

Alexey Abramov

FULL-CYCLE DIRECTOR / HEAD OF VIDEO PRODUCTION

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Open to relocation and business travel

■ PROFESSIONAL PROFILE

I am a director accustomed to leading a project end to end: from the idea and pre-production through the shoot, edit, and final master. For more than 12 years, I have worked across television and digital — from live broadcasts and large multicamera studios to documentaries, entertainment formats, and commercials. Over the past several years, I have also led video production: bringing teams together, agreeing on how we work, and making sure the creative idea is not lost between the shoot, edit, and delivery. I am at my best on complex projects where directing, technology, and organisation have to work as one system.

■ HOW I RUN PRODUCTION

01 BUILD A PROJECT FROM AN IDEA

I define how the project should look, then assemble the team and shooting model, shape the graphics, and organise

03 LEAD A LARGE TEAM

I lead crews of up to 40 through department heads while staying involved in the key decisions.

05 REMOVE REPETITIVE MANUAL WORK

I build AI-based tools for notes, graphics, schedules, and other repetitive tasks so the team spends less time on routine and more on the project itself.

02 BUILD THE SHOOT AROUND THE TASK

I choose the camera model for the job: from a compact location crew to a 15-camera studio and live broadcast.

04 WORK WHEN THE PLAN BREAKS

If something fails on set or live, I rebuild the setup quickly and keep the production moving.

06 DELIVER THE FINAL MASTER

I separate the dramaturgy from the technical pass. First I review meaning and mood; then graphics, sound, grade, and the technical readiness of the final master.

■ EXPERIENCE

LEDOHOD PRODUCTION

Jun 13, 2023 — present

Head of Production · since July 2024

Film editor · June 2023 — June 2024

- I lead several projects in parallel, from pre-production through final delivery. I assemble the key people, distribute responsibilities, and maintain the overall production picture.
- On smaller shoots I work directly with the crew; on larger ones, through the cinematographer, production designer, gaffer, and other department heads. The largest crew was around 40 people.
- I rebuilt multicamera production from fixed framings into flexible camera teams, enabling the crew to handle movement, improvisation, and unpredictable action with confidence.
- I moved post-production to DaVinci Resolve and continue to automate repetitive work where it genuinely costs the team time.

CHANNEL ONE RUSSIA

August 2017 — September 2022

Studio director / transmission director / assistant director

- On [Videli Video?](#), I progressed to full-cycle directing across pre-production, production, and post-production. I was responsible for the shooting model, visual execution, production, and master delivery. The programme later became a top-three finalist at the 2023 TEFI Awards.
- I worked as studio director on [Tonight](#) and [In Fact](#), directing cameras and image sources in large multicamera studios.
- I led edit and shooting teams of 5–10 editors, two assistant directors, and the camera crew. I kept track of material preparation, production, edit, graphics, sound, and the readiness of masters for broadcast.

■ EARLIER EXPERIENCE

VESTI NEWS · RUSSIA 1

August 2014 — August 2017

News video editor / assistant director

- Edited news broadcasts, prepared reports, and worked within live transmission.
- This is where I learned to make decisions in the moment, stay composed through technical failures, and take responsibility for the result as it happens.

■ SELECTED PROJECTS

Actor Dynasties with Vadim Vernik

IRI · 2026

Six hour-long documentary films. I am responsible for the visual language, shooting model, editorial and graphic solutions, and organised mobile playback for three cameras. The project was selected for the main competition at the IV ORIGINAL+ DOC Festival 2026.

Happiness Is Near

OK Dating · 2025–2026

A multicamera dating show for audiences aged 40+. As full-cycle director, I took part in casting, developed the studio concept with the production designer, and led graphics, production, and post. Public platform counters show around 3–4 million views per episode.

Historical Quiz Stand-up, Letopisets, and IKS formats

IRI · Sep 2023–2026

I have worked on the project since September 2023. I rebuilt the seven-camera studio: instead of the “one camera — one shot” model, I introduced mobile camera teams and live in-recording coverage (PGM). The project was a finalist at the 2025 IRI Awards.

PROsmotreno / PROsmotreno EXPRESS

VK Video · 2023–2026

A film show-podcast, video-call interviews with Hollywood actors, and a mobile studio at industry events. I led the complete visual cycle; for international interviews, I also directed voice-over sessions with the actors' official Russian dubbing voices.

Tulesna staged commercial

Tulesna · April 2026

A film for a flooring brand's exhibition screen. As full-cycle director, I refined the script, completed the scout and pre-shoot, prepared the storyboard, directed six actors, shot and edited the final film. The entire production took ten days, from receiving the brief to delivery of the finished film.

Videli Video?

Channel One · 2018–2022

I progressed to full-cycle director, responsible for the shooting model, camera work, editorial rhythm, post-production, and master delivery.

■ GAMING AND ESPORTS

Sony PlayStation RU — director, camera operator, and editor on branded gaming films. GamesTattler — original gaming news and reports; these formats were later commissioned by the major gaming channel IGM. I organised a test tournament and a separate streamed Heroes of the Storm tournament, drawing on my own HotS community, which peaked at 300+ members; the server has been inactive since 2022.

■ HOW I LEAD A TEAM

01 One shared objective

I align shooting, edit, art, and technical teams around what has to be delivered and by when.

03 Tasks matched to strengths

I assign work around people's strengths without locking anyone into one function forever, giving them room to try new areas and grow.

02 Helping people grow

An editor and assistant developed into a programme director. I prepared a specialist with no shooting experience to direct parts of multicamera projects independently.

04 Motivation

I understand when the team needs support and when it needs direct, specific feedback. I work to preserve focus and team spirit.

■ SYSTEMS AND IMPROVEMENTS

01 Moved production to DaVinci

Over 6–7 months, I moved the team from Premiere / After Effects / DaVinci to an end-to-end DaVinci Resolve workflow. In my estimate, programme assembly became approximately 35% faster.

03 Automated graphics

I linked Google Sheets to DaVinci templates: around 80 elements are placed in two minutes instead of 1–2 working days. Review and targeted corrections take 1–1.5 hours.

02 One place for deadlines

I built an internal tool for roughly 15 active projects, showing ownership, team workload, and the risk of missed deadlines.

04 VoiceFX Logger

Voice capture of editorial notes with the DaVinci timecode: a typical note takes about ten seconds instead of a couple of minutes.

■ TOOLS, LANGUAGES, AND EDUCATION

Tools

DaVinci Resolve / Fusion (motion design) · Adobe Premiere Pro · Photoshop · After Effects · InDesign · Figma · Blackmagic and Sony cameras · ATEM

Production expertise

Pre-production · multicamera production · staged commercials and branded content · live broadcasts · post-production

Languages

Russian — native

English — production, negotiation, and business correspondence

Education

Russian State University for the Humanities, 2010–2015

Journalism, Television Journalism