



ACCELERATED POST™

FREQUENTLY ASKED QUESTIONS

Thank you for your interest in Accelerated Post™! These FAQ's will clarify how this unique program works. Providing you with a talented editor, an acclaimed story consultant, and innovative [documentary storytelling based in screenwriting principles](#), Accelerated Post™ will help you finish your film in record time.

1. **Q: What are the stages of your post-production process?**

A: We follow the industry's professional 4-part post-production process: Assembly Cut, Rough Cut, Fine Cut, Locked Picture. Using our Accelerated Post™ system, we can significantly shorten the time each stage takes, turning a 6-12 month process into a 10-week edit. Here's an estimate:

- Assembly Cut – 3 weeks
- Rough Cut (A and B) – 4 weeks
- Fine Cut – 2 weeks
- Locked Picture – 1 week

2. **Q: How much does it cost?**

A: That depends on how many weeks of editing you need. Our rate is \$3000/week, which includes the cost of an editor and story consultant. The story consultant will review key cuts. The Accelerated Post™ program generally runs 10 weeks. At our weekly editing rate of \$3000, that's a \$30,000 investment. Not bad when you consider that post budgets often call for \$60,000-\$120,000 in editor fees alone.



3. Q: How long will it take to edit my documentary?

A: If have not yet begun editing or are in the preliminary stages, our Accelerated Post™ schedule will take about ten weeks, from Assembly Cut to Locked Picture. If you already have a decent Rough Cut, we can finish in 6-9 weeks, depending on whether your Rough Cut is preliminary or advanced. These estimates assume that you have identified 30 hours of footage for our editor to watch and have completed transcripts for key interviews.

4. Q: How often can I work with the editor?

A: As often as you'd like. We encourage frequent collaboration. Most of our editing collaborations are remote, but you can visit in person if you'd like. We encourage you to work with your editor by phone, Skype and email frequently, as well as allowing time for them to work alone. These days, location is no longer a barrier to working with a talented editor. And because our editors work in their own homes and studios, you don't have to pay the extra fee of renting editing equipment or an editing suite.

5. Q: Where are your editors located?

A: Currently we have five experienced editors in New York, San Francisco, Portland, and Eugene, OR.

6. Q: Is the editor employed by me?

A: No. Editors work for New Doc Editing, and they are contracted not to accept employment from directors to whom we've introduced them. When you hire New Doc Editing, you get an experienced, talented editor *and* an acclaimed story consultant working directly with you. Business-related questions should be directed to owner Karen Everett, who will make sure you're actually satisfied at every stage of post-production.

7. Q: Where does the story consultant come in?

A: For every week you use an editor, you get two hours of story consulting without charge. This time accumulates so that after key cuts are completed, an experienced story consultant, generally Karen, watches the cut and delivers notes. Then we'll schedule a conference call to discuss the cut with you, the editor, the story consultant, and anyone else on your editorial team. Out of this discussion, our next list of Prioritized Tasks for the next cut arises. In the unlikely event you want extra story consulting beyond review the four cuts (or three cuts) you've contracted for, the fee is \$300/hour for Karen's time.

8. Q: I have 200 hours of footage. How do I narrow it down to 30 hours?

A: We'll guide you or your assistant with criteria that help you quickly identify the most important interview sound bites, B-roll, archival and live action footage. We're going to jettison the traditional, time-consuming method of logging footage from A – Z, so let go of your perfectionist mindset. You'll take the first pass at editing your interviews, for example, organizing *only the best* sound bites into sequences.

This process generally takes you 3 days to 3 weeks, depending on the amount of footage you have, whether it's already ingested, and how much logging you've done to date. Then you'll ship a mirror copy of your drives to our editor.

9. Q: What if I miss something good in logging?

A: That's bound to happen in any editing scenario—much less an accelerated one. Remember, we're letting go our perfectionism. *The goal is to make a compelling documentary with a limited budget.* In the unlikely event that the footage you cull doesn't produce a good rough cut, then it's time to go hunting again through your selects. Or shoot more.

10. Q: What if I don't want to cull the footage myself?

A: No problem. We'll do it for you. We'll add about 40 hours (one week) to the post-production schedule for every additional 30 hours of footage our editor watches.



For example, if you give us 30 hours of footage, we'll complete the Assembly Cut in our standard 3 weeks. But if you hand us 60 hours of footage, we'll add about 40 hours to the Assembly Cut schedule. So the Assembly Cut would take four weeks. Depending on whether your footage is talk-heavy, this extra time could shrink or increase, so decisions about the Assembly Cut schedule will be made on a case-by-case basis.

11. Q: What's the difference between an Assembly Cut and a Rough Cut?

A: Imagine making pebble art—an image assembled from small, smooth rocks found on a beach. Editing an Assembly Cut is like **collecting** the prettiest pebbles you've found in the sand. From 30 hours, we'll collect the best 100 minutes of footage.

Editing the Rough Cut involves **arranging** the pebbles into a pretty, preliminary design, or structure. Normally both cuts can take months to edit, but we will accelerate the process.

12. Q: How do you edit so quickly?

A: Before we enter each cut, we'll work with you to *prioritize* the 5-15 specific, editorial tasks needed to complete the cut. For example, during the Rough Cut, our top three priorities might include outlining the protagonist's narrative arc, constructing the inciting incident, and roughing out narration with text on screen. Using this protocol, we streamline our workflow without excess experimentation.

We'll also work hard to understand your vision for the film, so we're all on the same page. That saves in time. In return, you'll trust our storytelling instincts to execute that vision with you. You'll realize that to reach our goal, we can't rework sections as often as we might with a more traditional or copious editing budget.

13. Q: What else do I need to prepare?

A: A treatment, transcripts and script are welcome but not required.

14. Q: What makes this program different than just hiring an editor?

A: You're getting the skills of a talented editor and story consultant rolled into one program. Our Priority-Based Editing System makes sure your documentary is edited



on time and on budget. We at New Doc Editing are pioneers in adapting screenwriting principles to make documentaries as dramatic as narrative films. We excel at bringing your film to life with character-driven films. And we work hard to understand and augment your vision for the film.

15. Q: Who is this program *not* for?

A: It's not for chronic complainers or inattentive directors! Accelerated Post™ is not for someone who can't take the time to cull footage--or who doesn't have a budget for our editor to do it. Also, if you don't have funds for pre-payment, you are not ready for this program yet. In that case, email me about our story consulting services to move your project forward.

Accelerated Post™ is also not for directors who have considerably *more* resources for post-production and who want to spend more time experimenting in post. If that's you, let's talk about what a more expansive editing scenario might look like. Our *accelerated* program is aimed at filmmakers who want to finish their film quickly on somewhat limited resources.

16. Q: You claim to edit a documentary in ten weeks. Can you guarantee that?

A: No. That's because only you, the director, can truly say when your documentary is done. It's up to you to take responsibility for the Post-Production schedule by a) realizing Accelerated Post™ doesn't allow the luxury of multiple editorial experiments and b) helping the editor create a prioritized list of changes for each cut.

As well, ultimately the length of the edit is up to you, the director, because only you can decide on important variables that are outside of our control, such as pickup shooting and deliverables such as composed music and. We *can* guarantee that we will deliver what we consider an excellent Assembly Cut, Rough Cut, Fine Cut and Locked Picture on schedule.

17. Q: Can I take some time off between cuts?

Yes, though keep in mind that editing for several consecutive weeks sustains momentum and ensures that your editor is available for your project. However, we understand that sometimes directors need time for pickup shoots, art work, and rough cut screenings. Keep in mind that our editors need to keep working and will



endeavor to accept other work in between your breaks. This can potentially push the return to your edit further ahead that you might ideally like. We will work with you to create the most efficient schedule possible.

18. Q: How do you prefer payment?

A: You have several options, including check and Paypal (with fee), but the preferred method is a bank wire so you can lock in your desired dates immediately. **Pre-payment is required for all work.**

I have read this FAQ document and understand it. I'm on board with these Accelerated Post policies!

Signature _____ Date _____

Print Name _____