



# LUKE CYPERT

Challenges are what make filmmaking engaging. When a production asks for something, I say "yes!", even if the task seems impossible. I will work with my people to get it done, every time, on time & within budget. There is always a way. My experience, dedication, intellect, organization & team-building ensure that I will make it happen.

Oklahoma

LukeCypert@gmail.com

580-272-3056

## EDUCATION

### Oklahoma Film & Television Academy

Class of 2022

Set Ready Course

### East Central University

Class of 2013

BSA Mass Communications

### Center for Creative Media

Class of 2009

Post Production Intern

## VOLUNTEER

### Didasko Children's Home

Tamara, Honduras

In 2016 I volunteered at an orphanage in Honduras. For three months I built relationships with the children and also created videos to help the home with their international fundraising efforts.

See All 90+ Credits at:



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## CREDITS

### DIT & Loader

\* **One Day as a Lion**

Lionsgate/Roxwell Films - Feature

*No hard drives when I arrived on set, so I worked with production to buy media and develop best practices for the show.*

\* **A Christmas... Present**

GAC/MPCA - Feature

*Needed daily uploads of full-res media, so I provided the system, infrastructure and trained a Loader to accomplish Production's quick turnaround goals.*

\* **Shakey Grounds**

Independent - Feature

*Music film asked for VTR and playback, I updated my kit to provide these.*

\* **We're Here**

HBO/IPC - Series

*Managed media and dailies for up to 8 cams and 4 audio mixers.*

\* **Farmer Wants a Wife**

Fox/Eureka - Series

*On-location shoot with very little infrastructure; developed highly mobile rig.*

\* **Rebuilding Black Wall Street**

OWN/Sunwise Media - Series

*Took over an in-progress shoot and quickly adapted to existing workflows.*

\* **America's Hidden Stories**

Smithsonian - Feature Doc

*Media management and secondary drone piloting*

### Camera

\* **Treehouse - Director of Photography**

Tubi/Trustworthy Star - Feature

*Created full shot list for entire script, hired all camera and G&E crew, worked closely with the Director to develop an authentic and grounded 90s aesthetic using glass and camera specifically sourced for this film.*

\* **American Potluck - Director of Photography**

Independent - Feature

*This film had a unique development and production style, and I worked with the Director to provide crew and solutions to the distinctive challenges of the film.*

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## CREDITS (cont'd)

- \* **A Sawful Christmas - Director of Photography**  
48Four Pictures - Short  
*A short thriller with extensive handheld and kinetic imagery.*
- \* **To Kill A Gourd Trilogy - Director of Photography**  
Cypert Studios - Series of Shorts  
*Three short films action films that helped hone my style.*
- \* **Little World - Director of Photography**  
LWC Film - Nature Documentary  
*Shot over the course of an entire year, a short doc shot mostly with macrophotography following the life of insects.*
- \* **Hope's Hollywood Christmas - 1st AC & DIT**  
Prime/GC Films - Feature  
*The DP shot wide open on large-aperture cinema glass, which made focus a challenge, but I love a challenge.*
- \* **Pillow Armor - 1st AC & DIT**  
Prime/GC Films - Feature  
*Working with the same crew and lenses, we shot a second feature. For both, I also managed the media.*
- \* **Prison Chronicles - 1st AC**  
History/Revelations - Series  
*A camera and lighting kit was mailed to me and I shot an interview remotely for the show.*
- \* **My Father, the BTK Killer - 2nd AC**  
Netflix/Campfire - Feature Documentary  
*I primarily worked as the media manager on this multicam documentary.*
- \* **Top Rank Boxing - Camera Operator**  
ESPN/Top Rank Boxing - TV Special  
*Assisted with setup and lighting for pre-fight interviews. I was hired twice for two different fights.*
- \* **Stories of Love to the Rescue - Camera Operator**  
Circle/TCM Creative - TV Special  
*A multicam show with hosts and guests talking on stage. I ran a dolly cam during the recording.*
- \* **SAFESpaces365 - Camera Operator**  
Brave Dream Media - Corporate  
*While the main crew worked on larger scenes, I worked with a producer and a small team as second unit. I essentially functioned as the DP for second unit and set the angles and lighting.*

- \* **Nightline - Camera Operator**  
ABC - News  
*A national news broadcast needed follow-up footage for a local story, so they hired me to shoot the missing b-roll.*
- \* **USA Cycling Pro Cup - Camera Operator**  
FloBikes - Live Sports  
*4-day professional mountain biking event. I ran the finish-line podium cam.*
- \* **The US Pro Cup - Camera Operator**  
Insider MTB - Live Sports  
*Rehired for another year of the same 4-day event. I also brought on three other cam ops.*

Colorist

- \* **Staff Colorist - 2017 - 2021**  
TCM Creative - DRTV  
*Worked for 4 years grading numerous nationally broadcast commercial spots, developed our round-trip grading process and worked as a junior editor on dozens of pieces.*
- \* **Treehouse**  
Tubi/Trustworthy Star - Feature  
*As the DP, I wanted to maintain control over the images. So we went with a grounded, filmmic style that suited our 90s gritty feel.*
- \* **Hope's Hollywood Christmas**  
Prime/GC Films - Feature  
*A warm Christmas film filled with family cheer.*
- \* **BJ's Restaurants**  
StudioNow - Advertising  
*Rehired several times to work on their Christmas spots.*
- \* **Ring of Sorrow**  
48Four Pictures - Short  
*A poorly shot short film that needed heroic color work to match the Director's vision.*
- \* **SAFESpaces365**  
Brave Dream Media - Corporate  
*Multicam, lifelike look for this serious school-safety series.*
- \* **No Greater Love**  
Trost Moving Pictures - Short  
*Classic cinematic colors in this dramatic short.*