Phoebe Ball
Example of Work
Documentary Treatment

For my undergraduate dissertation, I had to create a documentary treatment and budgeting/scheduling narrative, along with taster tape, for a documentary I had devised.

Here is the link to my taster tape, which includes interviews I conducted with experts on the subject: https://youtu.be/RLwY0FwdUFU

Below is the treatment and narrative itself

Thank you so much for your consideration

<u>**Clowns – From Fun to Fear**</u>

1 x 60 min documentary

Broadcast on BBC 2 after watershed – 9pm

Introduction

Why are clowns so frightening? Reece Shearsmith explores the evolution of the clown character from an artform to a classic horror trope which people love to hate.

Total Budget: £199,796.54

Summary of Schedule

Pre-Production	Production	Post-Production
5 weeks	2 weeks	6 weeks

Why I want to make the film

Throughout history, clowns have had a significant role within society, transforming from comic tricksters to terrifying monsters in modern-day cinema. This documentary will attract horror film enthusiasts like myself who are fascinated with the figure and intrigued as to how they have evolved to become such a compelling monster.

<center>**Treatment**</center>

Intro and Synopsis

Clowns have long existed as an artform but have recently morphed into a horror trope; with films, books, and the 'killer clown' trend of 2016 redefining a joyful entertainer into a sinister symbol of terror. This hour-long documentary is presented by the enigmatic Reece Shearsmith, who immerses himself into these clown figures in order to understand the popularity of this phenomenon.

Aesthetic Statement

The film alternates between two key settings – the interview space and the 'archive footage' in which our presenter Shearsmith integrates himself as the clown protagonist of each clip.

The interview space is established within the opening shot of the film as the camera tracks into a circus tent to reveal a dark space with just a clown chair and old-fashioned TV. Each contributor sits on the chair with the TV in the background displaying Shearsmith in whichever clown footage they are discussing at that moment, assisting in portraying the point they are making.

During or prior to each interview we will cut into the TV to view this footage with Shearsmith in more depth. Each clip is grainy, shaky and either sepia toned or black and white to display to the audience the concept that it is 'found footage'. For the footage that is clearly fabricated, as film wouldn't have existed at the time, it will look like the Roundhay Garden Scene – jumpy and poor quality, sounding crackly as if being played on a record player.[1] This use of 'archive footage' provides the audience with historical context and a reminder of what it is about clowns that makes them so scary.

During these TV cutaways Shearsmith breaks the fourth wall to address the audience and progress the plot – introducing the section, stating his own opinions, and ultimately leading us to the next point of exploration.

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[1] *Roundhay Garden Scene,* dir. by Louis Le Prince (1888)

Treatment

1. Introduction to the bad clowns

This section introduces the bad clown figure, depicting how prevalent it has become in today's popular culture.

The film opens setting the scene within the circus space and displays a montage of archive footage of the different forms of bad clown through the ages on the TV, from vintage silent films such as *The Man Who Laughs* to modern day horrors such as *Terrifier*, via news coverage of real-world clowns; all of the footage in this montage will be explored in more depth within the documentary.[23] The montage ends on the 1990 miniseries *IT*, but instead of the actor Tim Curry it is our presenter Shearsmith dressed as the iconic horror clown Pennywise - white face paint, red nose and hair, bright yellow jumpsuit, with multicoloured balloons, standing in front of the sewers entrance. He waves and beckons the audience over.[4]

Ominous circus music plays over the montage, whilst certain elements of each clip can be heard – e.g. Pennywise's laugh. The music builds pace as do the clips to build a tension within this opening scene, thus portraying the sense of dread that bad clowns evoke.

This section highlights the plethora of bad clown characters which are present in both film and real life, and leaves the audience intrigued as to what Shearsmith's journey involves.

2. Reece's love of the bad clown

We now introduce the overall goal of the documentary, to find out how and why bad clowns have become such a predominant figure in contemporary culture, as well as displaying our presenter's relationship with the subject matter through his love of horror.

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[2] *The Man Who Laughs*, dir. by Paul Leni (Universal Pictures, 1929)
[3] *Terrifier*, dir. by Damien Leone (Epic Pictures Group, 2018)
[4] *It*, ABC (1990)

Shearsmith is dressed as his own character of Mr Jelly from the series *Psychoville* – dirtied old clown suit, black and white face paint and a bald cap, standing in front of his character's clowning van, which comically is in fact a funeral car.[5]

Figure 1

He addresses the audience, explaining why he has decided to explore the famous horror figure of the bad clown, something he himself has written into his own work. The bad clown has been prevalent for many years, but this documentary will answer the questions of how the clown became a staple horror figure, why it is so popular, and ultimately why is it so scary?

Shearsmith offers an opening hypothesis that perhaps clowns have always been inherently pernicious. Our first contributor, Benjamin Radford, a bad clown expert (having written the book 'Bad Clowns') expands on this theory.[6]

'the duality of clowns has always been there, right?... when you look back at the origins of the clown character, clowns were never good to begin with! So, you know, people always ask me, when did clowns go bad? Like, they were never good!'[7]

Shearsmith is famously a horror fan, having written/featured in dark comedies such as *The League of Gentlemen,*[8] and *Inside No. 9,*[9] and multiple documentaries, such as *Borley Rectory,*[10] and *Into the Dark.*[11]

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[5] *Psychoville*, BBC 2 (2009-2011)
[6] Benjamin Radford, *Bad Clowns* (Albuquerque, New Mexico: University of New Mexico Press, 2016)
[7] Recorded interview with Benjamin Radford on 18 Dec 2020
[8] *The League of Gentlemen*, BBC 2 (1999-2002)
[9] *Inside No. 9,* BBC (2014-)
[10] *Borley Rectory*, dir. by Ashley Thorpe (Greenway Entertainment, 2017)
[11] *Into the Dark: Exploring the Horror Film*, dir. by Johanna Wartio McEvoy (Blaze Films, 2011)

This section has set up the premise of the film, giving the audience an understanding of what will be explored, and why Shearsmith has the credentials to be our guide.

3. The clown as the trickster figure

We begin our journey into exploring the origins of the clown in an attempt to understand what it was about this figure that could have led people to associate it with something darker.

Shearsmith is seen within a commedia dell'arte performance, with large red curtains and wooden flooring, dressed like the Harlequin, wearing a colourful patched two-piece set, a white hat and pug-like mask, performing a silent routine – creeping onto the stage in a comically ridiculous manner.[12] He addresses the audience about the meaning of the Harlequin and how it's purpose as a trickster figure perhaps begun the evolution of the clown into something more ominous.

Figure 2

Radford adds to this idea by explaining more about the trickster figure's role in society.

> *'at its heart the clown was a trickster figure, and trickster figures are universal, in every culture ... Inherently, society and culture need clowns. They need these trickster figures, and they like them both as heroes and as villains! In fact, in some ways they like them more as villains!'[13]*

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[12] Allardyce Nicoll, *The World of Harlequin, a critical study of the commedia dell'arte* (London: Cambridge University Press, 1963), pp. 16-17
[13] Recorded interview with Benjamin Radford on 18 Dec 2020

The Harlequin was present in commedia dell'arte from the 16th century as the comedic servant who often responded to misfortunes in an unpredictable and idiotic way, and his paradoxical traits of devilish schemer and chaotic fool mark him out as a precursor to latter day bad clowns.[14]

Through understanding the clown's original purpose as a mischievous trickster, we can now explore how this figure evolved by investigating popular clowns through history.

4. **The troubled clowns**

Shearsmith continues his search into the dark history of clowns to understand what could've led to them ultimately becoming the horror staple of today.

He is dressed as Joseph Grimaldi, white and red face paint, a blue stripe of hair, multicoloured jumpsuit, bloomers and a ruff, doing his famous clown routine in the Harlequinade of the pantomime – performing 'stunts' and slapstick jokes – in Drury Lane Theatre with its large red curtains and laughing crowd.[15] He addresses the audience, considering the life of Grimaldi, along with those of his contemporaries who shared a dark background beneath their apparently innocent façade.

Figure 3

Benjamin Radford expands on the secret life of Grimaldi.

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[14] The Editors of Encyclopaedia Brittanica, 'Harlequin', *Britannica*, https://www.britannica.com/topic/Harlequin-theatrical-character [accessed 14 May 2021]

[15] Jon Davison, *Clown – Readings in Theatre Practice* (Great Britain: Palgrave Macmillan, 2013)

'with Grimaldi and Charles Dickens and the Pickwick Papers… A sort of tragic hero, that goes on stage and performs and smiles and collapses off stage in this, you know, pitiful puddle of alcoholism and pain.'[16]

Joseph Grimaldi's exaggerated makeup and acrobatic clowning style shot him to fame and set the standard for all other contre-Auguste clowns in the late 18th century.[17] However, he had a very dark life behind the joyous routines, with his wife dying in childbirth leading him to depression, alcoholism, and ultimately an untimely death.[18] Other examples of famous clowns with troubled backgrounds are the equally popular French 19th century clown Jean-Gaspard Deburau who killed a boy in the streets for insulting him,[19] and Emmett Kelly's infamous Weary Willie in the 1900's, whose psychosis left him unable to separate himself from his clown persona.[20]

This section has proposed that the darker lives of clowns have made audiences instinctively wary of them, a sentiment further enhanced through their depiction in cinema.

5. **The sad clown in early cinema**

Shearsmith now examines the presentation of clowns in early film.

He is on the set of *He Who Gets Slapped,* an old-fashioned classic circus space in which he stands 'in the ring' surrounded by other similarly attired clowns.[21] He is dressed like the protagonist, in an oversized black jumpsuit with white ruff, sad face paint, and hair sticking out from a bald cap. He is performing the first circus show scene in which the character comes in on

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[16] Recorded interview with Benjamin Radford on 18 Dec 2020

[17] Andrew McConnell Stott, 'Clowns on the Verge of a Nervous Breakdown: Dickens, Coulrophobia, and the Memoirs of Joseph Grimaldi', *Journal for Early Modern Cultural Studies*, 12:4 (2012), pp. 3-25 (pp.9-10)

[18] Glynn Forsythe, 'Joseph Grimaldi (1778-1837)', *Goodnews*, 14 June 2014, https://www.newhistorian.com/2014/06/14/joseph-grimaldi-1778-1837/ [accessed 18 May 2021]

[19] Linda Rodriquez, McRobbie, 'The History and Psychology of Clowns Being Scary', *Smithsonian Magazine*, 31 July, 2013, https://www.smithsonianmag.com/arts-culture/the-history-and-psychology-of-clowns-being-scary-20394516/ [accessed 20 April 2021]

[20] Joseph Durwin, 'Coulrophobia and the Trickster', *Trickster's Way*, 3: 1 (2004), 1-22

[21] *He Who Gets Slapped*, dir. by Victor Sjöström (Metro-Goldwyn Picture, 1924)

stilts then 'talks' to the audience in a silent film manner, before getting repeatedly slapped by two other clowns.

Figure 4   Figure 5

Shearsmith explains how films such as *Sawdust and Tinsel,* and *Limelight*, from the 1920's-50's depicted clowns for the first time in cinema in a negative light, as maligned or depressed characters.[22][23]

This exploration into early 'bad' clowns has looked at the dark and disturbed portrayals of them in cinema, leading us to investigate when the clown character was first depicted as explicitly evil.

6. The first 'evil clown' – The Joker

Having explored the provenance of the 'bad' clown, Shearsmith asks the question 'who was the first overtly malevolent clown'?

He is dressed like the first visioning of the Joker – green hair, purple suit, white face paint and red lips; and is on the dark streets of Gotham, a large brick building on one side with Batman's silhouette hiding atop, mimicking the Joker's first ever appearance in the comic book.[24]

Horror expert C.J. Lines, who features in the 'Devil Times Five' horror podcast, discusses why The Joker worked so well as a villain.[25]

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[22] *Sawdust and Tinsel*, dir. by Ingmar Bergman (Sandrews, 1953)
[23] *Limelight*, dir. by Charlie Chaplin (Celebrated Productions, 1952)
[24] Bill Finger, Bob Kane, Jerry Robinson, *Batman #1* (DC Comics: 1940)
[25] *Devil Times Five*, podcast, https://soundcloud.com/smogo [accessed 6 April 2021]

'You know, going back to the Batman comics of a long, long time ago, the Joker is a terrifying character…who looks like a very colourful, very smiley, happy clown, but then does psychotic things. That's what's scary about a clown.'[26]

The Joker appeared in the first ever comic of Batman in 1940 and was said to have been inspired by the protagonist in *The Man Who Laughs*.[27] He was an instant hit - his facial features and flamboyance matched with his unstable mental state produced something truly unsettling.

This section has answered our question of who the first evil clown was, but it was another who made the figure all too real.

7. John Wayne Gacy

We now turn to a true-life evil clown, John Wayne Gacy who shocked the world and cemented the idea of the clown being 'bad' in people's minds.

Shearsmith is standing in front of a small old American bungalow dressed as Gacy's clown character – a pointy hat and large jumpsuit made of old material, white face paint with blue around the eyes and red mouth.[28] He explains the notorious 'Killer Clown'.

Figure 6   *Figure 7*

[26] Recorded interview with C.J. Lines on 3 April 2021
[27] Piperson, 'The Joker's first appearance in Batman #1, 1940', *The Great Comic Book Heroes*, 3 February 2014, http://thegreatcomicbookheroes.blogspot.com/2014/02/the-jokers-first-appearance-in-batman-1.html [accessed 8 April 2021]
[28] 'The History and Psychology of Clowns Being Scary', *Smithsonian Magazine*, 31 July, 2013, https://www.smithsonianmag.com/arts-culture/the-history-and-psychology-of-clowns-being-scary-20394516/

Rami Nader, a psychiatrist who has specialised in coulrophobia, tells us about how Gacy solidified the idea of the 'bad clown' in the public's imagination.

'We had John Wayne Gacy serial killer, and that sort of helped with the evolution of the clown as kind of this evil sort of monstrous, murderous creature.'[29]

John Wayne Gacy was discovered in 1978 to have murdered 33 boys, which he hid under his home in Chicago. Gacy had a side job as a party clown called 'Pogo', which was exploited in the media, shocking the public and making them wary of the trust given to clowns.[30]

This section has helped the audience understand how by the 1980s, the public was ready to embrace the concept of the clown as a natural fit for the horror film.

8. Rise of the bad clown

We move forward in time to the rise of video in the 80's, attempting to answer the question of 'why did the bad clown become so popular?'.

CJ shares his thoughts over a montage of films depicting psychotic clown characters that plays on the screen behind him. These clips include the possessed toy clown from *Poltergeist*,[31] a madly babbling Marvelous Mervo from *Blood Harvest*,[32] and Bobo the clown strangling a phone operator in *Out of the Dark*.[33]

'I think it was the commercial peak of horror really in the 80s, because of video. Once video happened films just changed completely, because you could make them on a much lower budget and get your money back a lot easier… video just opened the floodgates… and it sells!… you put a clown on the cover and yeah, it will sell.'[34]

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[29] Recorded interview with Rami Nader on 11 Dec 2020

[30] Amy Tikkanen, '10 Famous Clowns: From Comical to Creepy', *Britannica*, https://www.britannica.com/list/10-famous-clowns-from-comical-to-creepy [accessed 20 April 2021]

[31] *Poltergeist*, dir. by Tobe Hooper (MGM Entertainment Co., 1982)

[32] *Blood Harvest*, dir. by Bill Rebane (Shooting Ranch, 1987)

[33] *Out of the Dark*, dir. Michael Schroeder (CineTel Films, 1989)

[34] Recorded interview with C.J. Lines on 3 April 2021

1978 brought around the first video cassette player, which shot to fame through the 80's, and created a boom in video rental shops bringing relatively low budget films to a much wider audience than they would have reached in the cinema.[35]

Through exploring the rise of video in the 80's we have uncovered one element of why the bad clown became so ubiquitous, but there was something far more powerful to come which could explain why the clown is such a horror fixture today.

9. Pennywise

This section explores arguably the most influential evil clown ever, Pennywise, and investigates why he had such a powerful effect on the public.

Shearsmith is dressed like Tim Curry's Pennywise, in front of the sewers as in the opening of the documentary. He reviews the impact of Stephen King's 1986 novel and subsequent miniseries.

King decided that the evil entity take the form of a clown as he believed 'clowns are scary for children to begin with'.[36] The book became so popular ABC turned it into a miniseries, which made the 'killer clown' a staple figure in popular culture. It was such a success that in 2017 it was turned into a film with a $35 million budget.[37]

A professional clown, Mr Trix, expresses the effect that this film had on him.

'in the film IT, the white clown makeup was very vivid and, it was scary, you know, even to an adult it's scary.'[38]

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[35] DeathByFilms, 'VHS and Home Video – The Story of its Rise and Fall', *The Astonishing Articles of Death By Films*, https://www.deathbyfilms.com/films/the-rise-and-fall-of-vhs-and-home-video/ [accessed 6 May 2021]

[36] Patrick Cavanaugh, 'Stephen King Discusses How He Came Up With The Idea Of Pennywise', *comicbook*, 17 October 2017, https://comicbook.com/movies/news/stephen-king-pennywise-inspiration-it-tim-curry/#1 [accessed 8 April 2021]

[37] Ryan Faughnder, 'With new adaptation of 'It,' New Line Cinema hopes to continue horror winning streak', *Los Angeles Times*, 5 September 2017, https://www.latimes.com/business/hollywood/la-fi-ct-new-line-it-movie-20170905-story.html [accessed 24 March 2021]

[38] Recorded interview with John Nixon (aka Mr Trix) on 18 Dec 2020

Host of *Devil Times Five* podcast, Cliff Barnes, expresses his opinion.

'I could swear that no one thought clowns were scary until in the early 90's people started saying, oh IT was a scary film, wasn't it?'[39]

Shearsmith explains how *IT* was the catalyst for a mass of subsequent 'bad clown' films seeking to capitalise on an audience's appetite for this emerging horror sub-genre. We are shown a montage of scenes from films that attempted to mimic the power Pennywise had, including the murderous Horny the clown from *Drive Thru*,[40] the eponymous *Stitches* pulling a rabbit out of his victim's mouth,[41] *Terrifier*'s homicidal clown,[42] and Twisty the clown from *American Horror Story* pulling out flowers before knocking a couple unconscious.[43]

The sheer plethora of films featuring the crazed clown figure tracks just how popular this figure has become.

10. The killer clown craze

This section continues the exploration into how resonant the bad clown figure was with people, as in 2016 many decided to dress as an evil clown figure themselves to scare the public.

Shearsmith stands in CCTV footage wearing a plastic clown mask and oversized clown suit, holding balloons – he is the Northampton clown, as visioned from the multiple ominous photos taken of him prowling the streets.[44] He introduces the killer clown trend and the Northampton clown, and discusses the viral coverage that took the world by storm.

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[39] Recorded interview with Cliff Barnes on 3 April 2021
[40] *Drive-Thru*, dir. by Brendan Cowles and Shane Kuhn (Lions Gate Entertainment, 2007)
[41] *Stitches,* dir. by Conor McMahon (Fantastic Films, 2012)
[42] *Terrifier*, dir. by Damien Leone (Epic Pictures Group, 2018)
[43] *American Horror Story*, FX (2011-)
[44] Jordan Bassett, 'It Seems The Northampton Clown, The Forgotten Hipster Pioneer Of The Killer Clown Craze, Has Come Out Of Hiding', *NME*, 12 October, 2016, https://www.nme.com/blogs/nme-blogs/the-northampton-clown-is-the-forgotten-hipster-of-the-killer-clown-craze-and-we-should-pay-him-his-d-1188209 [accessed 14 Jan 2021]

Figure 8

Alex Powell, The Northampton Clown, expresses why he thinks this trend was so popular.

'I guess it was something different. Nobody kind of knew who it was at first… and there's this randomer appeared in the street, it's like a kind of Banksy artist kind of thing.'[45]

Powell had begun the 'killer clown' trend, initiating a social media frenzy with its own Facebook page of people attempting to hunt down this mysterious figure. Others soon followed suit, and images of creepy clowns in public became viral and spread globally.[46]

The use of the Northampton clown as contributor has provided the audience with first-hand evidence of how powerful an effect the bad clown character had on the public and leads us to consider just why people find them so compellingly fearsome.

11. Why are clowns scary?

Having explored why the clown 'became bad' and rose to such popularity, Shearsmith (as himself) opens the section attempting to answer the ultimate question of why the clown works so well as a figure of fear?

Many of our previously seen contributors are depicted in a compilation providing their opinion.

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[45] Recorded interview with Alex Powell on 8 Jan 2021
[46] Guy Birchall, and Jennifer Hale, ''IT'S' COME TO BRITAIN Clown sightings in the UK – where have they been spotted and where has the trend come from', *The Sun,* 5 September, 2017, https://www.thesun.co.uk/news/1929560/killer-clown-sightings-uk-where-why/ [accessed 14 Jan 2021]

'they have these kind of exaggerated features and emotions that are unchanging... And you know that nobody's always happy all the time, so they're projecting this emotion of like happiness and friendliness but what are they really feeling underneath all that? You can't really tell. And so there's this kind of uncertainty about what exactly is going on sort of in the mind of the clown and then, it leaves people kind of wary around clowns.' – Nader[47]

'When I first started out and put all this makeup on, which I thought was standard clown makeup, the poor kids, I mean I was quite scared of myself when I put it on.' – Mr Trix[48]

'this clown persona is actually quite free of fear. So to watch someone who's free of fear can be quite threatening... Also, because clowns are expected to do things wrong, expected to break rules, to break taboos to do things which are messy, dirty, surprising... to engage in slapstick violence, so clowns actually can step over all the limits that we put on ourselves, and our normality. So someone that is quite okay with doing it, and does it actually, with joy can be threatening.' – Jon Davison, professional clown[49]

A psychological research survey completed in 2016 'On the nature of creepiness', indicated that unpredictability was an important factor in what constituted being 'creepy', as were non-verbal behaviours, and on top of this weird physical traits amplified any feelings of unease. Finally, when asked what the 'creepiest' profession was, the most common answer was clowns.[50]

Having now explored our contributors' thoughts into why the clown works as such a scary horror figure from a purely physical perspective, we return to Shearsmith to tell us what he has learnt through this experience.

12. Shearsmith's opinion

This final section focusses on Shearsmith's journey and what he believes to be the reason as to why the subverted clown figure is so compelling to so many.

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[47] Recorded interview with Rami Nader on 11 Dec 2020
[48] Recorded interview with John Nixon (Mr Trix) on 18 Dec 2020
[49] Recorded interview with Jon Davison on 21 Dec 2020
[50] Francis T. McAndrew, 'On the Nature of Creepiness', *New Ideas in Psychology*, 43 (2016), pp. 10-15

He stands as his character of Mr Jelly once again, drawing on his personal experience of devising such an embittered and depraved character in the guise of someone whose profession it is to bring joy and laughter. He theorises whether it is this duality, the proximity of innocence and corruption in all of us that people recognise and therefore find fascinating. We turn to C.J. to provide endorsement to this view.

'there is like an innocence to clowning, because it is almost childlike behaviour, and I think turning that innocence and that delight into something sinister, it's just sort of tips over. It hits maximum delight and then suddenly you're kind of like, oh oh no, no I'm uncomfortable with this, you're like, oh actually these are grown men and they're behaving like children, and it's weird!... even the faces are fake, you know the fake smile... It looks innocent but it's not.'[51]

He concludes by addressing the audience directly to ask why they find the clown scary. After this, the 'TV screen' goes to static, we cut to outside the TV in the circus space that was seen at the beginning of the film and track out of the tent. Suddenly, Shearsmith jumps up in front of the camera (as though he has escaped from the TV) and shouts 'Boo!' – giving a final jump-scare to the audience and therefore leaving a strong final impact and displaying perfectly the power that the bad clown possesses.

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[51] Recorded interview with C.J. Lines on 3 April 2021

Budgeting and Scheduling Narrative

Market

- This documentary is intended to be broadcast on BBC 2 in their factual slot after the watershed at 9pm on a Thursday, as it is aimed at adult horror film lovers who turn to the channel in the evening to watch something both 'distinctive', entertaining and stimulating. [52]

- The 9pm slot is the perfect time as this is when most adults or students will be winding down, but the younger generation who may be affected by the clown horror films have gone to bed.

- This slot and channel choice will also attract many fans of the presenter. The use of Shearsmith as presenter is particularly fitting as he is a favourite to the broadcasting channel and will bring in this secured audience. An example of this secured audience can be seen with the current broadcasting of his own series *Inside No. 9* on the very same channel on Mondays at 9:30pm – thus displaying how this documentary will be well suited to this slot.[53]

- This example also depicts the channel's want for dark comedy-based styles, which are 'blending strong opinions and bold perspectives with brilliant comic voices', something which the subject matter matched with the presenter achieves perfectly.[54]

- Due to the use of a well-known presenter, it is estimated that the BBC would offer around £150,000-£200,000 for an hour-long documentary such as this.

Special Issues

- This documentary focusses on the aspects of a clown that makes them scary, and so the footage itself has to display this to the audience through showing the horror figure first-hand.

- I will therefore be displaying this through a creative use of archive footage in which Shearsmith himself is embedded within the majority – creating recreations of powerful

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[52] Anon., 'Commissioning – BBC Two', *BBC*, https://www.bbc.co.uk/commissioning/bbc-two [accessed 10 May 2021]

[53] Anon., 'Inside No. 9', *BBC*, https://www.bbc.co.uk/programmes/p099tjp8 [accessed 20 May 2021]

[54] Commissioning – BBC Two', *BBC*

'bad clowns' through history and guiding the viewer through the documentary by breaking the fourth wall and speaking directly to them in this 'found footage'.

- In order to achieve this, the 'archive footage' with Shearsmith will be filmed in a studio with the use of a curved LED screen (and props in the foreground), a new innovative replacement for green screens in which the screen moves with the camera, making it far more realistic and immersive.[55]

- This LED screen studio comes with specialist equipment and crew for an additional fee included in their deal.

- This fake archive footage will be interspersed with real footage of bad clown films and media from throughout the years to give an accurate depiction of the development of the clown figure through history into something evil.

- The mix of real and fake archive footage will make it difficult for the audience to differentiate and therefore suspend their disbelief and believe that each piece of information is true, thus making them more open to what the 'fake' footage has to offer in terms of depicting what is scary about the horror films

- This archive footage will be covered by fair dealing as they are being used for legitimate review by both the contributors and presenter and so will not have to be covered in the budget.

- There will also be an allowance of £10,000 for other elements of archive footage which doesn't fall within this category, such as some of the stills of the films which will be depicted on the LED screens, *IT* and *Psychoville*, as the others are imagined footage or have surpassed the 100-year copyright limit and so are in the public domain (such as *He Who Gets Slapped*).

- The contributors will also be interviewed within the same stylised space, in a circus tent with a TV behind them depicting the archive footage.

- In order to achieve this, I shall film the contributors within a black studio with the TV behind them and a green screen on the screen of the TV, allowing for the footage to be inputted onto the screen in post-production. The beginning and ending of the

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[55] Anon., 'LED screen hire for virtual production', *Virtual Productions*, https://virtual.productions/led-screen-hire-for-virtual-production/ [accessed 10 May 2021]

documentary which will establish the space by travelling through the circus tent doors shall be filmed in the LED screen space.

- I will hire a DOP with equipment in a package deal (including both camera equipment and basic lighting) which will cover all the interviews with the contributors, as well as cover some of the footage of Shearsmith which doesn't use the specialist camera.

- I will also hire a gaffer to assist in the shootings, especially during the shooting of the recreations as they are more complex and in a controlled film set which requires more advanced lighting.

- I will also use a sound recordist with equipment in a package deal to save on budget, who will be required for the entire shoot.

- Due to the presenter being Shearsmith, who lives in London, many of the key contributors living in London (two horror specialists and a professional clown), and the documentary being broadcast on BBC 2, which is London-based, the film itself will be shot in London. As the film is very stylised it makes sense to film it in this controlled space and bring the contributors to London.

- This will mean that accommodation will not be needed for pre-production, post-production and the majority of shooting.

- However, two contributors don't live in London (a clown and the Northampton clown) and two others live in completely different countries (a psychiatrist and bad clown expert) which are vital to the narrative as their opinions are unique to anyone else's.

- Therefore, to keep the whole film consistently in this one space, these contributors must be flown to London (or for the UK based ones travel by train) and provided an overnight stay for one night if UK-based or two nights if from abroad before travelling back.

- There will be an allowance of £200 per contributor as well for if they are taken away from work.

- The presenter, Reece Shearsmith, will be budgeted in at a nominal fee of £8,000.

- As Shearsmith is such a strong voice he will assist in the scriptwriting in the pre-production along with the Producer/Director.

- I will also hire an assistant director to assist whenever Shearsmith is on set, as he is such a big name.

- I have chosen a Producer/Director as a combined role as, on top of saving on costs, it takes out the possibility of having two clashing ideas which, along with having to complement Shearsmith's vision, would obstruct from achieving a defined aesthetic.

Budget

SCHEDULE NUMBER	DESCRIPTION						Unit cost		COST	
	Clowns - from Fun to Fear **BBC 2**									
4	DIRECT COSTS SUMMARY									
5	DEVELOPMENT								£	5,000.00
6	PRODUCER/DIRECTOR								£	17,371.48
7	ARTISTS								£	8,210.04
8	CONTRIBUTORS								£	700.00
9	PRODUCTION TEAM								£	33,130.28
16	EDITING								£	10,275.00
18	SALARY/WAGE OVERHEADS								£	1,986.55
22	FACILITY PACKAGE HIRE								£	13,500.00
24	OTHER PRODUCTION FACILITIES								£	52,805.00
25	TAPE & SOUND STOCK								£	997.44
27	TAPE,VIDEO TAPE, POST PRODN								£	5,000.00
28	ARCHIVE								£	10,000.00
29	GRAPHICS								£	200.00
30	MUSIC								£	5,000.00
31	TRAVEL & TRANSPORT								£	2,499.70
32	HOTEL & LIVING								£	1,836.00
33	OTHER PRODUCTION COSTS								£	250.00
34	INSURANCE,FINANCIAL,LEGAL								£	1,276.56
35	PRODUCTION OVERHEADS								£	8,595.17
38	SET DESIGN AND COSTUME								£	3,000.00
	DIRECT COSTS								£	181,633.22
	PRODUCTION FEE						10.0%		£	18,163.32
	GRAND TOTAL								£	199,796.54

5		DEVELOPMENT										
		Development		0	0	1	1	total	£	5,000.00	£	5,000.00	
			TOTAL								£	5,000.00	
6		PRODUCER/DIRECTOR										
		Executive Producer		5	2	6	13	days	£	283.96	£	3,691.48	Appendix p.45
		Producer/Director		5	2	1	8	weeks	£	1,710.00	£	13,680.00	Appendix p.44
			TOTAL								£	17,371.48	
7		ARTISTS										
		Presenter					1	allow	£	8,000.00	£	8,000.00	
		Background Artists		0	1	0	2	actors/day	£	105.02	£	210.04	Appendix p.45
			TOTAL								£	8,210.04	
8		CONTRIBUTORS										
		Contributors - Expenses		0	1	0	7	allow	£	100.00	£	700.00	
			TOTAL								£	700.00	
9		PRODUCTION TEAM										
		Production Manager		5	2	6	13	days	£	280.00	£	3,640.00	Appendix p.45
		Production Coordinator		5	2	6	13	days	£	220.00	£	2,860.00	Appendix p.45
		Production Accountant		5	2	6	13	days	£	240.00	£	3,120.00	Appendix p.46
		First AD		3	6	0	9	days	£	400.00	£	3,600.00	Appendix p.45
		Researcher		5	1	1	7	weeks	£	701.00	£	4,907.00	Appendix p.44
		Archive Researcher		3	1	0	4	weeks	£	869.00	£	3,476.00	Appendix p.44
		Runner		0	10	0	10	days	£	120.00	£	1,200.00	Appendix p.44
		Gaffer		0	2	0	2	weeks	£	420.00	£	840.00	Appendix p.46
		Set Designer		2	8	0	14	days	£	400.00	£	5,600.00	Appendix p.47
		Costume Designer		2	6	0	8	days	£	290.91	£	2,327.28	Appendix p.47
		Hair and makeup		0	6	0	6	days	£	260.00	£	1,560.00	Appendix p.47
			TOTAL								£	33,130.28	

16		EDITING								
		Offline Editor		0	0	5	5	weeks	£	1,715.00	£	8,575.00	*Appendix p.48*
		Online Editor - see production facilities								
		Grader/colourist - see production facilities								
		Graphics Designer		0	0	2	2	weeks	£	850.00	£	1,700.00	*Appendix p.48*
		Sound editor/mixer - see production facilities								
			TOTAL							£	10,275.00	
18		SALARY/WAGE OVERHEADS								
		WRO: Executive Producer		5	2	6	13	13.80%	£	283.96	£	509.42	
		WRO: PM		5	2	6	13	13.80%	£	280.00	£	502.32	
		WRO: Production Co-ordinator		5	2	6	13	13.80%	£	220.00	£	394.68	
		HC: Executive Producer		5	2	6	13	10.76%	£	283.96	£	397.20	
		HC: Graphics Designer		0	0	2	2	10.76%	£	850.00	£	182.92	
			TOTAL							£	1,986.55	
22		FACILITY PACKAGE ARRANGEMENT								
		Local Cameraman (DOP) & camera/li per day		0	10	0	10	days	£	650.00	£	6,500.00	*Appendix p.49*
		Sound Recordist & kit		0	2	0	2	weeks	£	3,500.00	£	7,000.00	*Appendix p.49*
			TOTAL							£	13,500.00	
24		PRODUCTION FACILITIES								
		Location fees - studio					5	days	£	525.00	£	2,625.00	*Appendix p.50-51*
		Location fees - LED studio					5	days	£	4,500.00	£	22,500.00	*Appendix p.50*
		Online editor & suite		0	0	4	4	days	£	2,000.00	£	8,000.00	*Appendix p.50*
		Grader/colourist & suite		0	0	4	4	days	£	3,000.00	£	12,000.00	*Appendix p.50*
		Sound editor/mixer & suite		0	0	4	4	days	£	1,920.00	£	7,680.00	*Appendix p.50*
			TOTAL							£	52,805.00	
25		TAPE, DISK & SOUND STOCK								
		SxS cards					3	cards	£	312.49	£	937.47	*Appendix p.51*
		SD cards					3	cards	£	19.99	£	59.97	*Appendix p.51*
			TOTAL							£	997.44	

			Prog Hours										
27		POST PRODUCTION											
		Offline	1	5		5	weeks	£	800.00	£	4,000.00	*Appendix p.50*	
		On-Line - see production facilities											
		Grade - see production facilities											
		Audio mix - see production facilities											
		Deliverables					allow	£	-	£	1,000.00		
			TOTAL							£	5,000.00		
28		ARCHIVE											
		Archive footage (where fairdealing cannot apply)				1	allow	£	10,000.00	£	10,000.00		
			TOTAL							£	10,000.00		
29		ROSTRUM,CREDITS,GRAPHICS											
		Graphics - programme					allow	£	-	£	200.00		
			TOTAL							£	200.00		
30		MUSIC & ARCHIVE											
		Specially Composed				1	allow	£	5,000.00	£	5,000.00	*Appendix p.49*	
			TOTAL							£	5,000.00		
				People	Visits/cars	Trips/Days								
31		TRAVEL & TRANSPORT											
		Pre-production											
		public transport expenses (recce trips allowance)	2	2	2	4	trips	£	4.00	£	16.00	tube prices per day	*Appendix p.52*
		Production - London											
		Contributor flight - ABQ - LHR (return)	1	1	1	1	return flight	£	1,112.00	£	1,112.00		*Appendix p.52*
		Contributor flight - YVR - LGW (return)	1	1	1	1	return flight	£	376.00	£	376.00		*Appendix p.52*
		Airport transfers	2	2	4	4	trips	£	12.00	£	48.00		*Appendix p.53*
		Contributor train - Devon - Lon (return)	1	1	1	1	return train	£	47.20	£	47.20		*Appendix p.53*
		Contributor train - Liverpool - Lon (return)	1	1	1	1	return train	£	90.50	£	90.50		*Appendix p.54*
		Taxi/other transport					allow	£	-	£	300.00	taxis, tubes and public transport around London	
		Hired van	0	0	0	4	days	£	95.00	£	380.00		*Appendix p.55*
		congestion charge allowance					allow			£	50.00		
		petrol allowance					allow	£	-	£	80.00		
			TOTAL							£	2,499.70		

			No of Persons	No of days/nights	No of progs							
32		HOTEL & LIVING										
		Production - London										
		Accommodation - hotel stays for non-UK contributor	2	2	1	4	nights	£	56.00	£	224.00		Appendix p.55
		Accommodation - hotel stays for UK contributors	2	1		2	nights	£	56.00	£	112.00		Appendix p.55
		Hospitality	10	10		100	per prog	£	15.00	£	1,500.00	Allow £15 per person	
			TOTAL							£	1,836.00		
33		OTHER PRODUCTION COSTS										
		Research materials: books, misc items					allow			£	50.00		
		Transcripts					allow			£	200.00		
			TOTAL							£	250.00		
34		INSURANCE,FINANCIAL,LEGAL										
		Production Insurance					0.6%			£	1,134.56		
		Liability and equipment insurance									142		Appendix p.55
		Legal - including external compliance review				1	allow	£	-	£	-	broadcaster (BBC) pays legal fees	
			TOTAL							£	1,276.56		
35		PRODUCTION OVERHEADS				Per person per week (you can also use a % charge) - most broadcasters will allow 5-6% - so have a cap						
		Overhead as 5% of direct costs					5%			£	8,595.17		
			TOTAL							£	8,595.17		
38		SET DESIGN AND COSTUME										
		Costume and hair/makeup				1	allow			£	1,000.00		
		Set design				1	allow			£	2,000.00		
			TOTAL								3,000		

Schedule

#	Phase	Producer/Director	Exec Producer	Production Manager	Production Co-ordinator	Researcher	Archive Researcher	Accountant	Cinematographer/DOP	Offline Editor	Online Editor	Grader/colourist	Graphics Designer	Sound mixer	Set Designer	Costume Designer	Hair and Makeup	Background Actors	Contributors	Presenter	Composer	Gaffer	Runner	First AD
1	Preproduction	1	1	1	1	1	1	1																
2	Preproduction	2	2	2	2	2	2	2																
3	Preproduction	3	3	3	3	3		3							1	1				1				
4	Preproduction	4	4	4	4	4	3	4							2	2								1
5	Preproduction	5	5	5	5	5		5							3	3	1		1	2		1	1	2
6	Production	6	6	6	6	6		6	1						4	4	2	1		3		2	2	3
7	Production	7	7	7	7		4	7	2															4
8	Offline	8	8	8	8	7		8		1														
9	Offline		9	9	9			9		2														
10	Offline	9	10	10	10			10		3											1			
11	Offline		11	11	11			11		4			1								2			
12	Offline	10	12	12	12			12		5			2								3			
13	Online	11	13	13	13			13			1	1		1										

Dates		What needs to be completed	Roles required
Week 1 - Preprod	Mon-Fri	• Executive Producer to confirm Reece Shearsmith • Research into the history of bad clowns – the clown films and other content (magazines, etc.) – Get an understanding of how the bad clown came to be for the first part of the film • Research which footage would be needed for the film re-creations/ footage from films to be used as archive footage • Research into the history of clowns as a trickster figure and the popular clowns throughout history with a focus on their dark lives behind the scenes	• Director/Producer • Researcher • Archive researcher • Accountant (1 day) • Production Manager (1 day) • Production co-ordinator (1 day) • Exec producer (1 day)
Week 2 - Preprod	Mon-Fri	• Research into the killer clown craze of 2016 and the Northampton clown • Research footage from this trend for re-creations/ footage from	• Director/Producer • Researcher • Archive researcher • Accountant (1 day) • Production Manager (1 day)

		films to be used as archive footage	• Production co-ordinator (1 day) • Exec producer (1 day)
Week 3 - Preprod	Mon-Fri	• Research into psychological reports into why clowns are scary and further context research in order to find different opinions (from possible contributors) as to what people find scary about clowns • Research and contact contributors	• Director/Producer • Researcher • Accountant • Production Manager (1 day) • Production co-ordinator (1 day) • Exec producer (1 day)
Week 4 - Preprod	Mon-Fri	• Write script for presenter's scenes in which he both acts as a clown (re-creations of films/found footage) and speaks directly to the audience • Create storyboard • Cast extras for certain re-constructions of clown films and found footage • Book studio space for interviews and for the re-construction/presenter scenes	• Director/Producer • First AD • Presenter • Researcher • Archive researcher • Costume designer • Set designer • Accountant (1 day) • Production Manager (1 day) • Production co-ordinator (1 day) • Exec producer (1 day)

		• Start in depth discussions with designer for the multiple sets and costume design • Get clearance/copyright passed on the films that will be recreated • Produce release forms for contributors • Conduct preliminary interviews with contributors	
Week 5 - Preprod	Mon-Fri	• Produce shooting schedule • Produce call sheets • Produce risk assessment • Book studios • Book flights to the UK for certain contributors • Book train tickets to London for certain contributors • Book accommodation • Book catering • Costumes to be fitted • Set to be made • Extras to be hired	• Director/Producer • Researcher • Costume designer • Set designer • Accountant (1 day) • Production Manager (1 day) • Production co-ordinator (1 day) • First AD • Exec producer (1 day)
Week 6 - Production	Sun	• Benjamin Radford to travel from New Mexico to London	• Set designer

		• Rami Nader to travel from North Vancouver to London • *Set dressed for interviews*	
Week 6 - Production	Mon	• Film interview with Benjamin Radford • Film interview with Rami Nader	• Director/Producer • Production Manager • Production co-ordinator • Runner • Researcher • DOP/camera operator • Gaffer • Sound recordist • Contributors – Benjamin Radford, Rami Nader
Week 6 - Production	Tue	• C.J. Lines to come to set (lives in London) • Cliff Barnes to come to set (lives in London) • Film interview with C.J. Lines • Film interview with Cliff Barnes • Mr Trix (John Nixon) to travel from Liverpool to London • Benjamin Radford to travel back • Rami Nader to travel back	• Director/Producer • Runner • Researcher • DOP/camera operator • Gaffer • Sound recordist • Contributors – C.J. Lines, Cliff Barnes

Week 6 - Production	Wed	- Jon Davison to travel to set (lives in London) - Film interview with Mr Trix - Film interview with Jon Davison - Mr Trix to travel back - Alex Powell to travel from Devon to London	- Director/Producer - Runner - Researcher - DOP/camera operator - Gaffer - Sound recordist - Contributors – Mr Trix, Jon Davison
Week 6 – Production	Thu	- Film interview with Alex Powell - Film cutaways to TV – just a CU of the TV with green screen over the screen so the cutaways can be inputted into it - Alex Powell to travel home - Set dressing of the studio to look like Grimaldi performance – raising of red curtains	- Director/Producer - Runner - Researcher - DOP/camera operator - Gaffer - Sound recordist - Contributor – Alex Powell - Set designer
Week 6 - Production	Fri	- Exec producer comes in - Accountant to come in - Film Shearsmith's silent clown routine as Grimaldi on the stage (for within the TV in	- Executive Producer - Accountant - Director/Producer - First AD - Runner - Researcher - DOP/camera operator

		interview piece) – for 'real bad clowns' section	• Gaffer
		• Film Shearsmith's dialogue to the audience as Grimaldi – for 'real bad clowns'	• Sound recordist
			• Presenter
			• Costume designer
			• Hair and makeup
		• Slight set change (similar props)	• Set designer
		• Costume/makeup change	
		• Film Shearsmith's background dancing as the commedia dell'arte Harlequin (for the opening scene and the TV backdrop in 'How the bad clown came to be')	
		• Film Shearsmith's dialogue in the section 'The influx of the bad clown'	
		• Move to LED studio	
		• Set dressing studio for *He Who Gets Slapped* scenes	
Week 7 - Production	Mon	• Film Shearsmith's clown performance for the *He Who Gets Slapped* cutaways – for 'the sad	• Director/Producer
			• First AD
			• Production Manager
			• Production co-ordinator

		clown in early cinema' section • Film Shearsmith's dialogue to the audience for 'the sad clown in early cinema' • Set dressing studio for Pennywise/*IT* scenes	• Runner • Archive researcher • DOP/camera operator • Gaffer • Sound recordist • Presenter • Background actors - 2 • Set designer • Costume designer • Hair and makeup
Week 7 - Production	Tue	• Film end of introduction – Shearsmith standing ominously as Pennywise • Film Shearsmith's intro – 'Reece's love of the bad clown' • Film Shearsmith's dialogue as Pennywise in the section 'Pennywise' • Set dressing first studio for the *Psychoville* scenes	• Director/Producer • First AD • Runner • Archive researcher • DOP/camera operator • Gaffer • Sound recordist • Presenter • Set designer • Costume designer • Hair and makeup
Week 7 - Production	Wed	• Film Shearsmith's dialogue as Mr Jelly in 'Reece's love of the bad clown' • Film Shearsmith's conclusion as Mr Jelly in 'Shearsmith's opinion'	• Director/Producer • First AD • Runner • Archive researcher • DOP/camera operator • Gaffer • Sound recordist

		• Costume change • Slight change of set (still an 'exterior' scene so similar props) • Film Shearsmith's dialogue as the Northampton clown in 'the killer clown craze' section • Set dressing studio for *Joker* scenes	• Presenter • Extras • Set designer • Costume designer • Hair and makeup
Week 7 - Production	Thu	• Shoot Shearsmith's hiding in the Joker film in opening • Shoot Shearsmith's dialogue as the Joker in 'The first 'evil clown' – The Joker' section • Set dress studio for *John Wayne Gacy* scene (similar outdoor props as *Psychoville* so just altering studio 1's set) • Costume change • Shoot Shearsmith's dialogue as Gacy in 'John Wayne Gacy' section	• Director/Producer • First AD • Runner • Archive researcher • DOP/camera operator • Gaffer • Sound recordist • Presenter • Set designer • Costume designer • Hair and makeup
Week 7 - Production	Fri	• Exec producer visit • Accountant visit	• Executive Producer • First AD

		- Film the introduction piece in which the camera tracks in through the tent - Film Shearsmith's final piece to the audience at the end of the film outside the tent - Derig	- Accountant - Director/Producer - Runner - DOP/camera operator - Gaffer - Sound recordist - Presenter - Set designer - Costume designer - Hair and makeup
Week 8 – Offline edit	Mon-Wed	Offline edit to begin	- Production Manager (1 day) - Offline editor - Production co-ordinator (1 day) - Researcher
Week 8 – Offline edit	Thu-Fri	- Offline edit continues - Producer/Director reviews footage - Producer/Director and Writer to produce graphics list	- Director/Producer - Offline editor - Researcher - Accountant (1 day) - Exec producer (1 day)
Week 9 – Offline edit	Mon-Thu	Offline edit continues	- Offline editor - Production Manager (1 day) - Production co-ordinator (1 day)
Week 9 – Offline edit	Fri	- Commissioner viewing - Producer/director viewing	- Executive producer - Director/producer (1 day) - Commissioner

			• Offline editor • Accountant (1 day)
Week 10 – Offline edit	Mon- Tue	• Pickup days	• Production co-ordinator (1 day) • *Roles on standby*
Week 10 – Offline edit	Mon- Fri	• Offline edit continues	• Offline editor • Accountant (1 day) • Production Manager (1 day) • Exec producer (1 day)
Week 11 – Offline edit	Mon- Thu	• Offline edit continues	• Offline editor • Production Manager (1 day) • Production co-ordinator (1 day)
Week 11 – Offline edit	Fri	• Commissioner viewing	• Executive producer • Offline editor • Accountant (1 day) • Commissioner
Week 12 – Offline edit	Mon- Wed	• Offline edit continues • Graphics to be made	• Offline editor • Graphics designer • Production Manager (1 day) • Production co-ordinator (1 day)
Week 12 – Offline edit	Thu	• Graphics to be delivered	• Offline editor
Week 12 – Offline edit	Fri	• Commissioner viewing • Producer/director viewing	• Executive producer • Director/Producer (1 day) • Offline editor

			• Accountant (1 day)
Week 13 – Online edit	Mon-Thu	• Begin online edit • Begin colour grading • Begin sound mix	• Online editor • Sound mixer • Grader/colourist • Production Manager (1 day) • Production co-ordinator (1 day)
Week 13 – Online edit	Fri	• Online edit finished • Colour grading finished • Sound mix finished • Begin paperwork • Soundtrack complete	• Online editor • Sound mixer • Grader/colourist • Executive producer • Director/producer (1 day) • Accountant (1 day) • Composer
Week 13 – Online edit	Sat	• Paperwork finished	• Director/producer

When roles are needed and prices

Production	Duration	Price	Weeks	Info Source	Total Price
Producer/Director	Full Time Full Production	£1710 (inc. hol pay)	8	BECTU	£13,680
Exec Producer	Part Time Full Production	£283.96 a day (plus 12.1% hol)	13 days	Glass Door	£4,598.10
Production Manager	Part-time Full Production	£280 a day (inc. hol pay)	13 days	BECTU	£4,142.32
Production Co-ordinator	Part-time Full Production	£220 a day (inc. hol pay)	13 days	BECTU	£3,254.68
Researcher	Full Time Pre-prod and prod	£701 per week (inc. hol pay)	7	BECTU	£4,907
Archive researcher	Full Time Pre-prod and prod	£869 per week (inc. hol pay)	4	BECTU	£3,476
Accountant	Part Time Full Production	£240 a day (inc. hol pay)	13	BECTU	£3,120
Cinematographer/DOP (and camera person)	Shooting	£650 a day (with equipment)	10	Contacting professional	£6,500
Offline Editor	Full Time Post prod	£1715 a week (inc. hol pay)	5	BECTU	£8575
Online Editor	Full Time	£2000 a day (with suite)	4	Contacting professional	£8,000

	Post prod				
Grader/colourist	Full Time Post prod	£3000 a day (with suite)	4	Contacting professional	£12,000
Graphics Designer	Full Time Post prod	£850 a week (plus 12.1% hol pay)	2	Production Base	£1,882.92
Sound Editor/mixer	Full Time Post prod	£1,920 a day (with suite)	4	Contacting professional	£7,680
Set Designer	Shooting	£400 a day (inc. hol pay)	14	BECTU	£5,600
Costume Designer	Shooting	£290.91 a day (inc. hol pay)	8	BECTU	£2,327.28
Hair and Makeup	Shooting	£260 a day (inc. hol pay)	6	BECTU	£1,560
Background actors	Shooting	basic daily rate £94.81 (plus holiday pay on BDR - £10.21)	1 day 2 actors	BECTU	£210.04
Contributors - 7	Shooting	£200 a day	1 day each	(nominal fee)	
Presenter	Part time pre-prod Full time Shooting		9 days	(subject to negotiation)	£8,000
Composer	Full Time Post Prod			Contacting Professional	£5,000
Gaffer	Shooting	£420 a week (inc. hol pay)	2	BECTU	£840
Runner	Shooting	£120 a day (inc. hol pay)	10	BECTU	£1,200
First AD	Full Time Pre-prod, prod	£400 a day (inc. hol pay)	11	BECTU	£3,600

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He Who Gets Slapped, dir. by Victor Sjöström (Metro-Goldwyn Picture, 1924)

Inside No. 9, BBC (2014-)

Into the Dark: Exploring the Horror Film, dir. by Johanna Wartio McEvoy (Blaze Films, 2011)

It, ABC (1990)

Limelight, dir. by Charlie Chaplin (Celebrated Productions, 1952)

Out of the Dark, dir. Michael Schroeder (CineTel Films, 1989)

Poltergeist, dir. by Tobe Hooper (MGM Entertainment Co., 1982)

Psychoville, BBC 2 (2009-2011)

Roundhay Garden Scene, dir. by Louis Le Prince (1888)

Sawdust and Tinsel, dir. by Ingmar Bergman (Sandrews, 1953)

Stitches, dir. by Conor McMahon (Fantastic Films, 2012)

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Figure 4 – *Still from the film 'He Who Gets Slapped',* dir. by Victor Sjöström (Metro-Goldwyn Picture, 1924)

Figure 5 - *Still from the film 'He Who Gets Slapped',* dir. by Victor Sjöström (Metro-Goldwyn Picture, 1924)

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Appendix

Appendix Content

- Production team and editor's rates
- Facility Package arrangements and Production Facilities
- Additional equipment – tape, disk and sound stock
- Travel and transport
- Hotel and Living
- Insurance, financial, legal

Appendix

BECTU Recommended Rates for Broadcast Factual, Factual Entertainment & Entertainment TV –August 2019

All recommended rates are:

- Based on a 5-day week unless otherwise stated
- For London based editorial roles in broadcast TV
- Exclude roles in TV drama and comedy

The range of recommended rates listed are to reflect differences in the level of experience in the role, the genre of the programme and the broadcaster. If you can negotiate higher than these rates because of your experience please do and let us know.

Credit (as stated on contract)	Rate (exc. Holiday Pay)	Rate (inc. Holiday Pay)
Runner	London Living Wage £10.55p/h	£12 p/h
Researcher	£500 - £750	£561- £841
Producer / Director	£1300 - £1750	£1457 - £1962
Self-shooting Producer / Director	£1450 - £1800	£1625 - £2018
Series Director	£1600 - negotiable	£1794 - negotiable
Series Producer	£1500 – negotiable	£1682 - negotiable
Series Producer / Director	£1600 - negotiable	£1794 - negotiable
Archive Researcher	£650 - £900	£729- £1009

Executive Producer Salaries in London Area

50 Salaries   Updated 25 May 2021

Average Base Pay

£74,397 / yr

£50K	£74K	£101K
Low	Average	High

How much does a Executive Producer make in London, UK?
The average salary for a Executive Producer is £74,397 in London, UK. Salaries estimates are based on 50... More

Salaries for Related Job Titles

Broadcast Producer	£34K
Digital Producer	£30
TV Producer	£39K

RATE OF PAY FOR ARTISTS	STANDARD DAY AND CONTINUOUS WORKING DAY
Basic Daily Rate (BDR)	£94.81
Holiday pay on BDR	£10.21

TV Drama Rate Card

Per Hour / Per 1 Hour Episodes

	LESS THAN £850K
LINE PRODUCER	
MANAGER	£28.00
COORDINATOR	£22.00

BUDGET BAND	FEATURE FILMS						TELEVISION / VIDEO ON DEMAND (Not including Continuing Drama)				
	A. MMP £30m+	B.1. £20m<£30m	B.2. £10m<20m	B.3. £5M<£10m	C.1. £2.5m<£5m	C.2. <2.5m	3A. £4m+ ph	3B. £3m<£4m ph	2A. £2m<£3m ph	2B. £850k<2m ph	1. <£850km ph
1st AD											
Recommended Hourly	£90.91	£78.18	£68.18	£70.00	£55.00	£50.00	£90.91	£78.18	£60.00	£51.00	£40.00
Minimum Hourly	£73.64	£59.09	£50.00	£48.00	£40.00	£36.00	£50.00	£43.64	£42.00	£38.00	£32.00

BECTU Production Accounts Department TV Drama Ratecard September 2018

Accountant	Factual and Entertainment		TV Drama - low budget (<£850)		TV Drama - mid budget (£850k - £3m)		TV Drama - high budget (<£10m)	
	Base	Inc hols	Base	Inc hols	Base	Inc hols	Base	Inc hols
Hour - base rate	21.66	24.00	25.28	28.00	28.90	32.00	32.50	36.00
8 hr day (base x 8)	173.28	192.00	202.24	224.00	231.20	256.00	260.00	288.00
10 hr day (base x 10)	216.66	240.00	252.78	280.00	288.89	320.00	325.00	360.00
11 hr day (base x 11.5)	249.09	276.00	290.72	322.00	332.35	368.00	373.75	414.00
50 hr week (base x 50)	1083.33	1200.00	1263.88	1400.00	1444.44	1600.00	1624.99	1800.00
55 hr week (base x 57.5)	1245.82	1380.00	1453.46	1610.00	1661.10	1840.00	1868.74	2070.00

Crew	C4 2018 Rates including holiday pay	
1st Assistant Director	£499	£
2nd Assistant Director	£322	£
3rd Assistant Director	£241	£
Script Supervisor	£413	£
Location Manager	£430	£
On-Set Runner (under 1st AD)**	£175	£
Runner	£175	£
DOP / Lighting Cameraman	£1,122	£
Camera Operator	£472	£
Focus Puller (1st AC)	£413	£
Clapper Loader (2nd AC)	£322	£
DIT	£379	£
Key Grip or has NVQ3	£413	£
Non Key Grip	£378	£
Senior Video Operator	£322	£
Video Operator	£289	£
Gaffer	£420	£

Guideline rates shown in GPB and based on a 5 day week in greater london area and include holiday pay. Rates have an annual increase of 2.5% from 1st January.

Type and size of production	computer	mobile phone	car	software	specialist equip.	Major Motion Picture / Major International TV		Medium Feature / Medium International TV		Small Feature / TV drama	
Film Budget						30M +		8.5M to 30M		< 8.5M	
TV Band						BAND 3		BAND 2		BAND 1	
Set Decorator	🖥	📞	🚗			£ 2,750	£ 3,500	£ *2 2,400	£ 2,800	£ *2 1,700	£ 2,200

	TV Drama below £850k p/h	
	Starting rate	**Reccommended rate**
	A	
Costume Designer	Inc hols	Inc hols
Hour - base rate (1T)	£ 21.82	£ 29.09
Camera Overtime	£ 43.64	£ 58.18
Department Overtime	£ 32.73	£ 43.64
10 hr day (10 + 1hr Lunch)	£ 218.20	£ 290.91

Hair and Makeup Branch Ratecard June 2019 - TV DRAMAS

Hair & Make-up Branch	bectuhmbranch@gmail.com		
Minimum Hrly rate = divided by 10 - 10HR on camera +1HR unpaid lunch = 11hr day			
Job Title	£850k PER HR	£850-£M per HR	£3M Plus per HR
	Starting rate	Starting rate	Starting rate
Hair & Make-up Artist			
Hr Base Rate	£ 26.00	£ 27.00	£ 28.00
Camera O/T	£ 39.00	£ 40.50	£ 42.00
Department O/T	£ 39.00	£ 40.50	£ 42.00
10Hr Day	£ 260.00	£ 270.00	£ 280.00
11Hr Day (+1Hr lunch)	£ 286.00	£ 297.00	£ 308.00

RATES & TERMS

This rate card applies to a working week of up to 50 hours consisting of five days of up to 10 hours including a minimum of 1 hour of lunch and screen breaks per day. Minimum rates including holiday. Higher rates may be charged dependent on budget and editor's experience.

RATES
These are the rates that should be charged:

MINIMUM RATE
ALL TV EDITORS £1715
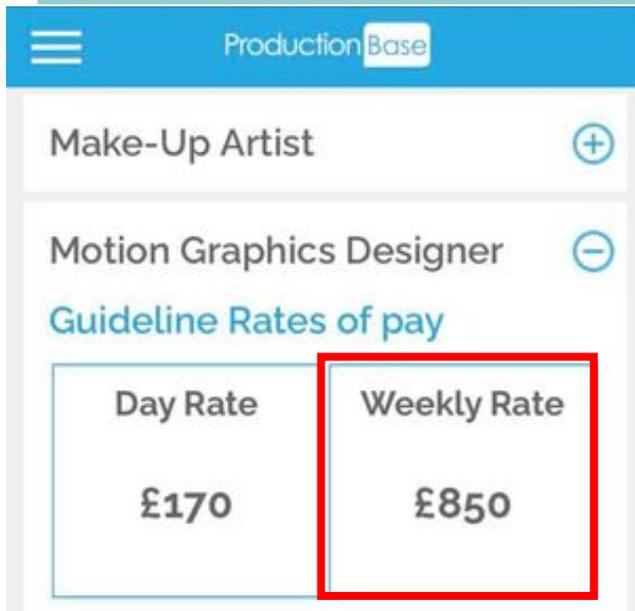
Production Base

Make-Up Artist ⊕

Motion Graphics Designer ⊖
Guideline Rates of pay

Day Rate	Weekly Rate
£170	£850

Daniel Nolan
to me ⌄
Tue, 4 May, 10:02 ⭐ ↩ ⋮

Hi ████████,

I have actually only recently answered this exact question last week for ████ at York Uni.

The simplest thing for me to do is paste my reply to her below. The figures are a rough guide so there's plenty of room for movement so you don't have exactly the same data as Molly. Best of luck with the remainder of your degree;

No problem Molly, I'd be happy to help although it is not a simple answer.

I quite often get asked by production managers how much is it going to be? In truth there are many variables that will affect the answer.

* Where is the project at? And how early on can I get involved? - Has filming begun, is it at assembly stage, rough cut, fine cut, finished?

This is important because if the film has already been cut and is filled with temp music, that will need to be replaced, then the style of the temp music will affect the price. If the edit is full of dense orchestral pieces like Tchaikovsky or Rachmaninoff, then it would be impossible to recreate that style on a tight budget. Even if the composer did it just using sample libraries, in the box, then the templates would be large and it's labour intensive writing for many parts. But if it is full with thin textural pieces, the composer could potential reel off 3 or 4 cues in a day.
If the execs wanted a real orchestra then the hire of the studio, players, orchestrator, conductor etc. could easily run into 10s of thousands.

The broadcaster is also very important. If the documentary is a blue chip Netflix film then you would expect that the executives would want the music to be as 'expensive' sounding and polished as the visual elements are, whereas if it is for a show about charity shops on Dave then they probably can't afford to use a composer (and would opt for library music) or perhaps offer a meagre price of £1500 or something that maybe only a composer that's recently started out could afford to accept to broaden their CV.

Royalties are also a big factor. The PRS pay royalties on a prime time show on BBC 1 at 9pm at about £88 per minute and compared to a station like Dave or Eden where the royalties are pennies. So the composer might be happy to accept a fee something like £2500 - £3500 if they could maybe keep 100% of the rights and the production company keep the mechanical rights (MCPS).
If the broadcaster isn't BBC, ITV or C4 (or it's a big show on Netflix or Amazon, then royalties are fairly meagre so it's better to negotiate an upfront fee you are happy with.

Generally what is in the budget for a composer will greatly dictate the quality of the product. I have used vocalists that charge £400 to sing a minute long cue, I know of cellists that charge £400 and hour!

An hour long documentary will probably have about 40 minutes of music. An average cue length is 2 minutes so a composer would expect to write about 20 pieces of music.

As a rule of thumb I would allocate 1 day for a cue when pricing (except for orchestral music) so If the composer is happy to work for £250 a day, or their overheads allow that, then it would be about £5k.

If the score needed some additional players you could probably find players to record parts remotely for anything between £100 - £500 depending on their history/experience.

If a feature length documentary (approx 90 minutes) is offering 12k then the breakdown would probably go something like this;

Approximately 26 cues + variations x £300 per day (which includes all overheads, re-edits etc.) = £7800

Additional players, exporting, and contingency = £4200

Then on top of that you would expect a pretty standard rights split of 50/50

So to summarise, depending on the style of music, the broadcaster and the rights split you negotiate, a 1hr documentary could pay anything from £2k - 20k in my experience.

Lastly I would normally expect something like 40 -50% fee as a signature payment then a mid term payment and a payment on completion of the project.

Facility Package arrangements and Production Facilities

Don McVey
to me ⌄
28 Apr 2021, 11:16 ⭐ ↩ ⋮

Hi ██████

Your best reference for everything concerning rates is BECTU ratecards:

https://bectu.org.uk/get-involved/ratecards/

So on there if I go to the camera, and then factual and outside broadcast, you're looking at £500/day.

It would be great if it was always like that, but this is just a guide. Another good source is APA rates for commercial shoots.

As you'll see on that rate card, they will mostly call a DOP and 'lighting cameraman'. This kinda comes from TV world, but it's pretty much the same thing, although a DOP might be expected to have a higher level of technical and artistic knowledge. These days it's a bit all over the place. Everyone calls themselves a DOP!

Practically, my rate for doc work floats around £400/day as purely an operator (maybe doing a bit of simple lighting). This may go up or down a little depending on the type of project. If you have kit (I have an FX6 kit, plus lights etc) you usually bundle that into a day rate. Some people will itemise kit, but I can't be bothered with that. I'll usually say something like £650-£750/day with a basic doc camera package.

That doesn't include a sound person (£350-450/day with kit) but I can always throw a couple of lavs on people if it's a simple interview - although I always prefer to work with a soundie.

In the UK it's rare that I will have an AC or a gaffer on a doc.

Matteo Brown <Matteo.Brown@farmgroup.tv>
to me

Tue, 27 Apr, 18:33

Hi ▰▰▰▰

Thanks for getting in touch, to give you a very rough idea of costs see below…

Offline suite with Avid Kit Per Week (5 day week) = £800
Colourist with Grading suite Per Day = £3000
Online Editor with Avid suite Per Day = £2000
Dubbing Mixer with Audio Suite Per Day = £1920

Bear in mind there are potential other costs associated to post production such as Ingest of media, storage of native and offline media along with final delivery files.

Hope this helps and all the best with your final year! Feel free to contact me in the future if you are ever in need of any post resources.

Thanks,
Matteo
Matteo Brown
Sales Team Assistant
The Farm Group
T: +44 (0)20 7437 6677 | M: +44 (0)7889 436 296
matteo.brown@farmgroup.tv

London Audio Visual Info
to me

Tue, 18 May, 14:07 (5 days ago)

Hi ▰▰▰▰

Thank you for your email.

As an estimate, Studio 4 with a Curved LED Wall like in the pictures would cost around £45,000+vat for 10 days. This price does not include the Production crew and equipment costs for which would be determined by what is required for each particular shoot. As an estimate, the costs for production crew and equipment could range from £3,500+vat for small productions to £10,000+vat or higher per day for larger productions.

Good luck with your studies :)

Many thanks,
Kam Bains
London Audio Visual Info,

STUDIO 2 – GREEN SCREEN STUDIO RATE CARD

Soundproof Green Screen Studio for Film, Video and TV Productions: Prelit, Air-Conditioned and Ready To Go.

Studio Usage Times	Current Price
+ Studio 2 – 10hrs day [8am-6pm]	£525
+ Studio 2 – 12hrs day [8am-8pm]	£630
+ Studio 2 – Half day – Weekdays	£350
+ Studio 2 – Half day – Weekends	£350
+ Studio 2 – Extra Hours booked in advance	£55
+ Studio 2 – Overtime required on the day (per hour)	£90
+ Studio 2 – Evenings – 3 hours minimum	£200
+ **Repainting to white**	From £250

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+ Catering Available

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+ 2 x tungsten cool lights – floor mounted

+ 2 x tungsten cool lights – ceiling mounted

+ Flexible Set-Up

Additional equipment – tape, disk and sound stock

MEDIA & READERS / SXS / SONY SXS-1 64GB - 440MB/S

SONY SXS-1 64GB - 440MB/S

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Adult

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.

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2:40 PM · Albuquerque International Sunport (ABQ)
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4:45 PM · Seattle-Tacoma International Airport (SEA)

Alaska · Economy · Boeing 737 · AS 1157

- Average legroom (31 in)
- Wi-Fi
- In-seat power & USB outlets
- Stream media to your device

2 hr 30 min layover · Seattle (SEA)

7:15 PM · Seattle-Tacoma International Airport (SEA)
Travel time: 9 hr 35 min · Overnight ⚠
12:50 PM⁺¹ · Heathrow Airport (LHR)

American · Economy · Boeing 777 · AA 156
Plane and crew by American Airlines · Ticket also sold by Alaska, British Airways

- Average legroom (31 in)
- Wi-Fi
- In-seat power & USB outlets
- On-demand video

Departure · Mon, Jul 5   Select flight   **£376** round trip

1:45 PM · Vancouver International Airport (YVR)
Travel time: 59 min
2:44 PM · Kelowna International Airport (YLW)

WestJet · Economy · De Havilland-Bombardier Dash-8 · WS 3322
Plane and crew by Westjet Encore

- Average legroom (30 in)

1 hr 16 min layover · Kelowna (YLW)

4:00 PM · Kelowna International Airport (YLW)
Travel time: 1 hr 8 min
6:08 PM · Calgary International Airport (YYC)

WestJet · Economy · De Havilland-Bombardier Dash-8 · WS 3344
Plane and crew by Westjet Encore

- Average legroom (30 in)

1 hr 42 min layover · Calgary (YYC)

7:50 PM · Calgary International Airport (YYC)
Travel time: 8 hr 30 min · Overnight ⚠
11:20 AM⁺¹ · Gatwick Airport (LGW)

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- On-demand video

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TFL Rail Train (Peak)	£10.80	£21.60
TFL Rail Train (Off Peak)	£10.10	£20.20
Heathrow Express Train (Off Peak - walk up/oyster card)	£22.00#	n/a
Heathrow Express Train (Anytime - walk up/oyster card)	£25.00#	£37.00#
Heathrow Express Train (14 Day Advance)	£15.00‡	
Heathrow Express Train (30 Day Advance)	£12.50‡	
Heathrow Express Train (90 Day Advance)	£5.50‡	
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* Standard adult ticket. Other promotional fares may appear from time to time. # Children under 16 free ‡ Online only one-way fare. Cheapest fare for both weekday and weekend travel ~ Off Peak/Peak fares. Children under 11 free		

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Cheapest Single fares from £47.20

OUT
Tue 13 Jul 2021
Liverpool Lime Street to **London Euston**

⌃ Earlier

	Standard	1st class
16:47 → 19:00 Plat. 9 estimated 2h 13m, 0 changes	○ £38.00 Limited availability	○ £69.80 Only 6 left
17:47 → 20:03 Plat. 9 estimated 2h 16m, 0 changes	○ £38.00 Limited availability	○ £69.80 Only 6 left
18:47 → 21:03 Plat. 9 estimated 2h 16m, 0 changes	◉ £23.60 Only 5 left	○ £52.30 Only 2 left

RETURN
Wed 14 Jul 2021
London Euston to **Liverpool Lime Street**

⌃ Earlier

	Standard	1st class
19:10 → 22:02 Plat. 4 estimated 2h 52m, 2 changes	○ £66.10	○ £132.90
19:40 → 22:17 2h 37m, 1 change	○ £66.10	○ £132.90
20:07 → 22:23 Plat. 14 estimated 2h 16m, 0 changes	◉ £23.60 Only 2 left	○ £56.40 Only 1 left
20:40 → 23:21	○ £66.10	○ £132.90

Best fares for your journey:
+ / - 3 days   £23.60

TOTAL
£47.20
1 Adult

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OUT   18:47 (Tue 13 Jul)
Liverpool Lime Street to London Euston
2h 16m, 0 changes

Advance Single   £23.60 ⌄
• Specified train only. No refunds.
• Avanti West Coast only

RETURN   20:07 (Wed 14 Jul)
London Euston to Liverpool Lime Street
2h 16m, 0 changes

Your search: **London** to **Chapelton (Devon)** · Return journey · 1 Adult · Add a railcard   Change

Train • £90.50   **Coach • £30.40**

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OUT			RETURN		
Thu 15 Jul 2021			**Fri 16 Jul 2021**		
∧ Earlier			∧ Earlier		
Thu 15 Jul	Standard	1st class	Fri 16 Jul	Standard	1st class
17:38 → **21:27** Chapelton (Devon) London Paddington	● **£53.50** Limited availability	○ £94.50 Limited availability	**23:45** → **08:20** London Paddington Chapelton (Devon)	● **£37.00** Only 1 left	Not available
⚠ 3h 49m, 1 change			8h 35m, 1 change		

TOTAL
£90.50
1 Adult

Continue ›

Quick buy ticket 🛒

OUT   17:38 (Thu 15 Jul)
Chapelton (Devon) to London Paddington
3h 49m, 1 change

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- Only valid on booked Great Western Railway services and required connecting Great Western

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