

FILM MUSIC MAGAZINE

2011-2012 FILM & TV MUSIC

SALARY AND RATE SURVEY



A DIVISION OF GLOBAL MEDIA ONLINE
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INTRODUCTION

Welcome to the 2011-2012 edition of Film Music Magazine's Salary and Rate Survey. This survey has been compiled based on extensive research, interviews, and information gathered from professionals throughout the film and television music industry. The survey data listed is current as of June, 2011.

Beginning with the original publication of this survey in 2000, it has served as the industry standard in terms of an overall survey of working rates in real-world industry situations. As the industry has evolved, so has the Salary and Rate Survey. We've added new categories to many of the sections including the composing for film and television and video games sections, and have also removed or noted sections that are no longer relevant to how composers and others are working today.

The survey's findings are based on data provided by leading industry agents, composers, contractors, orchestrators, music supervisors, musicians, scoring mixers, and officials from various unions, guilds and orchestras.

IMPORTANT SURVEY NOTES

All rates and working conditions included were limited to film and television projects in the United States, primarily in Los Angeles and New York, with the exception of the worldwide hourly rates for recording musicians.

In calculating typical pay rates for each section, it was observed that there currently exist extremely high and low rates that in some instances are charged based on unique characteristics of different productions. It was determined that the survey would not include these extreme rates in calculating typical rates, and would concentrate on what the majority of professionals tended to charge for different types of productions at various budget levels.

For several of the sections including the rates for composition, we have listed rates and rate ranges for different types and categories of projects, and within each type we've divided the area into high, medium and low budget subsections where possible. We have not used specific budget dollar amounts to make these divisions as these numbers and breakpoints are not generally agreed upon across the industry. Instead, we asked the industry professionals that we gathered data from where possible to divide the category into these three budget levels based on their own experience in the industry.

Finally, while the data in this survey is intended as a guideline that may be used to help determine typical fee ranges for various types of projects, this survey is not intended as a pricing guide or as a means to put a value on the work of professionals in the industry. The rates in this survey can vary significantly depending on a number of factors present in the hiring decision for each category, including experience, reputation, credits, and the specifics of each project.

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FILM MUSIC MAGAZINE 2011-2012 FILM & TV MUSIC SALARY AND RATE SURVEY FILM & TV COMPOSERS

BACKGROUND INFORMATION

Composing for film and television continues to undergo a dramatic transformation in recent years. The recent trend continues to be towards the self-contained composer in most low and medium budget projects. Large projects may utilize a live orchestra, in many cases with the addition of electronic samples, but especially in television productions, projects utilizing live musicians are becoming a rare breed.

Today composers are expected to own a well-equipped digital recording studio complete with samplers, mixing equipment, digital video, and let's not forget a comfortable couch for the director or producer to preview music with picture.

In terms of finances, there are two types of deals that are common for scoring projects:

- The "package" deal - composer pays for all production costs, including studio, orchestration, music prep, musicians, engineers, etc. and delivers finished, produced music.
- The "creative fee" deal - composer receives a separate creative fee for composition work only and the production company pays all associated costs involved with the production, recording and mixing of the music. Recently, this type of deal has become more infrequent, with even "A-list" top composers on major budget studio films doing package deals.

Performing Rights royalties (collected and paid by ASCAP, BMI and SESAC in the United States) can be a major source of income for television and film music and in many cases can amount to income over the life of the composer of many times the original creative or package fee. These royalties can also be paid to the composer's descendants so deals that are made by composers for performing rights royalties can have consequences (or benefits) for generations.

With a few unfortunate exceptions, composers retain the "writer's share" of performing rights royalties and the "publisher's share" is a point of negotiation in the composer agreement. Typically network television and medium to high budget films will demand and get the publisher's share, whereas low budget film production companies may allow the composer to keep this share as a negotiating point (usually for a lower creative fee).

HOW PAID

Composers are usually paid on a per-project basis. In some rare cases usually involving very low-budget indie films, composers are paid from income or profits of a project (called "points"), however given the various ways of accounting for film projects, composer income for these types of contracts can be extremely difficult to predict, especially if the composer does not have access to a complete accounting of the project. Another issue to consider with "points" deals is where the composer lies in the overall priority of payment. If others, including actors and financiers are paid first, it may be a considerable time before sufficient income or profits are generated for the composer to be paid.

TYPICAL PAY RATES

The following are typical rates paid to composers for projects in each category

FILM

| Type of Production | Low Budget | Medium Budget | High Budget |
|---|--------------------|---------------------|--------------------|
| Studio Feature (creative fee) | N/A | \$150,000-\$450,000 | \$350,000-\$2 mil+ |
| Studio Feature – Studio Production Arm Film (package) | \$60,000-\$250,000 | \$250,000-\$350,000 | \$400,000-\$2 mil+ |
| Studio Feature – Studio Indie Subsidiary Film (package) | \$35,000-\$60,000 | \$75,000-\$150,000 | \$200,000+ |
| Indie Feature (package) | \$2,500-\$15,000 | \$25,000-\$75,000 | \$75,000+ |
| Guerrilla Indie Feature (package) | \$0-\$3,500 | \$4,000-\$7,500 | \$10,000+ |
| Student Film | \$0 (costs only) | \$2,500-\$6,000 | \$10,000+ |

TELEVISION

| Type of Production | Low Budget | Medium Budget | High Budget |
|---|------------------|-------------------|--------------------|
| Television Movie (package) | \$5,000-\$20,000 | \$25,000-\$50,000 | \$55,000+ |
| Network 60 min. drama/reality series (package, per-episode) | \$1,500-\$10,000 | \$10,000-\$15,000 | \$15,000+ |
| Cable 60 min. drama/reality series (package, per-episode) | \$2,000-\$10,000 | \$10,000-\$14,000 | \$15,000+ |
| Network 30 min. animation series (package, per-episode) | \$1,500-\$4,500 | \$7,000-\$16,000 | \$20,000+ |
| Network 30 min. comedy series (package, per-episode) | \$1,500-\$3,000 | \$4,000-\$6,000 | \$7,500+ |
| Cable 30 min. comedy series (package, per-episode) | \$1,500-\$3,500 | \$3,500-\$4,500 | \$5,000-\$7,000+ |
| News Package - Local (package, one station) | \$2,000-\$5,000 | \$6,000-\$10,000 | \$10,000+ |
| News Package – National Basic Cable (package deal, multiple stations) | \$5,000-\$12,500 | \$15,000-\$25,000 | \$30,000-\$50,000+ |

TELEVISION ADVERTISING

| Type of Production | Low Budget | Medium Budget | High Budget |
|---|-----------------|------------------|-------------|
| Regional/Local Ad Jingle (creative fee in major market, package in smaller markets) | N/A | N/A | \$10,000+ |
| National Ad Jingle (creative fee) | N/A | N/A | \$30,000+ |
| Regional/Local Ad post scoring (package) | \$1,500-\$2,500 | \$2,500-\$4,500 | \$5,000+ |
| National Ad post scoring (package) | \$3,000-\$7,500 | \$7,000-\$12,000 | \$15,000+ |

OTHER PAY FACTORS

- Publishing (ownership of music) that composer retains
- Composer's participation in soundtrack album royalties (guaranteed inclusion of score music, etc.)
- Deferred compensation agreements based on distribution and/or profits of film

ADDITIONAL NOTES

- Creative fee deals have become so infrequent in low/medium budget advertising and low budget studio features that not enough data was available to determine typical pay rates for these types of projects
- It was noted by several of the industry participants interviewed for the survey that the use of library music with extremely low or nonexistent sync fees, especially for cable and lower-end network production, has had a negative affect on composer fees for those shows that use composers.

FILM MUSIC MAGAZINE 2011-2012 FILM & TV MUSIC SALARY AND RATE SURVEY VIDEO GAME COMPOSERS

BACKGROUND INFORMATION

With the decreased production of feature films and an increase in the production of video games, many composers are looking into composing for games. As the industry matures, game developers are typically looking at more experienced game composers to choose from for projects.

Since the sale of a video game does not involve a public performance, performing rights royalties are not generally considered a significant source of income for video game composers unless the music from the game is utilized in other ways that generate this type of royalty payment.

As the sale of soundtrack music via downloads and soundtrack albums has increased in recent years, composers are more frequently able to negotiate and generate royalties from these sales. These typically take the form of writers' royalties and, less frequently, artist royalties.

TYPICAL PAY RATES

| Type of Production | Low Budget | Medium Budget | High Budget |
|---|--|-----------------------|--------------------|
| Creative Fee deal – interactive game (30 minutes of music) – covers composing. Typically offered on mid and high-end “AAA” game projects with “name” composers. | \$30,000- \$36,000 | \$36,000- \$45,000 | \$45,000-\$75,000+ |
| Package Fee deal - interactive game (30 minutes of music.) – covers composing and all expenses for delivering final music. Typically offered on low-mid level projects. | \$30,000- \$40,000 | \$45,000- \$55,000 | \$60,000+ |
| Casual Games – creative fee deal, additional funds (not included here) provided for production of music | \$300 - \$600 per minute of finished music (creative fee) | | |

ADDITIONAL NOTES

- In limited cases, composers are paid bonus payments (typically \$10,000 to \$20,000) when a game is released on a platform other than the original release platform.
- In most projects involving medium to large-scale orchestras and/or choruses, costs for live music production are not included in the composer fee and are paid separately by the game company. These costs can include studio, engineers, musicians and related expenses.
- If additional modification is requested on delivered music stems, composer will typically receive \$200-\$400 per minute for each musical stem (submix) that is modified.

Special thanks to Bob Rice of FBI (four bars intertainment) for assistance with this section.

FILM MUSIC MAGAZINE 2011-2012 FILM & TV MUSIC SALARY AND RATE SURVEY MUSIC AND SONG LICENSING

BACKGROUND INFORMATION

Songs of all styles and genres can lend great aesthetic value to almost all film and television productions, not only for the emotional content and mood they may convey, but particularly in establishing times and places as familiar references for viewing audiences. Instrumental hits, both past & present, can also achieve this effect.

Current hits, classic standards of all stature and even unreleased songs are regularly licensed for use in film & television productions including feature films, made-for-television movies, direct-to-video features, dramatic and comedic episodic television programs, documentaries, promos and music for advertising.

Most typically, songs are preexisting works and require a synchronization license with the copyright owners of the song to legally use the intellectual property (words & music) in a film or television production. Additionally, a master recording license is required if the film & television producers wish to use the original or other preexisting sound recording of a particular song. This can entail two separate but related negotiations, particularly if the owner of the song copyright is different than the owner of the master recording copyright.

What is commonly called a “sync & master license” is actually the sum of two negotiations: one for use of the song and one for use of a preexisting sound recording of the song. In some instances, the producers of a film or television production may successfully negotiate a sync license with the song’s copyright owner(s), only to find the cost of using the original sound recording to be prohibitive. The producers may opt to commission a new recording of the song (usually at considerably less expense than the cost of the master license) if they feel the new recording will play effectively in their production.

These factors make the licensing of songs a highly “a la carte” business and the relative value and expense of one song in contrast to another within a film or television production can be significant. The following are typical fees for song licensing in general categories, but there are always exceptions to regular standards & practices based on a number of dynamic factors. The figures utilized here are the sums of both the “sync” and “master” licenses. It should also be noted that use of a song in a film’s promotional trailer is a separate negotiating point.

The figures shown here are not inclusive of any re-use fees which may be due for certain usages of music recorded under American Federation of Musicians (AF of M) union recording agreements which stipulate re-use fees paid to recording musicians in some cases.

**FILM MUSIC MAGAZINE 2011-2012 FILM & TV SALARY AND RATE SURVEY
MUSIC AND SONG LICENSING**

FILM

| Type of Production | Low Budget | Medium Budget | High Budget |
|---|-------------------|----------------------|----------------------|
| Studio Feature (high-end popular song or instrumental hit) | N/A | \$20,000-\$75,000 | \$125,000-\$150,000+ |
| Studio Feature (mid-line popular song or instrumental hit) | N/A | \$5,000-\$25,000 | \$25,000+ |
| Studio Feature (generally unknown or unreleased song or instrumental music) | \$200-\$1,500 | \$1,500-\$3,500 | \$2,000-\$15,000+ |
| Indie Feature | \$0-\$500 | \$500-\$2,000 | \$2,000+ |
| Guerrilla Indie Feature | \$0-\$250 | \$200-\$500 | \$750-\$1,500 |

TELEVISION

| Type of Production | Low Budget | Medium Budget | High Budget |
|-----------------------------------|-------------------|----------------------|----------------------|
| Television Movie (Network) | \$400-\$2,500 | \$3,000-\$8,000 | \$10,000-\$30,000+ |
| Television Movie (cable) | \$0-\$500 | \$500-\$1,000 | \$2,500-\$5,000+ |
| TV Series Episode (Network) | \$500-\$2,000 | \$5,000-\$15,000 | \$15,000-\$25,000+ |
| TV Series Episode (Premium Cable) | \$1,000-\$2,000 | \$5,000-\$10,000 | \$10,000-\$20,000+ |
| TV Series Episode (Basic Cable) | \$250-\$2,000 | | |
| National Advertising (Trailers) | \$3,000-\$5,000 | \$10,000-\$30,000 | \$35,000-\$150,000+ |
| National Ads (Major Products) | \$5,000-\$10,000 | \$10,000-\$175,000 | \$100,000-\$250,000+ |

ADDITIONAL NOTES

- These rates are typically for songs and popular instrumental music licensed individually. Does not reflect rates paid for instrumental library tracks or blanket licenses.
- National advertising rates do not include “superstar” music licensing of extremely well-known, valuable songs where license fees can exceed \$1,000,000 in some cases.
- Rates for regional advertising or advertisements limited to a single major metropolitan area were typically 40% to 50% of national advertising rates.

FILM MUSIC MAGAZINE 2011-2012 FILM & TV MUSIC SALARY AND RATE SURVEY MUSIC SUPERVISORS

BACKGROUND INFORMATION

The role of music supervisors is constantly changing. Currently, music supervisors are involved with suggesting, choosing, and negotiating rights to use existing music in films, working with record companies, composers, and other parties who have roles in the music for a project, and managing the overall musical budget and production for a project.

HOW PAID

Music supervisors are usually paid with a package fee for their services during the course of a project. In some cases, higher budget films awards “points” or a percentage of profits to music supervisors.

TYPICAL PAY RATES

| Type of Project | Typical Pay Rate |
|-----------------------------|-----------------------------|
| Television Series | \$2,000-\$5,000 per episode |
| Low Budget Independent Film | \$0-\$15,000 |
| Low Budget Feature Film | \$10,000-\$45,000 |
| Medium Budget Feature Film | \$30,000-\$150,000 |
| High Budget Feature Film | \$150,000-\$500,000 |

ADDITIONAL NOTES

- The above rates include very wide ranges as the amount of work the music supervisor is asked to do from one film to another can vary widely depending on the amount of music clearance involved, the amount of time for management/coordination that is required, and whether the music supervisor is an individual or a company providing additional manpower and services.
- If a music supervisor is asked to work on a soundtrack album for a project as producer or in a similar role, the music supervisor is typically paid points (royalties) from the sale of the soundtrack album and may also be paid an additional fee for their work on the album

FILM MUSIC MAGAZINE 2011-2012 FILM & TV MUSIC SALARY AND RATE SURVEY ORCHESTRATORS

BACKGROUND INFORMATION

Orchestrators receive music from composers in the form of handwritten or computer printed scores, MIDI files, or a combination of these. The primary role of an orchestrator is to assist the composer in delivering a fully orchestrated score from the composer's sketch or score. The composer's score may be minimal or almost fully orchestrated, depending on the skills, preferences, and time allowed the composer for each project.

Unlike composer fees that have trended downward in recent years, fees for orchestration and assisting MIDI-oriented composers with preparing their music for performance by live musicians have remained strong. This is likely due to the influx of composers into the marketplace who lack extensive training and experience in writing and arranging music for live musicians.

HOW PAID

Orchestrators are generally paid on a per-page basis, where a page is generally equivalent to 4 bars of fully scored music. MIDI transcription work (translating MIDI files into workable sketches or preliminary scores) is charged in addition to orchestrating rates. Conducting the orchestra at recording sessions may be included in the fees, or charged in addition to orchestration fees (See Conductors section)

TYPICAL PAY RATES

American Federation of Musicians union orchestration page rates for theatrical films and television film productions range from \$26 to \$65 depending on the number of lines in the score, not including benefits. Low budget films and low budget television films are less.

Typical rates for premium orchestrators can range from \$75 to \$110 per page depending on the project budget and the complexity of the music.

MIDI transcription and editing may be charged on a flat rate depending on the extent of editing and transcription that are necessary, or may be charged on a page rate. The American Federation of Musicians has established minimum scale rates for MIDI transcriptions - see AF of M rate documentation for complete details

FILM MUSIC MAGAZINE 2011-2012 FILM & TV MUSIC SALARY AND RATE SURVEY CONDUCTORS

BACKGROUND INFORMATION

Conductors are hired when live orchestras are used for recording sessions and the composer does not wish to conduct the orchestra. In some occasions, the orchestrator hired for the project will serve as the conductor and may be paid separately for conducting, or conducting services may be included with the payment for orchestration. In some cases, an independent professional conductor is hired to conduct the orchestra.

In addition to coordinating the music with the film (the actual conducting of the orchestra according to the tempos specified by the composer), a conductor helps an orchestra realize the dramatic and emotional content of music, works with the orchestra to evoke the most powerful, dramatic performance possible, and conveys the needs and requests of the composer to the orchestra. Conductors also assist with making changes needed in the music and work to bring the music to performance readiness as quickly as possible.

HOW PAID

Conductors are paid for each recording session they conduct at. Pay may include advance preparation for some cues where the music is provided to the conductor in advance of the recording session so that the conductor may be better prepared to work with the orchestra.

TYPICAL PAY RATES

The American Federation of Musicians scale for conducting is 200% of player "scale" wages for a single performing musician for each session. In many cases, custom and practice is to pay the conductor 300% of player scale wages.

**FILM MUSIC MAGAZINE 2011-2012 FILM & TV MUSIC SALARY AND RATE SURVEY
RECORDING MUSICIANS**

All rates assume an orchestra of 40 pieces or larger and do not include travel, facility, engineer, contracting, or other charges – see additional notes for more details.

TYPICAL PAY RATES

| Locality | Musician Session Hourly Pay | Notes |
|--|------------------------------------|---|
| AFM Union - Motion Picture Scale-Theatrical Film (includes pension and health & welfare) | \$102.78 | No buyout available. Additional future payments may be required |
| AFM Union – Motion Picture Scale – TV Film (includes pension and health & welfare) | \$102.78 | No buyout available. Additional future payments may be required |
| AFM Union Low Budget Theatrical Film Scale (includes pension and health & welfare) | \$75.18 | No buyout available. Additional future payments may be required |
| AFM Union Ultra-Low Budget Theatrical Film Scale (includes pension and health & welfare) | \$65.01 | No buyout available. Additional future payments may be required |
| AFM Union Videogame Scale - Schedule B (includes pension and health & welfare) | \$89.62 | Includes buyout of standard additional usages. See Note 10 below. |
| Los Angeles - Non Union | \$75 - \$125 | Complete buyout included |
| Seattle, WA - (Simon James Music) | \$60 | Complete buyout included. See Note 7 below |
| Christian Howes Strings | \$35 | See Note 6 below |
| London - Royal Phil (Tadlow Music) video games and higher budget films | \$120 | Includes buyout of standard additional usages. See Note 5 below. |
| London - Royal Phil (Tadlow Music) low budget films | \$83 | Includes buyout of standard additional usages. See Note 5 below. |
| Bulgaria - Bulgarian Symphony Orchestra – SIF309 | \$18 | Complete buyout included. See Note 4 below. |
| Prague - City of Prague Phil – Tadlow Music | \$24.10 | Complete buyout included |
| Prague – Orchestra.net remote recording | \$24 | Complete buyout included. See Note 8 below. |

FILM MUSIC MAGAZINE 2011-2012 FILM & TV SALARY AND RATE SURVEY RECORDING MUSICIANS - CONTINUED

Additional Notes:

1. These rates do not include contracting fees, payroll taxes and fees, federal or local taxes, doubling, cartage, travel costs, or any other associated costs. This table is designed to compare the basic hourly rate for musicians in the locales listed, but is not meant to be used to calculate final costs for recording since studio, travel, and any other location-specific costs are not included.
2. For complete information on all rates, rules and requirements for AFM union recording contracts, visit <http://www.afm.org> or contact your local AFM union office.
3. The term “buyout” is used to indicate that the music recorded is not subject to any future payments to musicians as a result of the music being released or distributed on soundtrack albums, DVDs, downloads, online streams, or other forms of media.
4. For more information on recording with the Bulgarian Symphony Orchestra, visit <http://www.sif309.com>
5. For more information on recording in Prague with the City of Prague Philharmonic Orchestra or London with the Royal Philharmonic Orchestra, visit <http://www.tadlowmusic.com>
6. Christian Howes Strings rate is for multitracked string group. Email production@christianhowes.com or call (203) 947-0772 for complete details.
7. For information on recording in Seattle, see <http://www.simonjamesmusic.com>
8. Rates are based on package price for entire session. For more information on remote recording with Orchestra.net contact Steve Salani at (310) 727-9564 or visit <http://www.orchestra.net>
9. The rates listed here do not take into account the overall proficiency and relative ability of different orchestras to produce finished music; different orchestras can and will be able to generate different amounts of finished music per hour of recording time due to varying degrees of talent and experience.
10. Rates for non-US orchestras are based on US dollar exchange rates as of June, 2011 and are subject to changes in international currency exchange rates.
11. AFM Video Game scale includes wages and benefits payable under Schedule B – “Combined-Use Option.” Health & Welfare calculated assuming 6 hours of recording per day.

FILM MUSIC MAGAZINE 2011-2012 FILM & TV MUSIC SALARY AND RATE SURVEY AGENTS AND MANAGERS

BACKGROUND INFORMATION

Professionals throughout the film and television music industry are represented by agents and managers, including composers, music supervisors, orchestrators, contractors, songwriters, performing artists, and more.

The terms agent and manager are sometimes used interchangeably, but often there are some important distinctions. As generally used in the industry, the terms have the following meaning:

AGENT - Often licensed by the state where they practice business. Commission rate may be subject to state limits. Work is usually centered around finding jobs and negotiating rates, terms, and handling/negotiating necessary legal documents such as contracts, deal memos, etc.

MANAGER - Rarely licensed by governmental authorities. Work is usually involved with overall promotion of an artist's career, and can go beyond that of an agent as managers are concerned with all career aspects of an artist (including film and television work, live performances, publicity, recording work, and more depending on the artist).

Professionals throughout the film and television music industry are represented by agents and managers, including composers, music supervisors, orchestrators, contractors, songwriters, performing artists, and more.

HOW PAID

Generally as a percentage of the total payment negotiated for the client. Ranges of pay for composer agents differ based on the type of deal negotiated - package vs. creative fee (see "Composers" section for a description of these deal types). In some cases, laws restrict agents to charging no more than 15% commission. In light of this, some agents are rebranding themselves as "managers" or undertaking more extensive manager duties in cases where they charge more than 15% commission.

TYPICAL PAY RATES

Creative Fee Deals

For creative fee deals, agents and managers typically charge 10% - 15% of the creative fee negotiated.

Package Deals

For package deals, agents and managers typically charge between 7.5% and 15% of either the entire package fee or the composer's "net" (profit to the composer). Managers may charge 15% or higher.

(Agents and Managers, cont.)

Commission on Performing Rights Royalties and Performing Rights Advances

In Los Angeles, agents generally do not charge commission on performing rights royalties received by composers. However, in cases where agents negotiate an advance from ASCAP, BMI or SESAC for a composer, these advances are often subject to an agent commission.

Commission on Publishing

In some cases, agents negotiate publishing terms for their composer clients where the composer receives a publishing interest (usually a share of copyright ownership) in the music that is written for a film and television project. In these cases, an additional commission, fee, or bonus is sometimes paid to the agent based on the specifics of the deal.

FILM MUSIC MAGAZINE 2011-2012 FILM & TV MUSIC SALARY AND RATE SURVEY CONTRACTORS

BACKGROUND INFORMATION

Basic services of contractors include hiring musicians and assisting with music production budgets. Additional services of contractors can include making arrangements for the recording studio or scoring stage, supervising the orchestra at recording sessions, interfacing with the music preparation personnel to schedule various sized orchestras for a project, and payroll services.

On union scoring projects, it often falls to the contractor to negotiate with the filmmaker or production company to sign the American Federation of Musicians Assumption Agreement, which provides for the filmmaker to make future payments to the musicians who recorded music for a film. These future payments can be based on the film's profit and whether the filmmaker wishes to make new uses of the music in a soundtrack album, videotape release, etc.

HOW PAID

Contractors are generally paid as a percentage of union "scale" wages for each recording session they contract for. In non-union situations, contractors typically charge a percentage of wages paid to musicians or charge a flat fee per recording session. If contractors perform payroll functions (including preparation of checks, forms, and processing of deductions and taxes), an additional fee is charged.

TYPICAL PAY RATES

The minimum fee for a contractor on a union recording session is set by the American Federation of Musicians at 200% of scale wages paid to a single performing musician.

The standard practice of many contractors is to charge another scale (total fee would be 300% of scale) if the orchestra is large and not hired for multiple sessions, or if the contractor is not receiving income from another source on the film (i.e. music licensing, payroll, production fees, etc.).

A few large, high-profile contractors charge 400% of scale for projects, generally high-budget feature films.

A charge of 2.5% - 5% is charged by contractors for payroll services.

FILM MUSIC MAGAZINE 2011-2012 FILM & TV MUSIC SALARY AND RATE SURVEY SCORING MIXERS

BACKGROUND INFORMATION

Scoring mixers, also known as recording engineers, are responsible for managing the technology involved with recording and mixing music. Scoring mixers are often expected to be extremely knowledgeable about a wide range of technology including microphones, room acoustics, analog and digital recording technology, audio processing equipment and audio processing plug-ins, speakers, and computer hardware and software including sequencing programs and digital audio workstations.

Another important function of scoring mixers is as a technical consultant to composers and music editors. This can include assisting with equipment selection and purchase, installation of equipment in the composer's studio, problem solving, and system/studio design.

HOW PAID

Scoring mixers are generally paid on a per-hour basis for their services during the set-up, recording, and mixing of music. Additional fees may be charged for travel and work outside the studio such as equipment consulting and purchasing.

TYPICAL PAY RATES

| Type of Work | Rate Per Hour |
|------------------------|-----------------------------------|
| Demo Recordings | \$35-\$65 |
| Low Budget Projects | \$40-\$70 |
| Medium Budget Projects | \$75-\$100 |
| High Budget Projects | \$75-\$150 |
| Premium Scoring Mixers | \$2,000-\$3,000 per day (9 hours) |

Notes

1. For most projects, the minimum session length is 3 hours.
2. "Premium Scoring Mixers" refer to extremely experienced industry veterans. These rates are generally applicable to high-budget studio film projects. Premium scoring mixers often require that specific equipment be rented from them for use at sessions; these equipment rentals can often be more than the cost of the scoring mixer.
3. Rates for entry-level assistant engineers and 2nd engineers range from \$10 - \$20/hour.