

# TENOCH K. AZTECATL

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## EDUCATION

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**Texas A&M University** Bachelor Arts, International Studies: Aug 2019  
*Media Studies and Communication*  
Concentration: Spanish

## PREVIOUS EXPERIENCE

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**Freelance – DoP, Cam Op, Editor;** Los Angeles, California Feb 2022 - Nov 2023

- Work as a cinematographer and camera operator for Rolling Loud, Climate Nexus x *The Guardian*, the USC Annenberg Center for Health Journalism and on indie music videos
- Edit unscripted projects for Black Lives Matter, People’s Television, *The Texas Tribune*, Sparksight Media and *The Skimm*
- Review and execute shot list plans with collaborators and prepare proposals based on associated costs and shoot scheduling.

**University of Texas Health Science Center – Video Director;** San Antonio, Texas Feb 2020 - May 2022

- Managed day-to-day video production tasks, including video department budgeting, weekly content releases, measuring and reporting video analytics and managing equipment inventory
- Filmed, edited, color corrected and delivered 4K footage for online releases and live airing on *Univisión* television segments
- Conducted on-air interviews, editing and sound-mixing for award-winning podcast, *Salud Talks*.

**Austin Film Society – Intern;** Austin, Texas Jan 2019 - May 2019

- Connected clients at Austin Studios with local filmmaker resources and film organizations throughout the greater Austin-area
- Operated Salesforce daily to resolve customer service issues and track AFS consumer sales data
- Made bank deposit deliveries and transported 35mm motion picture film from Austin Studios to the AFS cinema for screenings.

**The Texas Tribune – Multimedia Fellow;** Austin, Texas June 2018 - Aug 2018

- Translated and edited hours of Spanish language interviews from the family separation crisis at the Texas-Mexico border to produce informative and cinematic video pieces
- Produced the first documentary-style video in a joint-coverage partnership between the Texas Tribune and TIME
- Served as assistant editor and production assistant on short documentaries, including, “*13 Hours to Midnight*”, the Tribune’s first EMMY®-awarded film.

## RELEVANT EXPERIENCE

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### CAMERA/MONITORING

- Experience with multi-camera set-ups and professional production lighting set-ups for an array of visual styles
- Troubleshooting experience with cameras like the Sony FX9, FX3, FS7 (II), Blackmagic Ursa G2 Broadcast and other cine cameras
- Operating/troubleshooting for monitors like the Atomos SUMO, Ninja V; as well as Terradek & Hollyland wireless products

### CAMERA ACCESSORIES

- Experience operating and troubleshooting various stabilizers and tripods, including Easyrig, Zhiyun and Smallrig products
- Understanding of various camera builds for documentary, narrative film, music video and branded productions
- Knowledge of motion picture film stocks, exposure methods for celluloid film and postproduction processes for analog footage
- Experience recording and troubleshooting field audio with boom and wireless lavalier mics and external recorders.

## TECHNICAL SKILLS

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### CINEMA CAMERA

Sony: FX9, FX6, FS7-II (own), FX3/FX30  
Canon: C300-III, C500, Blackmagic Ursa G2, BMPCC 4K/6K

### SOFTWARE

DaVinci Resolve Studio, Final Cut, Adobe Creative Suite: *After Effects*, *Premiere Pro*, *Media Encoder*, *Photoshop*

### CINE CAMERA KNOWLEDGE

Knowledge of various RAW formats, codecs, gamma, & gamut. Advanced knowledge of exposure settings such as histogram use, false colors, CINE EI mode for Sony and native ISOs for a variety of cameras