

FIELD GUIDE / 2026 EDITION

Win the Bid.
Keep the Site Model.
Save $17,100.

Which construction films to order from the bid interview to handover, what the 3D site model carries over, and a priced composite against buying each film from scratch.

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START HERE

Five films, five vendors, one building site

Most contractors and owners buy construction animation one deadline at a time. A bid film a fortnight before the interview, phasing visuals once the city asks for them, a logistics clip for the subcontractor meeting, then a leasing film from the owner's agency at the end.

Each vendor rebuilds the same building, the same street and the same cranes from the same Revit model, and each shows them slightly differently. The panel, the city and the tenants see four versions of one project, and you pay for the 3D build every time.

	BOUGHT STAGE BY STAGE	PLANNED AS ONE ROADMAP
01	**The bid film is ordered when the interview date lands**	The site model is started when the shortlist is likely
02	**The building and street are modelled again for every film**	One building, site and street model, kept on file
03	**Phasing visuals are drawn after neighbours object**	Closures and detours planned with the first film
04	**Tenant updates are ordered once the complaints start**	Phase clips reuse the same scene and cameras
05	**The leasing film starts from the drawings again**	The handover film adds finishes to the built scene

The site model is the asset. The films are the output.

A building, site and street model built from your Revit or IFC files is the largest cost of the first film. If it stays with one studio, every later film pays for phases, cameras and edit, not for building it again.

What we do and do not do: we animate your programme and your logistics plan. The schedule, the traffic management plan and the logistics design stay with your planners and engineers. We do not run 4D planning or BIM coordination, and we do not film on site.



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THE ROADMAP

What to order at each stage, and what it keeps

Five stages, in the order a building contract meets them, from the bid interview to the leasing launch. Each row says what to order, who will watch it and what the next stage reuses.

STAGE	ORDER THESE VISUALS	WHO USES THEM	CARRIES OVER
Pursuit	A 4D sequence and logistics film from your programme, in a captioned and a clean cut	Owner, selection panel	Building, site and street model, look
Approvals	A phasing film and stills of lane closures, detours and pedestrian routes	City, utilities, neighbours	Phase states, road layout, route overlays
Mobilize	Your logistics plan in motion: gates, cranes, deliveries, laydown	Subcontractors, suppliers	Equipment, crane and gate positions
Build	Short phase clips, updated as the programme moves	Tenants in the building, owner, investors	The phase sequence, kept current
Handover	The finished building and landscaped site, as a film and stills	Leasing agents, buyers, your project page	Final model and cameras on file

Start where you are

If you are already on site, order the Build phase clips now and ask for the building, site and cranes to be kept as one scene on file. The handover film then adds finishes and landscaping to that scene instead of starting again from the Revit model.

Not every contract passes through all five stages. A negotiated job may skip Pursuit; a fit-out may need no Approvals film. The rule still holds: whichever stage comes first builds the scene the others reuse.



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WHAT IT COSTS

One building, five stages, line by line

A composite for a mid-size building on a city street, priced at mid-market studio rates. Film lengths and per-minute rates are the same in both totals; only the scene work changes.

	LINE ITEM	BASIS	AT STUDIO RATES
01	Pursuit: building, site and street model from your Revit or IFC export	once	**$3,000**
02	Pursuit: bid film of your 4D sequence and logistics, 90 s, captioned and clean cuts	1.5 min x $5,000	**$7,500**
03	Approvals: phasing, lane closures, detours and pedestrian routes	scene reused from Pursuit	**$900**
04	Approvals: public meeting film of the phasing, 60 s	1 min x $4,000	**$4,000**
05	Approvals: phase stills for the permit pack	6 x $300	**$1,800**
06	Mobilize: gates, cranes, deliveries and laydown areas	scene reused from Approvals	**$600**
07	Mobilize: site logistics film for subcontractors, 60 s	1 min x $3,500	**$3,500**
08	Build: phase updates as the programme moves	scene reused from Mobilize	**$1,200**
09	Build: four phase clips, 30 s each	2 min x $3,500	**$7,000**
10	Handover: finished facade, landscaping and lighting	scene reused from Build	**$2,400**
11	Handover: leasing film, 60 s	1 min x $6,000	**$6,000**
12	Handover: six stills for leasing and the project page	6 x $450	**$2,700**
	Pursuit stage		$10,500
	Approvals stage		$6,700
	Mobilize stage		$4,100
	Build stage		$8,200
	Handover stage		$11,100
	Planned as one roadmap		**$40,600**
	The same visuals bought stage by stage, from scratch		**$57,700**

26%
PURSUIT, $10,500

17%
APPROVALS, $6,700

10%
MOBILIZE, $4,100

20%
BUILD, $8,200

27%
HANDOVER, $11,100

From scratch prices the same films and stills at the same rates, with the site model rebuilt by each new vendor to the detail that stage needs ($3,000 at Pursuit rising to $8,100 at Handover). Planned as one roadmap, the $8,100 model is paid for once, in instalments. Shares are of the $40,600 planned total.

THE ONE PAGE

What to send us at each stage

The short list of inputs that decides the price and the timeline at each stage. Send what you have; missing items become questions, not delays.

01	**Pursuit: the model**	Revit .rvt, or an IFC or FBX export, with the site plan and the streets around it.
02	**Pursuit: the programme**	Your schedule and the phases the panel should see, in the order you will present them.
03	**Pursuit: the interview**	The date, the screen and whether the film plays from your presentation with or without captions.
04	**Approvals: the phasing**	Closures, detours and pedestrian routes as your engineers drew them, and who will watch.
05	**Mobilize: the logistics plan**	Gates, crane positions, delivery routes, laydown areas and hoarding lines.
06	**Build: the updates**	The revised programme each time it moves, and what tenants need to know about access.
07	**Handover: the finish**	Materials, the landscaping plan and where the leasing film will run.
08	**Any stage: the date**	The interview, meeting or launch date. A film up to a minute usually takes 4 to 6 weeks from a full brief.

Change stage, keep the scene

If we built your site at an earlier stage, reopening it takes one email: name the stage, the new film and what has changed since. The model is on file, so the quote starts from phases and cameras, not from the build.

Our terms are on the next page

Market ranges per minute of animation, our standard timelines and the revision rounds (two on the draft, one on the final) are on page 06, so you can check every rate in this composite.



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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 what you already have

Plans, a model, photographs or a draft brief, 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/
Construction animation work	maverickframe.com/services/construction-animation/
Or simply	reply to the email this guide arrived in.

Written by the people who read these briefs

Dim Kuzmenko is the 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.