



FIELD GUIDE / 2026 EDITION

How to Brief a Property Film That Actually Sells

What the film has to do, the shot sequence that sells a scheme, how long it should be in each placement, and a one-page brief you can fill in and send.

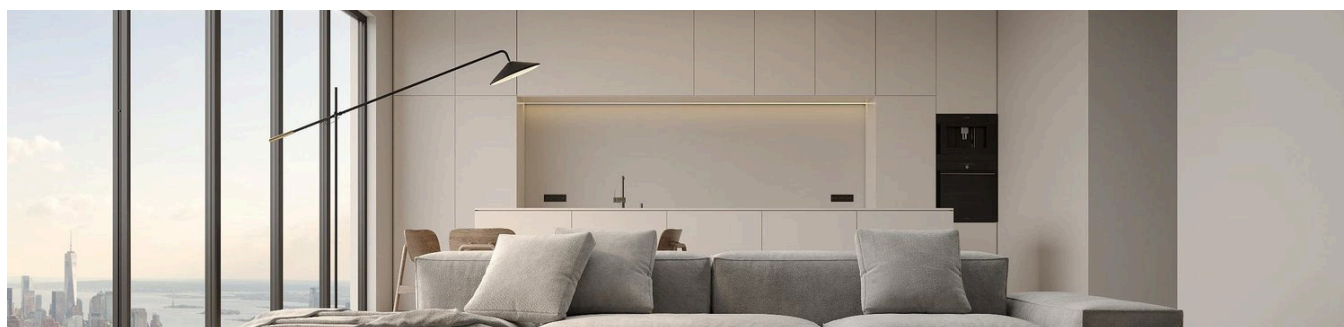
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One film cannot do four jobs at once

Most property films fail before anyone picks up a camera or opens a scene file, because the brief asked for a single piece that has to work on a billboard screen, in a feed, in an investor meeting and on the project page. Those are four edits, not one, and they are cheap to cut from the same material only if you say so at the start.

PLACEMENT	ROUGH LENGTH	WHAT IT HAS TO ACHIEVE IN THAT TIME
Social feed	10 – 20 sec	One idea, legible with the sound off, the best frame first. No slow reveal, because there is nobody left to reveal it to.
Website hero loop	8 – 15 sec	Silent, seamless, no cut that reads as a beginning. It sets a mood behind text, nothing more.
Project page film	60 – 90 sec	The main piece. Context, arrival, inside, amenity, view, out. Watched by someone who has already chosen to be interested.
Sales suite loop	2 – 3 min	Plays to a room. Can be slower, can repeat, has to survive being half-watched from an angle with the sound down.
Investor or board	90 sec – 2 min	Scheme logic over atmosphere. Massing, phasing, context, numbers on screen. A different edit and often different shots.
Broker or agent pack	30 – 45 sec	Sent onward by someone else. It has to be forwardable and it has to look like the project, not like your brand film.

Decide the placements first and list them in the brief. A studio that knows it is producing six cuts will frame and pace the shots so all six are possible. A studio that finds out afterwards will re-time everything, and the short cuts will look like a long film with the middle removed — because that is what they will be.



Maverick Frame production render.

STEP 01

The sequence that sells a scheme

Property films tend to be assembled from whatever looked good. The ones that work follow the order a person experiences a building in. Here is that order, with the job each shot does and roughly what share of a ninety-second piece it should take.

01 Context — where in the world is this

Wide, above, held. The neighbourhood, the coast, the park, the skyline. Establishes value that has nothing to do with your building, which is why it goes first. **Around 10 seconds.**

02 Approach — the building appears in its street

Moving, at eye level or just above. This is where massing and neighbours get answered honestly. Skipping it makes a viewer suspicious. **10 to 15 seconds.**

03 Arrival — the entrance, at human height

Slow down here. Materials, the door, the threshold, planting. The first shot where a viewer imagines themselves rather than assessing a scheme. **Around 10 seconds.**

04 Threshold — one continuous move from outside to inside

The single most valuable shot in a property film, and the one that separates a proper production from a slideshow. It is also the most expensive, so brief it deliberately. **5 to 8 seconds.**

05 The interior sequence — three spaces, not ten

Living, kitchen, one bedroom or one amenity. Each shot moving in one direction only. Ten rooms at three seconds each is a property listing, not a film. **25 to 30 seconds.**

06 The view — from inside, looking out

Held longer than feels comfortable. In almost every scheme this is the shot people remember and the thing they are paying for. **Around 8 seconds.**

07 Amenity or landscape — the shared story

Pool, roof terrace, courtyard, lobby. One space, treated properly, beats four passed through. **10 to 12 seconds.**

08 Close — back out, wide, at a different time of day

Dusk if the day opened in daylight. It signals the end without a title card and it gives the edit somewhere to put the logo. **Around 8 seconds.**

Cut the interior sequence, not the context and approach, when the budget tightens. Buyers forgive fewer rooms. They do not forgive not understanding where the building is or how big it is.



STEP 02

CGI, footage, hybrid — and what AI actually does

ROUTE	USE IT WHEN	WHAT YOU MUST SUPPLY
CGI animation	The building does not exist, or exists as a hole in the ground. The only route that can show an unbuilt scheme moving.	Plans, sections, elevations, the material schedule, landscape design, and survey or levels for the site. If it is not in the drawings, somebody invents it.
Real footage	It is built, or built enough. Faster, and no amount of CGI beats real light on real materials.	Access, permissions, a weather window, staging or dressing, and a shot list agreed before the crew arrives.
Hybrid	The most common real case: a built context with an unbuilt element, or a completed shell with unbuilt interiors.	Both of the above, plus plates shot to a written specification — position, height, lens, time of day, and a survey reference so the CGI can be matched to them.

The hybrid line is where budgets go wrong. Plates shot casually cannot be matched accurately, and a reshoot means another weather window. Agree the plate specification before anyone books a camera.

What AI video can and cannot do for property today

Can

- Generate mood and atmosphere footage where no specific building is identifiable
- Help most where nature carries the frame — greenery, water, planting, weather
- Extend, clean up and assist shots that already exist

Cannot

- Build the model. Everything downstream still depends on geometry somebody made
- Give you a coherent walkthrough of **your** building, with your windows in your positions
- Hold up on bare urban blocks, where there is no planting to carry the frame

Animation that used to take about a week to render in a production renderer can come back in minutes in real time. That is the whole reason more than forty per cent of what we do is no longer stills.

DIM KUZMENKO, CO-FOUNDER, MAVERICK FRAME STUDIO

Which matters to you as a buyer for one practical reason: animation stopped being the luxury line at the bottom of the quote that gets cut first. If you have been pricing motion against what it cost when every frame was farmed out overnight, ask again.

STEP 03

The brief, on one page

Fill this in and send it. It is shorter than most property film briefs and it answers more of the questions a studio actually has to ask.

PROJECT _____ STATUS built / part / unbuilt

THE FILM IS FOR (one line, what has to happen after someone watches it)

PLACEMENTS AND CUTS WANTED
☐ social 10-20s ☐ web hero loop 8-15s ☐ project page 60-90s
☐ suite loop 2-3min ☐ investor 90s-2min ☐ agent pack 30-45s

ROUTE ☐ CGI ☐ real footage ☐ hybrid
 IF HYBRID who shoots the plates? _____ to whose specification? _____

SEQUENCE tick what must appear, cross what may be cut
☐ context ☐ approach ☐ arrival ☐ threshold move
☐ interiors: which three? _____
☐ the view ☐ amenity: which one? _____ ☐ closing wide

SEASON _____ TIME OF DAY _____ WEATHER _____
 PEOPLE IN FRAME none / few / populated CARS none / few / period

SUPPLIED plans ____ sections ____ elevations ____ materials ____
 landscape ____ survey / levels ____ branding ____ music ____

ASPECT RATIOS NEEDED 16:9 ____ 9:16 ____ 1:1 ____ 4:5 ____
 CAPTIONS / SUBTITLES ____ LANGUAGES _____
 DEADLINE THAT IS REAL _____ WHY _____

The two lines people leave blank

Aspect ratios and people in frame. Ratios decided afterwards mean every vertical cut is a crop with the building's head chopped off. Populating a scene is a real cost and a real decision: figures date a film faster than anything else in it, and an empty scheme reads as unsold.

On the deadline line

Write down what the date is tied to — a launch, a fair, a committee. A studio can shape the work around a real fixed event. A date with no reason behind it usually moves, and everyone plans badly around it in the meantime.

WORKING WITH A STUDIO

Cost, and how to brief it

Two things people ask us before anything else. Both answers are short.

COMMISSIONED WORK	FREELANCER	STUDIO
Single exterior still	\$100 – 300	\$250 – 600
Single interior still	\$120 – 350	\$300 – 700
Package, 5–8 views	\$600 – 1,500	\$1,500 – 4,000
Animation, per minute	\$1,000 – 3,000	\$3,000 – 8,000

Market ranges we are willing to publish. Turnaround and revision-round figures are deliberately not in this table: ours vary too much by project type to state as a benchmark, and an invented number here would be worse than none.

How to brief it — shorter is better

This is the opposite of what most people assume. Four things:

- What you need — **how many images, and of what**
- The plans and elevations, as they are
- A few reference images for mood and light
- One clear line on what the images are *for*

Inflating a small job into a fifty-page specification backfires: taken literally it comes out ugly, and it misleads the people doing the work. Tell them the intent and let the team that does this daily handle the detail.

The mistake that costs the most

The biggest failure we see is not choosing the wrong vendor. It is **timing**. People start looking only after the first supplier has already failed and the deadline is on fire, then choose in a panic.

Line up and vet rendering partners **before** you need one. One, ideally a few, briefed and ready to take work. It costs an afternoon now and saves a project later.

10+

YEARS RENDERING
VISUAL STORYTELLING

350+

BRANDS & AGENCIES
EMPOWERED GLOBALLY

95%

CLIENT
SATISFACTION RATE

40%+

OF OUR COMMISSIONS NOW
INCLUDE MOTION OR 360



MAVERICK
FRAME
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When the image has to hold up, **talk to us**

We are a CGI studio: architectural and product rendering, 3D modelling, animation, 360 tours and VR. Ten years, 350+ brands and agencies, and the kind of work that still looks right when somebody counts the windows.

Send us the plans and a line on what the images are for. You get a scope and a price, and no obligation to use either.

START HERE

maverickframe.com/contacts

SEE THE WORK

maverickframe.com/gallery

WRITTEN BY

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Maverick Frame production render. · Cost ranges are market ranges as of 2026 and are not a quotation.

