

Jack Maatman

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→ reel!

Freelance

March 2020 - Present

Editor and motion graphic artist for projects with Dell Technologies, Oracle, Amazon, Goldman Sachs, Vitreonics, iFit, Keep America Beautiful, Murad, Trivium, and more.

NBCUniversal

November 2019 - Present

Editor of short form digital marketing for NBC's TV lineup. Duties include editing talent interviews for EPKs, reframing content for social media, and mash-up promotional videos.

OA Experiential

July 2017 - November 2019

Animated a 60 foot long digital screen and edited showcase reels for OA Experiential.

TeshMedia

May 2013 - July 2019

Creative Director for the Emmy-nominated TV show, *Intelligence for Your Life*. Supervised 12 animators, animated segments, and created social media content.

GES

March 2013 - October 2019

Edited videos and made graphics for touring and permanent exhibits nationwide: National Geographic, Alien Worlds and Androids, Ice Age 4, Harry Potter: The Exhibition, Mobile World Congress, Boomi, and more.

Launch DRTV

August 2010 - March 2013

Edited and styled infomercials for Gaiam, Tapout, and Ab Rocket Twister.

Extra Large Technology

January 2006 - August 2009

Edited animatics and animated visual effects for three direct-to-video animated feature films: Playmobil Pirates, Princess Twins, & Lil' Bratz Birthday.

Scott Kennedy

March 2006 - 2008

Assistant editor on the Oscar-nominated documentary, *The Garden and Fame High*.

Oh, Hello!

I juxtapose things — clips, images, shapes, text. The software is constantly changing, right now, I work in Adobe's suite of applications, but 20 years ago I got my start using Final Cut Pro 4. I pick up new applications, plugins, and workflows really quickly to keep up.

I've made interactive DVDs, animated movies, documentaries, museum exhibits, a syndicated TV shows, immersive marketing, digital marketing, feature length movies, and more.

I'm always my best when I'm a part of a team. We make something together that I couldn't have done alone. A song I would have skipped, but she picked. Those two clips thrown together — he wouldn't have ever thought. The finished piece has all of our fingerprints and it's better for it.

I'm quick, smart, consistent, and fun, and I need collaborators. I need people to tell me that this works better in greyscale. I need ideas, conversations, friction, to make something great. It is inside that collaboration where I excel.

Below, I've included some case studies about some of my favorite projects in the past few years.

Let's make something amazing together.

*That's my signature
-designed it in tenth grade
-thought I'd be famous*

Short Form Editor

2006 - Present

XLT
Creative pitch projects for the animation studio
LaunchDRTV
Cutdowns of 30m infomercials to 30s-5m spots
Intelligence for Your Life
Original content and clips from the TV show on YouTube
Rock 'n Roll Dreams of Duncan Christopher
Trailer for the indie film
Vitronics
Original content for the YouTube Channel
NBC Creative Content
Clips and Creative projects for NBCUniversal TV on all social media platforms
Amazon Port 2022
Interviews with CEOs and Founders for LinkedIn and YouTube
Holy Frit
Trailer for the Documentary
Sound of Us
Trailer for the Documentary from Yamaha Music
Goldman Sachs
Signal to Noise on LinkedIn

Long Form Editor

2006 - Present

Events on film (2007-08)
Assistant Editor and Editor for Fifty Foot Films
The Garden (2008) 1h20m
Assistant Editor
Playmobil: The Secret of Pirate Island (2009) 2h14m
Editor
Fame High (2012) 1h41m
Assistant Editor
Lil' Bratz - Party Time (2008) 1h10m
Editor
Ab Rocket Twister (2010) 30m
Editor
Tapout XT (2011) 30m
Editor
The Princess Twins of Legendale (2013) 1h14m
Editor
Sonny (2013) 24m
Editor
Intelligence for Your Life (2013-2016) 200+ episodes, 30m each
Motion Designer & Creative Director
Still in the Fire (2019) 1h28m
Fine Cut Editor
iFit Workouts (2021) ~18 45m videos
Editor
Birth of Fusible Glass (2022) 50m
Editor & Motion Designer
Expressive Painting in Glass (2022) 2h
Editor & Motion Designer
Abstract Landscape in Glass (2023) 2h
Editor & Motion Designer

Event Based Media

2013 - Present

Holiday Exhibits for Taubman, 2011-2013, Seasonal Exhibit
Edit and Motion Design
Camp Ice Age, 2013, Seasonal Exhibit
Edit and Motion Design
Harry Potter: The Exhibition, 2013, Touring Exhibit
Edit and Motion Design
National Geographic Earth Explorers, 2014, Touring Exhibit
Edit and Motion Design
Alien Worlds and Androids, 2015, Touring Exhibit
Edit and Motion Design
Banff Parks, Permanent Exhibit, 2016
Edit and Motion Design
NBC Activations at San Diego ComiCon, 2018
Social Media Edits
DARPA at Mobile World Congress, 2019
Quick-Turn Edits
Ernst Young Entrepreneur of the Year Event 2019
Motion Design
Boomi Out of This World 2021
Quick-Turn Edits
Keep America Beautiful Vision 2021, 2022, 2023
Edit and Motion Design
Atlassian Team '22
Edit and Motion Design
Boomi SKO 2022
Edit and Motion Design
Philipse Manor Hall, Permanent Exhibit, 2022
Motion Design
Black Music Walk of Fame, Permanent Exhibit, 2023
Internal Editorial
Dell FRS 2022, 2023, 2024
Motion Design
Dell Technologies World 2022, 2024
Keynote Motion Design
Oracle Cloud World 2022, 2023, 2024
Motion Design

see the highlights on
jackmaatman.com

keynote animation DTW 2024: Michael Dell

PROJECT

Micahel Dell's keynote at the 2024 Dell Technologies World.

CHALLENGE

We got the script four weeks before the event and we were tasked with visualizing every moment in a new and exciting way. From visualizing AI to technical flow charts, every part of the show had to be engaging and exciting for those in person and at home.

ACTION

We spent a week exploring new and exciting ways to show off the new AI tools and we used those explorations in every moment of the keynote. The work even went to the Dell Exhibit team to be used on teh show floor.

OUTCOME

By building a flexible and modular keynote we were able to fully animate the entire script in just four weeks. Spending time early on, exploring what we could do in the timeframe was essential to our success.

"DTW 24 would not be complete without your Midas touch on MSD's opening keynote. I'm so impressed with the epically smart design solutions you came up with – especially the visualization of AI with the floating canted elements. You are so damn talented."

-Stephanie Donlin, Design Director, InVision Communications

PROJECT

The brain child of Tim Carey and Justin Monroe, Vitreonics how the world keeps up with what world renown glass artist Tim Carey is up to next.

CHALLENGE

After the success of Holy Frit, Justin can't quit glass -- he's addicted -- and Tim is his supplier. The two of them cook up crazy and wacky ideas that they film together in Tim's garage.

ACTION

Separated by a mere 3000 miles, Justin and I work together in real-time to edit everything they shoot. We're always putting the next thing together, whether it's a short documentary about the creation of fusible glass or a tutorial on expressive painting in glass, we're on it.

OUTCOME

It's become normal for us to work together over Zoom. We have developed the muscles to work in sync, even when we're apart. It's a very fulfilling and engaging topic to be steeped in.

editor
Vitreonics

"Jack and I had no choice but to meld our minds and become like one organism. Honestly, that experience was one of the most synchronistic and exciting editing adventures I've ever had."

-Justin Monroe, Director, Tandem Arts

Intelligence For Your Life

PROJECT

John Tesh would like to transform his hit radio show into a TV show, *Intelligence for Your Life*.

CHALLENGE

What's the structure? How long should it be? Who's in it? How do you take a radio show and put pictures to it? How many episodes? What does it look like?

ACTION

Luckily, I didn't have to solve all of these problems alone. The team was in this with me. My job was to design and implement the look and feel of the show. After a pivot from weekly to daily, I wrote a creative direction document detailing the style of the show. We then hired 12 animators for the show and I ensured the shows look and feel stayed consistent from beginning to end. After six years together, we produced over 200 episodes of the show.

OUTCOME

I learned how to take a specific style and communicate that style to a team of people. It was challenging and very rewarding. It taught me to listen, watch, and collaborate better.

Watch our Daytime Emmy Nominated Episode here:

"Jack earned the nickname "Magic Jack" because of his continued ability to surprise all of us with his creativity and speed. If there was a piece that no artist could figure out, Jack would get it done. He sets the creative tone for everyone he works with."

-Gib Gerard, EP & Host, TeshMedia

PROJECT

Writer and producer Chris Retts and director Mark Wilson made a feature film! It's too long.

CHALLENGE

In early screenings, people keep commenting that they need a real editor. They want an outside perspective to help with the hard choices. Oh, and we need it by Friday.

ACTION

They sent me a cut of the film and I chopped away in Premiere. Only after I started, did they tell me about the deadline. With a newly lit fire, I ruthlessly chopped the film down to streamline the story. After viewing my edits, we all sat down together in front of FCPX, software I didn't know, and executed my edits. All told, it took me a few days to edit and one afternoon together to finalize. Together, we took about 15 minutes out of the film.

OUTCOME

This project taught me about my own instincts and good storytelling. Seeing the big picture is really important, even in the tiniest of edits. The film has won several awards at festivals and is available to stream on Amazon Prime.

"We had an okay cut when we first came to Jack with WADE IN THE WATER, but he brought it to the next level (hell, the next SEVERAL levels) — giving us a final edit that felt brisk, dynamic, captivating. He's an amazing editor and collaborator."

-Chris Retts, Writer & Producer

feature editor

Wade In The Water