

Naina Shah

Video Editor · FICTIONAL SAMPLE
Ahmedabad, India

Summary

Fictional demonstration candidate. All employers, education, projects, achievements and outcomes are illustrative and unverified. Not a real application or licence record. Video Editor with an illustrative 12-year career in visual storytelling, post-production and creative production. Combines premiere pro, davinci resolve, story structure with disciplined documentation, practical coordination and clear communication. The sample career progresses from focused execution to independent workstream ownership, with responsibilities and boundaries described for each appointment. Selected work includes brand film edit, multiformat campaign delivery and post-production asset system. These examples explain the original problem, individual contribution, deliverables, review approach and remaining limitations rather than relying on unsupported headline claims. Prepared for experienced video editor opportunities requiring dependable delivery, thoughtful professional judgement and collaboration. The qualification narrative includes Postgraduate diploma in Film Editing. Every named organisation and outcome in this record is fictional; professional eligibility is not independently established. Turn a clear brief into dependable visual storytelling, post-production and creative production work: understand the context, apply premiere pro and davinci resolve, record the evidence and explain the limitations before handover.

Experience

Video Editor - Meridian Media Production (fictional)

2023-07 - Present

Independent ownership of scoped video editor work, coordinating contributors and making review requirements explicit. Includes the first two selected work examples. Built a story cut and reviewed narrative alternatives. Created platform-specific cuts and caption versions. Led brief clarification and prioritised work using premiere pro, davinci resolve and story structure. Raised unresolved constraints before committing to the next stage. Coordinated peer reviews and handover preparation; used a creative treatment and production plan to distinguish completed work, assumptions and follow-up needs. Supported colleagues with practical examples of colour correction and maintained a concise learning record after important assignments. Illustrative career responsibilities. Employer confirmation and underlying work records are not supplied.

Senior Video Editor - Northline Media Production (fictional)

2019-07 - 2023-06

Owned defined assignments and supported cross-functional coordination. Developed deeper practice in story structure and colour correction. Introduced media naming and review conventions. Translated incoming requirements into a sequenced plan and aligned responsibilities with the project or service owner. Applied sound editing and captions to resolve delivery questions while maintaining source and decision notes. Introduced reusable working documents and reviewed exceptions with the responsible specialist rather than silently changing scope. Prepared a delivery and rights checklist so the next team could understand the work and remaining questions. Illustrative career responsibilities. Employer confirmation and underlying work records are not supplied.

Video Editor - Cedarbridge Media Production (fictional)

2016-07 - 2019-06

Progressed from supported tasks to independently managed assignments, with review available for unfamiliar or higher-risk decisions. Handled recurring work involving premiere pro and davinci resolve using a documented preparation and review process. Supported multiformat campaign delivery by organising inputs, maintaining issue notes and incorporating reviewer feedback. Coordinated colleagues and internal stakeholders using concise status updates, clear questions and agreed next steps. Improved record consistency through media management and documented handover expectations.

Skills

Premiere Pro

Applied to brand film edit through documented preparation, execution and review.

DaVinci Resolve

Applied to multiformat campaign delivery through documented preparation, execution and review.

story structure

Applied to post-production asset system through documented preparation, execution and review.

colour correction

Applied to brand film edit through documented preparation, execution and review.

sound editing

Applied to multiformat campaign delivery through documented preparation, execution and review.

captions

Applied to post-production asset system through documented preparation, execution and review.

media management

Applied to brand film edit through documented preparation, execution and review.

delivery formats

Applied to multiformat campaign delivery through documented preparation, execution and review.

Certifications

Visual storytelling studio

Meridian Professional Learning Studio (fictional) 2023 continuing learning - not a licence or certification Premiere pro and colour correction in the context of video editor work. Used reflective exercises and a bounded practice example related to brand film edit.

Production workflow practicum

Meridian Professional Learning Studio (fictional) 2024 continuing learning - not a licence or certification Davinci resolve and sound editing in the context of video editor work. Used reflective

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Illustrative career responsibilities. Employer confirmation and underlying work records are not supplied.

Assistant Video Editor - Cedarbridge Media Production (fictional)

2014-07 - 2016-06

Built practical foundations through supervised assignments, routine documentation and feedback from experienced colleagues. Assisted with premiere pro and story structure within an agreed scope and escalated unfamiliar work. Prepared inputs and checked completeness before passing work to the responsible reviewer. Maintained task records and learned to communicate assumptions, constraints and observed problems clearly. Applied review feedback to subsequent assignments and developed a dependable working routine. Illustrative career responsibilities. Employer confirmation and underlying work records are not supplied.

Education

Postgraduate diploma in Film Editing - Asterbridge Institute of Professional Studies (fictional institution)

2013-07 - 2014-05

completed - fictional record Premiere Pro DaVinci Resolve colour correction Specialist study on brand film edit; an illustrative learning project, not a published result.

Bachelor's in Film Studies - Cedarhaven College of Applied Studies (fictional institution)

2010-07 - 2013-05

completed - fictional record story structure sound editing captions Applied coursework in premiere pro, documentation and reviewed practical assignments.

Projects

Brand film edit

Fictional internal work programme in visual storytelling, post-production and creative production; not a real client case study. Problem: Long interviews lacked a coherent message. Objective: Create a workable response to this issue through premiere pro, explicit review criteria and practical documentation. Agree the boundaries before execution and retain unresolved points for follow-up. Video Editor; owned the stated workstream, not the full organisation or every collaborator contribution. Built a story cut and reviewed narrative alternatives. Prepared the scope with the commissioning team, identified unresolved inputs and used premiere pro to turn the brief into a sequenced work package. Applied davinci resolve and story structure while coordinating reviews with the designated owner. Kept decision notes so collaborators could separate facts, assumptions and changes. Assembled the handover material, explained open limitations and agreed which items needed further review rather than presenting them as completed. Methods: Premiere Pro; DaVinci Resolve; story structure; colour correction Deliverables: Brand film edit - scoped brief; Brand film edit - reviewed working package; Brand film edit - handover and learning summary Review: Reviewed the scoped output against the agreed brief, recorded exceptions and checked that key conclusions could be traced to observations. The review package calls for a creative treatment and production plan and a named human reviewer. Illustrative outcome: the team adopted a repeatable approach for brand film edit, with clearer ownership and reviewable records. This is a fictional qualitative result; no real performance measurement or external acceptance evidence is supplied. Limitations: Synthetic demonstration only. Productions are fictional. No real client, award, broadcast credit, portrait or licensed asset is represented. No underlying client documents, independently verified measurements or signed approval records are attached.

Multiformat campaign delivery

Fictional internal work programme in visual storytelling, post-production and creative

exercises and a bounded practice example related to multiformat campaign delivery.

Creative review and accessibility workshop

Meridian Professional Learning Studio (fictional) 2025 continuing learning - not a licence or certification Story structure and captions in the context of video editor work. Used reflective exercises and a bounded practice example related to post-production asset system.

Languages

English

professional working - fictional sample

Hindi

professional working - fictional sample

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production; not a real client case study. Problem: A single edit did not suit multiple viewing contexts. Objective: Create a workable response to this issue through davinci resolve, explicit review criteria and practical documentation. Agree the boundaries before execution and retain unresolved points for follow-up. Video Editor; owned the stated workstream, not the full organisation or every collaborator contribution. Created platform-specific cuts and caption versions. Prepared the scope with the commissioning team, identified unresolved inputs and used story structure to turn the brief into a sequenced work package. Applied colour correction and sound editing while coordinating reviews with the designated owner. Kept decision notes so collaborators could separate facts, assumptions and changes. Assembled the handover material, explained open limitations and agreed which items needed further review rather than presenting them as completed. Methods: DaVinci Resolve; story structure; colour correction; sound editing Deliverables: Multiformat campaign delivery - scoped brief; Multiformat campaign delivery - reviewed working package; Multiformat campaign delivery - handover and learning summary Review: Reviewed the scoped output against the agreed brief, recorded exceptions and checked that key conclusions could be traced to observations. The review package calls for a annotated selected-work breakdown and a named human reviewer. Illustrative outcome: the team adopted a repeatable approach for multiformat campaign delivery, with clearer ownership and reviewable records. This is a fictional qualitative result; no real performance measurement or external acceptance evidence is supplied. Limitations: Synthetic demonstration only. Productions are fictional. No real client, award, broadcast credit, portrait or licensed asset is represented. No underlying client documents, independently verified measurements or signed approval records are attached.

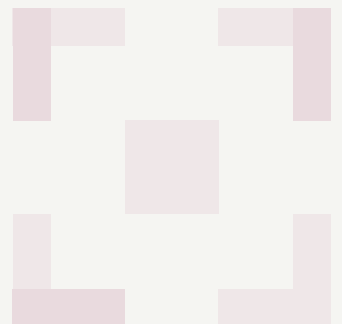
Post-production asset system

Fictional internal work programme in visual storytelling, post-production and creative production; not a real client case study. Problem: Editors could not identify approved footage and revisions. Objective: Create a workable response to this issue through story structure, explicit review criteria and practical documentation. Agree the boundaries before execution and retain unresolved points for follow-up. Video Editor; owned the stated workstream, not the full organisation or every collaborator contribution. Introduced media naming and review conventions. Prepared the scope with the commissioning team, identified unresolved inputs and used sound editing to turn the brief into a sequenced work package. Applied captions and media management while coordinating reviews with the designated owner. Kept decision notes so collaborators could separate facts, assumptions and changes. Assembled the handover material, explained open limitations and agreed which items needed further review rather than presenting them as completed. Methods: story structure; colour correction; sound editing; captions Deliverables: Post-production asset system - scoped brief; Post-production asset system - reviewed working package; Post-production asset system - handover and learning summary Review: Reviewed the scoped output against the agreed brief, recorded exceptions and checked that key conclusions could be traced to observations. The review package calls for a delivery and rights checklist and a named human reviewer. Illustrative outcome: the team adopted a repeatable approach for post-production asset system, with clearer ownership and reviewable records. This is a fictional qualitative result; no real performance measurement or external acceptance evidence is supplied. Limitations: Synthetic demonstration only. Productions are fictional. No real client, award, broadcast credit, portrait or licensed asset is represented. No underlying client documents, independently verified measurements or signed approval records are attached.

Achievements

Brand film edit

Built a story cut and reviewed narrative alternatives. The achievement is the described workstream contribution; independent outcome evidence is not supplied.



Multiformat campaign delivery

Post-production asset system

Introduced media naming and review conventions. The achievement is the described
workstream contribution; independent outcome evidence is not supplied.

