



FIELD GUIDE / 2026 EDITION

Your FOOH Ad Went Viral. The Recut Should Not Cost a New Asset.

Which visuals to order from pitch to recut, what the CGI asset carries over, and the budget split per stage, priced at mid-market studio rates.

START HERE

The asset is the budget. Most brands buy it twice

In FOOH the expensive thing is not the video. It is the CGI object: the oversized product, modelled, textured and set up to move and interact with a real street. Everything else in the campaign is built around that asset.

Budgets leak when each stage treats it as a new job. The pitch team sketches its own version, the production studio models it again for the launch, and when the post performs and the brand wants three more cities, a third team starts from the packshots. The second leak is timing: location plates get shot before anyone has checked what the CGI needs, and the composite has to fight the footage.

BOUGHT STAGE BY STAGE		PLANNED AS ONE ROADMAP
01	A new team models the product at each stage	One CGI asset, built at approval and kept on file
02	Plates shot without camera or lighting data	Tracking, lens data and HDRI captured on the day
03	Launch cut in one format, reframed later at a cost	Rendered wide enough for vertical, square and horizontal
04	The recut for a new city quoted as a new campaign	New cities and seasons built on the existing asset

Plan the second post before the first one ships.

A FOOH video that works gets asked for again, in another city or for another product. If the asset, the rig and the look development stay with one studio, the follow-up is a new plate and a new composite, not a new production.



Maverick Frame production render.

THE ROADMAP

What to order at each stage, and what it keeps

The five stages below are the ones on our FOOH page. For each: what to order, who looks at it, and what the next stage inherits instead of paying for it again.

STAGE	ORDER THESE VISUALS	WHO USES THEM	CARRIES OVER
Pitch	Concept frames and a rough animatic	Brand and agency	The idea and the rough camera move
Approve	Styleframes and a previs of the CGI object in the real location	Client sign-off	The finished CGI asset, look and animation rig
Shoot	Location plates, camera tracking, HDRI and lighting reference	Production crew, composers	Tracked cameras and lighting data per location
Launch	The hero FOOH video in vertical, square and horizontal cuts	Social, paid media, PR	The asset, simulation set-up and grade
Recut	New cities, products or seasonal versions on the same asset	Follow-up posts, new markets	A growing library of locations and versions

Start where you are

If the idea is approved and you are about to shoot, plan the plates around the CGI: ask the studio for a shot list with camera heights, lens and reference needs, and for tracking and HDRI to be captured on the day. Ask for the asset and rig to stay on file, so the launch cuts and any recut reuse them.



Maverick Frame production render.

WHAT IT COSTS

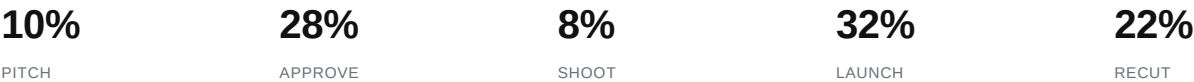
One CGI asset, five stages, priced line by line

A composite of a single-location FOOH campaign with a two-city follow-up, priced at mid-market studio rates. The asset is built once, at approval. The rows marked as reused cost less because the product does not have to be modelled again.

LINE ITEM		BASIS	AT STUDIO RATES
01	Pitch: concept frames	3 x \$400	\$1,200
02	Pitch: rough animatic	draft	\$1,300
03	Approve: CGI product asset, modelled and rigged	build, once	\$3,700
04	Approve: styleframes in the real location	3 x \$500	\$1,500
05	Approve: previs of the move	draft	\$1,800
06	Shoot: tracking, HDRI and lighting reference	1 location	\$2,000
07	Launch: hero FOOH film, 30 seconds	0.5 min x \$8,000, asset reused from Approve	\$4,000
08	Launch: simulation and compositing into the plate	per shot	\$2,800
09	Launch: vertical, square and horizontal cuts	3 x \$400	\$1,200
10	Recut: two new cities, same asset	2 x \$2,150, asset reused from Approve	\$4,300
11	Recut: seasonal product version	asset reused, retextured	\$1,200
Pitch subtotal			\$2,500
Approve subtotal			\$7,000
Shoot subtotal			\$2,000
Launch subtotal			\$8,000
Recut subtotal			\$5,500

Planned as one roadmap **\$25,000**

The same visuals bought stage by stage, from scratch **\$32,400**



From scratch means the same lines plus \$7,400: the \$3,700 CGI asset built again by a new team at Launch and again at Recut. Shares above are of the \$25,000 planned total.

THE ONE PAGE

What to send us at each stage

The teams whose logos sit on our service pages do not send long specifications. At each stage they send a few things like these, usually in the body of an email, and it is enough to quote from and to start work.

01	Pitch: the idea	One paragraph or a sketch: what appears where, and what it does.
02	Pitch: the brand	The product, its packshots and the tone of the brand. Links are fine.
03	Approve: the product	CAD, packaging dielines or the physical product for reference.
04	Approve: the location	The street, building or landmark, with photographs if you have them.
05	Shoot: the plan	Shoot date, camera and lens, and who is on set. We send a CGI shot list back.
06	Shoot: the plates	Raw footage, any tracking markers, and HDRI or chrome ball reference.
07	Launch: the channels	Where it runs, organic, paid or PR, and the length per channel.
08	Launch: the formats	Vertical, square and horizontal, and which one leads.
09	Recut: the versions	New cities, products or seasons, and which plates exist for them.
10	Every stage: the budget	A figure or a range per stage. It is the quickest way to a scope that fits, and it is not a weakness.

Change stage, keep the scene

If we built your CGI asset for an earlier stage, a recut starts with one email: the new city or product, the plates you have and the dates. The asset, rig and look development are on file, so the quote starts from compositing, not modelling.

Our terms are on the next page

Market rates, timelines and what counts as a revision round are set out on page 06. The composite on page 04 is priced at the same mid-market studio rates.

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/
FOOH work	maverickframe.com/services/fooh-cgi-advertising/
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.