



# Actors Feature Film Collective Agreement 2012

Rates & Conditions as at 1 July 2025

When budgeting please contact the performer's agent. Rates set out here acquire Australian Theatrical Release and provide absolute minimum fees and conditions.

## Minimum rates of pay From July 1, 2025

### a) Engaged by the week

Classification	BRECA	AFFCA minimum	Optional rate
Performer Class 2	\$1,224.95	\$1,224.95	\$1,359.35
Performer Class 1	\$1,165.75	\$1,165.75	\$1,290.50
Stand-In / Double	\$1,068.45	\$1,068.45	-

### b) Engaged by the day

Classification	BRECA	AFFCA minimum	Optional rate
Performer Class 2	\$343.00	\$331.40	\$391.35
Performer Class 1	\$315.45	\$326.50	\$361.35
Stand In/Double	\$256.45	\$256.45	-
Extra	\$256.45	\$256.45	-

### c) Engaged by the hour (with a minimum call of 4 hours)

Classification	BRECA	AFFCA minimum	Optional rate
Bit Player (2 lines)	\$51.45	\$51.45	\$54.20
Extra	\$38.50	\$38.50	-

- The Broadcasting, Recorded Entertainment and Cinemas Award (BRECA) is the legal minimum entitlement determined by the Fair Work Commission.
- AFFCA minimums and optional rates are negotiated as an above-Award payment between MEAA and Screen Producers Australia.

**Category A** means an Australian film (subject to customary right of approval) and an all-Australian cast. The applicable rates of pay are those set out above.

**Category B** means a Category A film but with one or more overseas artists.

Except in relation to extras and stand-ins, the applicable rates of pay are 25% more than the rates set out above, plus 12.5% for each additional imported artist after the first. In exceptional circumstances where casting is required for specific ethnicity reasons, and after a comprehensive casting exercise in Australia, this loading may be waived.

**Category C** means a bona fide Co-Production between an Australian production company and an Offshore production company.

Except in relation to extras and stand-ins and except as provided in the next paragraph, the applicable rates of pay are 75% more than the rates set out above, plus 12.5% for each additional imported artist after the first and up to and including five imported artists, and thereafter the loading will be 5% for each additional overseas artist up to a maximum of ten imported artists;

A performer employed in a Category C film who speaks no more than two lines and in any case not more than 25 words, shall be paid a Category C loading of 25% of that performer's basic negotiated fee for the film.

## Category Loadings

PHONE

WEB

PO Box, 723 Strawberry Hills NSW 2012

1300 656 513

MEAA.org

BUILT ON INTEGRITY, POWERED BY CREATIVITY

ABN. 84 054 775 598

## Loadings for Rights

Additional rights are available for purchase as follows:

(i)	Australian Television Rights Not more than four (4) screenings over 5 years in any one television area	20%
	OR Five (5) screenings over 5 years in any one television area	25%
(ii)	World Television Rights (excluding US Network).	25%
(iii)	World Theatrical Rights	25%
(iv)	Worlds Ancillary Rights (excluding Australia) )	20%
(v)	Australian Ancillary Rights and Australian Pay TV Rights	20%

Rights not purchased up front may be purchased subsequently at the same rate.

## Residuals

1.	U.S. Network (Fox, ABC, CBS, NBC)	3.6% of gross sale price or licence fee divided between the performers.
2.	North America (other than U.S. Network) - after four years from first exploitation	3.6% of Distributor's Gross Receipts after a period of four (4) years from the date of first exploitation.
3.	Australian Free-To-Air television – after initial use period	After the rights acquired in the original contract have been exhausted, 15% of the gross sale price or licence fee divided between the performers.
4.	Film net profit	Where a film goes into profit a producer will pay 10% of their share of the net profit to MEAA to be shared amongst all performers in the film.
5.	Films with budgets of over \$22.5 million or funded by a U.S Major or Mini Major	The producer is required to have individual negotiations with MEAA regarding improved residual arrangement.

## Classification

Minimum rates for performers working in television programs and feature films are broken down to two levels which can be described as:

Performer Class 1: Entry Level  
 Performer Class 2: Experienced performer

These classifications do not restrict the right of a performer to negotiate above-Agreement rates, and in no way takes the place of a personal margin or 'market rate'. Once a performer achieves Class 2 status they cannot be offered work at the Class 1 rate.

Full definitions of Performer Class 1 and Performer Class 2 are set out in the body of the Agreement (see clause 6 of the agreement).

Experience Points Structure - Additional Points can be negotiated			
Category	Type of Production	Length of Engagement	Points*
1	Serials (as per definition in Agreement)	13 weeks and under	2 points per week
		More than 13 weeks	1 point per week
2	Series (as per definition in 2 Agreement) 13 weeks and 3 Includes sit-coms under points and sketch per comedies	13 weeks and under	3 points per week
		More than 13 weeks	3 points per week
3	One-off productions: Film, Telemovie, MiniSeries, Docudramas, Dramatised corporate videos (more than 20 mins.)		4 points per week
4	Theatre	13 weeks and under	3 points per week
		More than 13 weeks	2 points per week
Weekly points are pro-rated for daily engagements (eg. 2 days on a film = 1.6 points)			

## General Conditions

### Accommodation Allowance:

Where it is impossible for the employer to provide unshared modern accommodation, the following allowances are payable (see 13(d) of the Agreement):

Private home/shared motel standard	\$15.27
Air-conditioned caravan/mining camp standard	\$31.06
Camping/shearers quarters standard	\$62.01

**Annual Leave:** Paid in addition to all other negotiated monies – cannot be included in negotiated fee: paid as a lump sum at the end of an engagement.

### Calculation:

a)	Divide weekly Composite Fee by 40 (for daily divide by 8) to ascertain hourly rate.
b)	Multiply by total number of hours worked (or contracted, whichever is the greater), including overtime.
c)	One-twelfth is paid in lieu of Annual Leave Loading.

**Auditions – Screen Tests:** Minimum rates per hour (or part thereof) for audition or screen test (other than initial audition or screen test), calculated from time of artist's call, or arrival – whichever is the later.

From 1 January 2025	\$53.29
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**Basic Negotiated Fee (BNF):** The Agreement weekly, daily or hourly rate, listed above, plus the performer's personal margin for skill. The BNF is the basis for all non-performance work, i.e., rehearsals, wardrobe calls, publicity appearances, etc.

### Cancellation & Postponement

Cancellation	Composite fee in full	
Postponement	7 days' notice given	No payment
	Less than 7 days but more than 4	16 ⅔ % of BNF
	Less than 4 days but more than 2	25% of BNF
	Less than 48 hours	33 ⅓ % of BNF

### Postponement Due To Weather:

If not required to attend workplace	50% of BNF
If required to attend workplace	75% of BNF

**Children:** (Less than 16 years of age) are to be paid not less than 50% of adult rate. Child employment legislation varies from state to state.

**Composite Fee:** The minimum weekly, daily or hourly rate comprising the BNF (or Agreement minimum, plus personal margin) plus loadings for rights.

**Contract:** The Actors Feature Film Agreement Standard Contract is annexed to the AFFCA and should be used in all circumstances. Copies are available from MEAA.

**Dangerous/Hazardous Performance:** An artist cannot be required to perform any act of a hazardous or dangerous nature which involves any degree of risk, or to carry out any stunt unless referred to and detailed in the artist's executed contract. The artist can refuse to carry out any work not specified in the executed contract which could reasonably be construed as being a stunt, or dangerous, hazardous, or risk to life, limb or health.

**Double:** An artist who takes the place of a performer but does not speak dialogue and is not photographed in a manner which enables recognition (but excludes a Stunt Double).

**Extra:** An artist who is part of a crowd scene, who appears only incidentally or in background, and who does not speak dialogue individually and is not featured. The employer can, for the purpose of authenticity, invite members of the public in civilian dress to join in a scene - such persons will not be regarded as employees and are not covered by the Agreement.

**Facilities:** Separate change rooms (by sex) and facilities must be provided for performers during any work reasonably regarded as studio work. When on location, an enclosed area (e.g. room, marquee) shall be provided for the use of any number of performers on location.

**Finishing Late/Starting Early:** In the event that work finishes after 7pm (8pm daylight saving), or starts before 7am, the employer is obliged to either, provide transport, or reimburse the performer for taxi fares - for transport to and from work - see subclause 13 (k)(i). In the case of EXTRAS this provision only applies where the location is isolated or no reasonable public transport is available.

If regular public transport is not available within 30 minutes of an artist's finishing or starting time, transport (or reimbursement of fares) must be provided. This applies irrespective of time of starting/finishing.

**Hours of Work:** 40 hours per week (made up of 38 hours ordinary hours and 2 hours scheduled overtime), 8 hours per day (exclusive of meal break). If an artist's finds the 40 hour week unreasonable they can advise their employer and have their weekly rate reduced to 38 hours.

**ISAN Number:** Producers are to obtain an International Standard Audio-visual Number (ISAN) for all films prior to their commercial release.

#### Kilometre Allowance:

Motor Car	\$1.35 per km
Motor Cycle	\$0.64 per km

When calculating the kilometre allowance it is assumed that the artist travelled between the 'pick-up point' and the place of work, return. The kilometre allowance also applies for travel between locations (if no alternative transport is provided).

#### Meal Allowance:

Breakfast	\$ 21.92
Lunch	\$ 24.96
Dinner	\$ 38.17
Supper	\$ 24.96

**Nudity:** A performer cannot be directed to appear nude/semi-nude or in a sex simulated scene unless written consent has been obtained from the performer. Consent must also be obtained from the performer if the producer wishes to use stills or footage of such scenes for publicity purposes.

**Overtime:** Time worked in excess of 8 hours, Monday-Friday, shall be paid at time-and-a-half for first three hours and double-time thereafter. See Clause 12(a) for Saturday rates. Sunday rates are to be paid at double time.

**Overtime purchased in advance:** The maximum overtime to be purchased in advance is 2 hours per day (or 10 hours per week) which cannot be 'averaged', ie. additional overtime is payable after 2 hours on any day.

#### Personal/Carer's Leave, Compassionate Leave:

Performers are entitled to personal/carers' leave of the pro rata equivalent to 10 days per year and 2 days compassionate leave in line with the provisions of the *Fair Work Act 2009*.

**Pick Up Point:** Means the studio of the producer unless production is not based in a studio in which case it becomes the production office, provided it is within a 32km radius of the GPO of the capital city or regional town in which the Performer resides.

#### Post-Synch, Wild Lines and Re-Voicing:

i.	Post-synchronising own voice (unless carried out during period of engagement): Hourly equivalent of Composite Fee with a minimum call of 2.5 hours.
ii.	Re-voicing another actor's voice: See clause 33 D(b)(iii) of agreement. Hourly rate equals 6.3% of performer's weekly agreement rate plus loadings, residuals and annual leave. Minimum call: 2.5 hours
iii.	Re-voicing in English: cannot be done unless the performer gives consent in writing (which is not to be unreasonably withheld). Producer has right to re-voice in a foreign language.
iv.	Wild lines (dialogue) recorded on location, in studio premises, or location hotel room on completion of day's shooting, but not recorded to pictures, are regarded as shooting time. Wild lines recorded during post production are paid at Performer rate with loading for rights.

**Stand in:** An artist who replaces another artist for the purpose of rehearsal and/or technical set-ups, such as lighting, camera angles, etc.

**Stunt double:** An artist who takes the place of an artist for safety reasons or to perform or engage in hazardous action.

**Superannuation:** 11.5% of Total Fee to be paid in Media Super, capped at \$240,000. In the event that a superannuation fund will not accept payments for performers over the age of 70, producers are required to pay superannuation equivalent payments.

**Travel:** Where the place of work is outside a 32km radius of the GPO transport to be provided from the 'pick-up point' to the place of work and return. Travelling time counts as time worked. The employer is obliged to notify the artist in advance of transport arrangements.

**Travel on a non-working day:** Minimum payment of 4 hours of the relevant daily agreement rate - see sub clause 13(g) of the Agreement.

**Wardrobe cleaning allowance:** These amounts are inclusive of any rental fee.

Formal Wear	\$76.21 per outfit per week
Other Wardrobe	\$ 45.54 per outfit per week
Special Character	\$76.21 per outfit per week

**Wardrobe calls:** Payments are paid per hour at the following rates. Minimum call: 2.5 hours.

From 1 Jan 2025                      \$52.63

b) In April 2013 a grade 1 performer is offered \$1,500 for a 10 hour day in an Australian feature that has 2 imported artists. The producer is seeking use rights of 115%. The category B loading for two imported artists

**Working Back (working the fee back to establish Personal Margin):** Multiply weekly or daily contracted TOTAL FEE by relevant percentage to establish BNF (being the agreement minimum, plus personal margin).

Rights Loading	110	110	110	115	115	115
# of foreign actors	0	1	2	0	1	2
Category B loading	0%	25%	37.5%	0%	25%	37.5%
Total loading	110%	135%	147.5%	115%	140%	152.5%
Daily						
8 hours	43.956	39.2799	37.296	42.9338	38.4615	36.5575
10 hours (2 hrs O.T.)	32.1932	28.7684	27.3154	31.4445	28.169	26.7745
Weekly						
40 hours	43.956	39.2799	37.296	42.9338	38.4615	36.5575
50 hours (10 hrs O.T.)	32.1932	28.7684	27.3154	31.4445	28.169	26.7745

**Examples:**

a) In February of 2013 a grade 2 performer is offered \$5000.00 per week on an all-Australian feature (no imported actors or personnel). The performer is contracted for 50 hours a week, being 40 hours at ordinary time and 10 hours of contracted overtime. The producer is seeking 110% use rights.

To find the Basic Negotiated Fee (BNF):

Multiply \$5000.00 per week by 32.1932% = \$1609.66

Therefore,

Personal margin	=	BNF – minimum weekly rate
	=	\$1609.66 – \$1055.48
	=	\$554.18

BNF	\$1609.66 +
110% rights	\$1770.63
COMPOSITE FEE	\$3380.29

10 hours overtime	\$1267.61 +
Annual leave	\$352.11
WEEKLY FEE	\$5000.01

would be 37.5%, therefore the total loading to be applied is 152.5%

BNF = \$1500.00 per day multiplied by 26.7745% = \$401.61.

Therefore,

Personal margin = BNF – min daily rate  
 = \$401.61 – \$295.54  
 = \$106.07

BNF \$401.61+  
152% rights & loading \$612.45  
 COMPOSITE FEE \$1014.06

2 hours overtime \$380.27 +  
Annual leave \$105.63  
 WEEKLY FEE \$1499.96

This document is intended as a summary of the ATPA only. For a detailed understanding of the terms and conditions please refer to the agreement. If you require further information or wish to join, speak to your Equity Deputy on set or contact MEAA:

MEAA Member Central: 1300 656 513

Email: [aid@meaa.org](mailto:aid@meaa.org)

Website: <http://www.meaa.org>

## AFFCA Allowances from January 1, 2025

MEALS	Rate from January 1, 2025
Breakfast	\$21.92
Lunch	\$24.96
Dinner	\$38.17
Supper	\$24.96
<b>ACCOMODATION</b>	
Private home	\$15.04
Caravan	\$30.60
Camping / Shearer's	\$61.09
<b>TRANSPORT</b>	
Car	\$1.35
Motorbike	\$0.64
<b>WARDROBE</b>	
Formal wear	\$76.21
Other Wardrobe	\$45.54
Special Character	\$76.21