
Eligibility Guidelines

AVAILABILITY & ACCESS

All labs will be conducted in English. Unless in public events, the program does not provide an individual translator for non-English speaking participants.

All online activities will be conducted between 14:00 to 21:00 UTC+7.

Should the quarantine regulations in Indonesia be lifted, producers of selected projects in Development Forum might be required to travel to Indonesia to meet with French and German co-producers.

IMPORTANT DATES

Event	Start Date	End Date
Call for Entry	Tuesday, 1 March 2022	Friday, 22 April 2022
Interviews	Monday, 16 May 2022	Friday, 20 May 2022
Participant confirmations	Monday, 23 May 2022	Friday, 27 May 2022
Labs & Masterclasses	Monday, 11 July 2022	Thursday, 21 July 2022
Pre-recorded pitch submission	Thursday, 18 August 2022	Sunday, 21 August 2022
Forum	Thursday, 18 August 2022	Friday, 26 August 2022

ORIGIN

To be eligible for Docs by the Sea Labs & Forum, the project must be produced or directed by a national of any of these countries:

Region	Countries
Southeast Asia (priority)	Brunei, Cambodia, Indonesia, Laos, Malaysia, Myanmar, Philippines, Singapore, Thailand, Timor-Leste, Vietnam
Central Asia	Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan, Uzbekistan
Eastern Asia	China, Hong Kong, Japan, Macao, Mongolia, North Korea, South Korea, Taiwan
South Asia	Afghanistan, Bangladesh, Bhutan, India, Iran, Maldives, Nepal, Pakistan, Sri Lanka
West Asia	Armenia, Azerbaijan, Bahrain, Cyprus, Georgia, Iraq, Israel, Jordan, Kuwait, Lebanon, Oman, Qatar, Saudi Arabia, State of Palestine, Syria, Turkey, United Arab Emirates, Yemen

Participants will be required to show proof of their nationality upon confirmation.

STAGE OF PRODUCTION

The project submitted is a documentary project at any stage of production, on the condition that there is already a pitch trailer/concept trailer made of the project.

Stage	Eligible Programs	Condition
Development, research	Creative Producing Lab, Storytelling Lab, Development Forum	Trailer or audiovisual excerpts
Pre-production, early production	Creative Producing Lab, Storytelling Lab, Development Forum	Trailer or audiovisual excerpts
In production	Creative Producing Lab Post Production Forum	Trailer or audiovisual excerpts
Post-production	Creative Producing Lab, Editing Lab, Post Production Forum	Trailer and rough cut

PAST PROJECTS ELIGIBILITY

Prior Participation	Eligible Programs	Condition
Storytelling Lab	Editing Lab Creative Producing Lab Development Forum Post Production Forum	Project has reached significant progress after its last participation.
Editing Lab	Creative Producing Lab Development Forum Post Production Forum	Project has reached significant progress after its last participation.
Creative Producing Lab	Editing Lab Development Forum Post Production Forum	Project has reached significant progress after its last participation.
Forum	Creative Producing Lab Post Production Forum	Project has reached significant progress after its last participation.

EDITORIAL CONSIDERATIONS

Project is factually accurate with an authentic perspective.

Filmmakers follow best practices in documentary ethics.

Project is designed with a specific audience in mind and have the potential to do well in the global distribution circuit.

Access to the character(s) in project should be secured.

Project is led by emerging filmmakers from Indonesia, Southeast Asia, or other Asian countries with limited access to funding opportunities.

Feasible to be completed, with a realistic budget for the scale of the project and a potential to find sufficient funding; including the filmmaker fee to reflect that all crew will be able to work professionally to complete the film.

Filmmakers chosen for labs are ready to collaborate internationally, or they show potential but need further help to reach the international market.

PREVIOUS PARTICIPANTS

To know more about previous Docs by the Sea projects, refer to these documents:

[Docs by the Sea 2017](#)

[Docs by the Sea 2018](#)

[Docs by the Sea 2019](#)

[Docs by the Sea 2020](#)

[Docs by the Sea 2021](#)

DBTS Application Guidelines

Apply [here](#). Application ends Apr 22, 2022, 23:59 UTC+7.

Applicant Information

Full Name, Pronouns	Use your current public name or the name you have used to register in any of In-Docs' programmes.
Role	State your role in the project you are applying to DBTS22.
E-mail Address	We will contact you mainly via email. We would like you to clear docsbythesea@in-docs.org from the spam filter.
Mobile Number	Our secondary point of contact is via Whatsapp. If unavailable, we will phone you with this mobile number.
Past Participations in In-Docs' programmes	Please list the programme's name and year, the title of project(s) and its current stage(s). If one project has been part of multiple programmes, please add more lines. If this is your first time applying, fill with the project you are applying for.
Ethics and Code of Conduct	Please read and tick the submit box.

Project Information

Project Title	Write the title in English (for International Title) and in the language you use (Original Title if any, please write it down in romanized version). Specify an Alternate Title if your project is confidential.
Country	Please write the country of your main production house.
Estimated duration	Please write the amount of minutes.
Logline	Max. 30 words.
Synopsis	Max. 250 words.
Shooting locations	Specify the names of the location, city, and country.
Stage of Production	Development is the earliest stage in filmmaking when you are researching, spending time with your characters to develop your storyline and characters in your film. We advise that you already secured access to the characters before applying your project to Docs by the Sea. It means that your character(s) is ready to sign a release to be filmed. No funding can commit to a project that is under-developed; so your research / development should at least show that your character is committed to the project and you know what kind of story you want to tell. The story can always change, but at least in the time of writing the application, your research can lead to one or more potential storylines.

Early Production is when you have just started shooting your documentary while still continuing to develop your story. This stage is marked by the ability to show some footage and bring the audience closer to the story and the protagonist(s).

Production is when you are in the middle of shooting the documentary. The application will not ask for this, but it is possible that an interested financier or potential collaborator will ask you to provide a 20-min sample scene if you are in this stage.

Post-Production is when you have finished production or secured 80% of footage and assembled them into a rough cut. If you are applying for a project in this stage, you will be obliged to provide a rough cut. A rough cut should not exceed 120% of the expected final length of your film. Assemblies of footage and early edits do not constitute a rough cut.

Budget (USD)

As we will also send out the catalogue of the project to our partners or decision makers after the Lab, the total budget and financing in place will be necessary.

Total Budget is the total amount that you would need for your project to be completed, from the start throughout the Development stage to the Distribution stage of the film. An important component in the calculation is the filmmaker fee to reflect that all crew will be able to work professionally to complete the film.

Secured Budget is the amount of funds that you have secured at the time of the application. The funding can come from various places such as personal funding, private investors, grants, donations, etc.

Financing in place

Besides providing the Total Budget and Secured Budget in USD, you are expected to list out all the funding sources (if you already have some secured budget/financing in place). We would like to know if your project had attracted or received any funds from grants, personal investment, award, cash prizes, etc.

Project Description

What does the filmmaker want to achieve by making this film?

Max. 200 words; prompts available in the form.

Why do you choose this subject of story?

Max. 200 words; prompts available in the form.

Director's statement

Max. 200 words; prompts available in the form.

Research background

Max. 200 words; prompts available in the form.

Treatment/artistic vision

Max. 200 words; prompts available in the form.

How does the pandemic affect the project?

Max. 200 words; prompts available in the form.

Secured access	Please note if you have secured access to the protagonists and shooting locations.
Terms of publicity	Please read the specified details for the materials and the terms for publicity; tick the box for terms of publicity.
Film still	The still will be used as the project's main promotional material. Please avoid any possible subject exploitation such as graphic violence and nudity. Size of the still is 2482 × 1655 pixels.
Audiovisual material	Please provide a pitch or concept trailer or excerpts of the film through a downloadable link (Google Drive, Vimeo, etc.) along with the password if there is any. Materials should be subtitled in English.
	A strong audiovisual material will give the selection committee a sense of how the completed film will turn out, in terms of style, tone, protagonists portrayal, etc. It is essential that the material you provide tells the truth about the project and how it will be told by you as the filmmaker.
Rough cut	Rough cut is obligatory for applicants of the Editing Lab. Please provide the audiovisual materials through a downloadable link (Google Drive, Vimeo, etc.) along with the password if there is any. Materials should be subtitled in English.
	A rough cut is a draft edit of your film with synced visual and sound including temporary / actual music scoring. By watching the rough cut, the committee has to be able to understand the expected direction and flow of the completed film.
	The duration of the rough cut should not exceed 120% of the intended final film length. For example, if you aim for your documentary to be 28 minutes long, your rough cut should be a maximum of 35 minutes, not more. The selection committee will not watch a 4-hour "rough cut" when the intended final length is only 120 minutes.
Production house(s)	Please insert the names of all production companies involved by the time of application of the project.
Producers and directors	Please insert the names of all producers and directors involved by the time of application of the project.
Risk assessment	Please read and complete the required questions.

Filmmaker details	Please add all of relevant team members.
	If 0, we will interpret this as you will not be interested in attending the labs. Please note that we prioritise lab participants for the forum.
Participating members	You will also choose which labs will the team attend. Note that you can only choose either Storytelling or Editing Lab. Only producers are available for Creative Producing Lab. Every individual is only eligible to attend one of the labs.
Full name/Pronouns	Use your current public name or the name you have used to register in any of In-Docs' programmes.
Citizenship	Participants will be required to show proof of their nationality upon confirmation.
Role	Role in project.
E-mail	We will contact you mainly via email. We would like you to clear docsbythesea@in-docs.org from the spam filter.
Mobile	Our secondary point of contact is via Whatsapp. If unavailable, we will phone you with this mobile number.
Bio	Max. 300 characters. It's less impressive when we find the bio to be filled out with a list of achievements or a mini-version of your CV. We'd like to know more of you as a filmmaker and as a person - how you connected with the film, what kind of films you have made, what other things you do related to the project, or any information that can support why this particular project has to be made by you and your team.
Sample works	Link to sample works, 2-5 minute excerpts each. We'd like to watch excerpts from your previous projects, NOT trailers, reels nor raw footage. You can provide them via Google Drive/ Dropbox/ Cloud folder URL link.
Headshot	Link to a high resolution, most recent photograph. Portrait (9:16), full colour, min. 1080 X 1920px.
Lab(s) to attend (if any)	Choose 1; we will confirm upon the interview which lab you choose to attend.
Additional Questions	
Non lab-related challenges	Please notify us of any risks associated with the filmmaking process of your project.
Possible support from organizers	Please note any possible support you need from us.
Referral	How did you hear about the call for application?

Additional Questions for Creative Producing Lab Applicants

Filmography	Insert titles you have previously worked on before; we prefer it to be documentaries. Make sure to include accolades and distribution if there are any.
Portfolio Link	Link to portfolio.
How and why did you start as a producer for documentary project(s) from your region?	Max. 200 words.
How and why did you become the producer of this project?	Max. 200 words.
What's your vision for this project?	Max. 200 words.
What are the top three challenges that you are struggling with this project, especially as a producer working on documentary project(s) from your region?	Max. 200 words.
What are your current strategies to face those problems?	Max. 200 words.
How do you see the opportunity for this project in the global market?	Max. 200 words.
What knowledge do you expect to gain from the lab that will be useful for you, not only for this particular project but as a producer in general?	Max. 200 words.
In your opinion, what are the most important skills needed when producing a documentary?	Max. 200 words.
How would you rate your confidence as a producer throughout the project phases, with number 1 being your most confident?	Rate between Pre-Production, Production, Post Production, Distribution.
Aside from funding opportunities, what do you wish to find more in your region that can benefit you as an independent producer?	Max. 200 words.
