , with two cameras on each rig . The cameras were fitted with Zeiss digital zoom lenses , making U2 3D the first 3D film shot using a zoom lens . One of the Fusion 3D camera rigs was used as a Spydercam and became the first 3D aerial camera . The cameras on each rig were spaced eye @-@ distance apart to create a 3D effect in post @-@ production . Using a beam splitter mounted to the camera rig , one camera shot through a 50 / 50 mirror , while the other shot the image reflected from that mirror . Each rig weighed an average of 200 pounds (91 kg) . All of the concert footage was shot with twin @-@ camera setups , except for the two Melbourne shoots , where a single CineAlta camera with a Steadicam was also used to capture close @-@ ups . The cameras captured high @-@ definition video onto HDCAM SR recording decks , which enabled the crew to capture an entire concert .

Five crew members were required to work on each rig simultaneously to ensure that the focus on both cameras were synchronized . After one camera was destroyed when a concert security guard tossed buckets of water onto the audience , the crew waterproofed the remaining cameras . Due to Owens ' limited directing experience prior to production , some of the filming in South America was directed by Mark Pellington , who previously worked with U2 on the " One " music video . Pellington was not involved in post @-@ production , leaving Owens responsible for the remaining aspects of the project , including creative direction and editing .

The concerts were filmed in a style which Owens described as " very unorthodox " ; no storyboards or shooting scripts were used to ensure footage of U2 's performances was improvised . Instead of being directed , U2 performed each of their concerts as usual , with the filming crew capturing footage in real time for the full 2 1 ? 2 @-@ hour concerts . The shoots were planned such that the band 's performance and the audience 's view was uninterrupted . To avoid capturing other camera rigs in the footage , the crew would either film from the back of the stage , or alternate each night between shooting left @-@ to @-@ right and right @-@ to @-@ left . Several shows were edited together to create one performance ; therefore , U2 were required to wear the same clothes every night to maintain continuity . Additional spotlights were focused on the audience during filming , and the lighting was dimmed on the stage 's LED display . 110 microphones were used to record the concert audio , which included microphones placed on the main stage and around the two B @-@ stages to record the band , and microphones placed throughout the venue to record the audience .

Principal photography began in February 2006 , under the supervision of the 3D cinematographer Peter Anderson ; two shows were filmed in Mexico City to capture medium shots during a practice run for the crew to learn the choreography of U2 's performances . The crew captured additional medium shots using two camera setups at the two São Paulo concerts , and captured overhead footage of drummer Larry Mullen , Jr. using a single camera setup at the show in Santiago . During preparations for the Buenos Aires concerts , U2 performed a 10 @-@ song set without an audience , so that the crew could capture close @-@ up footage using a wide @-@ angle lens ; doing so in @-@ concert would have interfered with the show . Owens dubbed the session the " phantom shoot " . During the Buenos Aires shows , all nine camera setups were used , capturing shots of U2 from the B @-@ stages . The Buenos Aires shoot was the largest of the project , requiring a crew of 140 people .

In March 2006 , the remaining Vertigo Tour concerts were postponed when the daughter of guitarist The Edge fell ill . During the interim , footage from the seven filmed shows was edited together , prompting the crew to request additional wide shots from the back of the stadium and close @-@ ups of the band members . When the tour was on its fifth leg in November 2006 , an additional two shows were filmed in Melbourne to capture the extra footage . At the time , the songs appearing in the final cut of the film had already been selected and therefore only specific songs from the concerts were filmed .

= = = Editing = = =

Post @-@ production began in February 2006 and occurred concurrently with ongoing principal photography . Editor Olivier Wicki led post @-@ production , working closely with Owens ; the two had previously collaborated on the " Original of the Species " music video . Over 100 hours of footage were filmed , featuring performances of 26 different songs . To appeal to a mainstream audience , 14 tracks were chosen for the final cut , including 12 of U2 's singles and two non @-@ singles from How to Dismantle an Atomic Bomb , the album that the Vertigo Tour supported . When selecting songs for the project , the crew had to ensure that the performances of each track fit with one another . U2 wanted to include " Mysterious Ways " and " Until the End of the World " , but they were left out since Owens felt that those songs were out of place with the rest of the film . She stated that the main focus of the film was based upon U2 's relationship with one another and with their audience , and the challenge of selecting the songs was to create a narrative within the band 's performance . Although " City of Blinding Lights " opened most shows on the tour , " Vertigo " was selected as the opening song of U2 3D . Other tracks that were performed at most of the filmed concerts that did not make the final cut include " Bullet the Blue Sky " , " Elevation " , " I Still Haven 't Found What I 'm Looking For " , " Original of the Species " , and " Zoo Station " . " With or Without You " was chosen as the last song before the closing credits , although it closed only one concert on the tour .

After the songs were selected , the footage was edited in 2D for eight months in New York City . Video post @-@ production continued in Burbank , California at 3ality Digital 's 3D production facility , which opened prior to the completion of shooting . Wicki worked with 3ality Digital to create the 3D and computer @-@ generated effects . Footage from the nine filmed concerts , mostly from the Buenos Aires shows , was edited together with the footage from the " phantom shoot " . Although the Mexico City shows were practice runs , footage from those concerts was used , including a scene where Bono reaches out to the camera during " Sunday Bloody Sunday " . Because the crew felt the Melbourne audience lacked the energy of the Latin America crowds , most of the footage from the Melbourne concerts was not used except for some close @-@ ups of Mullen .

Creating the 3D effect involved taking the edited 2D footage for the right eye and matching it up with footage for the left eye . Editing the Melbourne footage that used only a single camera involved a separate process to create 3D effects , known as " virtual second eye perspective " . Several software programs were used to convert footage from 2D to 3D . The primary editing software , 3action , was developed at 3ality Digital during principal photography . It allowed the post @-@ production team to change convergence points in each shot , and to create multiple convergence points . Left @-@ eye and right @-@ eye footage was assembled on separate layers , then edited together with color grading added , and eventually output in a 3D stereoscopic format for review .

U2 developed a style of editing in their previous concert films that involved fast cutting between shots , which Owens wanted to retain in U2 3D . Because fast cutting in 3D would lead to motion sickness or eye strain , the film was edited to incorporate dissolves of at least four frames between shots . Many of the transitions were created by layering several frames of footage on top of one another into composite images . Each of the layered frames featured a different depth of field to enhance the 3D effects , and up to five images were layered together in a single shot . This made U2 3D the first 3D film to feature composite images with more than two layers , and the first to be edited specifically to prevent the viewer from experiencing motion sickness or eye strain . Software did not exist at the time to layer the 3D images , so new software had to be developed . Because the project was captured in high @-@ definition video , each frame used nearly 20 megabytes of data on 3ality Digital 's servers , and the entire film used almost a petabyte (10¹⁵ bytes) . The 3D editing process took longer than Owens expected , and consequently , the project went over budget , costing \$ 15 million to produce . Video editing took 17 months , and the final film was cut to a length of 85 minutes ? seven shorter than originally announced .

Audio editor Carl Glanville worked on the soundtrack , mixing the audio into a 5 @-@ 1 surround sound mix with audio engineer Robbie Adams in New York City . Video footage was compiled into files by Wicki , which were given to Glanville for compiling the soundtrack . Glanville and Adams said the audio editing was difficult mainly because the selection of video footage was limited , as only one to two cameras angles were captured at most of the shows . Further , the lyrics and music from

the song performances differed slightly each night . To avoid lip sync and instrumental sync issues , the editors had to use the exact audio that was recorded during each shot . Mixing the vocals required that Glanville layer the audio recorded from the stage microphones with that from the audience microphones and to add a short delay between the two to compensate for any echos or delay that occurred in the venue . The sound from the subwoofer channel was mixed inside two IMAX theaters in Los Angeles to ensure the volume of low @-@ end frequencies was consistent with the rest of the soundtrack . The edited video footage featured 10- to 20 @-@ second @-@ long shots , in contrast to the shorter shots usually found in concert films . Extended gaps were added between songs to slightly slow down the pace of the film . All audio and video footage used was recorded live in concert , with no added overdubs . Following post @-@ production , U2 3D became the first live @-@ action film to be shot , posted , and exhibited entirely in 3D , the first live @-@ action digital 3D film , and the first 3D concert film .

= = Distribution = =

= = = Marketing = = =

The trailer for the film was released and first screened at the ShoWest trade show in March 2007 , along with footage of " Sunday Bloody Sunday " . Clips from the " Vertigo " and " The Fly " performances were featured in the trailer , which was edited by creative director John Leamy , who also designed the wordmark logo and title sequence for U2 3D . The film poster , which featured a collage of images from the film , won Leamy an award for best poster art at the Giant Screen Cinema Association 's annual international conference in 2008 . The trailer was shown in 3D theaters before Meet the Robinsons , the only 3D film released in theaters in early 2007 .

Originally scheduled for the third quarter of 2007 , the film 's release was delayed when a distributor could not be found . In October 2007 , National Geographic Cinema Ventures (NGCV) , the entertainment division of the National Geographic Society , announced that U2 3D would be the division 's first major international release . Two days after the announcement , NGCV was combined into the newly created National Geographic Entertainment , a new unit within the society featuring various entertainment divisions . National Geographic CEO John M. Fahey , Jr. stated that U2 3D was chosen as the new unit 's first release because they felt that U2 is " a band of the world " and " world music is something the Geographic as an institution is really interested in " . National Geographic chose Best Buy as the film 's American sponsor , and offered passes to select members of the retailer 's loyalty program to view U2 3D before its wide release . U2 3D was promoted through the internet , print , radio , television , on a JumboTron in Times Square , and as a sponsor on NASCAR 's # 19 Best Buy Dodge stock car driven by Elliott Sadler .

= = = Initial screenings = = =

U2 were committed to preserving the film 's 3D format and decided to only release it in digital 3D . To help promote this film format , U2 3D was first screened at the 2007 Cannes Film Festival on May 19 , 2007 . It was one of nine films to be screened out @-@ of @-@ competition at the 2007 festival , and was the first live @-@ action 3D film shown at Cannes . Following a brief song performance by U2 at the festival , the film was screened at midnight inside the Palais des Festivals et des Congrès . At the time , the 3D post @-@ production process was incomplete ; therefore , a shortened , 56 @-@ minute version of the title was screened , featuring nine of the completed version 's 14 songs . The completed version premiered at the 2008 Sundance Film Festival on January 19 , 2008 at the Ellen Eccles Theatre . The theater incorporated a customized sound system designed especially for the premiere with new Dolby 3D technology , which John Modell referred to as " the most high tech film screening that 's ever been done in history . "

= = = Releases and box office = = =

U2 3D was slated to be screened only in IMAX theaters , but the large increase in the number of digital 3D theaters following post @-@ production prompted the filmmakers to expand the release to include those cinemas . Two different types of polarized 3D glasses were used for the IMAX 3D and digital 3D showings . The IMAX 3D version of the film used glasses with one lens polarized horizontally and one polarized vertically , while the digital 3D version used glasses with two circularly polarized lenses . John Modell described the IMAX version as a " more immersive experience " , and stated that the digital 3D version features more vivid colors .

On January 23 , 2008 , U2 3D was released into IMAX theaters in the United States and Canada for its initial limited release . It grossed over \$ 960 @,@ 000 in the US during its opening weekend after playing in 61 theaters , and ranked at number 20 at the box office . The IMAX release took place much earlier than the film 's wide release , as many IMAX theaters had booked *The Spiderwick Chronicles* , which was released on February 15 . U2 3D was U2 's second feature film , following 1988 's *Rattle and Hum* , and the third concert film from the *Vertigo Tour* , following the direct @-@ to @-@ video concert films *Vertigo 2005 : Live from Chicago* and *Vertigo 2005 : Live from Milan* .

The wide release was originally scheduled for February 15 , 2008 , but the date was pushed back one week when Walt Disney Pictures decided to extend its release of the 3D concert film *Hannah Montana & Miley Cyrus : Best of Both Worlds Concert* , which was initially scheduled to be in theaters for only one week . Instead , on February 15 , U2 3D had a second limited release in select theaters in the US with RealD 3D technology . The film 's European premiere took place on February 20 at the Jameson Dublin International Film Festival , followed by its international wide release on February 22 . The first week of the wide release was the highest @-@ grossing week of its theatrical run , grossing over \$ 1 million at 686 theaters in the US and ranking at number 19 at the box office . Comparing the box office performance of *Hannah Montana & Miley Cyrus* , *The Spokesman* @-@ *Review* 's online magazine *Spokane7* said U2 3D was " failing miserably " . Three weeks into its wide release , U2 3D was playing in less than 100 theaters throughout the US . At the time , it had grossed less than \$ 6 @.@ 6 million , while *Hannah Montana & Miley Cyrus* ? still playing in many theaters since its February 1 release ? had brought in over \$ 60 million .

Prior to its Japan premiere in February 2009 , U2 3D grossed \$ 20 million in box office revenue . A re @-@ release in the US took place in 2009 to coincide with the release of U2 's studio album , *No Line on the Horizon* , followed by re @-@ releases in Brazil and Spain in 2011 and 2015 , respectively , prior to U2 's concert tours in those countries . In addition to re @-@ releases , the Rock and Roll Hall of Fame celebrated the opening of its new theater in October 2009 by featuring screenings of U2 3D at its museum . The film 's box office run in the US ended August 26 , 2010 , bringing its total domestic gross to \$ 10 @,@ 363 @,@ 341 , after showing for 947 days . The film 's distributors stated there was no predetermined limit to the length of the title 's run , and the overall length would be determined by box office sales . Due to an open @-@ ended theatrical run , total worldwide box office gross sources vary ; website *Box Office Mojo* reported a worldwide gross of \$ 22 @.@ 7 in December 2010 , while magazine *BoxOffice* and website *The Numbers* list grosses of \$ 23 @.@ 4 million and \$ 26 @.@ 2 million , respectively .

For its genre , U2 3D was successful and set several box office records . The film became the highest grossing documentary to be eligible for an Oscar nomination at the 81st Academy Awards . U2 3D set a record in Ireland for the highest screen average of any film playing during its opening weekend , and it took in almost ? 90 @,@ 000 at eight theaters during its first three days . In February 2011 , *Forbes* ranked U2 3D as the fifth highest grossing concert film , earning \$ 14 million more than *Rattle and Hum* , which ranked at number seven .

U2 control the ancillary rights to U2 3D along with their record label Universal Music Group , and they have stated that additional rights such as those for a home video release will not be optioned until home video technology can meet the same digital 3D standards as cinema . Owens said in a 2007 interview that there were plans to release the film to a 3D home video format , however , the press release for the 2015 Spain re @-@ release stated that U2 3D has been licensed exclusively for theatrical release , and will not be distributed in television , internet , or other home video formats

= = Reception = =

= = = Critical response = = =

Based on 87 reviews by critics , Rotten Tomatoes gave U2 3D a 93 % approval rating , and ranked it the fourth @-@ best reviewed film in wide release from 2008 . The website assigned it an average score of 7 @. @ 5 out of 10 , with a consensus that U2 3D was " an exhilarating musical experience at the price of a movie ticket " . At Metacritic ? which assigns a normalized rating out of 100 to reviews from mainstream critics ? the film received an average score of 83 , based on 19 reviews , which translates to " universal acclaim " on the website 's rating scale . The film received positive reviews from Toronto Star and Variety following its 56 @-@ minute premiere at the 2007 Cannes Film Festival when the final 85 @-@ minute cut was months away from completion . Critics from publications such as the Irish Independent , The New Zealand Herald , Reno News & Review , Toronto Star , and USA Today said that the film 's 3D experience was " even better than the real thing " ? a reference to U2 's song of the same name . Reviews by Rolling Stone and Total Film stated the film seemed to appeal to fans and non @-@ fans of U2 alike , just as the filmmakers had intended .

U2 3D was praised by Variety for its straightforward concert footage , compared to the interviews and behind @-@ the @-@ scenes footage included in Rattle and Hum . In an episode of the TV series At the Movies with Ebert & Roeper , Michael Phillips called the film " a genuine eye @-@ fill " and Richard Roeper described it as " spectacular " . The New York Times designated U2 3D as a " Critics ' Pick " and stated in the review that the film was " the first IMAX movie that deserves to be called a work of art " . U2 3D appeared on many critics ' lists of the top ten films released in 2008 including The Austin Chronicle , OhmyNews International , Seattle Post @-@ Intelligencer , The Sydney Morning Herald , and River Cities ' Reader . The film was also ranked by Complex and Empire as one of the best 3D films . Bono was satisfied with the outcome of the film and said his favorite sequence was the performance of " Miss Sarajevo " . When interviewed about the PopMart Tour in 2009 , Bono said that the PopMart : Live from Mexico City video was the best project U2 had done from an audio and visual perspective , and was " [e] clipped only by U2 3D " . The Edge was pleased that the footage did not show any of the distress he felt from his daughter 's illness during filming .

However , the film received more critical reviews . The A.V. Club graded it a B ? and stated that U2 's performance was less thrilling than the 3D effects . Online magazine FilmSlash criticized The New York Times ' statement about U2 3D being the first IMAX art film , stating that some of the first IMAX titles were " experimental works of art " . Music critic Joel Selvin wrote in the San Francisco Chronicle that seeing U2 on the big screen was " more distracting than illuminating " , and Time Out London criticized Bono 's political statements , stating he " should refrain from ramming his preachy political meanderings down our throats and let the music do the talking " . The Daily Telegraph favored Rattle and Hum over U2 3D and called U2 's performance " unexciting " , criticizing how " the cameras , not the band , are doing all the work " . The Guardian , which gave a rating of one out of five stars , claimed that U2 appeared to be " four conceited billionaires who are further up themselves than ever " .

= = = Recognition and legacy = = =

U2 3D was recognized favorably after its release , earning several awards . In 2008 , it earned three awards , including " Best Film Produced Non @-@ Exclusively for the Giant Screen " at the Giant Screen Cinema Association 's 2008 Achievement Awards , " Best Musical Film " at Los Premios MTV Latinoamérica 2008 , and the Pioneer Award for Film & Television at the 2008 3D Film and Interactive Film Festival . In February 2009 , the film received the award for " Outstanding Visual

Effects in a Special Venue Project " from the Visual Effects Society (VES) at the 7th Annual VES Awards .

The extensive use of technology during production was featured as the cover story in the December 2007 issue of the high @-@ definition video magazine HDVideoPro , a month before the premiere of U2 3D . Its usage of evolutionary technology led to Catherine Owens being selected as a featured guest speaker at the SIGGRAPH 2008 conference , which took place several months after the film 's release . After U2 3D received praise from fans , critics , and the film industry , several of the filmmakers stated that they felt it helped create a paradigm shift in cinema history , due to the technological advancements used in the production . The film 's use of new technology inspired English rock band Muse to increase the production values for their 2013 release Live at Rome Olympic Stadium , which became the first concert film shot in 4K resolution .

Following the success of U2 3D , 3ality Digital continued to pioneer 3D projects . After previously experimenting with filming American football games in 3D , 3ality Digital successfully broadcast the first live 3D NFL game in December 2008 . In 2009 , 3ality Digital aired the first live 3D sports broadcast available to consumers , the first 3D television advertisement , and the first 3D episode of a scripted television program . U2 show director Willie Williams recruited U2 3D director of photography Tom Krueger to design the photography and video coverage for the band 's 2009 ? 2011 U2 360 ° Tour . Krueger directed their subsequent concert film , U2 360 ° at the Rose Bowl , which was released in 2010 .

= = Setlist = =

All titles written by U2 , except " Miss Sarajevo " (co @-@ written with Brian Eno) .

" Vertigo "

" Beautiful Day "

" New Year 's Day "

" Sometimes You Can 't Make It on Your Own "

" Love and Peace or Else "

" Sunday Bloody Sunday "

" Bullet the Blue Sky "

" Miss Sarajevo " / U.N. Declaration of Human Rights

" Pride (In the Name of Love) "

" Where the Streets Have No Name "

" One "

Encore

" The Fly "

" With or Without You "

Closing credits

" Yahweh "