CareerSwami · Video Editing & Motion Graphics

FREE TWO-WEEK INTERNSHIP

Project 1 — Cut a forty-five second explainer for a student club

Forty-five seconds to explain what a club is, why it is worth an evening, and what to do next. It has to work horizontal on a laptop and vertical on a phone, with the sound off. That is the whole brief and it is harder than it sounds.

2 weeks	1 project	6–8 hrs
START TO SUBMIT	ONE SUBMISSION	PER WEEK

WHAT IS IN THIS BRIEF

1. The situation — the problem you are being handed
2. The four conditions the cut has to survive — the cases your work must survive
3. What you are given — your data and starting files
4. What finished looks like — the two things you hand in
5. How the two weeks run — week by week
6. Before you start — rules, tools and your starter kit
7. How the work is judged — the marking scheme
8. How to submit — one link, pasted into your dashboard

Read 1 to 4 before you do anything. They take five minutes and they are what the marking scheme is built on. Sections 5 to 8 are the how — come back to them once you know what you are solving.

1 The situation

Treat this as a real client brief. The club is fictional, but the constraint — one short film, two aspect ratios, no budget, muted autoplay — is exactly what a junior editor is handed.

A peer-learning club meets to swap skills: you bring one question you are stuck on, and one thing you can teach. The message they have agreed is fixed — *Bring one question. Share one skill. Learn together.* — and the call to action is *register for a free practice session*.

They need one forty-five second film. It will run on a laptop in a corridor display, horizontal, with sound. It will also run on phones, vertical, almost always muted. Same film, two deliveries, and the vertical one cannot just be the horizontal one with bars on it.

There is no budget, no crew, and no footage. You are expected to work from material you own, material that is properly licensed, or material you make — a screen recording, a phone clip, type on a colour field. Keeping a record of where everything came from is part of the job, not an afterthought.

WHAT YOU ARE BEING ASKED TO DO

Plan and cut a forty-five second explainer, delivered as a horizontal master and a vertical adaptation, with a rights log that accounts for every frame and every sound in it.

2 The four conditions the cut has to survive

Your storyboard has to answer all four of these before you open an editor. Each one changes a decision you would otherwise make on instinct.

Muted autoplay on a phone

The message has to land with no sound at all.

Where films like this fail — A film carried by a voiceover is silent and meaningless to most of its audience. If your key line only exists as narration, it does not exist. Burned-in text or captions are structural here, not accessibility garnish.

Forty-five seconds, hard

Problem, offer and call to action in three quarters of a minute.

Where films like this fail — Most first cuts spend fifteen seconds on an atmospheric opening and then rush the thing they were made to say. Budget your seconds on the storyboard, in writing, before you cut anything.

Two aspect ratios from one edit

16:9 master and a 9:16 adaptation.

Where films like this fail — Compose for 16:9 only and every important element sits in the part a vertical crop removes. Decide the safe area at storyboard stage, or you will reframe forty-five seconds shot by shot in week two.

Someone else has to be able to open the project

An editable project, organised, with sources.

Where films like this fail — Media scattered across a desktop, a project file referencing a path only you have, no folder structure. The export plays and nothing else can ever be changed — which is why the edit decision list and folder map are marked.

The club does not need a real registration link. Design the end card as though it has one, and say in your notes what it would point to.

3 What you are given

The message, the call to action and the duration are fixed. Everything else — the structure, the visual approach, the pacing — is yours.

What is fixed before you start

`45 seconds` `Bring one question. Share one skill. Learn together.`

`Register for a free practice session` `16:9 master` `9:16 adaptation` `must work muted`

One storyboard row, so the format is clear

`Beat`	2 of 5
`Time`	00:06 – 00:14 (8 seconds)
`On screen`	Student stares at a half-finished page
`Burned-in text`	Stuck on the same thing for a week?
`Source`	Phone clip, self-shot, own footage
`9:16 safe area`	Subject centred; text sits in the middle third
`Audio`	Room tone only — nothing load-bearing

Four beats the film must contain

`Problem` `What it is` `What happens` `Call to action`

The club, the sessions and the registration are fictional. Use only footage, music and fonts you own or are licensed to use, and keep the credits. Do not film identifiable people without their agreement, and do not include real names, faces or locations you do not have permission for. No real registration link is required.

4 What finished looks like

At the end of two weeks you should be able to hand over a folder that someone else could re-cut next term.

- **A script, shot list, storyboard and rights plan** — the forty-five seconds laid out with a time budget per beat, what each shot is and where it will come from, and a rights plan naming the licence of every piece of footage, music and type you intend to use.
- **A rough cut, a folder map and an edit decision list** — the full forty-five seconds assembled and timed, even if the visuals are placeholders, with a documented folder structure and a list of every cut so the edit can be rebuilt or handed on.

A timed rough cut with placeholder visuals is worth far more here than thirty polished seconds that stop before the call to action. Finish the shape first.

5 How the two weeks run

Work through it in two parts — but you submit **once**, at the end, not once per week.

PART 1 · WEEK 1

Design the forty-five seconds on paper

Write the script against a stopwatch, storyboard it with the vertical safe area marked, and settle the rights question before you fall in love with a track you cannot use.

Produce

- A script with a time budget per beat, adding to 45 seconds
- A shot list and storyboard showing the 9:16 safe area
- A rights plan: every asset, its source, its licence

> Your storyboard must show where the key message appears as visible text. If the rights plan has an entry reading "find music later", the plan is not finished.

PART 2 · WEEK 2

Assemble the whole thing before polishing any of it

Cut the full forty-five seconds end to end, including the end card. Placeholders are fine. Then organise the project so someone else could open it.

Produce

- A rough cut running the full 45 seconds, timed
- A documented folder map for the project
- An edit decision list and notes on the audio plan

> The cut must reach the call to action. Show the key message legible with sound off. Any project that cannot be opened from the folder you submit will be marked as not delivered.

6 Before you start

- Budget your seconds in writing before you cut. A beat with no time allocation will eat the end card.
- Captions are required, not optional. Burned-in text, an SRT file, or both — say which you did.
- Design the vertical version at storyboard stage. Reframing after the fact is where this project goes wrong.

- Keep the rights log as you go. Reconstructing where a track came from two weeks later usually fails, and an unsourced asset counts as not cleared.
- A rough cut means complete and timed, not polished. Colour and sound design are week three in a longer project and are not required here.

Your tools

DaVinci Resolve, CapCut, Shotcut, Kdenlive, Premiere — any editor you already have. Free tools are entirely sufficient for this brief. No paid tool is required, no stock subscription is required, and no ID document is ever required.

CS_video-editing-motion-graphics_Starter_Kit.zip — storyboard.csv, a script timing sheet, a rights log template, a folder-map template, an evidence log, and a file index.
https://careerswami.com/wp-content/uploads/careerswami-projects/CS_video-editing-motion-graphics_Starter_Kit.zip

7 How the work is judged

WHAT IS ASSESSED	WEIGHT
Problem and requirements — did you understand what you were solving	20%
The core artefact — the thing you actually made	40%
Validation and evidence — how you know it works	25%
Clarity and reproducibility — can someone else open and follow it	15%

Strong	Complete, correct, evidence-backed and easy to inspect.
Developing	A useful partial result, with the gaps explained.
Needs revision	Core deliverable missing, claims unverified, or the work cannot be opened.

Credit reflects demonstrated work, not visual polish. A small, honest result beats a large, unsupported one.

What counts as evidence

expected result → actual result → the timeline screenshot, frame or export setting → conclusion. Then say what the evidence does not establish.

Why this one is worth doing. Showreels are easy to fake and every junior editor has one. What a studio actually checks is whether you can hit a duration, carry a message with the sound off, and hand over a project someone else can open. This brief is built from those three, which is why the rights log and the folder map are marked as heavily as the cut.

8 How to submit

One link, pasted into your dashboard

1. Put your work somewhere with a link — Google Drive, Figma, GitHub, Notion, Loom. Whatever fits the work.
2. **Set it so anyone with the link can view.** A locked link is the single most common reason a submission comes back.
3. Include a short README or cover page saying what to open first, and where each deliverable lives.
4. Open your dashboard, paste the link into the submit box, and add a line or two on anything you want the reviewer to know.

Name files `CS_video-editing-motion-graphics_YourName_v1`. Keep your own copy. A screenshot on its own is not enough for anything interactive. A video is optional — annotated screenshots or narrated slides are fine.

Submitted and heard nothing, or the link came back? Email **support@careerswami.com** with the email address you enrolled with.

Work honestly. Use fictional data and your own work. Credit anything you reused, and disclose AI assistance — including what you checked yourself. Never invent interviews, users, tests or results. Nothing here requires you to spend money, contact real organisations, or deploy anything publicly. Never upload identity documents, real customer records or credentials.

Stuck, confused, or something is broken? Write to us.

`support@careerswami.com`

Or WhatsApp **+91 7383138418**. We answer on working days. Use it for anything at all — a part of this brief that does not make sense, a starter file that will not open, a dashboard link that has stopped working, a deadline you need moved, or a submission you are not sure about.

To get a useful answer fast, spend twenty minutes narrowing the problem down first, then tell us four things: what you expected, what actually happened, what you already tried, and your one specific question. Include your track name and the email you enrolled with.

Asking is not penalised. Submitting partial work with a clearly stated blocker always scores better than a finished answer you copied, and better than a silent no-show.

Optional stretch

Optional, and only once the main work is done — cap it at an hour. Add a motion-graphic end card, or a second vertical variant with a different opening line. Label it clearly as a stretch.