

curriculum vitae

career summary

Director of Photography (3 x BAFTA nominated) working in factual documentary & natural history with extensive worldwide location experience. Strong background in lighting & specialist filming techniques including time-lapse, slow-motion & motion control.

Experienced across formats for TV & IMAX including HD, 5k and 3D in live action & time-lapse. Designer and developer of motion-control equipment for stop-frame, live action & high speed.

Degree in Biological Sciences with a passion for science communication. Previously a stills photographer for 10 years, and theatrical lighting designer / technician. Comfortable appearing and speaking on camera.

about me

Qualifications	Skills & experience	3D	Awards & achievements
BSc (Hons) Biology (2:1)	Director of photography	Director of photography	BAFTA Nomination (Cinematography): Kingdom of Plants
MSc Business	Time-lapse (& grading)	Stereography	BAFTA Nomination (Special Effects): Micro Monsters
NVQ (Film Editing in FCP)	Motion-control	Macro	BAFTA Nomination (Special Effects): Conquest of the Skies
PADI Openwater	Stills photographer	Time-lapse	Full voting member of BAFTA
iVisa (USA)	Phantom 2k & 4k	Light weight rig dev'mnt	Member of BAFTA Cinematography Jury (Fiction) 2015
Fully vaccinated for travel	VFX / Blue screen	Huge IA	Gurkha exhibition with Joanna Lumley
	IMAX	Multi-layer compositing	IVCA Silver Award (Chilli Baby, Dir. Ed McGown)

some key links

Showreel: <http://www.roberthollingworth.co.uk/films/showreel/>

IMDb: <http://www.imdb.com/name/nm3734469/>

BAFTA Guru: <http://guru.bafta.org/in-focus-cinematography>

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Location: London

abbreviated credits

Title	Production	Director	Format	Role
Inside the Commons	Atlantic / BBC2	Tom Beard	D800 / Blackmagic 4k	Timelapse / Seasonal Repeats
The Queens Garden	OSF / ITV	Martin Williams	D800 / RED	Timelapse / Live action natural history
Conquest of the Skies	Colossus / Sky	David Lee	RED (3D)	Director of Photography (Natural History)
Into the danger zone: Chernobyl	Discovery / Animal Planet	Chiara Belati	F55	Director of Photography
Mysteries of the Unseen World	National Geographic	Louis Schwartzberg	D800 (3D IMAX)	Timelapse / Stereography
Hidden Kingdoms	BBC NHU / BBC1	Mark Brownlow	D800	Timelapse
Natural History Museum Alive	Colossus / Sky	Dan Smith	D800	Director of Photography (2 nd Unit) / Stereography
Micro Monsters	Colossus / Sky	Tim Osborne / Alex Hemingway	Epic (3D)	Director of Photography / Stereography
Galapagos with David Attenborough	Colossus / Sky	Martin Williams	D800	Timelapse / Stereography
Rico's Timezones: Sweden	Backwards Roll / CBS	Oliver Page	Sony F3	Director of Photography

location experience

hostile / remote environments				
Ukraine	Antarctica	USA	Galapagos	Vanuatu
Chernobyl	Nepal	Caribbean	Norway	India

recent projects, in-depth

7 Deadly Sins	(Discovery)	7 x 60', 5k (Red Epic, TD300)	Director: Alex Hemingway	3D, 5k
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Location Director of Photography across the 7 episodes where Richard E Grant explores the seven deadly sins across the animal kingdom. I designed a light-weight 3D mirror rig based around the Hurricane Rig to enable more nimble filming while on location. The mirror rig weighed less than 9Kg complete with twin RED Epic bodies and was operated on my custom-made ladder dolly and carbon fibre crane. With a small crew we managed over 7 setups including a crane at the Natural History Museum.

Kelloggs TV Commercial	(Kelloggs)	1 x 20", Timelapse	Tantrum Productions	HD
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Time-lapse shots of lettuce growing in a studio environment over a period of one month. I provided the filming equipment including grow light relays and computers to shoot the lettuce for a month, while keeping it in optimum growing conditions. Setting up the shot, lighting and programming the grow lights was done in less than a day and the cameras successfully ran for 4 weeks. CSO blue screen was used to facilitate cutting out the lettuce and compositing it into a live action frame later on.

Conquest of the Skies	(Colossus / Sky 1 & Sky 3D)	3 x 60', 5k (Red Epic & Phantom)	Director: David Lee	3D, 5k
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Macro Director of photography for the series shooting specialist natural history sequences in 3D. Subjects included butterflies, draco lizard, flying frog, atlas beetle, and bantam chicken. Specialist lighting was employed to allow for comfortable filming environments for the subjects to maximise natural behaviour. Innovate techniques in tethering and compositing allowed for realistic flight sequences with no CGI required. I further developed my work with light-weight 3D rigs, enabling 3D mirror rig filming from a small boat on my carbon fibre crane, with remote hot head. We filmed in studios and on location in Borneo and the UK.

The Queens Garden	(OSF / ITV)	2 x 60', Timelapse and Red Epic	Director: Martin Williams	2D, 5k
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Shooting seasonal change sequences over the course of one year on location at Buckingham Palace in the heart of London. Using motion control rigs including a 20' crane I visited the Queen's Garden at regular intervals. Additionally I filmed live action sequences including natural history, a garden party and some PTCs with presenter Alan Titchmarsh.

Into the Danger Zone: Chernobyl	(STV / Animal Planet)	1 x 60', F55	Director: Chiara Bellati	2D, HD
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Director of Photography for a factual documentary filmed on location in Chernobyl. Two significant challenges were the radiation risk and the threat posed by political tensions between Russia and Ukraine. Working closely with Secure Bio and Remote Trauma we shot on location in the heart of Chernobyl for two weeks. Full PPE procedures were followed while we shot this documentary about how radiation has affected the flora and fauna in the fallout zone deep in the Red Forest. Shot on the F55 with timelapse sequences too, this is a pilot for a new series for Animal Planet.

Hidden Kingdoms	(BBC 1, Natural History Unit)	3 x 60' & 1 x 40' IMAX	Director: Mark Brownlow	3D, 5k
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3D timelapse sequences shot on location in the Sonoran desert in Arizona. Stars passing over giant cacti and scorched earth were the main focus of the sequences. Shooting the timelapses in 3D on a mirror rig, I used my motion control system to allow for long dolly tracks and crane shots on a remote head. I've developed my motion control systems to cope with the weight of the 3D rigs. I then lit the desert for night to heighten the sense of wonder to contribute towards the NHU-meets-Pixar sensation that the series was aiming for. With no wind, the resulting shots take on a beautiful ethereal feel as the camera drifts along the desert at night.

expanded education, experience & qualifications

education

2015	London Actor's Workshop: 3 month course covering diverse acting techniques for stage and screen including stage combat, sight-reading scripts, auditioning, improvisation & method. Culminated in a showcase piece performed at RADA in front of an audience of casting agents.
2014	Course: Journalism / writing scripts for camera with Vin Ray. How to write factual (news) scripts for packages and shoot the script.
2004	Final Cut Pro: NVQ Level 2 in ITQ with specialist software training in Post Production software (Cirencester College)
2002 - 2003	Masters in Business Management, University of Bath. Courses included: Project Managing, Budgeting, Accounting, Direct Marketing, HR
1999 - 2002	2(i) BSc Hons in Biological Sciences, University of Bath. Dissertation: Mesoderm formation during late epiboly in <i>Xenopus</i>

experience

Time-lapse	I trained under the timelapse legend Tim Shepherd after leaving University. I worked as Tim's assistant for a couple of years on Life and then latterly Frozen Planet. Subsequently I've filmed with Tim on series including Kingdom of Plants (Sky) and The Queen's Garden (ITV)
Lighting	I have worked with both Nigel Levings (theatre LD) and Mark Kenyon (TV LD) during my younger years to gain a broad experience of lighting. I spent three months with Nigel as his Assistant in Sydney, and then in San Francisco (on Baz Luhrmann's La Boheme). In London I worked with Mark Kenyon on Parkinson.
Engineering	Over the past five years I have designed and engineered various bits of motion-control filming equipment including dolly, pan / tilt head, 20' crane, focus motors, focus bellows and turntables. As well as hardware I've developed the control electronics (from 3 to 16 Axis), and relays for complex plant-growth studio sequences. All this was designed with the heavier 3D rigs in mind for use on the Attenborough 3D series I've filmed, but equally are applicable to the lighter world of 2D. Currently working on a LED light for Phantom filming.

clients

Broadcast and private

BBC	Google	Sky	ITV	Channel 4
James Blunt	National Geographic	Kellogg's	World Economic Forum	Intrepid Travel
Discovery	Animal Planet	Vodafone	Lloyds Banking Group	British Army

abbreviated kit list

Kit

Sony F3 & Ex1	Blackmagic 4k & Pocket Camera	3D Hurricane Mirror Rig	Transvideo 3D View S 12"	20' Carbon Fibre Crane
Wireless HD senders	Satellite Phone (& distress GPS)	16 Axis Motion-controller	Slider / dollies	Bi Colour LEDs
Dedos & Diva Lite	Mark Roberts S3 Stereo Sliders	Arri Lights	Growlights & relays	Nikon D800 time-lapse cameras
20' Carbon fibre crane (motion controllable)	Focus motors (for motion control and 3D capable)	Rostra robotic arm (for motion-control)	Dolly (for motion-control both live and high speed)	Turntables (for motion-control)