

INTERDEPENDENT

THE STUDIO ROADMAP

How a studio that lets its audience greenlight scales from one film to a film a week — and beyond.

INTERDEPENDENT is building a movie studio with two unusual properties.

First, it doesn't gamble on which films will work — it lets **audiences** decide. Instead of fully financing every film and hoping, it produces the **actual theatrical trailer — a full preview — for more films than it intends to finish**, shows those previews to real audiences, and only carries the ones that land forward into full feature production.

Second, it's built to scale on a schedule: not one prestige film a year, but a **re-engineered Old Hollywood assembly line** of film slates that, stacked end to end, release a new feature *every week* — and then repeat that weekly rhythm across genres and countries until the output rivals an entire national film industry.

This document explains the plan from the ground up: how a single slate works, how slates stack into a weekly release schedule, how far that can scale, where the money comes from, and what has to go right along the way. It assumes no prior knowledge of INTERDEPENDENT — each term is introduced as it appears.

A note on status: this is a **planning document** — projections and target dates, not guarantees. Where a figure is a goal the plan is built around, it's a target; where something depends on an event outside our control (a fund closing, a piece of legislation passing), that's flagged.

THE CORE IDEA: LET THE AUDIENCE GREENLIGHT

A traditional studio is a guessing game. Executives read scripts, place expensive bets, and hope audiences show up. INTERDEPENDENT inverts that.

The basic unit is a **Studio** — not a building or a company, but a numbered *slate* of films (Studio 0, Studio 1, Studio 2...) financed, developed, and released together as one season, the way a TV network programs a year of shows. Each Studio runs its films through the same twelve-event lifecycle, from the day a screenplay is signed to the night the finished film premieres. Every event happens twice over: as a live, in-person gathering and as a broadcast on the company's streaming channel — so the making of the films is itself content.

The decisive step sits in the middle of that lifecycle. Rather than fully financing every film, a Studio **greenlights more films than it plans to release** and produces **the actual theatrical trailer — a full preview — for each, before the feature itself is shot**. Those previews go in front of real audiences, and audience response is the **go/no-go gate**: previews that connect advance to full feature production; previews that don't are cut, and that feature is never shot. Because some will always be cut there, the Studio deliberately greenlights a **buffer** above its release target — to end up with a slate of roughly twelve finished films, it greenlights *more* than twelve and lets the audience winnow them down.

That is the whole thesis in one line: **make the trailer before the movie, and commit the real money only to the films audiences have already chosen**. It converts the industry's biggest risk — *will anyone want this?* — into a measured, evidence-backed decision made *before* the expensive money is committed. The investors backing a film feel the same logic: they reserve a place early with a small deposit, and only wire the full investment at the greenlight, once they've seen the finished package and the audience signal.

Underneath the storytelling, the economics are governed by two formal documents: an **Operating Agreement** (the company's constitution — who the members are, and how each film is set up as its own legally walled-off entity) and an **Economic Attribution Policy** (the economic engine — how each participant's stake is sized, how revenue is split, and the order in which everyone is paid).

STUDIO 0 IS THE COLD START

Every audience-driven system has a chicken-and-egg problem: the very first films have no audience data to draw on. One way to bridge it is **Studio 0** — a single **pre-greenlit** feature, chosen the old-fashioned way, run to prove the machine works end to end (financing, production, the transparent open-book ledger participants can inspect, and payout) on one real film. **Whether to run it is still an open question** — the pre-greenlit feature goes ahead only if its package comes together and Studio 1's early traction calls for it.

Studio 1 is the committed path, and it stands on its own. Its twelve-event cycle begins in **Summer 2026** and distributes its own previews — through a dedicated preview festival or whatever theatrical or streaming surface is available at the time — without waiting on any Studio 0 feature. If Studio 0 runs, it's a rehearsal, **not a dependency**: it ships on its own track, and Studio 1's schedule is its own either way.

0 2

FROM ONE FILM TO A FILM A WEEK

A single Studio takes about **18 months** — six three-month "seasons" — to run its course: one season to prep, four to develop, package, shoot, and finish the films, and one to release. On its own, a Studio releases a burst of films and then goes quiet.

The trick to a *continuous* schedule is to **stagger** Studios one season apart, like runners in a relay: as one Studio finishes releasing, the next is ready to begin. Overlap enough Studios and the quiet gaps fill in, until films come out on a steady weekly beat — **52 a year, one a week**. That steady state is the near-term destination; everything past it is replication.

There are two routes there, and choosing between them is the plan's central near-term decision.

The organic ramp. Grow output gradually. Studio 1 releases 1 film (proving the model), Studio 2 releases 3, then 5, 7, 9, 11, 13 — each Studio a little larger than the last. By the seventh Studio, output reaches 13 films per release season, which *is* the weekly cadence. This is the cautious path: prove it on one film, then scale. Weekly cadence arrives around **Summer 2029**, with the first full 52-film calendar year in **2030**. (In numbers: the slate releases roughly 1 film in 2027, 24 in 2028, 50 in 2029, and a full 52 in 2030.)

Start at scale. Skip the ramp. Studio 1 runs a full ~12-film slate immediately (alongside Studio 0's single feature), and every Studio after it runs at 13. This reaches weekly cadence about two years sooner — around **Fall 2027**, first full 52-film year in **2028** — but it means proving the model and scaling it at the same time, and it demands far more capital in year one.

The *physical* side of starting at scale is already in motion. The plan is built around **access to the studio network of Hackman Capital Partners** — the world's largest independent studio owner-operator — as a studio and production partner across the lots it runs. Rather than build campuses before it can grow, the Studio plugs a full slate into **existing soundstages** from day one: Coudersport anchors the model, and partner stages carry the volume — so the footprint fills in through partners long before owned campuses catch up.

| | ORGANIC RAMP | START AT SCALE |
|----------------------------|--------------------------|----------------------------|
| Studio 1 output | 1 film | ~12 films |
| Weekly cadence by | Summer 2029 | Fall 2027 |
| First full 52-film year | 2030 | 2028 |
| Capital needed in year one | Small (one film) | Large (a ~12-film slate) |
| Posture | Prove, <i>then</i> scale | Scale <i>while</i> proving |

The difference, in a phrase, is **prove-then-scale versus scale-while-proving**. The two can also be run as parallel bets, with the early audience data from Studio 1 deciding which one to commit to.

03

THE LONG GAME: HYPERSCALE

A movie a week from one slate-chain is the floor, not the ceiling. Once that weekly rhythm is proven and repeatable, it becomes a **template you can copy** along two independent axes:

- **Genres.** Run a separate chain for each of a defined set of genres, so *each genre* releases its own film a week.
- **Territories.** Run parallel chains in different parts of the world, each anchored to a regional production campus, so each region makes films for its own market in its own languages.

Multiply it out — 52 films a year, times genres, times territories — and output climbs in tiers:

| TIER | WHAT IT IS | FILMS / YEAR | FOOTPRINT |
|------|---------------------------------------|--------------|-------------------------|
| T0 | One chain · one genre · one region | 52 (1/week) | Coudersport, PA |
| T1 | 3 genres | 156 | + New York & California |
| T2 | 13 genres (the full "definitive set") | 676 | + full US & Canada |
| T3 | 13 genres × 3 world regions | 2,028 | + UK, Ireland & Japan |

| TIER | WHAT IT IS | FILMS / YEAR | FOOTPRINT |
|------|-------------------------------|--------------|----------------------|
| T4 | × 6 regions | 4,056 | + more world regions |
| T5 | × 10 regions — the North Star | 6,760 | Full global network |

That footprint column is the **production** network — Coudersport (owned) plus the **Hackman Capital Partners** stages the Studio shoots on, spanning the US, Canada, the UK, and Ireland. The partner capacity comes first and the owned campuses follow — which is how the footprint can widen this quickly at each tier, starting with New York and California right behind the Pennsylvania anchor.

For scale: the top of that ladder, ~6,760 films a year, is roughly **ten times the entire current US theatrical output** (~700 films/year). It's the long-horizon target, not next year's plan.

What makes that scale possible — without fragmenting into thousands of disconnected films — is that **the thing being copied isn't a head office, it's a rulebook**. The same published documents that govern a single film (the Operating Agreement, the Economic Attribution Policy, and the production standards every film meets) are what let thousands of films a year share one identity. In that sense INTERDEPENDENT is less a studio that makes every film itself than a **platform and a standard** that qualified filmmakers plug into — open at the input, unified at the output by rules rather than by a building. That is the long game's real shape: the studio system reborn as an open platform — the subject of its own companion documents.

One honest caveat: the upper tiers don't pencil out on traditional economics. Past roughly the genre-definitive tier (~676 films/year), the plan depends on a **breakthrough** — either AI-generated films audiences genuinely want to watch (validated through the *same* audience-preview gate as everything else), or a human-plus-AI hybrid workflow that reaches AI-like economics while preserving theatrical-quality craft. Without one of those, the ceiling is about **676 films a year** on human-craft economics — still an industry-redefining number, reachable around 2032 — and further growth would come from the film **library** compounding (re-releasing and re-localizing existing titles) rather than from new production.

04

GLOBAL FROM INCEPTION

INTERDEPENDENT is built to go global from day one. The platform is multilingual, and the genuinely hard part of each new country — standing up the legal entity, the tax-credit paperwork, labor compliance, and ratings — is engineered as a **reusable template** rather than rebuilt from scratch each time. Once Studio 1 proves the playbook in the US, opening a new region is meant to take weeks, not months.

The target footprint is the **top 20 film markets**, added a few per Studio: US and Canada first (the playbook's origin), then France and Italy, then the UK, the Nordics, and Eastern Europe, then Asia, and onward until the top 20 are covered.

Two things turn *global from inception* from an aspiration into logistics — both through the partnership now taking shape with **Hackman Capital Partners**. First, the **studio space already exists abroad**: HCP's lots span the US, Canada, the UK, and Ireland, so opening a region can mean moving into working soundstages rather than breaking ground. Second, the same partnership rebuilds the **exhibition leg** — a network of independent theaters and campus venues. Putting production, distribution, and exhibition back under one roof — possible for the first time since the Paramount antitrust decrees broke the studios apart — turns studio capacity idled by the post-2023 slowdown back into working stages, and brings **independent theatrical moviegoing** back with it.

The real test is **Studio 3** — the first to span several countries at once (the UK, the Nordics, and Eastern Europe, each with its own tax regime, language, and labor rules). Whatever template survives Studio 3 becomes the blueprint for every region after it.

05

THE MONEY

The financing model mirrors the creative one. Just as the Studio spends a little to learn what audiences want before committing the real money, it is built so that **almost no one is paid full cash up front** — the people and companies who make a film take a stake in it instead. Repeated down the whole capital stack, that single choice is what aligns everyone's risk: a film pays out only if it works, so the fund, the producers, and the partners who built it win or lose together. It makes the financing story less about any one tax jurisdiction than about **how the risk is shared**.

How a single film is capitalized. No film is financed by one cheque — each production assembles a stack:

- **The Ventures Fund** anchors it, providing **up to ~40% of the equity**. It deploys first and holds a protected floor, so it is never the whole bet on any one film.
- **Executive producers** fill part of the remaining gap with co-investment, joining the production as members rather than passive money.
- **Studio and production partners** fill the rest **in kind** — contributing studio facilities, back lot, sound stages, and equipment in exchange for a **production interest** (an equity stake in the film) rather than rent or fees. The lead partner here is **Hackman Capital Partners**, the world's largest independent studio owner-operator; the companies that build the film own a piece of it.

- **Leverage** covers the remainder without taking ownership: film tax credits, low-cost loans, and distribution advances are **non-dilutive** — they shrink the equity a film actually needs — so a given pool of investor money controls several times its size in production.

Two binding documents keep the stack honest: the **Operating Agreement** (who the members are, and how each film is walled off as its own entity) and the **Economic Attribution Policy** (how each contribution is valued into a stake, how revenue is split, and the order everyone is paid). Roughly **70%** of a film's equity flows to the people who funded and built it; INTERDEPENDENT retains about **30%**. Because the math is written down and enforced, a facility or a crew member can safely take a stake instead of a cheque.

The leverage, plainly. The incentive layer is the engine — and it isn't one program but a repeatable pattern. Pennsylvania is just where it starts:

- **The home credit.** Pennsylvania refunds **25%** of in-state production spend — **30%** at a state-approved facility — if at least **60%** of the film's spend happens in PA. INTERDEPENDENT's Coudersport base is built around it. (The credit is paid from a statewide pot — about **\$100M** a year today — that can run dry at high volume, so the plan tracks a proposed enlargement toward **\$400M**: a future dependency, not current law.)
- **Stacking across borders.** Coudersport sits about 50 miles from New York, inside one film-crew jurisdiction spanning both states, so each cost can be routed to whichever state pays more (you can't claim both credits on the same dollar). The same move generalizes abroad: as the Studio opens new regions, it taps each market's **co-production incentives** the way it stacks Pennsylvania and New York at home.
- **Advances against money already coming.** Banks lend against a film's confirmed tax credit, and distributors advance against its sales — cash up front that bridges the months before the credit and the receipts land. It's repaid from the film, so it never dilutes the fund's equity.

One line of capital sits apart from the films. INTERDEPENDENT is roughly an **80/20 film-and-technology company** — alongside the slate it builds software and production technology (tools used internally, and products spun out of the studios) and invests in them. That side funds itself: low-cost state instruments like Pennsylvania's **VCIP** and the **Ben Franklin Technology** fund are earmarked **exclusively for technology** — internal tools and studio spin-outs — and never flow into a film budget. Film capital and technology capital stay in separate lanes by design.

The fund ladder — pursued all at once. The capital comes in a ladder of vehicles, each larger than the last and each unlocking a wider set of regions. But the ladder isn't climbed one rung at a time: INTERDEPENDENT is raising the whole thing **in parallel** — closing whatever it must to hold the **floor** (enough to make Studio 0 and Studio 1 real) while pushing every raise toward the **ceiling** the roadmap targets. **Fund I — the "Anchor" — is the floor:** about **\$10M** of investor equity plus a **\$2.5M** state loan,

leveraged roughly 4× into about **\$40M** of film production, enough for Studio 0's feature and Studio 1's slate across 2026–2028. The vehicles above it are sized to overlap, not to wait in line:

| FUND | INVESTOR EQUITY | CONTROLS (FILM BUDGET) | FUNDS | TIMING |
|---------------------------------|---------------------------------------|------------------------|------------------------------|-----------|
| Fund I – "Anchor" | \$10M (+ \$2.5M state loan = \$12.5M) | ~\$40M (≈ 4× leverage) | Studio 0 + Studio 1 (US) | 2026–2028 |
| Fund II – "Growth" | ~\$40M | ~\$120–150M | Studios 2–4 (Europe + Asia) | 2027–2030 |
| Fund III – "Institutional" | ~\$100M | ~\$350M (projected) | Studios 5–7 (rest of top-20) | 2029–2033 |
| Permanent Capital ("Evergreen") | Open-ended (\$500M–\$2B) | \$1.5B+/year at scale | Steady state + library | 2032+ |

Each fund above Fund I leans on its region's incentives — the patchwork of European and Asian **co-production credits** (for example France ~30%, Italy ~40%, the UK ~34%), more fragmented than Pennsylvania's single concentrated credit, so they carry slightly lower leverage. All of them are being raised **now, in parallel**: Fund I is simply the raise that must close to keep the floor under the plan, and the larger vehicles are pushed as far as the market will take them — sized here as targets, not guarantees.

A deliberate trend runs the length of the ladder: **average budgets fall over time** — from about **\$4M** per film in the early US slate toward **~\$1.5M** at full hyperscale — driven by international cost advantages, the efficiencies of running the same playbook repeatedly, and, at the high end, AI-assisted production.

One honest note on Fund I's arithmetic: \$40M across a ~13-film first slate is about **\$3M per film** — the low end of the \$3–5M range, and tight, especially once you count the extra previews that get made and then cut at the audience gate. That **over-greenlight buffer** has a real cost, and it should be sized against an expected preview "kill rate" before the budget is locked.

06

WHAT HAS TO GO RIGHT

The plan turns on a handful of things going right:

1. **The floor closes.** Fund I — the Anchor — is the floor: enough to make Studio 0 and Studio 1 real. Of the whole capital ladder, it's the one raise that simply *must* close; a slip here slips everything downstream.
2. **Studio 1 proves the model** — its audience-driven slate works and releases. If the model doesn't validate, the ramp pauses rather than scaling a broken process.
3. **The economics clear a capital-efficiency test.** Before a Studio earns a larger share of the upside, its slate must clear a **Capital Efficiency gate** — a check that the slate earned enough *relative to what it spent* (total slate revenue ÷ total slate spend), not merely that it hit a headline return. It prevents the system from rewarding growth that burned too much cash to achieve it.
4. **The parallel raises land.** Fund I, Fund II, and the larger vehicles are pursued at once, not in sequence — so the question isn't whether each closes before the next begins, but *how much* of the ladder closes, and how fast. The more that lands, the closer the plan runs to its ceiling instead of its floor.
5. **The supporting capacity keeps up** — enough trained crew (a ~230-person Pennsylvania workforce is the near-term target), enough post-production and distribution throughput to actually ship a film a week, and the tax-credit pot staying ahead of the slate.

Miss any one link and the timeline stretches; the chain, not any single date, is what the plan really commits to.

07

DECISIONS STILL OPEN

A few choices are deliberately left on the table for now:

- **Which route to commit to** — the cautious organic ramp, the faster start-at-scale, or running both as parallel bets until Studio 1's early audience data points one way.
- **Whether to run Studio 0 at all** — the pre-greenlit cold-start feature goes ahead only if its package comes together and Studio 1's early traction warrants it.
- **The definitive genre set** (a working list of about 13) and the **10-region territory set** — both shape the hyperscale tiers.
- **How strictly to hold the ramp's shape** — is "+2 films per Studio" a hard rule or a rough target?
- **What happens if Studio 1's audience test disappoints** — pause the ramp, or continue with an adjusted playbook?
- **How to count the library** — whether re-releasing and re-localizing the back catalog is output *on top* of the production ceiling, or a separate line that shouldn't be counted against it.

This is a living plan — a direction and a set of targets, meant to be pressure-tested and revised as each stage proves out.



STUDIO EVENT TIMELINE

**THE 12-EVENT SYSTEM THAT DRIVES EVERY
STUDIO PRODUCTION — AND THE CONTENT
SERIES IT PRODUCES.**

VERSION

V1

FROM

CHRIS AMELL

DATE

2026-05-28

THE PREMISE

The Studio Roadmap covered the *why* — the audience-greenlight model, how it scales to a film a week and beyond, and where the money comes from. This document is the *how*.

Every INTERDEPENDENT Studio production runs through the same 12-event timeline — the real lifecycle of a movie, from screenplay signing to premiere — but a Studio doesn't run one production at a time: it runs a whole **slate** through the timeline at once. The Studio *hosts* each event and presents its surviving productions there, and most events are also a **cut** — productions that don't clear the bar are weeded out. The slate narrows at each phase toward the Greenlight event, and narrows again after. Each event happens in two places at the same time: a Plots IRL gathering and an INTERDEPENDENT.tv broadcast. And each event ships a content package: a long-form recap, a trailer for the *next* event, a handful of social cuts, and a stills selection. Across one Studio's cycle, that's 12 packages — effectively a 12-episode season about a Studio choosing, building, and racing its slate to the screen.

This document explains the system, walks the 12 events, and specifies the content each event ships.

WHAT EACH EVENT PRODUCES

A **series of 12 event content packages** — one per event in a Studio's production timeline. Each package is the same shape:

- **Long-form cut** — 5–10 min. The full event recap. Programmed onto the free INTERDEPENDENT.tv Studio channel.
- **Trailer cut** — 30–60 sec. The "next event is coming" teaser.
- **Social cuts** — 2–4 vertical shorts (9:16, 15–45 sec). Distribute across TikTok / IG Reels / YouTube Shorts.
- **Stills selects** — 10–20 frames. Used for posters, social, and editorial.

| SOURCE | CHANNEL | FRAME |
|-----------------------------|------------------------------|----------------------|
| Plots in-person event | Multi-cam coverage | Cinematic, doc-style |
| INTERDEPENDENT.tv broadcast | Screen-record + clean feed | 16:9 broadcast |
| Both → cut together | Long-form + trailer + shorts | Mixed |

Distribution: the free .tv Studio channel (programmed — live + nearly-live) + social channels.

Quantity: 12 event packages per Studio, per production cycle.

THE SYSTEM IN 60 SECONDS

Think of a Studio as a competition with a camera on it. It runs a whole **slate** of productions through the same 12 events at once, and at most of those events it cuts the field — the projects that don't earn their place drop out, narrowing the slate toward the Greenlight and again after. The Studio hosts every event, and each one happens in two places at the same time:

- **A Plots IRL event** — Plots runs the in-person side (Screenplay Signing Day, Option-Pool Party, Cast Party, Greenlight Dinner, Premiere, etc.). These are celebrations, ceremonies, working sessions, and broadcasts. *The content team films these on the ground.*
- **An INTERDEPENDENT.tv broadcast** — every IRL event has a paired broadcast on .tv: stream of the event itself, interviews, trailers, dailies, audition tapes. *The content team captures and edits this feed.*

THE FUNNEL

The slate narrows at each gate, and the weeding **IS** the drama. Many screenplays sign (01); the readathon **champions** a subset (02); EP support **terminates** the unsupported (03); the survivors get a director, cast, crew, and a lock (04–07); the Studio **greenlights** at the flagship dinner (08); previews shoot and then face a hard audience **go/no-go** on opening weekend — weak previews are cut, only survivors reach feature production (09–11); the rest **premiere** (12). That's why a Studio runs a slate, not a single film — and why each numbered Studio owns the cut decisions at every phase.

WHERE THE CONTENT LIVES

The free Studio channel — programmed, live + nearly-live, no on-demand. INTERDEPENDENT.tv carries a free, **programmed** Studio channel: a linear schedule, not an on-demand library. Two feeds fill it:

- **Live** — the event streams live on **Riverside.fm**, where the audience can *participate* (join the room, call in, chat).
- **Nearly-live** — that footage runs straight through a **DaVinci Resolve** edit and goes up on .tv within the hour, with a **chat** alongside it.

Long-form recaps, trailers, and promo are all *programmed* into this channel. There is **no on-demand catalog** — if it isn't on the schedule, it isn't up.

Deeper channels — exploratory, not locked. Beyond the free channel we're weighing paywalled / role-gated channels: a per-**production** channel (follow one film through all 12 events) and/or per-**department** channels (casting, production design, wardrobe/costume — each cutting *across* the whole slate). **These are options under discussion, not settled deliverables.** Treat them as a reason to capture more than the free channel strictly needs — tag footage by department as well as event — not as a fixed spec.

Social — vertical shorts posted to social platforms. The job is to make people want to be in the room next time (live on .tv or IRL at the next Plots event). The 30–60 sec trailer cut is the connective tissue: programmed into the free channel and pushed across social, it's the audience's first hint that the next event is coming.

NON-NEGOTIABLES

- **Studio name visible.** Every cut — long, trailer, short — names the Studio (Studio #001, Studio #002, etc.) on screen within the first 3 seconds.
- **Event name + number.** Title card or lower-third names which of the 12 events this is.
- **Date / window.** When it happened (or when the next one opens).
- **Trailer is bait for the next event.** End the trailer cut with a "more on .tv" or ticketing card. It should make people want to be in the room next time.
- **Series feel.** All 12 cuts for a Studio should feel like episodes of one show. Same titling, same lower-thirds, same music family.
- **The Old Hollywood thread.** Every cut carries the season's *then / now* device — a classical Old-Hollywood beat (archival footage, a vintage still, the venue's history) set against the *now* (a16z Santa Monica, the INTERDEPENDENT Operating System). See **Season 1 · Old Hollywood Reborn** above.

REFERENCE TONE

The design-system pole-star for the whole series is **12 Angry Men (Lumet, 1957)** and Saul Bass-era poster modernism. Translated to the cuts:

- High-contrast B&W or single-color-pop title cards.
- Confident, big typography (the design system uses Eurostile Next Pro and SF Movie Poster — match those when keying text).
- Restrained motion. Cuts should feel intentional, not over-edited.
- Doc-style coverage in the room; cinematic in the title cards.

The event posters set the visual DNA. The cuts should feel like the *video version* of those posters.

SECTION 2

THE 12 EVENTS

For each event below: (a) the event name + number, (b) what the event is in the real world, and (c) **Coverage cue** — what to film, capture, or cut.

01 - SCREENPLAY SIGNING DAY

OPENS THE CYCLE

What it is: The day (or window) in which screenplay property owners submit their screenplays and sign option agreements to make them available for evaluation and reading by first-look Readers.

Coverage cue: Signing, ink, pens, hands, signature, the ceremony of committing a script. Capture the *promise* — these aren't movies yet. Get tight shots of paper, contracts, the signing table. Interview 1–2 screenwriters about why they brought their script today. Not a movie yet — a promise.

02 - PRODUCTION DRAFT

THE READATHON WEEKEND

What it is: A hackathon-style 24–72 hour readathon. AI evaluations plus registered human first-look Readers. In-person, 3-day (long-weekend) stay. Result = a culminating broadcast event in which scripts are *championed* and advance.

Coverage cue: Marathon energy. All-nighter. Stacks of pages, coffee cups, exhausted Readers, the moment a script gets *championed*. This one is long — plan multi-day coverage. Get the broadcast-event culmination clean for .tv. Stills selects from the readathon room are gold for social.

03 - OPTION-POOL PARTY

EP SOFT-CIRCLE / GO-NO-GO

What it is: Executive Producers (including INTERDEPENDENT Ventures) **soft-circle** the productions they're interested in — putting down 10% of their intended investment to secure a spot. That deposit commits them to the *Studio*, not the production: it's non-refundable (pass at Greenlight and it converts into a stake across the Studio's slate), but it puts no money into any single film yet. It only reserves the

EP's right to invest — the real decision waits for Greenlight, once they've seen the finished package, the director's presentation, and the table read. Projects that don't draw enough EP interest are *terminated at this stage*.

Coverage cue: A party with stakes. Money is in the room. Some scripts will die tonight, some will be blessed. Cover the announcements — who got optioned, who didn't. Get reaction shots both ways. This is the first event with real *drama* — lean into it.

04 - DIRECTOR REVEAL

THE AUTEUR IS NAMED

What it is: Director attaches to the production and is revealed publicly. Casting opens.

Coverage cue: The director as author. Get them alone, in silhouette, on a stage. Treat them like the lead of a film. The trailer cut for this one is "A [Director Name] film" — title-card energy. Interview the director about why this script. This is the first event where a *specific human face* attaches to the project.

05 - CAST PARTY

ANNOUNCE + CELEBRATE THE ACTORS

What it is: Announces the actors for the film and celebrates them. Audition tapes go live on .tv behind each cast member.

Coverage cue: Ensemble. Row of headshots, group shots, individual portraits. **Clean headshot stills for each principal cast member are a hard deliverable.** Film short interviews with each principal cast member about the role. Coordinate with whoever's running auditions so the audition reels are available for .tv.

06 - LAST CALL

CREW UP · DEPARTMENT HEADS ANNOUNCED

What it is: "Get crewed up." Department heads are announced. A chance for everyone in each department to meet and network for attachment, completing crew attachments via the **SLCP election** (Service-Linked Capital Participation) *prior to locking down budget and schedule*. SLCP is the guild/union-compliance path: union crew are paid their required CBA wages **and** separately contribute that value back as EP capital (allocated to the Service Pool, not the Capital Pool). After lock there's an

employee-only department budget and the SLCP election closes — so Last Call is literally the last chance to attach this way.

Coverage cue: Last-chance energy. Clock. "Last Call" bar-closing metaphor. Crew lists, keys, crates, gear. Get the department heads on camera being announced. This is a working event — coverage should feel like a hiring hall, not a red carpet.

07 - LOCK PARTY

SHOOTING SCRIPT · BUDGET · SCHEDULE LOCKED

What it is: Everything is locked. Shooting scripts, locked budget, locked schedule. CoE + Production Cap Table open for EP option exercise — EPs now see the locked numbers they'll exercise their options against and wire at Greenlight.

Coverage cue: Literal lock / vault / sealed document. Everything from this moment is committed. Weighty. Get the symbolic shot — the script being stamped, the schedule being signed, a key turning. Interview the line producer about what "locked" means. This is the last "paperwork" event before cameras roll.

08 - GREENLIGHT DINNER

THE CANONICAL REFERENCE EVENT

What it is: The dinner where the Studio greenlights its films — and where the soft circles become real. Each surviving director **presents their project** and actors perform a **live table read** of its script: this is the finished package the EPs have been waiting to see. On the strength of it, EPs decide whether to **exercise their options and wire the money** — turning the deposit they put down at the Option-Pool Party into an actual production investment. That wired capital is what greenlights each film and advances it into preview production. The dinner is the announcement — and the event that anchors the design tone for the whole series.

Coverage cue: **This is the flagship event of the series. If you only nail one, nail this one.** Full cinematic mode. The dinner itself — toasts, the announcement, the room reacting — plus each **director's presentation** and the **actor table reads** of the surviving scripts (these are the heart of the night, and the EPs' last look before they wire — get clean audio, and reaction shots of the money deciding). Get a *clean* speech recording from whoever delivers the greenlight. Multi-cam if possible. The trailer cut for this one should feel like the trailer for a real movie about the making of this movie. Reference: 12 Angry Men, Saul Bass title-card energy.

09 - PREVIEW PRODUCTION DAILIES

PREVIEW PRODUCTION IS SHOOTING

What it is: The film's **theatrical trailer — its preview — is in production**, shot before the feature itself. Daily stills are released. Live production feed on .tv.

Coverage cue: A camera-is-rolling moment. Clapperboard, light kits, the texture of on-set life. **More photographic than graphic.** Produce daily stills here — coordinate with the on-set photographer (or be the on-set photographer). Cut a short for social *every day* the preview is shooting.

10 - PREVIEW PREMIERE

AUDIENCE GO/NO-GO · TRAILER DROPS · PLOTS TIX ON SALE

What it is: The previews premiere over a single opening weekend — and this is the **audience go/no-go**. Previews that perform carry their film into feature production; previews that don't are **cut**. Tickets for the next Plots event drop tonight.

Coverage cue: Full one-sheet territory. Red carpet, star billing, premiere energy. **The trailer for this one is the trailer for the actual film** — different from the event-trailer cuts. Coordinate with whoever's cutting the film's trailer; the event-coverage job is to cover the *premiere event* and produce the social wrap. Capture the "tix on sale" moment — and the **audience-response signal per film** (it decides who advances to feature, so it matters as much as the red carpet).

11 - FEATURE PRODUCTION DAILIES

THE FEATURE IS SHOOTING

What it is: The feature version is now in production. Dailies flow out publicly. Live camera feed on .tv for subscribers (Production Dailies Channel).

Coverage cue: "Behind the scenes" but elevated. Crane shots, soundstage, film-strip of the day's best frames. The live camera feed is on the production team — the cut work is the *cut*, the daily wrap. One short per shoot day, one daily long-form for subscribers. Talk to the DP. Talk to the director. Get the room.

12 - PREMIERE!

THE FINAL FEATURE PREMIERE

What it is: THE premiere. Tuxedos, red carpet, showtime.

Coverage cue: The canonical final one-sheet. This is the event the film will be remembered by. **Don't cheap it out.** Multi-cam, professional audio, red-carpet interviews, the screening reaction. The long-form recap of this event is the *closing episode* of the 12-part series for this Studio. End on the audience walking out — the film is now alive.

CONTENT SPEC

LONG-FORM CUT (FOR INTERDEPENDENT.TV)

- **Length:** 5–10 min.
- **Aspect:** 16:9, 1920×1080 minimum, 4K preferred.
- **Frame rate:** 24fps (matches film tone).
- **Audio:** Clean dialogue + room tone + light music bed.
- **Title card:** Studio name, event number + name, date.
- **End card:** "Next: Event [N+1] · [Name] · [date]" + .tv URL.

TRAILER CUT (NEXT-EVENT TEASER)

- **Length:** 30–60 sec. Hard ceiling 60.
- **Aspect:** 16:9.
- **First 3 seconds:** Studio name + event name on screen.
- **Last 3 seconds:** Date + "more on .tv" call.
- **Hook:** This is bait for the next event. Make people want to be there.

SOCIAL CUTS (TIKTOK / REELS / SHORTS)

- **Length:** 15–45 sec.
- **Aspect:** 9:16 vertical (1080×1920).
- **Captions:** Burned in. Assume sound-off viewing.
- **Quantity:** 2–4 cuts per event. Different angles, different beats.
- **Hook:** First frame must stop the scroll.

STILLS SELECTS

- **Quantity:** 10–20 per event.
- **Format:** Color JPEG + raw on backup.
- **Use:** Posters, social carousels, editorial backgrounds (especially events 05, 09, 10, 11, 12).

TYPOGRAPHY (WHEN KEYING TEXT)

- UI font: **Eurostile Next Pro** (design-system rule).
- Display: pair with **SF Movie Poster** or a one-sheet display face.
- Keep to 1–2 typefaces per cut.
- At social-shorts size, nothing smaller than ~24pt reads. Big and confident.

COLOR

- Treat each event like a Saul Bass one-sheet: **2–4 flat colors max** plus off-black ink.
- Match the poster palette for that event — coordinate with the poster designer.
- Each Studio may eventually carry a **signature color**.

SERIES THINKING

Think of the 12 cuts as a **season**. Consistent title cards, consistent lower-thirds, common event-number treatment. Each event can have its own palette + imagery, but the family must be obvious when watching all 12 in order.

SHIP CHECKLIST (BEFORE PUBLISH)

- Studio name visible in first 3 seconds of every cut?
 - Event number + name clearly stated?
 - Date / window visible?
 - Long-form cut delivered to .tv?
 - Trailer cut (30–60s) delivered?
 - 2–4 social shorts delivered (9:16, captioned)?
 - 10–20 stills selects delivered?
 - Cut distinct from the other 11 events but in the same series family?
 - Programmed onto the free .tv Studio channel + posted to social?
-

APPENDIX

THE 12 EVENTS - QUICK REFERENCE

| # | EVENT (IRL @ PLOTS + .TV BROADCAST) | WHAT THIS EVENT MARKS |
|----|-------------------------------------|--|
| 01 | Screenplay Signing Day | Cycle opens — screenplays optioned by first-look Readers. |
| 02 | Production Draft (readathon) | Scripts read & championed; director adoption opens. |
| 03 | Option-Pool Party | EPs soft-circle (10% deposit committed to the Studio, not the film); unsupported projects terminate here. |
| 04 | Director Reveal | Director attaches; casting opens; .tv auditions go live. |
| 05 | Cast Party | Cast announced; headshots + audition tapes go live. |
| 06 | Last Call | Department heads announced; crew attachment deadline before lock. |
| 07 | Lock Party | Script, budget, schedule locked; cap table opens for EPs. |
| 08 | Greenlight Dinner | Directors present + actor table reads; EPs then exercise options + wire; films greenlit. Flagship reference event. |
| 09 | Preview Production Dailies | Preview production shoots; daily stills released. |
| 10 | Preview Premiere | Previews open; audience go/no-go (weak previews cut); trailer drops; Plots tix on sale. |
| 11 | Feature Production Dailies | Feature production shoots; live camera feed for subscribers. |
| 12 | Premiere! | The final feature premieres. Closing episode of the series. |

SEASON 1

These are the dates we're working from now for **Studio 1** — the first slate to run the twelve events. The system itself is evergreen; the dates below are this one season's.

Studio 1's packaging season runs from the **summer solstice to the fall equinox, 2026**: Championship Weekend opens on the solstice (Jun 20), and the Greenlight Dinner — the flagship — lands **on the fall equinox** (Sep 22). That arc is the season's spine.

| # | EVENT | DATE (2026) | STATUS |
|----|---|-------------------------|--------------|
| 01 | Screenplay Signing Day | Fri Jun 19 | Set |
| 02 | Production Draft (Championship Weekend) | Sat Jun 20 – Mon Jun 22 | Set |
| 03 | Option-Pool Party | Fri Jul 10 – Sun Jul 12 | Proposed |
| 04 | Director Reveal | Fri Jul 24 | Proposed |
| — | <i>50 Days of Summer — casting</i> | Jul 24 – Sep 12 | Set (length) |
| 05 | Cast Party | Sat Sep 12 | Proposed |
| 06 | Last Call | Thu Sep 17 | Set |
| 07 | Lock Party | Fri Sep 18 | Set |
| 08 | Greenlight Dinner (flagship · on the equinox) | Tue Sep 22 | Set |
| 09 | Preview Production Dailies | Wed Sep 23 → ~Oct 22 | Set (start) |
| 10 | Preview Premiere (audience go/no-go) | Fri Oct 23 – Sun Oct 25 | Set |
| 11 | Feature Production Dailies (survivors only) | Mon Oct 26 → release | Set (start) |
| 12 | Premiere! (staggered, per film) | Release season — TBD | Proposed |

Set = locked · **Proposed** = working date from the spacing logic, still movable · Event 12 waits on the selected films' shoot lengths. Source of record: the *Studio 1 Event Timeline & PA Playbook*.

SEASON 1 · OLD HOLLYWOOD REBORN

Season 1 has a through-line, and every cut should carry it: **the Old Hollywood studio system, reborn**. The classical studios of the 1920s–50s ran an assembly line of films on contract talent, a back lot, and a mogul's say-so. INTERDEPENDENT runs the same machine with the parts swapped: the mogul's gut becomes an **audience go/no-go** and a **published rulebook** — the INTERDEPENDENT Operating System, the venture-studio model anyone can plug into; the studio lot becomes an open network anchored at the **a16z Santa Monica** office; and contract talent becomes **owners** who hold a stake in what they build.

So every event runs a **then / now** intercut:

- **Then.** Spotlight the classical reference — the iconic location, archival footage, a studio-era still. Several of the season's venues already carry it: the **Hollywood Roosevelt**, where the first Academy Awards were handed out in 1929; the **Chateau Marmont**; the Coudersport movie palace where the previews come home.
- **Now.** Cut to the modern counterpoint — the **a16z Santa Monica** HQ as the new "lot," laptops and term sheets where the cigars and studio contracts used to be.
- **The point.** Name what changed: not a mogul deciding behind closed doors, but the **audience and the rulebook**. The glamour of the studio system, with its gatekeeping inverted.

For every event, capture an archival "**then**" beat — a public-domain clip, a vintage still, the venue's own history — to intercut with the "**now**" coverage. The pairing, event by event:

| # | EVENT | "THEN" — OLD HOLLYWOOD | "NOW" — INTERDEPENDENT |
|----|----------------------------|--|--|
| 01 | Screenplay Signing Day | Writers signed under a studio's roof | Open option — sign, and keep your stake |
| 02 | Production Draft | The studio reader and story department | AI + first-look Readers, championed live on .tv |
| 03 | Option-Pool Party | Dealmaking at the Chateau and the mogul's table | A slate soft-circled by many EPs — a poker game, not one bet |
| 04 | Director Reveal | The studio's assigned "house director" | The auteur chosen and revealed — author, not employee |
| 05 | Cast Party | The star system — stars manufactured by the studio | Cast announced as owners; audition tapes public |
| 06 | Last Call | The casting office and the contract roster | Crew attach as capital participants (SLCP), not labor-for-hire |
| 07 | Lock Party | Locking the studio's shooting schedule | Same lock — but the cap table opens to those who built it |
| 08 | Greenlight Dinner | The first Academy Awards banquet — Hollywood Roosevelt, 1929 | Directors present, the room wires the money — on the equinox |
| 09 | Preview Production Dailies | Dailies in the studio screening room | Dailies streamed in public on .tv |
| 10 | Preview Premiere | The studio "sneak preview" and its comment cards | The same sneak — now the binding audience go/no-go |
| 11 | Feature Production Dailies | The back lot at full tilt | The network at full tilt — survivors only |
| 12 | Premiere! | The grand movie-palace premiere | The movie-palace premiere, reborn |