



BREAKOUT

Creative UK x **NETFLIX**

Frequently Asked Questions



We hope these are useful and may issue updates during the submissions period for Breakout. Please ensure you read our Guidelines, available for download.



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Team Eligibility

I live in Scotland / Wales / Northern Ireland Republic of Ireland. Can I apply?

Yes. Individual team members can live anywhere in the UK and we welcome pan-national and regional collaborations. We can accept submissions where a key creative is based in the Republic of Ireland so long as the project is otherwise predominantly a UK one, and with the expectation that filming would take place in the UK; if you are unsure whether your project qualifies in these terms, please contact us.

I'm a first-time filmmaker. Can I apply?

Breakout is not designed for the extremely new or inexperienced, rather it is aimed at talent with some professional experience or whose work has already garnered positive industry and/or public attention. You should be able to evidence a successful track record in shorts, television, video gaming, online storytelling, theatre, commercials, graphic novels, music promos, documentary and/or other related media. You need to demonstrate clear personal and professional readiness to tackle a debut feature-length film of a scope and quality suitable for the Netflix service.

Breakout is not only about having a great idea; it's foremost about having the right talent in place to realise it. The whole team needs to be ready and well balanced in terms of skills and experience, and we welcome teams that bring together different perspectives and ways of working.

If you are at an earlier stage in your career, then you may find more appropriate opportunities elsewhere, such as: network.bfi.org.uk/funding-finder.

I'm an experienced filmmaker. Can I apply?

Breakout is targeted at emerging writers, directors and writer/directors who have yet to make a funded feature film. However, we can consider applications from filmmakers who have already made a strong no/micro budget feature that might have had limited exposure. Applications from more experienced directors - e.g. documentary directors or those with some TV experience - who are looking to make a lower-budget fiction debut feature may also be considered at our discretion.

If producers have considerably more experience than one full feature as lead producer, then please discuss with us before applying. We welcome meaningful collaborations between experienced and emerging producers; established producers may, for example, mentor applications from emerging producers and/or have an Executive Producer role rather than be the lead producer.

Can I apply as a lone individual?

No, we are looking for teams that are already formed at the time of applying. We also do not advise forming hasty relationships for the sake of this opportunity as these often prove problematic later.



I'm looking for some collaborators to apply with. Can you help?

With a small core team, it isn't possible for us to provide matchmaking support to prospective applicants – moreover, we are looking for teams that are already in place and working together.

Can I apply with more than one project?

No. Any individual can be attached to only one submission, and we ask lead applicants to ensure that their team members are not attached to more than one submission before applying.

Project Eligibility

Are you looking for a particular genre or type of story?

We're looking for the next wave of genre filmmakers, with stories that are set primarily in the UK and in popular genres suitable for the Netflix service. We are not looking for drama and/or art-house films - there are alternative funding options for such projects in the UK. This opportunity is not competing with existing support for filmmakers; rather, it co-exists alongside them in order to support a wider range of talent and content.

Our story is not set in the UK. Can we submit?

Projects must be set primarily in the UK and should have a clear sense of time and place.

Our script will not be written in English. Can we apply?

No, we are looking for majority English-language projects.

Our idea is not yet developed to script. Can we submit?

The programme is designed to maximise the potential of projects that have already enjoyed some development and are ready for intensive further work incorporating an acute awareness of production considerations. We will consider projects at an advanced treatment stage that have the clear momentum to go to script, however we are likely to prioritise projects that are already at script stage.

Our project is already well developed and ready to be considered for production. Can we submit?

This is an intensive development opportunity rather than a production fund. We are looking for projects that can be meaningfully shaped by the process and for participants who are ready to engage with that process. If you are looking for production funding, then you should consider other routes to that end.



I am a director. Should I send you a DVD of my showreel as part of our submission?

Our application process is online and, rather than a DVD, you should include a weblink (which may be password protected) to a Vimeo, YouTube or other online platform where we can view examples of your work. We want to see complete examples of your work - short films, TV programmes or features – rather than montage reels in order to have a clearer sense of your creative voice, style, abilities with actors, approach to narrative etc.

We can only accept DVDs in extremely exceptional circumstances and you will need to discuss this with us in advance.

Our project is a feature-length documentary. Can we submit?

We are unable to accept documentary proposals; all projects must be fiction.

If your project is a documentary feature, support is available through BFI Doc Society docsociety.org/bfi-doc/

We do not have the rights to the project we wish to apply with. Can we submit?

You should only apply if you can demonstrate that you either own or are ready to acquire the necessary rights to the project in question. If the project is based on any underlying work you will need to have obtained rights or prove that you can obtain rights in (or an option over) that underlying work sufficient to be able to make one feature film, and at an ultimate cost that is commensurate with a low-budget production.

I have previously submitted my project to Creative England. Can I apply?

We regret that projects that have previously been declined by Creative England via iFeatures or the Emerging Talent Fund are not eligible to reapply except with our prior agreement (please contact us to discuss). In such cases, you would need to demonstrate that there are significant and substantive changes to a project or that major new elements have been attached or secured. It's not advised that you simply resubmit the project as it was; you should consider why the project might have been declined before and what we are looking for now.



The Programme

When will there be a decision on our submission?

We will endeavour to let all applicants know whether they have been successful or not by 31 May 2022. If there is any delay to this date due to an unexpectedly high number of submissions, we will contact all applicants by email with a revised timescale.

How much time will the programme demand from filmmaking teams?

This opportunity is a commitment. The initiative has been designed to see engagement throughout from the filmmaking teams and we want to work with ambitious and committed filmmakers who will seize the opportunity. We also understand that people have jobs, families and responsibilities and will do our best to make it work for everyone, no matter what their personal circumstances.

The programme is an 8-month experience from the point of selection to the conclusion. There will be two group residential Labs (approx. 3 days each) which participants are expected to attend. There will also be individual script development and mentoring. Otherwise, how you manage your time to complete required development deliverables is down to you agreeing a plan with us.

The development onus will inevitably fall on the lead writer but both the director and producer will be expected to be intimately involved with script development and in other elements of the process towards market readiness.

How will the development award be spent?

Each filmmaking team will agree a development budget with us. This may vary according to the specific needs of each project and the stage of development that it is at; but it will be driven by, and expected to complement, the wider Lab journey and structure of the programme, as well as by guideline overall rates suitable for low-budget projects. We would expect the writer to receive a significant proportion of the monies with appropriate retainers for director and producer. Applicants and agents please note that the awards are a flat overall amount with only minimal flexibility around their structure; if greater funding or a different approach is required then they should consider alternative routes of development support.

Apart from the award, how will story/script development be supported?

The short answer is in a way that is most appropriate to the project and team. We will provide input/feedback at key stages in the process, alongside a story, script or development editor who is suited to the material.



What happens if one or several of our filmmaking team leave the project along the way?

We'll do all we can to help you resolve any issues but at the end of the day it's your project and you'll have to find a way of driving it through the development process. In the unfortunate event that a member of the team does drop out or is asked to stand aside, we may assist you in finding a replacement and would reserve the right to approve who they are. In the event that a suitable resolution can't be reached, we'll have the right to put the project into turnaround as a last resort.

What are the recoupment expectations for development awards?

There are no recoupment expectations attached to the development funding awards.

How flexible is the proposed production budget level for projects?

Netflix will greenlight at least one film at a minimum budget level of £1.5m. Following the final programme deliverables, they will assess every project on its merits and will budget accordingly on any given subsequent production. However, £1.5m should be assumed as a realistic level for debut feature films and applicants should not apply with projects that are clearly conceived at a higher budget level.

What will happen at the conclusion of the programme?

On completion of the programme and the final development phase, Netflix will consider all projects and greenlight at least one for full production, though there is no cap on the number of films that may be greenlit following the programme. If projects are not selected for greenlight, teams will have the opportunity to meet with Netflix to pitch further ideas and may then be free to finance the project via other means.

If you can't find an answer here or in our Guidelines, or if you need to discuss with us prior to applying, please contact: breakout@wearecreative.uk

While the information and advice in these FAQs is believed to be accurate at the time of going to press, Creative UK reserves the right to make changes at any time to the programme and/or to these FAQs at any time at its discretion. Neither Creative UK or its Partners shall be responsible for any loss attributable to errors, omissions or other inaccuracies in the information contained in these FAQs.