

Australian Camera Department

# Rates & Conditions Card

~ Feature films, TV Dramas, TVC's, Corporate,  
Charity & TV Reality ~

Effective date: 1<sup>st</sup> January 2022

The rates listed in this document are a recommendation. Australian Camera Department personnel will review and update as required. All rates are open for negotiation by individuals on a job to job basis.

A review will be made annually to determine any necessary changes in line with inflation and costs of living. The latest review and changes are representative of 5 years since the rate card was first published (based on information gathered in 2017).

This guide is designed to aid camera technicians and producers when determining and negotiating market rates based on projects, positions and experience. A part from the contents of this document, camera technicians agree with general conditions set out in the MPPA.

*(Cinematographers are not included in this guide and continue to negotiate independently for themselves or through agents, based on the job offer as well as their own merit and experience.)*

Supported by the MEAA and the ACS

# Camera Department Recommended Rates

Minimum call 10hrs, No half day rates. Other conditions to be agreed in advance by negotiation.

<b>Offshore / Large Budget Productions</b>	<b>Feature Film / Large Budget / large format (50 Hr Wk)</b>	<b>TV Drama / Medium budget (50 Hr Wk)</b>	<b>Feature Film / TV Drama Day Rate (10 Hr day)</b>
A Cam / Steadicam Operator (gear separate)	\$6000 (\$109.09/hr)	\$4500 (\$81.81/hr)	\$1500 (\$136.36/hr)
Camera Operator	\$5500 (\$100.00/hr)	\$4000 (\$72.72/hr)	\$1300 (\$118.18/hr)
Focus Puller / 1 <sup>st</sup> A.C	\$3500 (\$63.63/hr)	\$3000 (\$54.54/hr)	\$1000 (\$90.90/hr)
DIT	\$3000 (\$54.54/hr)	\$2700 (\$49.09)	\$900 (\$81.81/hr)
Clapper Loader / 2 <sup>nd</sup> A.C. / Data Wrangler	\$2500 (\$45.45/hr)	\$2300 (\$41.81/hr)	\$750 (\$68.18/hr)
Truck Loader	\$2000 (\$36.36/hr)	\$1950 (\$35.45/hr)	\$650 (\$59.09/hr)
Camera PA / Attachment	\$1750 (\$31.81/hr)	\$1650 (\$30.00/hr)	\$550 (\$50/hr)
<b>Local Productions</b>	<b>Feature Film / TV Drama (50 Hr Wk) Budget &gt;8 mill</b>	<b>TV/ Web/ Drama / Doco /Low Budget Film (50 Hr Wk)</b>	<b>Documentary (10 Hr Day rate)</b>
Steadicam Operator (gear separate)	\$3900 (\$70.90/hr)	\$3330 (\$60.55/hr)	\$1300 (\$118.18/hr)
Camera Operator	\$3600 (\$65.45/hr)	\$3200 (\$58.18/hr)	\$1100 (\$100/hr)
Focus Puller / 1 <sup>st</sup> A.C	\$2900 (\$52.72/hr)	\$2500 (\$45.450/hr)	\$850 (\$77.27/hr)
DIT	\$2600 (\$47.27/hr)	\$2300 (\$41.81/hr)	\$800 (\$72.72/hr)
Clapper Loader / 2 <sup>nd</sup> A.C. / Data Wrangler	\$2250 (\$40.90/hr)	\$2000 (\$36.36/hr)	\$650 (\$59.09/hr)
Truck Loader	\$2000 (\$36.36/hr)	\$1850 (\$33.63/hr)	\$550 (\$50.00/hr)
Camera PA / Attachment	\$1650 (\$30.00/hr)	\$1600 (\$29.09/hr)	\$500 (\$45.45/hr)
<b>Commercial Advertising / Corporate/ Charity</b>	<b>Commercial Advertising TV/ Online/ Content / Music Video. (10 Hr Day)</b>	<b>Corporate Production / corporate Online / inhouse/ (10 Hr Day)</b>	<b>Non-commercial music video / Not For Profit / Charity / Spec Ads/ Social Organisations/ short films / Other low budget</b>
Steadicam Operator (gear separate)	\$1500 (\$150/hr)	\$1350 (\$135/hr)	By negotiation. ***
Camera Operator	\$1300 (\$130/hr)	\$1200 (\$120/hr)	By negotiation. ***
Focus Puller / 1 <sup>st</sup> A.C	\$1000 (\$100/hr)	\$900 (\$90/hr)	By negotiation. ***
DIT	\$900 (\$90/hr)	NA	By negotiation. ***
Clapper Loader / 2 <sup>nd</sup> A.C. / Data Wrangler	\$850 (\$85/hr)	\$700 (\$70/hr)	By negotiation. ***
Camera PA / Attachment	\$550 (\$55/hr)	NA	By negotiation. ***
<b>Travel / Gear Check</b>	<b>Travel Days / Drama gear checks</b>	<b>Commercial Gear Check Day Rate (10Hr day)</b>	
Steadicam Operator (gear separate)	100% of pro rata day rate	tba	
Camera Operator	100% of pro rata day rate	tba	
Focus Puller / 1 <sup>st</sup> A.C	100% of pro rata day rate	\$1000 (\$100/hr)	
Clapper Loader / 2 <sup>nd</sup> A.C. / Data Wrangler	100% of pro rata day rate	\$750 (\$75/hr)	
Truck Loader	100% of pro rata day rate	n/a	
Camera PA / Attachment	100% of pro rata day rate	n/a	
<b>TV Reality / Lifestyle /OB/ Live</b>	<b>Commercial TV (10 Hr Day)</b>	<p><i>Please note camera department personnel who are Pty Ltd/ companies may charge an additional surcharge of approximately 10-12% to cover super and insurances, on top of the agreed rate. Personnel who wish to be paid as employees or are sole traders MUST be paid 10% super contribution on top of agreed rates unless otherwise discussed.</i></p>	
Steadicam Operator (gear separate)	\$1350 (\$135/hr)		
Camera Operator (gear separate)	\$1200 (\$120/hr)		
Camera Assistant	\$700 (\$70/hr)		

REFER TO PAGE 4 FOR NOTES ON ITEMS MARKED \*\*\*

### **About the rate Card.**

This document is designed to provide awareness to producers, production companies, and funders of commercials, films and Television projects, as the Australian Camera Department (ACD) values the sustainability of the screen industry through fair wages for all. ACD wishes to present this document as a recommendation of market values, and minimum rates for the positions listed. The ACD hopes that by having fair rates, budgets will become more realistic, and consequently improve the quality of work overall. The film/TV industry needs to keep experienced workers in our department, to both maintain quality and efficiency, and also to train the next generation. To do this, technicians need to be able to make a living wage, and continuing low rates will only help to starve the industry of the experience it needs. The working conditions and penalty rates ACD adhere to are in line with the MPPA agreement and stand to protect the safety of all our personnel. We maintain the safety of our camera people is above the importance of getting a shot if any danger presents itself.

Productions that cannot afford the recommended rates may find it difficult to obtain the experienced crew they desire, however it is always best to have a discussion with crew and negotiate within reason a fair deal. ACD hope that producers and others with budget responsibilities will listen to camera crew on the need to improve and stabilise rates. ACD believe that a rates card that is respected, and that is subject to reasonable increases made with the appropriate notice, will benefit everyone. With growing union membership the ability to organise further action if necessary is available. The ACD will continue to monitor rates and conditions being offered within the industry. ACD welcomes feedback from Producers and production companies as well as our own personnel.

### **Payment Terms:**

Weekly for full time contracts. Unless otherwise negotiated; 7-14 days. Late payments may result in discounts revoked or late fees added to a revised invoice.

### **Equipment:**

Wages do not include the use of equipment, and a hire fee (3% of market value/day as a guide) should be negotiated prior to use and in addition to wages. The fee can be freely negotiated between production, rental house and camera technicians. These tools are for the job and do not replace a shortfall in minimum rates. Box rentals in long form drama also vary in amount and should not replace or be a substitute for the recommended rates. Gear owned may require a certificate of public liability even if you are an employee of a production.

### **Superannuation:**

10% on ordinary hours (base rate) or contracted hours when paid more than \$450/ month by the same employer, in addition to the agreed rate.

### **Employee or Contractor and who Pays Insurance?**

1. PAYG (pay as you go): You are an employee and your employer withholds tax from your earnings and collects it on behalf of the Australian Tax Office. You are entitled to superannuation, overtime, paid public holidays, and other leave entitlements. Your entitlements are set out in the Fair Work Act and the MPPA, or other registered agreements or employee contracts. Refer to the ACD Rates card for recommended rates. Your employer provides workers compensation and public liability insurance.
2. Sole Trader/ ABN: You are responsible for your own tax. Your status as contractor or employee is a matter of common law. You are eligible for superannuation paid by the organisation hiring you. You may wish to carry your own insurance, but you may also be covered by the hiring organisation's workers compensation. This is a grey area – you may need further advice, and you may need your own insurance. You should be able to negotiate your rate to include normal work entitlements such as overtime, paid leave etc.
3. Pty Ltd Company: Your company is a separate legal entity and there are no employment obligations between you and the production company, however you may be able to negotiate the contract to include provisions like overtime, paid leave etc. You are responsible for your own superannuation and other minimum entitlements, as well as the company's and your own individual tax, G.S.T, and insurance. When quoting your fee, it should be based on your rate + super + taxes + expenses.

### **Helpful Links:**

#### **Contractor or not?**

<http://www.fairwork.gov.au/find-help-for/independent-contractors>

#### **Super facts:**

<https://www.ato.gov.au/business/super-for-employers/working-out-if-you-have-to-pay-super/contractors/>

#### **Current MPPA:**

<https://www.meaa.org/resource-package/motion-picture-production-agreement-mppa-2010/>

#### **Unpaid Work:**

<http://www.fairwork.gov.au/how-we-will-help/templates-and-guides/fact-sheets/unpaid-work/unpaid-work>

## Notes / Charges regarding Commercial days:

- **Standard 10 hour day:** The Camera department are moving towards a standard 10 hour day rate for Commercial advertising across the board. The rates are calculated by dividing the day rate by 10, unlike full time drama projects which is divided by 55. Lunch is not included in this day.
- **Minimum Crew:** Where only 1 camera assistant is hired, the 1st A.C. rate will be charged. A 2<sup>nd</sup> AC / Data wrangler should also be employed for data safety. If a 1<sup>st</sup> AC asks for a 2<sup>nd</sup> AC and is denied, they will not be responsible for losses and additional time may be charged at the end of the day. If shooting large amounts of RAW data or Transcoding is required, an additional 2<sup>nd</sup> AC / Data wrangler or D.I.T. should be employed. If there is only 1 camera assistant hired, the 1<sup>st</sup> A.C. rate shall be charged.
- **Gear check:** should be completed before a shoot commences by the 1<sup>st</sup> A.C. on the job. Where it is necessary for a 2<sup>nd</sup> A.C. to do it instead, the 1<sup>st</sup> A.C. rate will be charged. A 2<sup>nd</sup> A.C. hired in addition to the 1<sup>st</sup> A.C. will charge the normal 2<sup>nd</sup> A.C. rate.
- **Gear return:** will be done during working hours by the 1<sup>st</sup> A.C. after wrap or on the following work day, in which case a Van hire fee only will be charged. A 2<sup>nd</sup> A.C. may also complete this if required, or else other arrangements should be made by production upon wrap.
- **Check holds:** All holds in diaries have cancellation rules applicable.
- **Overtime** for feature and television drama is as per the MPPA or other contract agreements. For commercials it is calculated as X2 hourly rate after 10 hours. Sunday & Public holidays X2 all day. Minimum turnaround 10 hours, broken turnarounds incur X2 for every hour until break is taken. If 2 jobs clash to create turnaround issues one job should be notified and replacement found. If a job runs into unscheduled overtime to create a clash, that job should be made aware and are liable for the penalty.

## General Notes:

- **Travel / Recce days** should be paid strictly as a full day / Pro Rata day. Accommodation / Per Diems / out of pocket expenses to be covered by production. Away jobs should have door-to-door travel paid.
- **Travel Time** is 1 min/km outside of 25km zone (from GPO) to location, plus \$1.05/km fuel allowance for cars or \$1.20/km vans with gear.
- **6<sup>th</sup> Day** and normal penalties apply to weekly deals for both local and away jobs regardless of other clauses or scheduled instances. 6th day incurs 1.5X first 2 hours and X2 next 10 hours.
- **Sunday** Rates X2 apply unless negotiated prior.
- **Cancellation** of confirmed gear check/ shoot days within 48hrs attract 100% of day rate fee. (Max 2 days). 1st hold gear check/ shoot days cancelled within 24hrs attract 100% of day rate fee, or 50% if within 48-24hrs. Weather days not used do not attract a cancellation so long as they are a hold only, however if confirmed they may attract cancellation. Any bookings cancelled or moved between 7days and 48hrs may be charged 50% of up to 2 days.
- **More experienced** technicians may negotiate higher weekly rates on drama projects, particularly if more specialised equipment is used or more experience and technical ability is required. (I.E. Large format cameras / film jobs).
- **Night Loading** This is a non-negotiable penalty for hours worked between 8pm and 6am. Rate is 25% of the base hourly rate.
- **Minimum 2 weeks** continuous work required for weekly rates to be negotiated. Otherwise no weekly deals.
- **Reinvestment deals and profit points** are acceptable means for replacing a portion of wages where low budget projects can't afford the minimum rates. These should be offered in such circumstances at the very least.

\*\*\* Engaging someone to work unpaid is unlawful and the employer may be found liable for wages and other employment obligations, regardless of any agreement between the parties. Attachments must be treated as training or observation positions only. When an attachment is undertaking work, the employer must nominate who is providing the training and what training consists of. People may volunteer on an altruistic basis only, not as a form of unpaid employment. "By negotiation" also applies to non-commercial music video and all other low budget jobs not listed in the rate card above. New assistants are encouraged to undertake such projects for training but should not be taken advantage of. Any productions utilizing crew without wages should ensure they have sufficient insurances still to protect crew members on the job.