

NARRATIVE EDITOR

EDIT > COLOR > SOUND
> MOTION > DELIVERY

DIMA BOYCHUK

WORLDWIDE / 6+ YEARS / FULL-CYCLE

automotive
documentary
event films
interviews
motorsport
explainers
art & culture
brand films

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ABOUT



DIMA BOYCHUK

I am a video editor specializing in long-form content, including documentaries, interviews, and explainers. Over 6 years in post-production, I've handled a wide range of formats - from artist profiles to major drift events.

I handle the full cycle: from story structure and rough assembly to color grading, sound design, and final delivery. I combine multicam footage, archival materials, and motion graphics into films with a clear structure and strong sense of pacing.

- 6+ years in post-production
- long-form documentaries, interviews & explainers
- full-cycle workflow: edit, color, sound, graphics & delivery
- research, archives & supporting visuals
- custom motion graphics & technical visualization
- remote worldwide • invoicing & international payments

CASE STUDIES

The following projects demonstrate my approach to working with complex narratives and shaping large volumes of source material into story-driven films. These three case studies best reflect my skills, decision-making process, and overall approach to post-production. Additional work samples are available upon request.



CASE 01 / INTERVIEW WITH JACK SHANAHAN

3 WEEKS / 62 MIN / 680 GB

A feature-length documentary interview exploring the career of Irish professional drifter Jack Shanahan, from becoming the youngest British Drift Championship winner to competing at the highest level of international drifting. Through stories of rivalry, family, career-defining decisions, and the realities of life inside the sport, the film offers a personal look at the people and moments that shaped his journey.

[Watch on YouTube >](#)

[Alternative Link \(Google Drive\) >](#)



The Task >

Build a story from a fragmented source set: multicam A-rolls, race footage from different sources (including Jack's media team), and old YouTube archives. A major part of the project was dedicated to sourcing and selecting specific event footage to support the narrative.

The Process >

I'm not a fan of dry, faceless interviews - though they are common in motorsport due to the technical nature of the field. My main goal was to make the video feel personal and emotional while maintaining a raw motorsport aesthetic. I focused on connecting Jack's career progression with footage that highlighted specific emotional beats: his family's reactions, his bond with his brother on track, and the initial friction with the team during the RDS (Russian Drift Series) that eventually evolved into a close partnership.



CASE 02 / INTERVIEW WITH RIAR RIZALDI

2 WEEKS / 13 MIN / 85 GB

A documentary profile of Indonesian filmmaker and artist Riar Rizaldi, whose work explores the connections between technology, labor, ecology, and historical memory. Through conversations about mineral extraction, invisible labor, and the lasting impact of colonial systems, the film examines how modern technologies are often built on stories that remain hidden from view.

[Watch on YouTube](#) >

[Alternative Link \(Google Drive\)](#) >

The Task >

Create a 13-minute documentary profile of Indonesian filmmaker Riar Rizaldi, using a raw interview transcript and a rough outline of the topics. The goal was to build a clean, engaging narrative structure from scratch and find high-quality imagery to illustrate Riar's creative path, his roots in the horror genre, and how he reflects politics and ecology in his work.



The Process >

I started by building the rough cut from the A-roll footage based on the initial list of topics, aiming to keep the layout tight and close to the target runtime. To guide the global narrative, I used the footage from the second shooting location as a recurring bridge between the main chapters. For the historical context, I found high-resolution colonial maps and archive photographs, using them to build a few motion graphics sequences, including map flyovers and text animations. Finally, I handled the full-cycle color grading of the Blackmagic A-roll footage to give the video a rich, cinematic look.



CASE 03 / DRIFT CHAMPIONSHIP IN LIWA

5 WEEKS / 26 MIN / 1600 GB

An event documentary following Fresh X Racing during a round of the Emirates Drift Championship in Liwa, one of the UAE’s premier drifting competitions. Following drivers Damir Idiyatulin and Anatoly Shcherbak through practice, qualifying, and competition runs, the film captures the technical challenges, setbacks, and split-second decisions that shape a race weekend behind the scenes.

[Watch on YouTube](#) >

[Alternative Link \(Google Drive\)](#) >



The Task >

Assemble an event film showing the team's performance at the Liwa Drift Championship. The edit had to combine reportage segments with the speaker, high-speed race footage, and BTS work from the mechanics. The source material included multi-cam interviews, about 20 hours of B-roll from multiple cameras, 4-5 GoPros per car, and official broadcast recordings.



The Process >

A big part of the work was project organization due to the file volume. I went through 20 hours of B-roll to create selects and synchronized all the race runs, which was a challenge since I had to align several GoPros per car with trackside cameras and the live broadcast feed across the full filming day.



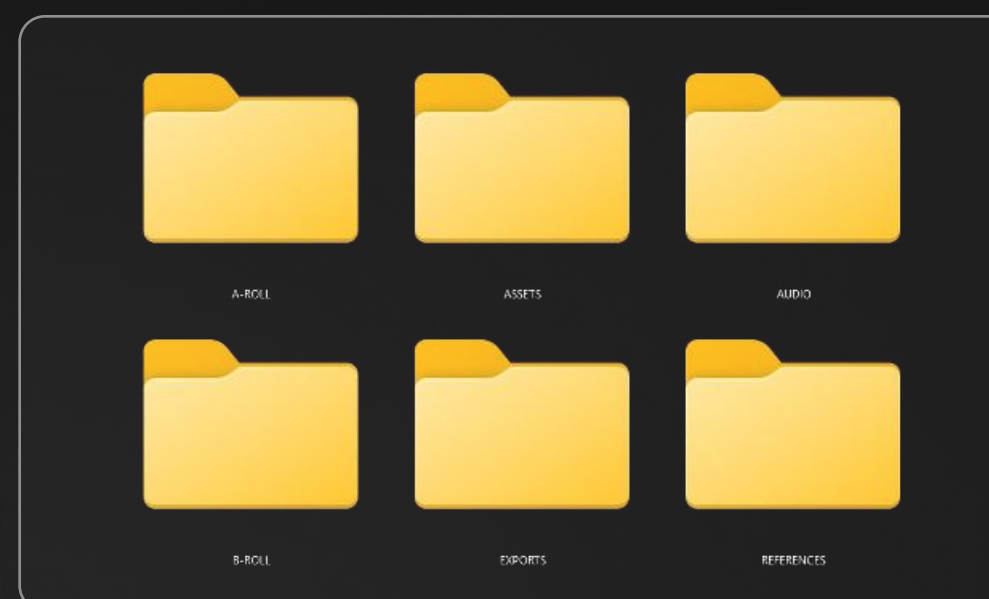
After locking the project structure and multi-cam sync, I moved from the rough cut to detailed editing, adding music and building a custom graphics set in Fusion. Following the project's visual references, I created reusable templates for race announcements, qualifying scores, and winner reveals so they could be used consistently throughout the video (see screenshot). Also, since some parts of the narrative weren't in English, I translated the dialogue and created a voice-over using ElevenLabs to keep the storytelling consistent.



WORKFLOW

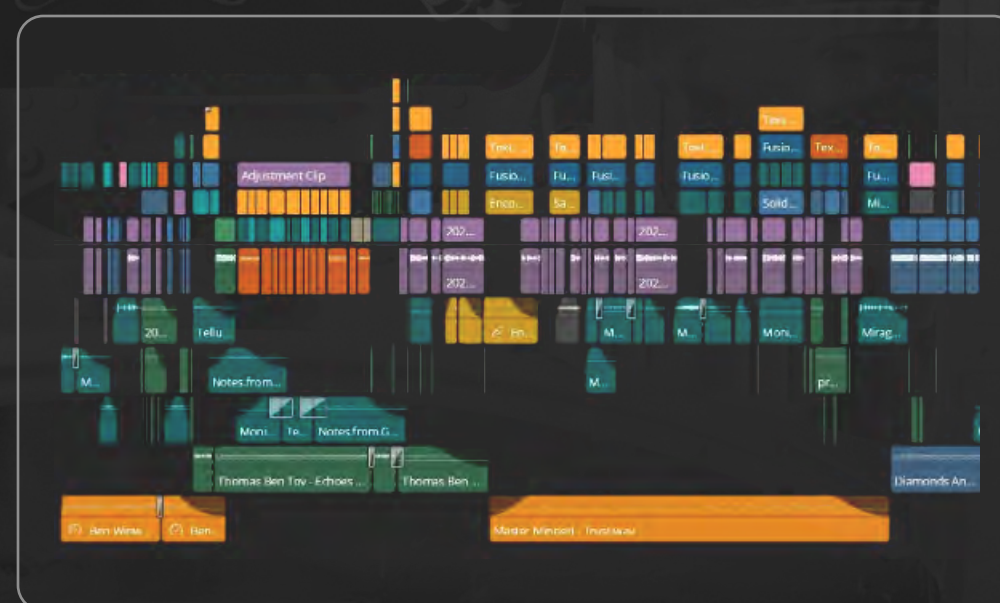
Before opening the timeline, I focus on shaping the story. I review all available material, identify the key moments, and build the narrative structure. For each project, I create a rough script to define the pacing and story progression, making sure the final edit delivers the intended message.

01. MEDIA ORGANIZATION >



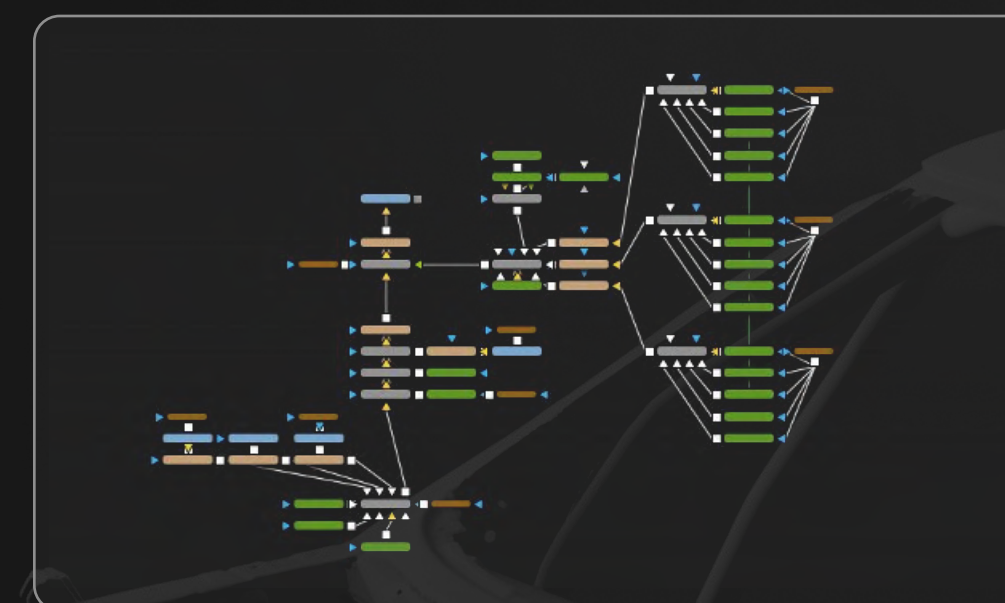
02. STORY DEVELOPMENT >

03. EDITING >



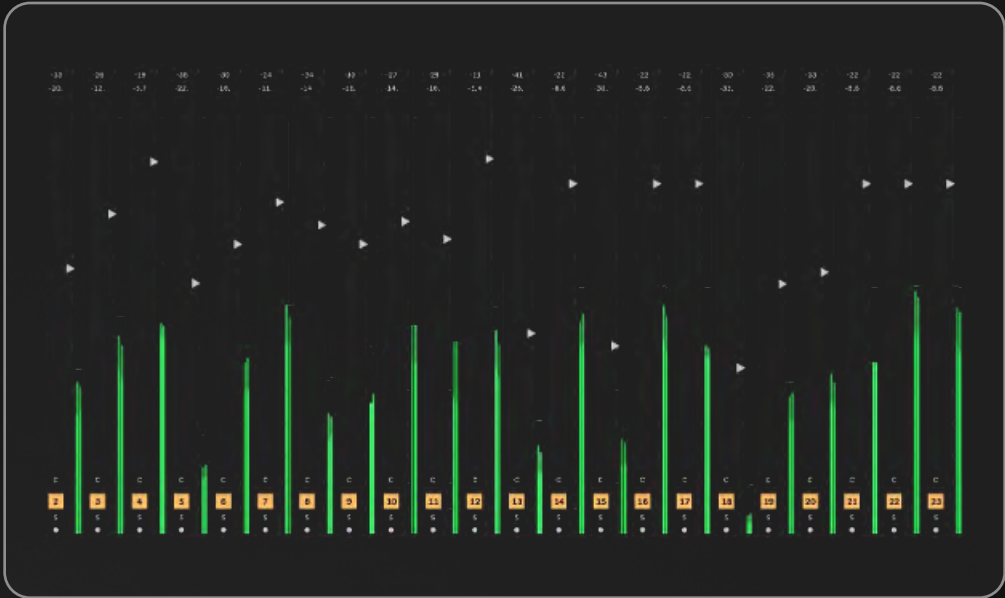
I handle as much as possible within the DaVinci Resolve ecosystem to keep projects unified. Beyond editing and color, I use Fusion for motion graphics and compositing. If a graphic element appears more than once, I build a custom template or macro - it takes a bit more time upfront, but keeps the process efficient and stable as the project grows.

04. MOTION & VFX >



With a background in music production, I treat sound as a vital part of the storytelling. I use Sononym to manage my libraries, which helps me find specific timbres or tracks in the same key so that transitions feel more natural. Whether using Artlist or my custom libraries, I keep audio organized in curated collections to ensure the sound design matches the visual quality.

05. SOUND DESIGN >



I actively use automation (Python, FFmpeg, and Bash) to handle tedious tasks. When a narrative requires more than just footage, I bring in After Effects and Blender for technical 3D visualization or Cavalry for data-driven motion graphics.

06. COLOR GRADING >



Every project ends with a structured package of deliverables: from high-bitrate masters and social media teasers to separate audio stems (voice, music, SFX) and subtitles. I maintain long-term cloud backups for every client, keeping working files separate from final assets for clean and organized handoffs.

07. FINAL DELIVERY >

- 1_audio_track_voice.wav
- 2_audio_track_music.wav
- 3_audio_track_sfx.wav
- 260327_Giorgio_Vitale_Master.mov
- 260327_Giorgio_Vitale_Subtitles.srt
- 260327_Giorgio_Vitale_Teaser.mov

RATES, AVAILABILITY & *CONTACTS*

I work with creators and teams who look for strong narrative structure, a reliable post-production workflow, and consistent quality across long-form projects - especially those who need a single editor to manage the entire post-production process from assembly to final delivery.

The final quote depends on the project's runtime, footage volume, graphics/SFX complexity, and turnaround speed. To get an estimate, please send over your brief, visual references, target runtime, and desired deadline.

INQUIRIES:

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