THE STUDIO CREATIVE

2026 RATE GUIDE · EVENTS AND BRAND VIDEO

What Video Production Costs

Price ranges for event coverage, live streaming, brand films, social and animation, what moves the number, and what every event should plan before it books a crew.

By Jeff Schniers, founder of The Studio Creative. The same figures as the cost estimator on our site, with the planning that goes with them.

How to use this guide

Most people asking what video costs are really asking two questions: what is a fair number for what I need, and what do I have to decide before anyone can give me one. This guide answers both.

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How video is priced

Every quote you will ever get is built from the same four things, whoever writes it:

1. **Planning**
   Calls, the site visit, the shot list, the run of show and the graphics. Often invisible, always there.
2. **Crew days**
   How many people, for how many days. The single biggest line on most quotes.
3. **Equipment**
   Cameras, lenses, audio, lighting, switching and streaming gear, and the backups for each.
4. **Post-production**
   Editing, colour, sound, captions and every version you need delivered.

ABOUT THESE NUMBERS

Every figure in this guide is an indicative range for a professional crew working from Michigan in 2026, and they are the same figures our online cost estimator uses. Ranges run about 18 percent either side of a typical project of that shape, because venue, schedule and deadline move the final number. They exclude travel outside Michigan, venue and platform fees, on-screen talent and music licensing. A producer confirms the real figure for your project.

Budgeting this year
Start at page 3 for a number, then page 5 to see what that number buys.

Planning an event
Pages 7 to 10 are the decisions to make before you book anyone.

Comparing quotes
Page 11 lists the questions that make two quotes comparable.

The rate card at a glance

Six kinds of project cover almost everything a business or an event asks for. These are the typical starting ranges, before deliverables and add-ons.

PROJECT	WHAT IT IS	TYPICAL SHAPE	STARTING RANGE
Brand film or commercial	A scripted piece: concept, shoot, edit, colour and sound.	One crew day, two cameras, scripted	**$4,200 to $6,100**
Conference or event coverage	Multi-camera coverage of sessions, keynotes and the room.	One day, three cameras	**$3,700 to $5,300**
Live stream and event production	Everything above, switched live and streamed while it happens.	One day, three cameras, switched live	**$5,300 to $7,700**
Social video package	A shoot day cut into short vertical pieces for the feed.	One day, one camera	**$2,000 to $2,800**
3D animation or visualisation	Rendered from your drawings. No crew, no shoot day.	Rendered from your drawings, no shoot	**$5,300 to $7,700**
Podcast or interview series	Multi-camera interviews, recorded in a batch.	One day, two cameras, a batch of episodes	**$2,800 to $4,100**

The building blocks

Every range above grows in the same two ways, which is why it helps to know them on their own:

BLOCK	WHAT IT ADDS	ABOUT
Each extra crew day	The crew, the equipment and the day's footage, beyond the first day.	**$1,800**
Each extra camera	An operated camera and its operator, per day, beyond the first.	**$650**

At the program position during a live conference broadcast. Switching live is what separates the stream range from the coverage range.

WHY COVERAGE AND LIVE STREAMING DIFFER

Recorded coverage is shot now and edited later. A live stream has to be right the moment it happens: a director cutting between cameras, a separate audio mix, graphics operated live, a tested internet connection and a backup for each of them. That is more people and more gear on the same day.

WHY ANIMATION HAS NO CREW DAY

3D animation and architectural visualisation are rendered from drawings, so the cost is modelling and render time rather than a crew on location.

Deliverables, add-ons and what moves the price

The shoot is half of it. What you receive afterwards is the other half, and the easiest place to control a budget.

Deliverables

DELIVERABLE	ABOUT
Highlight film The two to three minute cut of the whole thing.	**$1,200**
Full session recordings Each talk delivered whole, lightly cut.	**$900**
Short vertical social clips Captioned, sized for the feed.	**$250 each**
Speaker reels One per speaker, for their own marketing.	**$600 each**
Event photography Stills shot alongside the video.	**$1,100**

Add-ons

ADD-ON	ABOUT
Drone coverage Flown under a Part 107 certificate.	**$750**
Custom graphics package Name bars, titles and sponsor slots in your branding.	**$900**
Branded mic flags 3D printed here, your logo on every microphone.	**$400**
Same-week delivery The first cut lands while people are still talking about it.	**$1,000**
Follow-up system Landing page, email sequence and CRM so the footage earns after the event.	**$1,500**

What pushes a quote up

+ Extra days, or days that run past ten hours
+ Several rooms running at once, since each needs its own crew
+ A live stream instead of a recording
+ Deadlines measured in days rather than weeks
+ Travel and overnight stays
+ Changes to the schedule after the crew is booked

What brings it down

- [ ] One clear goal for the video, decided early
- [ ] Batching: speaker reels and interviews shot on the same day
- [ ] Sessions delivered lightly cut rather than fully edited
- [ ] A graphics package reused from last year
- [ ] A final run of show a week before, with no surprises
- [ ] Recording now and streaming next year, not both at once

Three event budgets, line by line

The same conference can be covered three very different ways. Each budget below is priced by the same model as the estimator, so every line shows what it adds.

Essential

A one-day meeting or conference that needs a record and one piece to share.

$4,100 to $6,000

Conference or event coverage	$3,200
2 cameras	$650
Highlight film	$1,200

Standard

A conference whose sessions matter after the day, with social to promote the next one.

$7,500 to $10,900

Conference or event coverage	$3,200
3 cameras	$1,300
Highlight film	$1,200
Full session recordings	$900
6 short vertical social clips	$1,500
Event photography	$1,100

Full broadcast

A two-day event streamed live to a remote audience, with sponsor graphics and fast turnaround.

$16,600 to $23,800

Live stream and event production	$5,200
2 shoot days	$1,800
4 cameras	$3,900
Highlight film	$1,200
Full session recordings	$900
10 short vertical social clips	$2,500
4 speaker reels	$2,400
Custom graphics package	$900
Branded mic flags	$400
Same-week delivery	$1,000

Reading the difference

Essential gives you a record of the day and one film to share. **Standard** turns each session into content that keeps working for months, which is where most of the value of a conference sits. **Full broadcast** adds a remote audience, and with it the director, the connection and the redundancy a live show needs.

Choose by what the video has to do afterwards, not by the size of the event. A small event with sponsors to satisfy may need more than a large one that only wants a highlight film.

A crew at the back of a conference room: monitors, the switching position and a camera on the room.

Live streaming: what the extra pays for

A live stream costs more than recorded coverage for one reason: there is no second take. Everything that could go wrong has to have an answer before doors open.

What a stream adds

PIECE	WHY IT IS THERE
Director	Cuts between cameras as it happens, and warns the crew what is coming.
Broadcast audio	A mix built for headphones, separate from what the room hears.
Live graphics	Names, titles and sponsor slots, triggered on cue.
The connection	A tested wired line, plus a bonded cellular backup.
Recording	Every camera recorded on its own, whatever happens online.

A multiview monitor with four live camera feeds. The director watches all of them and cuts between them.

Record, stream, or both?

IF YOU NEED	CHOOSE	WHY
A remote audience watching together	Stream	Remote attendees, paid virtual tickets, a satellite office.
Content for the months after	Record	Edited sessions look better than a live cut and cost less on the day.
Both	Stream and record every camera	The live cut serves the day, the separate recordings serve the edit.

THE CONNECTION IS WHERE STREAMS FAIL

Most failed streams fail on the internet, not the cameras. Ask the venue for a wired connection, test it at the time of day the event runs, and plan for a backup. Upload speed should be at least double the stream's bitrate.

Planning your event: goals and audience

The most useful thing you can bring to a first call is a sentence that starts with "the video has to". Every decision after that follows from it.

IF THE VIDEO HAS TO	IT CHANGES
Sell next year's tickets	A highlight film with crowd, energy and testimonials. Plan interviews during breaks.
Serve people who could not attend	Full sessions, clean audio and readable slides. A stream if they need it live.
Deliver sponsor value	Logos in graphics, sponsor mentions captured, a report of what was shown.
Give speakers something back	Speaker reels, shot from a flattering angle with the audience reacting.
Feed social all year	Vertical cutdowns, captioned, planned into the shot list from the start.
Train or certify	Complete, accurate recordings with slides integrated, and captions.

Who is watching, and where

- [ ] In the room only: coverage for later, cameras kept out of sight lines
- [ ] Online, live: a stream, a host who talks to the remote audience, and chat moderation
- [ ] Online, later: sessions on demand, chaptered and captioned
- [ ] Social feeds: vertical framing captured on the day, not cropped afterwards

Decide early

- [ ] The one goal the video has to serve
- [ ] Who owns the budget and approves the edit
- [ ] Which sessions are filmed, and which are not
- [ ] When you need each deliverable, not just the first one
- [ ] Whether anything is confidential or off the record

> **ONE OWNER**
> Name one person on your side who approves the run of show, the names on screen and the edit. Most delays in post come from approvals, not editing.

Planning your event: the venue

A site visit, or at least a long call with the venue, prevents most of what goes wrong on the day. These are the questions a crew will ask.

Power

Dedicated circuits for the production desk, not shared with catering. Where they are, and how far from where the crew sets up.

Internet

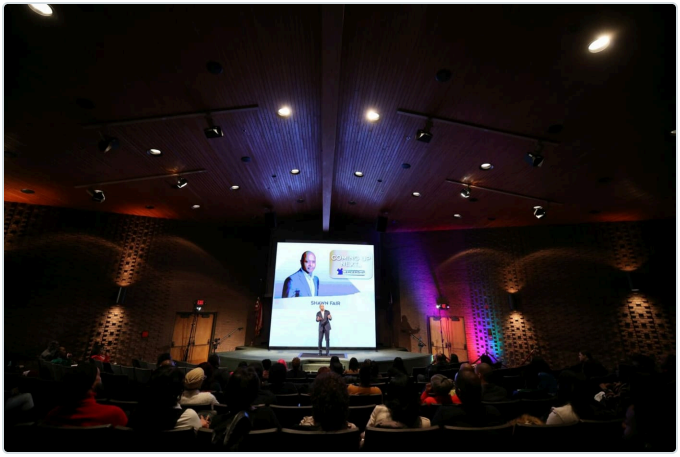
A wired connection for the stream, its real upload speed, whether it is shared with guests, and who at the venue can fix it on the day.

Light

Is the stage lit for camera, or for the room? Projection screens and dark stages look fine in person and poor on video. A lit lectern and an even stage wash fix most of it.

Sound

Who runs the sound board, and whether the crew can take a clean feed from it. A presentation recorded from the room speakers is rarely usable.



A speaker on a dark auditorium stage with the screen lit behind. A lovely room to sit in and a hard one to film without more light on the speaker.

Sight lines and positions

A camera position at the back with a clear line to the stage, raised if the audience stands. Aisles kept clear for handheld operators. Seats sometimes have to be held back.

Load-in and access

When the crew can get in, where they park and unload, and whether the room is free the night before for setup.

> **THE AV COMPANY IS YOUR CREW'S BEST FRIEND**
> If the venue or a separate company runs the stage, sound and screens, introduce them to your video crew early. Almost every problem on the day sits on the line between the two.

People, permissions and rights

The details that do not look like production until they stop the edit. Settle them before the event, in writing.

Speakers

- [ ] Consent to record and publish, in each speaker's agreement
- [ ] Final slides a week before, so they can be integrated in the edit
- [ ] Names and titles spelled exactly as they want them on screen
- [ ] Anything a speaker does not want published, flagged in advance

Attendees

- [ ] Recording notice in registration and at the door
- [ ] A simple way to opt out, such as a lanyard colour
- [ ] Extra care, and permission, wherever minors are present

Sponsors

- [ ] What each sponsor was promised on screen
- [ ] Logos in the right file format, approved
- [ ] Who signs off that the promise was kept

Music and content

Walk-on music and videos in a slide deck can get a stream muted or taken down. Use licensed or original music on anything that is streamed or published, and ask presenters about the media in their slides.

Accessibility

Captions make sessions usable for more people and searchable for everyone. Decide whether you need live captions or captions added in the edit.

Who owns the footage

Ask what you receive, in what form, and what you can do with it. Raw footage, finished files and the right to reuse both are separate questions with separate answers.

A branded mic flag on a handheld microphone. Small, but it puts the event's name in every interview frame.

General guidance, not legal advice. Ask a professional about consent, licensing and accessibility requirements for your event.

The planning timeline

A comfortable schedule for a one or two day conference. Shorter is possible. It just costs more in rush fees and in things that cannot be fixed on the day.

WHEN	WHAT HAPPENS
12 weeks out	Set the goal and the budget. Book the crew: good crews book early for spring and fall dates.
8 weeks out	Share the venue, the agenda draft and the sponsor list. Choose record, stream or both.
6 weeks out	Site visit or venue call: power, internet, light, sound, positions. Introduce the AV company.
4 weeks out	Shot list and deliverables agreed. Streaming destinations and registration pages set up.
2 weeks out	Names, titles and logos for graphics. Speaker consents collected. Mic flags ordered if you want them.
1 week out	Final run of show. Graphics approved. Internet tested at event time.
The day before	Load-in, cameras placed and matched, a full test stream to a private link.
Event day	Crew call ahead of doors, a short briefing, everything recording before the first session.
Within 48 hours	The first social clips, while people are still talking about it.
1 to 2 weeks after	Highlight film for review, then session recordings.
3 to 4 weeks after	Everything delivered, captioned and archived. Plan next year while it is fresh.

HOLD A CONTINGENCY

Keep a slice of the budget unallocated, commonly ten to fifteen percent. Something always changes: a session added, a speaker who wants a reel, a sponsor who needs a cut of their own.

The production desk during a live event broadcast. Most of what happens here was decided in the weeks on this page.

Stretching a budget, and hiring a crew

Stretching a budget

Smaller budgets are usually solved by changing the shape of the job, not by doing the same job worse:

- [ ] Fewer cameras, each one operated rather than locked off
- [ ] One day of filming instead of two, with the key sessions on it
- [ ] Short pieces for social instead of one long film
- [ ] Sessions lightly cut instead of fully edited
- [ ] Record this year, add the stream next year

Comparing two quotes

Line them up on the same five questions: how many crew for how many hours, how many cameras and whether each is operated, what exactly is delivered and when, how many rounds of changes, and what happens if something fails. Two quotes that answer those the same way are comparable. Two that do not are quotes for different jobs.

Questions to ask any production company

- [ ] Have you filmed this kind of event before? Can we see it?
- [ ] Who directs on the day, and who is our contact before it?
- [ ] Is every camera recorded separately?
- [ ] What is the backup if the internet, a camera or the power fails?
- [ ] How many rounds of changes are included in the edit?
- [ ] When does each deliverable arrive?
- [ ] Who owns the footage, and do we receive the raw files?
- [ ] What is not included in this quote?

Worth a second look

- ✗ A price with no list of deliverables
- ✗ No questions asked about your venue
- ✗ One person promising to run cameras, audio and the stream alone
- ✗ No backup plan for the connection

A cinema camera and its monitor rigged for a live event. Ask what is behind every line of a quote: this is one camera, and it still needs an operator.

Event day checklist

Print this page and hand it to whoever runs the day on your side.

Before the day

- [ ] Final run of show sent to the crew
- [ ] Names and titles approved for graphics
- [ ] Speaker consents on file
- [ ] Venue contact and AV contact shared with the crew
- [ ] Parking, load-in time and access confirmed
- [ ] Internet tested at event time
- [ ] Test stream watched on a phone, with sound

On arrival

- [ ] Crew briefed: the schedule, the big moments, what must not be missed
- [ ] Clean audio feed from the sound board checked
- [ ] Stage lighting checked on camera, not by eye
- [ ] Recording notice posted at the door

During

- [ ] One person on your side who can make decisions
- [ ] Changes to the schedule passed to the director straight away
- [ ] Interviews scheduled into breaks, with a quiet spot
- [ ] Someone watching the stream itself, not just the room

After

- [ ] Confirm what was recorded before the crew leaves
- [ ] Note the best moments while they are fresh
- [ ] Collect feedback from speakers and sponsors
- [ ] Agree the review dates for each deliverable

What to send your crew

The run of show, names as they should appear on screen, your logo and sponsor logos, the venue and AV contacts, the slides, and anything the cameras must not miss.

A camera on a gimbal in front of a lit event backdrop, set before doors open.

Glossary

B-roll
Footage of the room, the people and the details, used to cover edits and set the scene.

Bonded cellular
Several mobile connections combined into one, used when venue internet cannot be trusted.

Clean feed
A direct audio signal from the sound board, without the room's echo.

Deliverable
A finished file you receive: a highlight film, a session, a clip.

ISO recording
Each camera recorded on its own, separate from the live cut.

Lower third
The name and title graphic along the bottom of the screen.

Multiview
One monitor showing every camera at once.

Run of show
The minute by minute schedule of the event, used by the whole crew.

Switcher
The desk used to cut between cameras live.

Turnaround
The time between the event and the delivery of a file.

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Want the number for your event?

Build your project in the cost estimator and see the range in seconds, or plan your cameras room by room with the conference camera planner. When you are ready, tell us about the event and a producer replies, usually the same business day.

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