

COMMERCIAL USAGE, EXPLAINED.

Usage is what the client is paying the talent for: where the ad runs, for how long and in which places.

— A TYPICAL USAGE LINE, DECODED

TV, BVOD AND PAID SOCIAL • **12 MONTHS** FROM **FIRST IN MARKET** • **WA ONLY** • **NO**
COMPETING BANKS

MEDIA

Where the ad can appear

TERM

How long it can run

TERRITORY

Where in the world

EXCLUSIVITY

What the actor can't do meanwhile

WHY USAGE EXISTS

An actor in a commercial becomes the face of a brand. While the ad is running they're tied to that product, and usually can't take work for a competitor. Usage pays them for that, separately from the shoot day, and more reach or a longer run means a bigger fee.

WHY IT MATTERS TO YOU

Usage is a big part of a commercial talent fee, so it belongs in the budget from the start. When it's clear on the casting brief, agents can quote accurately and there are no surprises at contract stage. It also protects the client, because running an ad past its agreed usage is a breach that can mean back-payment.

01 / 07

THE MEDIA

Each medium is a separate right. List every one the client might use, because adding one later usually means another fee.

TV

Television

Broadcast TV, free-to-air and subscription channels, in the agreed territory.

For example: Seven, Nine, Ten, SBS, Foxtel.

CINEMA

Cinema advertising

Ads screened before the film in cinemas.

Often bundled with TV, but it's its own right.

OOH

Out of home

Printed outdoor advertising: billboards, posters, bus shelters, transit and shopping centre signage.

Usually uses stills, so check the stills rights too.

DOOH

Digital out of home

Digital billboards and screens in shopping centres, airports, train stations and on the street. Can play video.

Treat it as separate from printed OOH.

SVOD

Subscription video on demand

Ads inside paid streaming services that carry advertising.

For example: the ad-supported tiers of Netflix or Stan.

BVOD

Broadcaster video on demand

The TV networks' own streaming apps.

For example: 7plus, 9Now, 10 Play, SBS On Demand.

SOCIAL

Socials and online

Paid and organic social media, the client's website and digital display ads.

Instagram, Facebook, TikTok and YouTube. Say whether it's paid, organic or both.

STILLS

Photographs

Images from the shoot used in print, catalogues, point of sale, press and online.

If stills feed OOH, list both.

02 / 07

THE TERMS

These show up on every commercial deal memo.

TERM	How long the client can use the ad. Common terms are 3, 6 or 12 months. Write it as "12 months from first in market", not from the shoot date.
TERRITORY	Where the ad can run: WA only, Australia, Australia and New Zealand, or worldwide. Online use is hard to geo-fence, so say how online territory is handled.
FIRST IN MARKET FIM	The date the ad first goes public in any of the media. The term starts counting from here. Often unknown at casting. Record it as soon as the client confirms it.
ROLLOVER	Extending the usage for another term after the first one ends. The actor is paid again. Commonly two rollovers, each at 100% of the original fee, agreed in the deal memo. More below.
OPTION	A rollover the client can choose to take up, agreed in advance at a set price.
EXCLUSIVITY	The actor agrees not to appear in ads for competing products during the term. Be specific about the category ("banks and credit unions", not "finance"). Broad exclusivity usually costs more.
BUYOUT	One fee covering all the agreed usage, rather than paying separately for each medium or period.
HOLDING FEE	A fee to keep an actor's likeness reserved for a campaign, even when the ad isn't running.

03 / 07

WHAT USAGE TYPICALLY COSTS

A guide to the usual starting points. Every production is different, so treat these as examples, not quotes.

HOW IT'S WORKED OUT

The fee you negotiate covers the main use in the contract. For a TV commercial, that's usually TV. Each additional medium adds a percentage of that fee.

\$2,000 fee
+ BVOD 50% (\$1,000)
+ social 25% (\$500)
= \$3,500

That's before ASF (if charged) and super. Rollovers are commonly 100% of the original fee each (see section 04).

MEDIUM	TYPICAL LOADING
SCREEN	
TV (free-to-air, pay TV)	IN THE FEE
When it's the main use of a TVC	
BVOD	50%
7plus, 9Now, 10 Play	
SVOD / streaming	50%
BVOD and SVOD together	80%
Cinema	50%
ONLINE	
Social media	25%
Online buyout	100%
All online use	
OUTDOOR AND PRINT	
OOH / DOOH, general	50-100%
Large-format OOH	80-150%
Press or magazines (stills)	35%
Catalogues	25%
TERRITORY, ON THE AUSTRALIAN FEE	
Add New Zealand	50%
Worldwide	350%

Indicative only, based on the Casting Guild of Australia's recommended guideline. Actual rates depend on the talent, the brand, the term and the territory, and are always negotiated per production.

04 / 07

ROLLOVERS

A rollover extends the usage for another term once the first one ends: the same media and territory, for another period, with the actor paid again. It's normal to agree two rollovers up front, each at 100% of the original fee.

INITIAL TERM

12 MONTHS

The original fee

ROLLOVER 1

+12 MONTHS

100% of the original fee

ROLLOVER 2

+12 MONTHS

100% of the original fee

WHY THEY EXIST

Good ads often keep working past their first term. Rather than reshoot or recast, the client keeps running the same ad, and the actor is paid for the extra time their face stays on that brand, including any exclusivity that carries on with it.

THE BENEFITS

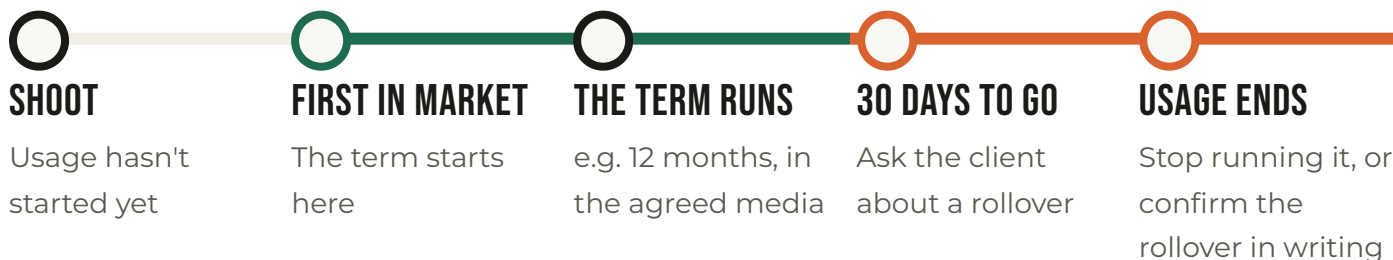
- **Client:** keeps a campaign that's working, with the cost known in advance
- **Producer:** no renegotiating months later, when budgets and contacts have moved on
- **Actor and agent:** fair pay for continued use, on terms agreed at the start

HOW TO HANDLE THEM

- Put the number of rollovers and the rate in the deal memo
- Ask the client about the rollover 30 days before the term ends
- Confirm it in writing **before** the term ends, as running past usage is a breach
- Once the agreed rollovers are used, any further use is a new negotiation

05 / 07

HOW A USAGE PERIOD PLAYS OUT



06 / 07

WHAT SITS ON TOP OF THE ACTOR'S FEE

Budget for these from the start. They're paid in addition to the performance and usage fee.

ASF

0-20%

Agency service fee, paid by the production to the actor's agent on top of the fee. It's set by each agency, not by law.

AGENCY POLICY • ASK OR STATE IT

Super

12%

The superannuation guarantee rate in Australia, paid on top of the fee where the law requires it.

Loadings

VARIES

Overtime, night work, extra shoot days, wardrobe calls, travel and cancellations, as set out in the deal memo.

WORKED EXAMPLE \$1,200 fee + 15% ASF (\$180) + 12% super (\$144) = \$1,524

before any loadings · with no ASF: \$1,344

ASF is an agency practice, not a legal requirement. Check with each agent whether they charge it and at what rate, or state up front on your brief: **"No ASF paid on this job."** That's a normal thing to say. Agents take their commission from the actor's fee either way; ASF is a separate fee some agencies charge the production on top of that.

07 / 07

BEFORE YOU BOOK TALENT

- | | | | |
|----|---|----|---|
| 01 | Every medium the client might use is listed | 02 | The term counts from first in market |
| 03 | The territory is stated, including online | 04 | Exclusivity names a specific product category |
| 05 | The rollover rate is agreed up front | 06 | ASF is agreed, or "no ASF" is on the brief, and super is budgeted |
| 07 | Usage is on the casting brief, so agents can quote properly | 08 | There's a reminder set before the term ends |

— CASTING A COMMERCIAL?

PUT USAGE ON THE CASTING CALL

Avayl adds usage to your casting call, puts agents' ASF and super into your talent costs, and reminds you, your cast and their agents 30 days before usage ends.

For information purposes only. This is general guidance for producers working in Australia, current as of October 2026. It isn't legal, financial or industrial advice, and rates and practices vary between productions, agencies and states. Always set out usage, fees and rollovers in a signed deal memo, and check any industry agreement that applies to your production.

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Representation for actors who mean business. Perth, Western Australia.

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