



FIG. 01 — VERIZON · WITH WIEDEN+KENNEDY NY

PREVIZ FRAME

Three films. Three hundred fifty million views.

VERIZON · WITH WIEDEN+KENNEDY NY

How an early build of PREVIZ carried a Verizon social campaign from blocking to a nine-figure client outcome.

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THE CHALLENGE

Verizon and Wieden+Kennedy New York needed three vertical films that could hold the brand's voice at thumb-stop scale — approved by one of the industry's most exacting creative rooms, on a feed-native timeline. There was no margin for a shoot that discovered its problems on the day.

THE PREVIZ APPROACH

AIM ran the engagement through an early build of PREVIZ — the platform's first era: every frame blocked, timed, and continuity-locked as motion before capture. W+K signed off on sequences, not moodboards — so production executed a decision that had already been made, and finish stayed on schedule.

OUTCOMES

BASIS NOTED PER FIGURE

\$100Ms CLIENT OUTCOME SUPPORTED The engagement supported Verizon work valued in the hundreds of millions — delivered on an early build of PREVIZ.	350M+ VIEWS AT LAUNCH Across three films on X — posts still live and compounding.
3 FILMS, ONE BLOCKED MASTER Each spot approved as motion in PREVIZ before capture.	0 RE-SHOOTS Blocking and timing locked pre-capture; qualitative, from production records.

01 /

The room you have to convince

Wieden+Kennedy does not approve ambiguity. The brief asked for three distinct cultural registers under one brand voice, each engineered for a vertical feed — composition, type, and color that read in the first second of a scroll. A traditional boards-and-prayers process would have pushed every hard decision onto the shoot day.

PREVIZ inverted that. AIM brought the W+K team motion — full sequences with blocking, lens language, and cut rhythm already in place — early enough that the creative argument happened before the money was spent.

02 /

Sign off on motion, not moodboards

Every frame of all three films existed as a previsualized sequence before capture. Timing was tuned against the scroll, not the storyboard. When the agency and client signed off, they were signing off on the film itself — which is why production and finish ran without a single course correction that mattered.

03 /

The compounding release

The films shipped platform-native to X, where Verizon's own audience carried them past 350 million views at launch. The posts are still live and still accruing. The engagement sat inside client work valued in the hundreds of millions — the clearest early proof that a previz-locked pipeline holds at the largest commercial scale.

"W+K signed off on motion, not moodboards. By the time cameras mattered, the film already existed."

— AIM · PRODUCTION NOTES, VERIZON ENGAGEMENT — EARLY PREVIZ BUILD

Bring PREVIZ to your next production.

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