

FIELD GUIDE / 2026 EDITION

The Air Date Is Fixed. The Studio Is Not. $4,104 in Rush.

How a creative agency buys CGI for a launch: key visuals, a FOOH spot and a film under your name, a priced campaign set and the brief lines that push it into rush.

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START HERE

The idea is sold before it is built

A creative agency sells the idea first and builds it second. The pitch wins on frames that nobody has to make work in a real street, with the real product, at every size the media plan needs. Production starts after the client signs, and the air date was fixed long before that.

Most of the overspend we see comes from that gap. The pitch frames were made quickly, often with AI or by a freelancer, and nothing in them carries into production. The studio is briefed once the client has signed off, the model is built from zero, and the weeks that were meant for previews go on catching up. Rush is honest pricing for lost time, and the agency pays it because the client's price was agreed at the pitch.

	WHAT THE AGENCY PLANS AROUND	WHAT ACTUALLY SETS THE COST
01	**The idea and the approved pitch frames**	Whether the product, the light and the location in those frames can be built as shown.
02	**The client's sign-off**	When the studio hears about the job. Every week between pitch and brief comes off production.
03	**A FOOH spot 'in the city'**	The plate: the footage, the street and the camera move the 3D has to follow.
04	**The key visual in the deck**	The media plan: OOH sizes, vertical, square and film lengths, framed in camera rather than cropped later.

Brief the studio in pitch week.

Not to commit the budget, to book the time. A model started for the pitch frames carries into production, and the air date stops being a rush order.



Maverick Frame production render.

THE CAMPAIGN SET

One product launch, priced line by line

A composite of the launch campaigns creative agencies bring us, priced at our published rate of $45 an hour for product CGI, animation and FOOH. One product, three hero key visuals, a FOOH spot, a 30-second film and every format the media plan names. The last line is the same set, briefed after sign-off.

	DELIVERABLE	BASIS	AT $45 AN HOUR
01	Product model from CAD or dieline, built to hero detail	16 h	**$720**
02	Pitch styleframes: two proof-of-concept frames	2 x 6 h	**$540**
03	Hero key visuals, the three that carry the campaign	3 x 12 h	**$1,620**
04	Secondary key visuals for print and digital	4 x 8 h	**$1,440**
05	FOOH spot, 15 seconds, on tracked plate footage	44 h	**$1,980**
06	Hero product film, 30 seconds	60 h	**$2,700**
07	Cutdowns of the film: 15 and 6 seconds	2 x 6 h	**$540**
08	Frames for OOH, 16:9, 9:16 and 1:1, planned in camera	16 x 1 h	**$720**
	Planned from the pitch, standard schedule, 228 hours		$10,260
	Briefed after sign-off: rush on the whole set, about 40%		+ $4,104
	Booked at the pitch		**$10,260**
	Booked after sign-off, three weeks to air		**$14,364**

WEEKS TO AIR	IN PRODUCTION	WHAT YOUR CLIENT SEES
8	Brief, model from the pitch frames, plate footage in	Nothing yet
6	Styleframes and film storyboard	The look, for sign-off
4	Key visual drafts, FOOH track, film preview	First drafts, one round
2	Finals, lighting and grade, film in full	Final images and film
1	Cutdowns and every format	The delivery, by placement

MISTAKES

Mistakes from your side of the table

These are lines we read in creative agency briefs almost every month. Each is reasonable in a pitch document and expensive in production.

	WHAT CREATIVE AGENCIES WRITE	WHAT TO WRITE INSTEAD
01	**'We will brief production once the client signs'**	Brief us in pitch week with what you know. We hold the time, and the pitch model carries into production.
02	**'Match the frames the client approved'**	Say which frames set the mood and which show the product as signed. AI frames often get proportions and labels wrong, and clients remember the frame.
03	**'Photoreal, like the deck'**	Name what must be exact: the product to the label, the city, the time of day. Then say what may be stylised.
04	**'FOOH in the city centre, location to be confirmed'**	Send the plate or the street and the camera move. The 3D follows the footage, so the footage comes first.
05	**'Air date mid-October'**	The real air date, the client's last review and the media deadline. We work back from all three.
06	**'All formats for the media plan'**	The media plan itself: OOH sizes, 16:9, 9:16, 1:1 and film lengths. Frames are composed per placement, not cut from one master.
07	**'Final pack to follow'**	Send the current CAD or dieline now and flag what can still change. A label swap late is small; a new shape is not.

The idea stays yours.

We work white-label, sign your NDA and stay out of the client meeting unless you bring us in. Comments reach us from one person at the agency, as one list per round.

Before a FOOH spot goes into production

- [ ] Plate footage at the resolution you will deliver, or a date for the shoot.
- [ ] The camera move and lens, even as a phone recording of the street.
- [ ] Time of day and weather, matched to the plate rather than to the pitch frame.
- [ ] The product's scale in the street, as a rough sketch over a still of the plate.
- [ ] Every placement and length the spot will run in, including the vertical cut.

THE ONE PAGE

What creative agencies actually send us

The agencies whose logos sit on our service pages do not send production specifications. For a launch they send something close to this, with the pitch deck attached, and it is enough to quote from and to book the time.

01	**The idea**	One paragraph, and the frames the client approved.
02	**The product**	CAD, dieline or sample photos, and what is still changing.
03	**Key visuals**	How many heroes, how many secondary frames.
04	**Film**	Length of the master and every cutdown.
05	**FOOH**	The location, the plate or who shoots it, the camera move.
06	**The media plan**	Every placement, size and duration.
07	**The dates**	Styleframes, first drafts, client review, air.
08	**The reviewer**	The one person who consolidates comments.
09	**White-label**	No studio credit, and your right to show the work in your reel.
10	**The budget**	Your buy price, not the client's.

Styleframes before key visuals

Two frames that fix light, lens and grade cost a day or two. Approved first, they keep every later image and the film on one look.

One model, every stage

The product built for the pitch is the one we light for the film and drop into the FOOH plate. Nothing is modelled twice.

WHAT THINGS COST

Market rates and our terms, so you can check any quote

Ranges seen across the market in 2026, freelancer to studio. Use them to sanity-check any quote, including ours.

DELIVERABLE	FREELANCER	STUDIO
Single exterior still	$100 - 300	$250 - 600
Single interior still	$120 - 350	$300 - 700
Package of 5 - 8 views	$600 - 1,500	$1,500 - 4,000
Animation, per minute	$1,000 - 3,000	$3,000 - 8,000

Our standard timelines and revision terms. They are what we quote unless a project needs something else, and we say so before work starts.

STAGE OR DELIVERABLE	MAVERICK FRAME STANDARD
First draft of a still	3 to 5 working days from a complete brief
Finished stills, package of 5 - 8	2 to 3 weeks, drafts included
Animation, up to one minute	4 to 6 weeks, storyboard and preview first
Revision rounds included	Two at draft stage, one on the final image
What counts as a round	One consolidated list of comments, sent at once
Rush delivery	Half the time for about 40% more, when the schedule allows

Line up a studio before the deadline is on fire

The most expensive projects we see are not the badly briefed ones. They are the ones briefed in a panic, after the first supplier failed and the launch date did not move. Vet one or two studios while nothing is urgent.

A note on in-house: one artist needs around ten software subscriptions, a workstation and a stack of adjacent skills - modelling, lighting, post-production and client communication. It pays off only when that person is busy every day. Below that, the arithmetic favours outsourcing on its own.

NEXT

Send us the deck and the air date

The pitch deck, the frames the client approved, product CAD or photographs and the media plan, in whatever state they are in. We will reply with a scope, a price and the questions that decide it - as a reply, not a sales call.

The contact form	maverickframe.com/contacts/
Agency CGI production	maverickframe.com/solutions/marketing-agencies/
Or simply	reply to the email this guide arrived in.

Written by the people who read these briefs

Dim Kuzmenko is a co-founder of Maverick Frame Studio. The figures in this guide come from our own inbox and our own rate card, not from an industry survey.