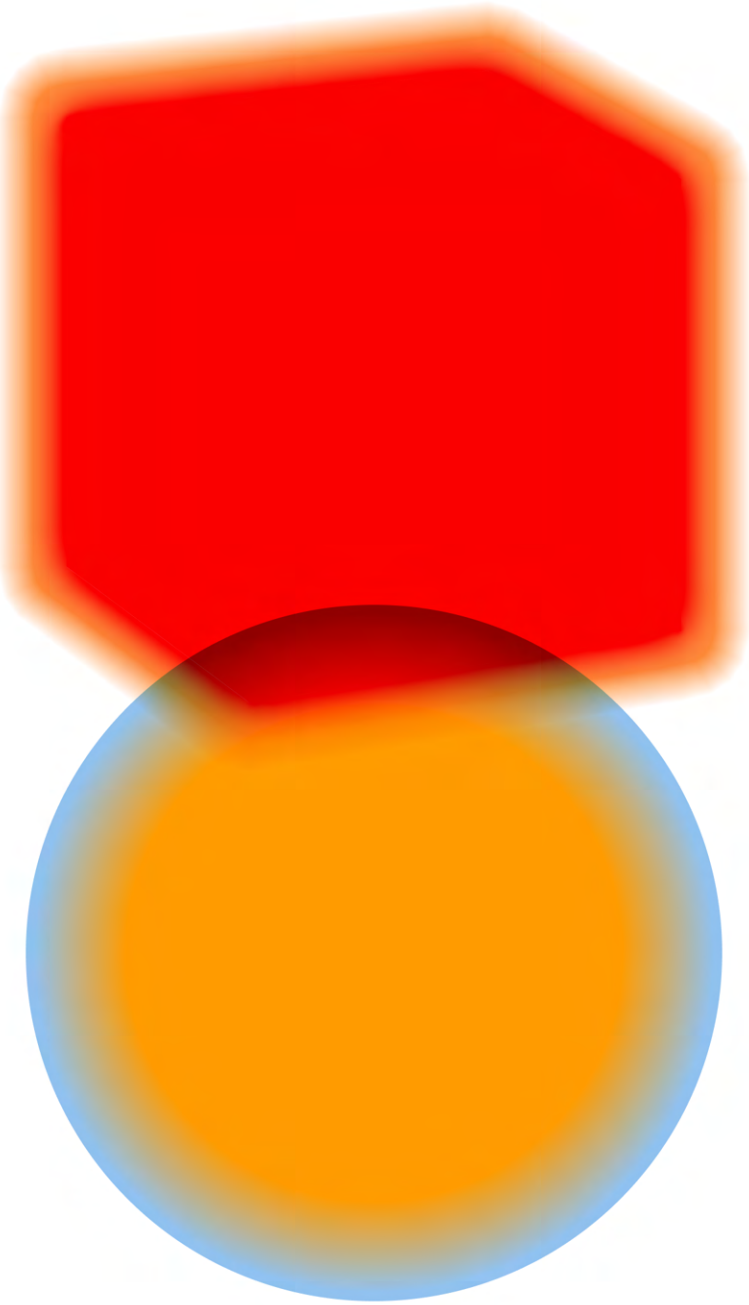
DIVERSITY, EQUITY, INCLUSION & JUSTICE

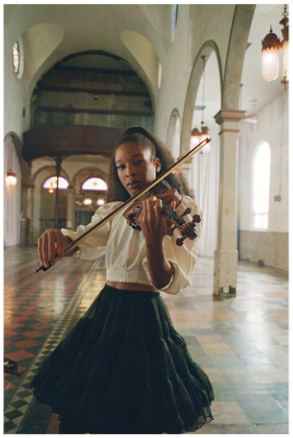


REPORT 2025

Even
Odd

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00.

IMAGE

COMMUNITIES: OPERACRÉOLE
CashApp, director/photographer
Mohammad Gorjestani

INTRODUCTION

MOHAMMAD GORJESTANI, FOUNDER

2025 was about scaling for Even/Odd, and with scaling comes pressure on top of whatever variables the year presents on its own.

After years of having a lot of our team in LA, we decided to open a post in Highland Park. We did the most amount of projects in a calendar year, and hired the most amount of people we ever have. That means simultaneous productions running across two coasts, sometimes internationally. Working with new producers and team members, which like any relationship, takes thoughtful onboarding and attention. That's a lot of new surface area for things to go right — and for things to quietly go sideways, if you're not paying attention.

Holding your values when you're small is a different challenge than holding them when the machine is growing and gaining momentum. When you're small, the culture lives in the room — you know everyone, every decision passes through a tight enough circle that the intention and the execution are rarely far apart. There's a lot of unspoken communication. When you scale, that changes. Growth has a gravity of its own, and under pressure it bends towards efficiency and toward whatever gets the job done fastest with the least friction. And so much of what we actually care about — who gets hired, who gets paid, whose story gets told and how — that stuff requires friction because it is against the grain by design. Conviction in our work means slowing down when every instinct says move, and burning the candle a bit more while an easier choice is right there and the deadline is real.

We didn't get everything right this year. There were moments where the pace won. Part of doing this work for real is naming that plainly — because the point of doing this annually is to actually look. Not to produce something that makes us feel good about ourselves, and certainly not to perform a commitment to values that an industry has largely stopped pretending to hold.

What we came to understand more clearly this year is that at scale, values have to become structural. They can't live only in the founders or in the ambient culture of a small team. They have to be designed into the work itself — into hiring, into contracts, into who gets the first call when a project comes in and how we bring new people into the way we think. That's the ongoing project. We're grateful for the year we had, for the work we got to make, and the people we got to make it with.





IMAGE

ROSES
Homie, dir. Dave Laven



01.

DATA & PEOPLE
EVEN/ODD STUDIO

IMAGE

Off the Record: PREZI
Defender, dir. Henry Kinder

DATA COLLECTION

We include an optional demographic survey with every new crew member and employee's startwork packet in Wrapbook, making it easier for them to share their information anonymously, while allowing us to use Wrapbook's integrated Demographic Hiring Report tool.

The surveys are optional. In 2025 we had an ~87% response rate (up 6% from 2024).

64
projects completed

1,330
people hired across production and post-production teams

Expanded our internal studio team to

15

YEARS WORKING AT EVEN/ODD

0-1 Years	2-4 Years	5+ Years	10+ Years
4	5	3	3

EMPLOYEE BENEFITS

- 3% Employer Nonelective 401k Contribution
- Unlimited PTO
- Flexible WFH Policy
- Medical, Vision, Dental
  (100% of base plan covered by Even/Odd)
- Health FSA
- Dependent Care FSA

CREATIVE STUDIO GENDER DIVERSITY

0%
NON-BINARY

The following data encompasses our core company staff, creative leadership hires, and original content teams.

40%
MEN

60%
WOMEN

CREATIVE STUDIO RACE/ETHNIC DIVERSITY

0%
PACIFIC ISLANDER

0%
INDIGENOUS (NORTH AMERICA)

The following data encompasses our core company staff, creative leadership hires, and original content teams.*

4%
HISPANIC / LATINO/A

52%
WHITE

* A NOTE ON DATA COLLECTION

Demographic categories in this report reflect a combination of self-identification and editorial standardization for clarity, consistency, and readability across the report. In some instances, categories were consolidated or updated to align with contemporary language and internal reporting standards.

12%
SWANA

4%
SELF DESCRIBED

14%
ASIAN

4%
MULTI-RACIAL

10%
BLACK

PRODUCTION & POST PRODUCTION GENDER DIVERSITY

62%
MEN

The following data encompasses our core company staff, creative leadership hires, and original content teams.

1%
NON-BINARY

37%
WOMEN

PRODUCTION & POST PRODUCTION RACE/ETHNIC DIVERSITY

The following data encompasses our core company staff, creative leadership hires, and original content teams.*

9%
MULTI-RACIAL

48%
WHITE

18%
HISPANIC / LATINO/A

* A NOTE ON DATA COLLECTION

Demographic categories in this report reflect a combination of self-identification and editorial standardization for clarity, consistency, and readability across the report. In some instances, categories were consolidated or updated to align with contemporary language and internal reporting standards.

1%
INDIGENOUS (NORTH AMERICA)

1%
SELF-DESCRIBED

2%
SWANA

9%
ASIAN

1%
PACIFIC ISLANDER

12%
BLACK



02.

COMMUNITY AS CURRENCY

MOHAMMAD GORJESTANI, FOUNDER

People come to Even/Odd for a lot of reasons, but if you strip it all back, the thing we really offer is insight. Real insight isn't something you can research your way to. It comes from proximity and rigor. From years of just being inside things — communities, scenes, creative worlds that eventually just become a part of you.

We've been building something for ten plus years that I nowadays try to think of like a nervous system. Not a roster. Not a staff. Not a network in the LinkedIn sense. More like... an organism grown through relationships, presence, and investment in people and places that matter to us. And organisms in the right habitat don't depreciate. They compound and scale. Every community we've moved through, every artist we've befriended and collaborated with, every room we've been trusted enough to be in — it becomes part of what evolves forward.

So when we come into a project, execution is critical of course, but what we really try to command is the approach. An unrelenting curatorial taste and sensibility. The ability to go somewhere specific — a city, a scene, a subculture — and find something that's genuinely there, not something manufactured to look like it is. And because we are aware that we are, in fact, working within a capitalist system, we aim to create a transaction as honest as possible. One that works for the brand, works for the community, and works for our team and our directors. Representation is only good if no one is exploited or extracted.

That last part matters more than people feel comfortable talking about. Where money moves in this industry is a design choice. Who gets paid, who gets seen, which organizations get a budget line and which ones just get used for texture are, in fact, decisions. We've spent years connecting brands to communities, artists to brands, in ways they've never had access to before. When those stories get told authentically, the dividends surpass the creative. They become economic. Real capital moving toward people and places it wouldn't have reached through the usual channels. That's equity in creative labor — not as a value statement but as an actual practice, SOW by SOW, project by project.

IMAGE

SORA ARTIST STORIES
OpenAI, dir Ashley Rodholm

1.



2.



3.



IMAGES

1 ***CERVEZA INDIO***
Dir. David Camarena

2 ***MISSIONARY BELL***
Cass McCombs, dir. Andy Madeleine

3 ***ALEXA+***
Amazon, dir. Jess Colquhoun

4 ***FEATURE FEATURING***
WhatsApp, dir. Eliza Hooper

5 ***SORA ARTIST STORIES***
OpenAI, dir. Andy Madeleine

6 ***QUITTERS WELCOME***
Brex, dir. Dave Laven

7 ***KOLKATA CHAI CO***
Amazon, dir. Amar Chebib

5.



6.



4.



7.



Last year we continued to bring casting as a central capability to our brand projects, often tasked by our partners to find original real people and stories like an editorial assignment. There's a lot of pressure that then becomes delight when we finally present that work to our brand partners. I personally love this part of the process. That delight is measurable. It fuels the work, establishes legacy, and creates conditions where partners come back because what we made together actually meant something — to the audience, to the community it came from, and to the goals of the project. These things don't have to be mutually exclusive.

The same instinct, the same community, the same well, is also where our independent projects come from. The work we initiate ourselves lives in the same places and moves the same way. The organism doesn't have a client-facing mode and a real mode. It's just one thing, operating continuously trying to sustain itself economically and spiritually.

We're proof that diversity exists and is everywhere if you value it. A well is only deep because it has been dug over a long time. What makes it valuable is exactly what makes it hard to replicate — the trust inside it was built before anybody believed it was worth digging, except those who always do the digging.

Representation is only good if no one is exploited.

IMAGE

SAQUON DOES RECEIPTS?
Ramp, dir. Mohammad Gorjestani





03.

PRODUCTION AT SCALE

TAYLOR FELTNER, HEAD OF PRODUCTION

2025 saw our ten year anniversary come to pass. I have spent all of those ten years with Even/Odd, two as a freelancer and another eight as Head of Production. To say that a lot has changed in those ten years is an understatement.



Our early core team of four has expanded to 15 people across four different cities. Our go-to list of producers and production teams has dramatically expanded, budgets have gotten bigger, and the size of our shoots has grown as well. What hasn't changed though are our standards and best practices, our principles, our ethos. However, maintaining that has been the biggest challenge of all.

In the early days, it was easier to deliver on our belief that if the makeup of a team on a project reflected the subject matter, it would make for better work. Easier in the sense that we had fewer jobs, fewer people on set, making the control over the on-set culture a little more simple.

> As we grew, our responsibility to the mindset didn't change, but we had to work harder to achieve it.

Production is all in the details. As you scale up and have more on your plate, it's easy to lose sight of the little things, and the grasp on the bigger picture can erode. Productions can move at a feverish pace, and with more of them overlapping, it can be chaotic. A push to just get the job done sets in. A pattern of making quick decisions to check items off the list and move on takes hold. It becomes harder and harder to remember to slow down and be intentional about everything. There never seems like there is enough time to focus on taking the extra beat to think things through, find the exact right people, or the right assembly of people for the job and for the creative.

However, if the burdens of scale push us to lose sight of our purposeful nature, fissures emerge and before you know it, we're not taking the intentionality as seriously as we once did. Larger cracks of complacency and expediency form and things slide further. This might also mean deferring to our go-to producers, not seeking out new people, new voices, new socio-economic backgrounds, thoughts, feelings, lived experiences, to bring into the fold to better inform our company and set personality. We stop upholding our end of the societal contract we've made to reflect the world around us in the myriad of details of which our creative work is composed. We lose our identity.

Who we are is a mood, a vibe. It's where we started and where we strive to grow further. Our production teams are Even/Odd's ambassadors and the backbone that define our set culture and how we stand apart in this industry.

> Personally, my desire to adhere to our production standards stems from the knowledge that my background and lived experience isn't representative of all the work that we do, so I have to put in the extra time to ensure I'm upholding our collective mentality where I might otherwise fall short. That approach, when applied holistically company-wide and extended through our producers and production teams, makes us stronger as a company and as a force of real change.

Hollow pushes to effect change come and go often, but it's a marathon and not a race, and it's encouraging to know we've been keeping a steady pace since our beginning.

IMAGES

Left. ***CALL ME AL***
Zapier, dir. Syra McCarthy

BE THE GIRL
Hemlocke Springs,
dir. Quinn Whitney Wilson

We're always pushing ourselves to be better and do better. There's no standing still or being comfortable with where we've gotten. No patting ourselves on the back for how we got here. No job well done, because the job is never done.

When I was a freelance line producer, I used to ask my production teams the day or two before the shoot, "What did we forget?" It was always an exercise to look back over everything, to examine all of the details one more time – probably for the tenth time - and leave no questions unanswered. I've tried to play just a small part by imbuing everything we do on the production level at Even/Odd with that same mentality. To impress the need to be aware of all the details, big or small, both paperwork and people.

IMAGE

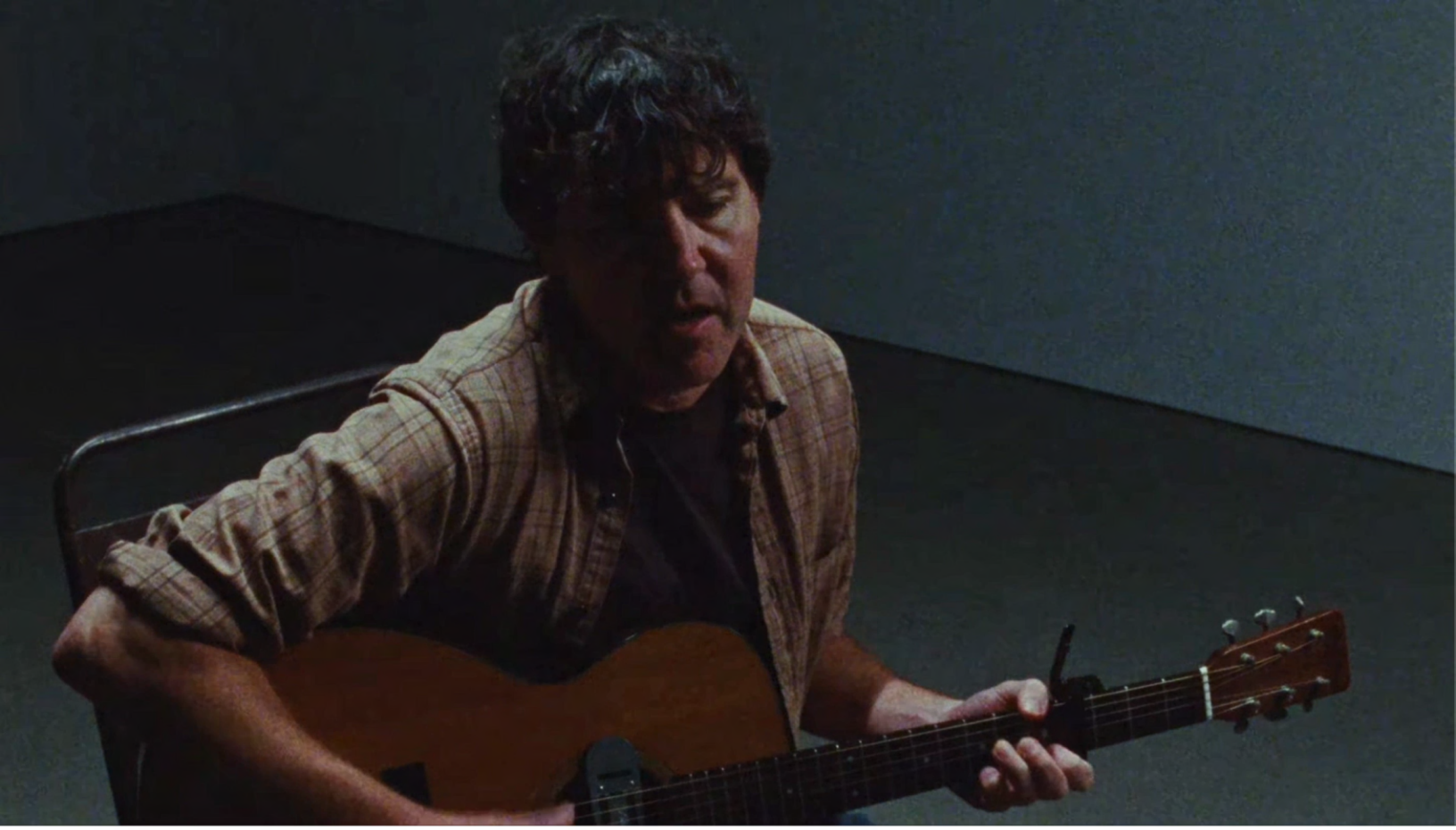
BE THE GIRL
Hemlocke Springs,
dir. Quinn Whitney Wilson



It doesn't slow you down or prevent you from doing production at a larger scale because there's so much to do or because you can get lost in the weeds. Quite the contrary, it means that all of the small pieces, every part of the engine is running soundly and we can turn our attention to the future and the bigger picture.

It gives us the space to keep thinking deeply and intentionally about everything we do and the people we are doing it with. It just so happens that the work is always all the better for it.

I'm looking forward to our next decade, and I know who we are as a company and the scale at which we will operate will be defined by the diversity of voices that share in that vision and help us build it.



As we grew, our responsibility to the mindset didn't change, but we had to work harder to achieve it.

IMAGE

MISSIONARY BELL
Cass McCombs, dir. Andy Madeleine



IMAGE

ALEXA+
Amazon, dir. Jess Colquhoun

04.

DIRECTORS & TALENT

ALLI MAXWELL, SR. EXECUTIVE PRODUCER

I've been in a lot of rooms that claim "supporting underrepresented talent" as a value. Fewer where it's a practice.

There's a difference. Values are easy to state. Practices require time, money, patience—and a willingness to be accountable when things don't scale neatly.

Representation fails if it remains about optics rather than a long-term investment. Not just in backing a director for a single job, but in the longer arc: how someone moves from having a point of view to building a body of work, a sustainable career, and a voice that can hold its ground in spaces they weren't originally invited into.

What people don't always see is how much of that work starts well before a director is "ready" in the traditional sense—or even before the pitch process begins. It starts with building a real human connection: understanding how someone thinks, what drives them, how they see the world. A commitment to diversity is inseparable from a commitment to excellence—it's what expands the range of perspectives, ideas, and creative outcomes we're able to bring forward. That foundational fact is what makes the pitch process meaningful in the first place. From there, it's not just about packaging an idea, but helping shape how a director expresses their perspective so it resonates with clients without diluting what makes them distinct. It's in the quiet iterations—rewriting treatments, rethinking boards, pressure-testing ideas—so that when a director presents, they're not carrying the burden of translation alone.

And then there are all the areas where barriers to entry remain so deeply entrenched that many voices never even reach the point of being seen or considered. These barriers aren't incidental—they're the product of systems built, reinforced, and protected over time.

A lot of the real advocacy happens there—in naming the uncomfortable truth that these barriers were never about craft or creative rigor to begin with. Dismantling them is an active practice, often happening in the rooms where decisions are made: pushing for a director to be considered before they have the credits that make a choice feel "safe," and just as importantly, pushing for those who do have credits to be seen beyond the narrow lane they've been placed in and given a real chance to compete.

It's about expanding the perception of what a director can do—not just validating what they've already been allowed to show. It's reframing perceived risk as opportunity, and not treating diverse voices as a monolith, only engaged when it neatly aligns with a brief or a brand's moment of signaling.

When partners are serious about investing in talent, they reap the benefits of the full scope of a director's voice—earlier in the process, and across a broader range of opportunities—not just when the work already feels familiar or culturally expedient.

The industry often falls short when it collapses representation into a moment—one job, one initiative, one list. There's a tendency to conflate access with support. Getting someone in the room matters, but it's not the same as setting them up to succeed once they're there. Without the right infrastructure, that access can quickly turn into pressure—an expectation to deliver at a level that assumes years of backing, without having had it.

While the competitive landscape has only intensified, diversity isn't a fading trend to discard when the stakes feel higher. Challenging conditions aren't a justification for reverting to old habits under the guise of familiarity or speed. If anything, they make the need for sustained, structural support more urgent—ensuring that opportunity isn't sporadic.

Real change is structural. It's about continuity.

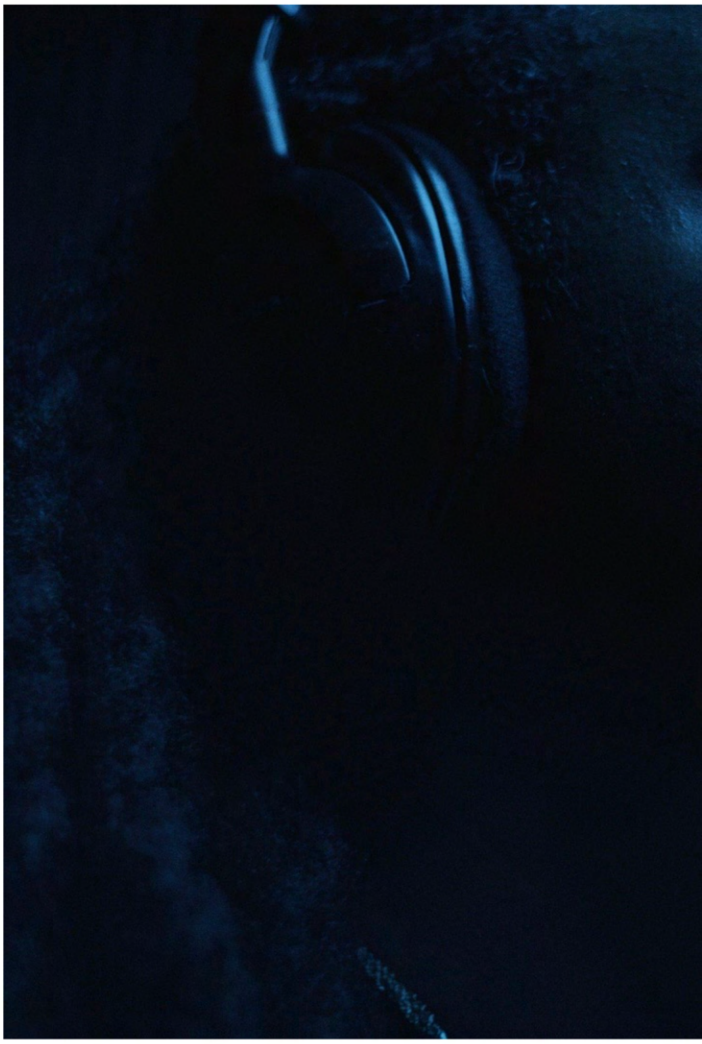
Some of the directors we've worked with learned foundational production skills here. But that exchange isn't one-directional—we learn just as much from them: their instincts, their ways of seeing, the perspectives that challenge and expand how we approach the work. It's an ecosystem of mutual support and growth, not a model where we're blueprinting what a director "should be." The goal isn't to standardize, but to develop, reinforce, and amplify distinct voices. That shared knowledge—both practical and creative—is what allows a director to scale their work without losing control of it, and what turns a single opportunity into something sustainable.

As we've grown, part of the challenge has been how to maintain that depth of support while moving faster, handling more volume, and working across more teams. Scaling introduces friction—more overhead, more layers, more competing priorities. The risk is that the very things that make the support meaningful get compromised or lost.

Real change is structural.

IMAGE

Off the Record: PREZI
Defender, dir. Henry Kinder



We feel that tension.

It shows up in how much time we can spend on development versus execution. In how we balance the needs of our internal roster with the broader Creative Studio network. In making sure that as processes become more efficient, they don't become impersonal.

There isn't a perfect solution,
but there are choices.

For us, it means, in part, thinking of our roster as part of a larger ecosystem, not a closed loop. It means acknowledging that supporting underrepresented directors at scale requires more than goodwill. It requires evolving strategies including how we build teams around projects and how we approach knowledge-sharing across departments. It means making sure that when a director steps into a job—at any scale—they're not doing it alone, and that there's a production and post framework that understands their work and is additive.

It also means being honest about
where we're still figuring it out.

There are moments where we move too fast. Where timelines compress the space for exploration. Where we have to actively push back against defaulting to what's proven instead of what's new. Scaling doesn't just test systems—it tests values.

I'd rather be in that tension than
in a place where the practice is
purely symbolic.

The goal isn't just to bring more underrepresented directors into the industry. It's to build conditions where they can stay, grow, and shape it. A shift in how we define success is necessary—not just by the work that gets made, but by the pathways that get built along the way.



It's about

continuity.

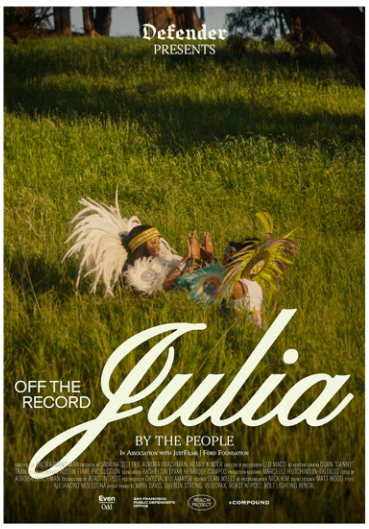
05.

SPECIAL PROJECTS

HENRY KINDER
SR. CREATIVE PRODUCER

Even/Odd develops and produces original and special projects. In 2025 that work showed up across four projects:

01

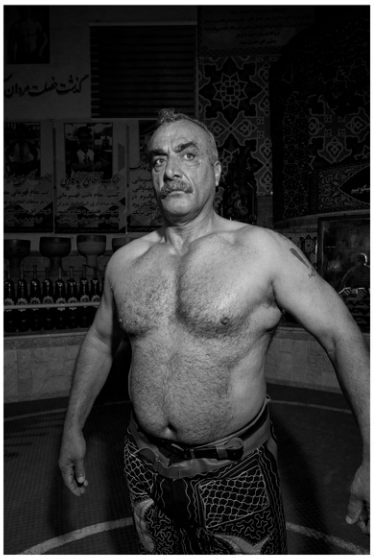


01 Defender

The nation's first art and film project created with a Public Defender's Office, reframing the narrative of public defense. Defender's goal is to create content beyond the gaze of academia and traditional journalism, placing stories born out of injustices of the criminal legal system into a voice that serves the communities the Public Defender represents.

In 2025, we completed our latest series, 'Off the Record,' premiering the films to a sold-out Roxie theater in SF, followed by a Q+A with film subjects, hosted by Boots Riley.

02



02 From the Mat

A forthcoming feature length non-fiction film and multimodal body of work from Mohammad Gorjestani, which excavates Iran's ancient tradition and collective unconscious: Wrestling.

In 2025, we finished production with 5 days of pickups in Iran and began post-production, working towards a 2026 world premiere.

03





03 1-800 Happy Birthday

An ongoing project to honor Black and Brown victims of police killings and systemic racism. The project allows loved ones to leave voicemails on the birthdays of 'celebrants' – those unjustly killed – and makes the messages available for public listening.

In 2025, 1-800 Happy Birthday received major grant support from the Mellon Foundation, The San Francisco Foundation, The California Endowment and the gtrippin fund at the East Bay Community Foundation to help us bring the project to the Bay Area, New York City and Minneapolis in 2026.

We also re-designed our website from the ground up, aligning the digital and physical expressions of the project, and began work on the 1-800 Happy Birthday book.

04



04 La Selva

When a black stray dog follows them home, an overprotective immigrant mother and her daughters discover that healing begins with letting something in, not keeping everything out.

Even/Odd boarded Sofía Camargo's Vimeo supported short film, 'La Selva', shot in Watsonville, CA, helping see the film from production through delivery.



IMAGE

Off the Record: JULIA
Defender, dir. Aurora Brachman



IMAGES

Below
Off the Record: PREZI DEFENDER
Dir. Henry Kinder

Right
FROM THE MAT
Dir. Mohammad Gorjestani




VERSA
VERSA



IMAGE

FROM THE MAT
Dir. Mohammad Gorjestani





IMAGES

Above
HAPPY HEAVENLY BIRTHDAY, OSCAR
Black Panther Party Museum
Oakland, CA

Right
LA SELVA
Dir. Sofía Camargo







IMAGE

PORTRAITS OF HERITAGE
Modelo x Complex, dir. David Camarena

06.

FUTURE
EVEN/ODD STUDIO

01 Supplier & Vendor Diversity

Every project is a series of choices about who gets hired, who gets paid, and who we bring into the room. Vendors and suppliers are part of that — catering, equipment, post houses, fabricators, everyone who touches a production.

Going forward, we're formalizing a vendor database that prioritizes BIPOC-owned businesses and partners with their own documented inclusion practices, so that a decision that often gets made on convenience can instead reflect what we actually believe.

This sits alongside another shift we made in 2025: transitioning to no plastic on our sets. It's a small structural change, but a real one — and it's part of how we've started thinking about DEI as something broader than who's in front of and behind the camera. The conditions of production matter. What gets consumed, who gets paid, what gets thrown away — all of it is part of the same conversation about how this work actually moves through the world.



IMAGE

DEFENDER: Off the Record
The Roxie Theater, San Francisco
Iván Narez Hurtado

02 Director Shadow Program

Last summer, we piloted a director shadow program with Sonia K. Hadad, an Iranian filmmaker and recent immigrant to the US. The intent was to give a working filmmaker hands-on experience across the full arc of commercial studio and various projects — not just on-set, but through prep, production, post, and delivery — because the way a director actually engages with a project is end-to-end, and increasingly straddles roles that blur into creative producing and creative direction.

> That fluidity is part of what makes the work, and it's something you can't really learn from the outside.

We're running the program again in 2026, with another filmmaker brought in for real project experience. The goal isn't to create observers. It's to support emerging directors in a way that respects how the role is actually evolving so they can actually *work* — and to keep widening the door for filmmakers whose paths into this industry don't follow the conventional routes.

03 Original Projects

The independent slate continues to grow. 2025 saw major grant awards, expansions into new media and locations, and critical steps towards releasing the studio's debut feature film in 2026. We also took steps to formalize this slate of original work, and clarify our intentions with this core part of the business.

> Independent projects have always been where our values get tested most directly. Continuing to invest there isn't separate from the rest of what we do. In many ways, it's why we do what we do in the first place.



IMAGE

BLOCK BY BLOCK
Bitkey, dir. Andy Madeleine





07.

IMAGE

NEGOTIATE
Kilo Kish, dir. Dave Laven

Even/Odd is a creative studio and production company for bold campaigns, experiences, and original content.

Led by the perspectives of our diverse multi-disciplinary talent, we create culture-expanding projects that reflect the future of art, innovation, and storytelling.

Est in 2015. Based in San Francisco & Los Angeles.
Collaborating globally.

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Mohammad Gorjestani

PRODUCER
Henry Kinder

LAYOUT & DESIGN
Samaaya Jayamaha

DATA
Hannah Fariss
Dee Harper



IMAGE

AIR
Ring Central, dir. Eliza Hooper

Special Thank You to our collaborators and partners without whom none of the work would exist.

And to our Even/Odd home team:

STUDIO TEAM
Annie Leung
Ashley Rodholm
Chad Ghiron
Dee Harper
Henry Kinder
Heron Bourke
Olive Huang
Sonia Hadad

DIRECTORS
Amar Chebib
Andy Madeleine
Ashley Rodholm
David Camarena
Dave Laven
Eliza Hooper
Kahlil Joseph
Mohammad Gorjestani
Quinn Whitney Wilson
Syra McCarthy
And our extended community



DIVERSITY, EQUITY, INCLUSION & JUSTICE REPORT

2025
Even/Odd Studio
(Published 2026)

IMAGE

Larry June in the Limited “It's Frisco”
Even/Odd Snap Back

evenodd.studio/shop