



DHRUV SHAH

Visual Effects Artist

compositing, tracking, keying

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FICTIONAL SAMPLE - all employers, qualifications and outcomes are illustrative and unverified.

EXECUTIVE SUMMARY

Visual Effects Artist with an illustrative 12-year career in visual storytelling, post-production and creative production. Combines compositing, tracking, keying 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 environment extension shots, screen replacement sequence and vfx review pipeline. These examples explain the original problem, individual contribution, deliverables, review approach and remaining limitations rather than relying on unsupported headline claims.

Prepared for experienced visual effects artist opportunities requiring dependable delivery, thoughtful professional judgement and collaboration. The qualification narrative includes Postgraduate diploma in Compositing. Every named organisation and outcome in this record is fictional; professional eligibility is not independently established.

AT A GLANCE

12 years

ILLUSTRATIVE CAREER

4

CAREER APPOINTMENTS

3

WORK EXAMPLES

2

EDUCATION RECORDS

CORE COMPETENCIES

compositing / tracking

keying / rotoscoping

Nuke / After Effects

colour matching / shot versioning

PROFESSIONAL MISSION

Turn a clear brief into dependable visual storytelling, post-production and creative production work: understand the context, apply compositing and tracking, record the evidence and explain the limitations before handover.

Career family: Photography, Video, Animation & Audio | Snapshot: 2026-09-22

PROFESSIONAL EXPERIENCE / RECENT

Visual Effects Artist

Meridian Media Production (fictional)

Jul 2023 - Present | Chennai, India

Independent ownership of scoped visual effects artist work, coordinating contributors and making review requirements explicit. Includes the first two selected work examples.

- Integrated tracked elements and reviewed lighting matches.
- Built a controlled composite and quality-check passes.
- Led brief clarification and prioritised work using compositing, tracking and keying. 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 rotoscoping and maintained a concise learning record after important assignments.

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

Senior Visual Effects Artist

Northline Media Production (fictional)

Jul 2019 - Jun 2023 | Chennai, India

Owned defined assignments and supported cross-functional coordination. Developed deeper practice in keying and rotoscoping.

- Standardised naming and annotated review records.
- Translated incoming requirements into a sequenced plan and aligned responsibilities with the project or service owner.
- Applied nuke and after effects 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.

PROFESSIONAL WORKING PRINCIPLES

- Translate the brief into a planned production and review sequence.
- Record personal creative responsibility and distinguish it from the work of collaborators.
- Control assets, releases, versions and delivery formats before publication.

PROFESSIONAL EXPERIENCE / EARLIER

Visual Effects Artist

Cedarbridge Media Production (fictional)

Jul 2016 - Jun 2019 | Chennai, India

Progressed from supported tasks to independently managed assignments, with review available for unfamiliar or higher-risk decisions.

- Handled recurring work involving compositing and tracking using a documented preparation and review process.
- Supported screen replacement sequence 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 colour matching and documented handover expectations.

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

Assistant Visual Effects Artist

Cedarbridge Media Production (fictional)

Jul 2014 - Jun 2016 | Chennai, India

Built practical foundations through supervised assignments, routine documentation and feedback from experienced colleagues.

- Assisted with compositing and keying 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.

SELECTED CONTRIBUTIONS

Environment extension shots. Integrated tracked elements and reviewed lighting matches. The achievement is the described workstream contribution; independent outcome evidence is not supplied.

Screen replacement sequence. Built a controlled composite and quality-check passes. The achievement is the described workstream contribution; independent outcome evidence is not supplied.

VFX review pipeline. Standardised naming and annotated review records. The achievement is the described workstream contribution; independent outcome evidence is not supplied.

SELECTED WORK / 01

Environment extension shots

P1 | Jan 2024 - Jun 2024 | FICTIONAL WORK EXAMPLE

Context. Fictional internal work programme in visual storytelling, post-production and creative production; not a real client case study.

Problem. Live-action plates needed consistent spatial continuity.

Objective. Create a workable response to this issue through compositing, explicit review criteria and practical documentation. Agree the boundaries before execution and retain unresolved points for follow-up.

Contribution and ownership. Visual Effects Artist; owned the stated workstream, not the full organisation or every collaborator contribution.

- Integrated tracked elements and reviewed lighting matches.
- Prepared the scope with the commissioning team, identified unresolved inputs and used compositing to turn the brief into a sequenced work package.
- Applied tracking and keying 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. compositing / tracking / keying / rotoscoping

Deliverables. Environment extension shots - scoped brief; Environment extension shots - reviewed working package; Environment extension shots - 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 environment extension shots, with clearer ownership and reviewable records. This is a fictional qualitative result; no real performance measurement or external acceptance evidence is supplied.

Suggested evidence (not supplied): creative treatment and production plan; annotated selected-work breakdown; delivery and rights checklist.

SPECIALIST PRACTICE

Creative credits

The sample focuses on compositing, tracking, keying. Approvals, supervision and specialist input are identified in each work package; work outside this scope is referred to the designated responsible person.

Peer learning and practical guidance. Created short examples on compositing and rotoscoping for colleagues. Separated personal preferences from agreed team procedures and recorded useful questions.

Review and handover discipline. Facilitated practical reviews of screen replacement sequence, ensuring that unresolved issues retained a named owner rather than disappearing from final presentations.

Productions are fictional. No real client, award, broadcast credit, portrait or licensed asset is represented.

SELECTED WORK / 02 AND 03

Screen replacement sequence

P2 | Jan 2025 - Jun 2025 | Meridian Media Production (fictional)

Problem. Reflections and movement complicated the insert.

Objective. Create a workable response to this issue through tracking, explicit review criteria and practical documentation. Agree the boundaries before execution and retain unresolved points for follow-up.

Ownership. Visual Effects Artist; owned the stated workstream, not the full organisation or every collaborator contribution.

- Built a controlled composite and quality-check passes.
- Prepared the scope with the commissioning team, identified unresolved inputs and used keying to turn the brief into a sequenced work package.
- Applied rotoscoping and nuke 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. tracking / keying / rotoscoping / Nuke

Delivered. Screen replacement sequence - scoped brief; Screen replacement sequence - reviewed working package; Screen replacement sequence - handover and learning summary

Illustrative outcome: the team adopted a repeatable approach for screen replacement sequence, with clearer ownership and reviewable records. This is a fictional qualitative result; no real performance measurement or external acceptance evidence is supplied.

Suggested evidence (not supplied): creative treatment and production plan; annotated selected-work breakdown; delivery and rights checklist.

VFX review pipeline

P3 | Jan 2020 - Jun 2020 | Northline Media Production (fictional)

Problem. Shot versions were difficult to compare.

Objective. Create a workable response to this issue through keying, explicit review criteria and practical documentation. Agree the boundaries before execution and retain unresolved points for follow-up.

Ownership. Visual Effects Artist; owned the stated workstream, not the full organisation or every collaborator contribution.

- Standardised naming and annotated review records.
- Prepared the scope with the commissioning team, identified unresolved inputs and used nuke to turn the brief into a sequenced work package.
- Applied after effects and colour matching 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. keying / rotoscoping / Nuke / After Effects

Delivered. VFX review pipeline - scoped brief; VFX review pipeline - reviewed working package; VFX review pipeline - handover and learning summary

Illustrative outcome: the team adopted a repeatable approach for vfx review pipeline, with clearer ownership and reviewable records. This is a fictional qualitative result; no real performance measurement or external acceptance evidence is supplied.

Suggested evidence (not supplied): creative treatment and production plan; annotated selected-work breakdown; delivery and rights checklist.

EDUCATION AND SPECIALIST LEARNING

Postgraduate diploma in Compositing

Asterbridge Institute of Professional Studies (fictional institution)
Jul 2013 - May 2014 | completed - fictional record
Focus: compositing, tracking, rotoscoping. Specialist study on environment extension shots; an illustrative learning project, not a published result.

Bachelor's in Visual Effects

Cedarhaven College of Applied Studies (fictional institution)
Jul 2010 - May 2013 | completed - fictional record
Focus: keying, Nuke, After Effects. Applied coursework in compositing, documentation and reviewed practical assignments.

CONTINUING PROFESSIONAL DEVELOPMENT

Visual storytelling studio (2023). Compositing and rotoscoping in the context of visual effects artist work. Used reflective exercises and a bounded practice example related to environment extension shots.

Production workflow practicum (2024). Tracking and nuke in the context of visual effects artist work. Used reflective exercises and a bounded practice example related to screen replacement sequence.

Creative review and accessibility workshop (2025). Keying and after effects in the context of visual effects artist work. Used reflective exercises and a bounded practice example related to vfx review pipeline.

Provider for these illustrative learning records: Meridian Professional Learning Studio (fictional). Not a licence or certification.

LANGUAGES AND WORKING PREFERENCES

English and Hindi - professional working proficiency in this fictional record.

Work arrangement: onsite or hybrid by role requirements. Relocation: open to discussion - sample preference.

Availability: not confirmed; discuss before an interview.

CREDENTIAL AND EVIDENCE STATUS

Productions are fictional. No real client, award, broadcast credit, portrait or licensed asset is represented.

Synthetic qualification and institution names illustrate profile fields only; they are not a validated qualification route or recognised accreditation claim.

No real referee, endorsement, award, publication, membership or licence is supplied.

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Contact placeholder: dhruv.shah@example.com. No phone, live profile URL or verified reference is supplied.

Complete machine-readable data: profile.json. Interactive companion: portfolio.html. Reference CV used for structure only; this is not Ajay Prajapat's biography.