

GRANT WATERSTON – PROFILE



Grant Waterston is an experienced filmmaker in a number of disciplines. He has worked on productions in over thirty-two countries on five continents around the globe, as well as the Arctic. He studied and graduated from the Pretoria University of Technology Film School, which at the time offered the London Film School syllabus recognized as a 3 year Bachelors degree. Grant began his career as a camera assistant and later second unit cameraman on dramas and documentaries shot on 16mm and 35mm film, a solid foundation for the transition to digital media production where the formal foundation and disciplines of Film and Cinema Techniques are even more valuable and necessary, and this is evident in his body of work over the past 20 years.

Within the ever-evolving realm of digital production, Grant has a reputation for his expertise in an environment that uses cutting edge technologies in professional cameras and equipment in production and post-production operations. Grant admits that today he lives in a world of creating and capturing the very best digital moving images.

The portfolio of work is extensive, but below are SOME of the different genres and production projects that Grant has worked on.

[NB: All the information in this presentation document is substantiated and verifiable. Please submit any queries to info@waterston.tv]

Documentaries:

DP / Lighting Camera Operator / (Editor & Producer: Antarctica Ice World Pioneers only):

Steven Spielberg's "SHOAH Foundation": Documenting the harrowing experiences of survivors of the Holocaust
"Whispering the Wild" (Discovery / Red Pepper Pictures): Expedition to South West Africa - The taming of the wild horses of Namibia with Monty Roberts.

"Miracle Rising", (Combined artists / History Channel): The epic legacy of South Africa's political transformation that culminated in the first free and fair elections in April 1994, an inspiring story of a journey from apartheid to democracy

"Circle of Ice" (Discovery/ E-TV): The first-ever full circumnavigation of the Arctic on digital format, which won Best documentary at the NTVA Avanti Awards.

"Antarctica: Ice World Pioneers" (TVF International/ W.E.): A Waterston Production - documentary on the pioneers who designed and built one of the most advanced research facilities on the Antarctic continent.

"The Inauguration of Nelson Mandela" – a behind the scenes on the run up to and including the inauguration.

"Farm Killings" – investigating the spate of farm killings that shocked the nation.

"Confluence of Dreams" – documenting the planning and construction of one of Africa's largest dams and tunnel water schemes in Lesotho,

"Behind the Blue Curtain" – a behind the scenes sports documentary on South Africa's famous rugby team, the Blue Bulls.

Corporate Media:

DP / Lighting Camera Operator / Editor / Motion Graphics:

Anglo American (MerchantCantos, London)

Discovery Health

Discovery Vitality

Coca-Cola behind the scenes with Roger Milla (World Television, London)

SAB

Microsoft

Vodacom

Magazine series:

Lighting Camera Operator:

"*Eastern Mosaic*", a weekly, one-hour glossy magazine show that has been running for over 10 years on SABC (www.easternmosaic.net). Grant shoots exotic travel features, fashion inserts, story features and the highly popular cooking features segment, "*Hot Stuff*" as well as the annual International Indian Film Academy Awards (IIFA) for the show.

"*Africa Within*" glossy travel magazine programme (SABC 2) for the same production company, Red Carpet Productions.

"*Options*" (SABC 3/Red Pepper Pictures). 90 episodes of the multi-award winning magazine show

"*Media Matters*" a new marketing and advertising media talk show

"*African Diaries*" (TVF International/Foxwood Pictures): travel series with Sandra Prinsloo showcasing over 15 luxury lodges in Africa.

"*Ride the World*" – a biking travel series produced, shot and edited by Grant, visit www.ridetheworld.tv

Reality series:

DP / Lighting Camera Operator:

"*The Sanlam Money Game*" (Rapid Blue/SABC 3),

"*Show me the Mommy*" (Combined Artists/M-NET),

"*Disney's High School Musical*" (Disney/Edenrage/M-NET),

"*Superdance*" (E-TV).

"*Fight Off*" - various martial arts fighting against each other– Pilot episode (Edenrage)

"*Change of Heart*" documents heart transplants and the donors and patients stories (Foxwood Pictures),

"*Ties that bind*" – the stories of African Americans who have relocated to Africa (PBS).

Commercials:

DP / Camera Operator:

Garmin (Red Pepper Pictures),

Huggies (Guru/X-Ray), Christopher Consulting,

KeyHealth, Sally Williams,

Auto Pedigree (Faction Media Productions),

Slumberland "Tiger" (T3 Media),

MTN Uganda (Red Pepper Pictures),

Warrior Paints (Red Pepper Pictures).

Hard journalism:

Lighting Camera Operator:

Waterston has shot over 100 short form documentaries for M-NET's top rated and award winning investigative programme "*Carte Blanche*"

Sports series: "*TopCar*" (M-Net/Supersport) Rally's (from ground and helicopter), vehicle profiles and new vehicle launches for Jaguar, Subaru, Toyota, Hyundai etc.

Animation series: "*Scrapmac and the Sky Raiders*" – a combination of animation and live action brings the world alive for 6- 12 year olds. Grant produced, shot (all green screen vfx / live action) and edited the pilot episode for this series.

Music Video's and Music DVD Productions:

Lighting Camera Operator / Director / (Editor: not all artists):

Miss South Africa music videos (Combined Artists)

Sony's top selling artists Mafikizolo and Mdu.

Standard Bank Jazz Festival (JLP Productions).

Other artists and bands include R.O.Y., Nathan Smith, Riana Nel and Doxology.

Short films:

Director of Photography:

"*The Miner*" (D.o.P.),

"*The Confidant*" (D.o.P.),

"*Streetchild*" (D.o.P.),

Body of Experience – Overview by Grant Waterston:

I've had the privilege of experiencing the shift from film to video to digital video. Initially working on 16mm and 35mm film, working on documentaries, drama's and commercials on most Arri film camera's (SR's, BL's), Canon, Bolex, etc. Then on most video and tape formats such as U-matic, Betacam, Betacam SP etc. then to digital and all the subsequent formats and codecs, currently shooting commercials on the Arri Alexa and Amira, and a few documentaries ranging from DSLR's to the Sony F7, Canon C300 and RED camera's.

Even though I've been editing for around 20 years, starting on the flatbed Steenbecks and then the tape to tape systems, I've only the last 8 years I've really delved into post-production on non-linear editing systems using Apples FCP 7, Motion, Compressor software.

My experience shooting blue and green screen for visual effects and then also being involved on the post-production side of those visual effects has been hugely beneficial in my lighting experience on visual effects intensive shoots. I've realized the importance of lighting a visual effects shot to make the job of the visual effects artist that much easier and effective. Ensuring the right ratios and consistency, as well as creating specific mood lighting for foreground elements that need to be integrated into very specific lighting scenes or background plates.

I enjoy working with the dynamics and contrast of harder light and colors for certain productions, creating striking, vivid imagery. On the other hand I really enjoyed the advent of the Kino-flo's and LED panels, which brought a whole new approach to 'soft' lighting. I'm really enjoying the creativity, ease and flexibility of those at this stage in my career, especially working with "less" light, as cameras get faster and faster and are able to capture such amazing dynamic range in extremely low light conditions.



My camera operating with various types of camera's and situations is pretty solid. From having to be very agile and fast in order to 'capture the moment' in documentaries and reality television to extremely stylized set ups and controlled lighting situations for commercials, visual effects and drama's.

Most documentary and reality producers have preferred working with me due to my steady and creative hand-held work and also being able to accommodate the speed of setting up, lighting and capturing the moment.

Having the experience of producing, directing, lighting, shooting and editing productions over the last 20 years has significantly enhanced my roll as a Director of Photography. I'm able to relate to the producers reality of budgets, timelines and other production issues as well as understand that giving post-production everything they require to do an excellent job, will only make the product that much better at the end of the day.

Filmmaking is certainly a collaborative enterprise and I've come to learn that a lot of it is having the right personality and temperament to be able to relate to and work with the range of creative and technical artists that make up a production.

Apart from the technical aspects of filmmaking, I've also had to embrace the reality of the business of filmmaking. With the South African film and television industry being so small and competitive, I quickly learned that it was necessary to understand the business of filmmaking in order to create a sustainable career and be able to work on projects that I enjoyed and was passionate about. Soon after film school I started a company with a friend. It wasn't easy, but I always had the freelance work to carry me through the ups and downs of the industry. That company is still one of three companies I started and still am involved in today.



I've also always loved animation. It was a number of stop-motion animation projects that I did on my little Super 8 camera that secured a successful application to film-school in my teens. Since then I've been involved with a number of projects that have allowed me to expand on my animation producing experience. I've also embraced the era of New Media, and enjoy creating projects that are a combination of live action and 3D animation visual effects. I've recently founded a company and created a mobile application using our new video compositing system and method that we've recently filed a patent for. Our corporate media business has also been involved in creating interactive gaming experiences for large corporate training/entertainment incorporating elements of digital video production and animation and integrating them with the gaming software and it's various presentation and distribution formats.

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Showreels:

All content in the showreels filmed by Grant Waterston.

Showreel editing and motion graphics within the showreels done by Grant Waterston

<https://www.youtube.com/watch?v=sY4IHgpYdPM>

<https://www.youtube.com/watch?v=RS0T4yyEjAs&spfreload=10>

<https://www.youtube.com/watch?v=xuJLAP94ulo>

Linkedin profile:

<https://za.linkedin.com/in/grantwaterston>

MovieRide FX article:

<http://www.techsmart.co.za/news/QA-Grant-Waterston-Waterston-Entertainment-MovieRide-FX.html>

