

SANTANA FERGUSON

Creative Technologist & Video Editor

Audience Retention | AI Visual Systems | Post-production

Panama | LATAM & U.S. markets | jsantanaferguson@gmail.com

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450M+ cumulative views on edited video content

PROFESSIONAL SUMMARY

Creative technologist, video editor and audience retention specialist connecting professional image-making with computer vision, generative AI and interactive media. Production experience includes Dhar Mann, Nick Cannon's Big Drive and Publicis. Combines hooks, narrative pacing, motion graphics and frame-accurate QC with hands-on browser prototypes and AI-assisted visual workflows. A background in magic, mentalism and television informs attention, timing and interaction.

PROFESSIONAL EXPERIENCE

Creative Technologist / AI Visual Systems

Independent projects & research | Current

- Build browser-based prototypes combining computer vision, gesture input and real-time 3D with MediaPipe, Three.js and WebGPU.
- Develop AI-assisted workflows for generative imagery, compositing, visual development and depth studies.
- Explore local multimodal AI, visual reasoning, model evaluation, creative agents and MCP integrations for production and experimentation.

Lead Post Producer & Motion Graphic Artist

Nick Cannon's Big Drive - Season 2 | 2024-2025

- Led post-production and motion graphics across eight episodes, combining editing, animation, compositing and VFX.
- Created car montages, vehicle graphics and transitions; shaped multicamera footage for pacing, visual impact and continuity.

Video Editor

Dhar Mann Studios | 2022-2023

- Edited narrative videos around performance, emotional stakes and scene progression, using dialogue and reactions to sustain attention.
- Refined cut timing and continuity for story clarity. Published episode descriptions credit the work as Jorge Santana.

Senior Animator / Post-production

Publicis Groupe | April 2018 - December 2021

- Produced animation, motion graphics, compositing and VFX for digital and broadcast advertising within agency delivery workflows.

Additional experience: AIESEC Panama (2018) - video editing and motion graphics, including UNICEF campaign content.

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BOZA - PERTHRO

Client: Sony Music Spain | Visual development | Music artwork

- Developed imagery and visual studies using generative imagery, art direction and compositing.
- Explored portrait depth and motion through source-footage and depth-pass studies.

EDITORIAL QUALITY & PRODUCTION WORKFLOW

- Review sync, timecode and frame-rate integrity; use waveform and visual cues to locate dialogue starts and plan conform/export decisions.
- Document QC issues and likely causes; protect camera originals, organize searchable media and escalate metadata inconsistencies.
- Anchor creative decisions in briefs and brand guidelines; reconcile stakeholder feedback under tight deadlines.

TOOLS & TECHNICAL CAPABILITIES

Editorial: Audience retention, hooks, narrative and short-form pacing, dialogue timing, multicamera editing, motion graphics, compositing and VFX.

Production software: Adobe Premiere Pro, Adobe After Effects and Blender.

Creative development: JavaScript, Three.js, WebGPU, WebGL, GSAP, real-time 3D and human-computer interaction.

Computer vision: MediaPipe, OpenCV, face and hand landmarks, head tracking, gesture recognition and camera-based interfaces.

AI workflows & research: ComfyUI, generative imagery, local multimodal AI, vision-language models, local inference, model evaluation, AI-assisted experimentation and analytics, creative agents, MCP and creative automation.

EDUCATION, TRAINING & LANGUAGES

Universidad Latina de Panama: Studies in Communication Science (3D Animation).

Training: Creative Coding / JavaScript (Bruno Imbrizi); Fantastic Animation / Blender; Psychedelic Animation / Adobe After Effects.

Languages: English (native). Spanish.

PERFORMANCE & MEDIA ORIGINS

Approximately ten years of active magic and mentalism, plus television hosting and professional photography. Continued study and creative consultation connect audience psychology, attention and gesture with present-day editing and interactive systems.