BOOKING AND PRESS
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FILMMAKER · PHOTOJOURNALIST · FOUNDER OF GUAPY · SOCIAL IMPACT ADVOCATE

BIOS FOR PRESS AND EVENT ORGANIZERS

Monty Marsh

Four lengths, ready to use as written. Updated October 2026.

SHORT BIO

About 65 words

Monty Marsh is a director, producer, photojournalist, executive, and social impact advocate with over two decades of experience in the entertainment industry. He founded GUAPY, the consent and licensing infrastructure for your face, voice, and persona in the age of AI and deepfakes. He builds workforce programs for Black and Brown youth in South Los Angeles, including Creators As A Business with the Crenshaw Chamber Foundation.

MEDIUM BIO

About 180 words

Monty Marsh is a director, producer, photojournalist, executive, and social impact advocate with over two decades of experience in the entertainment industry.

In 2018, the Commercial Directors Diversity Program, powered by the DGA and AICP, chose him as one of six directors from nearly 400 applicants. Through the program, he made an Afrofuturist spec film for adidas Originals that Adweek featured and Ad Age lauded as one of the Top 5 Creative Ideas of the Week.

Monty builds workforce programs for Black and Brown youth in South Los Angeles, including Creators As A Business with the Crenshaw Chamber Foundation. His workforce program Crenshaw Forward pairs young filmmakers with neighborhood elders. His programs teach young creators to own their likeness and IP, and to know the consent laws that apply on set. They also cover starting a business, from raising capital to building a team.

He founded GUAPY, the consent and licensing infrastructure for your face, voice, and persona in the age of AI and deepfakes. He is a recent graduate of UCLA Anderson's Venture Accelerator and a new founder in UCLA Ventures.

LONG BIO

About 345 words

Monty Marsh is a director, producer, photojournalist, executive, and social impact advocate with over two decades of experience in the entertainment industry. He started in front of the camera as an actor and model. His face and voice were his business, and nothing protected them. Today he is the founder and CEO of GUAPY, the consent and licensing infrastructure for your face, voice, and persona in the age of AI and deepfakes. He is a recent graduate of UCLA Anderson's Venture Accelerator and a new founder in UCLA Ventures.

In 2016, he directed and co-produced YouTube's first live 360-degree performance. In 2018, the Commercial Directors Diversity Program, powered by the DGA and AICP, chose him as one of six directors from nearly 400 applicants. Through the program, he made an Afrofuturist spec film for adidas Originals that Adweek featured and Ad Age lauded as one of the Top 5 Creative Ideas of the Week. His short film NOAH won Best Screenwriting at the 2021 Diversity in Cannes showcase. From 2024 to 2026, he was executive director of SoLa Studios, a production company and creative agency in South Los Angeles.

As a photojournalist, he photographed two former presidents and civil rights leaders at Selma's Bloody Sunday commemoration and documented child slavery in Benin with CBS News.

Monty builds workforce programs for Black and Brown youth in South Los Angeles, including Creators As A Business, now underway with the Crenshaw Chamber Foundation. His workforce program Crenshaw Forward pairs young filmmakers with neighborhood elders. The elders bring the history. The filmmakers bring the cameras and AI. His programs teach young creators to own their likeness and IP, and to know the consent laws that apply on set. They also cover starting a business, from raising capital to building a team.

He spoke at The Power of Generations: Building Tomorrow's Creative Workforce, an industry roundtable at UTA presented by the Motion Picture & Television Fund (MPTF) and the Entertainment Industry Foundation (EIF).

He holds an economics degree from UNC Chapel Hill and is on the faculty of UCLA Extension.

COMPREHENSIVE BIO

Full length

Monty Marsh is a director, producer, photojournalist, executive, and social impact advocate with over two decades of experience in the entertainment industry, from large-scale commercial productions to independent film. His work creates financial returns, generational impact, and engaging stories with unique, relatable characters that resonate with global audiences. His thesis: cultural authenticity, financial returns, and compelling storytelling are not trade-offs. They are multipliers.

Whether working on big-budget narratives, branded campaigns, international documentary journalism, community-driven initiatives, or his ethical AI startup, Monty brings the same level of intentionality, technical innovation, and storytelling craft to every endeavor.

GUAPY

Identity was never an abstract concept for Monty. It was how he made a living. As an actor and model, he put his face, voice, and persona to work every day. He learned early what identity was worth, and what it meant to have no infrastructure to protect it. He is now the founder and CEO of GUAPY, the consent and licensing infrastructure for your face, voice, and persona in the age of AI and deepfakes.

GUAPY is designed as a title registry for identity, where people set the terms for their likeness and get paid when it is used. The rights stay with the person. Today, he is building the infrastructure that makes consent non-negotiable and identity sovereign.

Monty is a recent graduate of UCLA Anderson's Venture Accelerator and a new founder in UCLA Ventures.

Film, commercial and immersive work

In 2016, Monty founded Kindred Spirits Entertainment. Through early 2024, the studio produced more than 50 branded, documentary, and narrative projects, with casts and crews of up to 60 people.

From 2018 to 2023, he was a creative producer at Revolt, leading branded and editorial content. His work there included Black News, a 14-episode series sponsored by State Farm, and Revolt Summit powered by AT&T. His programming grew audiences 25% month over month. He also directed a Revolt-produced branded film for Visit Seattle.

From 2024 to 2026, he was executive director of SoLa Studios, a production company and creative agency in South Los Angeles. He raised $150,000 from Sony Pictures for the studio and helped design workforce programs in film, music, live events, and product design.

In 2016, he directed and co-produced YouTube's first live 360-degree performance. He also directed the virtual reality music video "Not Above That." WIRED featured it, and VRScout named it one of the essential VR music videos of 2016. VR Days Europe named it one of the three best VR music videos. It was also nominated for Best Interactive Music Video at the Austin Music Video Festival, and NPR featured its 2D companion in the Songs We Love series.

In 2018, the Commercial Directors Diversity Program, powered by the DGA and AICP, chose him as one of six directors from nearly 400 applicants. With a $5,000 stipend from the program, he made "Original Is Never Finished," an Afrofuturist spec film for adidas Originals. In it, stilt-walking Jumbies move from the past into the present to protect a community. Adweek featured the film, and Ad Age lauded it as one of the Top 5 Creative Ideas of the Week. Shots and Source also covered it, and it screened at the program's industry showcase at the Academy of Motion Picture Arts and Sciences.

His hybrid short film NOAH, shot during the pandemic, explores the identity and mental health of young Black men during the Black Lives Matter movement. It screened in competition at the 2021 Diversity in Cannes showcase and won Best Screenwriting. It also won the Spirit Award for Best Short Documentary at the Brooklyn Film Festival. Its official selections include HollyShorts, the Santa Monica International Film Festival, the Toronto Black Film Festival, Atlanta Docufest, the American Documentary and Animation Film Festival, and the Pan African Film Festival.

He directed Nissan's national "Get Ready" Black History Month commercial featuring Jay Ellis, part of Nissan's Electric Beats initiative. Motionpoems selected him to adapt Lee Ann Roripaugh's poem "Song of the Mutant Super Boars," an official selection of the ZEBRA Poetry Film Festival in Berlin. SHOOT magazine named him one of 32 international Directors to Watch and presented his work at the Directors Guild of America in New York.

Photojournalism

Monty's eye was first trained in a middle school darkroom, where he learned to develop film and make prints by hand. Fourteen years passed before he picked up a camera again. Kevin Carter's Pulitzer Prize-winning photograph of the Sudanese famine, "The Vulture and the Little Girl," brought him back. The debate it set off, over when a photographer should bear witness and when to step in, became the foundation of his practice.

Largely self-taught as a photographer, he studied masters like Gordon Parks. From Ansel Adams, he learned to see the final image before the shutter clicks. From Richard Avedon, he learned to lean into hard truth. Working as a commercial location scout and manager gave him an eye for architecture and line, which he sets against raw human moments.

His early documentary work took him to Skid Row in Los Angeles, where he made photo essays on the city's homeless population. He was in harm's way more than once. The work demanded what his practice always has: earning a stranger's trust in seconds, without words.

In the early 2000s, he photographed the anti-war movement that rose against the Iraq invasion. He paid for travel across the country by selling prints, T-shirts, and postcards of his images. That work became his private photography collection, State of Union: Images of an Unheard Voice.

In 2007, he traveled on his own to Selma, Alabama, for the Bloody Sunday commemoration, photographing two former presidents, senators, and civil rights leaders. A year earlier, he was the lead photographer embedded with an Emmy-winning CBS News journalist on an investigative report about child slavery in Benin, West Africa. Benin was a major departure point of the transatlantic slave trade. In his spare time during the trip, he documented that history through a personal essay titled The Port of No Return.

He made two trips to Cuba, the first as a journalist under U.S. travel restrictions and the second after they eased. His photographs of the Cuban people under decades of embargo live as Cuba: Life Behind the Gates of the Embargo.

Social impact and advocacy

Monty builds workforce programs for Black and Brown youth in South Los Angeles, where he also teaches filmmaking. His programs teach young creators to own their likeness and IP, and to know the consent laws that apply on set. They also cover starting a business, from raising capital to building a team.

He is designer, program lead, and executive producer of Creators As A Business, now underway with the Crenshaw Chamber Foundation. The program pays young creators for real work, from the Foundation's video campaigns and newsletters to photographs sold at Kinfolk & Co.

His workforce program Crenshaw Forward pairs young filmmakers with neighborhood elders. The elders bring the history. The filmmakers bring the cameras and AI.

He spoke at The Power of Generations: Building Tomorrow's Creative Workforce, an industry roundtable at UTA presented by the Motion Picture & Television Fund (MPTF) and the Entertainment Industry Foundation (EIF). He also teaches photography at UCLA Extension, where he moderated the State of the Entertainment Industry panel in September 2026.

Early career

Monty's career started in front of the camera. While still in college, he landed a role in a Hallmark Movie of the Week. After earning an economics degree from UNC Chapel Hill, he turned down a job on Wall Street to model. Represented by Elite Model Management, he worked in Miami, Atlanta, Chicago, and New York.

Behind the scenes, he began at Cinemedia Film AG's North American Film Finance Division. Working in business development and partnerships, he helped package A-list film projects and evaluate scripts. Between 2000 and 2015, he worked on more than 1,000 commercial campaigns, in roles that included production assistant, camera loader, production coordinator, and location scout and manager.

Education and training

- B.A., Economics, University of North Carolina at Chapel Hill
- Directing and Cinematography, UCLA Extension
- Digital Marketing Certificate, General Assembly
- Screenwriting, Stage 32, Udemy, and MasterClass
- UCLA Anderson Venture Accelerator