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- Save time and money
- Avoid the hassle of overseas travel
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**What do...**

...Classics like *The Godfather* and *Schindler’s List*,
Blockbusters like *Frozen* and *American Sniper*,
Low Budget Indies like *Nebraska* and *Copperhead*,
and Micro Budget shorts like *Dinner With Fred*

...all have in common?

**THE MUSIC THAT FUELED THESE FILMS WAS SCORED HERE AT HOME.**

The best musical talent anywhere is yours right here in North America and within your budget.

Take advantage of the world-class orchestras that feature versatile musicians accomplished in all music genres and playing styles. The main recording centers in North America, from Southern California to Atlanta to New York, offer state-of-the-art technologies that accommodate any size ensemble, from small jazz combos to 110-piece orchestras with choir. Expert music preparation and other support services – as well as tax incentives -- are available to you close to home.

**What about residuals?**

The FMSMF is your best resource for questions about residuals. We're here to assist you in understanding how to secure the very best talent for your film or television score.

**The Film Musicians Secondary Markets Fund...**

...receives and distributes residuals for musicians who work on a score when the film is sold into a secondary market.

The residual contribution is 1% or less of the revenue (after deductions) and is derived only from secondary markets. Secondary markets for films include DVDs, TV release, web streaming, and similar platforms. No residuals are owed or paid on a film’s domestic or foreign box office receipts.

The FMSMF processes the paperwork and payroll taxes for every musician and handles sending each musician his/her residuals. A producer only has to pay one check to the FMSMF; everything else is handled by us.

All residual contributions are made before income taxes are paid, thereby reducing the producer’s IRS obligation. Also, by executing a Buyer/Distribution Assumption Agreement, a producer can transfer and/or terminate residual obligations, as is routinely done with DGA and SAG.

**GET THE FACTS ABOUT LOW BUDGET RATES**

In general, theatrical films with budgets of up to $45 million qualify for the reduced rates in the AFM’s Low Budget Agreement, and those with budgets up to $15 million now qualify for even lower competitive rates.

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<thead>
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*contact the AFM for more info

More information about scoring costs for lower budget films—and television—is available from the AFM Electronic Media Services Division at (818)565-3400 or (212) 869-1330.
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