

How the Film Reaches the World

The Image.

A film is not finished when the cut is locked. It is finished when its image has reached the audience that was waiting for it. This document describes how we build the visual and cultural presence of our films — treating marketing not as a sales function but as the second half of the creative act.

Model

Design-Led

Horizon

18 months

Method

Curatorial

Budget

15–25% of P&A

Priority

Direct to Audience

01

The Thesis.

How We Think About Image

Our marketing is not a service to the film. It is the second half of the film — the part the audience encounters first.

Most production companies treat marketing as a cost of distribution — something handled after the fact by a trailer house and a poster designer. **This is the single biggest creative mistake in the industry.**

For a film that costs under five million dollars, the **image of the film will reach a hundred times more people than the film itself.** The poster, the trailer, the Instagram grid, the merchandise, the physical edition — these are what most of the world will know.

We treat marketing the way we treat a script. We hire designers the way we hire directors: for voice, for taste, for the specific sensibility they will bring. Every asset a Nemea film produces — from the first teaser still to the final blu-ray sleeve — is **part of the film itself.**

When someone encounters a Nemea campaign, they should feel the same thing they feel watching the film: **a specific intelligence at work.** Not a generic industry voice. Not the film reduced to its theme. The actual sensibility, translated into every medium it touches.

A poster is a short film. A trailer is a scene. A title card is a shot. **If the craft of a film ends at the final cut, the film has only done half its job.**

The Principles.

Six rules that govern every marketing decision. **They are not tactics — they are the discipline that produces consistent identity across dozens of films over years.** When in doubt, we return to these.

01

Design at the level of the film.

The craft of our marketing materials must match the craft of the film itself. **A beautifully made film deserves a beautifully made poster.** A precisely edited film deserves a precisely edited trailer.

This means we hire design studios and trailer editors with reputations, not the cheapest option. It means we spend on typography, photography, color correction, paper stock — the things most companies economize on first.

Rule: If it does not look as good as the film, do not publish it.

02

The image is the thesis.

Every campaign begins with a single question: **what is the one image that contains this film?** Not a collection of beats, not the key cast, not a plot summary — one image that, if someone saw it on a wall, would give them the essence of the film.

We find this image before we make any other decision. It becomes the anchor for the poster, the title treatment, the trailer's key frame, the social identity. Every subsequent asset extends from this single idea.

Rule: One image. One thesis. Everything else follows.

03

Direct to audience.

We do not market to critics hoping they will convince audiences. **We market to audiences directly.** The days when a Variety review determined a film's fate are over. Our audience finds us through Instagram, TikTok, newsletters, podcasts, word of mouth.

This changes the budget allocation: less on trade press and more on social content, design merchandise, physical objects, events that create genuine enthusiasm.

Rule: Speak to the person who will buy the ticket.

04

The object matters.

In a world of streaming and algorithmic feeds, **the physical object is a statement of intent.** A well-designed poster. A physical media release. A book of the screenplay. A piece of merchandise that someone would actually wear.

These objects do three things simultaneously: they generate revenue, they extend the life of the film, and they create a **community of people who feel they belong to the film.**

Rule: Every film produces at least three physical artifacts worth keeping.

05

The company is the brand.

Individual films rise and fall. What endures is the **identity of the production company** across all of them. Over time, the logo at the start of the film becomes a promise: "if Nemea made it, you can trust it is the kind of film you want."

This means consistency of voice matters more than variety of tone. It means every poster, every trailer, every social post should be recognizable as ours, even if the audience cannot articulate why.

Rule: Protect the company voice above the individual film campaign.

06

Nothing generic leaves the building.

No stock photography. No templated social layouts. No trailer houses that make forty trailers a year all sounding the same. No posters that could have been for any film.

Every asset we publish must be specific to this film.

If we do not have time or budget to do something specifically, we do not do it at all. A quiet campaign is better than a generic one.

Silence is better than noise that dilutes the voice.

Rule: If it could be used for another film, it is not good enough.

The Channels.

We do not chase every platform. We pick the channels where our audience actually lives and invest heavily in being excellent at those. The rest, we ignore — or let die quietly. Trying to be present everywhere is how voice disappears.

<p># Primary</p> <p>Instagram.</p> <p>Our central channel. The grid is the poster for the company. Every film gets its own visual identity that lives on the feed.</p> <p>Discipline: no more than three posts per week per film. Quality over frequency. Every image must earn its spot.</p>	<p># Primary</p> <p>Email & newsletter.</p> <p>Direct relationship with our most engaged audience. Letters from filmmakers, trailer premieres, early ticket access, exclusive editions.</p> <p>This is the channel we own. No algorithm, no platform risk. The audience chose us and we earn their attention every issue.</p>	<p># Primary</p> <p>YouTube.</p> <p>Trailers, behind-the-scenes, director conversations, video essays on our films. The channel builds a canon over time.</p> <p>We do not make content for YouTube. We put our best work there and let it be found. Video essays age better than clickbait.</p>
<p># Secondary</p> <p>Podcast.</p> <p>Long-form conversations with filmmakers about craft, influence, process. Not promotional — editorial. Released regardless of whether a film is coming out.</p> <p>The podcast is a cultural signal: it tells listeners what we care about, how we think, who we admire.</p>	<p># Secondary</p> <p>TikTok.</p> <p>Film-specific, not company-wide. Used when a film has natural TikTok energy: specific scenes, quotable dialogue, visual signatures that can travel.</p> <p>We do not force it. Not every film needs a TikTok presence. A quiet drama should not be dancing for algorithms.</p>	<p># Secondary</p> <p>Physical retail.</p> <p>A small shop, online and eventually physical, that sells posters, books, physical media, limited merchandise.</p> <p>Revenue is secondary. The real purpose: create a place where the audience can invest in us beyond the ticket.</p>

Tertiary

Press.

Important but not decisive. We cultivate a handful of critics and journalists who actually care about what we do. We do not chase coverage for its own sake.

Good press amplifies a film; it does not make one. Never confuse the two.

Tertiary

Events & screenings.

Premieres. Q&As in specific cities. Rep house screenings of films we admire. A yearly company retrospective.

Events create **memories that digital cannot**. One great screening event in Mexico City or Vancouver is worth fifty Instagram posts.

We Ignore

Facebook. Twitter. LinkedIn.

Our audience is not there, or is there under conditions that do not serve us. We maintain passive presence only — no original content.

Chasing dying platforms is how companies waste resources. We would rather do nothing than pretend to care.

04

The Assets.

Every Nemea film produces the same core set of assets — not as a checklist, but as a **standard of completeness**. If one of these is missing or weak, the campaign is incomplete. Each asset is designed independently and must be able to stand alone.

01

The title treatment.

The first thing designed, before the poster, before the trailer. **A custom letterform or type system that is specific to this film and nothing else.** No Helvetica. No Futura. No off-the-shelf.

The title treatment is the visual DNA. It appears on the poster, in the trailer, on merchandise, in the closing credits of the trailer. It is the one element that travels across every surface.

DELIVERABLE

Custom logotype in multiple weights, color variants, and animation for motion applications. **Designed by a typographer, not a graphic designer.**

02

The key art.

The single image that will represent the film for its entire life. Not a composite of cast members. Not a key frame from the film. **A designed image** that captures the thesis in a way no scene could.

This is the poster, yes, but more importantly it is the image that lives on streaming thumbnails, social avatars, merchandise, and the film's Wikipedia page ten years from now.

DELIVERABLE

Primary key art plus 3–5 alternate treatments for different contexts (festival, theatrical, streaming, social, physical media). **Commissioned from a working artist or designer.**

03

The teaser.

Sixty to ninety seconds. Drops six to nine months before release. **It does not explain the film — it establishes the world.** Tone, texture, lead performance, title.

The teaser is closer to a music video than to a trailer. Its job is to create a want, not to describe a plot.

DELIVERABLE

Teaser with custom music (licensed or commissioned). **Edited by a named trailer editor**, not a generic trailer house. One version only — do not make alternates.

04

The full trailer.

Two to two-and-a-half minutes. Drops two to three months before release. This is the only asset that is allowed to give a sense of plot. **It still must respect the film's tone**, never spoil the third act, and never use voiceover that insults the audience.

The full trailer is a short film in its own right. If it is not good on its own, it is not good.

DELIVERABLE

One primary trailer. Optional thirty-second spot for TV/pre-roll if warranted. **No theatrical "Red Band" versions** unless the film genuinely demands it.

05

The unit stills.

Commissioned photography from production, treated as an art project — not a documentation obligation. **A named photographer on set for a week, not a unit photographer grabbing frames.**

These stills fuel the entire campaign: social, press, the book, the physical media packaging, the gallery show. Investing here pays off across every other asset.

DELIVERABLE

150+ final images curated from a commissioned shoot. **Photographer credited publicly.** Images licensed for multiple uses.

06

The physical edition.

Every film gets a physical release eventually — blu-ray, 4K, or vinyl soundtrack. **Designed at the level of a record label sleeve, not a Best Buy case.**

The physical edition is what the audience keeps. It is also an archival statement: **this film mattered enough to exist as an object.**

DELIVERABLE

Physical media release within 12 months of theatrical. **Designed by the same team as the poster.** Includes essays, scripts, photography.

07

The book or zine.

For select films, a companion publication: the screenplay, essays, photography, director's notes. **Not a coffee-table book of stills** — a real publication with editorial weight.

This signals seriousness to press and cinephiles. It also becomes a permanent artifact of the film, often cited years later.

DELIVERABLE

Published in partnership with an independent press. **Edited, not assembled.** Available through our shop and select bookstores.

08

The merchandise.

One or two items per film — not a full line. **Things people actually want to wear or own**, designed with the same care as the poster.

Merchandise is not extra revenue. It is a way for the audience to signal their membership in the film's world. It extends the campaign for months after release.

DELIVERABLE

1–3 physical items per film. **Limited editions, not mass production.** Sold exclusively through our shop.

Eighteen months from locked picture to physical release. Every phase designed, nothing left to improvisation.

PHASE 01	PHASE 02	PHASE 03	PHASE 04	PHASE 05
T-12 months	T-9 months	T-6 months	T-2 months	T+6 months
Title treatment locked. Key art commissioned. First unit stills selected. The visual identity is established before anyone outside the company sees it.	Festival premiere strategy confirmed. Teaser complete, held for release. Social identity (handles, bios, grid preview) designed internally. Still nothing public.	Festival announcement. First public still released. Teaser drops with festival premiere. Instagram goes live. Campaign is now public — but controlled.	Full trailer drops. Poster unveiled. Press access opens. Director and cast begin appearances. Peak amplification phase — two weeks of concentrated effort.	Theatrical complete. Physical edition ships. Book or zine published if applicable. The film transitions from campaign to catalog. Permanent archive established.

What We Avoid.

Bad marketing decisions we have watched destroy otherwise strong films. **These are the temptations we resist.** Some of them seem obvious in hindsight; most of them happen because someone at the studio felt they had to do something.

01 The cast-collage poster.

Five floating heads, each actor sized by their contract. **This design template has been dead for twenty years** but keeps showing up because someone's agent insisted. A poster should reflect the film, not the deal memo.

02 The trailer that tells the whole film.

A trailer that shows the inciting incident, the midpoint twist, and the third-act reveal **is not a marketing asset — it is a summary for people who do not want to see the film.** It erases the reason to buy a ticket.

03 The voice-over that explains.

"In a world where..." or "She never imagined..." are **signs that the trailer editor did not trust the footage.** A Nemea trailer uses dialogue from the film, ambient sound, and music — never explanatory narration.

04 The generic critic-quote poster.

"A masterpiece!" — Film Threat. Five quotes stacked on top of each other. **Nobody reads these. They signal desperation,** not prestige. If the film needs critic quotes to sell, the poster already failed.

05 Stock music in the teaser.

A ten-dollar library track under the teaser is **an announcement that nobody cared enough to license or commission.** The audience cannot name it, but they can feel it. We commission original music or we wait.

06 The social content farm.

Thirty posts a week of recycled stills, behind-the-scenes junk, and "countdown to release" graphics. **Volume is the opposite of presence.** Three excellent posts beat thirty mediocre ones every time.

07 The influencer campaign.

Paying someone with two million followers to pretend to care about our film. **The audience can smell this from a mile away.** We would rather have a hundred people who genuinely love the film than a million notified by a sponsored post.

08 The plea for attention.

"If you love independent film, please see this in theaters!" **Begging is not marketing.** We make the film worth seeing and we make the materials worth looking at. If that is not enough, no amount of pleading will help.

09 Merchandise nobody wants.

A t-shirt with the film logo slapped on the chest. A keychain. A tote with the title printed in Helvetica. **If our merchandise would not be bought by someone who has never seen the film,** it has no reason to exist.

10 Launching before the assets are ready.

Rushing a teaser to hit a festival announcement date with a poster that is not finished and social accounts that are half-populated. **A campaign launched weak is a campaign that never recovers.** We delay rather than launch badly.

11 The content that outlives the film.

Behind-the-scenes TikToks that trend while the film underperforms. **Marketing that succeeds by abandoning the film itself is worse than marketing that fails.** The campaign is not the product.

12 Treating the film as a brand asset.

Turning the film into a launchpad for collaborations, capsule collections, and brand partnerships. Some of those can be done well. **Most of them dilute the film into just another piece of content in a feed.** We do few, and only when they add something.

The measure of a Nemea campaign is not its reach. It is whether people who saw only the image still remember the film a year later.

Most marketing aims for the widest possible top-of-funnel awareness. **We aim for something harder and longer-lasting:** the kind of image that sticks.

A poster that people put on their wall. A trailer that people send to their friends. A title treatment that feels inevitable. A still that lives on mood boards for a decade. A physical edition that sits on a shelf and keeps being picked up.

These are not marketing outputs. They are **cultural artifacts** — objects that carry the film's identity forward long after the theatrical run has ended.

When we do this right, the marketing becomes its own kind of canon. People collect our posters. Design students study our trailers. The visual identity of a Nemea film becomes a reference point — **the way certain production companies' identities become reference points for their era.**

This is not achieved through volume, urgency, or cleverness. It is achieved through **consistent excellence over a decade.** Every poster at the level of the film. Every trailer edited with real care. Every object made to last.

We are not trying to sell films. We are trying to create a body of work where the image of each film becomes part of how the film is remembered — and how we are recognized.

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