



**FILM & TV
SCORING INFO FOR
PRODUCERS**

FILM MUSICIANS
SECONDARY MARKETS
FUND 
A 501(c)(6) not-for-profit organization

12001 Ventura Place, Fifth Floor
Studio City, CA 91604

www.fmsmf.org

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STAY ON TRACK STAY ON BUDGET STAY CLOSE TO HOME

A world-class film score, featuring the best musical talent anywhere, can be yours right here at home and within your budget. Regardless of budget, you can be assured of a choice of multiple world-class orchestras, the most versatile musicians in the world who are unparalleled in all genres of music and playing styles, and expert in both traditional and exotic musical instruments. The main recording centers in North America—from Southern California to Atlanta to New York—are equipped with the latest technologies and can accommodate any size ensemble, from small jazz combos to a 110-piece orchestra and choir. Music preparation and other support services close to home are state-of-the-art.

Recording your score using the very best musical talent gives your project the best opportunity for box office or ratings success, and critical recognition.

If you're a producer who has decided to score here at home using AFM musicians, you can get more information about scoring costs for lower budget films directly from the AFM office. In general, films with budgets of up to \$45 million qualify for the reduced rates in the AFM's Low Budget Agreement. Films with budgets up to \$15 million now qualify as Independent Films with the lowest scale rates.

Questions about residuals? That's where we come in—and it's simpler than you might think. The FMSMF is your resource for questions about residuals, and we're happy to assist you in understanding how to secure the very best talent for your film or television score.

The FMSMF receives and processes residuals for the musicians who work on a score when the film moves into a secondary market. The residual contribution is 1% of the revenue (after deductions) derived from the secondary markets only. No residuals are paid on a film's domestic or foreign box office receipts.

This chart gives examples of the difference between gross receipts for a film, versus the residuals for secondary markets revenues that are sent to the FMSMF.

<u>Genre</u>	<u>Total Gross Receipts*</u>	<u>Residuals Contributed to FMSMF#</u>
Animated	\$123,688,969.00	\$873,134.69
Romantic Comedy	\$46,385,113.00	\$305,621.74
Action Adventure	\$37,789,825.00	\$127,803.53
Drama	\$35,542,110.00	\$241,780.51

- * World-wide gross, including domestic & foreign box office, and all supplemental markets.
- ** Supplemental markets only. No payments derived from domestic or foreign box office.
- # Represents 1% of supplemental markets revenue (including Free TV).

Disclaimer: Although these figures are derived from actual films, they are for illustrative purposes only and may vary, depending on specific market activity.

MOTION PICTURE MUSICIAN SCALE Effective 4/15/12 – 2/23/13 (extended)

Basic Theatrical Motion Picture Single Session (3 hour session, 23 musicians or less):	\$318.14
Double Session (6 hours of recording within an 8-hour period):	\$636.28
Low Budget Motion Picture (≤\$45M)	
Single Session:	\$198.52
Double Session:	\$397.04
Indie Motion Picture (≤\$15M)	
Single Session:	\$170.70
Double Session:	\$341.40
Independent/Festival Film (≤\$2M)	
Single Session (10-24 musicians):	\$132.00
Double Session:	\$264.00

TV FILM MUSICIAN SCALE Effective 4/15/12 – 2/23/13 (extended)

Basic Television Motion Picture (Long-form / M.O.W)	
Single Session Sched A (3 hour session, 5 or more musicians):	\$235.30
Double Session (6 hours of recording within an 8-hour period):	\$470.60
Single Session Sched B (3 hour sessions, 4 or fewer musicians):	\$296.32
Double Session:	\$592.64
Low Budget TV Motion Picture (≤\$5M per programming hour)	
Single Session:	\$198.52
Double Session:	\$397.04

For information on TV series, Direct-to-DVD or made-for-internet content, please contact the AFM for details.

FREQUENTLY ASKED QUESTIONS

Question: *How many minutes can I record per session?*

Answer: With the current AFM Motion Picture Agreement, there is NO LIMIT to the total minutes that can be recorded in a given session.

Question: *Does the secondary markets obligation increase with a bigger orchestra?*

Answer: No! Size doesn't matter. Hiring more musicians does not increase the producer's obligation and there is no per person minimum guarantee.

Question: *Is the composer responsible for the Assumption Agreement?*

Answer: No. The Assumption Agreement is signed by the Payroll/Signatory Company and the Producer and/or Distributor who is responsible for the terms of the Assumption Agreement.

Question: *Can a film be scored on an AFM contract even though the film is not signed to other guilds?*

Answer: Absolutely. A picture can be otherwise non-union but still have an AFM score.

Question: *How can I minimize overtime and going over budget?*

Answer: The knowledgeable and experienced contractors and supervising copyists can budget according to different-sized orchestras and save you additional scoring days. You will save more money, time and hassle than scoring overseas.



FILM MUSICIANS SECONDARY MARKETS FUND

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