

# **INTERDEPENDENT**

## **Future-Proof Production Campus & AI Transition Strategy**

*Source Document for PPM, VCIP Application, and Document Package Revisions*

712 North Main Street, Coudersport, PA 16915

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**CONFIDENTIAL**

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## I. Purpose and Scope

This document is the authoritative source for all revisions to the PPM, VCIP application, Entity Architecture Reference, and related documents concerning the 712 North Main Street campus, AI production transition strategy, facility design philosophy, and the narrative positioning of INTERDEPENDENT's production infrastructure. Every team member working on these documents should treat this as the governing brief for campus-related and AI-transition-related content.

It supersedes any prior framing of 712 North Main Street as exclusively traditional production infrastructure. The campus is designed from the ground up as a dual-use facility: a hybrid creative production and AI/compute campus built on a telecom site with existing fiber backbone, engineered for seamless transition between traditional hybrid filmmaking and fully generative AI production.

## II. Strategic Thesis: Why AI Transition Is Our Competitive Advantage, Not a Risk

### A. The Industry Context

The motion picture industry's 100-year-old assembly-line production model is structurally failing. Crew sizes have risen 70% since 1997, box office ticket sales have declined 47% in the same period, and cord-cutting is accelerating. Labor costs are rising while revenue is falling. Generative AI will resolve this contradiction by enabling productions to be completed with 90% fewer people at 90% lower cost. This is not a threat to INTERDEPENDENT. It is the thesis.

Within the Fund I term (10 years), AI production tools will mature from their current destructive-workflow state (generate, evaluate, discard, regenerate) to non-destructive workflows where individual elements within a shot can be preserved while others are iterated. This will collapse the linear assembly-line model into iterative creative cycles where all decisions remain revisable throughout post-production. The cone of creative possibility will expand at every stage rather than narrow.

### B. Why INTERDEPENDENT Is Positioned to Win

**100x fewer people, 90% lower cost IS our thesis.** The right 200 FTE headquartered at our studio campus is sufficient to be competitive with major studios globally at the investment size of \$5–7M per production (Fund I sweet spot \$7–8M). We will still target 6–12 productions in Fund I, deploying and producing immediately upon closing, not spread over a 5-year investment period (while preserving optionality in the LPA).

The entire legal DNA of the Series LLC structure and the contract system with Studios created and destroyed on a seasonal timeline exists precisely to provide the opportunity to pivot every three months and re-write the operating system if necessary. No other studio architecture in the industry can do this.

## C. The Compensation Framework as Competitive Moat

Our strongest competitive advantage in an AI-disrupted production landscape is answering the question the entire industry is failing to address: how will people be compensated for work produced by AI?

The INTERDEPENDENT framework — open-book ledger, member-managed equity ownership through Production Interests, the Builder Circle equity-for-services program, and the Lock-Step Performance Ladder — can be adapted to value any contribution type: traditional craft labor, AI prompt engineering, screenplay contribution, likeness rights, performance capture data, voice contribution, writing (whether script or prompt-based), or any other form of creative input. Every participant operates as a full partner with transparent economics and direct equity ownership over what is collectively created, marketed, and monetized for audiences.

Critically, the Builder Circle at the Studio level is open to anyone — not just W-2 employees. Any person, anywhere in the world, can contribute as an Associate Producer for equity-only service participation under the Lock-Step framework. This means INTERDEPENDENT is not constrained by its payroll headcount at the Studio support layer. The 200 FTE is the permanent core; the active contributor base can be orders of magnitude larger — potentially thousands of Associate Producers contributing to Studio operations, marketing, audience engagement, content creation, and production support globally. This is what makes the platform a genuine labor cooperative at scale, not a studio with 200 employees. No traditional studio can replicate this because no traditional studio has a compensation framework that allows unbounded voluntary participation with transparent equity.

This is a massive unsolved pain point. Guilds and unions are struggling to define how AI-generated content should compensate human contributors. Our framework already provides the answer: the open-book ledger tracks contribution; the Operating Agreement assigns value; Production Interests distribute returns. The mechanism is format-agnostic. It works whether the contribution is a traditional on-set performance or a series of generative AI prompts that produce a character.

## III. 712 North Main Street: Campus Design Philosophy

### A. Site Advantages — Former Telecom Headquarters

712 North Main Street is the former Adelphia Communications operations building, currently owned by Lumen Technologies, under negotiation for conveyance to 712 North Main Street LLC (a single-purpose liability isolation entity). This is not an empty lot being developed speculatively. It is an existing institutional-grade building on a telecom site with critical infrastructure already in place:

- **Fiber backbone already present.** Adelphia/Zito Media was headquartered in Coudersport. The building sits on existing fiber infrastructure. This provides the high-bandwidth, low-latency connectivity required for AI rendering pipelines, cloud collaboration (Blackmagic Cloud/DaVinci Resolve remote workflows), and real-time data transfer to remote production teams.
- **Redundant internet architecture.** Fiber primary (existing Adelphia/Lumen infrastructure), with Starlink planned as redundant backup as part of the campus build.

Solar panel array with battery storage for power backup. This is the infrastructure profile of a Tier II data center, not just a sound stage.

- **Rural location advantages vs. Hackman Capital Partners model.** Sound stage operators like Hackman Capital (Culver Studios, Television City, Silvercup) build in expensive high-population metro areas. INTERDEPENDENT builds in a rural area with dramatically lower land costs, lower operating costs, lower cost of living for crew, PA Wilds Dark Sky designation for creative retreat positioning, and direct eligibility for both PA Film Tax Credits and rural economic development programs (VCIP, PA Sites, Rural Growth Fund).
- **Right-sized facility.** This is not a billion-dollar Netflix or Paramount campus. It is a blueprint for what can be replicated globally — a collection of campuses with PA as the headquarters for software development, data operations, and the Studio OS (the LOT progressive web application). The design is modular and reproducible.

## B. Dual-Use Design: Production Stage + AI Compute Facility

The 712 North Main Street facility must be designed, pitched, and explained as THE solution to what the future of filmmaking looks like. Not a traditional sound stage that might someday accommodate AI. A facility purpose-built for the hybrid present and the generative future.

**Design Mandate:** Every permanent installation must serve at least two of the following functions: (1) traditional/hybrid film production, (2) AI/generative production workflows, (3) IRL event production and social media content creation, (4) AI data center / GPU compute. No single-function bolted-down infrastructure.

### Production Stage Configuration

The primary stage space is designed as a reconfigurable volume. The LED volume wall (the facility's most significant fixed installation) serves multiple functions: virtual production backgrounds for hybrid filmmaking, real-time visualization for AI-generated scene composition, event backdrop for premieres and IRL activations, and content display for streaming/social media production. It is a fixture of FacilityCo, not of any single production.

All lighting and rigging should be specified as modular, portable LED systems (e.g., Aputure LS series, DMG Lumière, Quasar Science tube lights) on quick-release grid mounts rather than permanently wired fixtures. Key specification criteria: battery-powered operation capability (for location work), DMX/wireless control (for event production), and standard grip mount compatibility (for repositioning to IRL events, premieres, BTS filming, and social media content creation). The catwalk/grid system should use standard Unistrut or equivalent modular channel that can support both lighting instruments and sleeping pod mounting hardware.

### AI Compute / Data Center Pre-Planning

The facility's telecom heritage provides a structural advantage for data center conversion. Design specifications that must be planned from day one:

- **Power:** Electrical infrastructure sized for GPU compute loads (minimum 100kW dedicated compute capacity, scalable to 500kW). Three-phase power with UPS capability. Solar panel array on roof with battery storage (Tesla Powerwall or equivalent) for backup and cost reduction.

- **Cooling:** HVAC system designed for both human comfort (production use) and equipment cooling (data center use). Dual-zone capability. The building's rural PA location provides natural cooling advantages (lower ambient temperatures) that reduce data center cooling costs vs. metro facilities.
- **Floor loading:** Data center rack loads require 150–350 psf depending on density. Production stage floors are typically designed for 100+ psf for set construction and equipment. Ensure slab design accommodates the higher data center requirement in designated zones.
- **Network:** Fiber backbone from existing Adelphia/Lumen infrastructure. Redundant ISP paths planned. Starlink planned as backup. Internal 10GbE minimum for AI rendering pipeline and Blackmagic Cloud workflows. Cable pathways pre-installed for future rack deployment.

If the facility is ever fully repurposed as an AI data center, the structural, power, cooling, and connectivity investments made during initial buildout will not be stranded — they become the foundation of the conversion.

## C. Living and Working: Skyward Haven + Campus Work Pods

The primary creative retreat and Hollywood-worthy housing is Skyward Haven at 428 Route 6 W — the Principal's property that serves as INTERDEPENDENT's headquarters and the intimate production cocoon where visiting creatives live and work during their time in Potter County. This is the experience: a PA Wilds Dark Sky creative retreat where filmmakers are immersed in focused, distraction-free production.

The 712 North Main Street campus complements Skyward Haven with private, soundproofed work/rest pods — not primary housing, but focused workstations where creatives can concentrate, nap during intensive production sprints, or work independently between collaborative sessions on the stage floor. These are the production-campus equivalent of private focus rooms, not a dormitory. Airstream trailers (FleetCo Series) serve as mobile cast/crew trailers with built-in kitchens; when multiple units are deployed together, they function as crew meal service, eliminating traditional catering truck costs.

**Work Pod Specification:** Modular prefabricated capsule systems, with preference for American-manufactured or PA-fabricated solutions where cost-effective and meeting specifications. Initial reference units may be sourced from established international manufacturers (Kotobuki of Japan, which has a US group company, is the industry standard with 60,000+ units installed globally since 1979; Chinese manufacturers offer smart-pod designs with IoT climate/lighting at \$2K–\$5K/unit) to serve as a template/blueprint. The goal is to evaluate local fabrication capability for subsequent units — Kotobuki capsules are aluminum-resin panels shipped in kit form, which is not complex manufacturing. If a PA metalwork shop can fabricate equivalent panels to spec from a reference unit, that becomes a PA manufacturing and workforce development story. All units must meet UL listing or equivalent fire safety certifications for US commercial building code compliance.

**Water/Sanitation:** Pod installations require plumbed shared bathroom facilities on each pod level — sinks, showers, toilets. Design these as modular wet-wall units (similar to shipping container bathroom pods used in modular construction) that can be installed during buildout and relocated if the space is reconfigured. Companies like SurePods and Offsite Solutions manufacture prefabricated bathroom pods certified for commercial buildings.

## D. The Creative Retreat Narrative: Skyward Haven

The PA Wilds Dark Sky designation, the rural isolation from urban distraction, and the self-contained nature of the campus create a unique positioning: a creative retreat where filmmakers come for intensive production sprints in an intimate, focused environment free from the hustle of daily life. This is not a disadvantage to be overcome — it is the experience to be marketed.

**Transport solution:** At least one branded tour bus (wrapped in INTERDEPENDENT livery) for scheduled runs between the campus and NYC, Buffalo, Ithaca, State College, and other regional hubs. This bus serves three functions: (1) crew transport — making the rural location feel accessible and the journey itself part of the experience; (2) college recruitment — park on campuses (NYU, Columbia, Ithaca College, Penn State, SUNY systems), open the canopy, set up a working demonstration with Starlink connectivity of the LOT platform and production tools, attract students, and bring them back for boot camp programs through the NPRC partnership; (3) reverse the brain drain of Potter County by creating a visible, exciting pipeline that brings young creative talent into the region. Budget for FleetCo Series.

## IV. Production Model: Hybrid-to-AI Transition

### A. Phase 1: Hybrid Production (Fund I, Immediate)

Fund I productions are hybrid from day one. We use the latest AI tools to achieve dramatic efficiency gains within a recognizably traditional production framework. This is not sustaining innovation (incrementally adding AI to the old workflow). It is building the new workflow from scratch, with traditional production elements where AI is not yet mature enough to replace them.

**Equipment strategy: Blackmagic Design exclusive.** All camera equipment is Blackmagic Design, going deep into this product line exclusively. The BMD ecosystem provides a vertically integrated pipeline: URSA Cine and PXYIS cameras capture directly into DaVinci Resolve workflows. DaVinci Resolve Studio is included FREE with every Blackmagic camera purchase, making the total cost of the post-production pipeline effectively \$0 per seat for the core production team. DaVinci Resolve 20's AI features (IntelliScript for script-to-timeline automation, AI Multicam SmartSwitch, AI Audio Assistant, AI Dialogue Matcher, Magic Mask 2, AI Cinematic Haze, UltraNR denoising) are already production-ready. Blackmagic Cloud enables real-time remote collaboration. The entire capture-to-delivery pipeline is within a single vendor ecosystem at a fraction of the cost of traditional ARRI/RED/Avid workflows.

**Equipment lifecycle plan:** When camera and lighting equipment is no longer needed for primary production (as AI generation matures), it is not written off. It is reassigned to the social media, events, and IRL content team for: covering premieres and IRL activations, live broadcasting on [interdependent.tv](https://interdependent.tv), behind-the-scenes (BTS) documentation of the AI production process, college recruitment content, and event lighting for screenings and exhibitions. IRL filming of real people at real events will not go away — the entire point is to document what we are doing in PA and our IRL locations for global audiences. The reduction is in scripted production crew, not in the need to capture reality.

### B. Phase 2: AI-Generated Trailers and Audience Testing

Before any production begins principal photography, INTERDEPENDENT will produce 100% AI-generated trailers for audience testing. These trailers are distributed through the TV surface

(interdependent.tv) with audience engagement data captured through the Mailroom (where audiences read screenplays and provide structured feedback). The combination — AI-generated visual representations tested on TV, with quantitative engagement data flowing through the Mailroom — provides the ultimate greenlight signal: real audience response to both the written story and its visual realization. This data feeds directly into the prediction model that determines where creatives should focus development effort — whether in traditional hybrid mode or full AI mode — with direct audience engagement driving those decisions.

The LOT platform has three surfaces: Mailroom (Reader — screenplay discovery and structured feedback), Backstage (admin portal), and TV (interdependent.tv — guide, playback, pause-to-shop). AI trailer testing bridges the Mailroom and TV surfaces, creating a data loop that is quantitatively superior to any existing greenlight process in the industry.

### C. Phase 3: Full AI Production Capability

The facility transitions seamlessly to fully generative AI production when the tools mature to the point where output quality matches traditional capture. Based on current trajectory, this is expected within 3–5 years for animation and 5–7 years for photorealistic live-action equivalence. The campus is designed so that this transition requires zero new construction — only the deployment of GPU compute racks into pre-planned data center zones within the existing building.

### D. The Never-Finished Film and Continuous Integration (CI) Production

Under generative AI workflows, the concept of a 'final cut' becomes optional. Scenes can be regenerated with improved models. Characters can be re-rendered. Entire visual palettes can be updated. This makes every title in the INTERDEPENDENT Media Library a living, appreciating generative asset — not a static catalog entry earning declining residuals.

This production model borrows directly from software development's Continuous Integration (CI) methodology. In CI, code is continuously integrated, tested, and deployed in short cycles rather than accumulated and released in one monolithic shipment. INTERDEPENDENT applies CI to filmmaking: creative work is continuously integrated across the full lifecycle (development → pre-production → production → post-production) with automated testing (audience engagement data from the Mailroom and TV surfaces), frequent merges (iterating on the film across stages simultaneously rather than locking decisions left-to-right), and deployable builds at every stage (AI-generated trailers as early 'releases' that collect audience feedback before full production commitment). The CI framing directly distinguishes INTERDEPENDENT's approach from the obsolete left-to-right assembly-line model and should be adopted as platform-wide terminology.

**Sprint-based creative production:** Even in a world where generative AI enables unlimited iteration, INTERDEPENDENT structures production in time-bound sprints with specific deliverables. The Skyward Haven creative retreat and the 712 campus are designed for focused, distraction-free production sprints where creative teams work under productive time pressure. The right tension between deadline-driven completion and creative exploration is a critical feature of human collaboration that must be preserved — unbound procrastination is not a feature of AI production, it is a failure mode. Early development and brainstorming may benefit from open-ended exploration, but production execution operates on defined sprint timelines with clear deliverables. The compressed 12-month package-to-premiere timeline (or 12–18 months

script-to-stream, with events revenue flowing from screenplay selection through production) is not a limitation — it is a design choice that creates urgency and focus.

This fundamentally transforms the Permanent Capital Fund thesis. Titles do not just earn revenue from existing distribution; they can be continuously improved, re-localized, expanded into multiverse variations, and re-released at near-zero marginal cost. The Media Library becomes the most valuable long-term asset in the platform by orders of magnitude more than currently described in the PPM.

## V. Studio Org Chart: The Right 200 FTE

### A. Creative Production Roles (Studio Layer — Bright Line from Production)

The Studio creative side is designed around three core W-2 production positions. Producers are W-2 employees in the Studio layer, intentionally separated from the Production layer with a bright line. The Studio team is the 'producing' team that supports Productions, sharing equity in a separate pool (the 30% INTERDEPENDENT Interest via Lock-Step). Directors are not at the Studio level — they are attached per-production and could be W-2 employees assigned to specific productions:

Role	Track	Notes
Production Assistant	Entry Level	Boot Camp pipeline (O'Brien/NPRC). W-2 through PeopleCo. Assigned across productions by the control plane.
Associate Producer	Builder Circle Eligible	Equity-for-services participation through Builder Hours. Manages specific production domains. Voluntary equity opt-in beyond W-2 salary.
Producer	Studio Layer W-2 (Bright Line)	Supervising and coordinating producers. Studio-layer employees separated from Production with a bright line. Share equity in the 30% INTERDEPENDENT Interest via Lock-Step, NOT in the 70% Production Interest pool.
Director	Per-Production (Not Studio Layer)	Attached through the Mailroom competitive process or direct engagement. Could be W-2 employees assigned to productions. Not part of Studio layer. DGA considerations if applicable.

### Production Department Heads (Full-Time W-2, Assigned by Control Plane)

These positions are permanent W-2 employees through PeopleCo, assigned to different productions as needed by the INTERDEPENDENT control plane. They count toward FTE job

creation numbers for CFA/VCIP purposes. **IMPORTANT:** These department heads are the core from which the open studio system operates — they are not the only personnel who will cover all productions. Anyone in the open system can contribute or be hired onto a production specifically, union or non-union, with no continuing affiliation with INTERDEPENDENT or the Studio except on a per-production basis. The system is open to everyone; these FTEs seed and maintain it:

- **Director of Scenography** — production design, set construction, virtual environment design, LED volume scene programming
- **Director of Scriptography** — intentionally broad: encompasses traditional screenplay development, AI-assisted writing workflows, and future prompt-artistry for AI script generation. As the format evolves, this Director may manage a team of prompt artists rather than a single screenwriter. Story continuity across iterative revision cycles.
- **Director of Cinematography** — camera operation (Blackmagic exclusive pipeline), lighting design, visual style across productions
- **Director of Audiography** — sound design, scoring, Fairlight audio pipeline, spatial audio, AI audio generation and mixing, dialogue/ADR
- **Director of Effects** — VFX, AI-generated visual elements, DaVinci Resolve Fusion pipeline, generative AI integration
- **Director of Performance** — casting, performance direction, motion/performance capture, AI character generation oversight, likeness rights management

## B. Technology, Engineering, and AI Roles

The Coudersport campus serves as worldwide headquarters for all software development, ML/AI operations, data center operations, and remote Studio OS operations. These roles include:

- Platform engineers (LOT PWA — Mailroom, Backstage, TV surfaces)
- ML/AI engineers (screenplay analysis pipeline, audience prediction models, generative production tools)
- Data center / infrastructure engineers (GPU compute management, rendering pipeline, cloud ops)
- Social media, marketing, and events team (content creation, IRL event production, live streaming on interdependent.tv, premiere/screening coordination, college recruitment activations)

## C. Guild/Union Considerations

In the AI-disrupted future scenario, guild and union friction is expected to decrease substantially as the traditional employment model they protect gives way to a fundamentally different production structure. The INTERDEPENDENT model — where all participants are member-managers with equity ownership rather than at-will employees — already addresses the core concern unions exist to solve: fair compensation for creative labor. Full-time creatives paid W-2 salary through PeopleCo and participating in the Builder Circle for equity compensation receive both stable employment and ownership upside — economics that exceed guild minimums while providing long-term alignment that traditional guild structures do not offer.

Disclosure: for Fund I hybrid productions, INTERDEPENDENT will comply with applicable guild and union requirements (SAG-AFTRA, DGA, WGA, IATSE) where productions employ guild members. The Operating Agreement already includes guild compliance provisions. As the production model evolves, guild applicability will be assessed per-production.

## **VI. Specific Document Revisions Required**

### **A. PPM Revisions**

#### **Section III.E — Pennsylvania Production Infrastructure**

Rewrite to position the campus as a hybrid production-and-technology facility built on telecom infrastructure with fiber backbone, designed from the ground up for both traditional and AI-native production workflows. Emphasize the dual-use design mandate and the data center conversion pathway. Remove any framing that implies the campus is exclusively traditional production infrastructure.

#### **Section IV.B — Target Investment Profile (Strategic Technology)**

Expand the strategic technology language to explicitly include AI production tools, GPU compute infrastructure, and generative AI rendering capabilities as core portfolio thesis investments. Note: the campus infrastructure itself is NOT a Fund portfolio investment (it is Operating Entity infrastructure funded by production services revenue and state lending programs), but the Fund's strategic technology investments (Plots, sync.so, and future AI production tools) benefit directly from the campus's compute and connectivity infrastructure.

#### **Section XII — Risk Factors (NEW: Technology Disruption Risk)**

Add a new risk factor: 'Technology Disruption and Production Methodology Risk: Advances in generative artificial intelligence may materially alter the film production methodology, potentially reducing the number of production personnel required, the demand for physical production facilities, and the commercial viability of the Fund's production model. While the platform's architecture is designed to accommodate this transition (including the seasonal Studio lifecycle, the compressed 12-month package-to-premiere production timeline enabling rapid operational pivots, and pre-planned data center conversion capability at the 712 North Main Street campus), the pace and nature of AI advancement is inherently unpredictable. Productions that begin with traditional or hybrid methodologies may face competitive pressure from fully AI-generated content before their distribution cycles complete.'

#### **Section III.G — Multi-Fund Platform Roadmap**

Add a sentence to Fund I thesis: 'The production infrastructure is designed to scale with production volume; if technology reduces per-unit costs, the same capital base produces a larger, more diversified slate.'

#### **Media Library / Permanent Capital Fund Language**

Strengthen the description of Media Library IP as an appreciating generative asset. Under AI production workflows, titles are not static catalog entries but living assets that can be re-rendered, re-localized, and expanded at near-zero marginal cost. This transforms the Permanent Capital Fund from a passive royalty vehicle into an active generative IP platform.

## B. VCIP Application Revisions

### Campus Description (Section 712 N Main Street)

Rewrite to lead with the telecom site heritage and fiber backbone. Position as 'hybrid production and technology campus' throughout. Add AI compute/data center dual-use narrative. Add Skyward Haven (428 Route 6 W) as primary creative retreat housing; 712 campus work pods as focused workstations, not primary housing. Note: the campus is Operating Entity infrastructure (FacilityCo Series) funded by production services revenue and state lending programs — it is NOT a Fund portfolio investment. The Fund invests in Productions and strategic technology. The campus infrastructure supports those investments but does not itself produce returns in the way Productions or early-stage technology investments do.

**Data Center Residual Value (Downside Protection):** Even in a scenario where INTERDEPENDENT fails as a production platform, the physical infrastructure at 712 North Main Street retains and potentially appreciates in value as a data center asset. Rural data center development is one of the fastest-growing infrastructure markets globally. IDC reports that emerging data center markets are increasingly forming in rural and semi-rural regions where land is cheap and available. Pennsylvania is specifically named in industry analyses as a tertiary market on site-selection shortlists, with Amazon already building major data center facilities in the state. The global data center sector is projected to nearly double by 2030, requiring up to \$3 trillion in new investment. A pre-planned facility with power, cooling, network, and floor loading designed for compute loads, sitting on an existing fiber node in rural PA, is a genuinely attractive acquisition target. This should be noted in the PPM as platform-level downside protection.

### Job Creation Narrative

Frame the 200 FTE target as the right-sized workforce for a globally competitive studio operation using AI-augmented production methods. Emphasize that these are permanent W-2 positions (not transient project work) precisely because the AI production model allows a smaller, highly skilled team to produce content continuously rather than staffing up and down per project. This is the 'permanent, not transient' narrative amplified by AI efficiency.

## C. Entity Architecture Reference Revisions

### FacilityCo Description

Update FacilityCo description to reflect dual-use design mandate. Add: 'Facility design specifications include pre-planned data center conversion zones with power, cooling, floor loading, and network infrastructure sufficient for GPU compute deployment. Fixed installations (LED volume, mixing stage) serve both production and technology functions. The facility's telecom heritage (former Adelphia Communications operations building) provides existing fiber backbone and redundant connectivity infrastructure.'

### EquipmentCo Description

Add equipment lifecycle language: 'Equipment is specified for multi-function use (production, events, social media content, BTS documentation). As AI production capabilities mature, production equipment transitions to IRL content and event operations rather than being written off. Blackmagic Design exclusive ecosystem ensures all equipment operates within a single integrated workflow.'

## VII. Equipment and Technology Specifications

### A. Blackmagic Design Exclusive Pipeline

All camera and post-production equipment is Blackmagic Design. This is a strategic commitment, not a cost-cutting compromise. The BMD ecosystem provides:

- URSA Cine 12K / PYXIS 6K cameras — direct capture to Blackmagic RAW
- DaVinci Resolve 20 Studio (included FREE with every Blackmagic camera purchase — \$0 per seat for the production team) — editing, color, VFX (Fusion), and audio (Fairlight) in a single application
- Blackmagic Cloud — real-time remote collaboration between Coudersport, NYC, LA, and any global location
- AI-native post-production — IntelliScript, Multicam SmartSwitch, AI Audio Assistant, Magic Mask 2, AI Cinematic Haze, UltraNR, Film Look Creator
- GPU-accelerated pipeline — DaVinci Resolve is fully optimized for CUDA/OpenCL/Metal, aligning with the campus's GPU compute infrastructure

### B. Lighting and Rigging: Multi-Function Specification

**Mandate:** No single-function bolted-down lighting. Every lighting instrument must be portable/repositionable for use in: production stage work, IRL event lighting (premieres, screenings, exhibitions), social media and BTS content creation, and live streaming on [interdependent.tv](https://interdependent.tv).

Recommended approach: Modular LED panels and tube lights on quick-release grid mounts with battery-powered capability. Aputure LS 600d Pro and 300d for key/fill (Bowens mount, portable, battery option, DMX control), Quasar Science Rainbow 2 tubes for practicals and event lighting (RGBX, battery powered, app controlled), and DMG Lumière MAXI for large-area soft light. All specified with standard grip hardware (baby pin, junior pin) for repositioning between stage and location/event use. The catwalk grid uses standard Unistrut channel with clamp-on mounting points rather than permanent wiring, allowing the entire lighting rig to be struck and redeployed.

## VIII. Transport and Recruitment Infrastructure

### A. The INTERDEPENDENT Bus

At least one branded tour bus (FleetCo Series), wrapped in INTERDEPENDENT livery, for scheduled crew transport between the campus and regional hubs: NYC (primary), Buffalo, Ithaca, State College, and other destinations as needed.

**Three functions:** (1) Crew and creative talent transport to and from the rural campus, making the journey itself a positive experience rather than an obstacle. (2) College recruitment mobile activation: park on campuses at NYU, Columbia, Ithaca College, Penn State, SUNY schools; open the canopy; set up a working Starlink-powered demonstration of the LOT platform and Blackmagic production tools; attract students; bring them back for boot camp programs. (3)

Brain boost (reversing the brain drain of rural Potter County) — a visible, branded pipeline that brings young creative talent into the region on a regular schedule.

The bus is also a content creation opportunity: document the journeys, film the recruitment activations, stream the arrivals at campus. Everything is content. Everything feeds interdependent.tv and social media.

## IX. What This Means for the Investment Thesis

If the AI transition thesis described in this document is directionally correct, the PPM's investment thesis becomes dramatically stronger, not weaker:

1. **Tax credit denominator compression improves further.** If production costs drop 90%, state film tax credits (PA 25–30% + NY up to 40% for rural upstate productions, with filming spanning both states as economics dictate) operate on a smaller denominator but the Fund's ownership percentage per dollar invested increases even more. A \$500K investment in a \$1M AI production buys 50%+ ownership.
2. **Portfolio diversification scales.** The same \$9M deployment that produces 6–12 films at \$3–8M could produce 30–50 productions at \$200K–\$500K in a fully AI model. The venture capital power law becomes even more favorable with more shots on goal.
3. **The open-book ledger scales perfectly.** Stripe Treasury + Stripe Connect + per-production sub-accounts work identically whether there are 10 productions or 50. The financial infrastructure is already designed for volume.
4. **Series LLC architecture is format-agnostic.** A Production Series works the same whether the production employed 200 people or 12 people with AI tools. The liability firewalling, capital accounts, and economic rights do not depend on the production method.
5. **Media Library becomes exponentially more valuable.** Living films that can be continuously regenerated, re-localized, and expanded make every title an appreciating generative asset. The Permanent Capital Fund thesis transforms from passive catalog management to active IP generation.
6. **Fund II sizing adjusts accordingly.** If Fund I validates the hybrid-to-AI transition, Fund II (\$40M target) can be sized to reflect the dramatically improved capital efficiency. More productions, lower per-unit cost, higher expected hit rate from AI-generated audience testing, and a proven campus infrastructure.

## X. Additional Strategic Notes and Counsel Questions

### A. Tax Credit Precision

The PPM currently states 'Pennsylvania Film Tax Credits (25–40% of qualified production spend)' in several places. This is imprecise and should be corrected throughout. The accurate breakdown: PA base credit is 25% with a 5% staging bump available (30% max under current PA law). The higher end of the range (up to 40%) comes from New York film tax incentives available for rural upstate productions. Coudersport's location on the NY border enables productions to access both states' programs, filming across the border as economics dictate. The PPM should state: 'Pennsylvania Film Tax Credits (25–30% of qualified PA production

spend) and New York film tax incentives (up to 40% in rural upstate regions).<sup>1</sup> Do NOT build pending PA legislation (HB 1775, which proposes expanding the PA cap to \$400M and base credit to 30–35% with stackable bumps) into the base case. Track it as upside optionality. If HB 1775 passes and is more attractive than NY, all production can transition to PA-qualified spend.

**PA Film Commissioner relationship:** INTERDEPENDENT has an established working relationship with the PA Film Office and has been in active dialogue with Film Commissioner Gino Anthony Pesì regarding the platform's slate and production timeline. This relationship is referenced contextually in the VCIP application but should not be characterized as a commitment to approve credits. The relationship gives us confidence in program access, not a guarantee.

## **B. Builder Circle: Open to Non-W-2 Contributors (Critical Scaling Mechanism)**

The Builder Circle at the Studio level is open to anyone who wants to contribute equity-only service as an Associate Producer. Participants do NOT need to be W-2 employees of INTERDEPENDENT. This is the mechanism that creates hyperscale support capacity at the Studio layer: the platform is not constrained by payroll headcount. Anyone, anywhere, can contribute Builder Hours for contingent equity upside under the Lock-Step framework, opt in voluntarily, and participate as an Associate Producer in the open system.

This removes the bandwidth bottleneck entirely. The 200 FTE is the permanent core that seeds and maintains the system. The active contributor base at the Studio support layer can be orders of magnitude larger — potentially thousands of Associate Producers contributing to Studio operations, marketing, audience engagement, content creation, and production support from anywhere in the world. Each contributor is a voluntary member-manager with transparent equity participation, not an employee. This is the labor cooperative dimension of the platform at scale.

All documents (Operating Agreement, Builder Circle provisions, EAP) must make this explicit: Builder Circle participation is voluntary, does not require W-2 employment, and is available globally. The 200 FTE headcount is the permanent core; the Builder Circle is the open scaling layer.

## **C. 200 FTE Composition Flexibility**

The 200 FTE target has not been committed to any specific mix across production, technology, and operations roles. This is intentional. The platform trains general 'producers' capable of working across all fields, exposed to and trained on the full range of production, technology, and studio operations. The mix evolves as production technology advances: from production-heavy early (Fund I hybrid productions) to potentially technology-heavy later (AI-native productions requiring ML engineers, data center ops, platform engineers). The 200 FTE count also includes facilities employees, security, campus operations, and other support roles.

The department head titles (Scenography, Scriptography, Cinematography, Audiography, Effects, Performance) describe domains of specialization, not rigid silos. Personnel are trained to wear multiple hats and are selected for diverse skill sets, specializing where necessary and adjusting the mix with the overall future strategy in mind. The CFA/VCIP commitment is to 'approximately 200 FTE W-2 positions across production, technology, and operations roles' — no breakdown locks us into a particular composition.

## D. Counsel Question: Social Media Content and Guild Jurisdiction (For Mike Ross)

**OPEN QUESTION FOR COUNSEL:** The social media, events, BTS filming, live streaming (interdependent.tv), and content creation team is a significant part of the hiring plan. This work — IRL documentary-style filming of real people at events, recruitment activations, campus operations documentation, and promotional content — is categorically different from scripted entertainment production. Confirm whether SAG-AFTRA, DGA, or IATSE could assert jurisdiction over this content depending on classification and distribution platform. Determine whether explicit carve-out language in the Operating Agreement or PeopleCo employment agreements is necessary to maintain a clean bright line between corporate/promotional content operations and guild-covered scripted production. The PeopleCo employment structure (events staff are PeopleCo W-2 employees assigned to Studio operations, not Production Series employees) may already provide sufficient separation, but this should be confirmed.

## D-2. Counsel Question: AI-Generated Content Copyright Provenance (For Mike Ross)

**OPEN QUESTION FOR COUNSEL:** As of March 2026, U.S. copyright law requires human authorship for copyright protection. The Supreme Court declined to hear *Thaler v. Perlmutter* (March 2, 2026), leaving intact the rule that purely AI-generated works are ineligible for copyright. However, works where humans select, arrange, coordinate, and make creative decisions over AI-generated elements CAN be copyrighted (the Copyright Office registered 'A Single Piece of American Cheese' on this basis in January 2025).

As INTERDEPENDENT transitions toward AI-augmented and eventually AI-native production, the copyrightability of productions depends on maintaining a documented chain of human creative decision-making at every stage. The Director, department heads (Scenography, Scriptography, Cinematography, Audiography, Effects, Performance), and Producers must be making and documenting creative choices that the AI executes — not merely generating outputs and selecting favorites.

**Action required:** (1) Determine whether the Operating Agreement and Production Standards Schedule need explicit provisions requiring documented human creative direction at each production stage for copyright eligibility purposes. (2) Evaluate whether the open-book ledger should be extended to track creative decisions (prompts, selection choices, editorial direction) alongside financial transactions, creating a provenance chain that establishes human authorship. (3) Assess how the IP reversion mechanism (media IP reverts to INTERDEPENDENT Media Library upon Production completion) interacts with copyrightability — if AI-generated elements are not copyrightable, what exactly reverts? (4) Determine whether Production Interest holders' economic rights are affected if underlying content lacks copyright protection. This is foundational to the Media Library's long-term value as an appreciating generative asset.

## E. 712 North Main Street as Workforce Development Training Ground

The 712 campus is not just a production facility — it is the workforce development training ground for the new production paradigm. Denis O'Brien (Workforce Development Lead, two-time Emmy winner, Coudersport-area native), Tim Clawson (Head of Physical Production, 40+ years at Amazon MGM Studios/HBO/Miramax), and the Robert Mosher / Northern Pennsylvania

Regional College (NPRC) partnership are the institutional foundation. The Production Boot Camp program trains general producers capable of working across all fields — Scenography, Scriptography, Cinematography, Audiography, Effects, Performance — with exposure to both traditional hybrid production techniques and AI-native workflows. This is the pipeline that feeds the 200 FTE core and, through the Builder Circle, the global contributor base.

The campus design should explicitly support this training function: dedicated classroom/workshop space for Boot Camp cohorts, hands-on access to the Blackmagic pipeline and DaVinci Resolve for every trainee, and progressive exposure from PA (production assistant) through AP (associate producer) to Producer and department-head-level specialization.

## F. Slate Size and Fund Math (For Alignment)

The PPM currently targets 8–12 productions. Given the upward budget revision to a \$7–8M sweet spot with a 30% Fund ownership floor, the math needs to be checked. At \$9M deployable capital, the number of productions depends heavily on EP co-investment participation and the actual tax credit rate per production. Conservative case (limited EP co-investment, all productions at \$7–8M): approximately 6 productions. Optimistic case (strong EP participation, mix of budgets including some at \$3–5M): 10–12 productions.

**Recommendation:** Change the target range to 6–12 productions throughout the PPM, Term Sheet, and this document. The 6 is the honest conservative floor; the 12 is achievable with favorable conditions. This sets expectations without overpromising. The LPA should use the same range.

## G. INTERDEPENDENT as the Operating System for Independent Film Production

INTERDEPENDENT is not a studio that makes its own films and may someday open to independents. It is, from day one, the operating system for independent film production globally. The platform has already evaluated over 10,000 independent spec screenplays — sourced through direct Mailroom submissions and from publicly available screenplay repositories — and built an active development pipeline of 296 screenplays from that evaluation. The Mailroom is the front door going forward: independent writers submit screenplays, audiences read and engage, and independent filmmakers join the platform to build teams around the best material. The 200 FTE core serves as the catalyst and quality-assurance layer — ensuring full-time attention, production infrastructure, and institutional support where it is needed — not as the sole production workforce.

This is the fundamental reframe that must be reflected throughout the PPM and all documents: INTERDEPENDENT is a platform, not a production company. The Fund invests in the best productions that emerge from the platform's pipeline. The platform serves everyone who submits. The 200 FTE core, the Builder Circle's global contributor base, the audience-driven greenlight, the open-book ledger, the transparent compensation framework — these are platform infrastructure that enables an unbounded number of independent productions to operate under INTERDEPENDENT's architecture.

If AI means anyone can make a film, the scarce resource is no longer production capability. It is greenlight credibility (is this worth making?), fair compensation architecture (how does everyone

get paid?), and financial transparency (where did the money go?). INTERDEPENDENT provides all three as platform infrastructure. This is the operating system.

**PPM implication:** The Executive Summary's framing of INTERDEPENDENT as 'a vertically integrated venture studio that combines institutional venture capital discipline with the creative infrastructure of a full-service production studio' should be expanded to include the platform dimension: INTERDEPENDENT is the operating system through which independent filmmakers worldwide submit, get greenlit by real audience data, build production teams, produce films under a transparent compensation framework, and receive equitable distribution of returns through the open-book ledger. The Fund's role is to invest in the productions that emerge from this pipeline. The platform's role is to make the pipeline work for everyone.

## H. CRITICAL GAP: Platform-as-OS Identity Not Reflected Across Documents

An audit of all project documents reveals that the core identity of INTERDEPENDENT — as the operating system for independent film production globally, not a vertically integrated studio that makes its own films — is not clearly established in the documents that matter most. The Product Brief has the spirit but not the explicit language. The PPM describes a studio. The VCIP application is closer but still studio-centric. The Entity Architecture Reference gets the mechanics right but buries them in technical language. This must be corrected across all documents.

### 1. PPM Executive Summary (HIGHEST PRIORITY)

**CURRENT:** Describes INTERDEPENDENT as 'a vertically integrated venture studio that combines institutional venture capital discipline with the creative infrastructure of a full-service production studio.'

**PROBLEM:** This describes a studio. An LP reading this understands they are investing in a studio's productions. They do not understand that INTERDEPENDENT is the operating system through which independent filmmakers worldwide submit, build teams, get greenlit by real audience data, produce films under a transparent compensation framework, and receive equitable returns through an open-book ledger — and that the Fund invests in the best productions emerging from this global pipeline.

**REVISION:** The Executive Summary must establish the platform identity in its first paragraph. The Fund invests in productions that emerge from the platform. The platform serves everyone who submits. The 200 FTE core catalyzes and ensures production quality; the platform scales independently of headcount. 10,000+ screenplays evaluated, 296 in active pipeline, 20 in attachment — these numbers should appear in the Executive Summary.

### 2. PPM Section III.A (Platform Overview)

**REVISION:** Add: The Operating Entity runs the platform through which independent filmmakers worldwide submit screenplays, build production teams, and produce films. The Mailroom is the global front door — open to any writer, in any language, from anywhere. The 200 FTE permanent workforce provides the institutional infrastructure that enables an unbounded number of independent productions to operate under the INTERDEPENDENT compensation framework and open-book ledger.

### 3. PPM Section III.D (Audience-Driven Greenlight)

**REVISION:** Make explicit that the pipeline originates from independent spec screenplays. State the pipeline numbers: 10,000+ screenplays evaluated (through direct Mailroom submissions and sourced from publicly available screenplay repositories), 296 in active development pipeline, 20 advanced to attachment. Use 'evaluated' not 'submitted' — the 10,000+ figure includes screenplays sourced proactively from repositories, not only direct submissions. The 296 active pipeline and the Mailroom-driven submission process going forward are the demonstrable, trackable numbers.

### 4. Product Brief — In Summary Section

**REVISION:** Add one clear statement: 'INTERDEPENDENT is the operating system for independent film production globally. Independent filmmakers submit through the Mailroom, build teams through the attachment process, produce films under the INTERDEPENDENT compensation framework, and share equitably in returns. The core team catalyzes and ensures quality; the platform serves everyone who submits.'

### 5. VCIP Application

**REVISION:** Reframe: INTERDEPENDENT is not creating 200 jobs at one studio. It is building the operating system through which an unlimited number of independent productions can operate, with PA as worldwide headquarters. The 200 FTE are the permanent platform infrastructure. The economic multiplier extends far beyond the 200 FTE: every independent production operating through the platform generates additional economic activity.

### 6. Entity Architecture Reference

**REVISION:** Add to Structural Overview: 'INTERDEPENDENT functions as the operating system for independent film production. The Operating Entity's Series structure provides the institutional infrastructure through which independent filmmakers worldwide submit, get greenlit, build teams, produce, and receive equitable returns. The Capital Entity provides the investment vehicles that deploy capital into the best productions emerging from this pipeline.'

## I. Screenplay-to-Prompt Pipeline: The Data Moat

### The Competitive Advantage

Every studio and filmmaker using AI video generation faces the same unsolved problem: translating creative intent into prompts that produce consistent, controllable output. Currently this is artisanal knowledge — individual prompt engineers developing personal techniques through trial and error with no institutional learning, no compounding knowledge base, no standardized methodology.

INTERDEPENDENT builds the platform tool that solves this. Scriptographers write in a familiar format; the platform's processing layer converts that writing into optimized prompts — learning from every production, every iteration, every A/B test of prompt variations against audience response data from the Mailroom and TV surfaces. The reinforcement learning loop: story intent → prompt → AI output → audience engagement data → feedback to prompt optimization model. Each production makes the next production's prompts better. This compounds over time and across the entire slate.

**Where the moat actually lives:** Not in the prompts themselves (text can be copied). Not in the conversion algorithm (can be reverse-engineered). The moat is in the reinforcement learning dataset: the accumulated mapping of {story intent + prompt variation + AI output + audience response} across hundreds of productions. Like Tesla accumulating FSD training miles from vehicles on the road, INTERDEPENDENT accumulates production miles from screenplays and prompts flowing through the platform. A single filmmaker cannot build this dataset. A traditional studio with one production at a time cannot build it fast enough. Only the operating system processing a continuous slate of independent productions through a shared tool can compound this knowledge at the rate required.

Someone could copy the valuation methodology. Someone could reverse-engineer the conversion algorithm. But the combination of the legal framework (Operating Agreement, open-book ledger, contribution tracking), the scale (hundreds of productions flowing through the platform), and the early-mover training data advantage creates a competitive position that is genuinely difficult to replicate — the same structural advantage Tesla holds with billions of FSD miles that no new entrant can retroactively accumulate.

### **Contribution Tracking as Copyright + Compensation Solution**

The authoring tool tracks who wrote what: which story beats, which dialogue, which prompt refinements produced which visual outputs. This provides the provenance chain that simultaneously solves (a) the copyright human-authorship requirement (documented creative decisions at every stage) and (b) the compensation allocation problem (the open-book ledger tracks financial contributions; this tool tracks creative contributions). Together they answer both 'who owns this?' and 'who gets paid for this?' at the granular level that AI-generated content demands. Mike Ross must be aware that contribution tracking for prompt-based work is coming and the compensation framework in the EAP must accommodate it.

### **The Screenplay Format: Still Valuable, Evolving**

The traditional screenplay as a planning artifact still works. Story structure, character arcs, thematic development, dramatic tension, pacing — these are the creative decisions that make content worth watching regardless of production method. AI collapses the production process, not the storytelling process. A film with no story structure is still a bad film whether shot by 200 people or generated by 12 prompts.

However, the screenplay format was designed as instructions for humans (scene headings for the AD, action lines for the director, dialogue for actors). For AI-native production, the planning artifact may eventually need to capture: character identity (visual appearance, voice profile, behavioral patterns), world rules (physics, lighting style, color palette, architectural language), scene intent (emotional beat, dramatic function, pacing target), and narrative structure — in a format that maps directly onto prompt architecture. The conversion layer built during Fund I is the learning mechanism that reveals what this native format should look like.

### **Product Phasing: Mailroom Reader Survival Path**

**Phase 1 (Now → Fund I):** Mailroom reader is the audience-facing reading experience for traditional screenplays. Captures engagement telemetry. Screenwriters submit in FDX/PDF/Fountain. Audiences read in the Mailroom. This is the greenlight engine. No changes needed.

**Phase 2 (During Fund I):** Screenplay-to-prompt conversion layer built as backend processing tool for Scriptographers. Traditional screenplays enter; structured prompt-ready documents

emerge. The conversion layer learns from every production. The Mailroom reader continues serving audiences — audiences don't need to see prompts, they read stories.

**Phase 3 (Post-Fund I / concurrent):** Conversion layer's accumulated learning informs native hybrid authoring format. The authoring tool is architecturally an EXTENSION of the Mailroom — same codebase, same design language, same platform infrastructure, but a different surface optimized for collaborative authoring rather than solo reading. The Mailroom's reader components (rendering engine, telemetry capture, reaction tracking) are reused as the review and alignment surface for the new format. Team members read and comment through the same reader infrastructure audiences used for screenplays.

**Phase 4 (Transition):** Audience-facing Mailroom evolves from 'read this 120-page screenplay' to 'experience this story world' — AI-generated trailers on TV, story synopses, character previews, interactive story elements rendered from the new format. The reading telemetry infrastructure transfers directly because it measures audience conviction, not screenplay format.

**PRD Implication: Build an Engagement Platform, Not a Screenplay Reader**

**CRITICAL PRD GUIDANCE:** The Mailroom reader's value is in its telemetry and engagement measurement infrastructure, not in its screenplay rendering. The PRD should architect the reader as a rendering layer on top of a telemetry engine. The rendering layer can be swapped (screenplay → hybrid format → interactive story preview) while the telemetry engine persists. Do not build a screenplay reader. Build an engagement measurement platform that renders screenplays first.

Traditional screenplay submission survives indefinitely as an INTAKE format. Independent filmmakers worldwide will continue to have spec screenplays in FDX format. The platform accepts those, runs them through the conversion layer, and presents them to audiences in whatever the current format is. Deprecating screenplay as an intake path would cut off the long tail of independent writers who are the platform's pipeline. Deprecating screenplay as the primary authoring format for INTERDEPENDENT's own productions is the right move when the native format is ready — informed by the data from the conversion layer.

**XII. Summary of Action Items by Document**

Document	Section	Action
PPM	III.E PA Infrastructure	Rewrite as hybrid production-and-technology campus
PPM	IV.B Strategic Technology	Expand to include AI production tools and GPU compute
PPM	XII Risk Factors (NEW)	Add Technology Disruption Risk factor
PPM	III.G Multi-Fund Roadmap	Add scaling-with-technology sentence
PPM	Media Library / PCF	Strengthen as appreciating generative asset
VCIP App	712 N Main St description	Lead with telecom heritage, dual-use framing

VCIP App	Job creation narrative	AI-augmented permanent workforce framing
Entity Arch Ref	FacilityCo description	Add dual-use design and data center conversion language
Entity Arch Ref	EquipmentCo description	Add equipment lifecycle and multi-function language
OA / EAP	Contribution valuation	Ensure framework covers AI prompt contributions, likeness rights, performance capture
PPM (ALL)	Tax credit percentages	Correct '25–40%' to 'PA 25–30% + NY up to 40%' wherever it appears. Do not rely on HB 1775.
OA / EAP	Builder Circle provisions	Make explicit: Builder Circle open to non-W-2 contributors globally. No employment required. This is the hyperscale mechanism.
OA / PeopleCo	Social media / guild carve-out	COUNSEL QUESTION (Mike Ross): Confirm guild jurisdiction boundary for IRL/events/social content. Determine if carve-out language needed.
OA / Prod Standards	AI copyright provenance	COUNSEL QUESTION (Mike Ross): Establish human authorship documentation requirements for AI-augmented productions. Evaluate ledger extension for creative decision tracking. Assess IP reversion mechanics for AI content.
PRD / Product Brief	Mailroom architecture	Architect reader as rendering layer on telemetry engine. Plan for rendering layer swap (screenplay → hybrid → interactive). Telemetry persists across format changes.
PRD / Product Brief	Screenplay-to-prompt tool	Plan post-MVP authoring tool as Mailroom extension. Conversion layer during Fund I. Native hybrid format informed by conversion learning data.
EAP / OA	Prompt contribution valuation	Compensation framework must accommodate prompt engineering as valued contribution alongside traditional writing. Track through authoring tool.

— END OF DOCUMENT —