

*Wish
you were
here?*

A marketer's guide to reaching
your customer in the new VFX
landscape



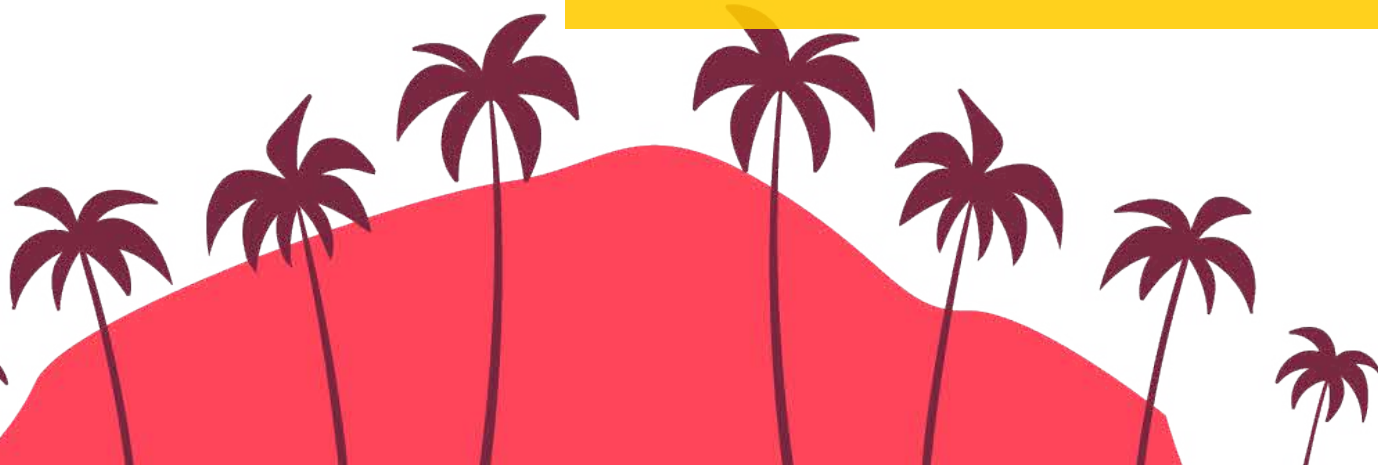
**Red Lorry
Yellow Lorry**
B2B TECH PR





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Introduction

Over the last few years, a tangible shift in the media & entertainment industry has seen a huge boom in one sector in particular. Thanks to several contributing factors, there's more of a need for the highest-quality visual effects than there's ever been.

The continued dominance of streaming platforms means streamers are creating more episodic programming, movie studios have embraced in-house production to feed audiences through direct to consumer (DTC) services, and broadcasters are having to invest in high-quality dramatic television to keep up.

While we've seen this shift happen, you - the VFX industry's marketers - already know who your target audience is. So, we've put together this ebook to arm you with the tools not to find them, but to connect and engage with them.

You know the destination. Here's how to get there.

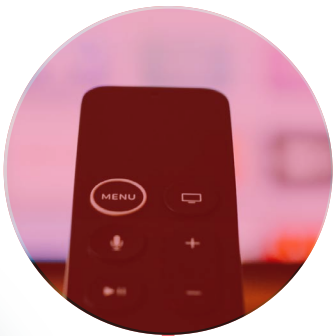


Your destination's changed: a shift in the VFX industry

The evolving VFX landscape has been influenced by several factors. These have changed who your end users are, their audiences, and how they engage.

Streaming has taken over

With every media producer, broadcaster and movie studio now operating their own streaming service, there's more content than ever being created. And it all needs to be of the highest quality in order to compete in what has become a fierce arena.



Moore's law is alive and well

The VFX industry is characterised by constant innovation. The last few years have seen the biggest strides forwards, with virtual production and real-time VFX seemingly getting better every month. As well as creating new avenues for VFX studios, this is also bringing in technology and service providers from a wider pool.

IP-driven single-camera rules

Properties are dominating today's media and VFX landscape - many of which feature fictional worlds. VFX firms and their teams must realise this. They must design, build, and render everything in order to engage audiences by giving them a window into the worlds that they already love.





Where to now? The new end user

These shifts mean end users are no longer the same.
As a result, priorities are evolving and audience
expectations are continually driving change.





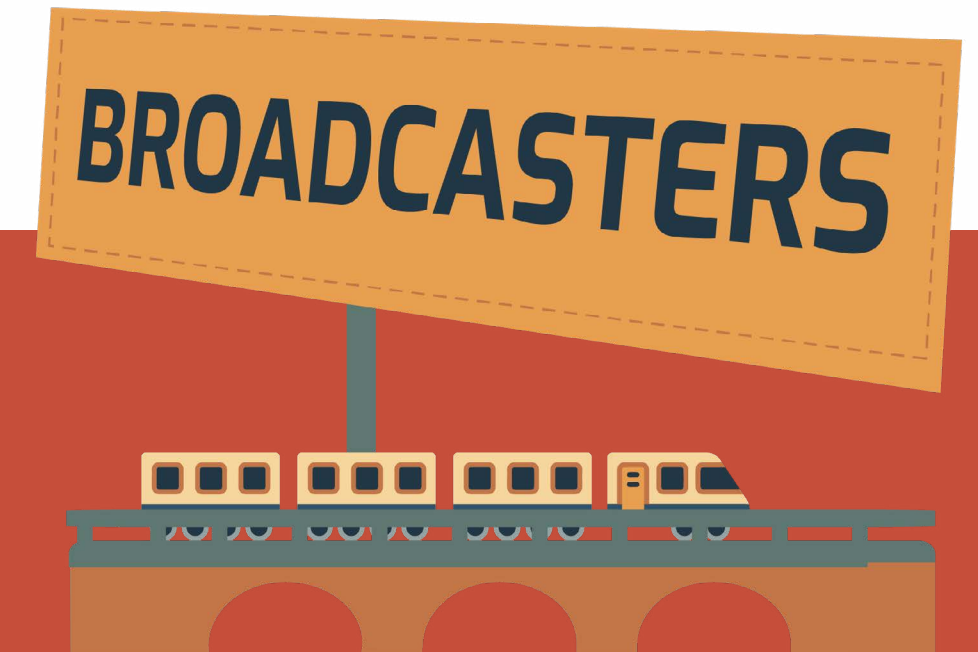
Movie studios have always been a key end user for creative studios. But, as they invest in more 'original' films or episodic programming, their internal VFX teams are busier than ever. There's also more demand for promoting innovation in those VFX processes, from pre- and post-viz to virtual production and real-time workflows.

As such, movie studios are building or bolstering their own VFX pipelines with technologies found in any of the major VFX studios. They need to work in tandem with those creatives, whether they're client-side or at a studio - and their technology must reflect that.



The companies that have dominated the streaming space over the last ten years have grown and changed more than anyone else when it comes to media production. What started as the need for delivery technology has grown to needing their own internal live action and VFX production teams.

For these players - and even for the new entrants into the streaming market - there's a very real need for their own production, post-production and finishing workflows. These workflows are as robust and innovative as any movie studios with a hundred years of movie-making legacy.



Broadcasters need to keep pace with both the movie studios and streamers when it comes to delivering audiences fresh and exciting programming. That means the expectations of VFX and on-screen visuals are higher than they've ever been, even from publicly-funded broadcasters.

Even when partnering with production companies, more broadcasters are having to engage with VFX and creative studios to ensure their content is as high-quality as possible, implementing many of the same innovations as streamers and movie studios.



How to reach them

On the journey to your destination, there are a number of different steps to take.

01

First, you must decide where you're going by **defining** your brand position and making sure your comms will resonate with your customers.

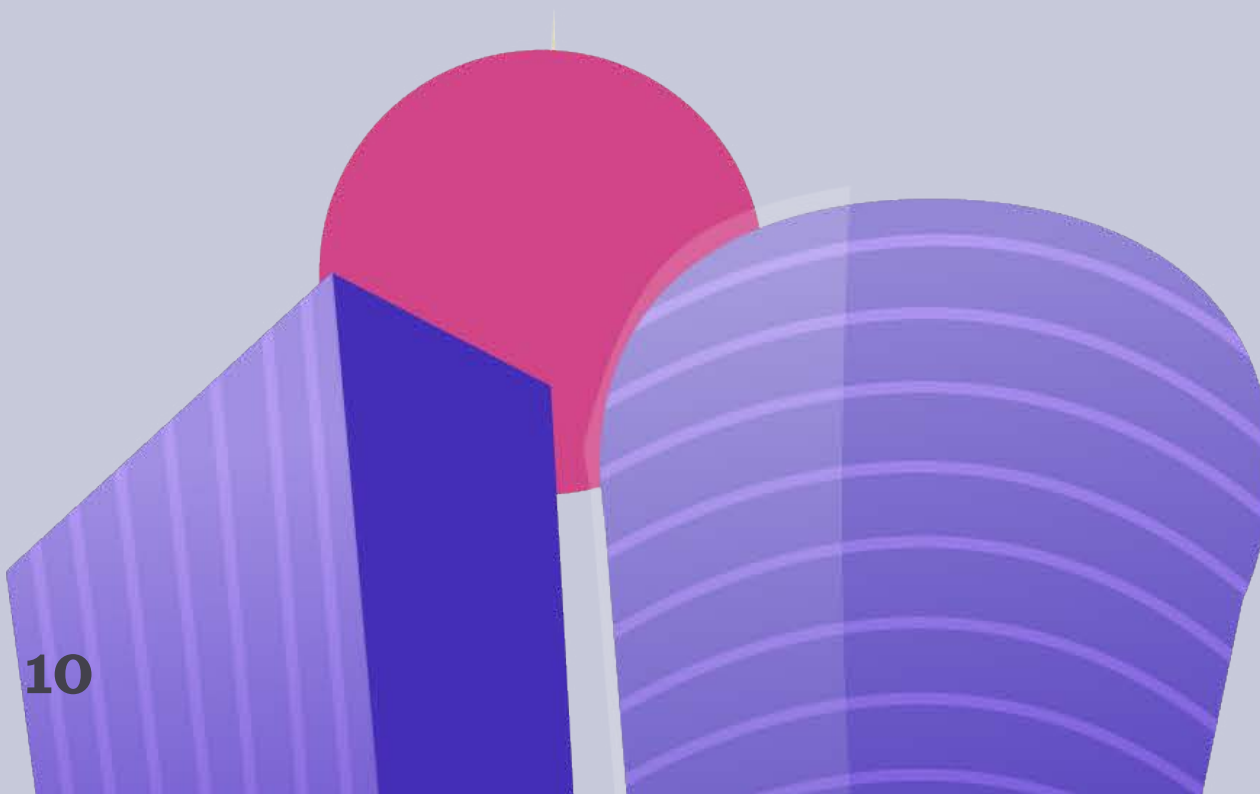


03

Once you've done that, you're ready to **make your trip**. This involves delivering the day to day activity that's going to allow you to speak to your potential customers, arriving at your destination.

02

Then, you need to prepare for your trip by **planning** external communications that will be most effective.





Defining your journey

Movie studios need partners who speak their own language and reflect their sensibilities. That includes simple things like using the right terminology but also communicating in a way that conveys the emotion and the creativity that goes into movie making, regardless of whether it's for a movie on the big screen or a series on a DTC service.

Planning your itinerary

When going through the planning stages of your communications, it's important to think like Walt Disney. Is the activity that you're planning going to reflect both the imagination and the creativity, as well as the engineering and innovation, needed in today's Hollywood?

Making your trip

Communications activity that will strike a chord and engage movie studio executives should be story-led and not just a list of technical features. Use engaged journalists in entertainment to tell your story and highlight the successes you've had when other movie studios have put their faith in you.

01

02

03





Defining your journey

Innovation, client stories, and an authoritative tone should be at the heart of your messaging if you want to engage streamers looking to invest in VFX technologies or partner with a creative studio. This is a group of customers that doesn't respond to sales or marketing jargon. Instead, focus on the challenges you'll help them overcome.

Planning your itinerary

Your campaigns should be filled with technical expertise and communications supported by results. Streamers need technical partners, not tech providers who are going to deliver kit and then leave. So plan activities that highlight your technology in a way that defines what's possible, both for them and their audiences.

Making your trip

Your day to day activity needs to see you contribute to industry conversations. In your communications, you should have an opinion on key themes and topics - like what innovative VFX technologies are having a real impact on the wider industry. Back up your expertise by using the right channels like speaking at key events or conferences.



Defining your journey

To engage with broadcasters, you need to make sure your marketing and PR messaging has a human feel and is easy to understand. Broadcasters are institutions with important legacies, so market your services as a way to promote collaboration and transformation.

Planning your itinerary

Plan activity that promotes your creativity as much as your technical ability. Broadcasters need partners who are passionate about helping them, so make it clear how you can add value - whether that's finding more effective ways to deliver VFX workflows or promoting innovation in media production.

Making your trip

Broadcasters want proof points, so your day to day activity should highlight the success you've had with other customers or clients. You can effectively tell these stories in trade media, which remains incredibly engaged, and use trade shows and conferences to your benefit.





Enjoy the journey

These days, major changes in the VFX landscape are virtually constant. This is due to the speed at which technology and innovation move in response to the creativity that drives the industry.

It's important that while on your journey to your destination, your marketing and communications remain flexible and open to change.

If you're ready to go up a gear, we'd love to hear from you. Our dedicated M&E team can help you define your journey, plan your itinerary and make your trip. Get in touch today at hello@rlyl.com.

