



Authorization for Credit Card Transactions

Department of Homeland Security

Form G-1450

How To Fill Out Form G-1450

1. Type or print legibly in black ink.
2. Complete the "Applicant's/Petitioner's/Requester's Information," "Credit Card Billing Information," and "Credit Card Information" sections and sign the authorization. **NOTE:** The credit card must be issued by a U.S. bank.
3. Place your Form G-1450 ON TOP of your application, petition, or request package.

NOTE: Failure to provide the requested information may result in DHS and your financial institution not accepting the payment. DHS cannot process credit card payments without an authorized signature.

NOTE: Please see the USCIS Form G-1450 website for additional information.

We recommend that you print or save a copy of your completed Form G-1450 to review in the future and for your records.

By completing this transaction, you agree that you have paid for a government service and that the filing fee, biometric services fee and all related financial transactions are final and not refundable, regardless of any action DHS takes on an application, petition, or request. You must submit all fees in the exact amounts. DHS will charge your credit card up to the amount you authorize below.

Please refer to the form(s) you are filing for additional information, or you may call the USCIS Customer Contact number at **1-800-375-5283**. For TTY (deaf or hard of hearing) call: **1-800-767-1833**.

Applicant's/Petitioner's/Requester's Information (Full Legal Name)			
Given Name (First Name) Eduardo Wagner	Middle Name (if any) N/A	Family Name (Last Name) MAIDA DE DONATO	
Credit Card Billing Information (Credit Card Holder's Name as it Appears on the Card)			
Given Name (First Name)	Middle Name (if any)	Family Name (Last Name)	
Credit Card Holder's Billing Address:			
Street Number and Name		Apt. Ste. Flr. <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Number
City or Town		State	ZIP Code
Credit Card Holder's Signature and Contact Information:			
Credit Card Holder's Signature			
Credit Card Holder's Daytime Telephone Number		Credit Card Holder's Email Address	
Credit Card Information			
Credit Card Number	Credit Card Type: <input type="checkbox"/> Visa <input type="checkbox"/> MasterCard <input type="checkbox"/> American Express <input type="checkbox"/> Discover		Authorized Payment Amount \$ 715.00
Credit Card Expiration Date CVV Code (mm/yyyy)			





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Applicant's/Petitioner's/Requester's Information (Full Legal Name)			
Given Name (First Name) Eduardo Wagner	Middle Name (if any) N/A	Family Name (Last Name) MAIDA DE DONATO	
Credit Card Billing Information (Credit Card Holder's Name as it Appears on the Card)			
Given Name (First Name)	Middle Name (if any)	Family Name (Last Name)	
Credit Card Holder's Billing Address:			
Street Number and Name		Apt. Ste. Flr. <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Number
City or Town		State	ZIP Code
Credit Card Holder's Signature and Contact Information:			
Credit Card Holder's Signature			
Credit Card Holder's Daytime Telephone Number		Credit Card Holder's Email Address	
Credit Card Information			
Credit Card Number	Credit Card Type: <input type="checkbox"/> Visa <input type="checkbox"/> MasterCard <input type="checkbox"/> American Express <input type="checkbox"/> Discover		Authorized Payment Amount \$ 300.00
Credit Card Expiration Date CVV Code (mm/yyyy)			





**EB-2 IMMIGRANT PETITION
WITH REQUEST FOR A NATIONAL INTEREST WAIVER**

Petitioner: DONATO, Eduardo Wagner Maida De

**HS Law Corp
P.O Box 90487
San Diego - CA - United States**

TABLE OF CONTENTS

Petitioner: **DONATO, Eduardo Wagner Maida de**

Type of Petition: **I-140, EB-2 National Interest Waiver**

Classification Sought: **Immigration and Nationality Act 203(b)(2)(B)**

Forms	<ul style="list-style-type: none"> ● Form G-1450 in the amount of \$715 towards I-140 form filling fee ● Form G-1450 in the amount of \$300 towards Asylum Program Fee ● Form G-1145 ● Form G-28 ● Form I-140 ● ETA-9089
Petition Cover Letter	<ul style="list-style-type: none"> ● Summary of Cover Letter ● Petition Cover Letter ● Exhibit List
Exhibit A	<ul style="list-style-type: none"> ● Resume
Exhibit B ELIGIBILITY CRITERIA	<p>Advanced Degree</p> <ul style="list-style-type: none"> ● Bachelor's Degree in Social Communication ● Academic Credential Evaluation ● Work Records: <ul style="list-style-type: none"> - Company records and contracts - Lola Nicolás – Diário do Grande ABC - TV SBT
Exhibit C NATIONAL INTEREST WAIVER	<p>C.I – First Prong – Substantial Merit and National Importance:</p> <ul style="list-style-type: none"> ● Business Plan for Media & Innovation Hub <p>C.II – Second Prong – Well-Positioned to Advance the Proposed Endeavor:</p> <ul style="list-style-type: none"> ● Executive Immersion Program at IBMEC ● Certification in Video Editing for Avid Media Composer ● Evidence of Professional Experience in Broadcast Television (SBT) ● Award Recognition – Troféu Imprensa (Outstanding Producer – SBT) ● Evidence of Digital Transformation Leadership (Diário do Grande ABC – DGABC TV) ● Evidence of Corporate Media Production (W2D Filmes / Media & Innovation Hub) ● Professional Registrations (MTB / DRT) ● The Gotham – Film & Media Institute

	<ul style="list-style-type: none"> ● Letters of Support <ul style="list-style-type: none"> - Mr. Christian Schnur - Ms. Michele Vessio Franzoso - Mr. Rafael Merseguel - Ms. Danielle Cristine Silva Lima - Ms. Lola Nicolás ● Proof of High Salary and Financial Feasibility <ul style="list-style-type: none"> - Accountant Letter - Proof of Initial Investment Capital - Indeed comparation - Letter of Intention to Partner ● Other Eligible Evidences <ul style="list-style-type: none"> - About SBT (Sistema Brasileiro de Televisão) - About Diário do Grande ABC (DGABC) - U.S. Bureau of Labor Statistics (BLS) - Film and Video Editors - U.S. Bureau of Economic Analysis (BEA) - Arts and Cultural Production - Currency Conversion (BCB) - About the "Troféu Imprensa" - Industry Trends - Digital Ad Revenue (IAB) - About The Gotham - About IBMEC - About Methodist University of São Paulo
<p><u>Exhibit D</u> PERSONAL DOCUMENTS</p>	<ul style="list-style-type: none"> ● Birth Certificate and Corresponding Translation ● Passport's Biometrics Page ● US Visa Page ● Marriage Certificate and Corresponding Translation ● Derivative's Birth Certificate and Corresponding Translation ● Derivative's Passport's Biometrics Page ● Derivative's US Visa Page



e-Notification of Application/Petition Acceptance

Department of Homeland Security
U.S. Citizenship and Immigration Services

USCIS
Form G-1145

What Is the Purpose of This Form?

Use this form to request an electronic notification (e-Notification) when U.S. Citizenship and Immigration Services accepts your immigration application. This service is available for applications filed at a USCIS Lockbox facility.

General Information

Complete the information below and clip this form to the first page of your application package. You will receive one e-mail and/or text message for each form you are filing.

We will send the e-Notification within 24 hours after we accept your application. Domestic customers will receive an e-mail and/or text message; overseas customers will only receive an e-mail. Undeliverable e-Notifications cannot be resent.

The e-mail or text message will display your receipt number and tell you how to get updated case status information. It will not include any personal information. The e-Notification does not grant any type of status or benefit; rather it is provided as a convenience to customers.

USCIS will also mail you a receipt notice (I-797C), which you will receive within 10 days after your application has been accepted; use this notice as proof of your pending application or petition.

USCIS Privacy Act Statement

AUTHORITIES: The information requested on this form is collected pursuant to section 103(a) of the Immigration and Nationality Act, as amended INA section 101, et seq.

PURPOSE: The primary purpose for providing the information on this form is to request an electronic notification when USCIS accepts immigration form. The information you provide will be used to send you a text and/or email message.

DISCLOSURE: The information you provide is voluntary. However, failure to provide the requested information may prevent USCIS from providing you a text and/or email message receipting your immigration form.

ROUTINE USES: The information provided on this form will be used by and disclosed to DHS personnel and contractors in accordance with approved routine uses, as described in the associated published system of records notices [**DHS/USCIS-007 - Benefits Information System and DHS/USCIS-001 - Alien File (A-File) and Central Index System (CIS)**], which can be found at www.dhs.gov/privacy. The information may also be made available, as appropriate for law enforcement purposes or in the interest of national security.

Complete this form and clip it on top of the first page of your immigration form(s).

Applicant/Petitioner Full Last Name MAIDA DE DONATO	Applicant/Petitioner Full First Name Eduardo Wagner	Applicant/Petitioner Full Middle Name N/A
Email Address dukadonato@yahoo.com.br		Mobile Phone Number (Text Message)





Notice of Entry of Appearance as Attorney or Accredited Representative

Department of Homeland Security

DHS
Form G-28
OMB No. 1615-0105
Expires 05/31/2021

Part 1. Information About Attorney or Accredited Representative

1. USCIS Online Account Number (if any)

▶ 0 0 7 4 9 2 6 2 5 4 3 8

Name of Attorney or Accredited Representative

2.a. Family Name (Last Name) **HAVERROTH SILVA**

2.b. Given Name (First Name) **Otavio**

2.c. Middle Name **N/A**

Address of Attorney or Accredited Representative

3.a. Street Number and Name **PO Box 90487**

3.b. Apt. Ste. Flr. **N/A**

3.c. City or Town **San Diego**

3.d. State **CA** 3.e. ZIP Code **92169**

3.f. Province **N/A**

3.g. Postal Code **N/A**

3.h. Country **USA**

Contact Information of Attorney or Accredited Representative

4. Daytime Telephone Number **5102419336**

5. Mobile Telephone Number (if any) **5102419336**

6. Email Address (if any) **otavio@legalhs.com**

7. Fax Number (if any) **N/A**

Part 2. Eligibility Information for Attorney or Accredited Representative

Select **all applicable** items.

1.a. I am an attorney eligible to practice law in, and a member in good standing of, the bar of the highest courts of the following states, possessions, territories, commonwealths, or the District of Columbia. If you need extra space to complete this section, use the space provided in **Part 6. Additional Information**.

Licensing Authority

California

1.b. Bar Number (if applicable)

343486

1.c. I (select **only one** box) am not am subject to any order suspending, enjoining, restraining, disbaring, or otherwise restricting me in the practice of law. If you are subject to any orders, use the space provided in **Part 6. Additional Information** to provide an explanation.

1.d. Name of Law Firm or Organization (if applicable)

HS Law Corp

2.a. I am an accredited representative of the following qualified nonprofit religious, charitable, social service, or similar organization established in the United States and recognized by the Department of Justice in accordance with 8 CFR part 1292.

2.b. Name of Recognized Organization

N/A

2.c. Date of Accreditation (mm/dd/yyyy)

N/A

3. I am associated with

N/A

the attorney or accredited representative of record who previously filed Form G-28 in this case, and my appearance as an attorney or accredited representative for a limited purpose is at his or her request.

4.a. I am a law student or law graduate working under the direct supervision of the attorney or accredited representative of record on this form in accordance with the requirements in 8 CFR 292.1(a)(2).

4.b. Name of Law Student or Law Graduate

N/A



Part 3. Notice of Appearance as Attorney or Accredited Representative

If you need extra space to complete this section, use the space provided in **Part 6. Additional Information**.

This appearance relates to immigration matters before (select **only one** box):

1.a. U.S. Citizenship and Immigration Services (USCIS)

1.b. List the form numbers or specific matter in which appearance is entered.

I-140, ETA 9089

2.a. U.S. Immigration and Customs Enforcement (ICE)

2.b. List the specific matter in which appearance is entered.

N/A

3.a. U.S. Customs and Border Protection (CBP)

3.b. List the specific matter in which appearance is entered.

N/A

4. Receipt Number (if any)

▶ N/A

5. I enter my appearance as an attorney or accredited representative at the request of the (select **only one** box):

Applicant Petitioner Requestor

Beneficiary/Derivative Respondent (ICE, CBP)

Information About Client (Applicant, Petitioner, Requestor, Beneficiary or Derivative, Respondent, or Authorized Signatory for an Entity)

6.a. Family Name (Last Name) MAIDA DE DONATO

6.b. Given Name (First Name) Eduardo Wagner

6.c. Middle Name N/A

7.a. Name of Entity (if applicable)

N/A

7.b. Title of Authorized Signatory for Entity (if applicable)

N/A

8. Client's USCIS Online Account Number (if any)

▶ N/A

9. Client's Alien Registration Number (A-Number) (if any)

▶ A- N/A

Client's Contact Information

10. Daytime Telephone Number

+55 11 99669-9735

11. Mobile Telephone Number (if any)

+55 11 99669-9735

12. Email Address (if any)

dukadonato@yahoo.com.br

Mailing Address of Client

NOTE: Provide the client's mailing address. **Do not** provide the business mailing address of the attorney or accredited representative **unless** it serves as the safe mailing address on the application or petition being filed with this Form G-28.

13.a. Street Number and Name PO Box 90487

13.b. Apt. Ste. Flr. N/A

13.c. City or Town San Diego

13.d. State CA 13.e. ZIP Code 92169

13.f. Province N/A

13.g. Postal Code N/A

13.h. Country

USA

Part 4. Client's Consent to Representation and Signature

Consent to Representation and Release of Information

I have requested the representation of and consented to being represented by the attorney or accredited representative named in **Part 1.** of this form. According to the Privacy Act of 1974 and U.S. Department of Homeland Security (DHS) policy, I also consent to the disclosure to the named attorney or accredited representative of any records pertaining to me that appear in any system of records of USCIS, ICE, or CBP.



Part 4. Client's Consent to Representation and Signature (continued)

Options Regarding Receipt of USCIS Notices and Documents

USCIS will send notices to both a represented party (the client) and his, her, or its attorney or accredited representative either through mail or electronic delivery. USCIS will send all secure identity documents and Travel Documents to the client's U.S. mailing address.

If you want to have notices and/or secure identity documents sent to your attorney or accredited representative of record rather than to you, please select **all applicable** items below. You may change these elections through written notice to USCIS.

- 1.a. I request that USCIS send original notices on an application or petition to the business address of my attorney or accredited representative as listed in this form.


- 1.b. I request that USCIS send any secure identity document (Permanent Resident Card, Employment Authorization Document, or Travel Document) that I receive to the U.S. business address of my attorney or accredited representative (or to a designated military or diplomatic address in a foreign country (if permitted)).

NOTE: If your notice contains Form I-94, Arrival-Departure Record, USCIS will send the notice to the U.S. business address of your attorney or accredited representative. If you would rather have your Form I-94 sent directly to you, select **Item Number 1.c.**

- 1.c. I request that USCIS send my notice containing Form I-94 to me at my U.S. mailing address.

Signature of Client or Authorized Signatory for an Entity

2.a. Signature of Client or Authorized Signatory for an Entity


➔ 

2.b. Date of Signature (mm/dd/yyyy) 02/09/2026

Part 5. Signature of Attorney or Accredited Representative

I have read and understand the regulations and conditions contained in 8 CFR 103.2 and 292 governing appearances and representation before DHS. I declare under penalty of perjury under the laws of the United States that the information I have provided on this form is true and correct.

1. a. Signature of Attorney or Accredited Representative



1.b. Date of Signature (mm/dd/yyyy) 02/09/2026

2.a. Signature of Law Student or Law Graduate

N/A

2.b. Date of Signature (mm/dd/yyyy) N/A



Part 6. Additional Information

If you need extra space to provide any additional information within this form, use the space below. If you need more space than what is provided, you may make copies of this page to complete and file with this form or attach a separate sheet of paper. Type or print your name at the top of each sheet; indicate the **Page Number**, **Part Number**, and **Item Number** to which your answer refers; and sign and date each sheet.

1.a Family Name (Last Name)

1.b Given Name (First Name)

1.c Middle Name

2.a Page Number 2.b Part Number 2.c Item Number

2.d

N/A

3.a Page Number 3.b Part Number 3.c Item Number

3.d

N/A

4.a Page Number 4.b Part Number 4.c Item Number

4.d

N/A

5.a Page Number 5.b Part Number 5.c Item Number

5.d

N/A

6.a Page Number 6.b Part Number 6.c Item Number

6.d

N/A





Immigrant Petition for Alien Workers

Department of Homeland Security
U.S. Citizenship and Immigration Services

USCIS
Form I-140
OMB No. 1615-0015
Expires 02/28/2027

For USCIS Use Only	Fee Stamp	Priority Date	Consulate	Action Block
Classification <input type="checkbox"/> 203(b)(1)(A) Alien of Extraordinary Ability <input type="checkbox"/> 203(b)(1)(B) Outstanding Professor or Researcher <input type="checkbox"/> 203(b)(1)(C) Multinational Executive or Manager <input type="checkbox"/> 203(b)(2) Member of Professions with Advanced Degree/Exceptional Ability <input type="checkbox"/> 203(b)(3)(A)(i) Skilled Worker <input type="checkbox"/> 203(b)(3)(A)(ii) Professional <input type="checkbox"/> 203(b)(3)(A)(iii) Other Worker		Certification <input type="checkbox"/> National Interest Waiver (NIW) <input type="checkbox"/> Schedule A, Group I <input type="checkbox"/> Schedule A, Group II		
Remarks				

To be completed by an Attorney or Accredited Representative (if any).	<input checked="" type="checkbox"/> Select this box if Form G-28 or Form G-28I is attached.	Attorney State Bar Number (if applicable) 343486	Attorney or Accredited Representative USCIS Online Account Number (if any) 0 0 7 4 9 2 6 2 5 4 3 8
--	--	--	--

▶ **START HERE - Type or print in black ink.**

Part 1. Information About the Person or Organization Filing This Petition

If an individual is filing this petition, answer **Item Numbers 1.a. - 1.c.** If a company or organization is filing this petition, answer **Item Number 2.**

1.a. Family Name (Last Name)

1.b. Given Name (First Name)

1.c. Middle Name

2. Company or Organization Name

Mailing Address [\(USCIS ZIP Code Lookup\)](#)

3.a. In Care Of Name

3.b. Street Number and Name

3.c. Apt. Ste. Flr.

3.d. City or Town

3.e. State 3.f. ZIP Code

3.g. Province

3.h. Postal Code

3.i. Country

Other Information

4. IRS Employer Identification Number (EIN) ▶

5. Are you a nonprofit organized as tax exempt or a governmental research organization? Yes No

6. Do you currently employ a total of 25 or fewer full-time equivalent employees in the United States, including all affiliates or subsidiaries of this company/organization? Yes No

7. U.S. Social Security Number (SSN) (if any) ▶

8. USCIS Online Account Number (if any) ▶

Part 2. Petition Type

This petition is being filed for (select **only one** box):

- 1.a. An alien of extraordinary ability.
- 1.b. An outstanding professor or researcher.
- 1.c. A multinational executive or manager.
- 1.d. A member of the professions holding an advanced degree or an alien of exceptional ability (who is **NOT** seeking a National Interest Waiver (NIW)).
- 1.e. A professional (at a minimum, possessing a bachelor's degree or a foreign degree equivalent to a U.S. bachelor's degree).



Part 2. Petition Type (continued)

- 1.f. A skilled worker (requiring at least two years of specialized training or experience).
- 1.g. Any other worker (requiring less than two years of training or experience).
- 1.h. An alien applying for an NIW (who IS a member of the professions holding an advanced degree or an alien of exceptional ability).

This petition is being filed (select **only one** box):

- 2.a. To amend a previously filed petition.
Previous Petition Receipt Number
▶ N/A
- 2.b. For the Schedule A, Group I or II designation.

Part 3. Information About the Person for Whom You Are Filing

- 1.a. Family Name (Last Name) MAIDA DE DONATO
- 1.b. Given Name (First Name) Eduardo Wagner
- 1.c. Middle Name N/A

Mailing Address

- 2.a. In Care Of Name
Otavio HAVERROTH SILVA
- 2.b. Street Number and Name
PO Box 90487
- 2.c. Apt. Ste. Flr. N/A
- 2.d. City or Town San Diego
- 2.e. State CA 2.f. ZIP Code 92169
- 2.g. Province N/A
- 2.h. Postal Code N/A
- 2.i. Country
USA

Other Information

- 3. Date of Birth (mm/dd/yyyy) 12/27/1982
- 4. City/Town/Village of Birth
Sao Bernardo do Campo
- 5. State or Province of Birth
Sao Paulo

- 6. Country of Birth
Brazil
- 7. Country of Citizenship or Nationality
Brazil
- 8. Alien Registration Number (A-Number) (if any)
▶ A- N/A
- 9. U.S. SSN (if any) ▶ N/A

Information About His or Her Last Arrival in the United States

If the person for whom you are filing is in the United States, provide the following information.

- 10. Date of Last Arrival (mm/dd/yyyy) N/A
- 11.a. Form I-94 Arrival-Departure Record Number
▶ N/A
- 11.b. Expiration Date of Authorized Stay Shown on Form I-94 (mm/dd/yyyy) N/A
- 11.c. Status on Form I-94 (for example, class of admission, or paroled, if paroled)
N/A
- 12. Passport Number
N/A
- 13. Travel Document Number
N/A
- 14. Country of Issuance for Passport or Travel Document
N/A
- 15. Expiration Date for Passport or Travel Document (mm/dd/yyyy) N/A

Part 4. Processing Information

Provide the following information for the person named in Part 3. (select **only one** box):

- 1.a. Alien will apply for a visa abroad at a U.S. Embassy or U.S. Consulate at:
- 1.b. City or Town
Rio de Janeiro
- 1.c. Country
Brazil
- 2.a. Alien is in the United States and will apply for adjustment of status to that of lawful permanent resident.



Part 4. Processing Information (continued)

2.b. Alien's current country of residence or, if now in the United States, last country of permanent residence abroad.
Brazil

If you provided a United States address in Part 3., provide the person's foreign address in Item Numbers 3.a. - 3.f.:

3.a. Street Number and Name **382 Luzitania**

3.b. Apt. Ste. Flr. **121**

3.c. City or Town **Sao Bernardo do Campo**

3.d. Province **Sao Paulo**

3.e. Postal Code **09725150**

3.f. Country **Brazil**

If the person's native alphabet is other than Roman letters, type or print the person's foreign name and address in the native alphabet in Item Numbers 4.a. - 4.c.:

4.a. Family Name (Last Name) **N/A**

4.b. Given Name (First Name) **N/A**

4.c. Middle Name **N/A**

Mailing Address

5.a. In Care Of Name **N/A**

5.b. Street Number and Name **N/A**

5.c. Apt. Ste. Flr. **N/A**

5.d. City or Town **N/A**

5.e. Province **N/A**

5.f. Postal Code **N/A**

5.g. Country **N/A**

If you answer "Yes" to Item Numbers 6.a. - 10., provide the case number, office location, date of decision, and disposition of the decision in the space provided in Part 11. Additional Information.

6.a. Are you filing any other petitions or applications with this Form I-140? Yes No

6.b. If you answered "Yes" to Item Number 6.a., select all applicable boxes:

- Form I-485
- Form I-131
- Form I-765
- Other (Provide an explanation in Part 11. Additional Information.)

7. Is the person for whom you are filing in removal proceedings? Yes No

8. Has any immigrant visa petition ever been filed by or on behalf of this person? Yes No

9. Are you filing this petition without an original labor certification because the original labor certification was previously submitted in support of another Form I-140? Yes No

10. If you are filing this petition without an original labor certification, are you requesting that U.S. Citizenship and Immigration Services (USCIS) request a duplicate labor certification from the Department of Labor (DOL)? Yes No

Part 5. Additional Information About the Petitioner

Type of petitioner (select only one box):

- 1.a. Employer
- 1.b. Self
- 1.c. Other (For example, Lawful Permanent Resident, U.S. citizen or any other person filing on behalf of the alien)
N/A

If a company or an organization is filing this petition, provide the following information:

2. Type of Business **N/A**

3. Date Established (mm/dd/yyyy) **N/A**

4. Current Number of U.S. Employees **N/A**

5. Gross Annual Income \$ **N/A**

6. Net Annual Income \$ **N/A**

7. NAICS Code **N/A**

8. Labor Certification DOL Case Number **N/A**



Part 5. Additional Information About the Petitioner (continued)

- 9. Labor Certification DOL Filing Date (mm/dd/yyyy)
- 10. Labor Certification Expiration Date (mm/dd/yyyy)

If an individual is filing this petition, provide the following information.

- 11. Occupation
- 12. Annual Income \$

Part 6. Basic Information About the Proposed Employment

- 1. Job Title
- 2. SOC Code
- 3. Nontechnical Job Description
- 4. Is this a full-time position? Yes No
- 5. If the answer to **Item Number 4.** is "No," how many hours per week for the position?
- 6. Is this a permanent position? Yes No
- 7. Is this a new position? Yes No
- 8. Wages (Specify hour, week, month, or year): \$ per

Worksite Location

For **Item Numbers 9.a. - 9.e.**, provide the address where the person will work if different from the address provided in **Part 1.**

- 9.a. Street Number and Name
- 9.b. Apt. Ste. Flr.
- 9.c. City or Town
- 9.d. State 9.e. ZIP Code

Part 7. Information About the Spouse and All Children of the Person for Whom You Are Filing

For **Part 7.**, provide information on the spouse and all children related to the individual for whom you are filing this petition. Also, note if the individual will apply for a visa abroad or adjustment of status as the dependent of the individual for whom the petition is filed. If you need extra space to provide information about additional family members, use the space provided in **Part 11. Additional Information.**

Person 1

- 1.a. Family Name (Last Name)
- 1.b. Given Name (First Name)
- 1.c. Middle Name
- 2. Date of Birth (mm/dd/yyyy)
- 3. Country of Birth
- 4. Relationship
- 5. Is he or she applying for adjustment of status? Yes No
- 6. Is he or she applying for a visa abroad? Yes No

Person 2

- 7.a. Family Name (Last Name)
- 7.b. Given Name (First Name)
- 7.c. Middle Name
- 8. Date of Birth (mm/dd/yyyy)
- 9. Country of Birth
- 10. Relationship
- 11. Is he or she applying for adjustment of status? Yes No
- 12. Is he or she applying for a visa abroad? Yes No



Part 7. Information About Spouse and All Children of the Person for Whom You Are Filing (continued)

Person 3

13.a. Family Name (Last Name)

13.b. Given Name (First Name)

13.c. Middle Name

14. Date of Birth (mm/dd/yyyy)

15. Country of Birth

16. Relationship

17. Is he or she applying for adjustment of status? Yes No

18. Is he or she applying for a visa abroad? Yes No

Person 4

19.a. Family Name (Last Name)

19.b. Given Name (First Name)

19.c. Middle Name

20. Date of Birth (mm/dd/yyyy)

21. Country of Birth

22. Relationship

23. Is he or she applying for adjustment of status? Yes No

24. Is he or she applying for a visa abroad? Yes No

Person 5

25.a. Family Name (Last Name)

25.b. Given Name (First Name)

25.c. Middle Name

26. Date of Birth (mm/dd/yyyy)

27. Country of Birth

28. Relationship

29. Is he or she applying for adjustment of status? Yes No

30. Is he or she applying for a visa abroad? Yes No

Person 6

31.a. Family Name (Last Name)

31.b. Given Name (First Name)

31.c. Middle Name

32. Date of Birth (mm/dd/yyyy)

33. Country of Birth

34. Relationship

35. Is he or she applying for adjustment of status? Yes No

36. Is he or she applying for a visa abroad? Yes No



Part 8. Contact Information, Certification, and Signature of the Petitioner or Authorized Signatory

Petitioner or Authorized Signatory's Contact Information

1.a. Petitioner's or Authorized Signatory's Family Name (Last Name)

MAIDA DE DONATO

1.b. Petitioner's or Authorized Signatory's Given Name (First Name)

Eduardo Wagner

2. Petitioner's or Authorized Signatory's Title

N/A

3. Petitioner's or Authorized Signatory's Daytime Telephone Number

+55 11 99669-9735

4. Petitioner's or Authorized Signatory's Mobile Telephone Number (if any)

+55 11 99669-9735

5. Petitioner's or Authorized Signatory's Email Address (if any)

dukadonato@yahoo.com.br

Petitioner's or Authorized Signatory's Certification and Signature

If filing this petition on behalf of an organization, I certify that I am authorized to do so by the organization:

- a. I reviewed and provided or authorized all of the responses and information in my petition;
- b. I understood all of the responses and information contained in, and submitted with, my petition; and
- c. All of the responses and information were complete, true, and correct at the time of filing

Furthermore, I authorize the release of any information from any and all of my records as authorized signatory and the petitioner's records that USCIS may need to determine the petitioner's eligibility for an immigration request and to other entities and persons where necessary for the administration and enforcement of U.S. immigration law.

6.a. Petitioner's or Authorized Signatory's Signature

6.b. Date of Signature (mm/dd/yyyy)

02/09/2026

Part 9. Interpreter's Contact Information, Certification, and Signature

Interpreter's Full Name

1.a. Interpreter's Family Name (Last Name)

N/A

1.b. Interpreter's Given Name (First Name)

N/A

2. Interpreter's Business or Organization Name

N/A

Interpreter's Contact Information

3. Interpreter's Daytime Telephone Number

N/A

4. Interpreter's Mobile Telephone Number (if any)

N/A

5. Interpreter's Email Address (if any)

N/A

Interpreter's Certification and Signature

I certify, under penalty of perjury, that I am fluent in English

and N/A,

and I have interpreted every question on the petition and Instructions and interpreted the petitioner's or authorized signatory's answers to the questions in that language, and the petitioner or authorized signatory informed me that they understood every instruction, question, and answer on the petition.

6.a. Interpreter's Signature

N/A

6.b. Date of Signature (mm/dd/yyyy)

N/A



Part 10. Contact Information, Certification, and Signature of the Person Preparing this Petition, if Other Than the Petitioner or Authorized Signatory

Preparer's Full Name

1. Preparer's Family Name (Last Name)

HAVERROTH SILVA

Preparer's Given Name (First Name)

Otavio

2. Preparer's Business or Organization Name

HS Law Corp

Preparer's Contact Information

3. Preparer's Daytime Telephone Number

5102419336

4. Preparer's Mobile Telephone Number (if any)

5102419336


5. Preparer's Email Address (if any)

otavio@legalhs.com

Preparer's Certification and Signature

I certify, under penalty of perjury, that I prepared this petition for the petitioner or authorized signatory at their request and with express consent and that all of the responses and information contained in and submitted with the petition are complete, true, and correct and reflects only information provided by the petitioner or authorized signatory. The petitioner or authorized signatory reviewed the responses and information and informed me that they understand the responses and information in or submitted with the petition.

6. Preparer's Signature



Date of Signature (mm/dd/yyyy)

02/09/2026



Part 11. Additional Information

If you need extra space to provide any additional information within this petition, use the space below. If you need more space than what is provided, you may make copies of this page to complete and file with this petition or attach a separate sheet of paper. Type or print your name and A-Number (if any) at the top of each sheet; indicate the **Page Number**, **Part Number**, and **Item Number** to which your answer refers; and sign and date each sheet.

1. Family Name (Last Name)
 Given Name (First Name)
 Middle Name

2. IRS EIN

3. Page Number	Part Number	Item Number
<input type="text" value="4"/>	<input type="text" value="6"/>	<input type="text" value="3"/>

Sets the company's creative direction, approves final work to ensure quality and accuracy, leads key client relationships, and establishes clear guidelines so teams follow consistent production processes.

4. Page Number	Part Number	Item Number
<input type="text" value="N/A"/>	<input type="text" value="N/A"/>	<input type="text" value="N/A"/>

N/A

5. Page Number	Part Number	Item Number
<input type="text" value="N/A"/>	<input type="text" value="N/A"/>	<input type="text" value="N/A"/>

N/A

6. Page Number	Part Number	Item Number
<input type="text" value="N/A"/>	<input type="text" value="N/A"/>	<input type="text" value="N/A"/>

N/A

7. Page Number	Part Number	Item Number
<input type="text" value="N/A"/>	<input type="text" value="N/A"/>	<input type="text" value="N/A"/>

N/A





Application for Permanent Employment Certification
 Form ETA-9089 – Final Determination: Permanent Employment Certification Approval
 U.S. Department of Labor

PERMANENT EMPLOYMENT CERTIFICATION APPROVAL

A. U.S. Government Agency Use Only

Pursuant to the provisions of Sections 212(a)(5)(A) of the Immigration and Nationality Act, as amended, the Department hereby certifies that there are not sufficient workers who are able, willing, and qualified, and who will be available at the time of application for a visa and admission into the United States and place needed to fill the job opportunities for which certification is sought, and the permanent employment of the foreign worker will not adversely affect the wages and working conditions of workers in the United States similarly employed.

Therefore, by virtue of the signature below, the Department hereby acknowledges granting certification for the following *Application for Permanent Employment Certification* (Form ETA-9089):

1. DOL Case Number		2. Case Status	
3. Employer Legal Business Name		4. Employer FEIN	
5. Foreign Worker's Last (family) Name			
6. Foreign Worker's First (given) Name			
7. Foreign Worker's Middle Name(s)			
8. Job Title			
9. SOC Code		10. SOC Occupational Title	
Labor Certification Validity Information			
11. Filing Date		12. Determination Date	13. Expiration Date
14. Department of Labor Office of Foreign Labor Certification <i>(electronic signature)</i>			

Pursuant to 20 CFR 656, the aforementioned permanent labor certification is valid only for the job opportunity, the foreign worker, and the area of intended employment specified on the approved Form ETA-9089, including all appendices and any modifications approved by the Department. The aforementioned filing date on this approved *Application for Permanent Employment Certification*, established under 20 CFR 656.17(c), may be used as a priority date by the Department of Homeland Security and the Department of State, as appropriate. This approved *Application for Permanent Employment Certification* will expire if not filed in support of *Immigrant Petition for Alien Workers* (Form I-140) with the Department of Homeland Security by the aforementioned expiration date.

The foreign worker covered by this approved *Application for Permanent Employment Certification* has declared under Section B below, under penalty of perjury, that the foreign worker has read and reviewed every page of Appendix A for this approved Form ETA-9089, takes full responsibility for the accuracy of all information contained therein, and intends to accept permanent employment in the job opportunity specified on the approved Form ETA-9089, including all appendices, offered by the employer if granted a visa or an adjustment of status based on this permanent labor certification.

The employer covered by this approved *Application for Permanent Employment Certification* has declared under Section D below under penalty of perjury that it has read and reviewed every page of this approved Form ETA-9089, including all appendices, and takes full responsibility for the accuracy of all information contained therein and all documentation supporting this approved *Application for Permanent Employment Certification*, including any representations made by the employer's authorized preparer, agent or attorney, as applicable.

Application for Permanent Employment Certification
 Form ETA-9089 – Final Determination: Permanent Labor Certification Approval
 U.S. Department of Labor



B. Foreign Worker Declaration

I **declare** under penalty of perjury that I have read and reviewed all information contained in Appendix A of this approved Form ETA-9089, and that to the best of my knowledge the information contained therein is true and accurate. *I understand that to knowingly and/or willfully furnish materially false information in the preparation of this form and any supplement thereto or to aid, abet, or counsel another to do so is a federal offense punishable by fines, imprisonment, or both (18 U.S.C. 2, 1001, 1546, 1621).*


I **further declare** that I am the person identified under Section A, Fields 5, 6, and 7 above. I did not participate in any activities involving the interviewing or consideration of U.S. workers and intend to accept permanent employment in the job opportunity specified on this approved Form ETA-9089, including all appendices, offered by the employer if granted a visa or an adjustment of status based on this permanent labor certification.

1. Signature * 	2. Date Signed * 01/08/2026
---	---------------------------------------

C. Attorney or Agent Declaration

I **declare** under penalty of perjury that I am an attorney for the employer, or that I am an employee of, or hired by, the employer listed in Section C of the Form ETA-9089, and that I have been designated by that employer in accordance with 20 CFR 656.10(b) to act on its behalf in connection with this application.

I **hereby certify** that I have provided to the employer the entire Form ETA-9089, appendices, and all supporting documentation for review and to the best of my knowledge the information contained herein is true and accurate, including the employer's declaration regarding activities that I have undertaken on the employer's behalf in connection with this application. *I understand that to knowingly and/or willfully furnish materially false information in the preparation of this form and any supplement hereto or to aid, abet, or counsel another to do so is a federal offense punishable by fines, imprisonment, or both (18 U.S.C. 2, 1001, 1546, 1621).*

1. Attorney or Agent's Last (family) Name * HAVERROTH SILVA	2. First (given) Name * Otavio	3. Middle Initial § N/A
4. Firm/Business Name § HS Law Corp		
5. Signature * 		6. Date Signed * 01/08/2026

D. Employer Declaration

I **hereby designate** the agent or attorney identified in Section C (if any) of the Form ETA-9089 to represent me for the purpose of labor certification and, by virtue of my signature in Field 5 below, I **take full responsibility** for the accuracy of any representations made by my agent or attorney, and my designated preparer identified in Section C above, on every page of the Form ETA-9089, including all appendices, and documentation supporting this application.

I **declare** under penalty of perjury that I have read and reviewed this application, including every page of the Form ETA-9089, appendices, and supporting documentation, and that to the best of my knowledge the information contained therein is true and accurate. *I understand that to knowingly and/or willfully furnish materially false information in the preparation of this form and any supplement thereto or to aid, abet, or counsel another to do so is a federal offense punishable by fines, imprisonment, or both (18 U.S.C. 2, 1001, 1546, 1621).*

1. Last (family) Name *	2. First (given) Name *	3. Middle Initial §
4. Title *		
5. Signature *		6. Date Signed *

For Public Burden Statement, see the Instructions for Form ETA-9089.



Application for Permanent Employment Certification
 Form ETA-9089 – Appendix A: Foreign Worker Information
 U.S. Department of Labor

FOREIGN WORKER INFORMATION

A. Foreign Worker Contact Information

1. Foreign Worker's Last (family) Name *		
MAIDA DE DONATO		
2. Foreign Worker's First (given) Name *		
Eduardo Wagner		
3. Foreign Worker's Middle Name(s) *		
N/A		
4. Address 1 (current) *		
382 Luzitania		
5. Address 2 (apartment/suite/floor and number) §		
Apt 121		
6. City *	7. State *	8. Postal Code *
Sao Bernardo do Campo	Sao Paulo	09725150
9. Country *	10. Province §	
Brazil	Sao Paulo	
11. Date of Birth (mm/dd/yyyy) *	12. Class of Admission *	13. Alien Registration Number (A#) (if applicable) *
12/27/1982	B1/B2	N/A
14. Country of Birth *		
Brazil		
15. Country of Citizenship or Nationality *		
Brazil		

B. Foreign Worker Education §

a. Educational Attainment Information 1

1. Education: U.S. Diploma/Degree attained relevant to the job opportunity	
<input type="checkbox"/> None <input type="checkbox"/> High School/GED <input type="checkbox"/> Associate <input checked="" type="checkbox"/> Bachelor's <input type="checkbox"/> Master's <input type="checkbox"/> Doctorate (PhD) <input type="checkbox"/> Other Degree (JD, MD, etc.)	
1a. If "Other Degree" in question 1, specify the diploma/degree attained	
1b. Specify major(s) and/or field(s) of study (may list more than one related major and more than one field)	
Communication	
1c. Name of Institution that issued the degree/diploma	
Methodist University of Sao Paulo	
1d. Name of Country of institution identified in question 1c	1e. Month/year attained (mm/yyyy)
Brazil	07/2006

b. Educational Attainment Information 2

1. Education: U.S. Diploma/Degree attained relevant to the job opportunity	
<input type="checkbox"/> None <input type="checkbox"/> High School/GED <input type="checkbox"/> Associate <input type="checkbox"/> Bachelor's <input type="checkbox"/> Master's <input type="checkbox"/> Doctorate (PhD) <input type="checkbox"/> Other Degree (JD, MD, etc.)	
1a. If "Other Degree" in question 1, specify the diploma/degree attained	
1b. Specify major(s) and/or field(s) of study (may list more than one related major and more than one field)	
1c. Name of Institution that issued the degree/diploma	
1d. Name of Country of Institution identified in question 1c	
1e. Month/year attained (mm/yyyy)	



Application for Permanent Employment Certification
 Form ETA-9089 – APPENDIX A: Foreign Worker Information
 U.S. Department of Labor

B. Foreign Worker Education (continued)

c. Educational Attainment Information 3

1. Education: U.S. Diploma/Degree attained relevant to the job opportunity <input type="checkbox"/> None <input type="checkbox"/> High School/GED <input type="checkbox"/> Associate <input type="checkbox"/> Bachelor's <input type="checkbox"/> Master's <input type="checkbox"/> Doctorate (PhD) <input type="checkbox"/> Other Degree (JD, MD, etc.)	
1a. If "Other Degree" in question 1, specify the diploma/degree attained	
1b. Specify major(s) and/or field(s) of study (may list more than one related major and more than one field)	
1c. Name of Institution that issued the degree/diploma	
1d. Name of Country of Institution identified in question 1c	1e. Month/year attained (mm/yyyy)

d. Educational Attainment Information 4

1. Education: U.S. Diploma/Degree attained relevant to the job opportunity <input type="checkbox"/> None <input type="checkbox"/> High School/GED <input type="checkbox"/> Associate's <input type="checkbox"/> Bachelor's <input type="checkbox"/> Master's <input type="checkbox"/> Doctorate (PhD) <input type="checkbox"/> Other Degree (JD, MD, etc.)	
1a. If "Other Degree" in question 1, specify the diploma/degree attained	
1b. Specify major(s) and/or field(s) of study (may list more than one related major and more than one field)	
1c. Name of Institution that issued the degree/diploma	
1d. Name of Country of Institution identified in question 1c	1e. Month/year attained (mm/yyyy)

e. Educational Attainment Information 5

1. Education: U.S. Diploma/Degree attained relevant to the job opportunity <input type="checkbox"/> None <input type="checkbox"/> High School/GED <input type="checkbox"/> Associate's <input type="checkbox"/> Bachelor's <input type="checkbox"/> Master's <input type="checkbox"/> Doctorate (PhD) <input type="checkbox"/> Other Degree (JD, MD, etc.)	
1a. If "Other Degree" in question 1, specify the diploma/degree attained	
1b. Specify major(s) and/or field(s) of study (may list more than one related major and more than one field)	
1c. Name of Institution that issued the degree/diploma	
1d. Name of Country of Institution identified in question 1c	1e. Month/year attained (mm/yyyy)

C. Foreign Worker Training Qualifications §

a. Training, Certification(s), and/or License(s) Information 1

1. Name of Institution/School/Training provider
1a. Name of training, coursework, experience received
Professional Broadcaster Registration - Social Communication



Application for Permanent Employment Certification
Form ETA-9089 – APPENDIX A: Foreign Worker Information
U.S. Department of Labor

1b. Training/Certifications/licenses attained (if applicable) DRT 29358/SP		
1c. Start date of training (mm/yyyy)	1d. End date of training (mm/yyyy)	1e. Month/year awarded (mm/yyyy)

b. Training, Certification(s), and/or License(s) Information 2

1. Name of Institution/School/Training provider Federal Council of Journalists		
1a. Name of training, coursework, experience received Professional Registration		
1b. Training/Certifications/Licenses attained (if applicable) MTB 64.465/SP		
1c. Start date of training (mm/yyyy)	1d. End date of training (mm/yyyy)	1e. Month/year awarded (mm/yyyy)

c. Training, Certification(s), and/or License(s) Information 3

1. Name of Institution/School/Training provider Faculdade XP		
1a. Name of training, coursework, experience received Executive Immersion: Artificial Intelligence		
1b. Training/certifications/licenses attained (if applicable)		
1c. Start date of training (mm/yyyy)	1d. End date of training (mm/yyyy)	1e. Month/year awarded (mm/yyyy) 09/2024

D. Foreign Worker Training Qualifications §

a. Skills, Abilities, and Proficiencies 1

1. Name of Employer/Institution/School/Training Provider	
1a. Country	1b. State, Territory, or Province
1c. Description of specific skills, abilities, and/or proficiencies the foreign worker possesses or attained, which help establish whether the foreign worker meets the requirements identified for the job opportunity (up to 1,500 characters)	



Application for Permanent Employment Certification
 Form ETA-9089 – APPENDIX A: Foreign Worker Information
 U.S. Department of Labor

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b. Skills, Abilities, and Proficiencies 2

1. Name of Employer/Institution/School/Training Provider	
1a. Country	1b. State, Territory, or Province
1c. Description of specific skills, abilities, and/or proficiencies the foreign worker possesses or attained, which help establish whether the foreign worker meets the requirements identified for the job opportunity (<i>up to 1,500 characters</i>)	

E. Foreign Worker Work Experience §

a. Work Experience 1

1. Employer Name W2D Filmes			
1a. Address 1 318 Goncalo Fernandes			
1b. Address 2 N/A			
1c. City or Town Santo Andre			1d. Postal Code 09041410
1e. Country Brazil		1f. State, Territory, or Province Sao Paulo	
1g. Job Title Co-managing Director			
1h. Start Date (mm/yyyy) 05/2015	1i. End Date (mm/yyyy) Current	1j. Present <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	1k. Hours Worked Per Week 40

Application for Permanent Employment Certification
Form ETA-9089 – APPENDIX A: Foreign Worker Information
U.S. Department of Labor



11. Job Duties: Specify details of the job (work tasks performed, use of tools/equipment, supervision, etc.) (up to 3,500 characters)

Responsible for the overall direction of audiovisual projects for national and multinational companies. I planned and coordinated over 200 productions, from creative conception to final delivery, leading technical and creative teams of up to 15 professionals. I supervised all stages of filming, cinematography, editing, and post-production. I also managed productions carried out as an outsourced provider for the agency MJ Eventos, creating audiovisual content for major brands such as Johnson & Johnson, Kenvue (including Neutrogena, Tylenol, Johnson's Baby, Acuvue, and Listerine), Striker, AstraZeneca, Opella, among others.

For Public Burden Statement, see the Instructions for Form ETA-9089.

Application for Permanent Employment Certification
Form ETA-9089 – Appendix C: Supplemental Information
U.S. Department of Labor



SUPPLEMENTAL INFORMATION

A. Supplemental Information 1 §

1. Section and Item Number	C	1a. Section Name or Category of Supplemental Information	Foreign Worker Training Qualifications
1b. Supplemental Information. (up to 1,500 characters)			
Training, Certification(s), and/or License(s) Information 4 Name of institution: Zoom Webinar by Mayra Goncalves Name of Training: Getting the "hang" of Zoom Month/year awarded: 02/2020			

B. Supplemental Information 2 §

1. Section and Item Number	C	1a. Section Name or Category of Supplemental Information	Foreign Worker Training Qualifications
1b. Supplemental Information. (up to 1,500 characters)			
Training, Certification(s), and/or License(s) Information 5 Name of institution: Alpha Channel - Vocational School Name of Training: Open course in video editing with AVID Month/year awarded: 03/2008			

For Public Burden Statement, see the Instructions for Form ETA-9089.

Application for Permanent Employment Certification
 Form ETA-9089 – Appendix C: Supplemental Information
 U.S. Department of Labor



SUPPLEMENTAL INFORMATION

A. Supplemental Information 1 §

1. Section and Item Number	E	1a. Section Name or Category of Supplemental Information	Foreign Worker Work Experience
1b. Supplemental Information. (up to 1,500 characters)			
<p>Work Experience 2 Employer name: Diario do Grande ABC S/A Address of Employer: 562 Catequese Street. Santo Andre - Sao Paulo/Brazil 09090400 Job title: Audiovisual Coordinator Star date - End date: 07/2008 - 08/2013 Job duties: Creator and coordinator of DGABC TV, the digital channel of the newspaper Diário do Grande ABC. I was responsible for the technical and editorial setup, team assembly, programming planning, and final approval of audiovisual content. I supervised the production of journalistic and institutional videos, as well as coordinated production and post-production schedules and workflows</p>			

B. Supplemental Information 2 §

1. Section and Item Number	E	1a. Section Name or Category of Supplemental Information	Foreign Worker Work Experience
1b. Supplemental Information. (up to 1,500 characters)			
<p>Work Experience 3 Employer name: SBT Canal 4 de Sao Paulo S/A Address of Employer: 1147 Comunicacoes Avenue. Osasco - Sao Paulo/Brazil 02675031 Job title: Production and Post-Production Coordinator Star date - End date: 01/2006 - 07/2008 Job duties: I coordinated production teams on the network's major formats, such as Astros (Stars), Ídolos (Idols), and Troféu Imprensa (Press Trophy). I was involved in planning and executing on-location shoots, casting, script supervision, and overall content oversight until final delivery. I led teams of up to 10 people and managed recording and post-production schedules, ensuring high technical and content standards.</p>			

For Public Burden Statement, see the Instructions for Form ETA-9089.

SUMMARY OF COVER LETTER

Petitioner: **DONATO, Eduardo Wagner Maida de**

Type of Petition: **I-140, EB-2 National Interest Waiver**

Classification Sought: **Immigration and Nationality Act 203(b)(2)(B)**

This petition is submitted on behalf of **Mr. Eduardo Wagner Maida de Donato**, an **Audiovisual Strategy and Media Production** professional with a **bachelor's degree in social communication** (evaluated as equivalent to a U.S. bachelor of arts in communication from a U.S. accredited institution) and more than **19 years of progressive experience in broadcast television, digital media production, and corporate audiovisual strategy**. His background includes senior roles at major media organizations and a documented record of leading high-impact productions, including award-recognized work at major Brazilian TV channels and the creation and implementation of DGABC TV.

Mr. Donato seeks a National Interest Waiver to establish and lead Media & Innovation Hub, a U.S.-based audiovisual production and strategic communications firm specializing in high-end digital content, AI-enabled media workflows, and specialized communication support for SMEs, educational institutions, and the nonprofit sector. Based in Richmond, Virginia, the proposed endeavor addresses critical U.S. needs related to digital competitiveness, the modernization of communication infrastructure, and the strengthening of the creative economy.

Mr. Donato satisfies the *Matter of Dhanasar* framework for a National Interest Waiver:

- 1. Substantial Merit and National Importance:** Mr. Donato's proposed endeavor directly addresses critical gaps in U.S. digital communication capacity and the creative economy. Through advanced audiovisual production methodologies and AI-integrated media strategies, the endeavor aligns with national priorities reflected in federal efforts to promote digital transformation and economic resilience. By providing professional-grade media tools to underserved sectors like SMEs and nonprofits, Mr. Donato's work supports corporate transparency, educational outreach, and the integrity of digital information, demonstrating clear national importance.
- 2. Well-Positioned to Advance the Proposed Endeavor:** Mr. Donato's academic qualifications, nearly twenty (20) years of progressively experience in senior production and coordination roles, and professional registrations (MTB/DRT), establish that he is well-positioned to advance the proposed endeavor. Independent letters of support from industry leaders and his recognition with the prestigious Troféu Imprensa award corroborate his ability to apply advanced technical expertise to lead complex media operations. His proven track record of implementing pioneering departments, such as DGABC TV, and managing large-scale productions for global brands further support his capacity to lead the proposed activities as Executive Director and Lead Producer.
- 3. Balancing of Benefits to the United States:** Requiring labor certification would be impractical given the entrepreneurial and project-based nature of Mr. Donato's work. His proposed endeavor is expected to generate substantial public benefits, including the creation of fifteen (15) high-skilled professional jobs by Year 5, meaningful tax contributions, and the provision of specialized digital media services to U.S. stakeholders, supporting a waiver of the job offer and labor certification requirements.

In light of these considerations, Mr. Donato meets all of the criteria for a National Interest Waiver. His efforts through Media & Innovation Hub will create jobs, expand access to specialized communication services, and provide significant benefits to the United States. We respectfully request a thorough review of the attached cover letter and supporting documentation, which together provide substantial evidence of Mr. Donato's qualifications and the national importance of the project he has proposed. The approval of this Form I-140 petition is justified in recognition of Mr. Donato's contributions to the media production and digital communications sectors of the United States. We respectfully request that this petition be granted.

Thank you for your attention to this matter.

Sincerely,



Otavio Haverroth Silva
California Bar # 343486

February 06, 2026.

VIA USPS

USCIS
Attn: I-140
P.O. Box 660128
Dallas, TX 75266-0128

Ref: I-140 Immigrant Visa Self-Petition of Mr. Eduardo Wagner Maida de Donato– Request for National Interest Waiver under the EB-2 Classification

DIGITAL COMMUNICATIONS AND MEDIA TECHNOLOGY PROFESSIONAL

CIP Code 09.0702 – Digital Communication and Media/Multimedia
CIP Code 09.0102 – Mass Communication/Media Studies

Dear Immigration Officer,

Please note that our firm represents **Mr. Eduardo Wagner Maida de Donato (hereinafter “Mr. Donato”)** in his I-140 immigrant visa self-petition under the EB-2 category. We respectfully request his classification as a professional holding an **advanced degree**, and **we seek a waiver of the job offer and labor certification** requirements pursuant to a National Interest Waiver (NIW), as provided under section 203(b)(2)(B)(ii) of the Immigration and Nationality Act and interpreted by the USCIS in *Matter of Dhanasar*, 26 I&N Dec. 884 (AAO 2016).

Mr. Donato **is a distinguished Audiovisual Strategy and Media Production Expert** with a bachelor’s degree in social communication and over 19 years of progressive, high-level experience in the global media industry. His career is defined by technical leadership in major broadcasting and journalistic organizations, including serving as Production and Post-Production Coordinator at SBT (Brazilian Television System), one of the largest networks in Latin America, where his operational excellence was recognized with the prestigious *Troféu Imprensa* for Best Production. Furthermore, he led the digital transformation of the audiovisual department at Diário do Grande ABC, demonstrating a unique ability to modernize traditional media workflows through high-impact digital storytelling and broadcast-grade standards.

Through his proposed endeavor, executed via **Media & Innovation Hub**, a specialized audiovisual production and strategic communications firm based in Richmond, Virginia, Mr. Donato will deliver critical services in high-end media production, AI-enabled post-production workflows, and corporate narrative strategy. His initiative directly addresses the growing U.S. demand for professional, scalable visual content and the need for specialized technical oversight in digital media operations. Media & Innovation Hub is designed to provide U.S. enterprises, educational institutions, and nonprofits with the sophisticated production infrastructure and strategic guidance necessary to communicate effectively in a video-centric global economy.

According to the U.S. Bureau of Economic Analysis¹, arts and cultural production constitutes a measurable component of U.S. GDP, reflecting the sector’s structural role within the national economy. Mr. Donato’s proposed endeavor operates within this documented sector by providing structured audiovisual production services and technology-integrated communication solutions to U.S. enterprises, educational institutions, and nonprofit organizations. Through the application of nearly two decades of experience in large-scale production management and workflow optimization, his work supports operational efficiency, workforce development, and the delivery of high-quality digital communications in sectors that represent a substantial component of U.S. economic activity.

Once Mr. Donato’s eligibility is established, in accordance with the framework in *Matter of Dhanasar*, we will demonstrate that:

- **His proposed endeavor has substantial merit and national importance**, particularly in strengthening the U.S. creative economy and enhancing workforce development through specialized audiovisual training– **Section 3.1**;
- **He is exceptionally well-positioned to advance this endeavor**, supported by his academic credentials, his professional registrations (MTB/DRT), his award-winning track record at major networks, and his recognized leadership in over 200 successful productions– **Section 3.2**; and
- **On balance, it is clearly in the interest of the United States to waive the job offer and labor certification requirements** to enable the immediate application of Mr. Donato’s specialized skills to these pressing national economic and cultural challenges – **Section 3.3**.

The evidence enclosed with this petition, including Mr. Donato’s academic evaluation, professional certifications, and the comprehensive Business Plan for Media & Innovation Hub, will establish, by a preponderance of the evidence, that his presence in the United States will provide a significant benefit to the nation.

1. THE EB-2 CLASSIFICATION

1.1 ADVANCED DEGREE

To qualify as a member of the professions holding an advanced degree under the EB-2 category, the Petitioner must demonstrate possession of either a U.S. advanced degree or its foreign equivalent. Mr. Donato fully meets the regulatory requirements of this classification through his academic credentials, **which are equivalent to a Bachelor of Arts in Communication from an accredited institution in the United States**, as confirmed by the Academic Evaluation Report (**Exhibit B**). Mr. Donato earned his Bachelor of Arts in Communication from the Methodist University of São Paulo, with a concentration in Radio Broadcasting, in 2006.

Academic Equivalency in the United States
BACHELOR OF ARTS IN COMMUNICATION

¹ <https://www.arts.gov/news/press-releases/2025/arts-and-cultural-industries-grew-twice-rate-us-economy-adding-12-trillion?utm>

As established by the regulations under 8 CFR § 204.5(k)(2), a U.S. Bachelor's degree (or foreign equivalent) followed by at least five (5) years of progressive experience in the specialty shall be considered the equivalent of a master's degree. With nearly twenty (20) years of progressive, post-baccalaureate experience in the audiovisual and media communications industry, Mr. Donato far exceeds this requirement.

The academic evaluation confirms that Mr. Donato's training provided him with advanced knowledge in Audiovisual Technology, Digital Media, Production Planning, and Post-Production, core competencies that form the foundation of his proposed endeavor in the United States.

In addition to these academic qualifications, Mr. Donato possesses a proven track record of leading production departments for major broadcasting networks, implementing innovative digital media strategies, and managing a successful audiovisual firm with a portfolio of multinational clients. He holds professional registrations (MTB and DRT) which validate his high-level standing in the Brazilian media industry.

Attached please find his Curriculum Vitae, Academic Evaluation, and Professional Evidence (Exhibits A and B), as summarized below:

- **2015 to Present – Managing Partner, W2D Filmes (operating as Media & Innovation Hub), Brazil (Full-time):** As the founder and director of his own production firm, Mr. Donato has led over 200 audiovisual projects for a diverse portfolio of national and multinational brands, including Johnson & Johnson, Kenvue (Neutrogena, Tylenol), AstraZeneca, and Stryker. He manages multidisciplinary teams of up to 15 professionals, overseeing every stage from creative conception and scriptwriting to cinematography and final post-production. His leadership has transformed strategic corporate objectives into impactful visual narratives, establishing Media & Innovation Hub as a premier provider of high-end corporate media.
- **2008 to 2013 – Audiovisual Coordinator, Diário do Grande ABC, Brazil (Full-time):** In this pioneering role, Mr. Donato was the creator and lead coordinator of DGABC TV, the digital video channel for one of Brazil's most traditional newspapers. He was responsible for the entire technical and editorial setup, team assembly, and programming planning. His work was instrumental in transitioning a legacy print organization into the digital era, supervising the production of journalistic and institutional content that reached a wide regional audience.
- **2006 to 2008 – Production and Post-Production Coordinator, SBT (Brazilian Television System), Brazil (Full-time):** Working for one of the largest television networks in Latin America, Mr. Donato coordinated production teams for major national formats, including Ídolos (the Brazilian version of American Idol) and Astros. His excellence in this role was recognized in 2008 when he was awarded the Troféu Imprensa for Best Producer, a prestigious internal honor at SBT that recognizes outstanding technical performance and leadership among hundreds of collaborators. He managed complex recording schedules and post-production workflows, ensuring the highest standards for prime-time national broadcasts.

Thus, Mr. Eduardo Wagner Maida de Donato has demonstrated that he has significantly more than the required 5 years of progressive post-baccalaureate experience in his field of expertise. He qualifies as a member of the advanced degree professions, meeting the requirements for EB-2 preference.

Pursuant to 8 C.F.R. § 204.5(k)(3)(i)(B), a beneficiary can satisfy the advanced degree requirement by holding either a:

- U.S. master's degree or higher or a foreign degree evaluated to be the equivalent of a U.S. master's degree or higher; or
- U.S. bachelor's degree, or foreign degree evaluated to be the equivalent of a U.S. bachelor's degree, plus 5 years of progressive, post-degree work experience

Although eligibility for the EB-2 category requires meeting the advanced degree criterion or the exceptional ability criterion, this petition is primarily based on Mr. Donato's qualifications as a professional with an advanced degree. Alternatively, the evidence of his awards, professional registrations, and high-level leadership also demonstrates that he meets the standard of exceptional ability, further confirming his eligibility for the EB-2 classification.

2. THE PROPOSED ENDEAVOR

Mr. Donato's **proposed endeavor, executed via Media & Innovation Hub**, consists of **establishing and leading** a specialized audiovisual strategy and production studio based in Richmond, Virginia, with a strategic focus on empowering small and mid-sized enterprises (SMEs), universities, nonprofits, and innovation-driven organizations through high-quality, accessible, and scalable visual narratives. As detailed in the Business Plan (Exhibit C.I), the company will focus on professional audiovisual production, strategic communications consulting, collaborative studio spaces, and coaching and mentorship programs, particularly for U.S. organizations seeking to communicate complex ideas with clarity, impact, and compliance.

Mr. Donato's proposed endeavor is to translate complex ideas into clear, persuasive, and scalable visual narratives that **enhance organizational efficiency, amplify reach, and improve brand equity across high-priority U.S. sectors including healthcare, technology, education, and institutional communication**. By combining broadcast-grade production discipline with AI-enabled workflows and multilingual delivery capabilities, Media & Innovation Hub catalyzes the expansion of the U.S. creative sector for video-first communications, workforce training, and public education.

According to the business plan (Exhibit C.I), Media & Innovation Hub will provide services including:

- **Professional Audiovisual Production:** Institutional, commercial, educational, and digital content creation encompassing scripting, direction, filming, editing, and post-production for corporate communications, product storytelling, training modules, and public health campaigns.
- **Strategic Communications Consulting:** Brand narrative development, content strategy, and campaign planning aligned to measurable business outcomes, enabling U.S. firms to accelerate commercialization, improve stakeholder engagement, and enhance market agility.
- **Collaborative Studio Spaces and Workforce Development:** Turn-key studio access and equipment for creators, small businesses, and nonprofits, combined with coaching and mentorship programs focused on professional growth, leadership, and innovation in the audiovisual industry, building a pipeline of trained creative professionals to meet national demand for digital media.

- **AI-Enabled Post-Production and Multilingual Delivery:** Implementation of AI-assisted workflows for editing, versioning, quality control, and localization that compress production timelines by over 30%, reduce costs, and enable culturally accurate, compliant delivery for diverse U.S. audiences and regulated sectors such as healthcare and medical devices.

Media & Innovation Hub will meet the sustained demand for specialized audiovisual expertise in sectors of national relevance. The complexity of digital transformation, the increasing reliance on video-first communication for enterprise training and public information, and the need for U.S. businesses to remain competitive through compelling, accessible content underscore the necessity of such an endeavor. By positioning the firm between traditional production vendors and strategic communication partners, Mr. Donato will provide the U.S. market with the tools needed to accelerate innovation diffusion, expand workforce capabilities, and strengthen cultural and informational competitiveness.

Launching its operations in Richmond, Virginia, a strategically selected location offering economic stability, business-friendly policies, proximity to federal agencies and Fortune 500 enterprises, and a growing creative talent pipeline anchored by Virginia Commonwealth University (VCU) School of the Arts, Media & Innovation Hub has a strategic roadmap for growth.

The company's implementation plan includes a phased workforce expansion: beginning with a core team of four (4) professionals in Year 1 (CEO, Editor, Producer Assistant, Sound Technician), scaling to seven (7) in Year 2 with the addition of a Videomaker/Cinematographer, Project Coordinator, and Production Coordinator, and reaching fifteen (15) highly skilled positions by Year 5, including Business Development Manager, Producer Executive, Technical Director, Operations Manager, and Systems/Network Technician. This disciplined hiring strategy ensures capacity scales in alignment with booked work, protecting margins and delivery quality while creating sustainable, high-skill employment in the U.S. creative economy.

Role	Year 1	Year 2	Year 3	Year 4	Year 5
Founder and Chief Executive Officer	1	1	1	1	1
Editor	1	1	2	2	2
Producer Assistant	1	1	1	1	1
Sound Technician	1	1	1	2	2
Videomaker/Cinematographer	0	1	2	2	2
Project Coordinator	0	1	1	1	1
Production Coordinator	0	1	1	1	1
Business Development Manager	0	0	1	1	1
Producer Executive	0	0	0	1	1
Technical Director	0	0	0	1	1
Operations Manager	0	0	0	0	1
Systems/Network Technician	0	0	0	0	1
Total People	4	7	10	13	15

Furthermore, Media & Innovation Hub's projected growth underscores its economic impact. According to the business plan (Exhibit C.I), company revenue is expected to grow from \$320,000 in Year 1 to over \$1.37 million (\$1,375,000) in Year 5, with gross margin rising from \$288,000 (90.0%) to approximately \$1.26 million (91.7%) over the same period. The company's strategy to establish a strong base in Richmond and progressively extend its reach to other high-demand regions through remote production workflows and national client partnerships further underscores

its potential to become a significant contributor to the U.S. economy in the professional and technical services sectors.

Media & Innovation Hub - Profit & Loss					
	Year 1	Year 2	Year 3	Year 4	Year 5
Sales	\$320,000.00	\$550,000.00	\$860,000.00	\$1,200,000.00	\$1,375,000.00
Direct Cost of Sales	\$27,200.00	\$46,750.00	\$73,100.00	\$102,000.00	\$116,875.00
Other Costs of Sales	\$4,800.00	\$8,250.00	\$12,900.00	\$18,000.00	\$20,625.00
Total Cost of Sales	\$32,000.00	\$55,000.00	\$86,000.00	\$120,000.00	\$137,500.00

Media & Innovation Hub's business plan outlines significant job creation as a core element of the company's growth model. The firm aims to expand its workforce from a core team of four (4) professionals in its first year to fifteen (15) highly skilled positions by year five. This growth is expected to generate meaningful contributions to both local employment in Virginia and the broader national labor market in high-skill professional, creative, and technical roles.

The company's projected financial performance will generate substantial public revenue contributions across multiple tax categories, including federal income tax, state business taxes, and employment-related obligations such as Social Security and Medicare. Over a five-year period, federal and state income taxes are projected to total approximately \$163,760, while payroll expenses are projected to total approximately \$2.7 million, reflecting the firm's expanding workforce and increasing compensation base, as detailed in the Profit and Loss projections (Business Plan, Exhibit C.I).

Media & Innovation Hub - Profit & Loss					
	Year 1	Year 2	Year 3	Year 4	Year 5
Payroll	\$208,000.00	\$398,000.00	\$608,000.00	\$858,000.00	\$973,000.00
Payroll Taxes	\$20,800.00	\$39,800.00	\$60,800.00	\$85,800.00	\$97,300.00

As the company scales and employs fifteen (15) high-skill full-time professionals by Year 5, its growing payroll and operational expenditures will provide sustained support to both local and national tax systems. In addition, total direct payroll investment, together with ongoing operational expenditures in equipment, studio infrastructure, marketing, and professional services, will generate secondary economic activity and indirect tax revenues through the firm's suppliers and service providers.

While headquartered in Richmond, Virginia, leveraging the region's robust creative economy and proximity to the Washington-Richmond innovation corridor, Media & Innovation Hub is designed for national scalability. Through remote production workflows and digital distribution, Mr. Donato's endeavor will serve clients across the United States, contributing to the national digital infrastructure and the competitiveness of the U.S. creative sector on a global scale.

In summary, Media & Innovation Hub will address urgent needs in strategic communication, audiovisual production, workforce development, and innovation enablement, supporting essential private-sector activities while simultaneously contributing to economic growth through sustained business development and job creation. The company's vision and phased expansion roadmap reflect a forward-looking approach to the U.S. creative economy and digital competitiveness. Additional information regarding the operational strategy and projected contributions to national interests can be found in the attached business plan (Exhibit C.I).

3. NATIONAL INTEREST WAIVER Framework Under *Matter of Dhanasar*

The national interest waiver (NIW) provides a pathway for qualified individuals to forgo the traditional labor certification and job offer requirements when their contributions promise significant benefits to the United States. Under section 203(b)(2)(B)(ii) of the Immigration and Nationality Act, and pursuant to 8 C.F.R. § 204.5(k)(4)(ii), USCIS may waive these requirements when it is determined that doing so is in the national interest.

In *Matter of Dhanasar*, 26 I&N Dec. 884 (AAO 2016), USCIS introduced a modernized, three-prong framework for evaluating NIW eligibility. This framework requires that the petitioner demonstrate:

1. The First Prong – endeavor has substantial merit and national importance – reviews the importance of the field and the specific endeavor the petitioner aims to undertake.
2. The Second Prong– the individual is well-positioned to advance the endeavor – reviews the beneficiary’s credentials.
3. The Third Prong – beneficial to the U.S. to waive the job offer and labor certification requirement – reviews the national interest.

Mr. Donato clearly satisfies all three prongs of the *Dhanasar framework*. As demonstrated in the sections that follow, his qualifications, extensive professional experience in high-impact audiovisual production, and the national relevance of his proposed endeavor fully justify a waiver of the labor certification and job offer requirements.

Mr. Donato’s proposed endeavor centers on establishing and scaling Media & Innovation Hub, an integrated audiovisual strategy and production studio headquartered in Richmond, Virginia. The endeavor is designed to translate complex ideas into clear, persuasive, and scalable visual narratives for innovation-driven organizations, including small and mid-sized enterprises (SMEs), universities, and nonprofits. His work lies at the intersection of media production, digital communications strategy, and workforce development, an area of clear national relevance given the United States’ leadership in the creative economy and the increasing demand for professional, reliable media content to support business competitiveness and public-interest information.

Requiring labor certification in this context would be counterproductive to the national interest, because Mr. Donato’s work is project-based, specialized, and entrepreneurial, requiring the flexibility to provide services to multiple clients and sectors rather than being tied to a single employer. His proposed endeavor depends on the agility to lead productions, implement AI-enabled post-production workflows, and respond to shifting market demands. His record of achievement, including senior roles in major media organizations and a history of delivering over 200 corporate films, demonstrates his ability to execute complex projects and generate measurable value that is directly transferable to the U.S. market.

Furthermore, Mr. Donato’s endeavor aligns with federal objectives related to strengthening the digital economy and enhancing the global competitiveness of U.S. enterprises. By establishing Media & Innovation Hub, Mr. Donato intends to contribute to economic activity and job creation, with a projected five-year hiring plan to employ 15 high-skill professionals in Richmond, VA. His work is consistent with U.S. policy priorities aimed at attracting global talent capable of applying advanced methodologies to complex communication challenges.

As will be detailed in the following sections, Mr. Donato satisfies all three prongs of the *Dhanasar framework*:

- **Substantial Merit and National Importance:** The proposed endeavor, through Media & Innovation Hub in Richmond, VA, provides specialized audiovisual strategy, AI-enabled production, and workforce training for U.S. SMEs, universities, and nonprofits. This project possesses substantial merit and national importance by strengthening the U.S. creative economy and enhancing the communication capacity of critical sectors, including healthcare and education, through scalable, broadcast-grade visual narratives and digital workflow optimization..
- **Well-Positioned to Advance the Endeavor:** Mr. Donato is well-positioned to lead this project, bringing nearly 20 years of progressive experience in corporate media management and strategic operations. His background includes leadership in implementing large-scale productions for multinational brands and achieving measurable efficiency gains (exceeding 30% in post-production cycles) through optimized workflows.
- **On Balance, Beneficial to Waive Labor Certification:** On balance, granting the waiver is in the best interest of the United States, as Mr. Donato’s project aims to create new job opportunities for highly skilled professionals, strengthen the operational efficiency of U.S. organizations, and generate measurable economic benefits without displacing American workers. His entrepreneurial initiative is designed to create, rather than fill, a position.

Accordingly, this petition demonstrates through documentary evidence that Mr. Donato’s proposed endeavor fully satisfies the Matter of *Dhanasar* framework and qualifies for a National Interest Waiver.

3.1 First PRONG:

The Proposed Endeavor has Substantial Merit and National Importance

Under *Matter of Dhanasar*, the “national importance” of an endeavor is not limited by geographic scope but is assessed by its potential to address issues of national relevance. Local or regional projects can qualify if they tackle problems affecting the country at large.

Mr. Donato’s proposed endeavor consists of pursuing his professional activities in the fields of audiovisual production, digital communications strategy, and creative workforce development through the establishment and operation of Media & Innovation Hub in Richmond, Virginia. The proposed endeavor has clear substantial merit and national importance, as it addresses matters of national relevance related to the digital transformation of U.S. enterprises, the strengthening of the creative economy, and the facilitation of effective communication for healthcare, education, and nonprofit institutions.

Through Media & Innovation Hub, Mr. Donato proposes to deliver advanced, strategy-driven audiovisual services that support the optimization of corporate communications, the reduction of content production cycle times, and the enhancement of brand narratives for U.S. organizations. These activities directly impact sectors of national relevance, including the \$1.2 trillion U.S. creative economy, the digital education sector, and the global competitiveness of American small and medium-sized enterprises (SMEs). By applying broadcast-grade rigor and AI-enabled post-production methodologies to the media sector, Mr. Donato provides specialized technical oversight that transforms communication departments into strategic assets, enhancing the overall productivity and reach of the U.S. business environment.

The proposed endeavor aligns with U.S. national interests by strengthening the domestic creative infrastructure, supporting the dissemination of public-interest information, and fostering economic growth through high-skill job creation. By providing specialized consultancy and production that reduces the cost and time of high-quality content delivery, Mr. Donato’s work promotes economic continuity, inclusive storytelling, and long-term sustainable development for U.S. companies and

institutions engaged in an increasingly video-centric global marketplace. Furthermore, Media & Innovation Hub serves as a catalyst for innovation in Richmond, Virginia, by establishing a pipeline for trained creative professionals, thereby reinforcing the regional and national digital media workforce and strengthening the broader technology-driven creative economy.

Accordingly, Mr. Donato's proposed endeavor satisfies the first prong of the *Matter of Dhanasar* framework, as it is grounded in a field of substantial merit and carries clear implications for national importance extending beyond any single geographic region.

3.1.1 BUSINESS PLAN

A detailed description of the proposed endeavor and why it is of substantial merit:

Media & Innovation Hub, under Mr. Donato's leadership, is designed to support the communication capacity and digital adaptability of U.S. organizations, focusing on SMEs, universities, healthcare providers, and nonprofits. Its core objective is to deliver targeted solutions in strategic audiovisual production, AI-enabled content optimization, corporate communications strategy, and creative workforce training for organizations operating in an increasingly video-centric marketplace.

The business plan (Exhibit C.I) explains the well-documented market demand for these services. This need is driven by the sustained growth in digital media consumption of videos and the requirement for specialized expertise to ensure U.S. institutions communicate effectively. The endeavor's solutions are designed to strengthen the global positioning of U.S. organizations, reduce production costs, and improve the scalability of institutional communication structures.

Several structural factors in the U.S. context drive sustained demand for the services offered by Media & Innovation Hub:

- **Digital Transformation and Video-Centric Communication:** U.S. organizations face the imperative to adopt video as a primary communication tool, yet many SMEs and nonprofits often prefer to outsource or augment internal teams to produce broadcast-quality content. Media & Innovation Hub will provide senior-level expertise to implement scalable audiovisual strategies, directly supporting organizational objectives in brand awareness and stakeholder engagement.
- **Operational Efficiency and Cost Reduction in Content Production:** Many U.S. companies lack the capacity to optimize fragmented content creation workflows. Drawing upon Mr. Donato's track record in broadcast-grade rigor and AI-enabled methodologies, Media & Innovation Hub will implement process improvements that reduce production cycle times by up to 30%, converting communication departments into strategic, performance-oriented units.
- **Creative Economy Growth and Workforce Development:** Arts and cultural production constitutes a measurable component of U.S. economic activity, as documented by the U.S. Bureau of Economic Analysis. Media & Innovation Hub is designed to contribute to this established sector by providing structured production planning and applied training programs that strengthen technical competencies within the audiovisual workforce. Through these activities, the company supports organizational scalability and the development of skilled professionals in digital communication and media production.
- **Public Interest Communication and Institutional Transparency:** The policy environment prioritizes accessible communication for healthcare and nonprofit sectors. Media & Innovation Hub is strategically positioned to address the demand for mission-aligned content that supports public health and community engagement. By ensuring

technical oversight and accessibility standards, the firm enhances public trust and aligns with national social standards.

For these reasons, Media & Innovation Hub will provide high-impact audiovisual production and strategic communications solutions. Under Mr. Donato's leadership, the company will leverage his 19 years of progressive experience and proven ability to lead productions for brands like Johnson & Johnson. His success in creating DGABC TV and achieving 30%+ efficiency gains demonstrates his ability to address a well-defined market opportunity in high-level production services that combine creative expertise with advanced technical execution.

Industry research from the Interactive Advertising Bureau (IAB)² indicates continued expansion of digital video advertising investment in the United States, reflecting sustained demand for professional audiovisual production services. Mr. Donato's proposed enterprise operates within this documented national market environment by providing structured production workflows and AI-assisted post-production processes designed to improve operational efficiency for U.S. organizations.

Media & Innovation Hub also holds substantial merit through its potential economic contributions. According to the business plan (Exhibit C.I), company revenue is expected to grow from \$320,000 in Year 1 to over \$1,375,000 by Year 5. Over the same period, net profit is projected to increase steadily, reflecting a sustainable business model. In parallel, the firm plans to expand its workforce from 4 professionals in its first year to 15 full-time employees by Year 5, creating high-skilled jobs in the professional and technical services sector.

Finally, as an Audiovisual Production and Strategic Communications professional applying advanced technical methodologies, Mr. Donato leads a technology-integrated audiovisual production endeavor. His work integrates advanced digital technologies, AI-enabled production workflows, multimedia data processing, and structured technical media systems that require specialized technological proficiency. His academic background is formally classified under:

- **09.0702 – Digital Communication and Media/Multimedia:** Encompasses the application of digital technologies, multimedia production techniques, and strategic communication methodologies. This classification reflects Mr. Donato's role in applying broadcast-grade standards and AI-enabled tools to improve the operational efficiency of U.S. organizations.
- **09.0102 – Mass Communication/Media Studies:** Focuses on the analysis and production of media content for large-scale audiences. This aligns with Mr. Donato's extensive background in national broadcasting (SBT) and his ability to manage complex, high-impact communication strategies for multinational brands.

While these classifications fall within Communication and Media disciplines, Mr. Donato's professional practice operates at the intersection of digital media systems, applied technology, and workforce development within technology-driven creative industries.

These classifications reflect the technology-intensive nature of his field and underscore its relevance to the modernization of U.S. digital infrastructure and communication systems. The USCIS Policy Manual recognizes the importance of innovation and technological advancement in areas that strengthen U.S. competitiveness. Mr. Donato's proposed endeavor directly contributes to these objectives by integrating AI-enabled media systems and scalable digital production methodologies.

² <https://www.iab.com/insights/video-ad-spend-report-2025/>

3.1.2 EVIDENCE OF ENDEAVOR'S MERIT

National or even global implications within a particular field:

Demonstrating the national importance of Mr. Donato's proposed endeavor, Media & Innovation Hub, involves showing its broader implications beyond its immediate business operations. The company's mission and activities directly support U.S. efforts to strengthen the creative economy, improve the communication efficiency of American enterprises, and ensure that critical information from healthcare and educational institutions reaches the public effectively. This is supported by documentary evidence, including technical analyses and market context, provided in the business plan (Exhibit C.I).

As detailed in previous sections and in the attached business plan (Exhibit C.I), Media & Innovation Hub is designed to address a critical gap in specialized, strategy-oriented audiovisual support for Small and Medium-sized Enterprises (SMEs) and nonprofit organizations. Its services are designed to help organizations overcome communication barriers, reduce content production costs, and improve engagement through high-quality visual narratives and AI-enabled workflow optimization.

Federal and industry stakeholders repeatedly emphasize the urgency of digital transformation and the role of high-quality media in maintaining U.S. competitiveness. The increasing complexity of digital platforms and the shift toward video-first communication raise the technical demand for audiovisual expertise that can be applied to strategic planning, production, and workforce training. Media & Innovation Hub is structurally aligned with these priorities by providing applied media solutions that support data-informed communication implementation.

Through technical assessments, narrative mapping, and advanced post-production, Media & Innovation Hub also contributes to capacity building in organizational storytelling. Its work supports the adoption of consistent methods for digital outreach, educational content delivery, and corporate transparency across projects that influence communities, students, and consumers. These activities help reduce communication uncertainty, improve institutional accountability, and raise the baseline of technical quality in the U.S. digital media landscape.

Thus, the impact of Media & Innovation Hub extends beyond internal business metrics. It represents an initiative with direct implications for economic growth in the creative sector, the continuity of essential information services, and the long-term digital resilience of U.S. SMEs. By addressing systemic vulnerabilities associated with inefficient production workflows and inadequate digital engagement, the company contributes to safeguarding the cultural and economic assets that are foundational to the U.S. leadership in the global media market.

The National Importance of Mr. Donato's endeavor is underscored by its alignment with the strategic interests of the U.S. Department of Commerce and the Small Business Administration (SBA) in fostering digital literacy and global competitiveness for American businesses. Furthermore, his focus on educational and healthcare communication supports the missions of agencies like the Department of Education and HHS in ensuring clear, accessible public information. By providing high-level production that mirrors the technical standards of major broadcast networks, Mr. Donato's endeavor serves a clear and urgent national interest in information clarity and economic sustainability.

Led by Mr. Donato, Media & Innovation Hub is purposefully structured to support institutions that depend on reliable communication infrastructure, including U.S. SMEs, universities, and

healthcare systems. Through specialized production strategies and AI-driven efficiency, the company is positioned to contribute to broader U.S. efforts to modernize the digital economy.

Key points detailing why Mr. Donato's endeavor is of national importance:

- **Strengthening Corporate Communication and Market Reliability:** Media & Innovation Hub focuses on the protection of commercial interests through standardized media production and strategic narrative management. Communication quality is foundational to economic productivity and consumer trust.
- **National importance: Strengthening the ability of U.S. SMEs to compete digitally helps prevent market displacement by foreign competitors, reduces customer acquisition costs, and supports sustainable growth in communities that rely on local business success.**
- **Reducing Inefficiency in the Creative Workflow:** The endeavor addresses hazards such as high production costs and fragmented workflows that can compromise the ability of smaller organizations to share their message. Preventive technical work and AI integration reduce the cost of high-quality content.
- **National importance: Proactive production optimization reduces financial waste for nonprofits and SMEs, supports the continuity of essential public-interest messaging, and helps protect the vibrancy of the U.S. creative economy.**
- **Supporting Resilience of Educational and Healthcare Infrastructure:** Major public outreach projects require accurate and engaging visual characterization to be effective. Media & Innovation Hub supports these sectors with applied media strategy and professional execution.
- **National importance: Better communication in health and education strengthens community outcomes, reduces the "information gap," and improves the reliability of services that citizens depend on.**
- **Alignment with Digital Media and Management Priorities:** Mr. Donato's work falls within recognized Digital Communication and Media fields (CIP Code 09.0702). His expertise supports an applied, data-informed approach to content creation and organizational growth.
- **National importance: Technology-driven media infrastructure supports U.S. competitiveness by modernizing how information is processed and consumed, enabling a more resilient and informed society.**

The business plan provides market evidence showing that Media & Innovation Hub is positioned to meet sustained demand in a strategically selected location. As documented in Exhibit C.I, the company will be headquartered in Richmond, Virginia. Richmond was chosen for its burgeoning tech and creative scene, its proximity to major East Coast economic hubs, and its status as a center for healthcare and government institutions. The city's growth directly drives recurring demand for professional media services.

The national importance is further evidenced by the scale of the U.S. arts, culture, and creative economy. U.S. government³ data on the Arts and Cultural Production Satellite Account⁴ indicate that arts and cultural industries generate over \$1.2 trillion in value added to the U.S. economy (Exhibit C). Media & Innovation Hub is strategically positioned to serve high-impact segments such as Professional Services, Education, and Healthcare, where effective digital communication and video-based content are increasingly essential to workforce training, public engagement, and organizational competitiveness. By addressing the digital media needs of these sectors, Mr. Donato's work supports the resilience and competitiveness of critical U.S. economic infrastructure.

Media & Innovation Hub is strategically positioned to support this evolving digital economy by enabling organizations to produce professional, compliant, and scalable audiovisual content. **Through structured production methodologies, AI-enabled post-production workflows, and multilingual delivery capabilities, the company improves operational efficiency, reduces production cycle times by over 30%, and enhances institutional transparency and stakeholder engagement.**

In this context, the market evidence in Exhibit C.I supports the national importance of the endeavor because the underlying drivers are structural and long term. The continued expansion of digital platforms, enterprise video adoption, and workforce training through visual media creates sustained demand for specialized production and strategic communication services. As demonstrated in Exhibit C.I, Media & Innovation Hub's headquarters in Richmond, Virginia, provides a strategic base for scalable operations serving clients nationally through remote production workflows.

In conclusion, Media & Innovation Hub, led by Mr. Donato, addresses nationally relevant needs tied to digital competitiveness, workforce development, and institutional communication. The market analysis and financial projections in Exhibit C.I provide quantitative support that the endeavor operates in a high-demand sector with measurable **revenue growth from \$320,000 in Year 1 to \$1.37 million by Year 5 and job creation reaching 15 full-time professionals**. These factors reinforce that the endeavor has substantial merit and national importance under the first prong.

3.1.3 ENDEAVOR'S IMPACT

The proposed endeavor has significant potential to employ U.S. workers:

This is one of the most important factors when assessing national importance because there is no room for interpretation. The precedent decision in *Dhanasar*, expressly includes the significant potential to employ U.S. workers or other substantial positive economic effects as determinative factors of national importance.

Under the guidance of its founder and CEO, Mr. Donato, Media & Innovation Hub is positioned to make a substantial contribution to U.S. employment through both direct and indirect job creation. As set forth in the company's business plan, by the end of its fifth year of operations, Media & Innovation Hub is projected to grow to a team of 15 (fifteen) highly skilled professionals. This expansion will be driven by Mr. Donato's strategic leadership in the audiovisual and digital media sectors.

³ <https://www.bea.gov/data/special-topics/arts-and-culture>

⁴ <https://www.arts.gov/news/press-releases/2025/arts-and-cultural-industries-grew-twice-rate-us-economy-adding-12-trillion?utm>

Beyond direct hiring, the proposed endeavor is projected to generate a total economic impact of approximately \$5.8 million over its first five years of operation. This figure represents the cumulative effect of direct payroll (projected at \$2.7M), operational expenditures, tax contributions, and the broader stimulation of the U.S. creative economy.

Media & Innovation Hub is expected to engage U.S.-based professionals in roles such as Video Editors, Producers, Digital Strategists, Motion Designers, and Scriptwriters. These positions involve advanced technical expertise and operate within the high-growth digital media and professional services sectors.

In addition to direct employment, Mr. Donato’s endeavor includes a strong workforce development component. Media & Innovation Hub plans to implement training and upskilling programs to prepare U.S. workers in areas such as AI-enabled post-production, strategic brand narrative, and digital workflow automation. These initiatives will contribute to strengthening the U.S. creative talent pool, in line with national objectives to build domestic capacity in digital media.

When evaluating the broader economic impact of job creation, it is essential to consider not just the direct positions generated by an enterprise, but the indirect and induced jobs supported across related sectors. A standard method for quantifying this extended impact is the use of job multipliers, which reflect how a primary business stimulates activity throughout its supply chain and local economy. For a specialized firm like Media & Innovation Hub, this ripple effect is significant, as its operations require ongoing engagement with U.S.-based technology providers, equipment manufacturers, and professional service firms.

Applying established economic principles regarding indirect and induced employment effects, the creation of 15 direct, high-skilled positions by year five under Mr. Donato’s leadership is expected to support substantial additional employment across the U.S. economy. As detailed in the company’s Business Plan (**Exhibit C.I**), the endeavor adopts a conservative and realistic multiplier of 1.7x to project the support of at least 10 additional indirect jobs. These effects include roles in adjacent sectors such as specialized software development, audiovisual equipment maintenance, professional training services, and local service industries that benefit from sustained production activity and employee expenditures. This quantifiable economic ripple effect further satisfies the evaluative criteria established in *Matter of Dhanasar* regarding the potential to generate substantial positive economic effects.

Metric	Year 1	Year 2	Year 3	Year 4	Year 5
Direct Jobs	4	7	10	13	15
Multiplier Applied	1.7×	1.7×	1.7×	1.7×	1.7×
Indirect Jobs Generated (0.7 × Direct)	2	4	7	9	10
Total Impact (Direct + Indirect)	6	11	17	22	25

This broader employment impact further satisfies the core evaluative criteria established in *Matter of Dhanasar*. The significance lies in the documented potential and probability of job creation

within a high-impact professional sector. By establishing its headquarters in Richmond, Virginia, a strategic creative hub, Media & Innovation Hub will embed itself in a cluster that fosters digital innovation, strengthens the regional creative economy, and contributes to the overall economic growth of the United States.

The endeavor impacts a matter that a government entity has described as having national importance, or is a subject of national importance:

Mr. Donato's proposed effort through Media & Innovation Hub is directly aligned with U.S. government priorities in digital competitiveness and the creative economy. Federal policy documents and the USCIS Policy Manual underscore the need to strengthen U.S. leadership in critical and emerging technologies, including digital communication and AI-enabled workflows.

Media & Innovation Hub's mission is to provide advanced audiovisual strategy and production support to organizations that drive U.S. innovation. By helping U.S. entities—including healthcare providers and educational institutions—optimize their communication and reach, the company contributes to national policy objectives identified as critical to U.S. economic strength and informational competitiveness.

In conclusion, Mr. Donato's initiative addresses issues that U.S. government entities have identified as matters of national importance: the growth of the digital economy, the development of a robust creative workforce, and the enhancement of U.S. competitiveness in global media. The endeavor's alignment with these federal priorities, together with its concrete plans for job creation and economic impact, strengthens the case that Mr. Donato's work satisfies the national importance prong under *Matter of Dhanasar*.

3.2 Second PRONG:

The Self-Petitioner is Well-Positioned to Advance the Proposed Endeavor in the United States

The second prong under *Matter of Dhanasar* requires demonstrating that the petitioner is well positioned to advance the proposed endeavor. This does not demand proof of guaranteed success, but rather credible evidence of qualifications, experience, and progress made toward implementation.

Mr. Eduardo Wagner Maida de Donato's academic background in Social Communication, combined with nearly twenty (20) years of progressively responsible experience in broadcast television, digital media production, and corporate audiovisual strategy, along with his sustained record of leadership in large-scale media environments and his entrepreneurial success in managing over 200 corporate audiovisual projects provide, clearly establish that he is exceptionally well positioned to lead and expand Media & Innovation Hub in the United States and that he has built a solid foundation for the successful execution of his proposed endeavor in the American market.

3.2.1 EDUCATION, SKILLS, KNOWLEDGE, AND RECORD OF SUCCESS:

Mr. Donato is **exceptionally well** qualified to advance his proposed endeavor in the United States based on **his strong academic credentials and long-standing professional engagement with audiovisual production**. He holds a Bachelor of Arts in Communication from the Methodist University of São Paulo (Universidade Metodista de São Paulo), with a concentration in Radio Broadcasting, awarded in 2006. His diploma has been officially evaluated as equivalent to a U.S. Bachelor's degree in Communication (Exhibit B). This academic foundation was built at an

institution⁵ with over 80 years of tradition in higher education, recognized for its robust infrastructure of more than 70 specialized learning spaces, including modern laboratories and experimental agencies that allow students to apply theoretical knowledge to real-world media challenges⁶. His academic training provided foundational expertise in audiovisual language, media production, communication theory, and strategic content development, competencies directly aligned with his proposed U.S. endeavor.

Beyond his formal degree, Mr. Donato has consistently pursued specialized technical development. Among his professional certifications and executive education programs, he has completed the **Executive Immersion Program at IBMEC**⁷ (Carreira Exponencial), a nationally recognized Brazilian business school known for executive education in leadership and strategic management (Exhibit C). He also holds a **Certification in Video Editing for Avid Media Composer**, which is a globally recognized professional editing platform used in major television and film productions. Furthermore, he has participated in executive media and production training programs focused on digital transformation, broadcast-level workflows, and audiovisual process optimization.

Mr. Donato's record of success is defined by 19 years of progressively increasing responsibility in high-impact media environments. He began his national broadcast career at **SBT (Sistema Brasileiro de Televisão)**⁸, which is one of the **most prominent television networks in Brazil**, operating with **117 stations and over 5,000 employees** to provide entertainment and information to millions of families. At SBT, he served as **Production and Post-Production Coordinator**, overseeing complex production schedules and high-visibility programming, including national prime-time formats such as **Ídolos and Astros**. His performance in this high-pressure environment was formally recognized in 2008 when **he received the Troféu Imprensa – Best Producer Award**⁹, a prestigious honor granted to top-performing professionals within the network's specialized programming.

⁵ <https://lp.metodista.br/projetos/>

⁶ <https://lp.metodista.br/links-uteis/>

⁷ <https://www.ibmec.br/o-ibmec/quem-somos>

⁸ <https://www.sbt.com.br/institucional#quem-somos>

⁹ <https://www.sbt.com.br/programas/especiais/trofeu-imprensa#vencedores>



Following his tenure at SBT, Mr. Donato joined **Diário do Grande ABC**¹⁰, a traditional and influential news organization in the São Paulo metropolitan area. In his role as Audiovisual **Coordinator**, he led the creation and implementation of DGABC TV, the newspaper's digital video platform, where he was responsible for technical structuring, editorial planning, team assembly, and production oversight, effectively guiding a legacy print organization into the digital era.

¹⁰ <https://www.dgabc.com.br/Servicos/Faleconosco>



Since 2015, Mr. Donato has served as **Managing Partner of W2D Filmes (operating as Media & Innovation Hub)**, where he has led more than **200 corporate audiovisual projects for multinational clients including Johnson & Johnson, AstraZeneca, Stryker, and Kenvue**. Serving these **global leaders** requires meeting the highest standards of corporate governance, brand safety, and strict compliance, as these organizations operate in highly regulated sectors and demand flawless execution and strategic alignment. Under his leadership, the company implemented structured production methodologies that reduced post-production cycle times by over 30%.

Additionally, Mr. Donato's exceptional standing in the field is evidenced by his **high compensation levels**, which serve as an objective indicator of his superior expertise and the high value placed on his services by the market. Between 2021 and 2023, his annual professional earnings reached figures as high as BRL 557,984.80 (**Exhibit C**), a compensation level that is higher than the average annual salary for an Audiovisual Producer in Brazil, which is approximately BRL 35,072.00 according to industry benchmarks updated in February 2026 by Indeed¹¹ (**Exhibit C**). This significant income disparity, consistently maintained over several years, demonstrates that Mr. Donato does not operate as a standard practitioner, but as a high-level specialist whose strategic leadership and technical command command premium rates from major legal entities and multinational corporations. Such substantial remuneration, documented through official tax receipts and service contracts, provides clear evidence of his recognition as a top-tier professional within the Brazilian audiovisual and communications sector.

Mr. Donato's professional standing is further validated by his **formal registrations in Brazil's regulated media framework**, as he holds an **MTB (Professional Journalist Registration)** and a **DRT (Media Production Registration)**, granting legal authority to exercise regulated professional activities in media production environments.

¹¹ <https://br.indeed.com/career/produtor-de-v%C3%ADdeo/salaries>



Regional Labor and Employment Superintendency
in the State of São Paulo
Employment and Wages Division
Professional Identification and Registration Department

The holder of this Employment Record Book,
EDUARDO WAGNER MAIDA DE DONATO,

was registered at this office as a
JOURNALIST

under the number: 64.465/SP,

on 08/05/2011, pursuant to case

GRTE/SBC/SP No. 46263.002216/2011-81.

São Bernardo do Campo (SP), 09/27/2011.

**[REGIONAL
LABOR AND**

He also has an active professional engagement with the American media ecosystem. He is a registered member of **The Gotham Film & Media Institute¹² (Member ID: 40284), the largest and most prestigious independent filmmaker community in the United States (Exhibit C).** Through this membership, Mr. Donato has direct access to a network of industry influencers, career-building resources, and specialized workshops that align with the highest standards of the U.S. creative economy. This proactive involvement demonstrates that he is not merely proposing a theoretical entry into the U.S. market but is already integrated into professional networks that celebrate and nurture high-impact media creators. His affiliation with The Gotham underscores his commitment to staying at the forefront of industry trends and his ability to navigate the professional landscape of the American audiovisual sector.

**THE GOTHAM
FILM & MEDIA INSTITUTE**

Name: Eduardo Donato

Level: Access

Member ID: 40284

Valid: 10/9/25 - 10/9/27

These registrations demonstrate recognized professional status within Brazil's regulated communications sector. As evidenced by his business history, service contracts, and leadership roles, Mr. Donato has repeatedly demonstrated the ability to lead multidisciplinary production teams across broadcast and corporate environments, execute complex audiovisual projects under

¹² <https://thegotham.org/about/>

strict deadlines and high-visibility conditions, and translate corporate objectives into measurable communication outcomes for multinational brands operating in both domestic and international markets.

His active engagement with the U.S. media ecosystem, including his membership with The Gotham Film & Media Institute, further evidences his preparedness to operate within the professional standards and competitive landscape of the United States. He has also proven his capacity to implement scalable digital workflows and AI-enabled post-production methodologies while managing operational growth and team expansion in highly competitive media markets, positioning him to successfully replicate and expand these capabilities within the United States.

Mr. Donato has been involved, academically and professionally, with the fields of audiovisual production, digital media strategy, corporate communications, and broadcast television for 19 years. The progressiveness of his professional experience is clear and consistent, demonstrating a continuous assumption of greater technical responsibility, leadership in complex media projects, and oversight of multidisciplinary teams involving strategic content development, production management, and digital workflow optimization. This sustained trajectory shows that he is well positioned to advance his proposed endeavor in the United States.

Collectively, his academic credentials, executive certifications, national broadcast leadership, entrepreneurial success, professional licensure, and documented financial stability form a strong and consistent record of success that directly mirrors the core services of Media & Innovation Hub. Unlike a speculative or early-stage professional, Mr. Donato presents nearly two decades of proven, measurable, and documented results in the audiovisual and digital communications industry. Accordingly, the evidence clearly establishes that Mr. Eduardo Wagner Maida de Donato is exceptionally well positioned to advance his proposed endeavor in the United States under the second prong of *Matter of Dhanasar*.

3.2.2 INDEPENDENT EXPERT TESTIMONIALS SUPPORTING THE PETITIONER'S QUALIFICATIONS AND IMPACT:

In addition to his extensive credentials and career accomplishments, Mr. Donato's qualifications, and readiness to advance the proposed endeavor are strongly supported by detailed letters from independent experts and senior executives in the media, communications, and corporate sectors. These recommenders are highly accomplished in their own right and have first-hand knowledge of Mr. Donato's work in audiovisual production, strategic communications, and digital media management. As encouraged by the USCIS Policy Manual, such letters provide objective, third party confirmation of the Petitioner's exceptional capabilities, professional reputation, and the real-world impact of his work. Collectively, they affirm that Mr. Donato is well positioned to advance his proposed endeavor and to deliver substantial benefits aligned with U.S. national priorities in digital competitiveness and creative economy growth.

A first expert letter is provided by **Mr. Christian Schnur**, Founder and Director of Cinaima Films, a production company recognized for integrating artificial intelligence into audiovisual storytelling. As an experienced professional in motion graphics and audiovisual production, Mr. Schnur offers a well-founded industry assessment of Mr. Donato's relevance, professional reputation, and reliability in business relationships. In his letter, he affirms:

"Over the course of more than 15 years leading W2D Filmes, Eduardo has consistently demonstrated a rare combination of creative vision, technical

expertise, and strategic leadership. His ability to deliver exceptional results with reliability and professionalism has fostered enduring partnerships and earned him the respect of peers across the industry. His productions stand out for their high aesthetic standards, communication impact, and ability to strengthen brands through consistent and innovative narratives. I am confident that his experience, reputation, and ability to deliver high-impact projects will enable him to make a lasting and meaningful contribution to the United States market and economy.”

A second expert letter is provided by **Ms. Michele Vessio Franzoso**, Legal and AML Compliance Coordinator based in Fort Lauderdale, Florida. Although not from the traditional media sector, Ms. Franzoso has closely followed Mr. Donato’s entrepreneurial and operational contributions and provides an objective assessment of his professional impact. In her letter, she affirms:

“In my professional opinion, Eduardo Donato’s qualifications and contributions will bring significant value to the audiovisual and communication industry in the United States.[...] His entrepreneurial background, experience with global projects, and proven capacity to deliver impactful results make him a professional of great relevance to the field.”

A third expert letter is provided by **Mr. Rafael Merseguel**, Executive Director at Kenvue (formerly Johnson & Johnson Consumer Health), who has overseen Mr. Donato’s work on high stakes corporate projects. He notes:

“One of the most significant collaborations was the creation of more than twenty videos in different formats, which were presented at international fairs and in negotiations with major clients. Mr. Donato managed the entire production process, from script development to final editing, ensuring alignment with business goals. His work significantly strengthened the company’s public image, which directly translated into new business partnerships, increased demand for its services, and measurable growth in profitability. Beyond MCI, these materials were presented at international trade fairs and industry events, where they helped position the company as a reference in mobility and intelligence solutions for the consumer goods sector. This visibility contributed not only to business negotiations with major multinational clients but also to shaping communication practices in a highly competitive industry.”

A fourth expert letter is provided by **Ms. Danielle Lima**, a senior executive and communications specialist, who describes Mr. Donato’s impact on institutional projects. As stated in her letter:

“One notable collaboration was in 2019, when we worked on a corporate video campaign for a multinational brand. Eduardo directed the full production process, leading a team of over 15 professionals and successfully reducing post-production time by more than 30% through innovative workflow strategies. His contribution directly improved delivery efficiency and client satisfaction.”

A fifth expert letter is provided by **Ms. Lola Nicolás** (Maria Dolores Nicolás Olmos), Former Editor-in-Chief of Diário do Grande ABC, one of the leading regional newspapers in the State of São Paulo, who worked directly with Mr. Donato during the creation and implementation of DGABC TV. In her letter, she confirms Mr. Donato’s leadership and pioneering role, stating:

“He was the creator of the DGABC TV project, a pioneering audiovisual channel at the newspaper, whose proposal was presented directly to the company's president and promptly approved. Eduardo was responsible not only for the conception of the project but also for the structuring, planning, and coordination of all content production stages, ensuring quality, editorial consistency, and impact on the audience. [...] He demonstrated exceptional skills in team management, story development, video direction, editing, and institutional relations, as well as great sensitivity to issues of public relevance. [...] I am confident that he is fully prepared to work in any global communication market and that his work can generate a positive and meaningful impact in different contexts and cultures.”

Together, these letters from global industry executives and senior media leaders offer consistent, detailed, and mutually reinforcing evidence that Mr. Donato has operated at the highest levels of his profession. They show that he has already designed and implemented communication systems that support large scale corporate and institutional goals, led complex audiovisual projects in high visibility environments, and delivered innovative media solutions with direct relevance to U.S. digital and economic priorities.

These independent expert testimonials are therefore not mere character references; they are substantive, experience-based accounts of Mr. Donato's competencies, impact, and alignment with U.S. national interests. They confirm that he is well positioned to advance the proposed endeavor, and his work directly supports core national priorities in economic innovation and the development of a skilled creative workforce. Given the critical nature of the proposed endeavor and the increasing importance of digital communication in the U.S. economy, we respectfully urge the Service to consider these expert statements as compelling evidence of both Mr. Donato's exceptional positioning and the strategic significance of his proposed U.S. based initiatives through Media & Innovation Hub.

3.2.3 EVIDENCE OF COMMERCIAL INTEREST AND MARKET VIABILITY

In addition to the independent expert testimonials, Mr. Donato has secured documented commercial interest from U.S.-based industry stakeholders. As evidenced by the attached Letter of Intention from D'Arte Media Studios, a Florida-based media production company (**Exhibit C.II**), the firm has formally expressed interest in exploring future commercial partnerships upon activation of Media & Innovation Hub in the United States.

In her letter, Ms. Danielle Cristine Silva Lima states:

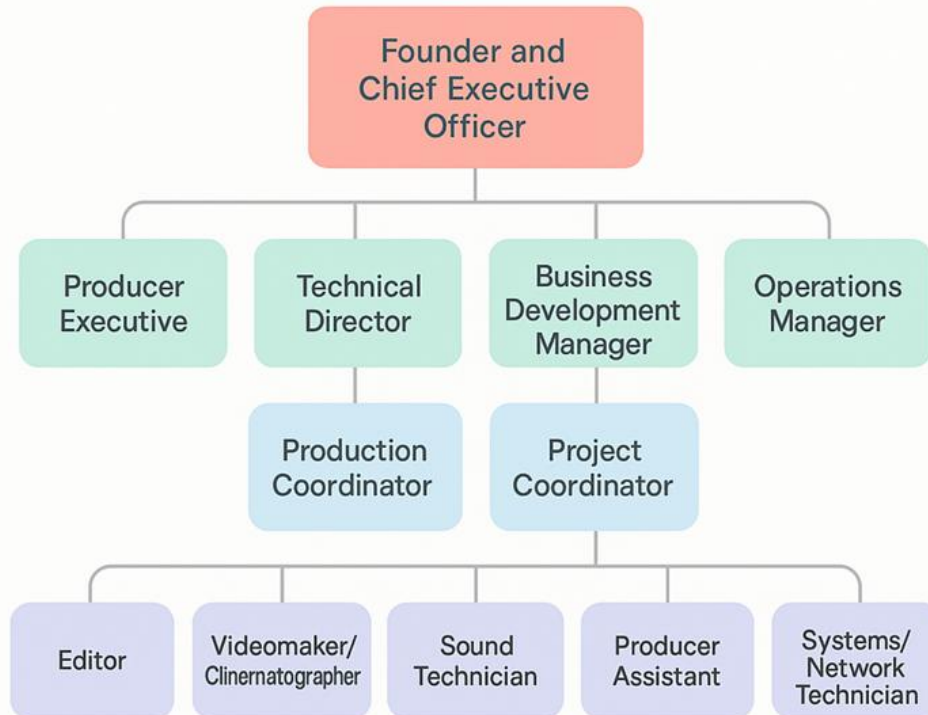
“Should his company become active in the U.S., D'Arte Media Studios would be open to discussing collaborations that leverage both our creative teams and industry connections. [...] To be clear, this is not an employment offer or a financial commitment, but rather a formal expression of potential business interest, should the opportunity arise.”

This documented commercial interest further demonstrates the credibility, feasibility, and scalability of the proposed endeavor and supports the conclusion that Mr. Donato is well positioned to successfully implement his business operations in the United States.

3.2.4 PLAN FOR FUTURE ACTIVITIES:

As Founder and Chief Executive Officer, Mr. Donato will personally lead the most strategically complex components of Media & Innovation Hub’s operations, integrating executive management with high-level audiovisual and digital communications oversight. His role encompasses the full lifecycle of the endeavor, including business development, strategic partnerships, operational supervision, and final quality validation of all audiovisual deliverables.

Media & Innovation Hub – Organizational Chart



Mr. Donato will be responsible for overseeing the company’s financial health and operational efficiency while supervising a multidisciplinary team of professionals, including video editors, motion graphics designers, scriptwriters, digital strategists, and production coordinators. By directing the company’s creative and technical strategy, he will ensure that all productions meet professional broadcast standards and align with the strategic objectives of clients operating in professional services, healthcare, education, and nonprofit sectors.

Under Mr. Donato’s leadership, Media & Innovation Hub will cultivate a collaborative, high-performance production environment focused on efficiency, innovation, and measurable communication outcomes. He will also maintain direct involvement in client relations, ensuring strong partnerships, high levels of satisfaction, and sustainable business growth. His executive oversight will include the integration of AI-enabled post-production workflows, scalable digital infrastructure, and data-driven communication strategies to maintain the company’s competitive positioning in the U.S. digital media market.

Mr. Donato will continuously monitor industry trends, emerging technologies, regulatory developments related to digital communications, and evolving audience behavior to ensure that Media & Innovation Hub remains aligned with best practices in audiovisual production and digital strategy.

In addition to his technical and managerial qualifications, Mr. Donato has secured the financial resources necessary to launch and sustain the proposed enterprise. As outlined in the Business Plan (Exhibit C), Media & Innovation Hub is projected to require an initial startup investment of \$50,000.00 USD to cover essential startup expenses and core assets. Mr. Donato has personally committed this capital from his own savings and accumulated earnings, demonstrating his ability to independently fund the launch of the company without reliance on external financing.

Media & Innovation Hub - Startup Expenses	
Equipment & Capture Package	\$26,000.00
Post-production Workstation + AI/Software Stack	\$6,000.00
Short-term Studio + Basic Build-out	\$9,000.00
Marketing, Demo Materials & Business Development	\$4,000.00
Legal / Administrative / Insurance / Accounting	\$3,500.00
Travel & Client Meetings	\$1,500.00
Total Startup Investment	\$50,000.00

This investment plan reflects a conservative and well-structured allocation of resources consistent with the requirements of the audiovisual and digital media sector. As detailed in the Business Plan’s startup expenses table (Section 6.1.1) (**Exhibit C**), the budget includes \$26,000.00 for an Equipment and Capture Package, \$6,000.00 for a Post production Workstation and AI and software stack, \$9,000.00 for short term studio and basic build out, \$4,000.00 for marketing, demo materials, and business development, \$3,500.00 for legal, administrative, insurance, and accounting costs, and \$1,500.00 for travel and client meetings.

This well-structured financial strategy is further supported by Mr. Donato’s documented personal liquidity. His Nubank fund statement confirms an “Ending Balance for the Period: BRL 308,717.89” (Exhibit C). According to the Central Bank of Brazil Currency Converter, using the quotation date February 12, 2026, this balance corresponds to approximately \$59,743.37 USD, based on the exchange rate “1 Real/BRL = 0.1935209 US Dollar/USD” (Exhibit C). This evidence demonstrates Mr. Donato’s preparedness and capacity to execute the proposed endeavor without dependence on speculative funding sources.

NU Fund Statement Period: MAY 2025

Individual Account Holder CPF
Eduardo Wagner Maida de Donato ... 699.628-..

Class: NU IMMEDIATE RESERVE FIXED INCOME INVESTMENT FUND – DI-LINKED, FUND OF FUNDS, LIMITED LIABILITY CNPJ: 42.699.466/0001-77

Administrator	Intrag Distribuidora de Títulos e Valores Mobiliários Ltda (Securities Broker-Dealer)	CNPJ 62.418.140/0001-31
Manager	Nu Asset Management Ltda	CNPJ 29.349.426/0001-37
Distributor	NU INVESTIMENTOS S.A. – BROKERAGE HOUSE	CNPJ 62.169.875/0001-79
Investor Code	17826180	

Completed Transactions

Ending Balance for the Period: BRL 308,717.89

Conversion result

Conversion from: Real/BRL (790)
Amount to convert: 308,717.89

To: United States Dollar/USD (220)
Conversion result: 59,743.37

Exchange rate used: 12/02/2026

Rate:

1 Real/BRL (790) = 0.1935209 US Dollar/USD (220)

1 US Dollar/USD (220) = 5.1674 Real/BRL (790)

Taken together, the evidence overwhelmingly demonstrates that Mr. Donato is exceptionally well positioned to advance the proposed endeavor in the United States. His academic training, highly specialized technical knowledge in audiovisual production, and 19 years of progressively responsible experience in broadcast and corporate media establish a clear foundation for success. His ability to lead complex initiatives has been validated by large scale projects for multinational brands, significant efficiency gains in production workflows, and recognition from esteemed experts in the field.

These achievements have been further corroborated by detailed testimonial letters from distinguished professionals, all of whom affirm both his outstanding qualifications and the strategic importance of his continued work through Media & Innovation Hub. Moreover, Mr. Donato has developed a robust and realistic implementation plan for the company, supported by a clearly defined leadership role and a thorough financial strategy backed by his own capital.

The totality of these factors, including his combination of media expertise, entrepreneurial success, professional recognition, documented financial capacity, and thoughtful operational planning, firmly supports the conclusion that Mr. Donato is well positioned to make a significant and sustained contribution to U.S. economic innovation and digital communication resilience through the proposed endeavor.

Accordingly, the record establishes not only that Mr. Donato possesses the qualifications and experience necessary to successfully execute the proposed endeavor, but also that he has already

demonstrated the leadership, strategic vision, and financial readiness required to immediately implement and scale Media & Innovation Hub in the United States. His continued work in this capacity will directly strengthen the U.S. creative economy, enhance digital communication infrastructure for organizations nationwide, and contribute to workforce development within the audiovisual and media production sectors.

3.3 Third PRONG:

On Balance, It Would be Beneficial to the United States to Waive the Requirement of a Job Offer and Labor Certification

Congress established the National Interest Waiver to address the limitations of the labor certification process. When a foreign national brings significant and unique benefits to a particular field beyond what is expected from a typical job, they should not be denied permanent residence solely because another individual could perform the job adequately.

Mr. Donato exemplifies this intent. As a seasoned Audiovisual Executive and Media Strategist with nearly two decades of experience in leading high impact production operations and digital communication initiatives, his proposed endeavor transcends the scope of a conventional job placement. His work delivers strategic benefits to sectors vital to the United States, such as the creative economy, digital infrastructure, and professional workforce development. The labor certification framework does not adequately account for entrepreneurial initiatives structured to create employment rather than fill a preexisting position.

Given the critical communication challenges identified in the modern digital economy, it would be impractical and contrary to the national interest to require a specific job offer for Mr. Donato. His ability to serve multiple stakeholders, from private corporate entities to nonprofit organizations and educational institutions, provides a benefit to the United States that far outweighs the protections afforded by the labor certification process.

According to the third prong in the *Dhanasar* framework, adjudicators must conduct a balancing test by considering the national interest of requiring job offers and labor certifications against other factors that the foreign national brings to the table. This balancing act involves analyzing various factors, including:

- Whether it would be impractical for the foreign national to secure a job offer or for the petitioner to obtain a labor certification, given the nature of the foreign national's qualifications or proposed endeavor.
- Whether the United States would still benefit from the foreign national's contributions even if qualified U.S. workers are available.
- Whether the national interest in the foreign national's contributions is significant national relevance by passing the labor certification process.

The *Dhanasar* decision elucidates that while these factors are not stringent prerequisites, they serve as valuable considerations. When collectively assessed, they offer insight into the potential benefits of waiving the job offer and labor certification requirements for the United States.

The evidence furnished within this petition compellingly illustrates the imperative national interest in bypassing the arduous procedures associated with the job offer and labor certification process. Mr. Donato's endeavor is not about filling a vacancy; it is about providing a high level service that

strengthens the U.S. media landscape and economic competitiveness on a national scale. Hence, a favorable decision is merited.

3.3.1 IMPRACTICABILITY OF A LABOR CERTIFICATION:

Given the Petitioner's intended role as the Founder and Chief Executive Officer of Media & Innovation Hub, engaging in the labor certification process proves impractical. The labor certification process is designed primarily to protect U.S. workers from displacement by foreign nationals filling existing job openings. However, Mr. Donato's entrepreneurial initiative does not displace any U.S. worker; rather, it directly creates new employment opportunities and contributes to the U.S. economy through job creation, tax revenue, and the delivery of professional audiovisual production, digital media strategy, and communications services to corporate, nonprofit, education, and other private sector stakeholders.

The traditional labor certification framework fails to accommodate the unique structure and objectives of Mr. Donato's proposed endeavor. The following factors support this conclusion:

- **Nature of Entrepreneurial Endeavor:** As a self-employed entrepreneur, Mr. Donato's role is inherently distinct from traditional employment scenarios. He is not seeking to fill an existing position that could be occupied by a U.S. worker; instead, he is establishing a new enterprise that will generate positions for U.S. workers in video editing, motion graphics design, production coordination, scriptwriting, and digital strategy, as detailed in the organizational structure of his Business Plan.
- **Job Creation and Economic Impact:** As detailed in the five-year hiring plan (Business Plan, Section 3), Media & Innovation Hub's growth is directly tied to its client pipeline and project volume. Initial hires focus on core production and post production capabilities, followed by creative, strategy, and operations roles as demand increases. By Year 5, the firm is projected to employ fifteen (15) skilled professionals, strengthening local capacity in audiovisual production, digital communications, and creative services in the Richmond, Virginia region.
- **Self-Sustenance and Broader Contributions:** Through his entrepreneurial endeavor, Mr. Donato secures his economic sustenance and also plays a crucial role in fostering employment opportunities and enhancing tax revenues, making the labor certification process impractical and unnecessary for his case.

The Petitioner has provided compelling evidence demonstrating his intention to operate as a self-employed entrepreneur and has outlined, in detail, how Media & Innovation Hub will contribute to job creation, generate tax revenue, and deliver advanced audiovisual and strategic communication services that serve the national interest. By pursuing this entrepreneurial endeavor, Mr. Donato ensures his own economic sustainability and makes a significant contribution to U.S. economic competitiveness and the growth of the creative economy.

3.3.2 THE U.S. WOULD STILL BENEFIT FROM THE FOREIGN NATIONAL'S CONTRIBUTION EVEN IF QUALIFIED U.S. WORKERS ARE AVAILABLE:

Given Mr. Donato's vast experience and track record as a senior audiovisual executive, media strategist, and entrepreneur, he is positioned to make significant strides in his proposed endeavor

in the United States. Even in scenarios where other skilled U.S. workers are available, the nation has much to gain from Mr. Donato's contributions:

- **Unique Qualifications and Expertise:** Mr. Donato brings a rare combination of skills, experience, and insights that are difficult to replicate. His 19 years of progressively responsible experience across national broadcasting, corporate media, and end to end production leadership position him to offer specialized knowledge and executive direction that would significantly benefit the U.S. market, particularly in sectors that depend on effective digital communications, public facing information delivery, and high impact audiovisual content. His expertise spans strategic production planning, post production supervision, quality control under broadcast level standards, client facing execution, and scalable workflow design, including the integration of AI enabled post production processes.
- **Letters of Support and Testimonials:** The attached letters of support serve as a testament to Mr. Donato's impact in his field. These letters from distinguished professionals highlight his leadership, reliability in complex production environments, and ability to deliver measurable outcomes through professional media operations. They further corroborate that his work has produced tangible and lasting benefits for organizations and audiences, and that his continued contribution through Media & Innovation Hub will bring distinct value that extends beyond routine production services.

Taking everything into consideration, while there may be qualified U.S. workers available, the exceptional expertise, unique perspective, and proven track record that Mr. Donato brings to the audiovisual production and digital communications sector offer substantial and distinct benefits. His contributions, backed by strong endorsements from industry professionals, demonstrate that his presence in the United States will meaningfully expand organizational capacity in strategic digital media and help generate economic value through scalable production services and job creation. Therefore, it is in the national interest to prioritize his contributions by waiving the labor certification process.

3.3.3 WHETHER THE NATIONAL INTEREST IN THE FOREIGN NATIONAL'S CONTRIBUTIONS IS URGENT ENOUGH TO JUSTIFY BYPASSING THE LABOR CERTIFICATION PROCESS:

The national interest in Mr. Donato's contributions is urgent enough to justify bypassing the labor certification process. His extensive experience and acumen underscore the immediate benefits his endeavor would bring to the United States.

- **Timeliness of Expertise:** The U.S. digital economy is increasingly driven by audiovisual communication across commercial, educational, and nonprofit sectors, and organizations face fast changing platform dynamics, rising content demand, and heightened expectations for credibility, clarity, and production quality. These conditions require experienced leaders who can deliver professional, high volume, high quality media outputs efficiently, while adopting modern production infrastructure and AI enabled optimization. Mr. Donato's expertise in broadcast level standards, executive production oversight, and scalable post production workflows is well suited to meet these time sensitive needs.
- **Immediate Economic Impact:** Mr. Donato's proposed endeavor, Media & Innovation Hub, promises immediate economic benefits, including job creation and increased tax revenue. Rapid implementation of his business plans will stimulate economic activity, particularly in the region where his business will operate. Delaying his contributions by

subjecting him to the labor certification process could result in missed opportunities for growth, innovation, and the timely delivery of critical communication services to organizations that depend on effective public engagement and digital media visibility.

- **Strategic Advantage:** Enabling Mr. Donato to launch his endeavor without delay provides a strategic advantage to U.S. organizations that rely on professional media to compete, educate, recruit talent, and communicate mission critical information. His proven ability to lead complex productions, implement efficient workflows, and deliver consistent outcomes will strengthen the operational capacity of clients and support the continued growth of the U.S. creative economy. In a fast paced communications environment where speed, quality, and credibility are decisive, his presence is a valuable asset.

In short, the national interest in Mr. Donato's contributions is urgent and compelling. His unique skills, immediate impact on the audiovisual and digital communications sector, and the substantial economic and strategic benefits his venture promises justify bypassing the labor certification process. The rapid integration of his expertise will support time sensitive communication needs across multiple sectors and generate significant national benefits, constituting a strong case for the National Interest Waiver.

4. FINAL CONSIDERATIONS

From all topics discussed above and the attached evidence, it is "more likely than not" that:

1. The self-petitioner, Mr. Eduardo Wagner Maida de Donato, satisfies the Advanced Degree requirement under INA 203(b)(2). He holds a bachelor's degree in social communication, which has been officially evaluated as equivalent to a U.S. Bachelor's of Arts in Communication from an accredited U.S. institution, and he has accumulated over 19 years of progressive post-degree experience in audiovisual production, broadcast operations, and media management. His extensive record of achievement, including leadership roles at national broadcasting networks and the successful management of his own production firm, demonstrates a degree of expertise significantly above that ordinarily encountered in the field. Together, his academic credentials and professional accomplishments firmly establish his eligibility under the statutory classification.
2. The proposed endeavor has substantial merit and national importance. Media & Innovation Hub is aligned with vital U.S. national interests, including the growth of the creative economy, the modernization of digital communication infrastructure, and the enhancement of strategic media capacity for corporate, educational, and nonprofit sectors. The endeavor addresses the increasing demand for high quality, professional audiovisual content in a digital centric global economy and contributes to workforce development in the media production sector. Accordingly, it satisfies the first prong under the *Matter of Dhanasar* precedent.
3. The self-petitioner is well-positioned to advance the endeavor. Mr. Donato has nearly two decades of progressive professional experience, a comprehensive and realistic business plan, and letters of support from distinguished industry leaders. He has also committed substantial personal financial resources to the venture, as evidenced by his documented liquidity and startup investment plan. His proven expertise in executive production, broadcast standards, and scalable media workflows, validated by his extensive career and professional recognition, firmly establishes his ability to successfully conduct and scale the proposed endeavor in the United States.

4. On balance, it would be beneficial to the United States to waive the requirement of a job offer and labor certification. The labor certification process is impracticable for an entrepreneur like Mr. Donato, whose role is to create, rather than fill, jobs. His endeavor has the potential to create fifteen (15) specialized positions for U.S. workers in the creative and technical sectors, contributing significantly to the national economy and digital infrastructure. The strategic importance of enhancing U.S. communication capacity and economic competitiveness further justifies bypassing the lengthy labor certification process.

Accordingly, Mr. Eduardo Wagner Maida de Donato merits a favorable adjudication of this I-140 petition under the Employment-Based Second Preference category with a request for a waiver of the job offer and labor certification requirements, pursuant to INA §203(b)(2)(B). His qualifications, leadership, and proven impact in the field of Audiovisual Production and Digital Communications distinctly align with the legislative intent of the National Interest Waiver provision.

We respectfully request USCIS to approve this petition considering the credible evidence of national benefit and professional excellence.

Should you require any further information or documentation, please do not hesitate to contact my office. Thank you in advance for your kind assistance with this matter.

Sincerely,



Otavio Haverroth Silva
California Bar # 343486

Exhibit list

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Exhibit A - Resume

EDUARDO WAGNER MAIDA DE DONATO

Email | dukadonato@yahoo.com.br

Phone | +55 (11) 99669-9735

I am a communication professional with extensive experience in audiovisual production. I worked as a coordinator at SBT and Diário do Grande ABC, leading teams on high-profile projects such as *Ídolos* and the creation of DGABC TV. As co-managing director of W2D Filmes, I managed multidisciplinary teams and oversaw more than 200 corporate and institutional productions, from script to final delivery. I am skilled at turning strategic objectives into impactful visual narratives, combining leadership, aesthetic sensitivity, and excellence in execution.

WORK EXPERIENCE

CO-MANAGING DIRECTOR

W2D FILMES | SANTO ANDRÉ, STATE OF SÃO PAULO, BRAZIL

05/2015 - PRESENT

I was responsible for the overall direction of audiovisual projects for national and multinational companies. I planned and coordinated over 200 productions, from creative conception to final delivery, leading technical and creative teams of up to 15 professionals. I supervised all stages of filming, cinematography, editing, and post-production. I also managed productions carried out as an outsourced provider for the agency MJ Eventos, creating audiovisual content for major brands such as Johnson & Johnson, Kenvue (including Neutrogena, Tylenol, Johnson's Baby, Acuvue, and Listerine), Striker, AstraZeneca, Opella, among others.

AUDIOVISUAL COORDINATOR

DIÁRIO DO GRANDE ABC S/A | SANTO ANDRÉ, STATE OF SÃO PAULO, BRAZIL

07/2008 - 08/2013

Creator and coordinator of DGABC TV, the digital channel of the newspaper Diário do Grande ABC. I was responsible for the technical and editorial setup, team assembly, programming planning, and final approval of audiovisual content. I supervised the production of journalistic and institutional videos, as well as coordinated production and post-production schedules and workflows.

PRODUCTION AND POST-PRODUCTION COORDINATOR

SBT CANAL 4 DE SÃO PAULO S/A | OSASCO, STATE OF SÃO PAULO SÃO PAULO, BRAZIL

01/2006 - 07/2008

I coordinated production teams on the network's major formats, such as *Astros (Stars)*, *Ídolos (Idols)*, and *Troféu Imprensa (Press Trophy)*. I was involved in planning and executing on-location shoots, casting, script supervision, and overall content oversight until final delivery. I led teams of up to 10 people and managed recording and post-production schedules, ensuring high technical and content standards.

EDUCATION

BACHELOR'S DEGREE IN SOCIAL COMMUNICATION - RADIO AND TV

METHODIST UNIVERSITY OF SÃO PAULO

SÃO BERNARDO DO CAMPO, STATE OF SÃO PAULO, BRAZIL

07/2002 - 07/2006

CERTIFICATIONS

- **EXECUTIVE IMMERSION: ARTIFICIAL INTELLIGENCE – 09/2024**
- **GETTING THE “HANG” OF ZOOM – 02/2020**
- **OPEN COURSE IN VIDEO EDITING WITH AVID – 03/2008**

PROFESSIONAL LICENSE

PROFESSIONAL BROADCASTER REGISTRATION – SOCIAL COMMUNICATION

DRT 29358/SP

FEDERAL COUNCIL OF JOURNALISTS

MTB 64.465/SP

AWARDS AND HONORS

- **TROFÉU IMPRENSA (PRESS TROPHY)/BEST TV PRODUCER - 04/2008**

SÃO PAULO, STATE OF SÃO PAULO, BRAZIL

In 2008, I was recognized with the **Troféu Imprensa (Press Trophy) for Best Producer of the Year**, awarded by **Sistema Brasileiro de Televisão (SBT)**. This internal award honors the professionals who stood out throughout the year among hundreds of collaborators involved in the network’s major productions. The selection is made through an internal vote involving directors, executive producers, and team leaders, based on criteria such as technical performance, commitment, innovation, and project impact. I was awarded for my work leading major formats such as *Astros (Stars)* and *Ídolos (Idols)*, with particular recognition for my role in production coordination, team leadership, and the delivery of content with excellence.

VOLUNTEER WORK

- **UNIVERSITY OF SÃO PAULO (USP)**
EDUCOM.RÁDIO PROJECT VOLUNTEER
01/2004 - 06/2004 - SÃO PAULO, STATE OF SÃO PAULO, BRAZIL

December 2025.

I, Carolina Favero da Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



_____ Date: January 22, 2026.

EDUARDO WAGNER MAIDA DE DONATO

E-mail | dukadonato@yahoo.com.br

Telefone | +55 (11) 99669-9735

Sou um profissional de comunicação com ampla experiência em produção audiovisual. Atuei como coordenador no SBT e no Diário do Grande ABC, liderando equipes em projetos de grande visibilidade, como o *Ídolos* e a criação da DGABC TV. Como sócio-diretor da W2D Filmes, gerenciei times multidisciplinares e conduzi mais de 200 produções corporativas e institucionais, do roteiro à entrega final. Tenho facilidade para transformar objetivos estratégicos em narrativas visuais impactantes, unindo liderança, sensibilidade estética e excelência na execução.

EXPERIÊNCIA

SÓCIO DIRETOR

W2D FILMES | SANTO ANDRÉ, SÃO PAULO, BRASIL

05/2015 – PRESENTE

Atuei como responsável pela direção geral de projetos audiovisuais para empresas nacionais e multinacionais. Planejei e coordenei mais de 200 produções, desde a concepção criativa até a entrega final, liderando equipes técnicas e criativas com até 15 profissionais. Supervisionava todas as etapas de filmagens, fotografia, edição e pós-produção. Também gerenciei produções realizadas como fornecedor terceirizado para a agência MJ Eventos, criando conteúdos audiovisuais para grandes marcas como Johnson & Johnson, Kenvue (incluindo Neutrogena, Tylenol, Johnson's Baby, Acuvue e Listerine), Striker, AstraZeneca, Opella, entre outros.

COORDENADOR AUDIOVISUAL

DIÁRIO DO GRANDE ABC S/A | SANTO ANDRÉ, SÃO PAULO, BRASIL

07/2008 – 08/2013

Idealizador e coordenador da DGABC TV, canal digital do jornal Diário do Grande ABC. Fui responsável pela estruturação técnica e editorial, montagem de equipe, planejamento de programação e aprovação final de conteúdos audiovisuais. Supervisionava a produção de vídeos jornalísticos e institucionais, além de coordenar cronogramas e fluxos de trabalho de produção e pós-produção.

COORDENADOR DE PRODUÇÃO E PÓS PRODUÇÃO

SBT CANAL 4 DE SÃO PAULO S/A | OSASCO, SÃO PAULO, BRASIL

01/2006 – 07/2008

Coordenei equipes de produção em grandes formatos da emissora, como *Astros*, *Ídolos* e *Troféu Imprensa*. Atuei no planejamento e execução de externas, seleção de elenco, acompanhamento de roteiros e supervisão geral de conteúdos até a entrega final. Liderava equipes com até 10 pessoas e gerenciava cronogramas de gravação e pós-produção, garantindo alto padrão técnico e de conteúdo.

EDUCAÇÃO

BACHALERADO EM COMUNICAÇÃO SOCIAL – RÁDIO E TV

UNIVERSIDADE METODISTA DE SÃO PAULO

SÃO BERNARDO DO CAMPO, SP, BRASIL

07/2002 A 07/2006

CERTIFICAÇÕES

- **IMERSÃO EXECUTIVA: INTELIGÊNCIA ARTIFICIAL – 09/2024**
- **PEGANDO AS “MANHAS” DO ZOOM – 02/2020**
- **CURSO LIVRE DE EDIÇÃO DE VÍDEO EM AVID – 03/2008**

LICENÇA PROFISSIONAL

REGISTRO PROFISSIONAL DE RADIALISTA – COMUNICAÇÃO SOCIAL

DRT 29358/SP

CONSELHO FEDERAL DOS JORNALISTAS

MTB 64.465/SP

PRÊMIOS E HONRARIAS

- **TROFÉU IMPRENSA/MELHOR PRODUTOR DE TV – 04/2008**

SÃO PAULO, SP, BRASIL

Em 2008, fui reconhecido com o **Troféu Imprensa de Melhor Produtor do Ano**, concedido pelo **Sistema Brasileiro de Televisão (SBT)**. Esse prêmio interno homenageia os profissionais que mais se destacaram ao longo do ano, entre centenas de colaboradores envolvidos nas principais produções da emissora. A escolha é feita por meio de uma votação interna, que envolve diretores, produtores executivos e líderes de equipe, considerando critérios como desempenho técnico, comprometimento, inovação e impacto nos projetos. Fui premiado pelo meu trabalho à frente de grandes formatos como *Ídolos* e *Astros*, com destaque para minha atuação na coordenação de produção, liderança de equipe e entrega de conteúdo com excelência.

TRABALHO VOLUNTÁRIO

- **UNIVERSIDADE DE SÃO PAULO (USP)**
VOLUNTÁRIO PROJETO EDUCOM.RÁDIO
01/2004 A 06/2004 – SÃO PAULO, SP. BRASIL

Dezembro 2025.

**Exhibit B - Eligibility
Criteria - Advanced
Degree Professional**



Methodist University of São Paulo



Methodist University
of São Paulo

School of Multimedia Communication

The President of the Methodist University of São Paulo, in the exercise of his legal attributions and considering the completion of the *Communication Program* on 07/21/2006, hereby confers the degree of *Bachelor of Communication* upon

Eduardo Wagner Maida de Donato

Brazilian, RG No. 44.352.234-0/SSP, born on 12/27/1982 in the State of São Paulo, and hereby grants him this diploma so that he is entitled to all legal rights and privileges pertaining thereto.

São Bernardo do Campo, July 31, 2006.

-----// signature //-----

Prof. Maria Aparecida Fernandes Ribeiro
Academic Secretary

-----// signature //-----

Graduate

-----// signature //-----

Prof. Dr. Davi Ferreira Barros
President

METHODIST UNIVERSITY OF SÃO PAULO
SCHOOL OF MULTIMEDIA COMMUNICATION
COMMUNICATION PROGRAM
Recognized by Federal Decree No. 77.142/76 of 02/12/76
Federal Official Gazette of 02/13/1976
Ordinance MEC No. 1.211 of 08/20/93 Federal Official Gazette
of 08/23/93

METHODIST UNIVERSITY OF SÃO PAULO
SCHOOL OF MULTIMEDIA COMMUNICATION
ANNOTATION
The graduate has completed, at this School, the Concentration in:

RADIO BROADCASTING

São Bernardo do Campo, July 31, 2006.

-----// signature //-----
Academic Secretary

METHODIST UNIVERSITY OF SÃO PAULO
Annotation to the Diploma
Registered on August 4, 2006

-----// signature //-----
Diploma Registration Section

METHODIST UNIVERSITY OF SÃO PAULO
Diploma registered under no. 10527
Process no. 10.527/06
According to article 48, §1 of Law 9.394/96.
São Bernardo do Campo, August 4, 2006
-----// signature //-----
Márcia Maciel
Diploma Registration Section
Approved by: -----// signature //-----
Prof. Maria Aparecida Fernandes Ribeiro
Academic Secretary

I, Raphael Michels Fantinato de Moura, telephone number [415 425-2508](tel:415-425-2508), mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

Raphael Michels Fantinato de Moura. Date: July 22, 2025.



Universidade Metodista de São Paulo



Faculdade de Comunicação Multimídia

O Reitor da Universidade Metodista de São Paulo, no uso de suas atribuições legais e tendo em vista a conclusão do *Curso de Comunicação Social* em 21/07/2006, confere o título de *Bacharel em Comunicação Social* a

Eduardo Wagner Maida de Donato

nacionalidade *brasileira*, RG nº44.352.234-0/SP, nascido a 27/12/1982 natural do *Estado de São Paulo* e outorga-lhe o presente Diploma, a fim de que possa gozar de todos os direitos e prerrogativas legais.

São Bernardo do Campo, 31 de julho de 2006.


Prof.ª Maria Aparecida Ferrandes Ribeiro
Secretária Acadêmica


Diplomado


Prof. Dr. Davi Ferreira Barros
Reitor

UNIVERSIDADE METODISTA DE SÃO PAULO
FACULDADE DE COMUNICAÇÃO MULTIMÍDIA
CURSO DE COMUNICAÇÃO SOCIAL
Reconhecido pelo Decreto Federal nº 77.142/76 de 12/02/76
Diário Oficial da União de 13/02/1976
Port.MEC.nº 1.211 de 20/08/93 Diário Oficial da União de 23/08/93

UNIVERSIDADE METODISTA DE SÃO PAULO
Diploma registrado sob nº 10527
Processo nº 10527/06
nos termos do artigo 48 § 1.º da Lei nº 9394/96.
S. B. do Campo, 04 de agosto de 2006.
Márcia Maciel
Seção de Registro de Diplomas
Visto: Prof.ª Maria Aparecida Fernandes Ribeiro
Secretaria Acadêmica

UNIVERSIDADE METODISTA DE SÃO PAULO
FACULDADE DE COMUNICAÇÃO MULTIMÍDIA
APOSTILA
O diplomado concluiu, nesta Faculdade, a Habilitação em:

RADIALISMO

São Bernardo do Campo, 31 de julho de 2006.

Secretaria Acadêmica

UNIVERSIDADE METODISTA DE SÃO PAULO
Anotada a Apostila
SRD 04 de agosto de 2006
Márcia Maciel
Seção de Registro de Diplomas



Certificate

The Methodist University of São Paulo hereby confers upon

Eduardo Wagner Maida de Donato

RG No. 44.352.234-0 this certificate of BACHELOR'S DEGREE IN COMMUNICATION for the completion of the PROGRAM IN COMMUNICATION WITH A CONCENTRATION IN RADIO BROADCASTING, during the 2006 academic year, with the graduation date being the same as the date of issue of this certificate, in accordance with the laws and academic regulations of this University.

São Bernardo do Campo, July 21, 2006.

-----// signature //-----

Prof. Maria Aparecida Fernandes Ribeiro
Academic Secretary

-----// signature //-----

Prof. Dr. Sebastião Carlos de M. Squirra
Head of the School of Multimedia Communication

I, Raphael Michels Fantinato de Moura, telephone number [415 425-2508](tel:415-425-2508), mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

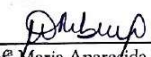
Raphael Michels Fantinato de Moura Date: July 22, 2025.

A Universidade Metodista de São Paulo – confere a

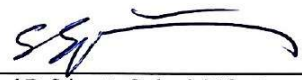
Eduardo Wagner Maida de Donato

R.G. nº 44.352.234-0 o presente certificado de **BACHAREL EM COMUNICAÇÃO SOCIAL** pela conclusão do curso de **COMUNICAÇÃO SOCIAL COM HABILITAÇÃO EM RADIALISMO**, no ano letivo de 2006, cuja data de colação de grau é a mesma da expedição deste certificado, nos termos da lei e do regimento geral desta Universidade.

São Bernardo do Campo, 21 de julho de 2006.



Prof. Maria Aparecida Fernandes Ribeiro
Secretária Acadêmica



Prof. Dr. Sebastião Carlos de M. Squirra
Dir. Faculdade de Comunicação Multimídia

ACADEMIC TRANSCRIPT

Program:	COMMUNICATION	Campus:	RUDGE RAMOS
Concentration:	RADIO BROADCASTING	Class schedule:	Afternoon
Legal Act:	RECOGNIZED BY ORDINANCE No. 1,211 of August 20, 1993		
Published in the Federal Official Gazette on:	08/23/1993		

Academic Record No.:	111177		
Name:	EDUARDO WAGNER MAIDA DE DONATO		
Place of Birth:	SÃO PAULO	Date of Birth:	12/27/1982
Nationality:	BRAZILIAN	CPF:	311.699.628-82
ID Number:	44.352.234-0	Issuing Authority:	SSP/SP
Voter ID:	296012610116	Electoral District/ Polling Station:	283/73
Military Discharge Number:	041072178852	Series/RM/Category:	04//3
Presented Document:	CERTIFICATE OF MILITARY SERVICE EXEMPTION	Issued by:	MINISTRY OF ARMY

HIGH SCHOOL OR EQUIVALENT

Institution:	SÃO JOSÉ SCHOOL		
City:	São Bernardo do Campo		
Year of completion:	2000		

ADMISSION PROCESS

Admission Method:	COMPETITIVE ENTRANCE EXAM	Year of Admission:	2002
Institution:	METHODIST UNIVERSITY OF SÃO PAULO		
Date of exam:	June, 2002		
Total score:	94.86	Ranking:	70 th

GRADUATION

Degree awarded:	Bachelor's Degree in COMMUNICATION	Graduation ceremony:	07/21/2006
Year of completion:	2006	Date of certificate issuance:	07/31/2006

NOTE:

As of 2001, the minimum passing grade is 7.0 (seven).

São Bernardo do Campo, July 31, 2006.

-----// signature //-----

Prof. Maria Aparecida Fernandes Ribeiro
Academic Secretary

Student: 1177 – EDUARDO WAGNER MAIDA DE DONATO
CPF: 311.699.628-82
Program: COMMUNICATION – RADIO BROADCASTING
Curriculum: 4

RG: 44.352.234-0
Class schedule: Afternoon

Code	Course	Year	Term	Hours	Absences	Grade	Result
3404	CULTURAL ANTHROPOLOGY	2002/2	01	40	6	9.5	Passed
3405	ART AND CULTURE (CULTURAL PRACTICES)	2002/2	01	40	0	9.5	Passed
3400	AUDIOVISUAL CODING	2002/2	01	40	0	9.5	Passed
3401	PHILOSOPHY	2002/2	01	40	6	9	Passed
3406	HISTORY OF COMMUNICATION I	2002/2	01	40	0	8.5	Passed
3403	RESEARCH METHODOLOGY IN COMMUNICATION	2002/2	01	40	0	8	Passed
3398	AUDIOVISUAL TECHNOLOGY I	2002/2	01	80	4	7.5	Passed
3399	DIGITAL TECHNOLOGY I	2002/2	01	40	2	8	Passed
3402	COMMUNICATION THEORY I	2002/2	01	40	0	7.5	Passed
3913	AUDIOVISUAL ANTHROPOLOGY	2003/1	02	40	4	8	Passed
3909	PHOTOGRAPHY I	2003/1	02	80	0	8	Passed
3912	HISTORY OF COMMUNICATION II	2003/1	02	40	0	8	Passed
3914	RESEARCH METHODOLOGY IN COMMUNICATION II	2003/1	02	40	7	7	Passed
3908	AUDIOVISUAL TECHNOLOGY II	2003/1	02	80	4	7.5	Passed
3910	DIGITAL TECHNOLOGY II	2003/1	02	40	0	7	Passed
3911	COMMUNICATION THEORY II	2003/1	02	40	2	7.5	Passed
3533	ETHICS AND CITIZENSHIP	2003/1	02	40	4	7	Passed
4004	COMPUTER GRAPHICS I	2003/2	03	80	4	7	Passed
3950	GENERAL EDUCATION ELECTIVE I	2003/2	03	40	8	8.5	Passed
4000	PHOTOGRAPHY II	2003/2	03	80	6	8.5	Passed
4007	CONTEMPORARY HISTORY I	2003/2	03	40	4	7	Passed
4006	AUDIENCE RESEARCH LAB	2003/2	03	40	4	9	Passed
4003	LANGUAGE AND COMMUNICATION	2003/2	03	40	4	7.5	Passed
4001	SOUND LANGUAGE I	2003/2	03	40	0	9	Passed
4002	HUMAN RELATIONS	2003/2	03	40	2	9	Passed
5118	COMPUTER GRAPHICS II	2004/1	04	80	0	8.5	Passed
4284	GENERAL EDUCATION ELECTIVE II	2004/1	04	40	8	10	Passed
5115	MOTION PHOTOGRAPHY	2004/1	04	80	12	8.5	Passed
5120	CONTEMPORARY HISTORY II	2004/1	04	40	0	9.5	Passed
5116	SOUND LANGUAGE II	2004/1	04	80	0	8	Passed
5119	AUDIOVISUAL MARKETING AND MANAGEMENT	2004/1	04	40	2	8	Passed
5117	SCREENWRITING	2004/1	04	40	0	7.5	Passed
5126	ART DIRECTION	2004/2	05	80	4	9.5	Passed
5122	MOTION LIGHTING	2004/2	05	80	2	8	Passed
5124	AUDIOVISUAL LEGISLATION	2004/2	05	40	2	9	Passed
5127	AUDIOVISUAL MEMORY AND ARCHIVES	2004/2	05	40	0	10	Passed
5121	AUDIOVISUAL SCREENWRITING	2004/2	05	80	1	10	Passed
5125	SOUND EXPRESSION TECHNIQUES	2004/2	05	40	0	9	Passed
5123	VISUAL EXPRESSION TECHNIQUES	2004/2	05	40	0	10	Passed
5130	AUDIOVISUAL EDITING	2005/1	06	80	4	8	Passed
5133	PROGRAMMING STUDIES	2005/1	06	40	2	7	Passed
5128	DIGITAL SOUND MEDIA	2005/1	06	80	0	8.5	Passed
5129	DIGITAL VISUAL MEDIA	2005/1	06	80	12	9	Passed
5132	PRODUCTION PLANNING AND ORGANIZATION	2005/1	06	40	2	8.5	Passed
5131	PROGRAM PRODUCTION I	2005/1	06	80	4	9.5	Passed

Issue date: 07/31/2006

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I, Raphael Michels Fantinato de Moura, telephone number [415 425-2508](tel:4154252508), mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

Raphael Michels Fantinato de Moura.

Date: July 23, 2025.

HISTÓRICO ESCOLAR

Curso:	COMUNICAÇÃO SOCIAL	Campus:	RUDGE RAMOS
Habilitação:	RADIALISMO	Turno:	TARDE
Ato Legal:	RECONHECIMENTO PORTARIA Nº 1.211 DE 20/08/1993		
Publicação D.O.U.:	23/08/1993		

Registro Acadêmico:	111177		
Nome:	EDUARDO WAGNER MAIDA DE DONATO		
Natural de:	SAO PAULO	Data de Nascimento:	27/12/1982
Nacionalidade:	BRASILEIRA	CPF:	311.699.628-82
Doc. de Identidade:	44.352.234-0	Órgão Emissor:	SSP/SP
Título de Eleitor:	296012610116	Zona/Seção:	283/73
Quitação Militar nº:	041072178852	Série/RM/Categoria:	04//3
Doc. Apresentado:	CERTIFICADO DE DISPENSA DE INCORPORACAO	Expedido por:	MIN.EXERCITO

ENSINO MÉDIO OU EQUIVALENTE	
Estabelecimento:	COLÉGIO SÃO JOSÉ
Município:	São Bernardo do Campo
Ano de Conclusão:	2000


PROCESSO SELETIVO			
Forma de Ingresso:	PROCESSO SELETIVO	Ano de Ingresso:	2002
Instituição:	UNIVERSIDADE METODISTA DE SAO PAULO		
Realizado em:	6/2002		
Total de Pontos:	94.86	Classificação:	70

CONCLUSÃO			
Título de:	Bacharel em COMUNICAÇÃO SOCIAL	Colação de Grau:	21/07/2006
Ano de Conclusão:	2006	Data da Expedição:	31/07/2006

OBSERVAÇÃO

A partir de 2001, média para aprovação 7.0 (sete).

São Bernardo do Campo, 31 de julho de 2006


Profª. Maria Aparecida Fernandes Ribeiro
Secretária Acadêmica

Aluno: 111177 - EDUARDO WAGNER MAIDA DE DONATO

CPF: 311.699.628-82

RG: 44.352.234-0

Curso: COMUNICAÇÃO SOCIAL - RADIALISMO

Currículo: 4

Turno: TARDE

Código	Disciplina	Ano	Per.	CH	Falta	Nota	Resultado
3404	ANTROPOLOGIA CULTURAL	2002/2	01	40	6	9.5	Aprov.
3405	ARTE E CULTURA (PRÁTICAS CULTURAIS)	2002/2	01	40	0	9.5	Aprov.
3400	CODIFICAÇÃO AUDIOVISUAL	2002/2	01	40	0	9.5	Aprov.
3401	FILOSOFIA	2002/2	01	40	6	9	Aprov.
3406	HISTÓRIA DA COMUNICAÇÃO I	2002/2	01	40	0	8.5	Aprov.
3403	METODOLOGIA DA PESQUISA EM COMUNICAÇÃO I	2002/2	01	40	0	8	Aprov.
3398	TECNOLOGIA AUDIOVISUAL I	2002/2	01	80	4	7.5	Aprov.
3399	TECNOLOGIA DIGITAL I	2002/2	01	40	2	8	Aprov.
3402	TEORIA DA COMUNICAÇÃO I	2002/2	01	40	0	7.5	Aprov.
3913	ANTROPOLOGIA AUDIOVISUAL	2003/1	02	40	4	8	Aprov.
3909	FOTOGRAFIA I	2003/1	02	80	0	8	Aprov.
3912	HISTÓRIA DA COMUNICAÇÃO II	2003/1	02	40	0	8	Aprov.
3914	METODOLOGIA DA PESQUISA EM COMUNICAÇÃO II	2003/1	02	40	7	7	Aprov.
3908	TECNOLOGIA AUDIOVISUAL II	2003/1	02	80	4	7.5	Aprov.
3910	TECNOLOGIA DIGITAL II	2003/1	02	40	0	7	Aprov.
3911	TEORIA DA COMUNICAÇÃO II	2003/1	02	40	2	7.5	Aprov.
3533	ÉTICA E CIDADANIA	2003/1	02	40	4	7	Aprov.
4004	COMPUTAÇÃO GRÁFICA I	2003/2	03	80	4	7	Aprov.
3950	DISC.FORM.GERAL OPT.ELETIVA I - DISCIPLINA DE FORMAÇÃO GERAL OPTATIVA - ELETIVA I	2003/2	03	40	8	8.5	Aprov.
4000	FOTOGRAFIA II	2003/2	03	80	6	8.5	Aprov.
4007	HISTÓRIA CONTEMPORÂNEA I	2003/2	03	40	4	7	Aprov.
4006	LABORATÓRIO DE PESQUISA DE AUDIÊNCIA	2003/2	03	40	4	9	Aprov.
4003	LINGUAGEM E COMUNICAÇÃO	2003/2	03	40	4	7.5	Aprov.
4001	LINGUAGEM SONORA I	2003/2	03	40	0	9	Aprov.
4002	RELAÇÕES HUMANAS	2003/2	03	40	2	9	Aprov.
5118	COMPUTAÇÃO GRÁFICA II	2004/1	04	80	0	8.5	Aprov.
4284	DISC.FORM.GERAL OPT.ELETIVA II - DISCIPLINA DE FORMAÇÃO GERAL OPTATIVA - ELETIVA I	2004/1	04	40	8	10	Aprov.
5115	FOTOGRAFIA CINÉTICA	2004/1	04	80	12	8.5	Aprov.
5120	HISTÓRIA CONTEMPORÂNEA II	2004/1	04	40	0	9.5	Aprov.
5116	LINGUAGEM SONORA II	2004/1	04	80	0	8	Aprov.
5119	MERCADOLOGIA E GESTÃO AUDIOVISUAL	2004/1	04	40	2	8	Aprov.
5117	ROTEIRIZAÇÃO	2004/1	04	40	0	7.5	Aprov.
5126	DIREÇÃO DE ARTE	2004/2	05	80	4	9.5	Aprov.
5122	ILUMINAÇÃO CINÉTICA	2004/2	05	80	2	8	Aprov.
5124	LEGISLAÇÃO DO AUDIOVISUAL	2004/2	05	40	2	9	Aprov.
5127	MEMÓRIA E DOCUMENTOS AUDIOVISUAL	2004/2	05	40	0	10	Aprov.
5121	ROTEIRIZAÇÃO AUDIOVISUAL	2004/2	05	80	1	10	Aprov.
5125	TÉCNICAS DE EXPRESSÃO SONORA	2004/2	05	40	0	9	Aprov.
5123	TÉCNICAS DE EXPRESSÃO VISUAL	2004/2	05	40	0	10	Aprov.
5130	EDIÇÃO AUDIOVISUAL	2005/1	06	80	4	8	Aprov.
5133	ESTUDOS DE PROGRAMAÇÃO	2005/1	06	40	2	7	Aprov.
5128	MÍDIA DIGITAL SONORA	2005/1	06	80	0	8.5	Aprov.
5129	MÍDIA DIGITAL VISUAL	2005/1	06	80	12	9	Aprov.
5132	PLANEJAMENTO E ORGANIZAÇÃO DA PRODUÇÃO	2005/1	06	40	2	8.5	Aprov.
5131	PRODUÇÃO DE PROGRAMAS I	2005/1	06	80	4	9.5	Aprov.

Emissão: 31/07/2006



Carnegie Evaluations LLC
315 East High Street, Bound Brook, New Jersey, 08805
Email: info@carnegieevaluations.com
Website: www.carnegieevaluations.com
Phone: (848)300-0099
Fax: (848) 300-5199

EVALUATION OF ACADEMICS

Carnegie Evaluations LLC, who specializes in the evaluation of foreign educational credentials, has prepared the following academic credential evaluation.

November 25, 2025

Name: **Mr. Eduardo Wagner MAIDA DE DONATO**

Following is a description of Mr. Maida de Donato's foreign degree:

Institution: *Universidade Metodista de Sao Paulo*
Degree: *Titulo de Bacharel em Comunicacao Social*
Date of Award: July 2006
Years of Study: Four
Country: Brazil

Academic Equivalency in the United States

BACHELOR OF ARTS IN COMMUNICATION

Carnegie Evaluations LLC, offers this evaluation, after reviewing copies of the original diploma certificates and transcripts provided. This evaluation is advisory in nature and is based on the assumption that the submitted documents are accurate. There are no apparent grounds to disbelieve the authenticity and accuracy of the documentation presented on behalf of Mr. Eduardo Wagner Maida de Donato. In addition, this evaluation is based upon standard scholarly and professional sources as referenced at the end of this document. Carnegie Evaluations LLC, is not responsible for how this evaluation report will be used and is not responsible for damages resulting from such use of this report.

DISCUSSION OF MR. MAIDA DE DONATO'S ACADEMICS

This credential evaluation is provided upon review of the degree certificate and transcript awarded to Mr. Eduardo Wagner Maida de Donato during the course of his academic career. An analysis of Mr. Maida de Donato's foreign educational course for the *Titulo de Bacharel em Comunicacao Social* (translated as Degree of Bachelor of Communication) from *Universidade Metodista de Sao Paulo* (translated as Methodist University of Sao Paulo) forms the basis for the following evaluation.

Mr. Maida de Donato graduated with a Degree of Bachelor of Communication from Methodist University of Sao Paulo in July 2006. Methodist University of Sao Paulo is an accredited institution of higher education in Sao Bernardo do Campo, Brazil. Admission to this program requires graduation from the US equivalent of high school and competitive entrance examinations. Mr. Maida de Donato satisfactorily completed the academic course requirements for a Degree of Bachelor of Communication. He majored in Radio Broadcasting and was awarded a *Titulo de Bacharel em Comunicacao Social* from the institute.

This is a four-year undergraduate program of study that is equivalent to a Bachelor of Arts (B.A) degree from an accredited institution of higher education in the United States. The academic criterion maintained by the Methodist University of Sao Paulo is significantly similar to those parameters upheld by any other accredited colleges and universities in the United States.

The *Titulo de Bacharel em Comunicacao Social* curriculum includes advanced bachelor's-level coursework and examinations in Research Methodology in Communication, Audiovisual Technology, Digital Technology, Photography, Communication Theory, Audiovisual Anthropology, Ethics and Citizenship, Computer Graphics, Language and Communication, Sound Language, Motion Photography, Audiovisual Marketing and Management, Screenwriting, Art Direction, Motion Lighting, Audiovisual Legislation, Audiovisual Memory and Archives, Audiovisual Screenwriting, Sound Expression Techniques, Visual Expression Techniques, Audiovisual Editing, Programming Studies, Digital Sound Media, Digital Visual Media, Production Planning and Organization, Program Production, Program Direction, Multimedia, Executive Production, Video Post-Production, Audio Post-Production, Final Screenwriting, Radio Program Production, TV Program Production, and other related subjects.

Upon reviewing Mr. Maida de Donato's academic history, it becomes apparent that Mr. Maida de Donato has satisfied the coursework requirements, which are substantially similar and equivalent to those required for the completion of a four-year Bachelor's degree program at an accredited institution of higher education in the United States.

SUMMARY

On the basis of the academic reputation of Methodist University of Sao Paulo, the nature and duration of the academic coursework, and the grades attained in the courses, it is the judgment of Carnegie Evaluations LLC that Mr. Maida de Donato has attained the equivalent of a Bachelor of Arts in Communication from an accredited institution of higher education in the United States.

Carnegie Evaluations LLC represents this evaluation report to be an accurate and correct evaluation to the best of its knowledge and belief, pursuant to the requirements of the Citizenship and Immigration Services of the United States Department of Homeland Security. Carnegie Evaluations LLC does not represent that the documentation submitted to it by anyone for evaluation meets the evidentiary standards of any state or federal agency or any court. This evaluation report, as are all such reports provided by Carnegie Evaluations LLC, is advisory for the customer who requested it.

The foregoing evaluation of Mr. Maida de Donato has been reviewed and approved by me, Dr. Zach G. Zacharia, on November 25, 2025.

Sincerely,



Zach G. Zacharia, Ph.D.
Director, Carnegie Evaluations LLC.
Associate Professor of Supply Chain Management
Director, Lehigh Center for Supply Chain Research
Lehigh University

Evaluation Resources:

1. World Higher Education Database. International Association of Universities' Worldwide Database of Higher Education Institutions, Systems and Credentials. www.whed.net.
2. AACRAO EDGE. AACRAO Electronic Database for Global Education. <https://www.aacrao.org/edge>
3. Central Intelligence Agency (CIA). The World Factbook. <https://www.cia.gov/the-world-factbook/>
4. ENIC-NARIC. European Network of Information Centres in the European Region, National Academic Recognition Information Centres in the European Union. www.enic-naric.net.

Bio: Professor Zach G. Zacharia

I am the Interim Department Chair, Decision and Technology Analytics (DATA) Department, an Associate Professor of Supply Chain Management, and Director of the Center for Supply Chain Research Lehigh in the College of Business and Economics, Lehigh University, where I teach Graduate and Undergraduate courses in Supply Chain Operations Management and Logistics and Transportation. In addition, I am also a visiting Professor at the Indian Institute of Technology (IIT) in New Delhi, India. I graduated with a B.S. in Mechanical Engineering from the University of Calgary, an MBA from the University of Alberta, and a Ph.D. in Logistics with a minor in Marketing from the University of Tennessee. My current research interests include Collaboration/Coopetition within the Supply Chain, Supplier Satisfaction, and the Physical Internet.

Before joining Academia, I worked at the University of Tennessee, Center for Transportation Research, for six years as an Associate Director. I also worked at the Department of Transportation in Alberta, Canada, for ten years as an Equipment Engineer. I am a principal in BZS Consulting, which primarily focuses on teaching Supply Chain Operations Management and evaluating collaboration and procurement strategies across firms in a supply chain.

I have developed significant international contacts and collaborations with many affiliate schools in several countries in Europe, Asia, and South America. I have evaluated numerous portfolios of international students from countries around the world and have performed in-depth assessments of how these foreign courses are equated to corresponding courses in the United States.

I have 29 refereed publications, including 2 articles in the *Journal of Operations Management*, 8 articles in the *Journal of Business Logistics*, and articles in *Decision Sciences*, the *Journal of Supply Chain Management*, *Industrial Marketing Management*, *International Journal of Production Research*, *International Journal of Production and Operations Management*, *International Journal of Logistics Management*, *Journal of Retailing*, *Journal of Business and Industrial Marketing*, *Marketing Management*, *Supply Chain Management Review*, *Journal of International Technology and Information Management*, *Journal of Vehicle Design* and *Wall Street Journal*. As a member of a Supply Chain Research Group at the University of Tennessee, I co-authored a book titled “*Supply Chain Management*” (Sage Publications, December 2000). I also contributed a chapter on logistics service providers and new product development in the book titled *Managing Innovation: The New Competitive Edge for Logistics Service Providers*, Stephan M. Wagner ed., Kuehne Foundation Book Series (2007).

Among the awards that I have received is the DATA Department Service Award (2023), Staub Faculty Excellence Award (2013) for the College of Business, Lehigh University, Best Paper Finalist (2010) from the *Journal of Operations Management*, Best Paper Award (2007) from NARTS, and Best Dissertation Proposal Award (2000) from the University of Arkansas. As a member of a Supply Chain Research Group at the University of Tennessee, I coauthored a book titled *Supply Chain Management* (Sage Publications, December 2000).

A.

Biographical Information

Zach G. Zacharia, Ph.D.
Interim Department Chair, Decision and Technology Analytics Department
Associate Professor Supply Chain Management
Director, Center for Supply Chain Management Lehigh
Supply Chain Management Program Director
Department of Management, College of Business Administration and Economics
Lehigh University, 621 Taylor Street, Bethlehem, PA, 18015
Office: (610) 758-4433, Fax: (610) 758-6941
zgz208@lehigh.edu

EDUCATION

- 1996 - 2001 **THE UNIVERSITY OF TENNESSEE** **Knoxville, TN**
Doctor of Philosophy in Business Administration
- Major: Logistics, Minor: Marketing
 - Dissertation Title: An Analysis of the Effect of Logistics Involvement in Cross-functional Integrated New Product Development Projects (Advisor: Dr. John T. Mentzer)
- 1988 – 1993 **THE UNIVERSITY OF ALBERTA** **Edmonton, AB**
Master of Business Administration
- 1981 - 1985 **THE UNIVERSITY OF CALGARY** **Calgary, AB**
Bachelor of Science, Mechanical Engineering
- 1980 - 1981 **RED DEER COLLGE** **Red Deer, AB**
Bachelor of Science
- 1979 – 1980 **THE UNIVERSITY OF ALBERTA** **Edmonton, AB**
Bachelor of Science

WORK EXPERIENCE SUMMARY

2016 – Present, Director, Center for Supply Chain Research Lehigh
2013 – Present, Associate Professor – Lehigh University
2008 – 2013 Assistant Professor – Lehigh University
2001 – 2008 Assistant Professor - Texas Christian University
1999 – 2001 Associate Director – Transportation Center, University of Tennessee
1997 – 1999 Assistant Director - Transportation Center, University of Tennessee
1995 – 1997 Senior Research Associate – University of Tennessee
1989 – 1995 Research Engineer – R&D Branch, Alberta Transportation & Utilities
1985 – 1989 Equipment Engineer – Alberta Transportation & Utilities

CONSULTING PROJECTS, EXECUTIVE EDUCATION

2023 Ecofriendly Behavior on Personal Transportation, AFIT, Dalton
2020 Financial Flow in SC, DiCentral, Houston

2020	Expert Witness – Real Estate Company, Bethlehem
2020	Lehigh University, Executive Education, Bethlehem
2019	Lehigh University, Executive Education, Bethlehem
2019	SC Collaboration in Drop Ship, DiCentral, Houston
2018	Coopetition in the Defense Industry, AFIT, Dayton
2018	IIT New Delhi, Executive Education, Delhi, India
2017	Lehigh University, Executive Education, Bethlehem
2016	IIT Madras, Global Initiative of Academic Networks, Chennai, India
2015	Morrison Executive Education, Santo Domingo, Dominican Republic
2014	CSCMP Executive Seminar, Bogota, Columbia
2012	Supply Chain Management Simulation, WAM Systems, Philadelphia
2010	Supply Chain Management Overview, Universidad de Piura, Peru
2007	Procurement of Capability Guidelines, Lockheed Martin Aeronautics
2002	Truck Safety Recommendations, University of Tennessee

B. Publications and Creative Activities

EDITORIAL ROLES (6)

- Senior Associate Editor- *International Journal of Logistics Management (2018-current)*
- Senior Editor- *Journal of Business Logistics (2016- current)*
- Special Issue Editor-(Physical Internet) - *Journal of Business Logistics (2018-2020)*
- Special Issue Editor- (Inter-Disciplinary Research) *Journal of Business Logistics (2014-2015)*
- Editorial Board Member – *Journal of Operations Management*
- Editorial Board Member –*Transportation Journal*
- Editorial Board Member – *Journal of Supply Chain Management*

DISSERTATION COMMITTEE MEMBER (2)

- Michael Plasch - *Supply Chain Collaboration - Investigating Motives, Drivers And Success Factors* – Johannes Kepler University Linz, Austria, 2021
- Kimberly K. Whitehead – *It's A Matter Of Give And Take: Exploring The Role Of Knowledge Transfer Within Supply Chain Collaboration* - University of Texas at Arlington, USA, 2014

BOOK CHAPTERS (5)

- **Zacharia, Zach G.** "Is there a role for Logistics Service Providers in New Product Development?" *Managing Innovation: The New Competitive Edge for Logistics Service Providers*, Stephan M. Wagner ed., Kuehne Foundation Book Series. Ch 7, 2008.
- Mentzer, John T., William J. DeWitt, James S. Keebler, Soonhong Min, Nancy W. Nix, Carlo D. Smith, and **Zach G. Zacharia**, "What is Supply Chain Management" *Supply Chain Management*, Thousand Oaks, CA: Sage Publications, Ch.1, 2000.
- **Zacharia, Zach G.**, "R&D and New Product Development in Supply Chain Management" *Supply Chain Management*, John T. Mentzer ed., Thousand Oaks, CA: Sage Publications, Ch.6, 2000.
- **Zacharia, Zach G.**, "The Evolution and Growth of Production in Supply Chain Management" *Supply Chain Management*, John T. Mentzer ed., Thousand Oaks, CA: Sage Publications, Ch.8, 2000.
- **Zacharia, Zach G.**, "The Evolution and Growth of Information Systems in Supply Chain Management" *Supply Chain Management*, John T. Mentzer ed., Thousand Oaks, CA: Sage Publications, Ch.11, 2000.

REFEREED PUBLICATIONS (29)

29. Varun Jain, Usha Mohan, Zach G. Zacharia, Nada R. Sanders (2022) "Improving patient satisfaction and outpatient diagnostic center efficiency using novel online real-time scheduling" *Operations Research for Health Care*, 32, 1-17, 100338
28. Saif Mir, Misty Blessley, **Zach Zacharia**, John Aloysius (2022) "Mending Fences in the Buyer-Supplier Relationship: The Role of Justice in Relationship Restoration" *Journal of Supply Chain Management*. Vol. 58, No. 3, 23 – 46.
27. Dev, Navin; Ravi Shankar; **Zach Zacharia**, Sanjeev Swami, (2021) "Supply chain resilience for managing the ripple effect in Industry 4.0 for green product diffusion" *International Journal of Physical Distribution & Logistics Management* Vol. 51 No. 8, 897-930.
26. Ballot, Eric, Benoit Montreuil, **Zach G. Zacharia**, (2021) "Physical Internet: First Results and Next Challenges" *Journal of Business Logistics* Vol 42 No. 1, 1 – 7.
25. Treiblmaier, Horst, Kristijan Mirkovski, Paul B. Lowry, **Zach G. Zacharia**, (2020) "The Physical Internet as a New Supply Chain Paradigm: A Systematic

- Literature Review and a Comprehensive Framework” *International Journal of Logistics Management* Vol. 31 No. 2, 239-287.
24. **Zach G. Zacharia**, Michael Plasch, Usha Mohan, Markus Gerschberger (2019) “The Emerging Role of Coopetition Within Inter-Firm Relationships” *International Journal of Logistics Management* Vol. 30, No. 2, 414-437.
 23. Soonhong Min, **Zach G. Zacharia**, Carlo D. Smith (2019) “Defining Supply Chain Management: In the Past, Present and Future” *Journal of Business Logistics* Vol. 40 No.1, 44-55.
 22. Kimberly Whitehead, **Zach Zacharia**, Edmund Prater (2019) “Investigating the Role of Knowledge Transfer in Supply Chain Collaboration” *International Journal of Logistics Management*” Vol. 30, No. 1, 284-302.
 21. Misty Blessly, Saif Mir, **Zach G. Zacharia**, John Aloysius (2018) “Breaching Relational Obligations In A Buyer-Supplier Relationship: Feelings Of Violation, Fairness Perceptions And Supplier Switching” *Industrial Marketing Management* Vol. 74, Oct, 215-226.
 20. Faraz, Alireza, Nada R. Sanders, **Zach G. Zacharia**, Markus Gerschberger (2018) “Monitoring Type B Buyer-Supplier Relationships” *International Journal of Production Research* Vol. 56, No. 18, 6225-6239.
 19. Whitehead, Kimberly, **Zach G. Zacharia**, Edmund Prater, (2016) “Absorptive Capacity Versus Distributive Capability: The Asymmetry of Knowledge Transfer” *International Journal of Operations and Production Management* Vol. 36, No 10, 1308-1332.
 18. Nada R. Sanders, Brian R. Fugate, **Zach G. Zacharia**, (2016) “Interdisciplinary Research In SCM: Through the Lens of The Behavioral Theory of The Firm” *Journal of Business Logistics* Vol. 37, No 2, 107-112.
 17. Nancy W. Nix, **Zach G. Zacharia**, (2014) “The Impact of Collaborative Engagement on Knowledge and Performance Gains in Episodic Collaborations” *International Journal of Logistics Management* Vol. 25, No 2, 245-269.
 16. **Zach G. Zacharia**, Nada R. Sanders, Brian R. Fugate (2014) “The Evolving Role of Disciplines Within Supply Chain Management” *Journal of Supply Chain Management* Vol. 50, No 1, 73-88.
 15. Nada R. Sanders, **Zach G. Zacharia**, Brian R. Fugate (2013) “The Interdisciplinary Future of Supply Chain Management Research” *Decision Sciences* Vol. 44, No. 3, 413-429.

14. Geoffrey T. Stewart, **Zach G. Zacharia**, Andrew B. Artis (2012) “Leveraging Relationship Orientation and its Impact on Relationship Outcomes” *Journal of Business and Industrial Marketing*, Vol. 27, No. 8, 644-658.
13. **Zach G. Zacharia**, Nancy W. Nix, Robert F. Lusch (2011) “Capabilities that Enhance Outcomes of an Episodic Supply Chain Collaboration” *Journal of Operations Management*, Vol. 29, No. 6, 591-603.
12. **Zach G. Zacharia**, Nada R. Sanders, Nancy W. Nix (2011) “The Emerging Role of the Third-Party Logistics Provider (3PL) as a Supply Chain Orchestrator” *Journal of Business Logistics*, Vol. 32, No. 1, 40-54.
11. Danny Lanier, Jr., William F. Wempe, **Zach G. Zacharia**, (2010) “Concentrated Supply Chain Membership and Financial Performance: Chain- and Firm-Level Perspectives” *Journal of Operations Management*, Vol.28, No.1, 1-16.
10. **Zach G. Zacharia**, Chad W. Autry, David S. Preston, Charles W. Lamb, (2009) “IT Alignment with Business Strategies in a Healthcare Organizations: An Empirical Analysis” *Journal of International Technology and Information Management*, Vol. 18, No. 3/4, 477-494.
9. **Zach G. Zacharia**, Nancy W. Nix and Robert F. Lusch, (2009) “An Analysis of Supply Chain Collaborations and Their Effect on Performance” *Journal of Business Logistics*, Vol. 30, No. 2, 101-123.
8. Chad W. Autry, **Zach G. Zacharia** and Charles W. Lamb, (2008) “A Logistics Strategy Taxonomy” *Journal of Business Logistics*, Vol. 29. No. 2, 53-74.
7. Nancy W. Nix, Robert F. Lusch, **Zach G. Zacharia**, and Wesley R. Bridges, (2008) "Competent Collaborations” *Marketing Management*, Vol. 17, No. 2, 18-24.
6. **Zach G. Zacharia** and John T. Mentzer (2007) “The Role of Logistics in New Product Development,” *Journal of Business Logistics*, Vol. 28, No. 1, 83-110.
 - a. Reprinted in:
 - b. *Logistique and Management*, Vol. 16, No. 1, 35-53, (2008).
5. **Zach G. Zacharia** and John T. Mentzer (2004) “Logistics Saliency In A Changing Environment,” *Journal of Business Logistics*, Vol. 25, No. 1, 187-210.
 - a. Reprinted in:
 - b. *The ICFAI Journal of Supply Chain Management*, Vol. 3, No. 1, 53-72, (2006).

4. Mentzer, John T., William DeWitt, James S. Keebler, Soonhong Min, Nancy W. Nix, Carlo D. Smith, **Zach G. Zacharia** (2001) "Defining Supply Chain Management," *Journal of Business Logistics*, Vol. 22, No. 2, 1-25.
 - c. Reprinted in:
 - d. *Logistique and Management*, Vol. 9, No. 2, 3-19, (2001).
3. **Zacharia, Zach G.**, John E. Tidwell and Stephen H. Richards (2001) "An Overview of Truck and Bus Safety:1999 Knoxville Symposium," *Journal of Vehicle Design*, Vol. 26, No. 4, 442-453.
2. Mentzer, John T., Min Soonhong and **Zach G. Zacharia** (2000) "The Nature of Interfirm Partnering in Supply Chain Management," *Journal of Retailing*, Winter, Vol. 76, Issue 4, 549-568.
1. **Zacharia, Zach G.** and Bart Jennings (1998) "The Use of Active Participation and Group Competition to Facilitate Training and Technology Transfer for Adult Learners," *Transportation Research Record*, No. 1637, 13-18.

PAPERS UNDER REVIEW (2)

- Zach G. Zacharia, Scott C. Ellis, Saif Mir, Robert J. Trent - "Gaining Advantage Through Social Exchange: How and Under What Conditions" (Revise and Resubmit)
- **Saif Mir, Timothy W. Breitbach, Zach G. Zacharia, Benjamin T. Hazen "Supplier Cultivation: An Accelerator Approach to Ecosystem Innovation" (Under Review)**

NON - REFEREED PUBLICATIONS (5)

5. **Zach G. Zacharia** (2020), What Every CFO Needs to Know about Supply Chains
4. **Zach G. Zacharia** (2019), Supply Chain Collaboration in Transformative Vertical Industries (Implications of Omnichannel and Drop Shipping)
3. Robert J. Trent, **Zach G. Zacharia**, (2012) "The Wisdom of Becoming a Preferred Customer," *Supply Chain Management Review* Vol. 16, No. 6, 10-18.
2. Nix, W. Nancy, Robert F. Lusch, **Zach G. Zacharia**, and Wesley R. Bridges, (2007) "The Hand That Feeds You – What Makes Some Collaborations with Suppliers Succeed – When So Many Fail?" *The Journal Report- Business Insight* (A Joint Venture with MIT Sloan Management Review and Wall Street Journal), Dow Jones and Company

1. **Zacharia, Zach G.** (1994) “Expert System Simplifies Bridge Paint Maintenance Programs,” *Materials Performance*, June, 25 - 28.

CONFERENCE PROCEEDINGS (18)

18. **Zach Zacharia**, Timothy Breitbart, Ben Hazen, Saif Mir (2019) “Utilizing Accelerator Programs for adopting Innovations to Encourage the Adoption” *CSCMP Conference*, Anaheim, CA, September 15.
17. **Zach Zacharia**, Timothy Breitbart, Ben Hazen, Saif Mir (2018) “Utilizing Accelerator Programs to Encourage the Adoption of New Innovations in Large Organizations” *DSI Conference*, Chicago, IL, November 17.
16. Robert Weidmer, **Zach Zacharia**, (2018) “Competing Governance Mechanisms in Buyer-Supplier Relationships” *DSI Conference*, Chicago, IL, November 16.
15. **Zach Zacharia**, Michael Plasch, Usha Mohan, Markus Gerschberger (2017) “The Role of Coopetition in Buyer Supplier Relationships” *DSI Conference*, Washington, DC, November 18.
14. **Zach Zacharia**, Michael Plasch, Usha Mohan, Markus Gerschberger (2017) “Understanding the Antecedents and Outcomes of Coopetition” *CSCMP Academic Research Conference*, Atlanta, Georgia, September 24.
13. **Zach Zacharia**, Michael Plasch, Usha Mohan, Markus Gerschberger (2017) “The Evolving Role of Coopetition within the Supply Chain” *CSCMP European Research Seminar*, Barcelona, Spain, May 19.
12. Gouda, Sirish, **Zach Zacharia**, Haritha Saranga (2016) “Linking New Forms of Work Organization and External Integration: Mediating role of cross functional collaboration” *DSI Conference*, Austin, Texas, November 21.
11. Blessley, Misty, Saif Mir, **Zacharia, Zach G.**, John Aloysius (2016) “The role of apologies following transgressions in buyer-supplier relationships.” *CSCMP Educator Conference*, Orlando, Florida, September 25.
10. Blessley, Misty, Saif Mir, **Zacharia, Zach G.**, John Aloysius (2016) “The role of transactional and relational psychological contract breach in supplier switching behavior.” *CSCMP European Research Seminar*, Vienna, Austria, May 13.
9. Blessley, Misty, Saif Mir, **Zacharia, Zach G.**, John Aloysius (2015) “Should I stay or should I go? The role of transactional and relational psychological contract breach in supplier switching behavior.” *CSCMP Educator Conference*, San Diego, California, September 27.
8. **Zacharia, Zach G.**, Nancy W. Nix and Robert F. Lusch (2007) “Supply Chain Collaborations: Project Performance and Business Performance” *18th North American Teaching and Research Conference*, Tempe, Arizona, March 29-31.

7. **Zacharia, Zach G.** (2005) “Team Based Learning in MBA and Undergraduate Supply Chain Management Classes” *16th North American Teaching and Research Conference*, Tempe, Arizona, March 17-19.
6. Nix, Nancy W., **Zach G. Zacharia** and Robert F. Lusch (2005) “Keys to Effective Supply Chain Collaboration” *16th North American Teaching and Research Conference*, Tempe, Arizona, March 17-19.
5. **Zacharia, Zach G.** and Marc E. Ruzicka (2003) “Experiential Learning: Live Business Cases in MBA Supply Management and Logistics Classes” *14th North American Teaching and Research Conference*, Tempe, Arizona , March 21- 23.
4. **Zacharia, Zach G** (2000) “The Evolution and Growth of Production in the Supply Chain”, *Society for Marketing Advances Conference*, Orlando, Florida, November 8-10.
3. **Zacharia, Zach G.**, John E. Tidwell and Stephen H. Richards (2000) “An Overview of Truck and Bus Safety:1999 Knoxville Symposium,” *4th International Fatigue Management Conference*, Perth, Australia, March 19-2.
2. **Zacharia, Zach G.** and Bart Jennings (1998), "The Use of Active Participation and Group Competition to Facilitate Training and Technology Transfer for Adult Learners," *Transportation Research Board Conference Proceedings*, Washington, District of Columbia, January 4-8.
1. **Zacharia, Zach G.** (1992), “Bridge Paint Expert Systems”, *Second International Organization for Economic Cooperation and Development (OECD) Conference on Knowledge Based Expert Systems in Transportation*, Montreal, Canada, April 3-7.

CONFERENCE PRESENTATIONS (3)

3. **Zach Zacharia**, (2022) “Identifying and Ranking Supply Chain Risks” *WDSI Conference*, Waikoloa, HI, April 7.
2. Annibal Sodero, **Zach Zacharia**, (2022) “Antecedents and outcomes of drop-shipping adoption in the retail supply chain” *Euroama Conference*, Berlin, July 3rd
1. Saif Mir, **Zach Zacharia**, (2022) “Risks in Procurement and Sourcing” *DSI Conference* Houston, November 21

PODCASTS (5)

- **Zacharia, Zach G.** (2021), “Red Flags in the Supply Chain” <https://business.lehigh.edu/blog/2021/zach-zacharia-red-flags-supply-chain> (July 2nd)
- **Zacharia, Zach G.** (2021), “Red Flags in the Supply Chain” <https://business.lehigh.edu/blog/2021/zach-zacharia-red-flags-supply-chain> (July 2nd)
- **Zacharia, Zach G.** (2021), “Disruptive New Paradigm of the Physical Internet” <https://business.lehigh.edu/blog/2021/zach-zacharia-disruptive-new-paradigm-physical-internet> (June 3rd)
- **Zacharia, Zach G.** (2018), “Dealing with Disruptive Innovations in the Supply Chain” (<https://cbe.lehigh.edu/blog/posts/dealing-disruptive-innovations-supply-chain>) (October 24)
- **Zacharia, Zach G.** (2017), “Drop Shipping: A New Opportunity for Retailers and Suppliers” (<https://cbe.lehigh.edu/blog/posts/drop-shipping-new-opportunity-retailers-and-suppliers>) December 11
- **Zacharia, Zach G.** (2017), “What You Need to Know About the Physical Internet” (<https://cbe.lehigh.edu/blog/posts/what-you-need-know-about-physical-internet>) (March 14) (Ranked 4th in Google Search for Physical Internet)

WORKING PAPERS (6)

- Zach Zacharia, Michael Plasch, Markus Gerschberger “Explorative and exploitative motives for cooptation” *Target: International Journal of Production Economics*
- Zach Zacharia, Annibal Sodero “Drop Shipping and its Effects on the New E-Commerce Retail Paradigm” *Target: Journal of Operations Management*”
- Zach Zacharia, Robert Wiedmer, Kimberly Whitehead “Competing Governance Mechanisms in Buyer-Supplier Relationships” *Target: Journal of Operations Management*
- Zach Zacharia, Cedric Heuchenne, Nada Sanders, Faraz, Alireza “Comparison of populations based on binary characteristics in the presence of non-response” *Target: Production Operations Management Journal*

- Zach Zacharia, Gopal Kumar “Environmental and social performance leads to supply chain performance? An analysis in context of sustainable collaboration” *Target: Supply Chain Management: An International Journal*
- Zach Zacharia, Benjamin Hazen, Timothy Breitbach, Saif Mir “How Accelerator Programs Facilitate Innovation Adoption in Large Organizations” *Target: Journal of Operations Management*

27.Honors and Awards (25)

2023	DATA Department Service Award, Lehigh University
2018	Teaching Innovation Grant, CBE, Lehigh University
2018	Senior Associate Editor for <i>International Journal of Logistics Management</i>
2017	Best Reviewer Award <i>Journal of Business Logistics</i>
2016	Editor for <i>Journal of Business Logistics News</i>
2016	Associate Editor for <i>Production Operations Management</i> Special Issue
2015	Associate Editor for <i>Journal of Business Logistics</i>
2015	Member of the <i>Transportation Journal</i> Editorial Board
2013	Robert and Christine Staub Faculty Excellence Award
2012	Member of the <i>Journal of Supply Chain Management</i> Editorial Board
2011	Best Paper Finalist for 2010 (<i>Journal of Operations Management</i>)
2011	Best Paper Award (European DSI Conference)
2010-2011	Council of Supply Chain Management Professional Educator Conference Chair
2010	Member of the <i>Journal of Operations Management</i> Editorial Board
2010	Member of the <i>Journal of Business Logistics</i> Editorial Board
2009-2010	Supply Chain Management Educator Conference Proceedings Editor
2007-2008	Council of Supply Chain Management Case Editor
2007	Best Paper Award (<i>NARTS-ISM Conference</i>)
2006	Tied for highest SPOT (Student Perception of Teaching) score
2005	Highest SPOT (Student Perception of Teaching) in INSC department
2000	Doctoral Dissertation Proposal Award (<i>University of Arkansas</i>)
2000	Outstanding Student Paper Award (<i>Society for Marketing Advances</i>)
2000	Finalist (<i>ISBM Doctoral Dissertation Award</i>)
2000	Scholarly Research Grant Recipient (<i>University of Tennessee</i>)
1999, 1997	Fellow (<i>Council of Logistics Management Doctoral Symposium</i>)

28. Research Funding (16)

2019	DiCentral – SCM and Financial Flow Research \$20,000
2019	Ben Franklin Technology Partners and ESPI \$20,000
2018	AFIT – Managing Customer Driven Coopettition Projects \$25,000
2017	DiCentral – Drop Shipment Research \$20,000
2014-2015	International Travel Grant - One of 5 recipients selected across the entire University \$5000
2011	Faculty Research Grant – Lehigh University (Principal Investigator), Catherine Ridings (Lehigh University) “ Does investment in Supply Chain Management and Information Technology provide value for micro firms?” \$4500
2009	Summer Research Grant – College of Business and Economics, Lehigh University (Principal Investigator), Nada R. Sanders (Lehigh University, Brian S. Fugate (Colorado State University) “ <i>State of Supply Chain Management: A Visionary Perspective</i> ” \$3000
2002-2007	Charles Tandy American Enterprise Center Faculty Research Award (<i>Texas Christian University</i>) (\$10,000/yr)
2003, 05, 07	Junior Faculty Research Grant (<i>Institute of Supply Management</i>) (\$750/yr)
2005	Research Center for Teaching Excellence, Faculty Fellow Grant (<i>Texas Christian University</i>) (\$2500)

F. Scholarly Presentations (79)

- **Zacharia, Zach G.**, “*Supply Chain Collaboration in Transformative Vertical Industries*” Retail Value Chain Federation Conference, Teaneck, New Jersey, May 6, 2019
- **Zacharia, Zach G.**, “*Theoretical and Conceptual Foundations of Supply Chain Management*” PhD Research Seminar, Indian Institute of Technology, New Delhi, January India, January 25, 2018.
- **Zach Zacharia**, Michael Plasch, Usha Mohan, Markus Gerschberger “*The Role of Coopetition in Buyer Supplier Relationships*” DSI Conference, Washington, DC, November 18, 2017
- **Zacharia, Zach G.**, “*Utilizing Drop Shipment to Improve Your Bottom Line*” Retail Value Chain Federation Conference, Phoenix, Arizona, November 6, 2017
- **Zach Zacharia**, Michael Plasch, Usha Mohan, Markus Gerschberger “*Understanding the Antecedents and Outcomes of Coopetition*” CSCMP Academic Research Conference, Atlanta, Georgia, September 24, 2017

- **Zacharia, Zach G.**, “*Complexity in Supply Chain Management*” PhD Research Seminar, Atlanta, Georgia, September 23, 2017
- **Zacharia, Zach G.**, “*Coopetition Research*” PhD Research Seminar, Atlanta, September 22, 2017
- **Zacharia, Zach G.**, “*Buyer Supplier Relationships*” PhD Research Seminar, Atlanta, September 21, 2017
- **Zacharia, Zach G.**, “*Publishing Research in American Supply Chain Journals*” Indian Institute of Technology, New Delhi, India, July 21, 2017.
- **Zacharia, Zach G.**, “*Transforming Traditional Networks Through the Use of Collaborative Environments*” Supply Chain Leaders in Action Conference, Naples, Florida June 5, 2017
- **Zach Zacharia, Michael Plasch, Usha Mohan, Markus Gerschberger** (2017) “*The Evolving Role of Coopetition within the Supply Chain*” CSCMP European Research Seminar, Barcelona, Spain, May 19.
- **Zacharia, Zach G.**, “*Logistics PhD programs in the US panel session*” Logistics Doctoral Symposium, Auburn University, Auburn, February 24, 2017.
- **Zacharia, Zach G.**, “*A Research Journey*” Indian Institute of Technology, Trichy, India, February 6, 2017.
- **Zacharia, Zach G.**, “*Orientation and Firm Infrastructure*” PhD Research Seminar, Logistikum, University of Applied Sciences, Steyr, Austria January 12, 2017
- **Zacharia, Zach G.**, “*Strategy*” PhD Research Seminar, Logistikum, University of Applied Sciences, Steyr, Austria January 11, 2017
- **Zacharia, Zach G.**, “*Conceptual Foundations from Procurement and Operations*” PhD Research Seminar, Logistikum, University of Applied Sciences, Steyr, Austria January 10, 2017
- **Zacharia, Zach G.**, “*Conceptual Foundations from Marketing and Logistics*” PhD Research Seminar, Logistikum, University of Applied Sciences, Steyr, Austria January 9, 2017
- **Zacharia, Zach G.**, “*Theoretical and Conceptual Foundations of Supply Chain Management*” PhD Research Seminar, Logistikum, University of Applied Sciences, Steyr, Austria August 10, 2016

- **Zacharia, Zach G.**, “*Philosophy of Science*” PhD Research Seminar, Logistikum, University of Applied Sciences, Steyr, Austria August 9, 2016
- **Zacharia, Zach G.**, “*Conceptual Foundations of Marketing*” PhD Research Seminar, Logistikum, University of Applied Sciences, Steyr, Austria August 8, 2016
- **Zacharia, Zach G.**, “*Conceptual Foundations of Operations*” PhD Research Seminar, Logistikum, University of Applied Sciences, Steyr, Austria August 10, 2016
- Gouda, Sirish, **Zach Zacharia**, Haritha Saranga (2016) “Linking New Forms of Work Organization and External Integration: Mediating role of cross functional collaboration” *DSI Conference*, Austin, Texas, November 21.
- Blessley, Misty, Saif Mir,^[SEP] **Zacharia, Zach G.**, John Aloysius (2016) “The role of apologies following transgressions in buyer-supplier relationships.” *CSCMP Educator Conference*, Orlando, Florida, September 25.
- **Zacharia, Zach G.**, “*Increasing Efficiency and Reducing Cost within a Supply Chain*” Indian Institute of Technology, Madras, India, June 13 2016.
- Blessley, Misty, Saif Mir,^[SEP] **Zacharia, Zach G.**, John Aloysius (2016) “The role of transactional and relational psychological contract breach in supplier switching behavior.” *CSCMP European Research Seminar*, Vienna, Austria, May 13.
- Bleasley, Misty, Mir, Saif, **Zacharia, Zach G.**, Aloysius, John “*Should I stay or should I go? The role of transactional and relational psychological contract breach in supplier switching behavior*” Council of Supply Chain Management Educator Conference, San Diego, September 27, 2015.
- **Zacharia, Zach G.**, “*Qualitative and Quantitative Research Paths in SCM*” , University of Arkansas, Fayetteville, Arkansas Feb 27, 2015.
- **Zacharia, Zach G.**, “*Publishing Research in American Supply Chain Journals*” Indian Institute of Management, Bangalore, India, January 13, 2015.
- **Zacharia, Zach G.**, Scott Ellis, Robert J. Trent “*Gaining Advantage Through Social Exchange: How and Under What Conditions*” Production Operation Management Conference, Atlanta, Georgia, May 10, 2014.
- Ellis, Scott, **Zacharia, Zach G.**, Jae-Young Oh “*The Role of Functional Congruence in Cross-Functional and Inter-organizational Collaboration*” Decision Sciences Institute Conference, Baltimore, Maryland, November 19, 2013.

- **Zacharia, Zach G.**, “*Supply Chain Management, Collaboration and their Role Across Businesses and People*” Congress of Latin American Engineering Students, Lima, Peru, October 29, 2013.
- **Zacharia, Zach G.**, Scott Ellis, “*Antecedents to Buyer-Engineer Knowledge Transfer*” Production Operation Management Conference, Denver, Colorado, May 4, 2013.
- **Zacharia, Zach G.**, “*Balancing Effective Research and Teaching*” – Invited Panel Presentation, Council of Supply Chain Management Doctoral Symposium, Atlanta, Georgia, October 1, 2012.
- **Zacharia, Zach G.**, “*What are some of the Factors That Affect the Relationship Between Cross Functional New Product Development and New Product Project Performance?*” Decision Sciences Institute Conference, Boston, Massachusetts, November 22, 2011.
- **Zacharia, Zach G.**, “*Supply Chain Security - An Academic Discussion and Future Research*” Invited Panel Presentation, Decision Sciences Institute Conference, Boston, Massachusetts, November 21, 2011.
- **Zacharia, Zach G.**, “*Conference Chairperson Opening Remarks*” Council of Supply Chain Management Educator Conference, Philadelphia, Pennsylvania, October 2, 2011.
- **Zacharia, Zach G.**, William F. Wempe William and Danny Lanier, Jr. “*Concentrated Supply Chain Membership and Financial Performance: Chain- and Firm-Level Perspectives*” Academy of Management Conference, San Antonio, Texas, August 12 – August 17, 2011.
- **Zacharia, Zach G.** and Catherine M. Ridings “*Does investment in Supply Chain Management and Information Technology provide value for micro firms?*” Production Operations Management Conference, Reno, Nevada, April 28-May 1, 2011.
- **Zacharia, Zach G.** and Robert J. Trent “*Supplier Satisfaction and Innovation Sharing*” Decision Sciences Institute Conference, San Diego, November 20-23, 2010.
- Christoph Bode, Stephan M. Wagner and **Zacharia, Zach G.**, “*The Effect of Cooperation, Supplier Development, and Relationship-Specific Investments on Suppliers' Willingness to Share Innovation*” Decision Sciences Institute Conference, San Diego, November 20-23, 2010.

- **Zacharia, Zach G.** “*Personal Career Development in Academia: What now and How*” Council of Supply Chain Management Professionals Doctoral Symposium, San Diego, September 27, 2010.
- **Zacharia, Zach G.** “*Supply Chain Management Overview*” Executive MBA Program, Universidad de Piura, Piura, Peru, June 12, 2010.
- **Zacharia, Zach G.** “*Supply Chain Management Collaboration Strategies*” CSCMP Roundtable, Lima, Peru, June 11, 2010.
- **Zacharia, Zach G.** and John R. MacDonald “*Are differences in Risk Planning Significant?*” Production and Operations Management Conference, Vancouver, Canada, May 7-10, 2010.
- **Zacharia, Zach G.** and Robert J. Trent “*Supplier Satisfaction – How does it matter?*” Production and Operations Management Conference, Vancouver, Canada, May 7-10, 2010.
- **Zacharia, Zach G.,** Nancy W. Nix, and Robert F. Lusch “*The Moderating Role of Absorptive Capability and Collaborative Communication in Organizational Learning*” 19th North American Teaching and Research Conference, Tempe, Arizona, March 11-12, 2010
- **Zacharia, Zach G.** and John R. MacDonald “*Risk Planning: Is it of Value*” Decision Sciences Institute Conference, New Orleans, LA, November 17, 2009.
- **Zacharia, Zach G.** “*When Should New Product Development Managers Consider Distribution Logistics*” Decision Sciences Institute Conference, New Orleans, LA, November 15, 2009.
- John R. MacDonald and **Zacharia, Zach G.** “*Risk and Disruption Management: The Impact of Behavioral Interference*” Behavioral Operations Conference, Syracuse, NY, June 26, 2009.
- **Zacharia, Zach G.,** Nancy W. Nix, and Robert F. Lusch “*The Moderating Role of Absorptive Capability and Collaborative Communication in Organizational Learning*” Production and Operation Management Conference, Orlando, FL, May 2, 2009.
- **Zacharia, Zach G.,** Nancy W. Nix and Robert F. Lusch “*Supply Chain Collaborations: Project Performance and Business Performance*” 18th North American Teaching and Research Conference, Tempe, Arizona, March 29-31. (2007)

- **Zacharia, Zach G.**, Nancy W. Nix, and Robert F. Lusch “*The Moderating Role of Absorptive Capability and Collaborative Communication in Organizational Learning*” University of Tennessee, Knoxville, TN, November 7, 2006.
- **Zacharia, Zach G.**, Nancy W. Nix, and Robert F. Lusch “*The Moderating Role of Absorptive Capability and Collaborative Communication in Knowledge Acquisition*” DFWCSMP Roundtable meeting, Dallas, TX, October 12, 2006.
- **Zacharia, Zach G.**, “*Early Supplier Involvement*” National Council for Advanced Manufacturing, Washington, MD, June 7, 2006.
- **Zacharia, Zach G.**, Nancy W. Nix, and Robert F. Lusch “*Keys to Effective Supply Chain Collaboration and Knowledge Acquisition*” National Council for Advanced Manufacturing, Washington, MD, June 7, 2006.
- **Zacharia, Zach G.**, Nancy W. Nix, and Robert F. Lusch “*Keys to Effective Supply Chain Collaboration*” Supplier Network Working Group Meeting, Fort Worth, TX March 16, 2006.
- **Zacharia, Zach G.**, Nancy W. Nix, and Robert F. Lusch “*Keys to Effective Supply Chain Collaboration*” Institute of Supply Management Group Meeting, Fort Worth, Texas, January 3, 2006.
- **Zacharia, Zach G.** “Team Based Learning in MBA and Undergraduate Supply Chain Management Classes” *16th North American Teaching and Research Conference*, Tempe, Arizona, March 17-19. (2005)
- Nix, Nancy W., **Zach G. Zacharia** and Robert F. Lusch “Keys to Effective Supply Chain Collaboration” *16th North American Teaching and Research Conference*, Tempe, Arizona, March 17-19. (2005)
- **Zacharia, Zach G.**, “*Education Strategies*” Council of Logistics Roundtable Leadership Forum, Chicago, Illinois, June 11-12, 2004.
- **Zacharia, Zach G.**, and Nancy W. Nix, “*Supply Chain Collaboration – The role of a 3PL intermediary*” Society of Marketing Advances, New Orleans, Louisiana, November 6 - 8, 2003.
- **Zacharia, Zach G.**, Nancy W. Nix, and Robert F. Lusch “*Collaboration Effectiveness in the Supply Chain: A Knowledge and Capabilities Based Approach*” American Marketing Faculty Consortium, Dallas, Texas, October 30-November 2, 2003.
- **Zacharia, Zach G.**, “*What does it mean to be an education officer in your roundtable?*” Council of Logistics Roundtable Leadership Forum, Chicago, Illinois, June 6-7, 2003.

- Nix, Nancy W. and **Zach G. Zacharia**, Track Chairs “*Going Beyond the Hype: Getting and Measuring the Value from your Supply Chain Initiatives*” Council of Logistics Management Conference, Chicago, Illinois, September 23-27, 2003.
- **Zach G. Zacharia**, *Top 10 Truck Safety Recommendations*, Federal Motor Carrier Safety Administration, Washington, District of Columbia, October 16, 2002.
- **Zach G. Zacharia**, *Logistics Involvement in New Product Development*, University of Arkansas, Fayetteville, Arkansas, September 18, 2002.
- **Zach G. Zacharia**, “Supply and Value Chain Certificate Program” presented at the Supply and Value Chain Conference, Ft. Worth, Texas, February 8, 2002.
- **Zach G. Zacharia**, “*Tennessee Transportation Assistance Program*” presented at the Region 4 LTAP conference, St. Petersburg, Florida, May 16, 2001.
- **Zach G. Zacharia**, “*The Evolution and Growth of Production in the Supply Chain*”, 2000 *Society for Marketing Advances Conference*, Orlando, Florida, November 8, 2000.
- **Zach G. Zacharia**, and Soonhong Min “*The Nature of Interfirm Partnering in Supply Chain Management*” presented at American Marketing Association, Chicago, Illinois, August 5, 2000.
- **Zach G. Zacharia**, “*Searching the Internet and Web Page Design*” presented at University of Tennessee, Knoxville, Tennessee, April 17, 2000.
- **Zach G. Zacharia**, “*An Overview of Truck and Bus Safety: 1999 Knoxville Symposium*” presented at the 4th International Fatigue Management Conference, Perth, Australia, March 19 – 22, 2000.
- **Zach G. Zacharia**, “*Traffic Safety and the Internet*” presented at the Governor Highway Safety Conference, Memphis, Tennessee, July 12-14, 1999.
- **Zach G. Zacharia**, “*Tennessee Transportation Assistance Program*” presented at the Asphalt Emulsion Users Conference, Nashville, Tennessee, November 19, 1998.
- **Zach G. Zacharia** and Barton R. Jennings “*The Use of Active Participation and Group Competition to Facilitate Training and Technology Transfer for Adult Learners*” Transportation Research Board Conference, Washington, District of Columbia, January 10-14, 1998.
- **Zach G. Zacharia**, “*Training Requirements for Local Governments*” presented at the National Transportation Training Conference, Reno, Nevada, October 7-9, 1997.
- **Zach G. Zacharia**, “*Logistics Thought: Key Messages and Implications from the Field of Marketing*,” presented at the Council of Logistics Management Doctoral Symposium, Chicago, Illinois, October 3-4, 1997.

- **Zach G. Zacharia**, "*Navigating the Internet*" presented at the Southeast Local Roads Conference, Biloxi, Mississippi, September 24-26, 1997.
- **Zach G. Zacharia**, "*Bridge Paint Expert Systems*," presented at the Second International Organization for Economic Cooperation and Development (OECD) Conference on Knowledge Based Expert Systems in Transportation, Montreal, Canada, June 14-16, 1992.

G. Teaching and Research Advising

COURSES:

Lehigh University (2008 – Present)

- SCM 186 - Supply Chain Management and Operations (Undergraduate 2008 - present)
- SCM 354 - Logistics and Transportation (Undergraduate 2008-present)
- GBUS 453 – Logistics and Transportation (Graduate 2013 – present)
- GBUS 492- Supply Chain Management Strategy (Graduate 2010- 2015) (Summer Course)
- Advising 14 Supply Chain Management Majors (2021)
- Advising 11 Supply Chain Management Majors (2020)
- Advising 21 Supply Chain Management Majors (2019)
- Advising 5 Supply Chain Management Majors (2018)
- Advising 24 Supply Chain Management Majors (2017)
- Advising 9 Supply Chain Management Majors (2016)
- Advising 27 Supply Chain Management Majors (2015)
- Advising 28 Supply Chain Management Majors (2014)
- Advising 24 Supply Chain Management Majors (2013)
- Advising 9 Supply Chain Management Majors (2012)
- Advising 10 Supply Chain Management Majors (2011)
- Advising 13 Supply Chain Management Majors (2010)
- Advising 6 Supply Chain Management Majors (2009)

Texas Christian University (2001 – 2008)

- Strategic Sourcing and Procurement (Professional MBA) 2007
- Business Simulation (Professional MBA) 2007
- Supply Chain Management Concepts (Full-Time MBA) 2005 – 2008
- Supply Chain Management Concepts (Professional MBA) 2001– 2008
- Logistics and Transportation (Professional MBA) 2001 - 2008
- Supply Chain Tools and Technologies (Professional MBA) 2002
- Logistics and Transportation (Undergraduate) 2001 - 2008
- Supply Chain Management Concepts (Undergraduate) 2003 – 2004
- Supply Chain Tools and Technologies (Undergraduate) 2003
- Procurement and Supply Management (Undergraduate) 2003

University of Tennessee (1996-2001)

- Introduction to Transportation (Undergraduate) Summer 1998
- Introduction to Logistics (Undergraduate) Summer 1999
- Marketing Management (Undergraduate) Spring 2000
- Global Logistics and Transportation (Undergraduate) Summer 2000

H. SERVICE

University

Faculty Compensation Committee (2016 – 2019)

College

Director, Center for Supply Chain Research Lehigh
Promotion and Tenure Committee (2021 – onwards)
Chair, Database and Software Committee (2018 – onwards)
Ph.D. Task Force (2017)
Undergraduate Core Curriculum Committee (2016)
Math Committee to Assess Assessment Results (2010)

Department

BIS Assistant Professor Search Chair – Tenure Track (2021-2021)
SCM Assistant Professor Search Chair – Tenure Track (2020-2020)
DATA Department Chair Search – Tenure Track (2019-2019)
SCM Assistant Professor Search Chair – Tenure Track (2018-2018)
SCM POP Search Chair (2017-2017)
Research Seminar Committee (2010-2011)
SCM Club Faculty Liaison (2009-2019)

Professional (Council of Supply Chain Management Professionals)

Education Committee Member -Lehigh Valley Roundtable (2015-
onwards)
President – Lehigh Valley Roundtable (2012-2015)
Education Conference Chair (2010 – 2011)
Education Strategies Committee Member (2007 – 3-year term)
Case Editor (3-year term)
President – Dallas Roundtable (2007-2008)
Vice President – Dallas Roundtable (2006-2007)
Education chair – Dallas Roundtable (2004-2006)
Member (1999 – onwards)

External Service

Rockefeller Group – Expert Service Consulting (Jan 2020)

**Exhibit B - Eligibility
Criteria - Work
Records**

** REGISTRATION FOR TAX PURPOSES ONLY **

DESCRIPTION	ORD	FIELD	CONTENT		
PROPERTY REGISTRATION			236.916-8		
DATE OF CHANGE/EMPLOYER ID			10/15/2021 - 30955		
DATE OF IMPLEMENTATION			05/20/2015		
TAX PAYER			E. W. M. DE DONATO - PRODUcoes AUDIOVISUAIS		
TRADE NAME			W2D MOVIES		
ADDRESS			RUA LUZITANIA	NO.	382
COMPLEMENT			APT.121		
NEIGHBORHOOD			CENTRO		
DISTRICT			VILA LUSITANIA		
ZIP CODE			09725 150		
EMAIL			CONTATO@W2DFILMES.COM		
PHONE			<0011> 44384705		
MOBILE			<11> 996699735		
CNPJ			22.300.810/0001-04		
ARTICLES OF INCORPORATION			00.000.000.475.381/JUCESP		
REGIST. OF ARTICLES OF INCORPORATION			09/30/2021		
NUMBER OF PARTNERS			01		
REGISTRATION DATE			04/22/2015		
STREET CODE			01176		
PROPERTY REGISTRATION ESTABLISHED			002.021.051.045		
ESTABLISHED			NOT ESTABLISHED		
TYPE OF COMPANY			04 - SOLE PROPRIETORSHIP		
ADVERTISING			NONE		
ISS (SERVICE TAX) REGIME			02 - BASED ON REVENUE		
OPTED FOR SIMPLES			04/22/2015 TO 12/31/2017		
OPTED FOR SIMPLES			01/01/2018		
OPTED FOR M.E.I			04/22/2015 TO 12/31/2017		
OPTED FOR M.E.I			04/22/2015 TO 12/31/2017		
ENTRY INDICATOR			N		
PARTNER	1		EDUARDO WAGNER MAIDA DE DONATO		
ADDRESS			RUA LUZITANIA	NO.	382
COMPLEMENT			APT.121		
NEIGHBORHOOD			CENTRO		
DISTRICT			VILA LUSITANIA		
ZIP CODE			09725 150		
CPF			311.699.628-82		
DOCUMENT			RG.44352234-0		
MUNICIPALITY			SAO BERNARDO DO CAMPO		
STATE			SP		
ARTICLES OF INCORPORATION			00.035.814.600.629/JUCESP		
REGIST. OF ARTICLES OF INCORPORATION			04/22/2015		
DATE OF CHANGE/EMPLOYER ID			05/20/2015 - 62935		
ACTIVITY CODE	1		1.028.15-4 NEWSPAPER PUBLISHING		
CNAE CODE	1		5812/3-00		
SERVICE CODE	1		1241 RATE 02.00		
START DATE	1		04/22/2015		
DATE OF CHANGE/EMPLOYER ID	1		05/20/2015 - 62935		
ACTIVITY CODE	2		1.028.16-2 MAGAZINE PUBLISHING		
CNAE CODE	2		5813/1-00		
SERVICE CODE	2		1241 RATE 02.00		
START DATE	2		04/22/2015		
DATE OF CHANGE/EMPLOYER ID	2		05/20/2015 - 62935		
ACTIVITY CODE	3		1.040.02-2 SERVICES FOR PLANNING, ORGANIZING, AND MANAGING FAIRS, EXHIBITIONS, CONFERENCES, AND RELATED EVENTS		
CNAE CODE	3		8230/0-01		

** REGISTRATION FOR TAX PURPOSES ONLY **

DESCRIPTION	ORD	FIELD	CONTENT
PROPERTY REGISTRATION		236.916-8	** CONTINUATION **
SERVICE CODE	3	1451	RATE 05.00
START DATE	3		04/22/2015
DATE OF CHANGE/EMPLOYER ID	3		05/20/2015 - 62935
ACTIVITY CODE	4	1.063.05-7	POST-PRODUCTION ACTIVITIES FOR FILMS, VIDEOS, AND TELEVISION PROGRAMS , NOT SPECIFIED
CNAE CODE	4		5912/0-99
SERVICE CODE	4	1611	RATE 02.00
START DATE	4		04/22/2015
DATE OF CHANGE/EMPLOYER ID	4		05/20/2015 - 62935
ACTIVITY CODE	5	1.064.05-3	FILMING OF PARTIES AND EVENTS
CNAE CODE	5		7420/0-04
SERVICE CODE	5	1611	RATE 02.00
START DATE	5		04/22/2015
DATE OF CHANGE/EMPLOYER ID	5		05/20/2015 - 62935
NOTES	1		AMENDMENT MADE PURSUANT TO JOINT INSTRUCTION 04/2020 SF-1 AND SA-1 DATED 07/29/2020, AT THE TAXPAYER 'S REQUEST, FOR TAX PURPOSES ONLY. DIGITAL DOCUMENT NO. SB 104797/2021-61. REMOVAL FROM MEI STATUS ON 12/31/2015, ACCORDING TO THE OPTANTS REGISTRY AND REMOVAL NO. 378.842/21-3, REGISTERED WITH JUCESP ON 08/06/2021. CHANGE OF COMPANY NAME FROM EDUARDO WAGNER MAIDA DE DONATO TO E. W. M. DE DONATO - PRODUCOES AUDIOVISUAIS, BECOMING AN INDIVIDUAL ENTREPRENEUR PER INDIVIDUAL COMPANY REGISTRATION REQUEST NO.475.381/21-0, REGISTERED WITH JUCESP ON 09/30/2021, AS DECLARED IN FORM BY THE PARTNER. AWARE OF POSSIBLE RETROACTIVE FEES.

*** ATTENTION ***

ANY CHANGES OR CLOSURE MUST BE REPORTED WITHIN 30 <TRINTA> DAYS, AS PROVIDED IN
ARTICLES 83 AND 151 OF THE MUNICIPAL LAW N.1802/1969.

INSSUING INVOICES IS MANDATORY, AS PROVIDED IN THE MUNICIPAL DECREE
NO. 17.419, OF FEBRUARY 24, 2011.

MUNICIPAL FINANCE SECRETARIAT PORTAL WWW.SF.SAOBERNARDO.SP.GOV.BR

S.B.CAMPO, 10/15/2021

JANAINA ZABUSCKA PASQUARELLI POZENATO
30.955 - CLERK

Signatures waived, pursuant to Joint Instruction No. 4/2020-SF-1 and SA-1

I, Raphael Michels Fantinato de Moura, telephone number [415 425-2508](tel:4154252508), mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

Raphael Michels Fantinato de Moura.

Date: August 10, 2025.

** INSCRICAO SOMENTE PARA FINS TRIBUTARIOS **

DISCRIMINACAO	ORD	CONTEUDO DO CAMPO	NUM.
INSCR. MOBILIARIA		236.916-8	
DT.ALTER/MATR.FUNC		15/10/2021 - 30955	
DATA DE IMPLANTACAO		20/05/2015	
CONTRIBUINTE		E. W. M. DE DONATO - PRODUcoes AUDIOVISUAIS	
NOME FANTASIA		W2D FILMES	
ENDERECO		RUA LUZITANIA	382
COMPLEMENTO		AP.121	
BAIRRO		CENTRO	
VILA		VL.LUSITANIA	
CEP		09725 150	
EMAIL		CONTATO@W2DFILMES.COM	
TELEFONE		<0011> 44384705	
CELULAR		<11> 996699735	
CNPJ		22.300.810/0001-04	
CONTRATO SOCIAL		00.000.000.475.381/JUCESP	
REG.CONTRATO SOCIAL		30/09/2021	
NUMERO DE SOCIOS		01	
DATA DE INSCRICAO		22/04/2015	
CODIGO DE LOGRADOURO		01176	
INSCR. IMOBILIARIA		002.021.051.045	
ESTABELECIDO		NAO ESTABELECIDO	
TIPO DE FIRMA		04 - EMPRESA INDIVIDUAL	
PUBLICIDADE		NAO HA	
REGIME DE ISS		02 - FATURADO	
OPTANTE - SIMPLES		22/04/2015 A 31/12/2017	
OPTANTE - SIMPLES		01/01/2018	
OPTANTE - M.E.I		22/04/2015 A 31/12/2015	
OPTANTE - M.E.I		22/04/2015 A 31/12/2015	
IND. DE LANCAMENTO		N	
SOCIO	1	EDUARDO WAGNER MAIDA DE DONATO	
ENDERECO		RUA LUZITANIA	382
COMPLEMENTO		AP.121	
BAIRRO		CENTRO	
VILA		VL.LUSITANIA	
CEP		09725 150	
CPF		311.699.628-82	
DOCUMENTO		RG.44352234-0	
MUNICIPIO		SAO BERNARDO DO CAMPO	
SUF		SP	
CONTRATO SOCIAL		00.035.814.600.629/JUCESP	
REG.CONTRATO SOCIAL		22/04/2015	
DT.ALTER/MATR.FUNC		20/05/2015 - 62935	
CODIGO DE ATIVIDADE	1	1.028.15-4 EDICAO DE JORNAIS	
CÓDIGO CNAE	1	5812/3-00	
CODIGO DE SERVICO	1	1241 PERCENTUAL 02,00	
DATA DE INICIO	1	22/04/2015	
DT.ALTER/MATR.FUNC	1	20/05/2015 - 62935	
CODIGO DE ATIVIDADE	2	1.028.16-2 EDICAO DE REVISTAS	
CÓDIGO CNAE	2	5813/1-00	
CODIGO DE SERVICO	2	1241 PERCENTUAL 02,00	
DATA DE INICIO	2	22/04/2015	
DT.ALTER/MATR.FUNC	2	20/05/2015 - 62935	
CODIGO DE ATIVIDADE	3	1.040.02-2 SERVICOS DE PLANEJAMENTO, ORGANIZACAO E ADMINISTRACAO DE FEIRAS, EXPOSICOES, CONGRESSOS E CONGENERES	
CÓDIGO CNAE	3	8230/0-01	

** INSCRICAO SOMENTE PARA FINS TRIBUTARIOS **

DISCRIMINACAO	ORD	CONTEUDO DO CAMPO
INSCR. MOBILIARIA		236.916-8 ** C O N T I N U A C A O **
CODIGO DE SERVICO	3	1451 PERCENTUAL 05,00
DATA DE INICIO	3	22/04/2015
DT.ALTER/MATR.FUNC	3	20/05/2015 - 62935
CODIGO DE ATIVIDADE	4	1.063.05-7 ATIVIDADES DE POS-PRODUCAO CINEMATOGRAFICA, DE VIDEOS E DE PROGRAMAS DE TELEVISAO NAO ESPECIFICADAS
CÓDIGO CNAE	4	5912/0-99
CODIGO DE SERVICO	4	1611 PERCENTUAL 02,00
DATA DE INICIO	4	22/04/2015
DT.ALTER/MATR.FUNC	4	20/05/2015 - 62935
CODIGO DE ATIVIDADE	5	1.064.05-3 FILMAGEM DE FESTAS E EVENTOS
CÓDIGO CNAE	5	7420/0-04
CODIGO DE SERVICO	5	1611 PERCENTUAL 02,00
DATA DE INICIO	5	22/04/2015
DT.ALTER/MATR.FUNC	5	20/05/2015 - 62935
OBSERVACOES	1	ALTERACAO EFETUADA NOS TERMOS DA INSTRUCAO CONJUNTA 04/2020 SF-1 E SA-1 DE 29/07/2020 MEDIANTE SOLICITACAO DO CONTRIBUINTE, SOMENTE PARA FINS TRIBUTARIOS.DOCUMENTO DIGITAL N. SB 104797/2021-61. DESENQUADRAMENTO DE MEI EM 31/12/2015 CONFORME CONSULTA DE OPTANTES E CONFORME DESENQ.N.378.842/21-3 REG.JUCESP EM 06/08/2021.ALTERACAO DA RAZAO SOCIAL DE EDUARDO WAGNER MAIDA DE DONATO P/E. W. M. DE DONATO - PRODUCOES AUDIOVISUAIS PASSANDO A EMPRESARIO INDIVIDUAL REQUER.DE EMP INDIV.N.475.381/21-0 VREG.JUCESP EM 30/09/2021 E CONFORME DECLARADO EM FORMULARIO PELO SOCIO.CIENTE DE POSSIVEIS TAXAS RETROATIVAS.

*** A T E N C A O ***

QUALQUER ALTERACAO OU ENCERRAMENTO DEVERA SER COMUNICADA EM 30 <TRINTA> DIAS, CONFORME DISPOEM OS ARTIGOS 83 E 151 DA LEI MUNICIPAL N.1802/1969.

E OBRIGATORIO A EMISSAO DE NOTAS FISCAIS, CONFORME DISPOE O DECRETO MUNICIPAL N. 17.419, DE 24 DE FEVEREIRO DE 2011.

PORTAL DA SECRETARIA DE FINANÇAS WWW.SF.SAOBERNARDO.SP.GOV.BR

S.B.CAMPO, 15/10/2021

JANAINA ZABUSCKA PASQUARELLI POZENATO
30.955 - ATENDENTE

Assinaturas dispensadas, nos termos da Instrução Conjunta nº 4/2020-SF-1 e SA-1



Public Consultation of the ICMS Registry

ICMS Taxpayer Registry – CADESP

Query Control Code: 5fba8c25-1067-4ffa-978d-739f7e40d9ce

Company	
IE:	635.818.156.116
CNPJ:	22.300.810/0001-04
Legal Name:	E. W. M. DE DONATO – PRODUcoes AUDIOVISUAIS
Trade Name:	W2D FILMES
Legal Nature:	Sole Proprietorship
Address	
Street:	RUA LUZITANIA
No.:	382
ZIP Code:	09.725-150
Municipality:	SÃO BERNARDO DO CAMPO
Complement:	APT 121
Neighborhood:	VILA LUSITANIA
State:	SP
Additional Information	
Registration Status:	Active
Tax Occurrence:	Active
Tax Regime:	Simples Nacional (Brazilian simplified tax regime for small businesses)
Business Activity:	Post-production activities for motion pictures, videos, and television programs not previously specified
Date of Registration Status:	04/22/2015
Tax Office:	PF-12 – SÃO BERNARDO DO CAMPO
NF-e Information	
Date of Accreditation as NF-e (Electronic Invoice)	01/12/2018
Issuer:	
NF-e Obligation Indicator:	Full Obligation
Start Date of NF-e Obligation:	10/01/2018

Back

Note: The above data is based on information provided by the registered taxpayers themselves. It does not serve as a certificate of their actual existence in fact or in law, is not enforceable against the Treasury, and does not exempt them from tax liability arising from transactions carried out with them.

Version: 4.05.2

São Paulo State Treasury Department

I, Raphael Michels Fantinato de Moura, telephone number [415 425-2508](tel:4154252508), mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

Raphael Michels Fantinato de Moura.

Date: August 10, 2025.



Consulta Pública ao Cadastro ICMS

Cadastro de Contribuintes de ICMS - Cadesp



Código de controle da consulta: 5fba8c25-1067-4ffa-978d-739f7e40d9ce

Estabelecimento	
<p>IE: 635.818.185.116 CNPJ: 22.300.810/0001-04 Nome Empresarial: E. W. M. DE DONATO - PRODUcoes AUDIOVISUAIS Nome Fantasia: W2D FILMES Natureza Jurídica: Empresário (Individual)</p>	
Endereço	
<p>Logradouro: RUA LUZITANIA Nº: 382 CEP: 09.725-150 Município: SAO BERNARDO DO CAMPO</p> <p style="text-align: right;">Complemento: APT 121 Bairro: VILA LUSITANIA UF: SP</p>	
Informações Complementares	
<p>Situação Cadastral: Ativo Ocorrência Fiscal: Ativa Regime de Apuração: SIMPLES NACIONAL Atividade Econômica: Atividades de pós-produção cinematográfica, de vídeos e de programas de televisão não especificadas anteriormente</p> <p style="text-align: right;">Data da Situação Cadastral: 22/04/2015 Posto Fiscal: PF-12 - SÃO BERNARDO DO CAMPO</p>	
Informações NF-e	
<p>Data de Credenciamento como emissor de NF-e: 12/01/2018 Indicador de Obrigatoriedade de NF-e: Obrigatoriedade Total Data de Início da Obrigatoriedade de NF-e: 01/10/2018</p>	

Voltar

Observação: Os dados acima estão baseados em informações fornecidas pelos próprios contribuintes cadastrados. Não valem como certidão de sua efetiva existência de fato e de direito, não são oponíveis à Fazenda e nem excluem a responsabilidade tributária derivada de operações com eles ajustadas.

Versão: 4.05.2

Secretaria da Fazenda do Estado de São Paulo



GOVERNMENT OF THE STATE OF SÃO PAULO
SECRETARIAT OF ECONOMIC DEVELOPMENT
COMMERCIAL REGISTRY OF THE STATE OF SÃO PAULO



FULL CERTIFICATE OF INCORPORATION

DOCUMENT ISSUED VIA THE INTERNET

COMPANY INFORMATION			
CORPORATE NAME E. W. M. DE DONATO - PRODUÇÕES AUDIOVISUAIS		LEGAL FORM BUSINESS OWNER (MICROENTERPISE)	
NIRE 35814600629	CNPJ 22.300.810/0001-04	FILING NUMBER 475.381/21-0	FILING DATE 09/30/2021

CERTIFICATE INFORMATION		
ISSUE DATE 10/05/2021	TIME OF ISSUE 5:21:26 PM	CONTROL CODE 159972819
THE AUTHENTICITY OF THIS DOCUMENT, AS WELL AS ITS ELECTRONIC VERSION, CAN BE VERIFIED AT WWW.JUCESPONLINE.SP.GOV.BR		

THIS COPY WAS DIGITALLY AUTHENTICATED AND SIGNED ON 05/10/2021 BY THE JUCESP SECRETARY GENERAL - GISELA SIMIEMA CESCHIN, UNDER ARTICLE 1 OF PROVISIONAL MEASURE NO. 2.200-2 OF 08/24/2001. WHICH ESTABLISHED THE BRAZILIAN PUBLIC KEY INFRASTRUCTURE - ICP-BRASIL, IN FORCE ACCORDING TO CONSTITUTIONAL AMENDMENT NO. 32 OF 09/11/2001.

ARTICLE 1. THE BRAZILIAN PUBLIC KEY INFRASTRUCTURE - ICP-BRASIL IS HEREBY ESTABLISHED TO ENSURE THE AUTHENTICITY, INTEGRITY, AND LEGAL VALIDITY OF ELECTRONIC DOCUMENTS, SUPPORTING APPLICATIONS, AND ENABLED APPLICATIONS THAT USE DIGITAL CERTIFICATES. AS WELL AS THE PERFORMANCE OF SECURE ELECTRONIC TRANSACTIONS.

LAST DOCUMENT FILED FOR THE AFOREMENTIONED COMPANY.

I hereby certify the registration of incorporation under No. 475.381/21-0 on 09/30/2021, of the company E. W. M. DE DONATO - PRODUÇÕES AUDIOVISUAIS, NIRE No. 35814600629, filled under protocol No. 0926657215. This copy was digitally authenticated and signed on 06/10/2021, by GISELA SIMIEMA CESCHIN - Secretary General. Authentication Code: 153487369. JUCESP guarantees the authenticity of the registration and this Full Certificate of Incorporation when accessed directly through the portal: www.jucesponline.sp.gov.br.



JUCESP - Commercial Registry of the State of São Paulo

Ministry of Industry, Foreign Trade and Services
Department of Business Registration and Integration – DREI
Department of Economic Development



JUCESP PROTOCOL
0.926.657/21-5
S. M. D. S.

APPLICATION COVER PAGE

CONTROLE INTERNET
029898856-9

REGISTRATION DATA

ACT Change of Business Name; Change of Economic Activity Code/ Corporate Purpose; Change of Address; Inclusion/Change of Sole Proprietor;			
CORPORATE NAME E.W. de Donato Produções Audiovisuais			SIZE Standard
STREET Rua Luzitania		NUMBER 382	COMPLEMENT Apt 121
MUNICIPALITY São Bernardo do Campo		STATE SP	ZIP CODE 09725-150
PHONE (11)996699735		EMAIL contato@w2dfilmes.com	
REQUIREMENT NUMBER 0	CNPJ – HEAD OFFICE 22.300.810/0001-04	NIRE – HEAD OFFICE 3581460062-9	
IDENTIFICATION OF SIGNATORY APPLICATION COVER PAGE NAME: Eduardo Wagner Maida de Donato (Business Owner) SIGNATURE: -----// signature //-----		AMOUNTS COLLECTED DARE: BRL 71.85 DARF: BRL 0.00	DOC. SEQ. 1/1
DATE: 09/08/2021			

I DECLARE, UNDER PENALTY OF LAW, THAT THE INFORMATION CONTAINED IN THE APPLICATION/PROCESS IS TRUE.

FOR THE EXCLUSIVE USE OF THE COMMERCIAL REGISTRY OF THE STATE OF SÃO PAULO (INCLUDING REVERSE SIDE)

<p>PROTOCOL STAMP</p> <p>JUCESP HEAD OFFICE POSTAL 01</p> <p>SEPTEMBER 28, 2021</p> <p>PROTOCOL</p>	<p>DISTRIBUTION STAMP</p> <p>0803(147754)</p>	<p>REVIEW STAMP</p> <p>JUCESP APPROVED</p> <p>SEPTEMBER 29, 2021</p> <p>-----// signature //----- Sérgio [unreadable] da Silva Technical Officer for Public Registry RG 17.508.070</p>
---	---	--

ATTACHMENTS: EXCLUSIVE USE OF THE REVIEW DEPARTMENT

<input type="checkbox"/> DBE	<input type="checkbox"/> Personal Documents
<input type="checkbox"/> Power of Attorney	<input type="checkbox"/> Appraisal Report
<input type="checkbox"/> Court Order	<input type="checkbox"/> Newspaper
<input type="checkbox"/> Deed of Partition	<input type="checkbox"/> Protocol / Justification
<input type="checkbox"/> Balance Sheet	<input type="checkbox"/> Certificate
<input type="checkbox"/> Others	

NOTES:

REGISTRATION LABELS + STAMP

JUCESP
SEPTEMBER 30, 2021
HEAD OFFICE

Department of Economic Development – JUCESP

-----// signature //-----
GISELA SIMIEMA CESCHIN
SECRETARY GENERAL

I hereby certify the registration under no. **475.381/21-0**

JUCESP

DOCUMENTS NOT CLAIMED WITHIN 90 DAYS OF AVAILABILITY WILL BE DISCARDED – ART. 57, §5, DECREE 1.800/96



JUCESP - Commercial Registry of the State of São Paulo

Ministry of Industry, Foreign Trade and Services
Department of Business Registration and Integration – DREI
Department of Economic Development



Sole Proprietor's Registration Form

COMPANY REGISTRATION IDENTIFICATION NUMBER 3581460062-9		BRANCH NIRE (for Branch only)				
NAME OF THE BUSINESS OWNER (full, without abbreviation) Eduardo Wagner de Maida Donato						
CITY OF BIRTH (city and state) São Bernardo do Campo		STATE SP	NATIONALITY Brazilian	COLOR OR RACE White		
MARITAL STATUS Single	PROPERTY REGIME (if married) Partial Community Property			SEX Male		
PARENTAGE (father) Antonio Wagner de Donato			PARENTAGE (mother) Silvia Helena Maida de Donato			
DATE OF BIRTH 12/27/1982	IDENTITY (No.) 44352234	DIGIT 0	DATE OF ISSUE 02/09/2018	ISSUING AUTHORITY SSP	STATE SP	CPF (No.) 311.699.628-82
EMANCIPATED BY (form of emancipation – only in the case of a minor)						
DOMICILE ADDRESS Rua Luzitania				NUMBER 382		
NEIGHBORHOOD / DISTRICT Vila Lusitania			ZIP CODE 09725-150	MUNICIPALITY CODE 5414		
COMPLEMENT Apt 121						
MUNICIPALITY São Bernardo do Campo			STATE SP	COUNTRY Brazil		
hereby declares, under penalty of law, that he is not prohibited from conducting business activities and that he does not have any other business registration, and requests his registration with the Commercial Registry of the State of São Paulo.						
ACT(S) Change of Business Name; Change of Economic Activity Code/ Corporate Purpose; Change of Address; Inclusion/Change of Sole Proprietor;						
CORPORATE NAME E. W. M. de DONATO – Produções Audiovisuais				SIZE Standard		
STREET Rua Luzitania				NUMBER 382		
NEIGHBORHOOD / DISTRICT Vila Lusitania			ZIP CODE 09725-150	MUNICIPALITY CODE 5414		
COMPLEMENT Apt 121						
MUNICIPALITY São Bernardo do Campo	STATE SP	COUNTRY Brazil		ELECTRONIC MAIL (email) contato@w2dfilmes.com		
CAPITAL AMOUNT (BRL)		CAPITAL AMOUNT (BRL) (in full)				
ACTIVITY CODE Main activity 5912099 Secondary Activities 7420004 8230001 5813100		DESCRIPTION OF OBJECT Filming and editing services for films and videos, editing of magazines, daily and non-daily newspapers, and services for organizing and promoting fairs, congresses, exhibitions, parties, and events.				
ACTIVITIES STARTING DATE	CNPJ REGISTRATION NUMBER 22.300.810/0001-44	TRANSFER FROM HEAD OFFICE OR BRANCH OF ANOTHER STATE		STATE	SUBJECT TO GOVERNMENT AUTHORIZATION Remains Unchanged	
COMPANY SIGNATURE BY THE BUSINESS OWNER E. W. M. de Donato – Produções Audiovisuais -----// SIGNATURE //-----						
DATE OF SIGNATURE 09/08/2021		BUSINESS OWNER SIGNATURE (or by representing/assistant/manager/Attorney-in-fact) Eduardo Wagner Maida de Donato (Business Owner)				
FOR THE EXCLUSIVE USE OF THE COMMERCIAL REGISTRY						

APPROVED

REGISTRY

INTERNET CONTROL

029898856-9





JUCESP - Commercial Registry of the State of São Paulo

Ministry of Industry, Foreign Trade and Services
Department of Business Registration and Integration – DREI
Department of Economic Development



COMPANY REGISTRATION IDENTIFICATION NUMBER 3581460062-9				BRANCH NIRE (for Branch only)			
NAME OF THE BUSINESS OWNER (full, without abbreviation) Eduardo Wagner de Maida Donato							
CITY OF BIRTH (city and state) São Bernardo do Campo				STATE SP	NATIONALITY Brazilian	COLOR OR RACE White	
MARITAL STATUS Single		PROPERTY REGIME (if married) Partial Community Property				SEX Male	
PARENTAGE (father) Antonio Wagner de Donato				PARENTAGE (mother) Sílvia Helena Maida de Donato			
DATE OF BIRTH 12/27/1982	IDENTITY (No.) 44352234	DIGIT 0	DATE OF ISSUE 02/09/2018	ISSUING AUTHORITY SSP	STATE SP	CPF (No.) 311.699.628-82	
EMANCIPATED BY (form of emancipation – only in the case of a minor)							
DOMICILE ADDRESS Rua Lusitania						NUMBER 382	
NEIGHBORHOOD / DISTRICT Vila Lusitania				ZIP CODE 09725-150	MUNICIPALITY CODE 5414		
COMPLEMENT Apt 121							
MUNICIPALITY São Bernardo do Campo				STATE SP	COUNTRY Brazil		
hereby declares, under penalty of law, that he is not prohibited from conducting business activities and that he does not have any other business registration, and requests his registration with the Commercial Registry of the State of São Paulo.							
ACT(S) Change of Business Name; Change of Economic Activity Code/ Corporate Purpose; Change of Address; Inclusion/Change of Sole Proprietor;							
CORPORATE NAME E. W. M. de DONATO – Produções Audiovisuais						SIZE Standard	
STREET Rua Lusitania						NUMBER 382	
NEIGHBORHOOD / DISTRICT Vila Lusitania				ZIP CODE 09725-150	MUNICIPALITY CODE 5414		
COMPLEMENT Apt 121							
MUNICIPALITY São Bernardo do Campo		STATE SP	COUNTRY Brazil		ELECTRONIC MAIL (email) contato@w2dfilmes.com		
CAPITAL AMOUNT (BRL)		CAPITAL AMOUNT (BRL) (in full)					
ACTIVITY CODE 5812301 5812302		DESCRIPTION OF OBJECT					
ACTIVITIES STARTING DATE	CNPJ REGISTRATION NUMBER 22.300.810/0001-44	TRANSFER FROM HEAD OFFICE OR BRANCH OF ANOTHER STATE		STATE	SUBJECT TO GOVERNMENT AUTHORIZATION Remains Unchanged		
COMPANY SIGNATURE BY THE BUSINESS OWNER E. W. M. de Donato – Produções Audiovisuais -----// SIGNATURE //-----							
DATE OF SIGNATURE 09/08/2021		BUSINESS OWNER SIGNATURE (or by representing/assistant/manager/Attorney-in-fact) Eduardo Wagner Maida de Donato (Business Owner)					
FOR THE EXCLUSIVE USE OF THE COMMERCIAL REGISTRY							

APPROVED

REGISTRY

INTERNET CONTROL

029898856-9



JUCESP

SEPTEMBER 30, 2021

HEAD OFFICE

Department of Economic
Development – JUCESP

-----// signature //-----

I hereby certify the
registration under no. GISELA SIMIEMA CESCHIN
SECRETARY GENERAL

475.381/21-0



JUCESP



Declaration

I, Eduardo Wagner Maide de Donato, bearer of Identification Document No. 44352234 SSP SP and registered under the Individual Taxpayer Registry – CPF No. 311.699.628-82, in my capacity as owner, partner, or legal representative of the company E. W. M. de Donato – Produções Audiovisuais, hereby **DECLARE** that I am aware that the **ESTABLISHMENT** located at Rua Luzitania, 382, Vila Lusitania, SP, São Bernardo do Campo, ZIP Code 09725-150, **MUST OBTAIN** a municipal opinion on the feasibility of its installation and operation at the indicated location to operate in compliance with regulations, following the guidelines established in the land use and zoning legislation, municipal regulations, and environmental protection area restrictions, under Article 24, §2 of State Decree No. 55.660/2010, as well as a **VALID INTEGRATED LICENSING CERTIFICATE**, obtained through the Via Rápida Empresa system – State Licensing Module.

I also declare that I am aware that any change in the establishment's address, its activity or activity group, or any other conditions determining the issuance of the Integrated Licensing Certificate, results in the loss of its validity, and that from the moment of such change, I am responsible for renewing it.

Lastly, I declare that I am aware that the issuance of the Integrated Licensing Certificate may be requested by a duly authorized legal representative, in person at the time of collecting the business registration certificates at City Hall, or by the owner, partner, or accountant listed in the National Registry of Legal Entities (CNPJ) directly through the Jucesp website, via the licensing module, using the respective digital certificate.

-----// signature //-----

Eduardo Wagner Maida de Donato
RG: 44352234-0 SSP SP
E. W. M. de Donato – Produções Audiovisuais



Declaration

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Eduardo Wagner Maida de Donato
RG: 44352234-0 SSP SP
E. W. M. de Donato – Produções Audiovisuais



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-----// signature //-----

Eduardo Wagner Maida de Donato
RG: 44352234-0 SSP SP
E. W. M. de Donato – Produções Audiovisuais



Declaration

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-----// signature //-----

Eduardo Wagner Maida de Donato
RG: 44352234-0 SSP SP
E. W. M. de Donato – Produções Audiovisuais



FEDERATIVE REPUBLIC OF BRAZIL
NATIONAL REGISTRY OF LEGAL ENTITIES – CNPJ
CNPJ TRANSMISSION PROTOCOL

The analysis and approval of this document will be made by the following authority:

- Commercial Registry of the State of São Paulo

REDESIM PROTOCOLO
SPP2131425905

01. IDENTIFICATION

CORPORATE NAME E. W. M. DE DONATO- PRODUCOES AUDIOVISUAIS	CNPJ REGISTRATION NUMBER 22.300.810/0001-04
---	---

02. FILLING REASON

LIST OF REQUESTED EVENTS / DATE OF EVENTS 211 Change of address within the same municipality 220 Change of corporate name (business or denomination) 244 Change of economic activities (main or secondary) 249 Change of operating method 232 Change of accountant or accountability office	APPROVED DBE -----// SIGNATURE //-----
---	---

Control number: SP63143160 – 22300810000104

03. IDENTIFICATION OF THE LEGAL PERSON REPRESENTATIVE

NAME EDUARDO WAGNER MAIDA DE DONATO	CPF 311.699.628-82
LOCATION	DATE 09/08/2021

04. CONTROL CODE FOR THE DIGITAL CERTIFICATE

This document was signed with digital Certificate No.: 311.699.628-82

Approved by Administrative Directive No. 1.863, of December 27, 2018.

Print

I, Raphael Michels Fantinato de Moura, telephone number [415 425-2508](tel:4154252508), mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

Raphael Michels Fantinato de Moura.

Date: August 11, 2025.



CERTIDÃO DE INTEIRO TEOR

DOCUMENTO EMITIDO PELA INTERNET

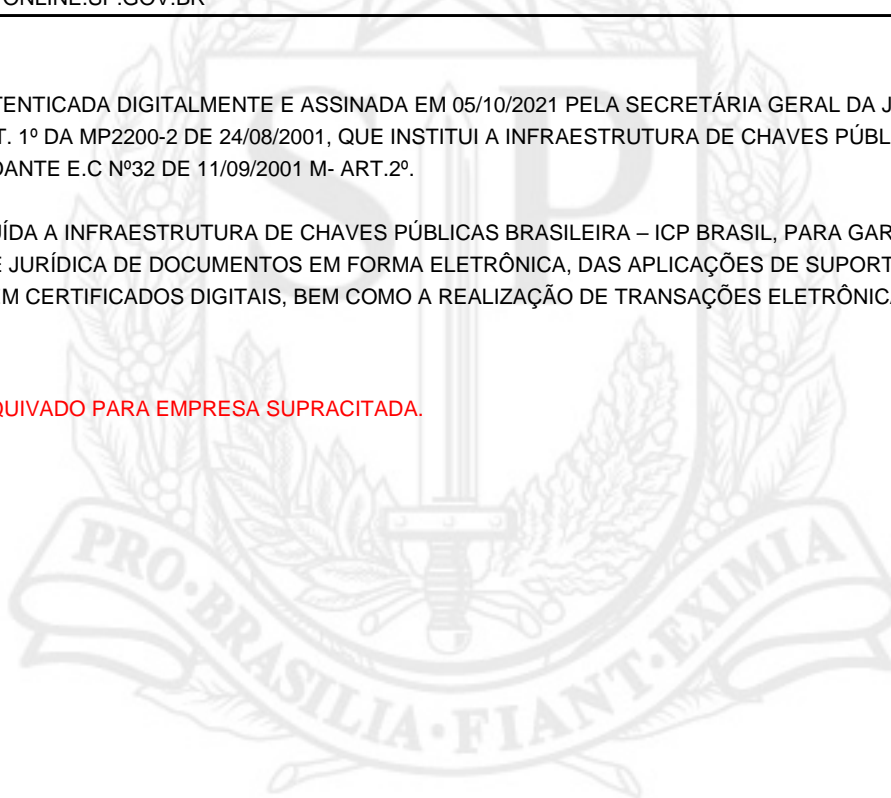
DADOS DA EMPRESA			
NOME EMPRESARIAL E. W. M. DE DONATO - PRODUÇÕES AUDIOVISUAIS		TIPO JURÍDICO EMPRESÁRIO (M.E.)	
NIRE 35814600629	CNPJ 22.300.810/0001-04	NÚMERO DO ARQUIVAMENTO 475.381/21-0	DATA DO ARQUIVAMENTO 30/09/2021

DADOS DA CERTIDÃO		
DATA DE EXPEDIÇÃO 05/10/2021	HORA DE EXPEDIÇÃO 17:21:26	CÓDIGO DE CONTROLE 159972819
A AUTENTICIDADE DO PRESENTE DOCUMENTO, BEM COMO O ARQUIVO NA FORMA ELETRÔNICA PODEM SER VERIFICADOS NO ENDEREÇO WWW.JUCESPONLINE.SP.GOV.BR		

ESTA CÓPIA FOI AUTENTICADA DIGITALMENTE E ASSINADA EM 05/10/2021 PELA SECRETÁRIA GERAL DA JUCESP – GISELA SIMIEMA CESCHIN, CONFORME ART. 1º DA MP2200-2 DE 24/08/2001, QUE INSTITUI A INFRAESTRUTURA DE CHAVES PÚBLICAS BRASILEIRAS – ICP BRASIL, EM VIGOR CONSOANTE E.C Nº32 DE 11/09/2001 M- ART.2º.

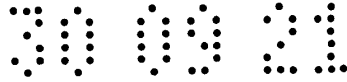
ART 1º. FICA INSTITUÍDA A INFRAESTRUTURA DE CHAVES PÚBLICAS BRASILEIRA – ICP BRASIL, PARA GARANTIR AUTENTICIDADE, INTEGRIDADE E VALIDADE JURÍDICA DE DOCUMENTOS EM FORMA ELETRÔNICA, DAS APLICAÇÕES DE SUPORTE E DAS APLICAÇÕES HABILITADAS QUE UTILIZEM CERTIFICADOS DIGITAIS, BEM COMO A REALIZAÇÃO DE TRANSAÇÕES ELETRÔNICAS SEGURAS.

ÚLTIMO DOCUMENTO ARQUIVADO PARA EMPRESA SUPRACITADA.





JUCESP - Junta Comercial do Estado de São Paulo
 Ministério da Indústria, Comércio Exterior e Serviços
 Departamento de Registro Empresarial e Integração - DREI
 Secretaria de Desenvolvimento Econômico



JUCESP PROTOCOLO
0.926.657/21-5
 S. M. D. S.



CAPA DO REQUERIMENTO

CONTROLE INTERNET
029898856-9



DADOS CADASTRAIS

ATO Alteração de Nome Empresarial; Alteração do Código de Atividade Econômica/ Objeto Social; Alteração de Endereço; Inclusão/Alteração de Empresário;				JUC SE POST 1	
NOME EMPRESARIAL E. W. M. de Donato - Produções Audiovisuais			PORTE Normal		★ 28 S
LOGRADOURO Rua Luzitania		NÚMERO 382	COMPLEMENTO Apto 121	CEP 09725-150	
MUNICÍPIO São Bernardo do Campo		UF SP	TELEFONE (11)996699735	EMAIL contato@w2dfilmes.com	
NÚMERO EXIGÊNCIA (S) 0	CNPJ - SEDE 22.300.810/0001-04	NIRE - SEDE 3581460062-9		★ PROTI	
IDENTIFICAÇÃO SIGNATÁRIO ASSINANTE REQUERIMENTO CAPA NOME: Eduardo Wagner Maida de Donato (Empresário)			VALORES RECOLHIDOS DARE: R\$ 71,85		SEQ. DOC. 1/1
ASSINATURA: <i>Eduardo Wagner Maida de Donato</i>			DATA: 08/09/2021		DARF: R\$,00

DECLARO, SOB AS PENAS DA LEI, QUE AS INFORMAÇÕES CONSTANTES DO REQUERIMENTO/PROCESSO SÃO EXPRESSÃO DA VERDADE.

PARA USO EXCLUSIVO DA JUNTA COMERCIAL DO ESTADO DE SÃO PAULO (INCLUSIVE VERSO)

CARIMBO PROTOCOLO 	CARIMBO DISTRIBUIÇÃO 	CARIMBO ANÁLISE
-----------------------	--------------------------	---------------------

ANEXOS:	EXCLUSIVO SETOR DE ANÁLISE	ETIQUETAS DE REGISTRO + CARIMBO
<input checked="" type="checkbox"/> DBE <input type="checkbox"/> Procuração <input type="checkbox"/> Alvará Judicial <input type="checkbox"/> Formal de Partilha <input type="checkbox"/> Balanço Patrimonial <input type="checkbox"/> Outros	<input type="checkbox"/> Documentos Pessoais <input type="checkbox"/> Laudo de Avaliação <input type="checkbox"/> Jornal <input type="checkbox"/> Protocolo / Justificação <input type="checkbox"/> Certidão	 475.381/21-0 JUCESP

OBSERVAÇÕES:

DOCUMENTOS NÃO RETIRADOS EM ATÉ 90 DIAS DA DISPONIBILIDADE SERÃO DESCARTADOS - ART.57, § 5º, DECRETO 1.800/96



JUCESP - Junta Comercial do Estado de São Paulo

Ministério da Indústria, Comércio Exterior e Serviços
Departamento de Registro Empresarial e Integração - DREI
Secretaria de Desenvolvimento Econômico



Requerimento de Empresário

NÚMERO DE IDENTIFICAÇÃO DO REGISTRO DE EMPRESA - NIRE DA SEDE 3581460062-9		NIRE DE FILIAL (somente para filial)	
NOME DO EMPRESÁRIO (completo, sem abreviaturas) Eduardo Wagner Maida de Donato			
NATURAL DE (cidade e sigla do estado) São Bernardo do Campo		UF SP	NACIONALIDADE Brasileira
ESTADO CIVIL Casado(a)		REGIME DE BENS (se casado) Comunhão parcial de bens	COR OU RAÇA Branca
FILIAÇÃO (Pai) Antonio Wagner de Donato		FILIAÇÃO (Mãe) Silvia Helena Maida de Donato	
NASCIDO EM (data de nascimento) 27/12/1982	IDENTIDADE (número) 44352234	DIGITO 0	DATA DE EXPEDIÇÃO 09/02/2018
EMANCIPADO POR (forma de emancipação - somente no caso de menor)		ORGAO EMISSOR SSP	UF SP
DOMICILIADO NA (logradouro - rua, av, etc.) Rua Luzitania		CEP 09725-150	CÓDIGO DO MUNICÍPIO 5474
BARRIO/DISTRITO Vila Lusitania		MUNICÍPIO São Bernardo do Campo	
COMPLEMENTO Apto 121		PAIS Brasil	CPF (número) 311.699.628-62
DECLARA, SOB AS PENAS DA LEI, NÃO ESTAR IMPEDIDO DE EXERCER ATIVIDADE EMPRESÁRIA, QUE NÃO POSSUI OUTRO REGISTRO DE EMPRESÁRIO E REQUER À JUNTA COMERCIAL DO ESTADO DE SÃO PAULO SUA INSCRIÇÃO.			
ATO(S) Alteração de Nome Empresarial; Alteração do Código de Atividade Econômica/ Objeto Social; Alteração de Endereço; Inclusão/Alteração de Empresário;			
NOME EMPRESARIAL E. W. M. de Donato - Produções Audiovisuais		PORTE Normal	
LOGRADOURO (rua, av, etc.) Rua Luzitania		NÚMERO 382	
BAIRRO/DISTRITO Vila Lusitania		CÓDIGO DO MUNICÍPIO 5414	
COMPLEMENTO Apto 121		CORREIO ELETRÔNICO (e-mail) contato@w2dfilmes.com	
MUNICÍPIO São Bernardo do Campo	UF SP	PAIS Brasil	
VALOR DO CAPITAL (R\$)	VALOR DO CAPITAL (por extensão)		
CODIGO DE ATIVIDADE Atividade Principal 5912099 Atividade(s) Secundária(s) 7420004 8230001 5813100	DESCRIÇÃO DE OBJETO Serviços de Filmagem e Edição de Filmes e Vídeos, de Edição de Revistas, Jornais Diários e Não Diários e Serviços de Organização e Promoção de Feiras, Congressos, Exposições, Festas e Eventos.		
DATA DE INÍCIO DAS ATIVIDADES	NÚMERO DE INSCRIÇÃO NO CNPJ 22.300.810/0001-04	TRANSFÉRENCIA DE SEDE OU FILIAL DE OUTRA UF	UF SP
ASSINATURA DA FIRMA PELO EMPRESÁRIO E. W. M. de Donato - Produções Audiovisuais		DEPENDE DE AUTORIZAÇÃO GOVERNAMENTAL Permanece inalterado	
DATA DA ASSINATURA 08/09/2021	ASSINATURA DO EMPRESÁRIO (ou pelo representante/assistente/gerente/procurador) Eduardo Wagner Maida de Donato (Empresário)		
PARA USO EXCLUSIVO DA JUNTA COMERCIAL			

DEFERIDO

REGISTRO

CONTROLE INTERNET

029898856-9



Visualizar o Registro: 10/09/21

0200920211181460062-9

Certifico o registro sob o nº 475.381/21-0 em 30/09/2021 da empresa E. W. M. DE DONATO - PRODUÇÕES AUDIOVISUAIS, NIRE nº 35814600629, protocolado sob o nº 0926657215. Esta cópia foi autenticada digitalmente e assinada em 05/10/2021 por GISELA SIMIEMA CESCHIN - Secretária Geral. Autenticação: 159972819. A JUCESP garante a autenticidade do registro e da Certidão de Inteiro Teor quando visualizado diretamente no portal www.jucesponline.sp.gov.br.



JUCESP - Junta Comercial do Estado de São Paulo

Ministério da Indústria, Comércio Exterior e Serviços
Departamento de Registro Empresarial e Integração - DREI
Secretaria de Desenvolvimento Econômico



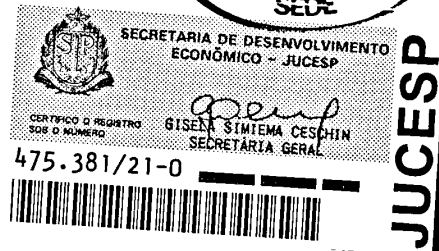
NÚMERO DE IDENTIFICAÇÃO DO REGISTRO DE EMPRESA - NIRE DA SEDE 3581460062-9		NIRE DA FILIAL (somente para filial)	
NOME DO EMPRESÁRIO (completo, sem abreviaturas) Eduardo Wagner Maida de Donato			
NATURAL DE (cidade e sigla do estado) São Bernardo do Campo		UF SP	NACIONALIDADE Brasileira
ESTADO CIVIL Casado(a)		REGIME DE BENS (se casado) Comunhão parcial de bens	COR OU RAÇA Branca
FILIAÇÃO (Pai) Antonio Wagner de Donato		FILIAÇÃO (Mãe) Silvia Helena Maida de Donato	
NASCIDO EM (data de nascimento) 27/12/1982	IDENTIDADE (número) 44352234	DIGITO 0	DATA DE EXPEDIÇÃO 09/02/2018
ORGÃO EMISSOR SSP		UF SP	CPF (número) 311.699.628-82
EMANCIPADO POR (forma de emancipação - somente no caso de menor)			
DOMICILIADO NA (logradouro - rua, av, etc.) Rua Luzitania			NÚMERO 382
BARRIO/DISTRITO Vila Lusitania			CEP 09725-150
CÓDIGO DO MUNICÍPIO 5414			
COMPLEMENTO Apto 121			
MUNICÍPIO São Bernardo do Campo		UF SP	PAÍS Brasil
declara, sob as penas da lei, não estar impedido de exercer atividade empresária, que não possui outro registro de empresário e requer à Junta Comercial do Estado de São Paulo sua inscrição.			
ATO(S) Alteração de Nome Empresarial; Alteração do Código de Atividade Económica/ Objeto Social; Alteração de Endereço; Inclusão/Alteração de Empresário;			
NOME EMPRESARIAL E. W. M. de Donato - Produções Audiovisuais			PORTE Normal
LOGADOURO (rua, av, etc.) Rua Luzitania			NÚMERO 382
BARRIO/DISTRITO Vila Lusitania			CEP 09725-150
CÓDIGO DO MUNICÍPIO 5414			
COMPLEMENTO Apto 121			
MUNICÍPIO São Bernardo do Campo		UF SP	PAÍS Brasil
CORREIO ELETRÔNICO (e-mail) contato@w2dfilmes.com			
VALOR DO CAPITAL (R\$)	VALOR DO CAPITAL (por extenso)		
CODIGO DE ATIVIDADE 5812301 5812302	DESCRIÇÃO DE OBJETO		
DATA DE INÍCIO DAS ATIVIDADES	NÚMERO DE INSCRIÇÃO NO CNPJ 22.300.810/0001-04	TRANSFERÊNCIA DE SEDE OU FILIAL DE OUTRA UF	UF
DEPENDÊNCIA DE AUTORIZAÇÃO GOVERNAMENTAL Permanece inalterado			
ASSINATURA DA FIRMA PELO EMPRESÁRIO E. W. M. de Donato - Produções Audiovisuais			
DATA DA ASSINATURA 08/09/2021	ASSINATURA DO EMPRESÁRIO (ou pelo representante/assistente/gerente/produzido) Eduardo Wagner Maida de Donato (Empresário)		

DEFERIDO

REGISTRO

CONTROLE INTERNET

029898856-9



JUCESP

Certifico o registro sob o nº 475.381/21-0 em 30/09/2021 da empresa E. W. M. DE DONATO - PRODUÇÕES AUDIOVISUAIS, NIRE nº 35814600629, protocolado sob o nº 0926657215. Esta cópia foi autenticada digitalmente e assinada em 05/10/2021 por GISELA SIMIEMA CESCHIN - Secretária Geral. Autenticação: 159972819. A JUCESP garante a autenticidade do registro e da Certidão de Inteiro Teor quando visualizado diretamente no portal www.jucesponline.sp.gov.br.



JUCESP - Junta Comercial do Estado de São Paulo

Ministério da Indústria, Comércio Exterior e Serviços
Departamento de Registro Empresarial e Integração – DREI
Secretaria de Desenvolvimento Econômico



Declaração

Eu, Eduardo Wagner Maida de Donato, portador da Cédula de Identidade nº 44352234-0 SSP SP, inscrito no Cadastro de Pessoas Físicas - CPF sob nº 311.699.628-82, na qualidade de titular, sócio ou responsável legal da empresa E. W. M. de Donato - Produções Audiovisuais, **DECLARO** estar ciente que o **ESTABELECIMENTO** situado no(a) Rua Luzitania, 382, Apto 121, Vila Lusitania, SP, São Bernardo do Campo, CEP 09725-150, para exercer suas atividades regularmente, **DEVERÁ OBTER** parecer municipal sobre a viabilidade de instalação e funcionamento no local indicado, conforme diretrizes estabelecidas na legislação de uso e ocupação do solo, posturas municipais e restrições das áreas de proteção ambiental, nos termos do art. 24, §2º, do Decreto Estadual nº 56.660/2010, bem como **CERTIFICADO DE LICENCIAMENTO INTEGRADO VÁLIDO**, obtido pelo sistema Via Rápida Empresa – Módulo de Licenciamento Estadual.

Declaro ainda estar ciente que qualquer alteração no endereço do estabelecimento, em sua atividade ou grupo de atividades, ou qualquer outra das condições determinantes à expedição do Certificado de Licenciamento Integrado, implica na perda de sua validade, assumindo, desde o momento da alteração, a obrigação de renová-lo.

Por fim, declaro estar ciente que a emissão do Certificado de Licenciamento Integrado poderá ser solicitada por representante legal devidamente habilitado, presencialmente e no ato da retirada das certidões relativas ao registro empresarial na Prefeitura, ou pelo titular, sócio, ou contabilista vinculado no Cadastro Nacional da Pessoa Jurídica (CNPJ) diretamente no site da Jucesp, através do módulo de licenciamento, mediante uso da respectiva certificação digital.

Eduardo Wagner Maida de Donato

RG: 44352234-0 SSP SP

E. W. M. de Donato - Produções Audiovisuais



JUCESP - Junta Comercial do Estado de São Paulo

Ministério da Indústria, Comércio Exterior e Serviços
Departamento de Registro Empresarial e Integração – DREI
Secretaria de Desenvolvimento Econômico



Declaração

Eu, Eduardo Wagner Maida de Donato, portador da Cédula de Identidade nº 44352234-0 SSP SP, inscrito no Cadastro de Pessoas Físicas - CPF sob nº 311.699.628-82, na qualidade de titular, sócio ou responsável legal da empresa E. W. M. de Donato - Produções Audiovisuais, **DECLARO** estar ciente que o **ESTABELECIMENTO** situado no(a) Rua Luzitania, 382, Apto 121, Vila Lusitania, SP, São Bernardo do Campo, CEP 09725-150, para exercer suas atividades regularmente, **DEVERÁ OBTER** parecer municipal sobre a viabilidade de instalação e funcionamento no local indicado, conforme diretrizes estabelecidas na legislação de uso e ocupação do solo, posturas municipais e restrições das áreas de proteção ambiental, nos termos do art. 24, §2º, do Decreto Estadual nº 56.660/2010, bem como **CERTIFICADO DE LICENCIAMENTO INTEGRADO VÁLIDO**, obtido pelo sistema Via Rápida Empresa – Módulo de Licenciamento Estadual.

Declaro ainda estar ciente que qualquer alteração no endereço do estabelecimento, em sua atividade ou grupo de atividades, ou qualquer outra das condições determinantes à expedição do Certificado de Licenciamento Integrado, implica na perda de sua validade, assumindo, desde o momento da alteração, a obrigação de renová-lo.

Por fim, declaro estar ciente que a emissão do Certificado de Licenciamento Integrado poderá ser solicitada por representante legal devidamente habilitado, presencialmente e no ato da retirada das certidões relativas ao registro empresarial na Prefeitura, ou pelo titular, sócio, ou contabilista vinculado no Cadastro Nacional da Pessoa Jurídica (CNPJ) diretamente no site da Jucesp, através do módulo de licenciamento, mediante uso da respectiva certificação digital.

Eduardo Wagner Maida de Donato

RG: 44352234-0 SSP SP

E. W. M. de Donato - Produções Audiovisuais



JUCESP - Junta Comercial do Estado de São Paulo

Ministério da Indústria, Comércio Exterior e Serviços
Departamento de Registro Empresarial e Integração – DREI
Secretaria de Desenvolvimento Econômico



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Eduardo Wagner Maida de Donato

RG: 44352234-0 SSP SP

E. W. M. de Donato - Produções Audiovisuais



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Eduardo Wagner Maida de Donato

RG: 44352234-0 SSP SP

E. W. M. de Donato - Produções Audiovisuais



JUCESP
REPÚBLICA FEDERATIVA DO BRASIL
CADASTRO NACIONAL DA PESSOA JURÍDICA - CNPJ

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- Junta Comercial do Estado de São Paulo

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01. IDENTIFICAÇÃO

NOME EMPRESARIAL (firma ou denominação) E. W. M. DE DONATO - PRODUÇÕES AUDIOVISUAIS	Nº DE INSCRIÇÃO NO CNPJ 22.300.810/0001-04
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02. MOTIVO DO PREENCHIMENTO

RELAÇÃO DOS EVENTOS SOLICITADOS / DATA DO EVENTO

- 211 Alteração de endereço dentro do mesmo município
- 220 Alteração do nome empresarial (firma ou denominação)
- 244 Alteração de atividades econômicas (principal e secundárias)
- 249 Alteração da forma de atuação
- 232 Alteração do contabilista ou da empresa de contabilidade

DEFERIDO DBE

Número de Controle: SP63143160 - 22300810000104

03. IDENTIFICAÇÃO DO REPRESENTANTE DA PESSOA JURÍDICA

NOME EDUARDO WAGNER MAIDA DE DONATO	CPF 311.699.628-82
LOCAL	DATA 08/09/2021

04. CÓDIGO DE CONTROLE DO CERTIFICADO DIGITAL

Este documento foi assinado com o Certificado digital do NI: 311.699.628-82

Aprovado pela Instrução Normativa nº 1.863, de 27 de dezembro de 2018

Imprimir

São Paulo, August 8, 2025

To Whom It May Concern,

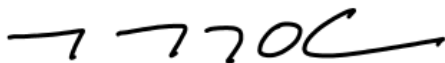
It is with great pleasure that I write this letter of recommendation on behalf of **Eduardo Wagner Maida de Donato**, a brilliant professional in the field of communication and audiovisual, with whom I had the opportunity to work directly at **Diário do Grande ABC**, one of the leading regional newspapers in the State of São Paulo.

During the time I served as Editor-in-Chief, Eduardo was one of the most outstanding professionals for his ability to innovate, lead strategic projects, and implement creative and efficient solutions. He was the creator of the DGABC TV project, a pioneering audiovisual channel at the newspaper, whose proposal was presented directly to the company's president and promptly approved. Eduardo was responsible not only for the conception of the project but also for the structuring, planning, and coordination of all content production stages, ensuring quality, editorial consistency, and impact on the audience.

His work went beyond technical execution: Eduardo consistently brought a strategic vision aligned with market trends, with a keen eye for multiplatform communication and the integration of audiovisual resources into journalistic content. He demonstrated exceptional skills in team management, story development, video direction, editing, and institutional relations, as well as great sensitivity to issues of public relevance.

Eduardo is a committed, ethical, and highly qualified professional. I am confident that he is fully prepared to work in any global communication market and that his work can generate a positive and meaningful impact in different contexts and cultures. I remain at your disposal for any additional information.

Sincerely,



Lola Nicolás (Maria Dolores Nicolás Olmos)

Former Editor-in-Chief

Diário do Grande ABC

Phone: +55 (11) 998994402

Email: lolanicolas@gmail.com

I, Carolina Favero da Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



_____ Date: August 29, 2025.

São Paulo, 08 de agosto de 2025

A quem possa interessar,


É com grande satisfação que escrevo esta carta de recomendação em favor de **Eduardo Wagner Maida de Donato**, profissional brilhante da área de comunicação e audiovisual, com quem tive a oportunidade de trabalhar diretamente no **Diário do Grande ABC**, um dos principais jornais regionais do Estado de São Paulo.

Durante o período em que atuei como Diretora de Redação, o Eduardo foi um dos profissionais que mais se destacaram pela sua capacidade de inovar, liderar projetos estratégicos e implementar soluções criativas e eficientes. Ele foi o idealizador do projeto DGABC TV, canal audiovisual pioneiro no jornal, cuja proposta foi apresentada diretamente ao presidente da empresa e prontamente aprovada. Eduardo foi responsável não apenas pela concepção do projeto, mas também pela estruturação, planejamento e coordenação de todas as etapas de produção de conteúdo, garantindo qualidade, coerência editorial e impacto junto ao público.

Sua atuação foi além da execução técnica: Eduardo sempre trouxe uma visão estratégica alinhada às tendências do mercado, com um olhar atento à comunicação multiplataforma e à integração de recursos audiovisuais ao conteúdo jornalístico. Demonstrou habilidades excepcionais em gestão de equipes, desenvolvimento de pautas, direção de vídeo, edição e relacionamento institucional, além de grande sensibilidade para temas de relevância pública.

Eduardo é um profissional comprometido, ético e altamente qualificado. Tenho convicção de que ele está preparado para atuar em qualquer mercado global de comunicação, e que seu trabalho pode gerar impacto positivo e relevante em diferentes contextos e culturas. Coloco-me à disposição para quaisquer informações adicionais.

Atenciosamente,



Lola Nicolás (Maria Dolores Nicolás Olmos)

Ex-Diretora de Redação

Diário do Grande ABC

Telefone: +55 (11) 998994402

E-mail: lolanicolas@gmail.com

São Paulo, July 30, 2025

To
whom it may concern

We hereby declare for all due purposes that Mr. **EDUARDO WAGNER M DE DONATO**, holder of Employment Record Book No. **06076/00275**, was an employee of **TVSBT CANAL 4 DE SAO PAULO S/A**, **CNPJ No. 45.039.237/0001-14**

He initially worked as a Producer, and later, as Post-Production Coordinator from January 2006 to July 2008.

During the time he was with us, Mr. Eduardo demonstrated consistent professional growth, taking on increasing responsibilities and standing out for his commitment, technical leadership, and creativity in delivering high-quality audiovisual content. His main duties included:

- Worked as a Producer of entertainment programs in environments with strict deadlines and high technical complexity, including direct contact with hosts and artists involved in the shows.
- Production and coordination of post-production processes, with direct interface with directors and producers, especially on the program Troféu Imprensa, for which he was recognized with an official miniature trophy, the same given to awarded artists, as a form of appreciation for his contribution and outstanding work.
- Supervision of live and recorded broadcast deliveries, ensuring technical and aesthetic excellence.
- Support in defining innovative visual and sound solutions, aligned with the broadcaster's standards.
- Collaboration with different teams and departments, promoting efficiency and integration.

His work contributed significantly to the success of various projects and programs, and his dedication was recognized by both the team and the general management of the broadcaster.

Furthermore, we inform that up to the present date, there is nothing in our records that could discredit him.

Sincerely,



Rodrigo Peixoto
HR Coordinator

I, Carolina Favero da Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



_____ Date: August 12, 2025.

São Paulo, 30 de Julho de 2025

A

Quem possa interessar

Declaramos para os devidos fins que o(a) Sr(a) **EDUARDO WAGNER M DE DONATO**, portador (a) da CTPS nº. **06076/00275**, foi funcionário(a) de **TVSBT CANAL 4 DE SAO PAULO S/A**, CNPJ nº **45.039.237/0001-14**

Exercendo inicialmente o cargo de Produtor e, posteriormente, a função de Coordenador de Pós-Produção, no período de janeiro de 2006 a julho de 2008.

Durante o tempo em que esteve conosco, o Sr. Eduardo demonstrou constante evolução profissional, assumindo responsabilidades crescentes e destacando-se pelo comprometimento, liderança técnica e criatividade na entrega de conteúdos audiovisuais de alta qualidade. Suas principais atribuições incluíam:

- Atuação como Produtor de programas de entretenimento, em ambientes com prazos rigorosos e alta complexidade técnica, incluindo o contato direto com apresentadores e artistas das atrações.
- Produção e coordenação de processos de pós-produção, com interface direta com diretores e produtores, especialmente no Programa Troféu Imprensa, pelo qual foi reconhecido com um troféu oficial em miniatura, o mesmo entregue aos artistas premiados, como forma de valorização por sua contribuição e destaque.
- Supervisão de entregas para exibição ao vivo e gravada, garantindo excelência técnica e estética.
- Apoio na definição de soluções visuais e sonoras inovadoras, alinhadas ao padrão da emissora.
- Colaboração com diferentes equipes e departamentos, promovendo eficiência e integração.

Sua atuação contribuiu significativamente para o sucesso de diversos projetos e programas, e sua dedicação foi reconhecida por toda a equipe e direção geral da emissora.

Outrossim, informamos que até a presente data, nada consta em nossos arquivos que possa desaboná-lo(a).

Atenciosamente







Rodrigo Peixoto
Coordenador RH

**Exhibit C.1 - First
Prong - Substantial
Merit and National
Importance**

2025

Business PLAN

-  **NAME:** Eduardo Wagner Maida de Donato
-  **PHONE:** +55 11 99669-9735
-  **E-MAIL:** dukawdonato@gmail.com
-  **POSITION:** Chief Executive Officer

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1. Executive Summary

1.1 Nature and scope of the business

Media & Innovation Hub will operate as a specialized audiovisual strategy and production studio headquartered in Richmond, Virginia, designed to translate complex ideas into clear, persuasive, and scalable visual narratives for innovation-driven organizations.

The Media & Innovation Hub will operate from Richmond, Virginia as an integrated engine for audiovisual production, digital communications strategy, and workforce development. The purpose is clear: empower small and mid-sized enterprises (SMEs), universities, and nonprofits with high-quality, affordable content and strategic branding, while building a pipeline of trained creative professionals who can meet accelerating national demand for digital media. **The Hub combines collaborative production studios, education and incubation programs, and advisory services into a single platform designed for immediate local activation and scalable national reach.**



Above an illustrative image of the Media & Innovation Hub office reception.

1.2 Mission and Vision

- **Mission:** Enable organizations of all sizes to communicate with clarity and impact through accessible, professional audiovisual production and practical, industry-aligned training.
- **Vision:** A U.S. creative economy where small businesses and mission-driven institutions compete on equal footing through compelling content, inclusive storytelling, and a continuously upskilled workforce.

1.3 Core Products and Services

- **Professional Audiovisual Production**
 - Institutional, commercial, educational, and digital content; scripting, direction, filming, editing, and post-production.
- **Collaborative Studio Spaces**
 - Turn-key studios and gear access for creators, small businesses, and nonprofits.
- **Coaching and Mentorship**
 - Personalized coaching programs and creative mentorship focused on professional growth, leadership, and innovation in the audiovisual industry.
- **Strategic Communications Consulting**
 - Brand narrative, content strategy, and campaign planning aligned to measurable business outcomes.



Above an illustrative image of workstations in the Media & Innovation Hub office.

1.4 Target Clients

- Small and mid-sized businesses requiring cost-effective, high-quality content to grow regional and national presence.
- Universities and continuing-education providers needing learning content and media capability building.
- Nonprofits and community organizations prioritizing mission storytelling and donor engagement.
- Corporate innovation and HR teams producing training, onboarding, and culture narratives.

1.5 Competitive Landscape and Market Entry Strategy

- **Competitive set:** local production boutiques, independent creators, marketing agencies with in-house video, and national studios serving enterprise accounts.
- **Market share strategy:**
 - Combining studio access, production, training to reduce total cost of content and accelerate delivery cycles.
 - Offer fixed-fee, outcomes-based packages tailored to SME budgets and nonprofit grants.
 - Offer mentorship and coach with hands-on guidance in storytelling, digital branding, and project development, combined with structured mentorship sessions to help emerging creators build competitive portfolios, refine their artistic identity, and cultivate entrepreneurial resilience.
 - Establish institutional partnerships (universities, workforce programs, and NGOs) for steady recurring cohorts and production pipelines.
 - Leverage a documented execution record with multinational brands and newsroom-grade operations to differentiate on reliability, speed, and editorial rigor.

1.6 Unique Value Proposition

- A single, integrated platform that simultaneously produces content, equips clients with practical skills, and incubates creative entrepreneurship reducing cycle time and cost while improving storytelling quality.

- Proven operations leadership with broadcast-caliber standards and enterprise-grade delivery discipline; Mr. Donato’s track record includes 200+ productions, leadership of multidisciplinary teams, creation of a digital news channel, and recognized excellence in national TV formats.
- Inclusive, bilingual capabilities and multicultural content design supporting diverse audiences and national scalability.
- Agile methodology and flexible production with a high-quality studio, delivering exceptional results at a competitive cost.

1.7 Mr. Donato’s Expertise

Mr. Donato is a results-driven CEO who unites strategic vision with broadcast-grade execution. As CEO, he embeds rigor in strategy, speed in delivery, and measurable outcomes in every engagement, elevating communication performance.

- **Professional Experience and Domain**
 - 15+ years leading end-to-end audiovisual productions across broadcast, digital newsroom, and enterprise environments.
 - Coordinated flagship TV programs (Astros, Ídolos, Troféu Imprensa) at a national broadcaster, aligning creative, technical, and schedule demands under pressure.
 - Conceived and launched a metropolitan newspaper’s digital video channel (DGABC TV), architecting technical infrastructure, editorial workflows, and team structure.
 - Directed 200+ corporate and institutional films, often leading multidisciplinary teams of up to 15 professionals across concept, field production, editing, and finishing.

- **Incredible Technical Capacity**

- Full-stack capability from strategy and scripting to cinematography oversight, editing, color, sound, and finishing ensuring consistency and quality control at scale.
- Implemented AI-enabled post-production (automated versioning, editorial assistance, QC pipelines) that reduced post-cycle time by >30% on multinational campaigns.
- Multilingual production (Portuguese, English, Spanish) with integrated localization/dubbing pipelines for inclusive and compliant delivery in regulated sectors.

- **Management Skills and Operational Rigor**

- Proven budget, schedule, and vendor management across complex, multi-asset campaigns; documented on-time, broadcast-grade delivery.
- Standardized templates and SOPs (Standard Operating Procedure) that lower revision cycles and cost per asset while maintaining brand and regulatory standards.
- Built high-performing teams and supplier networks, sustaining repeat enterprise engagements with measurable efficiency gains.
- With extensive knowledge and experience of agile methodologies, applying the concept in practice generating a competitive advantage, where validations, approvals, and results are delivered in less time and with success.

- **Leadership and Innovation**

- Recognized with an internal broadcaster award as **Best TV Producer (2008)** for excellence on high-visibility programs.
- Conceived, built, and launched **DGABC TV**, a regional digital video platform that achieved 25,8 million views. Oversaw strategic editorial governance, implemented multi-camera workflows, and positioned the channel as a benchmark for innovation in local journalism and branded content.
- Pioneered AI-assisted production practices that compress timelines, support higher throughput, and enable cost-effective multilingual delivery.

- **Success Stories and Representative Clients**

- **Healthcare and Consumer Brands:** Led campaigns and content series connected to Johnson & Johnson and Kenvue portfolios (Neutrogena, Tylenol, Johnson’s Baby, Acuvue, Listerine), plus Stryker, AstraZeneca, and Opella, delivering regulatory-aware, high-fidelity narratives at enterprise scale.
- **Enterprise Technology:** Produced 210+ videos for a single technology client (institutional, case studies, teasers, product demos), cited by executives for clarity, speed, and strategic impact.
- **U.S. Studio Collaboration:** Coordinated a multinational post-production campaign for a global consumer brand, leading a 15-member cross-border team and introducing workflow innovations that reduced post-production time by over 30%, improving efficiency and client satisfaction.
- **Newsroom and Broadcast:** Coordinated complex television formats and built digital editorial operations, balancing creative excellence with production discipline.

- **Strategic Fit for Richmond, VA and U.S. Priorities**

- Aligns with U.S. demand for short-form, multi-platform video that accelerates commercialization, workforce training, and public education; Digital video continues to grow in both audience engagement and advertising investment¹².
- Establishes skilled jobs in production, editing, designing, and project management; builds internship-to-hire pipelines with Virginia universities to upskill local talent.
- Drives innovation in creative workflows via AI-assisted post and multilingual delivery, supporting U.S. firms’ speed-to-market and inclusive communications³.
- Sustained operations and growth generate predictable tax contributions at federal, state, and local levels while strengthening the regional creative economy.

¹ <https://www.bls.gov/ooh/media-and-communication/film-and-video-editors-and-camera-operators.htm>

² <https://www.iab.com/news/digital-ad-revenue-2024/>

³ <https://www.mckinsey.com/capabilities/quantumblack/our-insights/the-state-of-ai-2024>

Decisive Advantage for Business Success and U.S. Impact

- **Why he is decisive:** A unique combination of enterprise-grade discipline (broadcast/newsroom), proven high-volume delivery (200+ films; 210+ assets for one client), and documented 30%+ efficiency gains provides immediate operating leverage, faster turnaround, lower unit costs, and consistent quality at scale. This capability set is rare in boutique studios and directly supports competitive SLAs (Service Level Agreement) and repeatable outcomes.
- **Advantage to the USA:** By institutionalizing AI-enabled, multilingual content production in Richmond, operations will enhance U.S. firms' market agility, expand access to information for diverse communities, create and upskill jobs, and broaden the tax base through sustainable growth. The result is a durable content engine that accelerates innovation diffusion across healthcare, technology, education, and public-interest domains areas central to national competitiveness.

1.8 Mr. Donato - Professional Resume

A senior audiovisual strategist and producer with extensive experience leading end-to-end productions for broadcast, digital newsrooms, and corporate environments. Track record includes coordinating flagship television programs at a national broadcaster; conceiving and launching a digital video channel for a metropolitan newspaper; and directing more than **200** corporate and institutional films from concept to delivery, often leading **multidisciplinary teams of up to 15** professionals. Documented workflow innovations reduced post-production timelines by **>30%** on complex multinational campaigns. Fluent in **Portuguese, English, and Spanish**, enabling multilingual leadership for cross-border projects and diverse U.S. audiences.

Core Competencies

- **Executive Production & Direction:** Script, casting, field production, cinematography oversight, editing, finishing.
- **Content Strategy & Editorial Leadership:** Messaging architecture, newsroom workflows, stakeholder alignment.
- **AI-Enabled Post-Production:** Automated versioning, editorial assistance, QC pipelines, templated deliverables.

- **Team Leadership & Operations:** Budgeting, scheduling, vendor management, quality management, client service.
- **Multilingual Delivery:** English/Spanish/Portuguese content localization, dubbing coordination, cultural accuracy.
- **Agile methodology:** extensive experience in adopting agile methodologies in video production workflow.

Professional Experience

- Co-Founder and Director, W2D Filmes (2015–Present) — Santo André, São Paulo, Brazil
 - Directed **200+** corporate and institutional productions end-to-end; led teams of up to **15**.
 - Delivered video campaigns and content series for multinational brands in healthcare and consumer sectors, including Johnson & Johnson, Kenvue (Neutrogena, Tylenol, Johnson’s Baby, Acuvue, Listerine), Stryker, AstraZeneca, and Opella.
 - Implemented AI-assisted and process-optimized post-production workflows that lowered cycle times by **>30%**, improving capacity and cost efficiency.
 - Produced high-volume programs for enterprise tech, including **210+** assets for a single client across institutional, case study, teaser, and product demo formats.
- Audiovisual Coordinator, Diário do Grande ABC (2008–2013) — Santo André, SP, Brazil
 - Conceived, launched, and coordinated the newspaper’s digital channel (DGABC TV): technical architecture, editorial framework, hiring, programming, and final approvals.
 - Supervised news and institutional video production, ensuring schedule adherence and editorial coherence.
 - Built repeatable newsroom workflows to scale content while maintaining quality and brand standards.
- Production and Post-Production Coordinator, SBT Canal 4 (2006–2008) - Osasco, SP, Brazil
 - Coordinated flagship programs (Astros, Ídolos, Troféu Imprensa), overseeing planning, external shoots, talent selection, script supervision, and final delivery.

- Managed cross-functional teams (up to **10**), securing broadcast-grade technical and creative outcomes under tight timelines.
- Earned internal recognition as “Best TV Producer” in 2008 for excellence in leadership and delivery.

2. Industry and market analysis

2.1 Industry Analysis: U.S. Media, Creative Economy, and Innovation Hubs

The U.S. media and creative economy is a strategic engine of national competitiveness, contributing approximately \$1.1–\$1.2 trillion annually to GDP (gross domestic product), export strength, and technology diffusion across sectors. The core content industries, motion picture and video, sound recording, broadcasting, advertising, and digital media, operate within a \$2+ trillion information sector and a broader “creative economy” that underpins U.S. cultural exports and global influence. Demand is reinforced by sustained growth in streaming subscriptions, enterprise video, gaming, and branded content, while AI-driven production workflows are compressing timelines and expanding output capacity. Richmond, VA sits within the Washington–Baltimore–Richmond corridor, a high-growth media-technology labor shed with proximity to federal agencies, Fortune 500 enterprises, and the Mid-Atlantic creative marketplace, enabling national delivery from a cost-efficient base. Richmond’s ecosystem, anchored by VCUarts, regional film incentives, and a growing startup scene, supports training, production, and post-production disciplines that feed national pipelines in advertising, public health communication, corporate learning, and civic media^{4 5}.

Operational realities of today’s national media market reward hybrid hubs that combine production excellence with enterprise-grade delivery. Two dynamics stand out. First, the secular migration from text-first to video-first communications across corporate, government, and nonprofit sectors has created sustained demand for institutional storytelling, explainers, compliance and safety content, multilingual voiceover/dubbing, and event capture. Second, procurement preferences have shifted toward partners that can compress cycle times without sacrificing brand and regulatory standards. Mr. Donato hub’s methodology and demonstrated ability to lead multi-disciplinary teams through script-to-screen, with measurable efficiencies

⁴ <https://www.motionpictures.org/research-docs/2021-theme-report/>

⁵ <https://fred.stlouisfed.org/series/USMOTPICSNDNGSP>

in post-production, are aligned with these buyer criteria, and have been proven in corporate and institutional projects for multinational brands and tech companies.

The Media & Innovation Hub can therefore meet national buyers where their pain points converge: speed, quality, compliance, and multilingual reach. With demonstrated fluency across Portuguese, English, and Spanish production contexts and cross-border delivery, the model reduces friction for U.S. firms with Latin America and global audiences. It is additionally positioned to serve regulated industries, life sciences, medical devices, and enterprise SaaS, where narrative clarity, accuracy, and brand cohesion directly support commercialization, training, and patient or customer education.

2.1.1 Products and Services

The hub's services are structured to satisfy enterprise and institutional content demand at national scale through bundled, repeatable service lines:

- **Corporate and Institutional Production**
 - Brand, product, and institutional films; executive communications; training and compliance modules; safety and ESG narratives
 - Event capture, sizzle reels, case studies, and customer storytelling
 - KPI design for engagement, comprehension, and conversion
- **Post-Production and Creative Operations**
 - Editing, color, motion graphics, and versioning for omnichannel campaigns
 - Workflow orchestration to compress cycle times; quality gates for regulated content
 - Asset libraries and content ops playbooks for ongoing deployment
- **Multilingual Voice and Dubbing Enablement**
 - Voice direction and dubbing for Portuguese, English, and Spanish markets
 - Localization strategy for streaming, enterprise learning, and public health
 - Talent coordination and rights management
- **AI-Assisted Content Acceleration**
 - Scripting aids, rough-cut assembly, automated versioning/ QC support
 - Metadata enrichment and searchability for enterprise DAMs

- Ethical and compliance guardrails for AI in production
- Advisory and Embedded Producer Services
 - In-house content lab design, editorial calendars, and campaign architecture
 - Onsite/near-site producer teams to close gaps between marketing, product, and compliance

2.1.2 Customer Needs

National potential clients share common, high-stakes requirements that the hub is designed to meet:

- Speed with Reliability
 - Compressed timelines for product launches, compliance updates, and executive communications
 - Proven record of reducing post-production time through optimized workflows
- Narrative Clarity for Complex Domains
 - Translation of technical subjects into accessible, compliant visuals
 - Editorial discipline and QA adapted from newsroom-grade operations and broadcast coordination
- Multilingual Reach and Cultural Fidelity
 - Consistent brand voice across English/Spanish/Portuguese with voice direction and dubbing expertise
 - Reduced re-work via culturally aware scripting and performance direction
- Scalable Content Operations
 - High-volume versioning, asset management, and content operations that support evergreen campaigns
 - Capacity to lead teams for simultaneous productions
- Cost Efficiency without Quality Sacrifice
 - Mid-Atlantic cost base with national distribution; Richmond proximity to federal and Fortune 500 demand centers
 - Repeatable processes that protect budget and schedule certainty

These needs are expressed across enterprise marketing, HR (Human Resources)/L&D (Learning and Developing), public sector outreach, and nonprofit advocacy, where content directly supports revenue enablement, workforce compliance, and public information mandates. The hub’s service design and past performance address each pain point with measurable, buyer-relevant outcomes.

2.1.3 Trends and Opportunities

Four converging trends expand national opportunity for a Richmond-based hub:

- Persistent Shift to Video-First Communication
 - Streaming, short-form, and enterprise video continue to gain share; corporate learning and compliance modules increasingly prioritize multimedia for higher retention and auditability. This expands recurring demand for modular, multilingual assets⁶.
- AI-Enabled Production and Post-Production
 - Generative tools for script ideation, rough cuts, localization, and QC are accelerating throughput. The competitive advantage belongs to teams that combine editorial judgment with responsible AI integration, shortening cycles while maintaining brand and regulatory standards. The hub’s documented time-to-delivery gains indicate operational readiness to capture these efficiency dividends.
- Health, Safety, and Regulated-Content Communication
 - Healthcare, med-tech, and public health continue to require clear, accessible, and compliant content. Teams experienced with medical and consumer health brands are positioned to convert domain complexity into patient and user-centric narratives at national scale.
- Mid-Atlantic Growth and Incentive Alignment
 - Virginia’s film and creative incentives⁷, expanding talent pipelines, and access to federal/enterprise clients create a strategic base for national delivery with cost

⁶ <https://www.sba.gov/business-guide>

⁷ <https://www.film.virginia.org/wp-content/uploads/2025/05/Film-Incentives-Guidelines-Temporary-Updated-May-2025-2.pdf>

advantages. Richmond’s connectivity supports rapid on-site production across the East Coast while maintaining a centralized post-production backbone.

These trends collectively favor a nimble Media & Innovation Hub that merges seasoned producer leadership, multilingual capacity, and AI-enhanced workflows. With a validated enterprise track record, the model is positioned to scale nationally from Richmond while reinforcing U.S. leadership in creative and information services.

2.2. Market Analysis

The U.S. media, creative technology, and innovation services market is undergoing accelerated transformation driven by streaming proliferation, AI-enabled content workflows, and the convergence of digital marketing, short-form video, and data-driven audience development.

A Media & Innovation Hub headquartered in Richmond, VA can leverage this inflection point to deliver end-to-end solutions, content strategy, production, post-production, audience analytics, and commercialization, serving national brands, regional growth companies, nonprofits, and public sector initiatives.

Demand is reinforced by three durable trends:

- The secular shift of ad spend to digital channels;
- Enterprise adoption of video-first communications and training; and
- The rapid normalization of generative AI to reduce cost and time-to-market across creative pipelines.

These trends expand serviceable demand across corporate communications, e-commerce enablement, higher education, health systems, and local-to-national public information campaigns. Richmond’s cost advantages, talent pipeline, and access to East Coast client corridors support national delivery at competitive unit economics while preserving quality and speed-to-delivery^{8 9 10}

⁸ <https://arts.vcu.edu/>

⁹ <https://www.virginia.gov/services/>

¹⁰ <https://www.vedp.org/why-virginia>

The market's structural drivers favor hubs that integrate strategy, production, and analytics. Brands are consolidating vendors to reduce fragmentation, preferring partners that can plan multi-channel campaigns, produce broadcast-level and social-native content, optimize with data, and iterate rapidly. Simultaneously, the adoption of cloud collaboration, remote post-production, and AI tools enables national reach without legacy coastal cost structures. Content operations now mirror SaaS-like models, recurring content calendars, modular asset libraries, and performance-based optimization cycles, expanding lifetime value per client and smoothing utilization. This positions the Hub to capture multi-year retainers and project-based spikes tied to product launches, talent acquisition, and policy communications.

Bold, measurable outcomes, reach, conversion, engagement, and earned media value, are displacing vanity metrics. Buyers increasingly require transparent Return of Investments (ROI) and compliance-ready workflows (brand safety, accessibility, and data privacy). Organizations are prioritizing vendors capable of scaling content ethically and inclusively, meeting accessibility standards, and governing AI-assisted processes. This shift rewards disciplined operators with documented quality systems and cross-functional capabilities, particularly in regulated sectors like healthcare, education, and government outreach¹¹.

2.2.1 U.S. Market Size and Growth Trajectory

- The combined addressable market spans digital advertising, CTV(connected TV)/OTT (Over-the-Top), enterprise video, creator economy enablement, and marketing technology services:
 - U.S. digital ad spend surpassed \$200B and continues to outgrow traditional channels, with video and social formats leading momentum¹².
 - CTV ad spend is scaling rapidly alongside cord-cutting; marketers are reallocating budgets to streaming platforms and programmatic video¹³.
 - The enterprise video market (training, corporate communications, and enablement content) is expanding as hybrid work persists and as upskilling requires asynchronous, video-first delivery¹⁴.

¹¹ <https://georgia.org/industries/film-entertainment/georgia-film-tv-production>

¹² https://www.iab.com/wp-content/uploads/2024/04/IAB_PwC_Internet_Ad_Revenue_Report_2024.pdf

¹³ <https://www.ipgmediabrands.com/magna-advertising-forecast-media-innovation-to-propel-the-global-ad-market-towards-the-trillion-mark/>

¹⁴ <https://www.microsoft.com/en-us/research/wp-content/uploads/2022/04/Microsoft-New-Future-of-Work-Report-2022.pdf>

- Generative AI in marketing and media workflows is projected to grow at double-digit CAGR, compressing production timelines while increasing content volume and personalization¹⁵.
- Growth drivers:
 - Structural migration of linear TV budgets to programmatic video and social short-form.^{1 3}
 - Rising ROI expectations and performance measurement through privacy-compliant analytics.²
 - Content localization and accessibility compliance expanding total scope of work per asset set.⁵
 - Public sector and nonprofit communications modernization, emphasizing clarity, reach, and multilingual access.^{4 5}
- Trajectory:
 - National digital video and CTV are forecast to continue double-digit growth over the next 3–5 years, outpacing overall ad growth.^{1 3}
 - Enterprise adoption of AI-enhanced content operations suggests sustained productivity gains and reinvestment into higher-volume, data-optimized creative.^{3 7}

2.2.2 Key Market Segments

- Corporate and Mid-Market Enterprises
 - Needs: Product storytelling, demand generation, employer branding, training, investor communications
 - High-value formats: Short-form vertical video, product explainers, livestream launches, CTV spots
 - Selection criteria: Speed, brand consistency, measurable lift in pipeline and retention
- Healthcare Providers and Life Sciences
 - Needs: Patient education, clinician training, community outreach, trial recruitment

¹⁵ <https://www.marketsandmarkets.com/Market-Reports/generative-ai-market-142870584.html>

- Compliance factors: Accessibility, plain-language standards, HIPAA-aligned workflows
- Outcome focus: Health literacy, reduced readmissions, staff upskilling
- Higher Education and Workforce Development
 - Needs: Recruitment campaigns, online learning content, alumni engagement
 - Distribution: Social, programmatic video, owned platforms
 - Outcome focus: Enrollment yield, course completion, donor participation
- Government, Public Agencies, and Nonprofits
 - Needs: Public information campaigns, multilingual accessibility, crisis communications
 - Requirements: ADA-compliant media, evidence-based engagement strategies
 - Outcome focus: Reach to underserved communities, measurable behavior change
- Consumer Brands, Tourism, and Cultural Institutions
 - Needs: Destination marketing, experiential content, micro-influencer integrations
 - Channels: Social and CTV, creator partnerships, event amplification
 - Outcome focus: Footfall, bookings, earned media value

2.2.3 Emerging Opportunities

- AI-Accelerated Creative and Post-Production
 - Opportunity: Reduce editing cycles, scale personalization, automate asset versioning
 - Impact: Faster time-to-market; margin expansion via hybrid human-in-the-loop pipelines
- CTV/OTT Programmatic Creative
 - Opportunity: Dynamic creative for streaming, audience-based targeting, and performance optimization
 - Impact: Competitive differentiation vs. legacy broadcast; quantifiable ROI in upper-funnel video

- Accessibility-First and Multilingual Content
 - Opportunity: Subtitle, audio description, and plain-language adaptations
 - Impact: Compliance, broader reach, equity in information access; expanding scopes per campaign
- Enterprise Knowledge and Training Libraries
 - Opportunity: Always-on video academies for sales enablement, customer success, and safety
 - Impact: Lower training costs; measurable proficiency gains and reduced turnover
- Data-Driven Content Ops
 - Opportunity: Closed-loop analytics to prioritize formats, topics, and channels with highest conversion
 - Impact: Continuous improvement cycles and higher client retention

2.2.4 Richmond, Virginia: Strategic Location Analysis



The illustrative image above shows the facade of the office in the city of Richmond, Virginia, following the local architectural style.

Media & Innovation Hub will operate as a specialized audiovisual strategy and production studio delivering end-to-end content solutions for innovation-driven organizations. The operation integrates strategy, script-to-screen production, and AI-enabled post-production with multilingual delivery (English, Spanish, Portuguese). The leadership brings extensive broadcast and newsroom experience, having coordinated high-visibility programs, launched a digital video channel for a metropolitan newspaper, and directed more than 200 corporate and institutional films while leading multidisciplinary teams of up to 15 professionals. Documented workflow innovations have reduced post-production cycle times by over 30% on complex campaigns, enabling reliable high-volume output and cost efficiency that directly supports U.S. enterprise competitiveness and domestic job creation. Sector fluency includes healthcare, life sciences, and SaaS/CPG technology, with a record of producing over 210 video assets for a single enterprise client across institutional, case, teaser, and product-demo formats demonstrating repeatable scale and operational rigor.

Richmond, Virginia is the recommended headquarters due to its balanced access to customers, cost structures, and talent pipelines. The region offers proximity to the Mid-Atlantic innovation corridor, a diversified base of healthcare systems, universities, and technology firms, and a growing creative economy supported by statewide business resources. Compared to higher-cost coastal hubs, Richmond provides competitive operating expenses and predictable access to skilled labor, which is critical to maintaining favorable unit economics for premium yet agile content services. This location enables the studio to deliver national-quality work with faster turnaround and transparent pricing, while contributing to regional job creation¹⁶ and state and federal tax bases¹⁷.

Advantages of Richmond versus other U.S. creative hubs can be summarized by assessing potential customers, hiring conditions, academic pipelines, and operating pragmatics:

- Richmond, VA (Recommended)
 - **Potential customers:** Access to health systems, public sector and higher-education clients, and a growing base of SaaS and advanced services in the Mid-Atlantic.

¹⁶ <https://www.vedp.org/talent>

¹⁷ <https://www.vedp.org/#industries>

- **Hiring and labor:** Strong regional talent pool in film, digital media, and design; competitive wage levels support sustainable scaling and retention.
 - **Universities and schools:** Virginia Commonwealth University (VCU) School of the Arts and Cinema program; University of Richmond; Virginia State University; proximity to College of William & Mary and the University of Virginia supports recruiting in film, communications, design, and data/AI-adjacent fields.
 - **Business environment:** State-backed small business resources, centralized Mid-Atlantic access, and lower cost structure create an advantageous launch platform.
- Atlanta, GA (Comparator)
 - **Potential customers:** Major film and TV production ecosystem and corporate headquarters base; significant agency and brand presence.
 - **Hiring and labor:** Deep entertainment labor market; competition and production surges can pressure rates and availability.
 - **Universities and schools:** Georgia State University (film/media), SCAD (Atlanta), Georgia Tech (computing/AI), strong feeder for technical and creative roles.
 - **Business environment:** Substantial film incentives and production infrastructure; however, higher competition and fluctuating production cycles can impact boutique studios' capacity utilization.
 - Austin, TX (Comparator)
 - **Potential customers:** Robust tech ecosystem with SaaS concentration and startup density; active creative scene.
 - **Hiring and labor:** Strong creative and tech talent pool but high demand can inflate compensation; housing and cost pressures challenge early-stage scalability.
 - **Universities and schools:** The University of Texas at Austin (Moody College of Communication; Radio-Television-Film; computer science), strong interdisciplinary feeder.

- **Business environment:** Dynamic growth and venture activity; competition for talent and premium costs may compress margins for production operations.

Richmond's value proposition is its blend of client access, talent, and cost efficiency that aligns with a high-throughput, quality-sensitive production model. The region's universities and schools ensure a steady pipeline of trained professionals in film, digital media, communications, and design. VCU's nationally regarded arts and media programs, combined with University of Richmond and nearby institutions, enable systematic internship-to-hire pathways and ongoing workforce development. These pipelines also support the integration of AI-enabled post-production competencies into curricula and apprenticeships, reinforcing a regional skills advantage and advancing U.S. innovation capacity in creative technologies.

Operationally, the studio will build a modular staffing model: core full-time producers, editors, and project managers complemented by vetted specialists for motion graphics, sound design, and localization/dubbing. This approach supports predictable SLAs and high on-time rates while enabling scale for seasonal or campaign-driven spikes. Early hiring will prioritize roles that multiply productivity (editorial leads with AI tooling proficiency, localization coordinators), aligning with documented efficiency gains of >30% in post-production and enabling lower cost per deliverable without sacrificing quality. The result is a platform that supports U.S. business growth by delivering faster, clearer, and multilingual communications translating into increased enterprise productivity, jobs in the creative/tech sectors, and broader tax contributions through sustained operations.

Initial customer acquisition will target sectors where specialized storytelling yields outsized return and Richmond has regional adjacency:

- **Healthcare and life sciences:** Patient and clinician education, product launches, and community health content requiring accuracy and sensitivity.
- **SaaS/CPG technology:** Product demos, case evidence, sales enablement, and investor communications simplifying complex value propositions.
- **Public interest and education:** Higher education, local government, and community organizations requiring accessible, multilingual outreach.

Expansion outlook includes satellite production capacity and partner models in the Mid-Atlantic and Southeast, enabling on-location capture while maintaining centralized post-production and quality control in Richmond. As the managed content program base grows,

the studio will add producer and editor headcount, establish internship pipelines with VCU (Virginia Commonwealth University) and regional universities, and evaluate secondary nodes near client clusters (e.g., Northern Virginia, Raleigh-Durham, or Greater Atlanta) for efficient field work. This approach compounds the positive U.S. impact through sustained job creation, innovation in AI-assisted creative workflows, and stable tax revenue from growing operations.

2.2.5 Market share

The U.S. “Media, Creative Economy, and Innovation Hubs” landscape is an interconnected value chain that spans: (i) large-cap media and entertainment conglomerates (content IP owners, studios, streamers); (ii) distribution platforms and enabling infrastructure (streaming, social, cloud/CDN); (iii) advertising and marketing technology networks; and (iv) a highly fragmented production/post-production and studio services base concentrated in coastal and mid-Atlantic hubs. Overall industry revenue is concentrated at the top among a handful of conglomerates and platforms, while production services remain structurally fragmented with thousands of small and mid-sized providers in regional hubs.

- At the content and distribution layer, the market is moderately to highly concentrated. A small group of firms command the majority of U.S. streaming SVOD share (Netflix, Disney/Hulu, Amazon Prime Video, Warner Bros. Discovery’s Max, Comcast/NBCU’s Peacock), and dominate box office and television revenues, while social/video platforms (YouTube, TikTok, Meta) concentrate digital video audience and ad spend.
- At the advertising layer, market power is concentrated within a few digital ad ecosystems (Google/YouTube, Meta, Amazon), complemented by large holding companies (WPP, Omnicom, Publicis, Interpublic, Dentsu) that aggregate enterprise demand but purchase production services from a fragmented supplier base.
- At the production services layer (audio/video production, post-production, localization, dubbing, studio facilities), the market is fragmented with no single contractor exceeding low-single-digit national share; procurement is project-based and relationship-driven across major hubs (Los Angeles, New York, Atlanta, Austin, Chicago) and emerging/expanding hubs like Virginia’s Richmond region backed by incentives and growing talent pipelines.

The result is a “barbell” structure: high concentration among IP owners, platforms, and ad ecosystems; high fragmentation among production/post vendors and regional hubs. This configuration creates consistent outsourcing demand and pricing power at the platform level, while preserving opportunities for specialized, agile providers to win enterprise accounts through speed, quality, and domain expertise (e.g., healthcare, enterprise SaaS, public sector communications).

Key U.S. & Global Players Active in the Sector

- Content IP Owners and Studios
 - Disney (Disney Studios, Hulu, ESPN), Warner Bros. Discovery (Warner Bros., Max), NBCUniversal/Comcast (Universal, Peacock), Paramount Global (Paramount Pictures, Paramount+), Sony Pictures, Amazon MGM Studios; collectively anchor U.S. studio output and streaming portfolios.
- Streaming and Digital Video Platforms
 - Netflix (SVOD leader), Amazon Prime Video, Disney+/Hulu, Max, Peacock; YouTube (AVOD and creator economy leader), TikTok (short-form), Roku (AVOD/FAST aggregation).
- Advertising and Marketing Ecosystems
 - Google/YouTube, Meta, Amazon (digital ad triopoly); agency holding companies WPP, Omnicom, Publicis, Interpublic, Dentsu orchestrate global campaigns and subcontract production.
- Production/Post, Localization, and Dubbing
 - Global and U.S. leaders include Deluxe, Company 3, Technicolor Creative Studios (MPC, The Mill), Framestore, Weta FX (global VFX); Keywords Studios and Iyuno for localization/dubbing. The segment remains fragmented beyond top vendors, with strong regional specialists across hubs.
- Regional and State-Level Hubs and Enablers
 - Georgia (Atlanta), New York, California, New Mexico, Texas, Illinois, and Virginia; state film offices (e.g., Virginia Film Office) provide incentives, crew databases, and permitting support, catalyzing local vendor ecosystems.

Market Positioning & Competitive Dynamics

- Platforms and IP owners compete on subscriber growth, average revenue per user (ARPU), tentpole IP, sports rights, and global scale. Consolidation and bundling (e.g., Disney’s streaming bundle; Amazon’s integration across commerce and Prime) reinforce scale advantages and bargaining power with suppliers.
- Digital video attention is concentrated on YouTube and short-form platforms, steering advertiser budgets toward performance video and creator-led formats; traditional broadcast/cable continue to decline in share, intensifying the shift to streaming and connected TV (CTV).
- Agencies and brand-side content operations are expanding “always-on” content needs, product explainers, L&D/compliance modules, ESG communications, multilingual campaigns, driving continuous procurement from specialized production partners. This favors vendors that can:
 - compress cycle times with disciplined workflows and selective AI use,
 - ensure regulatory/brand compliance in healthcare, medical devices, and finance,
 - deliver multilingual voice/dubbing and culturally accurate localization for North America and LATAM audiences.
- Regional hubs compete on incentive reliability, crew availability, facilities, and cost. The mid-Atlantic (including Richmond, VA) positions as a cost-advantaged, rapidly accessible base for federal, Fortune 500, and East Coast markets, supported by state programs and university pipelines.

Assessment of Concentration

- High concentration at the top: A small cohort of streamers and studio conglomerates accounts for a majority of U.S. premium video subscribers, original content spend, and distribution leverage; digital ad spend is similarly concentrated among three platforms. This concentration sets pricing/reference standards and procurement norms upstream.¹
2 3
- Low concentration and high contestability downstream: Production, post-production, and localization markets are fragmented and service-differentiated, with regional hubs expanding capacity via incentives. Entry and growth are achievable through specialization (regulated industries, multilingual, AI-accelerated workflows) and proven cycle-time reductions that matter to enterprise buyers.

- Net effect: The sector exhibits a dual-structure. Strategic success for new or expanding hubs derives from aligning with concentrated demand sources (platforms, agencies, enterprise brands) while exploiting fragmentation in services to win on speed, cost discipline, compliance, and multilingual capability. This dynamic sustains opportunity for well-positioned regional hubs like Richmond to scale nationally by integrating production excellence with innovation in workflow and localization.

2.2.6 Market entry barriers

Entry barriers in this sector are asymmetric: high at the platform/IP-ownership and distribution layers, and moderate-to-variable in production, post-production, and localization services. Large studios, streamers, and digital ad platforms benefit from scale economies, exclusive content rights, and network effects that are difficult for entrants to replicate. By contrast, regional media/innovation hubs face barriers tied to capital intensity, talent aggregation, incentive access, and enterprise procurement requirements, but remain contestable through specialization, workflow innovation, and cost advantages.

Capital Requirements and Facilities

- High fixed costs for studio soundstages, post houses, and specialized equipment (cameras, lighting, audio, color) raise initial capital needs for entrants targeting premium work. Although equipment costs have declined, enterprise-grade infrastructure and redundancy still require material investment.
- Facility access is mediated by regional capacity and incentive-linked utilization. States with stable incentives and permitting support reduce effective capital barriers by attracting productions and co-investment, while regions with constrained stages and crew availability raise costs and lead times.

Talent, Guilds, and Crew Availability

- Skilled labor concentration in established hubs (Los Angeles, New York, Atlanta) creates a talent moat. Entrants in emerging hubs must compete for experienced producers, editors, colorists, VFX artists, voice directors, and multilingual dubbing talent, often contending with union/guild rules, minimums, and availability cycles.

- University pipelines and training partnerships partially offset this barrier, but the time required to reach broadcast/enterprise quality standards remains a constraint for rapid scaling.

Rights, Compliance, and Brand Governance

- IP, music licensing, and talent rights management are complex, with legal exposure for missteps. Entrants must establish reliable legal workflows, errors-and-omissions coverage, and vendor clearances.
- Regulated sectors (healthcare, medical devices, finance, public sector) impose stringent review, claims substantiation, accessibility, and privacy/security requirements. Vendors must integrate editorial QA, medical/regulatory review, and accessibility standards to serve these clients raising process complexity and compliance costs.

Distribution Power, Network Effects, and Attention Markets

- At the distribution layer, network effects in streaming and digital video (YouTube, major SVODs) and the digital ad triopoly (Google/YouTube, Meta, Amazon) create structural barriers to platform-level entry. New platforms require extraordinary capital, exclusive IP, or unique user acquisition channels to reach scale.
- For production vendors, algorithmic distribution norms and walled-garden ad ecosystems translate into buyer expectations for performance-driven creative and measurable outcomes, increasing the sophistication required of entrants.

Procurement Frictions and Reputation Effects

- Enterprise and agency buyers prefer vendors with demonstrated track records, references, security posture, and ability to compress cycle times without sacrificing brand/regulatory standards. New entrants face long sales cycles, vendor qualification processes, and proof-of-performance hurdles before accessing national accounts.
- Relationship-driven procurement and repeat contracting in this industry favor incumbents with credits, awards, and recognizable brand portfolios.

Incentives, Policy Stability, and Permitting

- State incentives materially influence project flow. Stability, predictability, and administrative efficiency of film/production incentives and permitting affect perceived

risk and relocation decisions by producers and enterprise buyers. Regions with clear, consistent programs lower barriers for new hubs; volatility raises them.

Technology and AI Integration

- Competitive parity now assumes selective AI integration (ideation, rough cuts, versioning, QC assistance, metadata), but responsible AI use requires governance: rights provenance, bias controls, client consent, and data security. Entrants lacking these guardrails risk disqualification in enterprise procurement and regulated verticals.
- Cloud-native workflows, secure asset management (DAM (Digital Asset Management)/MAM (Media Asset Management)), and remote collaboration capability are table stakes. Standing up compliant, efficient pipelines creates upfront complexity and cost.

Multilingual and Localization Capabilities

- Growth in multilingual content and dubbing/localization increases barriers tied to language talent networks, voice direction expertise, and cultural adaptation. Entrants must assemble reliable rosters and processes for English/Spanish and other priority languages, with rights and usage tracking aligned to platform policies.

Practical Implications for New Hubs (e.g., Richmond, VA)

- Barriers are surmountable through:
 - Specialization in regulated and technical narratives (healthcare, med-tech, enterprise SaaS), where editorial rigor and compliance command premium pricing.
 - Documented workflow advantages (e.g., cycle-time reductions, standardized QA gates) that address enterprise pain points.
 - Leveraging state incentives, university talent pipelines, and mid-Atlantic cost advantages to compete on total cost of delivery while maintaining quality.
- The path to entry is strongest in production/post and localization services, segments characterized by fragmentation and project-based procurement, provided the entrant can show portfolio credibility, multilingual capacity, and secure, AI-enabled workflows.

2.2.7 Competitive Differentiation Analysis

The Media & Innovation Hub model differentiates on outcomes that matter to national buyers:

- faster cycle times,
- regulated-content rigor,
- multilingual reach, and
- cost-efficient delivery from a Mid-Atlantic base.

It is built around a producer-led operating system that converts complex subject matter into clear, compliant, and high-impact narratives, repeatably, at scale.

- Bold value commitment
 - **Speed:** documented 30%+ reductions in post-production timelines through disciplined workflow design, parallelized review, and templated versioning.
 - **Precision:** editorial and QA practices adapted from broadcast/newsroom operations to meet brand, legal, and accessibility standards in healthcare, med-tech, and enterprise SaaS.
 - **Multilingual reach:** integrated voice direction and dubbing pipelines in English, Spanish, and Portuguese, reducing rework and accelerating global deployment.
 - **Cost advantage:** Richmond's incentive and talent environment enables enterprise-grade production at a lower total cost of delivery while maintaining national reach.
- Media & Innovation Hub does better than competitors
 - **End-to-end orchestration:** a single accountable team from script to screen, minimizing handoffs that create schedule and quality risks in fragmented vendor stacks.
 - **Regulated-content fluency:** repeatable processes for claims substantiation, medical/legal/regulatory review, and plain-language adaptation aligned with federal guidance on accessibility and comprehension.
 - **AI, applied responsibly:** selective use of AI for scripting aids, rough-cut assembly, versioning, and QC support under clear governance rights provenance, consent, data security, and human editorial control.

- **Enterprise portability:** content ops playbooks, reusable motion systems, and asset libraries designed to plug into brand-side DAM/MAM tools, enabling “always-on” campaigns and L&D/compliance programs.
- Richmond as a strategic base
 - **Proximity and access:** same-day reach to federal agencies, East Coast enterprise corridors, and top universities; logistical efficiency for multi-site productions.
 - **Incentives and capacity:** state programs, permitting support, and growing crew/talent pipelines reduce friction and increase throughput in a cost-disciplined operating model.
 - **Scalability:** the region’s cost structure supports predictable pricing and the ability to stand up parallel production pods without coastal overhead penalties.
- The leadership advantage
 - Mr. Donato provides the operating advantage that competitors lack: a producer-director with deep, multi-sector delivery proof. He has led more than 200 end-to-end productions, directing teams of up to 15 across scripting, capture, and post. His work spans multinational healthcare and technology portfolios (including Johnson & Johnson and Kenvue brands), newsroom-grade channel building (DGABC TV), and primetime broadcast coordination experience that directly maps to enterprise buyers’ needs for speed, rigor, and narrative clarity.
 - Quantified performance: executive partners cite over 30% cycle-time reductions on complex projects and 210+ deliverables produced for a single technology organization evidence of scalable workflow design, not one-off craftsmanship.
 - Multicultural fluency: working proficiency across Portuguese, English, and Spanish production contexts enables credible direction of multilingual voice talent and culturally accurate localization capabilities that lower risk and cost for U.S. firms communicating with domestic Hispanic and LATAM audiences.
 - Trust signals: broadcast recognition for production excellence and endorsements from directors and executives validate both creative judgment and enterprise reliability.

- Competitive in practice
 - **Process:** standardized creative and post pipelines, editorial QA gates, and compliance checklists embedded in project management translating into predictable schedules and fewer revision cycles.
 - **Domain:** demonstrated ability to translate medical and technical concepts into accessible stories without diluting accuracy critical for life sciences, med-tech, and enterprise software adoption.

- Proof of advantage translated to buyer outcomes
 - **Faster time to market:** accelerated launches, compliance updates, and leadership communications.
 - **Reduced regulatory and brand risk:** documented QA and accessibility alignment minimize exposure.
 - **Greater audience penetration:** multilingual content and culturally tuned performance improve comprehension and engagement across priority segments.

This differentiation positions the Media & Innovation Hub not as another production vendor, but as an enterprise content partner geared for speed, compliance, and multilingual scale anchored by leadership with a proven record of delivering efficiencies and brand-safe storytelling for nationally recognized organizations.

3. The company's impact in the U.S. economy

Media & Innovation Hub, founded by Eduardo Wagner Maida de Donato, represents far more than a new enterprise in Richmond, VA; it is a targeted driver of U.S. economic competitiveness. Rooted in Mr. Donato's 15-year track record leading **W2D Filmes**, a company that serviced global corporations including Johnson & Johnson, Kenvue, and AstraZeneca, this venture will bring to the U.S. market a sophisticated capability for strategic communication and audiovisual storytelling. The company's focus on serving **sectors of national significance**, such as healthcare, education, technology, and institutional

communication, ensures its contributions directly intersect with federal priorities for strengthening the digital economy, enhancing workforce adaptability, and supporting innovation-led growth.

The company's **initial capitalization of USD 50,000** from personal savings demonstrates financial stability and commitment, Media & Innovation Hub's five-year hiring plan underscores its direct role in job creation. Each of roles demands advanced creative and technical training, thereby strengthening the pool of high-skill, high-wage creative professionals within the U.S. economy.

The economic impact extends beyond direct employment and payroll:

- By **equipping client organizations with advanced audiovisual production and communication strategies**, Media & Innovation Hub will enable them to amplify reach, improve organizational efficiency, and expand brand equity. Media & Innovation Hub does not merely create media content, it enhances the operational capabilities of U.S. institutions across high-priority industries, and also for small and medium-sized companies that cannot afford to pay the large producers.
- By **indirect employment opportunities** across multiple sectors of the local and national economy. Beyond its in-house creative and technical team, the company's projects can collaboration with a wide network of professionals, Additionally, each production cycle stimulates demand for ancillary services such as equipment rental, logistics, catering, transportation, and software licensing. As the company scales, partnerships with regional universities, studios, and small businesses will further amplify this economic ripple effect, fostering collaboration, continuous training, and innovation within the creative ecosystem.

The **local economic multiplier** will also be substantial. Situated in Richmond, VA, Media & Innovation Hub will attract regional professionals, rent production facilities, leverage local event spaces, and contribute to regional tax revenues. The company's consistent reinvestment into digital platforms, professional equipment, and infrastructure will funnel capital into U.S. based suppliers and service providers. Over a five-year horizon, projected revenues will significantly outpace the initial \$50,000 investment through a combination of service contracts, recurring client engagements, and long-term strategic partnerships. This consolidation of

economic activity, coupled with Mr. Donato’s proven ability to grow multinational client bases, establishes the company as an **engine of regional and national value creation**.

Ultimately, Mr. Donato’s endeavor is not a discretionary venture for personal success, it is a **strategic reinforcement of the U.S. digital economy’s backbone**. By elevating public and corporate communication standards, creating sustainable jobs, and contributing both directly and indirectly to GDP growth, Media & Innovation Hub positions itself as an indispensable American asset. This enterprise is a clear opportunity to strengthen U.S. communication competitiveness in a global market that increasingly rewards those who lead with clarity, innovation, and technological precision.

3.1. Significant Potential to Employ U.S. Workers

Media & Innovation Hub will build a highly skilled creative-technology team in Richmond, Virginia, to deliver advanced audiovisual production and strategic communication services. The plan prioritizes roles that combine creative craft, data-driven strategy, and technology enablement, ensuring direct contributions to the U.S. knowledge economy, workforce development, and digital competitiveness in healthcare, technology, and education sectors.

Year 1 – Foundational Team Establishment (3)

- Editor — Leads post-production workflows, including narrative assembly, color correction, audio sweetening, motion graphics integration, and delivery-quality assurance using Adobe Premiere, After Effects, and DaVinci Resolve.
- Producer Assistant — Provides on-set support for lighting, audio, and equipment handling; maintains production continuity and safety protocols.
- Sound Technician — Sound Technician — Sets up and operates audio equipment for studio and field recordings, then edits, mixes, and masters sound for various platforms.

Year 2 – Technical Expansion (3)

- Videomaker/Cinematographer — Executes principal photography with professional cameras, lighting, and drones (DJI); elevates image quality for corporate, institutional, and event productions.

- Project Coordinator — Owns multi-project schedules, scopes, and client communications; standardizes workflows and mitigates delivery risk.
- Production Coordinator — Manages all logistical and operational aspects of audiovisual projects, coordinating crews, studios, equipment, and schedules to ensure smooth production flow, budget control, and timely delivery of high-quality content.

Year 3 – Project Leadership and Advanced Storytelling (2)

- +1 Videomaker/Cinematographer — Executes principal photography with professional cameras, lighting, and drones (DJI); elevates image quality for corporate, institutional, and event productions.
- Business Development Manager — Expands enterprise accounts and retainer agreements; builds partnerships with agencies, PR firms, and event producers to increase average contract value and multi-phase engagements.
- +1 Editor — Leads post-production workflows, including narrative assembly, color correction, audio sweetening, motion graphics integration, and delivery-quality assurance using Adobe Premiere, After Effects, and DaVinci Resolve.

Year 4 – Executive Oversight and Technical Reinforcement (3)

- +1 Sound Technician — Sound Technician — Sets up and operates audio equipment for studio and field recordings, then edits, mixes, and masters sound for various platforms.
- Producer Executive — Oversees large-scale, multi-stakeholder productions; implements cost controls, client governance, and quality standards across high-value portfolios.
- Technical Director — Designs and supervises technical setups for multi-camera shoots, livestreams, and complex event coverage; ensures reliability, redundancy, and compliance.

Year 5 – Strategic Consolidation and Analytics (2)

- Operations Manager - Oversees end-to-end operations across production, post-production, digital labs, and training. Manages schedules, resources, budgets, vendors, and compliance, delivering projects and cohorts on time and on budget. Aligns creative,

technical, and education teams to scale capacity, uphold quality, and develop market-ready talent.

- Systems/Network Technician - Manages and optimizes the entire IT infrastructure, including network, servers, and storage, to ensure seamless operation of all production and post-production activities.

3.2 Strategic National Benefit

Media & Innovation Hub provides a **strategic national benefit** by aligning workforce growth, sectoral innovation, and financial reinforcement with the United States' most pressing economic priorities. Over its first five years, the company projects the creation of **14 high-skill positions**, including Editor, Producer Assistant, Sound Technician, Videomaker/Cinematographer, Project Coordinator, Production Coordinator, Business Development Manager, Producer Executive, Technical Director (AV/Production Systems), Operations Manager, and a Systems/Network Technician. These roles belong to occupations identified as essential to sustaining U.S. leadership in digital communication and creative technologies at a time when content creation is inseparable from national competitiveness. The deliberate focus on highly skilled employment ensures that the jobs created are both economically meaningful and strategically aligned with the digital economy.

Beyond simply hiring personnel, Media & Innovation Hub's workforce expansion addresses **national workforce gaps** in areas such as audiovisual production, digital storytelling, and content analytics. Positions like Scriptwriters and Content Strategists enhance the ability of U.S. healthcare, education, and technology institutions to disseminate accurate, accessible, and engaging information. Meanwhile, data specialists and creative directors enable those same institutions to optimize digital outreach and market presence. Together, this structure supports the development of a U.S. workforce capable of leading in the **global race for innovation-driven communication capacity**.

Media & Innovation Hub catalyzes **innovation across priority U.S. sectors by transforming complex ideas into accessible**, high-impact narratives. Through audiovisual campaigns that explain advanced manufacturing and clean energy breakthroughs to the public, branded content that demystifies enterprise software and frontier AI for business adoption, and civic and educational videos that expand access to workforce training and STEM (science, technology, engineering and mathematics) pathways, the company functions as a conduit for knowledge

transfer and market uptake. This cross-industry capability ensures that U.S. advances in technology, infrastructure, creative industries, and education reach stakeholders rapidly and effectively, accelerating commercialization, upskilling, and community engagement, thereby reinforcing America’s competitive edge in research, industry productivity, and cultural leadership.

Financially, Media & Innovation Hub’s payroll expansion contributes not only to household incomes but also to federal, state, and local tax revenues. High-value compensation tied to creative and managerial roles increases income tax receipts, while business operations further add to corporate and sales tax streams. The result is a **steady reinforcement of public services and infrastructure funding**, improving the broader ecosystem that supports American innovation and workforce readiness. Importantly, each employee’s spending multiplies across housing, retail, and local services, producing ripple effects far beyond the company’s immediate operations.

Taken in its totality, Media & Innovation Hub’s endeavor is not a narrow commercial venture but a **strategic reinforcement of national priorities**: building high-skill employment pathways, enabling sectoral innovation through better communication, and delivering predictable tax revenues that underwrite public investments. This multifaceted contribution positions Mr. Donato’s project as an indispensable long-term benefit to the U.S. economy, informational integrity, and global competitiveness.

3.3 Projected Job Creation Year-by-Year

Role	Year 1	Year 2	Year 3	Year 4	Year 5
Founder and Chief Executive Officer	1	1	1	1	1
Editor	1	1	2	2	2
Producer Assistant	1	1	1	1	1
Sound Technician	1	1	1	2	2
Videomaker/Cinematographer	0	1	2	2	2
Project Coordinator	0	1	1	1	1
Production Coordinator	0	1	1	1	1
Business Development Manager	0	0	1	1	1
Producer Executive	0	0	0	1	1
Technical Director	0	0	0	1	1
Operations Manager	0	0	0	0	1
Systems/Network Technician	0	0	0	0	1
Total People	4	7	10	13	15

3.4 Roles and responsibilities

Media & Innovation Hub's organizational design is purpose-built to translate Mr. Donato's specialized expertise into repeatable, scalable outcomes for U.S. institutions. The structure positions Mr. Donato as the strategic and creative nucleus owning vision, advanced methodologies, and client trust while surrounding him with high-skill roles that extend his capacity without diluting quality. Every position is defined to amplify Mr. Donato's leadership, ensure operational precision, and accelerate impact in priority sectors such as healthcare, technology, and education.

Founder and Chief Executive Officer – Eduardo W. M. de Donato

- **Vision & Positioning:** Sets the company's creative direction and chooses which markets and stories to prioritize.
- **Creative Approval:** Reviews and signs off on concepts and final cuts, ensuring accuracy for technical and institutional content.
- **Client Leadership:** Leads major accounts, turns stakeholder goals into production plans, and protects quality and compliance.
- **Standards & Playbooks:** Creates and maintains production playbooks so teams follow consistent processes from pre to post.

Editor

- **Story Assembly:** Shapes footage into a clear, engaging narrative that fits the brand.
- **Finish & Polish:** Handles color correction, audio sweetening, and adds motion/VFX as needed for final exports.
- **Media Management:** Organizes files, proxies, and backups so work is safe and easy to find.
- **Technical Checks:** Verifies loudness, color, codecs, captions, and delivers masters plus shorter versions.

Producer Assistant

- **Scheduling & Paperwork:** Manages call sheets, permits, and vendor coordination to keep shoots on schedule.
- **On-set Support:** Handles talent, releases, craft needs, and equipment runs during production.

- **Documentation:** Keeps receipts, delivery folders, and clean handoffs for post.
- **Issue Tracking:** Monitors risks and escalates blockers to the Producer Executive.

Sound Technician

- **Audio Capture:** Sets up and operates microphones, mixers, and recorders in studio and field environments.
- **Editing & Mix:** Cleans, balances, and masters audio for podcasts, videos, and live streams.
- **Technical Setup:** Tests equipment, monitors sound quality, and resolves technical issues on set.
- **Delivery:** Prepares final audio files, syncs with video, and ensures platform-ready sound formatting.

Videomaker/Cinematographer

- **Lead Camera Work:** Directs and executes principal photography with attention to lighting and sound.
- **Operate Gear:** Runs multi-camera setups and drones to capture assets for different platforms.
- **Pipeline Alignment:** Matches camera, lens, and codec choices so footage works smoothly in post.
- **Crew Direction:** Coordinates set crew, enforces safety, and maintains visual continuity.

Project Coordinator

- **Schedules & Budgets:** Owns timelines, budgets, and vendor onboarding to protect scope.
- **Workflow Sync:** Keeps creative, production, and post aligned and enforces documentation.
- **Stand-ups & Follow-up:** Runs weekly check-ins, clears dependencies, and confirms readiness.
- **Process Hygiene:** Standardizes checklists and handoffs for predictable, audit-ready delivery.

Production Coordinator

- **Scheduling:** Plans production timelines, shoot dates, and deliverables to keep all projects on track.
- **Crew Management:** Coordinates teams, studios, and equipment to ensure smooth on-set operations.
- **Budget & Vendors:** Oversees contracts, tracks expenses, and maintains cost efficiency during production.
- **Quality & Compliance:** Ensures all content meets technical standards, deadlines, and safety requirements.

Business Development Manager

- **Partnerships & Relationships:** Builds and grows relationships with agencies, PR firms, universities, and healthcare organizations to win larger institutional clients.
- **Contracts & Pricing:** Designs retainer agreements and phased statements of work to raise contract values and make revenue more predictable.
- **Pipeline & Proposals:** Manages the sales pipeline, prepares proposals, and negotiates deals while aligning scopes with production and finance.
- **Market Needs & Packaging:** Studies sector priorities and buying cycles, then packages services to match institutional requirements and compliance

Producer Executive

- **Strategic Roadmaps:** Converts high-level vision into clear project plans with milestones, task sequencing, and risk checkpoints.
- **Budget & Governance:** Defines scope and budgets, manages stakeholders, and secures client approvals at key quality gates.
- **Logistics & Talent:** Arranges locations, permits, licenses, and talent; handles change requests and keeps critical timelines on track.
- **Team Coordination:** Keeps creative, technical, and post teams aligned so deliveries meet brief, schedule, and budget.

Technical Director

- **Live Systems:** Builds and oversees the on-site and live-stream setups so signals flow correctly and broadcasts stay online.
- **Equipment Standards:** Sets and enforces common equipment and color standards to ensure consistent results across locations.
- **Reliability & Troubleshooting:** Creates backup plans and monitoring routines, and fixes technical problems quickly during productions.
- **Training & Safety:** Teaches the crew safe electrical and communications practices, documents procedures, and keeps readiness checklists.

Operations Manager

- **Planning & Suppliers:** Plans how much work the team can handle, manages suppliers and purchases to keep projects on budget and on time.
- **Risk & Records:** Puts controls in place to reduce risks and keeps clear, audit-ready project records.
- **Hiring & Onboarding:** Handles staffing needs, manages hiring pipelines, and standardizes how are brought on and reviewed.
- **Logistics & Equipment:** Manages inventory, maintenance, and day-to-day logistics so operations run without interruptions.

Systems/Network Technician

- **Network Management:** Sets up and maintains all internet and internal network connections, ensuring smooth and fast communication for all equipment.
- **Server Operations:** Manages the central computers that store and process all media files, making sure they are accessible for editing and distribution.
- **Data Storage:** Organizes and protects all project files and data, including backups, so nothing is lost and everything is easily found.
- **System Support:** Keeps all technical systems running smoothly, fixes problems quickly, and ensures everything is secure and reliable.

3.5 Financial and Employment Benefits

Media & Innovation Hub's entry into the U.S. market will generate **direct, measurable financial and employment benefits** that extend beyond its own operations and reverberate across the regional and national economy. As set forth in the business plan, the company will create **15 high-value positions** within its first five years, spanning roles such as Sound Technician, Videomaker/Cinematographer and Project Coordinator. These are not low-wage positions but specialized, high-skill occupations aligned with the creative and digital economy, commanding competitive salaries consistent with U.S. labor market standards¹⁸. By injecting these incomes into Richmond's economy, the company will stimulate **local consumer spending**, which supports ancillary industries such as hospitality, retail, and professional services.

The projected evolution of the workforce demonstrates a carefully staged growth model. In year one, Mr. Donato will engage an editor and a production assistant; by year three, the firm anticipates employing a designer specialist and a screenwriter; by year five, the team will expand to include executive production leadership and a permanent technical staff. This **gradual but steady job expansion** ensures not only workforce stability but also the incremental development of a high-performance creative hub within the Richmond region. Each of these hires translates to cumulative payroll growth taxable incomes that significantly increase contributions to federal, state, and local governments.

Beyond employment, Media & Innovation Hub's **financial contributions to the public coffers** will be sizable. Payroll taxes, corporate income taxes, and sales taxes derived from operations will directly strengthen government resources. The company's initial capitalization of **USD 50,000 in personal reinvested capital** underscores a low-risk, self-sustained launch, while its multi-year revenue model points to sustainable profitability that expands the tax base over time. For example, payroll expansion increases federal and state income tax revenues, while day-to-day business operations, including leasing workspaces, employing local vendors, and purchasing technical equipment, will contribute to property and sales taxes in Virginia. This revenue injection strengthens infrastructure, education, and community resources, producing **tangible civic benefits**.

¹⁸ <https://www.bls.gov/ooh/media-and-communication/film-and-video-editors-and-camera-operators.htm>

Moreover, the **indirect benefits of Media & Innovation Hub’s services** amplify its overall economic footprint. By equipping clients in healthcare, education, and technology with advanced communication tools, the company enables these sectors to improve efficiency, market reach, and brand credibility. Research shows that well-executed strategic communication enhances market penetration and supports client growth. As these client organizations thrive, they expand their own hiring efforts and capital expenditures, creating a **multiplier effect** that extends Media & Innovation Hub’s economic impact far beyond its direct operations. This mechanism positions Mr. Donato’s venture not simply as an employer, but as an **economic catalyst** that helps other U.S. enterprises scale and compete more effectively in global markets.

Taken together, direct high-skill job creation, recurring tax contributions, and indirect client-driven growth, Media & Innovation Hub will deliver **substantial and multifaceted financial value** to the U.S. economy. The venture exemplifies how a specialized creative enterprise can simultaneously invigorate local employment, expand the national tax base, and enhance the competitive infrastructure of sectors critical to U.S. interests.

Media & Innovation Hub - Annual Payroll

Role	Annual Salary
Founder and Chief Executive Officer	\$ 48,000.00
Editor	\$60,000.00
Producer Assistant	\$45,000.00
Sound Technician	\$55,000.00
Videomaker/Cinematographer	\$70,000.00
Project Coordinator	\$62,000.00
Production Coordinator	\$58,000.00
Business Development Manager	\$80,000.00
Producer Executive	\$95,000.00
Technical Director	\$100,000.00
Operations Manager	\$90,000.00
Systems/Network Technician	\$25,000.00

3.6 Indirect Job Creation

Methodology and Assumptions

Using a conservative employment multiplier of 1.7×, indirect and induced jobs are estimated as $0.7 \times$ Direct Jobs. Values are rounded to the nearest whole job. This multiplier is derived from established economic models that account for the ripple effects of direct employment within a regional economy. It considers both the backward linkages (supply chain spending) and forward linkages (household spending by employees) generated by the venture's operations.¹⁹

Five-Year Employment Impact

Direct jobs reflect the venture's growing team as capacity scales. Indirect and induced jobs capture employment supported in the local economy through vendor services, professional partners, and household spending by employees. As the venture expands programs and referral networks, both direct and indirect job impacts rise in a predictable, conservative way.

Metric	Year 1	Year 2	Year 3	Year 4	Year 5
Direct Jobs	4	7	10	13	15
Multiplier Applied	1.7×	1.7×	1.7×	1.7×	1.7×
Indirect Jobs Generated ($0.7 \times$ Direct)	2	4	7	9	10
Total Impact (Direct + Indirect)	6	11	17	22	25

- Staffing ramp: Direct hires scale from 3 to 12 over five years, consistent with progressive capacity and service-line expansion.
- Local spillovers: For every 10 direct roles, approximately 7 additional jobs are supported in the regional economy through supplier spending and household consumption.

¹⁹ https://www.bea.gov/sites/default/files/methodologies/RIMSII_User_Guide.pdf

- Conservative baseline: The 1.7× multiplier is intentionally conservative and provides a disciplined basis for forecasting total job impacts. It reflects a prudent assessment of the venture’s economic footprint, avoiding overestimation while still demonstrating significant community benefit.

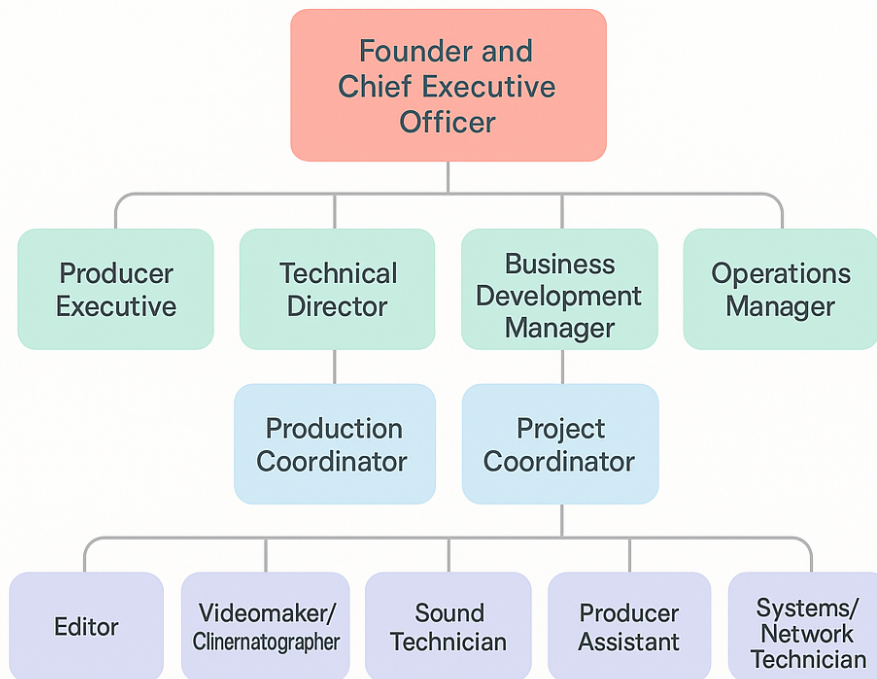
Media & Innovation Hub will also sustain jobs across the media supply chain through recurring spend and partnerships:

- Creative tools and production vendors: Ongoing purchases of editing software, cloud storage/CDN, cameras, audio gear, lighting, and studio build-outs support U.S. jobs in product development, rentals, sales, and support.
- Studios and freelance network: Regular bookings of studios and episodic engagements with camera operators, sound engineers, animators, colorists, and captioning/transcription specialists create steady project-based work and local spillovers (logistics, catering, transport).
- Ad-tech and monetization partners: Participation in U.S. ad exchanges, SSPs/DSPs, podcast ad networks, brand-safety, and analytics platforms supports engineers, account managers, and strategists in a growing programmatic and CTV market.²⁰
- Professional services: Continued use of U.S. counsel for IP/rights clearance and FTC/advertising compliance, accountants for platform revenue recognition, and cybersecurity/IT for content protection generates ongoing demand for high-skill services.
- Local economic multipliers: Content production purchases have well-documented ripple effects through supplier and household spending; recognized multiplier frameworks (e.g., BEA RIMS II) capture these indirect and induced job effects.

²⁰ <https://www.iab.com/insights/internet-advertising-revenue-report-full-year-2024/>

3.7 Organizational Chart – Year 5

Media & Innovation Hub – Organizational Chart



4.0 Strategy and Implementation

Media & Innovation Hub will launch in Virginia as a Media & Innovation Hub to close a documented market gap: U.S. enterprises, especially small businesses, universities, healthcare organizations, and nonprofits, require high-quality, strategy-aligned audiovisual content yet often lack in-house capacity to produce it at speed and scale. The operating model integrates four pillars, premium production services, collaborative studio access, workforce training, and strategic communication consulting, so clients receive both content and the capabilities to sustain it. Implementation emphasizes fast-cycle delivery, measurable outcomes, and national scalability through online programs and distributed production workflows. This approach aligns with the sustained expansion of the U.S. media and entertainment sector and the

economy-wide reliance of 34.8 million small businesses on digital channels for growth and customer engagement.²¹

Market entry will prioritize service lines with clear demand and the petitioner's highest win rate: enterprise corporate videos, institutional films, event coverage, and digital campaign assets. Initial commercialization will activate Virginia's regional business ecosystem, corporate communications teams, chambers of commerce, university marketing departments, hospital systems, small and medium-sized businesses networks, then expand nationally via remote production and asynchronous training. To safeguard margins and delivery quality, capacity will scale in measured stages aligned to booked work.

- Year 1: Stand up a lean core with one Editor and one Producer Assistant and Sound Technician to deliver fast-cycle post-production and on-site support across corporate and institutional projects (total team additions: 4 - with founder).
- Year 2: Add a Videomaker/Cinematographer, a Project Coordinator, and a Production Coordinator to increase in-house capture, schedule control (total new hires: 3; cumulative team additions: 7).
- Year 3: Deepen pipeline management and creative throughput by adding one more Editor, adding one more Videomaker, and Introduce leadership and growth functions, Business Development Manager (annual headcount increase: 1; cumulative: 10).
- Year 4: Add Sound Technician, Producer Executive and Technical Director, enabling multi-client production calendars and larger campaigns (annual increase: 3; cumulative: 13).
- Year 5: Add Operations Manager, Systems/Network Technician, and to institutionalize quality control, studio/IT reliability, and always-on distribution (annual increase: 2; cumulative: 15).

This phased build mirrors the five-year staffing table and sequences creative, production, coordination, commercial, and technical roles so the company can scale from local delivery to national accounts without compromising standards.

²¹ <https://advocacy.sba.gov/2024/11/19/new-advocacy-report-shows-small-business-total-reaches-34-8-million-accounting-for-2-6-million-net-new-jobs-in-latest-year-of-data/>

Operational execution codifies a repeatable “Rapid Strategic Storytelling” framework to compress cycle times while maintaining broadcast-level quality: (1) business-goal discovery and insight capture; (2) storyboard and script iteration within brand and compliance guardrails; (3) lean shoot plans with multicam logistics and efficient crew sizing; (4) accelerated post using shared asset libraries, motion templates, version control, and AI-assisted rough cuts; and (5) KPI-based delivery (engagement, conversion proxies, training completion). This methodology is grounded in prior results, e.g., documented reductions exceeding 30% in post-production time on multinational work, while matching industry dynamics that favor professional editors and camera operators with modern, collaborative tooling.²²

Scaling mechanisms diversify revenue and build ecosystem resilience. Alongside production, the Hub will: (a) offer studio access to creators and local entrepreneurs; (b) deliver cohort-based and on-demand training in editing, post-production, design, and storytelling; and (c) provide strategic communication consulting to tie audiovisual outputs to brand equity and measurable business outcomes. Partnerships with universities and nonprofits extend reach, create inclusive talent pipelines, and support distributed delivery across states. Trilingual capability (Portuguese, English, Spanish) and multicultural production experience enable service to multilingual communities and U.S.-based multinationals serving the Americas, deepening market penetration in healthcare, education, and community-facing initiatives. Over five years, the business advances from regional validation to national delivery, maintaining consistency through SOPs, templated motion systems, and role specialization aligned with the occupational profile of the sector.

4.1 SWOT Analysis

Strengths

- Established Corporate Expertise – Media & Innovation Hub has a solid track record serving institutional, educational, healthcare, and technology sectors, consistently delivering audiovisual solutions that meet enterprise standards for quality, clarity, and compliance.
- Scalable Production Infrastructure – with a structured workflow, advanced editing and motion design systems, and a network of specialized professionals, the company

²² <https://www.bls.gov/ooh/media-and-communication/film-and-video-editors-and-camera-operators.htm>

manages multiple simultaneous projects while maintaining consistent quality and turnaround times.

- Integrated Communication Approach – combines audiovisual production with strategic storytelling, ensuring every project aligns with the client’s business objectives, brand positioning, and stakeholder communication goals.
- Multilingual Production Capability – through its capacity to produce in English, Portuguese, and Spanish, Media & Innovation Hub creates content optimized for multicultural audiences across the Americas, supporting cross-border client expansion
- Reputation for Reliability and Measurable Result: recognized for its consistent on-time delivery, transparent project management, and data-driven outcomes that demonstrate clear business impact reinforcing long-term client trust

Weaknesses

- New Market Entrant: Limited brand recognition in the U.S. requires deliberate relationship-building with corporate communications teams, universities, hospital systems, and SMB networks.
- Capital Constraints at Launch: An initial USD 50,000 allocation necessitates strict cash flow management across equipment, studio access, marketing, and key freelance support.
- Capacity at Early Stage: A lean initial team may limit simultaneous large engagements; careful scheduling and vetted freelance networks are essential to protect delivery timelines.
- U.S.-Specific Credentials: While enterprise experience is extensive, references and case studies must be localized to accelerate trust and shorten sales cycles with U.S.-based buyers.

Opportunities

- Massive SMB Demand: 34.8 million U.S. small businesses rely on digital channels yet often lack in-house content capacity, supporting sustained demand for high-quality, strategy-aligned audiovisual services.²³
- Sector Tailwinds: The U.S. media and entertainment sector remains globally competitive, with ongoing demand for professionalized production capabilities across corporate, healthcare, education, and nonprofit users.
- Favorable Labor Outlook: Employer demand for film and video editors and camera operators remains steady, supporting scalable team formation and specialized role development.²⁴
- Distributed Delivery and Training: Remote production workflows, cohort-based and on-demand courses in editing/post/design/storytelling, and partnerships with universities/nonprofits enable national reach and inclusive talent pipelines.
- Multilingual Market Reach: Ability to serve English-, Portuguese-, and Spanish-speaking communities and U.S.-based multinationals operating across the Americas opens differentiated segments and cross-border projects.

Threats

- Entrenched Competitors: Established studios and integrated agencies possess legacy relationships and bundled offerings, intensifying competition on price and scope.
- Technology Velocity: Rapid evolution in cameras, software, and AI requires continual reinvestment; lagging adoption risks quality and efficiency gaps.
- Budget Cyclicity: Marketing and communications budgets can compress during downturns, extending sales cycles and pressuring project scopes.
- Talent Market Competition: Recruiting and retaining top production/post talent is competitive; without clear career pathways and culture, talent churn can affect consistency and timelines.
- Scope Creep and Compliance: Complex corporate stakeholders and regulated environments (e.g., healthcare) increase risk of revisions and compliance-driven delays without robust upfront scoping and guardrails.

²³ <https://advocacy.sba.gov/2024/11/19/new-advocacy-report-shows-small-business-total-reaches-34-8-million-accounting-for-2-6-million-net-new-jobs-in-latest-year-of-data/>

²⁴ <https://www.bls.gov/ooh/media-and-communication/film-and-video-editors-and-camera-operators.htm>

4.2 Sales Strategy

Media & Innovation Hub's sales strategy is conceived as a **strategic market deployment plan** that translates Mr. Donato's extensive international credentials into measurable U.S. commercial traction. Rather than relying on broad, undifferentiated advertising, the company will leverage Mr. Donato's **15 years of demonstrated success with global corporations such as Johnson & Johnson, Kenvue, and AstraZeneca** to establish credibility immediately within U.S. healthcare, technology, and education sectors. This approach positions the company not as a new entrant competing on cost, but as a strategic partner providing communication capabilities that meet elevated industry standards.

The **initial phase of market penetration** will prioritize **partnerships with complementary service providers**, advertising agencies, event production companies, and public relations firms, that already serve the company's target industries. This channel-based strategy enables Media & Innovation Hub to gain immediate market access without incurring costly initial promotional outlays. By embedding its audiovisual production and communication consulting within trusted firms' existing client engagements, the company can showcase its value proposition quickly, thereby building a U.S. portfolio that validates Mr. Donato's expertise in a new market with speed and credibility.

Direct outreach will be conducted in parallel, targeting multinational and institutional clients who mirror Mr. Donato's prior client base. The company's **trilingual capacity (English, Portuguese, Spanish)** and multicultural creative perspective are differentiating assets when approaching organizations that operate across diverse demographic landscapes. Proposals will be tailored to show how Media & Innovation Hub's audiovisual strategies, ranging from corporate storytelling to high-impact institutional videos, will strengthen client growth, reputation, and stakeholder engagement². This **relationship-centered sales method** is designed not only to secure initial contracts but also to generate long-term retainer agreements typical of corporate and institutional communication projects, ensuring recurring revenue streams.

A third pillar of the sales strategy is **thought leadership and authority building**. Media & Innovation Hub will produce **case studies, white papers, and industry analyses** highlighting the transformative effect of audiovisual communication on client outcomes. These materials will be disseminated via targeted professional networks such as LinkedIn, industry

associations, and sector-specific conferences. Simultaneously, Mr. Donato will invest in content marketing initiatives, short-form educational videos, digital guides, and expert commentary, that reinforce his position as a **leading authority in corporate storytelling and digital communication strategy**. Clients actively seeking specialized providers, particularly in healthcare and education where precision of message is critical, will be drawn to the demonstrable expertise rather than commoditized services.

This integrated sales strategy, anchored in **strategic partnerships, direct outreach to institutional clients, and authoritative content marketing**, ensures that Media & Innovation Hub's entry into the U.S. market is not incremental but **decisively positioned to capture value in high-priority sectors**. By mobilizing Mr. Donato's proven capabilities and reputation into a structured acquisition model, the sales process itself becomes further evidence of the company's ability to contribute meaningfully to U.S. economic and communication competitiveness.

4.3 Sales Forecast

The sales forecast translates the five year targets into a clear, month by month execution path that moves from founder led delivery to retainer anchored recurring revenue. Year 1 target is \$320,000, delivered by a mix of high ticket projects, retainers, volume packages, post production work, mentoring, coaching and workshops. Year 2 ramps price and retainer penetration to reach \$550,000, and Years 3 to 5 scale enterprise volume and recurring contracts to reach \$860,000, \$1,200,000, and \$1,375,000 respectively¹.

- Year 1 composition, explicit: 6 enterprise projects \times \$20,000 = \$120,000; 2 annualized retainers \times \$36,000 = \$72,000; 32 short form packages \times \$2,000 = \$64,000; 20 post production jobs \times \$2,000 = \$40,000; 8 workshops/mentoring/coaching \times \$3,000 = \$24,000. Total = \$320,000¹.
- Scaling logic: enterprise ticket increases to \$30,000 in Years 2 and 3 and to about \$33,333 by Year 5, while retainer count moves from 2 to 4 to 5 to 6 to 7 across Years 1 to 5. Short form units grow from 32 to 150 by Year 5 to fund working capital and client conversion flow¹.

Monthly gating and cash rules are explicit, not discretionary. The model requires a lead generation rate of 25 to 30 qualified leads per month in Year 1, an 8 to 12 percent conversion

rate, and staged billing terms of 30 percent deposit, 40 percent on production milestone, and 30 percent on delivery. Run rate thresholds to trigger hires are defined, so headcount follows revenue and utilization targets rather than driving speculative overhead.

Service lines, unit economics, and pricing

Enterprise long form is priced as fixed fee projects with premium year over year escalation, reflecting senior creative leadership from Mr. Donato and multi person production logistics. Units planned are 6 / 6 / 10 / 14 / 15 for Years 1–5, with unit prices \$20,000 in Year 1, \$30,000 in Years 2 and 3, and an average of ~\$33,333 in Year 5, producing the enterprise revenue stream in the forecast¹.

Retainers are monthly subscription style contracts that stabilize cash flow and capacity planning. Annualized retainer values move from \$36,000 in Year 1 to \$60,000 by Year 4, with planned retainer counts of 2 / 4 / 5 / 6 / 7 across Years 1–5. Each retainer has a minimum term and defined monthly deliverables so MRR and headcount planning are predictable.

Short form social packages are standardized offerings to drive volume and quick conversions, priced at \$2,000 per package and scaling from 32 to 150 units per year across Years 1–5. Post production only work is modeled at \$2,000 to \$3,000 per engagement with units 20 / 22 / 33 / 40 / 40, and workshops/mentoring/coaching are priced around \$3,000 with session counts 8 / 20 / 20 / 20 / 10. Unit level margins assume higher contribution from enterprise and retainers and efficiency gains from template based short form production.

Sales funnel, hiring triggers, KPIs, and contingencies

Sales funnel assumptions and KPIs are numeric and actionable. Target lead flow is 25 to 30 qualified leads per month in Year 1, conversion 8 to 12 percent, and required closings ~30 engagements in Year 1, which implies roughly 2 to 3 closed deals per month at the modeled conversion rate. Key KPIs to monitor weekly and monthly include qualified leads, proposal to close conversion, average ticket by service line, active retainers, MRR, utilization of billable staff, and days sales outstanding.

Hiring triggers are tied to revenue run rate and retainer milestones. Gate 1, hire account manager and one producer, triggers at sustained monthly revenue near \$40,000 to \$50,000 and at least 3 active retainers. Gate 2, hire a second producer and a senior editor, triggers at

sustained monthly revenue above \$70,000 and 5 active retainers. All hires require utilization above 70 percent and positive month over month cash generation before commitment.

Contingency levers are explicit and prioritized. If enterprise ticket or conversion underperforms then increase short form volume and accelerate outbound to institutional targets. If pipeline underperforms then prioritize paid pilot projects with fast delivery to convert into retainers. Use vendor partnerships to absorb peak capacity before converting to permanent hires. Maintain a working capital buffer equal to two to three months of operating expenses to cover pre production and vendor disbursements.

4.4 Annual Sales Forecast Table

The following **Annual Sales Forecast Table** for Media & Innovation Hub, based on the financial projections developed in the business plan, illustrates the company’s projected revenue growth over its first five years of operation in the U.S. These figures highlight the financial sustainability of the business model and its potential to create enduring benefits to the national economy through job creation, tax contributions, and sectoral innovation.

Year	Service line	% of total	Revenue	Unit avg price	Units / year
1	Enterprise Video (long-form institutional)	37.50%	\$120,000.00	\$20,000.00	6
1	Retainers / Series (monthly)	22.50%	\$72,000.00	\$36,000.00	2
1	Short-form Social / Packs	20%	\$64,000.00	\$2,000.00	32
1	Post-production only	12.50%	\$40,000.00	\$2,000.00	20
1	Workshops / Mentoring / Coaching / Training / Events	7.50%	\$24,000.00	\$3,000.00	8
Total:			\$320,000.00		
2	Enterprise Video (long-form institutional)	32.70%	\$180,000.00	\$30,000.00	6
2	Retainers / Series (monthly)	26.20%	\$144,000.00	\$36,000.00	4
2	Short-form Social / Packs	20%	\$110,000.00	\$2,000.00	55
2	Post-production only	12%	\$66,000.00	\$3,000.00	22
2	Workshops / Mentoring / Coaching / Events	9.10%	\$50,000.00	\$2,500.00	20
Total:			\$550,000.00		
3	Enterprise Video (long-form institutional)	34.90%	\$300,000.00	\$30,000.00	10
3	Retainers / Series (monthly)	27.90%	\$240,000.00	\$48,000.00	5
3	Short-form Social / Packs	18.60%	\$160,000.00	\$2,000.00	80
3	Post-production only	11.60%	\$100,000.00	\$3,000.00	33
3	Workshops / Mentoring / Coaching / Events	6.90%	\$60,000.00	\$3,000.00	20
Total:			\$860,000.00		
4	Enterprise Video (long-form institutional)	35%	\$420,000.00	\$30,000.00	14
4	Retainers / Series (monthly)	30%	\$360,000.00	\$60,000.00	6
4	Short-form Social / Packs	20%	\$240,000.00	\$2,000.00	120

4	Post-production only	10%	\$120,000.00	\$3,000.00	40
4	Workshops / Mentoring / Coaching / Events	5%	\$60,000.00	\$3,000.00	20
Total:			\$1,200,000.00		
5	Enterprise Video (long-form institutional)	36.40%	\$500,000.00	\$33,333.00	15
5	Retainers / Series (monthly)	30.50%	\$420,000.00	\$60,000.00	7
5	Short-form Social / Packs	21.80%	\$300,000.00	\$2,000.00	150
5	Post-production only	8.70%	\$120,000.00	\$3,000.00	40
5	Workshops / Mentoring / Coaching / Events	2.60%	\$35,000.00	\$3,500.00	10
Total:			\$1,375,000.00		

5.0 Marketing Plan

Mr. Donato's marketing plan is designed to establish him as an authoritative problem-solver in corporate communication, particularly for regulated industries. It focuses on demonstrating strategic outcomes like rapid message delivery, compliance, and measurable business impact, rather than traditional advertising. The plan outlines a positioning strategy that frames him as an outcomes-driven communication architect, leveraging his expertise and multicultural fluency.

Key elements include:

- **Channel Strategy:** Utilizing a "Flagship Insight Hub," LinkedIn leadership, sector conferences, strategic partnerships, and a referral architecture to reach target audiences.
- **Content Strategy:** Developing signature video white papers, case capsules, toolkits, and training teasers to showcase methodology and outcomes.
- **Demand Generation and ABM:** Implementing an account-based marketing program with targeted outreach, tailored offers, and specific KPIs to track lead generation and conversion.
- **Brand and Trust Architecture:** Building trust through an evidence library, transparent processes, multilingual proof, and service guarantees to reduce perceived risk for enterprise buyers.

The plan emphasizes a disciplined execution cadence, prioritizing owned content and LinkedIn distribution initially, with a long-term vision of platform-led credibility and institutional partnerships.

5.1 Website and Digital Marketing

Mr. Donato's website will serve as an authority and evidence platform, converting complex communication challenges into clear frameworks and demonstrating results with quantified data. It will prioritize method, outcomes, and trust signals from enterprise-grade work.

Key aspects of the website and digital marketing strategy include:

- **Purpose and Editorial Mission:** The site is built for decision-makers, publishing practitioner-grade materials that highlight speed, compliance, and measurable impact.
- **Information Architecture:** Organized around an "Impact Library," "Methods Center," "Insights Hub," and "Proof Points" to showcase expertise and verifiable results.
- **SEO and Content Engine:** Utilizing problem-to-solution pillars, supporting assets with schema markup, and a consistent editorial cadence of insights, video essays, and white papers.
- **Conversion Architecture:** Featuring primary CTAs like "Narrative Diagnostics" and secondary CTAs for training and pilot scopes, supported by strong UX signals.
- **Channel and ABM Integration:** Leveraging LinkedIn for distribution, email nurture streams, retargeting, and partnerships to extend reach and credibility.
- **Analytics, KPIs, and Iteration:** Tracking content performance, pipeline quality, sales cycle compression, and operational feedback to continuously refine strategies.
- **Governance and Trust Architecture:** Ensuring editorial standards, accessibility, security, and privacy to build and maintain trust.

This digital strategy aims to establish Mr. Donato as a thought leader, generate qualified demand, shorten sales cycles, and scale nationally through a robust content and distribution framework.

5.2 Google Maps

Mr. Donato's Google Maps strategy aims to maximize local visibility and credibility in Richmond, VA, for his corporate audiovisual production and strategic communication consulting services. The objective is to capture high-intent local demand while reinforcing his national authority through evidence and visuals.

Key components of this strategy include:

- **Purpose and Positioning:** To establish local dominance in Richmond, VA, for specialized corporate audiovisual production and strategic communication consulting, capturing local demand and reinforcing national authority.
- **Google Business Profile (GBP) Optimization:** Ensuring accurate core profile information, utilizing high-quality visuals (photos and reels), structuring service entries with scope and outcome metrics, posting weekly updates, and enabling direct engagement features like "Request a Quote."
- **Reviews and Social Proof:** Actively acquiring post-delivery reviews with guided prompts, managing responses within 48 hours, and showcasing top or sector-specific testimonials.
- **Local SEO and Discovery:** Integrating relevant keywords into descriptions and posts, maintaining consistent Name-Address-Phone (NAP) across all digital properties, and creating dedicated local pages with embedded maps and schema markup.
- **Measurement and Iteration:** Tracking key performance indicators (KPIs) such as GBP profile views, calls, website clicks, and lead quality, with quarterly optimization efforts for visuals and service descriptions.
- **Operational Safeguards:** Implementing governance measures like profile ownership and 2FA, establishing response SLAs, and ensuring compliance regarding client-sensitive visuals and accurate availability.

The overall impact of this strategy is to elevate local discoverability for high-intent buyers, convert GBP views into qualified diagnostics, and reinforce national positioning by showcasing enterprise-grade quality and multilingual delivery within a trusted Google platform, thereby accelerating market traction in Richmond, VA.

5.3 LinkedIn

Mr. Donato's LinkedIn strategy aims to establish him as a thought leader in strategic communication and audiovisual production, converting online visibility into qualified business opportunities with U.S. decision-makers.

Key elements:

- **Target Audience:** U.S. corporate leaders, CMOs, communications directors, and executives in university/hospital marketing, nonprofits, and B2B tech.

- **Content Focus:** Four main areas: corporate storytelling, video's impact on growth, operational excellence (speed, governance, multilingual), and sector-specific insights (healthcare, education, B2B tech).
- **Content Delivery:** Regular posts (2-3x/week), biweekly articles, and monthly live sessions/webinars, using engaging formats like case study carousels, short video explainers, and data-backed briefs.
- **Engagement:** Active participation in industry discussions, targeted group involvement, and direct outreach to key accounts with a structured 3-step approach.
- **Credibility:** Showcasing project outcomes, testimonials, a curated portfolio, and multilingual examples.
- **Conversion:** Driving engagement towards "Narrative Diagnostics" sessions (primary call to action), pilot projects, training, and webinars, all managed through a specialized booking page.
- **Measurement:** Tracking audience quality, lead generation (diagnostics booked, pilot conversions), content performance, and using monthly reviews to optimize strategy.
- **Standards:** Ensuring all content is authoritative, consistent with brand guidelines, and adheres to a strict posting schedule.

This approach builds authority, streamlines the evaluation process by demonstrating expertise, and effectively converts online engagement into concrete project opportunities.

5.4 YouTube

YouTube will serve as Mr. Donato's public platform to showcase his enterprise-grade work, disciplined methods, and measurable outcomes in strategic communication and audiovisual production. The channel, **W2DFilmes**, will focus on substance over promotion, featuring portfolio reels, case narratives, and method explainers to convert viewership into qualified demand.

Key elements:

- **Objectives:**
 - Build authority and trust by demonstrating production quality, review governance, and multilingual delivery.

- Generate demand by funneling qualified viewers to Narrative Diagnostics, pilots, and training cohorts.
- Maximize SEO reach for high-intent queries (corporate video strategy, communications, training videos, multilingual production).
- **SEO, Metadata, and Distribution:**
 - Optimize titles, descriptions, and tags with relevant keywords.
 - Organize content into playlists
 - Repurpose content for LinkedIn and embed videos on the website to enhance engagement and conversion.
 - Use community posts for teasers and engagement.

YouTube amplifies Mr. Donato’s authority by showcasing portfolio proof and method transparency, building executive confidence. Through disciplined SEO, conversion-focused packaging, and cross-channel integration, W2DFilmes will drive diagnostics, pilots, and training demand, reinforcing his position as an outcomes-driven communication architect.

6.0 Financial Summary

6.1 Startup Expenses

Media & Innovation Hub will be launched with an initial capitalization of **\$50,000** from the founder’s personal savings, a direct demonstration of commitment and readiness to assume financial and professional risk in advancing this U.S.-based enterprise. This sum is sufficient to not only cover launch costs but also to strategically position the company for immediate contract execution, steady operations, and long-term growth. The allocations are designed to secure the technical, operational, and market foundations required for a professional geosciences consulting firm.

Equipment & Capture Package — \$26,000

The Equipment & Capture Package supplies the essential hardware that determines production quality and creative flexibility. It covers a professional camera body, a balanced lens kit (primes and zooms), industry-grade audio capture, lighting, field monitors and reliable external storage, components that directly affect image fidelity, sound clarity and shoot efficiency. Given Mr. Donato’s background directing over 200 corporate and institutional productions and

his leadership roles at SBT and DGABC TV, top-tier capture equipment is necessary to meet client expectations and to reproduce the technical standards he has delivered throughout his career.

Post-production Workstation + AI/Software Stack — \$6,000

A high-performance post-production workstation and a modern software stack enable fast, accurate editing, color grading and final delivery. This allocation funds a powerful editing computer, a color-accurate monitor, professional NLE/color tools and AI-assisted plugins that accelerate tasks such as noise reduction, audio cleanup and automated rough cuts. Mr. Donato's experience managing end-to-end workflows and recent training in AI for production make this investment a direct productivity multiplier: it shortens turnaround times, reduces external vendor costs and preserves creative control in-house.

Short-term Studio + Basic Build-out — \$9,000

Securing a short-term studio and making basic build-out improvements creates a professional, client-facing base of operations. The budget covers a flexible workspace for small shoots, a meeting area for client presentations, minimal acoustic or lighting modifications, and basic furnishing to present a polished, local presence. Establishing a domestic studio supports client trust and allows Mr. Donato to host pilot shoots and demonstrations that translate existing remote credibility into local commercial contracts.

Marketing, Demo Materials & Business Development — \$4,000

This line funds the activities that convert capability into paying engagements: a U.S.-oriented demo reel, localized website and portfolio updates, targeted LinkedIn outreach, small paid campaigns and attendance at one or two industry events. These efforts are designed to communicate value to American buyers, generate qualified leads, and produce demonstrable sales opportunities. With a focused investment in presentation and outreach, the operation can quickly validate demand, book pilot projects and build repeat clients.

Legal / Administrative / Insurance / Accounting — \$3,500

Budgeting for legal, insurance and administrative setup ensures the business can transact, contract and protect its work with confidence. This includes company registration assistance,

review and drafting of commercial contracts, liability insurance, and the establishment of basic accounting and tax processes. These measures reduce commercial risk, enable secure client agreements and preserve intellectual property created during commissions.

Travel & Client Meetings — \$1,500

Targeted travel funds support in-market client meetings, location scouting and vendor introductions that materially increase the likelihood of closing initial contracts. Short trips to meet prospects, lead shoots or conduct technical scouting convert remote interest into signed pilots and produce the on-the-ground relationships needed to scale. Small, strategic travel expenditures are therefore an efficient lever to accelerate revenue generation in the early months of U.S. operations.

6.1.1. Startup Expenses Table

Media & Innovation Hub - Startup Expenses	
Equipment & Capture Package	\$26,000.00
Post-production Workstation + AI/Software Stack	\$6,000.00
Short-term Studio + Basic Build-out	\$9,000.00
Marketing, Demo Materials & Business Development	\$4,000.00
Legal / Administrative / Insurance / Accounting	\$3,500.00
Travel & Client Meetings	\$1,500.00
Total Startup Investment	\$50,000.00

6.2 Break-even Analysis

The break-even analysis quantifies the monthly revenue required to fully cover fixed cash operating costs after accounting for variable cost of sales. Under the current projections, the company must generate approximately \$24,888.92 in monthly revenue to reach break-even in Year 1. This threshold reflects an estimated fixed-cost base of \$22,208 per month, an average weighted revenue of \$3,555.56 per equivalent unit, and an average variable cost equal to 10% of revenue (\$355.56 per unit). On this basis, the operation needs roughly 7.0 equivalent billable units per month to cover all costs in Year 1.

Following the planned scale-up in Year 2, the break-even point rises in line with the higher operating platform. With projected monthly fixed cash costs of \$40,362, an average weighted revenue of \$3,642.38 per equivalent unit, and a 10% variable cost structure (\$364.24 per unit), the business must deliver approximately 13.0 equivalent units per month, corresponding to \$47,350.94 in monthly revenue, to achieve break-even in Year 2.

Operationally, the plan to reach and maintain break-even combines disciplined scheduling and balanced mix across service lines. The revenue model is diversified among enterprise long-form projects, monthly retainers/series, short-form packs, post-production-only work, and workshops/events, which distributes risk and smooths seasonality. Execution priorities include locking in multi-month retainers to stabilize baseline utilization, sequencing enterprise projects to keep edit bays consistently loaded, and using short-form and post-production jobs to backfill capacity gaps throughout the month. This mix-driven approach is designed to attain break-even during Year 1 and to compound profitability in Year 2 as the client base expands and utilization improves.

6.2.1 Break-even Analysis Table

Media & Innovation Hub - Break Even Analysis		
	Year 1	Year 2
Monthly Units Break-even (units eq.)	6.94	12.31
Monthly Revenue Break-even	\$24,675.56	\$44,846.67
Assumptions		
Average Per-Unit Revenue (weighted)	\$3,555.56	\$3,642.38
Average Per-Unit Variable Cost	\$355.56	\$364.24
Contribution per Unit	\$3,200.00	\$3,278.15
Contribution Margin (%)	90.00%	90.00%
Estimated Monthly Fixed Costs (cash)	\$22,208.00	\$40,362.00

6.3 Profit and Loss Assumptions

Media & Innovation Hub has structured its financial model to sustain consistent growth while preserving operational discipline. Revenue is diversified across five lines: Enterprise Video (long-form institutional), Retainers/Series (monthly), Short-form Social/Packs, Post-

production only, and Workshops/Events, which reduces risk, smooths seasonality, and optimizes utilization of staff and post-production suites. This mix captures higher-ticket contracts (enterprise and retainers) and backfills capacity with recurring social and post-production work, stabilizing cash generation.

Revenue Growth and Profitability

The projection starts at \$320,000 in Year 1 and scales to \$1,375,000 by Year 5, supported by expansion of institutional clients, consolidation of retainer contracts, and rising volumes in social and post-production. Total variable costs (Direct + Other Costs of Sales) remain lean, approximately 10% of revenue, preserving a gross margin above 90% throughout the period: \$288,000 in Y1 (90.0%), \$496,650 in Y2 (90.3%), \$780,880 in Y3 (90.8%), \$1,093,200 in Y4 (91.1%), and \$1,260,875 in Y5 (91.7%). This performance reflects standardized workflows, vendor negotiation, and efficient use of in-house capture and editing assets.

Operating Expenses and Workforce Investment

Operating expenses scale with capacity, prioritizing team, marketing, and infrastructure. Total OpEx grows from \$281,236 in Y1 to \$1,132,657 in Y5. Key components (annual):

- Payroll: \$208,000 (Y1) → \$973,000 (Y5), supporting the ramp of creative and production roles as the pipeline expands.
- Payroll Taxes (10% of payroll): \$20,800 → \$97,300, aligned with headcount growth.
- Depreciation: steady at \$6,400 per year (straight-line refresh of equipment).
- Rent: \$1,500 in Y1 with moderate escalations to \$1,824 in Y5, reflecting studio/office lease steps.
- Insurance: \$9,568 → \$11,630, covering general liability, equipment, and workers' compensation.
- Marketing/Promotion: \$18,720 (Y1) → \$22,754 (Y5), combining B2B acquisition campaigns, portfolio, and presence at industry events/festivals.
- Utilities/Internet/Phone (incl. core software): \$5,616 → \$6,826, reflecting intensive cloud-based post-production and collaboration.

- Employees' Education: \$4,992 → \$6,068, for continuous training and technical upskilling.
- Professional Fees and Office & Admin: \$440 → \$535 and \$5,200 → \$6,321, respectively, maintaining compliance and administrative support.

Earnings, Taxes, and Net Profit

Operational efficiency is reflected in the trajectory of earnings. Profit Before Interest and Taxes increases from \$38,764 in Y1 to \$242,342 in Y5, while EBITDA rises from \$45,164 to \$248,742, evidence of strong cash-generation capacity to reinvest in talent and technology refresh. Using the “Taxes Incurred” line in the model, taxes grow from \$9,691 (Y1) to \$60,585 (Y5) in line with higher taxable income. Net profit increases from \$29,073 to \$181,757 across the plan horizon, with the net margin improving from 9.09% (Y1) to 13.22% (Y5), supported by a high-value service mix and fixed-cost dilution over a larger revenue base.

Operational Drivers

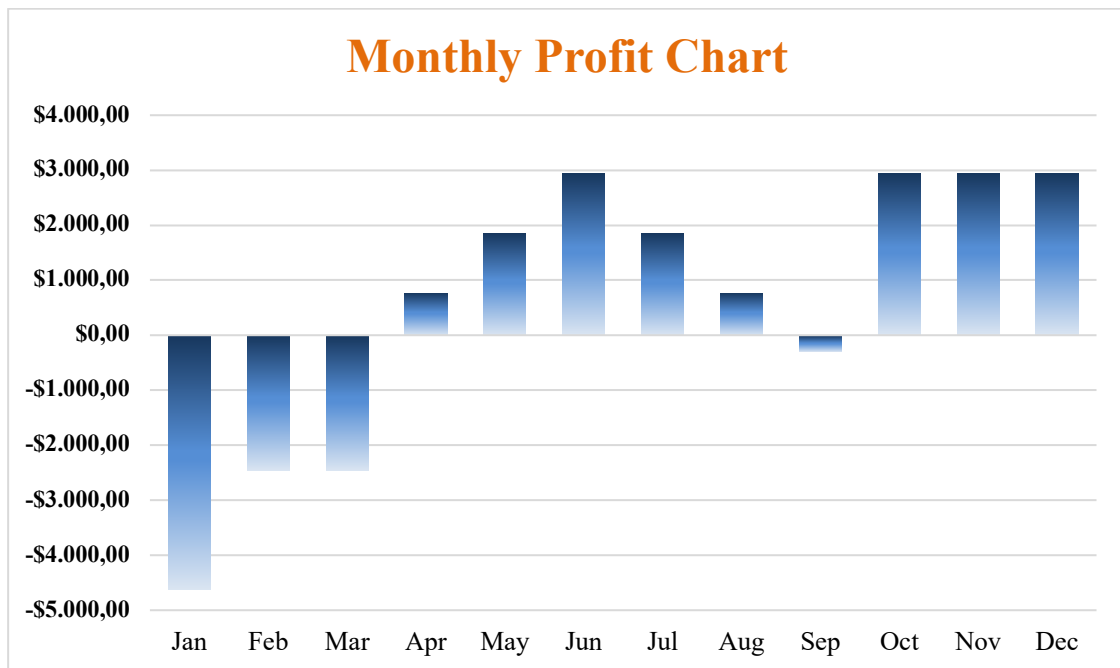
To sustain gross margins above 90% and expand profitability:

- Retainers establish a monthly recurring base that reduces volatility and improves cash predictability.
- Enterprise projects anchor average ticket and positioning, with scheduling designed to keep edit bays continuously utilized.
- Short-form and Post-production act as capacity fillers, maximizing utilization between larger deliveries.
- Pricing and scope discipline: standardized packages and strict control of post hours keep variable costs within the projected range.

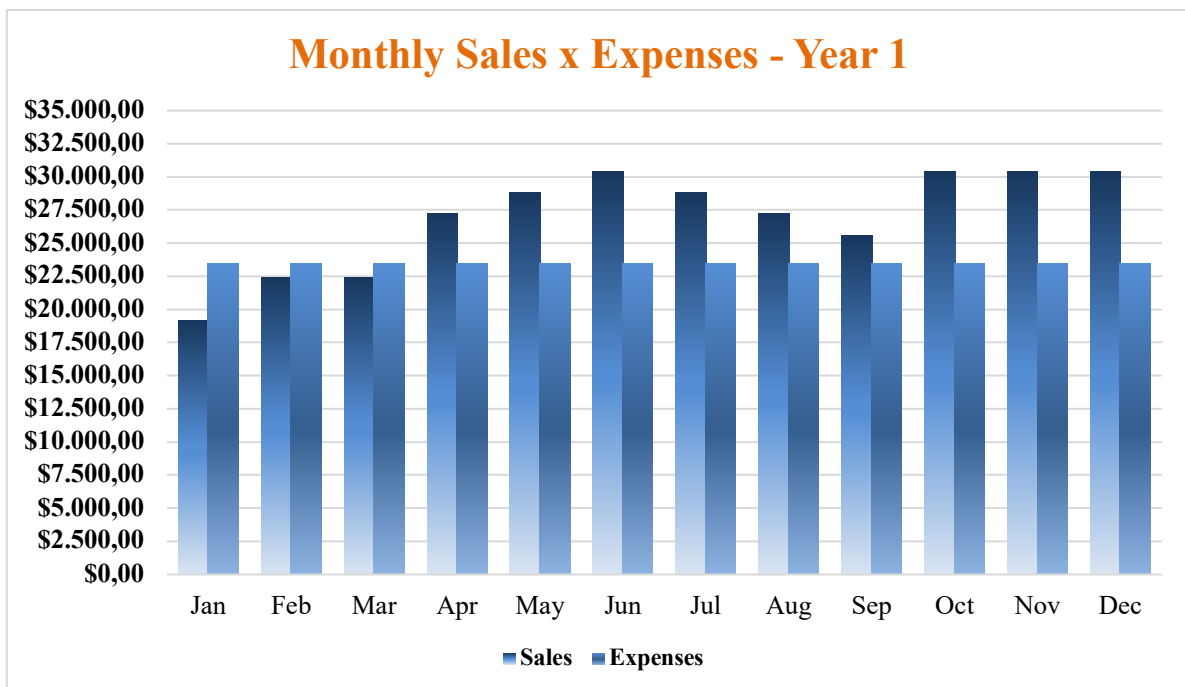
6.3.1 Annual Profit and Loss Table

Media & Innovation Hub - Profit & Loss					
	Year 1	Year 2	Year 3	Year 4	Year 5
Sales	\$320,000.00	\$550,000.00	\$860,000.00	\$1,200,000.00	\$1,375,000.00
Direct Cost of Sales	\$27,200.00	\$46,750.00	\$73,100.00	\$102,000.00	\$116,875.00
Other Costs of Sales	\$4,800.00	\$8,250.00	\$12,900.00	\$18,000.00	\$20,625.00
Total Cost of Sales	\$32,000.00	\$55,000.00	\$86,000.00	\$120,000.00	\$137,500.00
Gross Margin	\$288,000.00	\$496,650.00	\$780,880.00	\$1,093,200.00	\$1,260,875.00
Gross Margin %	\$0.90	\$0.90	\$0.91	\$0.91	\$0.92
Payroll	\$208,000.00	\$398,000.00	\$608,000.00	\$858,000.00	\$973,000.00
Payroll Taxes	\$20,800.00	\$39,800.00	\$60,800.00	\$85,800.00	\$97,300.00
Depreciation	\$6,400.00	\$6,400.00	\$6,400.00	\$6,400.00	\$6,400.00
Rent	\$1,500.00	\$1,575.00	\$1,653.75	\$1,736.44	\$1,823.26
Insurance	\$9,568.00	\$10,046.40	\$10,548.72	\$11,076.16	\$11,629.96
Marketing/Promotion	\$18,720.00	\$19,656.00	\$20,638.80	\$21,670.74	\$22,754.28
Utilities/Internet/Phone	\$5,616.00	\$5,896.80	\$6,191.64	\$6,501.22	\$6,826.28
Employees Education	\$4,992.00	\$5,241.60	\$5,503.68	\$5,778.86	\$6,067.81
Professional Fees	\$440.13	\$462.13	\$485.24	\$509.50	\$534.98
Office & Admin	\$5,200.00	\$5,460.00	\$5,733.00	\$6,019.65	\$6,320.63
Remodeling	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Total Operating Expenses	\$281,236.13	\$492,537.93	\$725,954.83	\$1,003,492.57	\$1,132,657.20
Profit Before Interest and Taxes	\$38,763.87	\$57,462.07	\$134,045.17	\$196,507.43	\$242,342.80
EBITDA	\$45,163.87	\$63,862.07	\$140,445.17	\$202,907.43	\$248,742.80
Interest Expense	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Taxes Incurred	\$9,690.97	\$14,365.52	\$33,511.29	\$49,126.86	\$60,585.70
Net Other Income	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Net Profit	\$29,072.90	\$43,096.55	\$100,533.88	\$147,380.57	\$181,757.10
Net Profit/Sales	9.09%	7.84%	11.69%	12.28%	13.22%

6.3.2 Monthly Profit Chart



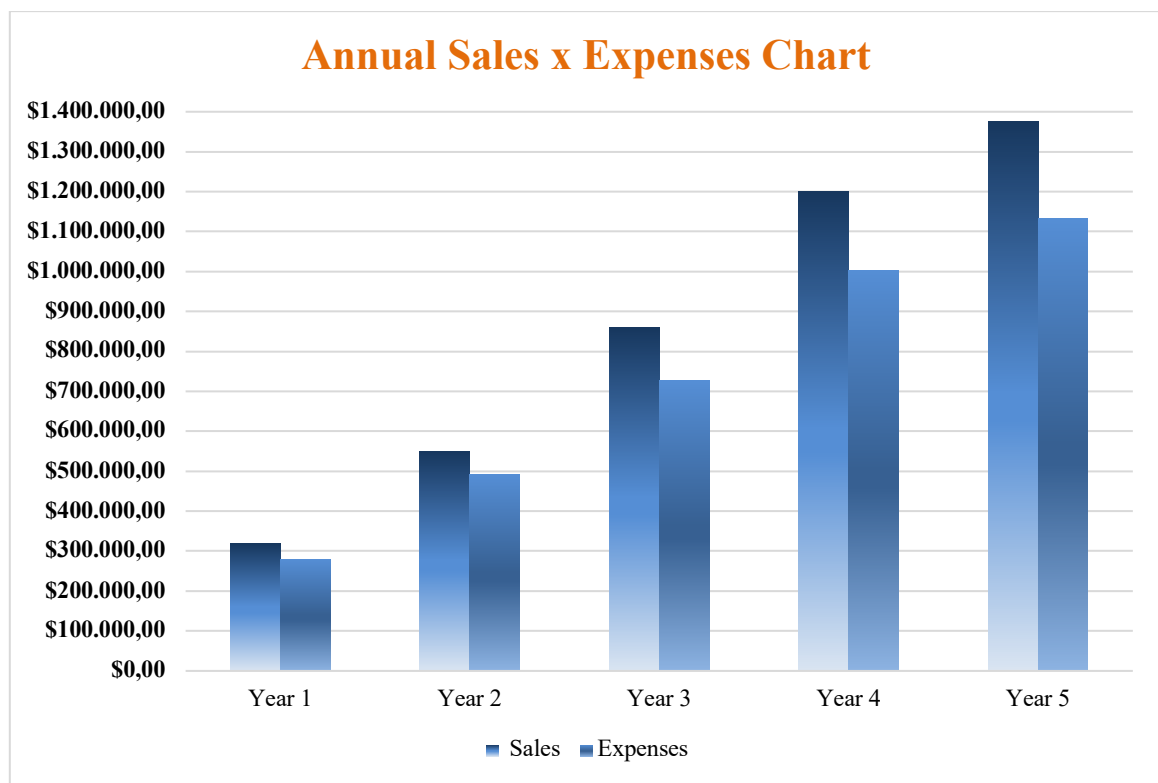
6.3.3 Monthly Sales x Expenses Chart



6.3.4 Annual Profit Chart



6.3.5 Annual Sales x Expenses Chart



6.4 Cash Flow Assumptions

Media & Innovation Hub will follow a financially conservative, self-sustaining cash flow strategy to ensure operational stability and scalable growth. The business is initially capitalized with \$50,000 of owner's equity in Year 1 and thereafter funds expansion primarily from operating cash generation, without reliance on loans, outside investors, or non-operating income.

Cash Inflows

All operating cash receipts derive from audiovisual services delivered across the company's five lines: Enterprise Video, Retainers/Series, Short-form Social/Packs, Post-production only, and Workshops/Mentoring/Coaching/Events. Collections follow a 30-day DSO policy, so "Cash from Receivables" reflects the conversion of prior-period billings into cash starting in Year 2.

- Total Cash from Operations (Cash Sales + Cash from Receivables):
 - Year 1: \$343,696
 - Year 2: \$531,094
 - Year 3: \$834,518
 - Year 4: \$1,172,052
 - Year 5: \$1,360,615

No debt drawdowns or non-operating income are assumed during the projection period.

Expenditures and Cash Management

Operating cash spending scales with service capacity, team growth, and controlled facility costs; income tax payments are modeled separately for clarity. Capital expenditures are paced and modest, focused on initial setup and incremental refresh.

- Cash Operating Spend (excludes non-cash depreciation):
 - Year 1: \$266,496
 - Year 2: \$484,344
 - Year 3: \$761,418
 - Year 4: \$1,243,740
 - Year 5: \$1,243,740

Income Taxes (cash paid): \$9,691 (Y1) → \$60,586 (Y5)

- CapEx: \$32,000 in Year 1; \$4,000 annually in Years 2–5

Cash management priorities are payroll and vendor obligations first, followed by measured technology upgrades and marketing with demonstrated ROI.

Dividend Policy

No dividends are planned during the five-year projection. Free cash flow will be reinvested to expand capacity (staffing, marketing, and ongoing equipment refresh) and to build a conservative liquidity reserve. Management will reassess distributions annually once a minimum reserve equivalent to at least three months of operating expenses is achieved and growth investments are fully funded; any future dividends, if considered, would be modest and contingent on maintaining positive cash flow and the reserve threshold.

Net Cash Flow and Cash Balance

The company is projected to maintain positive net cash flow throughout the period, reinforcing financial resilience and funding organic growth.

- Net Cash Flow:
 - Year 1: \$35,509
 - Year 2: \$28,384
 - Year 3: \$35,588
 - Year 4: \$48,874
 - Year 5: \$52,289

Year-End Cash Balance:

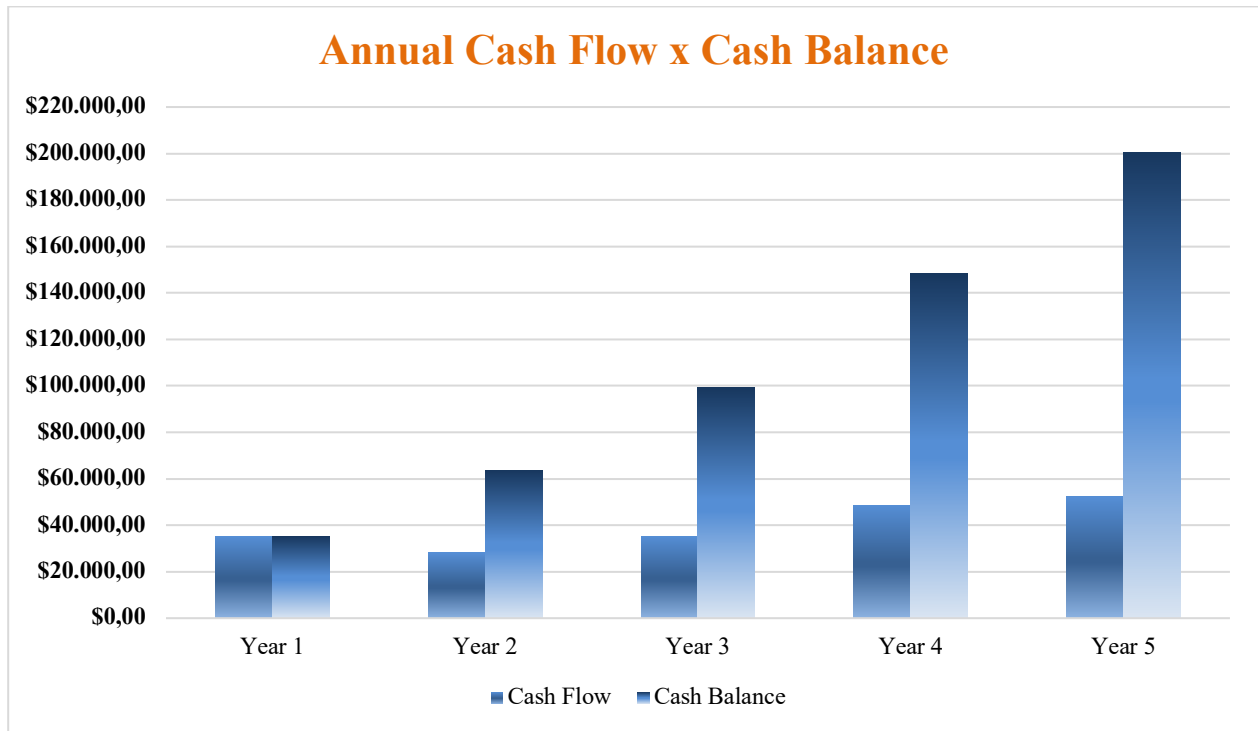
- Year 1: \$35,509
- Year 2: \$63,894
- Year 3: \$99,482
- Year 4: \$148,355
- Year 5: \$200,645

6.5 Annual Cash Flow Table

Media & Innovation Hub - Cash Flow					
	Year 1	Year 2	Year 3	Year 4	Year 5
Cash from Operations					
Cash Sales	\$ 293,696.00	\$504,790.00	\$789,308.00	\$1,101,360.00	\$1,261,975.00
Cash from Receivables	\$0.00	\$26,304.00	\$45,210.00	\$70,692.00	\$98,640.00
Subtotal Cash from Operations	\$ 293,696.00	\$531,094.00	\$834,518.00	\$ 1,172,052.00	\$1,360,615.00
Additional Cash Received	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Non-Operating (Other) Income	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Sales Tax / VAT / GST Received	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
New Current Borrowing	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
New Other Liabilities (interest-free)	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
New Long-term Liabilities	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Sales of Other Current Assets	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Sales of Long-term Assets	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
New Investment Received (Equity)	\$50,000.00	\$0.00	\$0.00	\$0.00	\$0.00
Subtotal Cash Received	\$343,696.00	\$531,094.00	\$834,518.00	\$1,172,052.00	\$1,360,615.00
Expenditures from Operations					
Cash Spending	\$266,496.00	\$484,344.00	\$761,418.00	\$1,070,052.00	\$1,243,740.00
Bill Payments (income taxes paid)	\$9,690.97	\$14,365.52	\$33,511.29	\$49,126.86	\$60,585.70
Subtotal Spent on Operations	\$276,186.97	\$498,709.52	\$794,929.29	\$1,119,178.86	\$1,304,325.70
Additional Cash Spent	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Non-Operating (Other) Expense	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Sales Tax / VAT / GST Paid Out	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Principal Repayment of Current Borrowing	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Other Liabilities Principal Repayment	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Long-term Liabilities Principal Repayment	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Purchase Other Current Assets	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Purchase Long-term Assets (CapEx)	\$32,000.00	\$4,000.00	\$4,000.00	\$4,000.00	\$4,000.00
Dividends	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Subtotal Cash Spent	\$308,186.97	\$502,709.52	\$798,929.29	\$1,123,178.86	\$1,308,325.70

Net Cash Flow	\$35,509.03	\$28,384.48	\$35,588.71	\$48,873.14	\$52,289.30
Opening Cash Balance	\$0.00	\$35,509.03	\$63,893.52	\$99,482.22	\$148,355.37
Cash Balance	\$35,509.03	\$63,893.52	\$99,482.22	\$148,355.37	\$200,644.67

6.4.2 Annual Net Cash Flow x Cash Balance Chart



6.5 Balance Sheet Assumptions

Media & Innovation Hub is committed to a disciplined, financially sound balance sheet over the next five years, prioritizing cash-driven operations, debt-free growth, and equity building through profitability and retained earnings.

Asset Growth

- **Current Assets:** Current assets expand steadily from \$61,813 in Year 1 to \$535,841 by Year 5. Cash strengthens with positive operating cash flow, \$35,509 (Y1) rising to \$200,645 (Y5). Accounts receivable reflect a 30-day collection policy and scale with revenue, \$26,304 (Y1) to \$113,025 (Y5). Other current assets (prepaids/deposits) begin in Year 3 as the operation matures, \$31,729 (Y3) to \$222,171 (Y5), remaining a minority share of total assets.

- **Long-Term Assets and Depreciation:** The asset base follows a paced refresh cycle aligned to production needs. Gross long-term assets increase from \$32,000 (Y1) to \$48,000 (Y5) with modest \$4,000 annual additions after the initial build-out. Accumulated depreciation rises from \$6,400 (Y1) to \$32,000 (Y5), bringing net long-term assets from \$25,600 (Y1) to \$16,000 (Y5).
- **Total Assets:** Total assets grow from \$87,413 in Year 1 to \$551,841 in Year 5, reflecting robust liquidity and a measured capital footprint.

Liability Management

- **Current Liabilities:** The model operates with minimal current liabilities limited to standard accruals and A/P, \$8,341 (Y1) and \$10,134 (Y2), with no balances modeled from Year 3 onward as working capital strengthens. There is no short-term borrowing, taxes payable backlog, or other current liabilities.
- **Long-Term Liabilities:** The company remains debt-free throughout the projection, preserving maximum flexibility and eliminating interest burden.
- **Total Liabilities:** Liabilities remain modest across the horizon and decline as a share of total assets as retained earnings accumulate and cash positions grow.

Equity Growth

- **Paid-in Capital:** An initial owner's equity contribution of \$50,000 in Year 1 funds the setup and initial working capital and remains constant through Year 5.
- **Retained Earnings:** Retained earnings accumulate in line with profitability and the reinvestment policy, increasing from \$29,073 (Y1) to \$501,841 (Y5). No dividends are assumed during the projection, allowing earnings to compound within the business.
- **Total Equity (Capital):** Total equity rises from \$79,073 in Year 1 to \$551,841 by Year 5, fully financing the asset base without leverage and demonstrating steady net-worth expansion.

Through prudent cash management, an unlevered capital structure, and consistent operating profitability, Media & Innovation Hub maintains a resilient balance sheet, cash-rich, asset-light, and positioned for scalable growth, while preserving owner control and avoiding dilution or debt reliance.

6.5.1 Annual Balance Sheet Table

Media & Innovation Hub - Balance Sheet					
	Year 1	Year 2	Year 3	Year 4	Year 5
Current Assets					
Cash	\$35,509.03	\$63,893.52	\$99,482.22	\$148,355.37	\$200,644.67
Accounts Receivable	\$26,304.00	\$45,210.00	\$70,692.00	\$98,640.00	\$113,025.00
Inventory	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Other Current Assets	\$0.00	\$0.00	\$31,729.11	\$104,688.53	\$222,171.33
Total Current Assets	\$61,813.03	\$109,103.52	\$201,903.33	\$351,683.90	\$535,841.00
Long-term Assets					
Long-term Assets, Gross	\$32,000.00	\$36,000.00	\$40,000.00	\$44,000.00	\$48,000.00
Accumulated Depreciation	-\$6,400.00	-\$12,800.00	-\$19,200.00	-\$25,600.00	-\$32,000.00
Total Long-term Assets	\$25,600.00	\$23,200.00	\$20,800.00	\$18,400.00	\$16,000.00
Total Assets	\$87,413.03	\$132,303.52	\$222,703.33	\$370,083.90	\$551,841.00
Liabilities and Capital					
Current Liabilities	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Accounts Payable	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Taxes Payable	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Short-term Funding (LOC/Bridge)	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Accruals	\$8,341.13	\$10,134.07	\$0.00	\$0.00	\$0.00
Subtotal Current Liabilities	\$8,341.13	\$10,134.07	\$0.00	\$0.00	\$0.00
Long-term Liabilities					
Total Liabilities	\$8,341.13	\$10,134.07	\$0.00	\$0.00	\$0.00
Paid-in Capital	\$50,000.00	\$50,000.00	\$50,000.00	\$50,000.00	\$50,000.00
Retained Earnings	\$29,072.90	\$72,169.45	\$172,703.33	\$320,083.90	\$501,841.00
Total Capital	\$79,072.90	\$122,169.45	\$222,703.33	\$370,083.90	\$551,841.00
Total Liabilities and Capital	\$87,414.03	\$132,303.52	\$222,703.33	\$370,083.90	\$551,841.00
Net Worth (Equity)	\$87,414.03	\$132,303.52	\$222,703.33	\$370,083.90	\$551,841.00

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APPENDIX

Monthly Sales Forecast Table

Media & Innovation Hub - Sales Forecast												
	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Units												
Enterprise Video (long-form institutional)	1	0	0	1	1	1	1	1	0	1	0	0
Retainers / Series (monthly)	2	2	2	2	2	2	2	2	2	2	2	2
Short-form Social / Packs	3	3	3	3	3	3	3	3	2	3	3	3
Post-production only	2	2	2	2	2	2	2	2	1	2	2	2
Workshops / Mentoring / Coaching / Training / Events	1	1	1	1	1	1	1	1	0	0	0	0
Total Units	9	8	8	9	9	9	9	9	8	5	8	7
Revenue												
Enterprise Video (long-form institutional)	\$7,200	\$8,400	\$8,400	\$10,200	\$10,800	\$11,400	\$10,800	\$10,200	\$9,600	\$11,400	\$11,400	\$11,400
Retainers / Series (monthly)	\$4,320	\$5,040	\$5,040	\$6,120	\$6,480	\$6,840	\$6,480	\$6,120	\$5,760	\$6,840	\$6,840	\$6,840
Short-form Social / Packs	\$3,840	\$4,480	\$4,480	\$5,440	\$5,760	\$6,080	\$5,760	\$5,440	\$5,120	\$6,080	\$6,080	\$6,080
Post-production only	\$2,400	\$2,800	\$2,800	\$3,400	\$3,600	\$3,800	\$3,600	\$3,400	\$3,200	\$3,800	\$3,800	\$3,800
Workshops / Mentoring / Coaching / Training / Events	\$1,440	\$1,680	\$1,680	\$2,040	\$2,160	\$2,280	\$2,160	\$2,040	\$1,920	\$2,280	\$2,280	\$2,280
Total Revenue	\$19,200	\$22,400	\$22,400	\$27,200	\$28,800	\$30,400	\$28,800	\$27,200	\$25,600	\$30,400	\$30,400	\$30,400
% Mix of Monthly Revenue												
Enterprise Video (long-form institutional)	37.50%	37.50%	37.50%	37.50%	37.50%	37.50%	37.50%	37.50%	37.50%	37.50%	37.50%	37.50%
Retainers / Series (monthly)	22.50%	22.50%	22.50%	22.50%	22.50%	22.50%	22.50%	22.50%	22.50%	22.50%	22.50%	22.50%
Short-form Social / Packs	20.00%	20.00%	20.00%	20.00%	20.00%	20.00%	20.00%	20.00%	20.00%	20.00%	20.00%	20.00%
Post-production only	12.50%	12.50%	12.50%	12.50%	12.50%	12.50%	12.50%	12.50%	12.50%	12.50%	12.50%	12.50%
Workshops / Mentoring / Coaching / Training / Events	7.50%	7.50%	7.50%	7.50%	7.50%	7.50%	7.50%	7.50%	7.50%	7.50%	7.50%	7.50%
Total %	100.00%	100.00%	100.00%	100.00%	100.00%	100.00%	100.00%	100.00%	100.00%	100.00%	100.00%	100.00%

Monthly Profit & Loss Table

Media & Innovation Hub - Profit & Loss

	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Sales	\$19,200.00	\$22,400.00	\$22,400.00	\$27,200.00	\$28,800.00	\$30,400.00	\$28,800.00	\$27,200.00	\$25,600.00	\$30,400.00	\$30,400.00	\$30,400.00
Direct Cost of Sales	\$1,632.00	\$1,904.00	\$1,904.00	\$2,312.00	\$2,448.00	\$2,584.00	\$2,448.00	\$2,312.00	\$2,176.00	\$2,584.00	\$2,584.00	\$2,584.00
Other Costs of Sales	\$288.00	\$336.00	\$336.00	\$408.00	\$432.00	\$456.00	\$432.00	\$408.00	\$384.00	\$456.00	\$456.00	\$456.00
Total Cost of Sales	\$1,920.00	\$2,240.00	\$2,240.00	\$2,720.00	\$2,880.00	\$3,040.00	\$2,880.00	\$2,720.00	\$2,560.00	\$3,040.00	\$3,040.00	\$3,040.00
Gross Margin	\$17,280.00	\$20,160.00	\$20,160.00	\$24,480.00	\$25,920.00	\$27,360.00	\$25,920.00	\$24,480.00	\$23,040.00	\$27,360.00	\$27,360.00	\$27,360.00
Gross Margin %	\$0.90	\$0.90	\$0.90	\$0.90	\$0.90	\$0.90	\$0.90	\$0.90	\$0.90	\$0.90	\$0.90	\$0.90
Payroll	\$17,333.33	\$17,333.33	\$17,333.33	\$17,333.33	\$17,333.33	\$17,333.33	\$17,333.33	\$17,333.33	\$17,333.33	\$17,333.33	\$17,333.33	\$17,333.33
Payroll Taxes	\$1,733.33	\$1,733.33	\$1,733.33	\$1,733.33	\$1,733.33	\$1,733.33	\$1,733.33	\$1,733.33	\$1,733.33	\$1,733.33	\$1,733.33	\$1,733.33
Depreciation	\$533.33	\$533.33	\$533.33	\$533.33	\$533.33	\$533.33	\$533.33	\$533.33	\$533.33	\$533.33	\$533.33	\$533.33
Rent	\$125.00	\$125.00	\$125.00	\$125.00	\$125.00	\$125.00	\$125.00	\$125.00	\$125.00	\$125.00	\$125.00	\$125.00
Insurance	\$797.33	\$797.33	\$797.33	\$797.33	\$797.33	\$797.33	\$797.33	\$797.33	\$797.33	\$797.33	\$797.33	\$797.33
Marketing/Promotion	\$1,560.00	\$1,560.00	\$1,560.00	\$1,560.00	\$1,560.00	\$1,560.00	\$1,560.00	\$1,560.00	\$1,560.00	\$1,560.00	\$1,560.00	\$1,560.00
Utilities/Internet/Phone	\$468.00	\$468.00	\$468.00	\$468.00	\$468.00	\$468.00	\$468.00	\$468.00	\$468.00	\$468.00	\$468.00	\$468.00
Employees Education	\$416.00	\$416.00	\$416.00	\$416.00	\$416.00	\$416.00	\$416.00	\$416.00	\$416.00	\$416.00	\$416.00	\$416.00
Professional Fees	\$36.68	\$36.68	\$36.68	\$36.68	\$36.68	\$36.68	\$36.68	\$36.68	\$36.68	\$36.68	\$36.68	\$36.68
Office & Admin	\$433.33	\$433.33	\$433.33	\$433.33	\$433.33	\$433.33	\$433.33	\$433.33	\$433.33	\$433.33	\$433.33	\$433.33
Remodeling	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Total Operating Expenses	\$23,436.34	\$23,436.34	\$23,436.34	\$23,436.34	\$23,436.34	\$23,436.34	\$23,436.34	\$23,436.34	\$23,436.34	\$23,436.34	\$23,436.34	\$23,436.34
Profit Before Interest and Taxes	-\$6,156.34	-\$3,276.34	-\$3,276.34	\$1,043.66	\$2,483.66	\$3,923.66	\$2,483.66	\$1,043.66	-\$396.34	\$3,923.66	\$3,923.66	\$3,923.66
EBITDA	-\$7,889.68	-\$5,009.68	-\$5,009.68	-\$689.68	\$750.32	\$2,190.32	\$750.32	-\$689.68	-\$2,129.68	\$2,190.32	\$2,190.32	\$2,190.32
Interest Expense	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Taxes Incurred	-\$1,539.09	-\$819.09	-\$819.09	\$260.91	\$620.91	\$980.91	\$620.91	\$260.91	-\$99.09	\$980.91	\$980.91	\$980.91
Net Other Income	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Net Profit	-\$4,617.26	-\$2,457.26	-\$2,457.26	\$782.74	\$1,862.74	\$2,942.74	\$1,862.74	\$782.74	-\$297.26	\$2,942.74	\$2,942.74	\$2,942.74
Net Profit/Sales	-24.0%	-11.0%	-11.0%	2.9%	6.5%	9.7%	6.5%	2.9%	-1.2%	9.7%	9.7%	9.7%

Monthly Cash Flow Table

Media & Innovation Hub - Cash Flow

	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Cash from Operations												
Cash Sales	\$19,200.00	\$22,400.00	\$22,400.00	\$27,200.00	\$28,800.00	\$30,400.00	\$28,800.00	\$27,200.00	\$25,600.00	\$30,400.00	\$30,400.00	\$30,400.00
Cash from Receivables	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Subtotal Cash from Operations	\$19,200.00	\$22,400.00	\$22,400.00	\$27,200.00	\$28,800.00	\$30,400.00	\$28,800.00	\$27,200.00	\$25,600.00	\$30,400.00	\$30,400.00	\$30,400.00
Additional Cash Received												
Additional Cash Received	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Non-Operating (Other) Income												
Non-Operating (Other) Income	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Sales Tax / VAT / GST Received												
Sales Tax / VAT / GST Received	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
New Current Borrowing												
New Current Borrowing	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
New Other Liabilities (interest-free)												
New Other Liabilities (interest-free)	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
New Long-term Liabilities												
New Long-term Liabilities	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Sales of Long-term Assets												
Sales of Long-term Assets	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
New Investment Received (Equity)												
New Investment Received (Equity)	\$50,000.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Subtotal Cash Received	\$69,200.00	\$22,400.00	\$22,400.00	\$27,200.00	\$28,800.00	\$30,400.00	\$28,800.00	\$27,200.00	\$25,600.00	\$30,400.00	\$30,400.00	\$30,400.00
Expenditures from Operations												
Cash Spending	\$17,568.00	\$20,496.00	\$20,496.00	\$24,888.00	\$26,352.00	\$27,816.00	\$26,352.00	\$24,888.00	\$23,424.00	\$27,816.00	\$27,816.00	\$27,816.00
Bill Payments (income taxes paid)	-\$1,539.09	-\$819.09	-\$819.09	\$260.91	\$620.91	\$980.91	\$620.91	\$260.91	-\$99.09	\$980.91	\$980.91	\$980.91
Subtotal Spent on Operations	\$16,028.91	\$19,676.91	\$19,676.91	\$25,148.91	\$26,972.91	\$28,796.91	\$26,972.91	\$25,148.91	\$23,324.91	\$28,796.91	\$28,796.91	\$28,796.91
Additional Cash Spent												
Additional Cash Spent												
Non-Operating (Other) Expense												
Non-Operating (Other) Expense	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Sales Tax / VAT / GST Paid Out												
Sales Tax / VAT / GST Paid Out	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Principal Repayment of Current Borrowing												
Principal Repayment of Current Borrowing	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Other Liabilities Principal Repayment												
Other Liabilities Principal Repayment	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Long-term Liabilities Principal Repayment												
Long-term Liabilities Principal Repayment	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Purchase Other Current Assets												
Purchase Other Current Assets	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Purchase Long-term Assets (CapEx)												
Purchase Long-term Assets (CapEx)	\$32,000.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Subtotal Cash Spent	\$48,028.91	\$19,676.91	\$19,676.91	\$25,148.91	\$26,972.91	\$28,796.91	\$26,972.91	\$25,148.91	\$23,324.91	\$28,796.91	\$28,796.91	\$28,796.91
Net Cash Flow	\$21,171.09	\$2,723.09	\$2,723.09	\$2,051.09	\$1,827.09	\$1,603.09	\$1,827.09	\$2,051.09	\$2,275.09	\$1,603.09	\$1,603.09	\$1,603.09
Opening Cash Balance	\$0.00	\$21,171.09	\$23,894.17	\$26,617.26	\$28,668.34	\$30,495.43	\$32,098.52	\$33,925.60	\$35,976.69	\$38,251.77	\$39,854.86	\$41,457.95
Cash Balance	\$21,171.09	\$23,894.17	\$26,617.26	\$28,668.34	\$30,495.43	\$32,098.52	\$33,925.60	\$35,976.69	\$38,251.77	\$39,854.86	\$41,457.95	\$43,061.03

Monthly Balance Sheet Table

Media & Innovation Hub - Balance Sheet

	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Current Assets												
Cash	\$19,200.00	\$22,400.00	\$22,400.00	\$27,200.00	\$28,800.00	\$30,400.00	\$28,800.00	\$27,200.00	\$25,600.00	\$30,400.00	\$30,400.00	\$30,400.00
Accounts Receivable	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Inventory	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Other Current Assets	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Total Current Assets	\$19,200.00	\$22,400.00	\$22,400.00	\$27,200.00	\$28,800.00	\$30,400.00	\$28,800.00	\$27,200.00	\$25,600.00	\$30,400.00	\$30,400.00	\$30,400.00
Long-term Assets												
Long-term Assets, Gross	\$32,000.00	\$32,000.00	\$32,000.00	\$32,000.00	\$32,000.00	\$32,000.00	\$32,000.00	\$32,000.00	\$32,000.00	\$32,000.00	\$32,000.00	\$32,000.00
Accumulated Depreciation	-\$533.33	-\$533.33	-\$533.33	-\$533.33	-\$533.33	-\$533.33	-\$533.33	-\$533.33	-\$533.33	-\$533.33	-\$533.33	-\$533.33
Total Long-term Assets	\$31,466.67	\$31,466.67	\$31,466.67	\$31,466.67	\$31,466.67	\$31,466.67	\$31,466.67	\$31,466.67	\$31,466.67	\$31,466.67	\$31,466.67	\$31,466.67
Total Assets	\$50,666.67	\$53,866.67	\$53,866.67	\$58,666.67	\$60,266.67	\$61,866.67	\$60,266.67	\$58,666.67	\$57,066.67	\$61,866.67	\$61,866.67	\$61,866.67
Liabilities and Capital												
Current Liabilities	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Accounts Payable	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Taxes Payable	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Short-term Funding (LOC/Bridge)	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Accruals	\$5,283.92	\$6,323.92	\$6,323.92	\$7,883.92	\$8,403.92	\$8,923.92	\$8,403.92	\$7,883.92	\$7,363.92	\$8,923.92	\$8,923.92	\$8,923.92
Subtotal Current Liabilities	\$5,283.92	\$6,323.92	\$6,323.92	\$7,883.92	\$8,403.92	\$8,923.92	\$8,403.92	\$7,883.92	\$7,363.92	\$8,923.92	\$8,923.92	\$8,923.92
Long-term Liabilities	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Total Liabilities	\$5,283.92	\$6,323.92	\$6,323.92	\$7,883.92	\$8,403.92	\$8,923.92	\$8,403.92	\$7,883.92	\$7,363.92	\$8,923.92	\$8,923.92	\$8,923.92
Paid-in Capital	\$50,000.00	\$50,000.00	\$50,000.00	\$50,000.00	\$50,000.00	\$50,000.00	\$50,000.00	\$50,000.00	\$50,000.00	\$50,000.00	\$50,000.00	\$50,000.00
Retained Earnings	-\$4,617.26	-\$2,457.26	-\$2,457.26	\$782.74	\$1,862.74	\$2,942.74	\$1,862.74	\$782.74	-\$297.26	\$2,942.74	\$2,942.74	\$2,942.74
Total Capital	\$45,382.74	\$47,542.74	\$47,542.74	\$50,782.74	\$51,862.74	\$52,942.74	\$51,862.74	\$50,782.74	\$49,702.74	\$52,942.74	\$52,942.74	\$52,942.74
Total Liabilities and Capital	\$50,666.67	\$53,866.67	\$53,866.67	\$58,666.67	\$60,266.67	\$61,866.67	\$60,266.67	\$58,666.67	\$57,066.67	\$61,866.67	\$61,866.67	\$61,866.67
Net Worth (Equity)	\$50,666.67	\$53,866.67	\$53,866.67	\$58,666.67	\$60,266.67	\$61,866.67	\$60,266.67	\$58,666.67	\$57,066.67	\$61,866.67	\$61,866.67	\$61,866.67

**Exhibit C.II - Second
Prong - Well
Positioned to
Advance the
Proposed Endeavor**

Certificate of Completion

XP COLLEGE HEREBY CERTIFIES THAT

Eduardo W. M. de Donato

participated in the **Executive Immersion: Artificial Intelligence** held from September 24 to 27, conducted by Gabriel Santos, Tânia Cosentino, Ana Claudia Plihal, Marco Seraphim, and Rafael Coronel.

Belo Horizonte, September 2024

-----// signature //-----

Francisco Borges

Academic Director of XP College

I, Raphael Michels Fantinato de Moura, telephone number [415 425-2508](tel:415-425-2508), mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

Raphael Michels Fantinato de Moura. Date: July 28, 2025.

Certificado de Conclusão

A FACULDADE XP CERTIFICA QUE

Eduardo W. M. de Donato

participou da **Imersão Executiva: Inteligência Artificial**
realizada de 24 a 27 de setembro por Gabriel Santos,
Tânia Cosentino, Ana Claudia Plihal, Marco Seraphim e
Rafael Coronel.

Belo Horizonte, Setembro de 2024



Francisco Borges
Diretor Acadêmico da Faculdade XP

ALPHA CHANNEL - VOCATIONAL SCHOOL

Address: Rua Pedro de Toledo, 80, Vila Clementino – Zip Code: 04039-000 – São Paulo/SP – Phone: +55 (11) 5572-8377 – CNPJ: 05.421.112/0001-30
Website: www.alphachannel.com.br – Email: alphachannel@alphachannel.com.br

CERTIFICATE

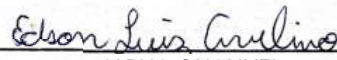
We hereby certify that **Eduardo Wagner Maida de Donato**, holder of identity card number 44.352.234-0, attended the **Free Course in Video Editing with Avid**, offered by this educational institution at the address mentioned above, with a total workload of **40 hours**, from February 25, 2008 to March 26, 2008, for which reason we issue this document.

ATTENDANCE AND PERFORMANCE: 100%

São Paulo, March 26, 2008.



Participant



ALPHA CHANNEL
Course Coordinator

I, Carolina Favero da Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



_____ Date: July 29, 2025.

ALPHA CHANNEL – ESCOLA PROFISSIONALIZANTE

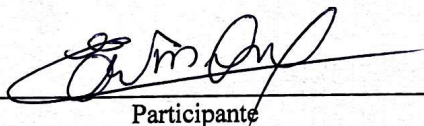
End.: Rua Pedro de Toledo, 80, Vila Clementino – Cep: 04039-000 – São Paulo/SP – Tel.: (11) 5572-8377 – CNPJ: 05.421.112/0001-30
Site: www.alphachannel.com.br – E-mail: alphachannel@alphachannel.com.br

CERTIFICADO

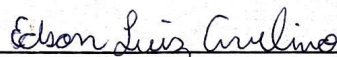
Certificamos que *Eduardo Wagner Maida de Donato*, portador da cédula de identidade RG: 44.352.234-0, frequentou o **Curso Livre de Edição de Vídeo em Avid**, promovido por esta instituição de ensino, no endereço supra-citado com a carga horária de **40 horas**, no período de 25 de fevereiro de 2008 a 26 de março de 2008, motivo pelo qual lhe outorgamos o presente documento.

FREQUÊNCIA E APROVEITAMENTO: 100%.

São Paulo, 26 de março de 2008.



Participante



ALPHA CHANNEL
Coordenador do Curso

São Paulo, July 30, 2025

To
whom it may concern

We hereby declare for all due purposes that Mr. **EDUARDO WAGNER M DE DONATO**, holder of Employment Record Book No. **06076/00275**, was an employee of **TVSBT CANAL 4 DE SAO PAULO S/A**, **CNPJ No. 45.039.237/0001-14**

He initially worked as a Producer, and later, as Post-Production Coordinator from January 2006 to July 2008.

During the time he was with us, Mr. Eduardo demonstrated consistent professional growth, taking on increasing responsibilities and standing out for his commitment, technical leadership, and creativity in delivering high-quality audiovisual content. His main duties included:

- Worked as a Producer of entertainment programs in environments with strict deadlines and high technical complexity, including direct contact with hosts and artists involved in the shows.
- Production and coordination of post-production processes, with direct interface with directors and producers, especially on the program Troféu Imprensa, for which he was recognized with an official miniature trophy, the same given to awarded artists, as a form of appreciation for his contribution and outstanding work.
- Supervision of live and recorded broadcast deliveries, ensuring technical and aesthetic excellence.
- Support in defining innovative visual and sound solutions, aligned with the broadcaster's standards.
- Collaboration with different teams and departments, promoting efficiency and integration.

His work contributed significantly to the success of various projects and programs, and his dedication was recognized by both the team and the general management of the broadcaster.

Furthermore, we inform that up to the present date, there is nothing in our records that could discredit him.

Sincerely,



Rodrigo Peixoto
HR Coordinator

I, Carolina Favero da Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



_____ Date: August 12, 2025.

São Paulo, 30 de Julho de 2025

A

Quem possa interessar

Declaramos para os devidos fins que o(a) Sr(a) **EDUARDO WAGNER M DE DONATO**, portador (a) da CTPS nº. **06076/00275**, foi funcionário(a) de **TVSBT CANAL 4 DE SAO PAULO S/A**, CNPJ nº **45.039.237/0001-14**

Exercendo inicialmente o cargo de Produtor e, posteriormente, a função de Coordenador de Pós-Produção, no período de janeiro de 2006 a julho de 2008.

Durante o tempo em que esteve conosco, o Sr. Eduardo demonstrou constante evolução profissional, assumindo responsabilidades crescentes e destacando-se pelo comprometimento, liderança técnica e criatividade na entrega de conteúdos audiovisuais de alta qualidade. Suas principais atribuições incluíam:

- Atuação como Produtor de programas de entretenimento, em ambientes com prazos rigorosos e alta complexidade técnica, incluindo o contato direto com apresentadores e artistas das atrações.
- Produção e coordenação de processos de pós-produção, com interface direta com diretores e produtores, especialmente no Programa Troféu Imprensa, pelo qual foi reconhecido com um troféu oficial em miniatura, o mesmo entregue aos artistas premiados, como forma de valorização por sua contribuição e destaque.
- Supervisão de entregas para exibição ao vivo e gravada, garantindo excelência técnica e estética.
- Apoio na definição de soluções visuais e sonoras inovadoras, alinhadas ao padrão da emissora.
- Colaboração com diferentes equipes e departamentos, promovendo eficiência e integração.

Sua atuação contribuiu significativamente para o sucesso de diversos projetos e programas, e sua dedicação foi reconhecida por toda a equipe e direção geral da emissora.

Outrossim, informamos que até a presente data, nada consta em nossos arquivos que possa desaboná-lo(a).


Atenciosamente



Rodrigo Peixoto
Coordenador RH



PRESS TROPHY - 50 YEARS
EDUARDO WAGNER DE DONATO
PRODUCER 2008

A close-up photograph of a bronze trophy. The trophy has a cylindrical body with a dark, possibly black, base. The bronze surface is engraved with text in a bold, sans-serif font. The text is arranged in three lines, with the top line partially cut off at the top edge of the frame. The engraving is deep and clear, with some faint, larger text visible in the background of the bronze surface.

PRESS TROPHY - 50 YEARS
EDUARDO WAGNER DE DONATO
PRODUCER 2008

A close-up photograph of a metal trophy. The trophy has a dark, polished cylindrical base and a lighter, brushed metal upper section. The text is engraved in a bold, sans-serif font. The text reads: "PRESS TROPHY - 50" on the first line, "EDUARDO WAGNER DE" on the second line, and "PRODUCER" on the third line. There are two small circular indentations on the left side of the trophy's body.

PRESS TROPHY - 50
EDUARDO WAGNER DE
PRODUCER

In 2008, Eduardo Wagner Maida de Donato was recognized with the Press Trophy (Troféu Imprensa) as an Outstanding Producer during his time at SBT, one of Brazil's largest television networks. The award, presented in its 50th anniversary edition in 2008, is one of the most prestigious honors in Brazilian television and symbolizes recognition from both specialized critics and the public for excellence in the audiovisual field.

I, Carolina Favero da Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



_____ Date: July 29, 2025.



TIFFANY & CO.
OSCAR STATUETTE
REPRODUCED BY
TIFFANY & CO.

TROFÉU IMPRENSA 50 ANOS
EDUARDO WAGNER DE DONATO
PRODUTOR / 2008

TROFEU IMPRENSA 50

EDUARDO WAGNER DE MONTA

PRODUTOR

173

Em 2008, Eduardo Wagner Maida de Donato foi reconhecido com o Troféu Imprensa como Produtor destaque, durante minha atuação no SBT, uma das maiores emissoras do Brasil. A premiação, entregue em 2008 em sua edição de 50 anos, é uma das mais prestigiadas da televisão brasileira e simboliza o reconhecimento da crítica especializada e do público ao trabalho de excelência na área audiovisual.



DGABC Repórter 05/10/2012



Diário do Grande ABC
32,3 mil inscritos

Inscriver-se

1



Compartilhar

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103 visualizações há 12 anos

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Uma nova plataforma para iniciar sua jornada financeira, mesmo sem nenhuma experiência.
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BBC News Brasil
924 mil visualizações · há 2 meses

GUIDO PALOMBA SOLTA O VERBO SOBRE DIAGNÓSTICO...
Pânico Jovem Pan
219 mil visualizações · há 3 semanas

Material contra Eduardo Bolsonaro é mais robusto do ...
UOL
290 mil visualizações · há 3 dias
Novo

A direita e o racha no

LINK: <https://www.youtube.com/watch?v=8BC3qxS0Jl8>

0:01

The Government of the State of São Paulo created *Via Rápida Emprego*.

0:04

In just three months, you can learn a new profession:

0:10

Electrician.

0:14

Waiter.

0:18

Gardener.

0:21

Relax—there's also sewing and tailoring, and much more.

0:24

All for free. Enroll now! Government of the State of São Paulo — *great ideas, commitment to you*.

0:28

In today's edition, you'll see: apps that bring agility to consumers, behind the scenes of the political coverage by *Diário do Grande ABC*, and the weather forecast—what will the weekend look like? These and other stories you follow now on *DGBC Reporter*.

0:55

Hello, how are you? New technologies have been reaching exactly what consumers look for: agility, interactivity, and information.

0:58

We, for example, in addition to the printed version, have a website with news and also DGBC TV, an online television programming. Reporter Alice Camargo brings us updates about applications.

1:20

The time when the digital world was “the future” is long gone. With the advances made so far, much has changed—including the mindset of Brazilians.

1:32

Brazil is the only country in the world with 100% of its elections conducted through electronic voting machines. We are also the only country in the world with 100% of income tax filings online.

1:44

And when it comes to social security payments, Brazil is one of the largest—if not *the* largest—countries in the world.

1:52

Specialized in the technology and communications market, Brazil is also highlighted in smartphone sales, hitting a record 8.9 million units sold. The forecast is that, by the end of this year, around 15.4 million smartphones will be sold nationwide.

2:15

According to the director of one of the country's largest content portals, what's still lacking is information about the ease of online navigation:

2:21

"A web domain costs R\$15 per year. An online store costs R\$50 per month. So it's not because of high investment that small entrepreneurs fail to enter this market—it's due to lack of information and awareness about these tools."

2:42

And people are keeping an eye on the advantages of having technology at hand. For example, an app for smartphones allows users to locate themselves in malls, find stores, discover promotions, and even check movie listings.

2:57

Proving its efficiency, this salesman believes in the idea:

"When a customer comes in with a doubt, I can quickly bring him the solution. He said, 'I know what it is, wait a second,' pulled out his iPhone, showed the app, and the picture of the product popped up."

3:19

But do customers agree?

"If people used more of these apps—many of which are already widely available and even free—they'd be saving not just money, but time too."

3:30

You also followed our debates held at the Municipal University of São Caetano do Sul, between September 17 and 25. A total of 32 candidates participated, with a packed auditorium and a lot of excitement. Check it out: the *2012 Elections Debate – Diário do Grande ABC*.

3:52

Dynamic as ever, our online team worked hard to deliver accurate coverage, block by block, so that internet users wouldn't miss a single moment. Always striving for impartiality and seriousness, we brought the best work, the best performance, and the best content to readers of DGBC TV and *Diário do Grande ABC*.

4:17

Even those who didn't appear on camera played a fundamental role—from reception to transportation, to wardrobe and logistics—everything was carefully planned for you, our viewers and readers, so that everything came across in the best possible way.

4:39

On the technical side, our team gave their best in bringing the highest quality live broadcast, setting up all the structure, stage design, lighting, and cameras.

5:02

After the adrenaline of the debates, came the relief and sense of accomplishment.

“What was it like to be the mediator? Did it bring a lot of adrenaline?”

“Definitely, Alice. It’s a different kind of work. We deal with the heat of the audience and the passion of the Seven Cities. It’s the name of *Diário do Grande ABC* involved, plus the work of the entire team across all areas. It’s a huge responsibility, and we saw how heated the debates got every day, with the most controversial political issues on stage.”

5:35

The heated debates marked the success of the project.

“What did you think of the candidates’ performance over the seven debates?”

“I think we had big surprises. We saw proposals combined with debates. In the end, the real winners were the voters, the citizens of the Grande ABC.”

5:57

With newsroom professionals ensuring that the news produced truly played a role in the democratic process, it shows that the *Diário do Grande ABC* is a protagonist in local democracy, actively participating and contributing to helping voters make their decision on October 7.

6:21

The *2012 Elections Debate – Diário do Grande ABC* has been a huge success—thanks to you.

6:35

Thank you to everyone who participated. The work was grand, involving the entire newsroom and external partners. But we’re not stopping. This Sunday we’ll be covering, on TV, the voting moments of the main candidates. And starting at 5 p.m., we’ll bring you updates every hour with the results of the vote count. Stay with us.

6:58

And now, let’s check the weather forecast. Will the recent instability continue? Alice?

7:04

Juliana: “This unstable weather won’t last into the weekend. The sun is here to stay. Saturday and Sunday will be sunny, with few clouds and no rain. Temperatures will range from a low of 17°C to a high of 31°C throughout the Grande ABC region. So don’t forget sunscreen when heading out to vote.”

7:28

Back to the studio. Thank you, Alice. That’s all for now. At 3 p.m. you can’t miss today’s *Opinion* program. Curious about the possible results of the elections? Then join Sérgio Vieira and Beto Silva at 3 p.m.

7:42

Thanks for watching, see you next time.



Public Consultation of the ICMS Registry

ICMS Taxpayer Registry – CADESP

Query Control Code: 5fba8c25-1067-4ffa-978d-739f7e40d9ce

Company	
IE:	635.818.156.116
CNPJ:	22.300.810/0001-04
Legal Name:	E. W. M. DE DONATO – PRODUCOES AUDIOVISUAIS
Trade Name:	W2D FILMES
Legal Nature:	Sole Proprietorship
Address	
Street:	RUA LUZITANIA
No.:	382
ZIP Code:	09.725-150
Municipality:	SÃO BERNARDO DO CAMPO
Complement:	APT 121
Neighborhood:	VILA LUSITANIA
State:	SP
Additional Information	
Registration Status:	Active
Tax Occurrence:	Active
Tax Regime:	Simples Nacional (Brazilian simplified tax regime for small businesses)
Business Activity:	Post-production activities for motion pictures, videos, and television programs not previously specified
Date of Registration Status:	04/22/2015
Tax Office:	PF-12 – SÃO BERNARDO DO CAMPO
NF-e Information	
Date of Accreditation as NF-e (Electronic Invoice)	01/12/2018
Issuer:	
NF-e Obligation Indicator:	Full Obligation
Start Date of NF-e Obligation:	10/01/2018

Back

Note: The above data is based on information provided by the registered taxpayers themselves. It does not serve as a certificate of their actual existence in fact or in law, is not enforceable against the Treasury, and does not exempt them from tax liability arising from transactions carried out with them.

Version: 4.05.2

São Paulo State Treasury Department

I, Raphael Michels Fantinato de Moura, telephone number [415 425-2508](tel:4154252508), mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

Raphael Michels Fantinato de Moura.

Date: August 10, 2025.



Consulta Pública ao Cadastro ICMS

Cadastro de Contribuintes de ICMS - Cadesp



Código de controle da consulta: 5fba8c25-1067-4ffa-978d-739f7e40d9ce

Estabelecimento	
<p>IE: 635.818.185.116 CNPJ: 22.300.810/0001-04 Nome Empresarial: E. W. M. DE DONATO - PRODUcoes AUDIOVISUAIS Nome Fantasia: W2D FILMES Natureza Jurídica: Empresário (Individual)</p>	
Endereço	
<p>Logradouro: RUA LUZITANIA Nº: 382 CEP: 09.725-150 Município: SAO BERNARDO DO CAMPO</p> <p>Complemento: APT 121 Bairro: VILA LUSITANIA UF: SP</p>	
Informações Complementares	
<p>Situação Cadastral: Ativo Ocorrência Fiscal: Ativa Regime de Apuração: SIMPLES NACIONAL Atividade Econômica: Atividades de pós-produção cinematográfica, de vídeos e de programas de televisão não especificadas anteriormente</p> <p>Data da Situação Cadastral: 22/04/2015 Posto Fiscal: PF-12 - SÃO BERNARDO DO CAMPO</p>	
Informações NF-e	
<p>Data de Credenciamento como emissor de NF-e: 12/01/2018 Indicador de Obrigatoriedade de NF-e: Obrigatoriedade Total Data de Início da Obrigatoriedade de NF-e: 01/10/2018</p>	

Voltar

Observação: Os dados acima estão baseados em informações fornecidas pelos próprios contribuintes cadastrados. Não valem como certidão de sua efetiva existência de fato e de direito, não são oponíveis à Fazenda e nem excluem a responsabilidade tributária derivada de operações com eles ajustadas.

Versão: 4.05.2

Secretaria da Fazenda do Estado de São Paulo

GENERAL NOTES

(Medical certificate, changes to the employment contract, professional registrations, and other annotations authorized by law)

MINISTRY OF LABOR AND

EMPLOYMENT / DRT/SP

REGIONAL LABOR AND EMPLOYMENT OFFICE

SÃO BERNARDO DO CAMPO

THE HOLDER OF THIS

Employment Record Book EDUARDO

WAGNER MAIDA DE DONATO WAS

REGISTERED IN THE COMPETENT

SECTION OF THE DRT/SP AS RADIO

BROADCASTER

UNDER NUMBER 29358, BOOK NUMBER

-----, PAGE ----- ON 09/12/2006, in

accordance with the decision issued in

case No. 46263-002752/2006-19.

SBC, 09/21/2006.

-----// signature //-----

João Bohac Sene

Head of the Employment Division

Registration No. 0255583

[REGIONAL
LABOR AND
EMPLOYMENT
OFFICE STAMP]

I, Raphael Michels Fantinato de Moura, telephone number [415 425-2508](tel:4154252508), mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

Raphael Michels Fantinato de Moura.

Date: August 1, 2025.

29358

ANOTAÇÕES GERAIS

(Atestado médico, alteração do contrato do trabalho, re-

gistros profissionais e outras anotações autorizadas (O. Lei)

**MINISTERIO DO TRABALHO
EMPREGO / DRT / SP
SUBDELEGACIA DO TRABALHO E EMPREGO E
SÃO BERNARDO DO CAMPO**

O (A) PORTADOR (A) DA PRESENTI
CARTEIRA DE TRABALHO E PREVIDENC
SOCIAL

*Edward Wagner
Moura de Denota*

FOI REGISTRADO (A) NA SEÇÃO COMPETENT

DA DRT/SP COMO *Radiologista*

SOB O N° *29358* LIVRO N°

AS FLS. — EM *12/09/06*

CONFORME DECISÃO EXARADA NO PROCES-

SO *6263 02752 12006-19*

S.B.C. 21 109106
José Maria Sene
Coordenador de Empreg
Unidade n° 0255583



GENERAL NOTES

(Medical certificate, changes to the employment contract, professional registrations, and other annotations authorized by law)



Regional Labor and Employment Superintendency
in the State of São Paulo
Employment and Wages Division
Professional Identification and Registration Department

The holder of this Employment Record Book,
EDUARDO WAGNER MAIDA DE DONATO,
was registered at this office as a
JOURNALIST
under the number: 64.465/SP,
on 08/05/2011, pursuant to case
GRTE/SBC/SP No. 46263.002216/2011-81.
São Bernardo do Campo (SP), 09/27/2011.

[REGIONAL
LABOR AND
EMPLOYMENT
OFFICE STAMP]

-----// signature://-----
Paulo Cesar Soares
Registration: No. 1716055

I, Raphael Michels Fantinato de Moura, telephone number [415 425-2508](tel:415-425-2508), mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

Raphael Michels Fantinato de Moura Date: August 1, 2025.

ANOTAÇÕES GERAIS

(Atestado médico, alteração do contrato do trabalho, registros profissionais e outras anotações autorizadas por lei)



Superintendência Regional do Trabalho no e Emprego
no Estado de São Paulo
Seção de Emprego e Salário
Setor de Identificação e Registro Profissional

O(A) Portador(a) da presente CTPS

EDUARDO WAGNER MAIDA DE DONATO

foi registrado (a) nesta Gerência como

JORNALISTA

sob número:

64.465/SP

em 05/08/2011, conforme processo nessa

GRTE/SBC/SP sob nº 46263.002216/2011-81

São Bernardo do Campo(SP), 27/09/2011

Paulo Cesar Soares

Paulo Cesar Soares
Mat. 1716055



THE GOTHAM
FILM & MEDIA INSTITUTE

Name: Eduardo Donato

Level: Access

Member ID: 40284

Valid: 10/9/25 - 10/9/27

the gotham

Dear EDUARDO DONATO,

Thank you for becoming a member of The Gotham, the largest independent filmmaker community in the US since 1979.

Please save this email as it contains important information.

Your account details are listed below and also available in the [Gotham Member Dashboard](#)

- Your User ID: contato@w2dfilmes.com
- Your Password: z8y7zlcD
- Your Membership level: Gotham Membership - Access
- Your Membership ID: 40284
- Your Membership expires: October 9, 2027

SUBSCRIPTION TO FILMMAKER MAGAZINE - ONLINE EDITION

You may log in with the information above to get the newest issue and 8 years of archived issues.

Filmmaker Magazine is a quarterly publication (4x per year). If you became a member between:

- Mar 26 - Jun 25: your first issue will arrive by Aug 15th (Summer)
- Jun 26 - Sep 25: your first issue will arrive by Nov 15th (Fall)
- Sep 28 - Dec 25: your first issue will arrive by Feb 15th (Winter)
- Dec 28 - Mar 25: your first issue will arrive by May 15th (Spring)

OTHER BENEFITS OF LOGGING IN

- Access the digital subscription to FILMMAKER Magazine (years of archives)
- Free access to monthly Essential Workshops
- 20% discount on all Gotham Classes (as many as three per month!)
- Discounted access to special events and panels
- Exclusive perks and discounts with industry partners
- Peer-to-Peer Monthly Meetups
- Invitations to year-round advanced screenings

We look forward to seeing you at The Gotham Events!

Please email us with any questions at: membership@thegotham.org

Best Regards,

The Gotham Membership Team



eu 4:57 PM

Hi Eric, I need the members card. Can you help me, please...



Eric Hsiao 5:15 PM

para mim ^

De Eric Hsiao membership@thegotham.org

Para Eduardo Donato contato@w2dfilmes.com

Data 14 de out. de 2025, 5:15 PM

Criptografia padrão (TLS)
Saiba mais

Let me know if this works

--

Eric Hsiao
Membership & Marketing
The Gotham Film & Media Institute
[newsletter](#) | [thegotham.org](#) | [@thegotham](#)

From: Eduardo Donato <contato@w2dfilmes.com>

Sent: Tuesday, October 14, 2025 12:57 PM



THE GOTHAM
FILM & MEDIA INSTITUTE

Name: Eduardo Donato
Level: Access
Member ID: 40284
Valid: 10/9/25 - 10/9/27

Responder

Encaminhar



Independent Feature Project, Inc.

C. [guidestar.org/profile/13-3118525](https://www.guidestar.org/profile/13-3118525)

Mission

The Gotham celebrates and nurtures independent film and media creators, providing career-building resources, access to industry influencers, and pathways to wider recognition. Our vision is to elevate original voices and untold stories that propel lasting cultural impact and influence the industry to be more expansive and inclusive. We are a community of creators, producers and distributors working across film, TV, audio and beyond to advance the future of story.

Ruling year info

2023

Principal Officer

JEFFREY SHARP

Main address

55 Washington St Ste 324

Brooklyn, NY 11201-1070 USA

EIN

13-3118525

NTEE code info

Film, Video (A31)

IRS filing requirement

This organization is required to file an IRS Form 990 or 990-EZ.

Financials

Independent Feature Project, Inc.

Operations

The people, governance practices, and partners that make the organization

tick.

The Gotham - The Gotham Film & Media Institute is a not-for-profit that celebrates and nurtures independent film and media creators, providing career-building resources, access to industry influencers, and pathways to wider recognition.

 thegotham.org



THE GOTHAM

MISSION

The Gotham celebrates and nurtures independent film and media creators, providing career-building resources, access to industry influencers, and pathways to wider recognition.

VISION

To elevate original voices and untold stories that propel lasting cultural impact and influence the industry to be more expansive and inclusive.

MEMBERSHIP

We are a community of creators, producers and distributors working across film, TV, audio and beyond to advance the future of story.

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**Exhibit C.II - Second
Prong: Letters of
Support**



To Whom It May Concern,

It is my honor to recommend Mr. **Eduardo Donato**, a highly respected professional in the Brazilian audiovisual industry. I am **Christian Schnur**, founder and director of **CinAIMA Films**, a production company recognized for integrating artificial intelligence into audiovisual storytelling, with more than 300,000 followers on social media. I have over 15 years of experience in motion graphics and audiovisual production, working in the same field in which Eduardo has built his career. This background allows me to provide a well-founded evaluation of the relevance and impact of his work, along with his strong professional reputation and proven reliability in business relationships.

Over the course of more than 15 years leading **W2D Filmes**, Eduardo has consistently demonstrated a rare combination of **creative vision, technical expertise, and strategic leadership**. His ability to deliver exceptional results with reliability and professionalism has fostered enduring partnerships and earned him the respect of peers across the industry. His productions stand out for their high aesthetic standards, communication impact, and ability to strengthen brands through consistent and innovative narratives.

I am confident that his experience, reputation, and ability to deliver high-impact projects will enable him to make a lasting and meaningful contribution to the United States market and economy.

A handwritten signature in black ink, appearing to read 'Christian Schnur', is positioned above the typed name.

Respectfully,

Christian Schnur

Fundador e Diretor – CinAIMA Films

+55 11 94348-1313

cinaimafilms@gmail.com

www.instagram.com/cinaima_films

www.tiktok.com/@cinaimafilms

www.cinaimafilms.com

Dear Immigration Officer,

My name is Michele Vessio Franzoso, and I am Legal and AML Compliance Coordinator at MarineMax, Superyacht Division, based in Fort Lauderdale, Florida. Although I am not a professional in the media industry, I have closely followed Eduardo Wagner Maida De Donato's career and the impact his work has generated.

One of his most significant contributions was the creation of internal workflows at W2D Filmes that streamlined production cycles, reduced delays, and improved overall productivity. These innovations ensured consistent quality in all stages of delivery and allowed projects for global clients such as Johnson & Johnson and Kenvue to be executed with greater efficiency. As a result, the company strengthened client confidence, secured long-term partnerships, and achieved measurable improvements in profitability. Johnson & Johnson, for instance, is one of the largest healthcare companies in the world, and Eduardo consistently met the strict quality standards required to deliver communication materials capable of reaching international audiences.

What also stands out is the public recognition Eduardo received for his work. His projects reached broad audiences, elevating both his professional profile and the brands he collaborated with. This visibility culminated in the Troféu Imprensa, one of the most prestigious awards in Brazilian media, granted only to professionals whose work achieves national relevance and cultural resonance. Receiving this award validated his innovation and leadership and reinforced his reputation as a creator with results that extend beyond national borders.

Eduardo has complete technical command of audiovisual production, from script to final delivery. He also demonstrates strong leadership, problem-solving skills, and adaptability to diverse market demands. His creative approach and ability to integrate technology into audiovisual communication are highly relevant to the United States market, which values innovation and strategic storytelling.

In my professional opinion, Eduardo Donato's qualifications and contributions will bring significant value to the audiovisual and communication industry in the United States. His entrepreneurial background, experience with global projects, and proven capacity to deliver impactful results make him a professional of great relevance to the field.

I fully support his EB2 NIW petition and I am available for any additional information.

Respectfully,

Michele Vessio Franzoso
michele.vfranzoso@icloud.com
+1 (702) 886 5889
Fort Lauderdale, Florida
September 10, 2025.



MICHELE FRANZOSO

LEGAL ASSISTANT | PARALEGAL



michele.vfranzoso@icloud.com



Las Vegas, NV (open to relocate)



(702) 886-5889



linkedin.com/in/michele-franzoso

CAREER HIGHLIGHTS

ASSISTANT MANAGER | 02/2023 – PRESENT

Johnson & Pierce Properties LLC | Las Vegas, Nevada

- I am responsible for the daily management of the company's operations, ensuring tasks run efficiently.
- Develop control over the material flow, securing a 27% reduction in material expenses by implementing efficient inventory management and logistics coordination.
- By daily organization, scheduling, and improving logistics, I enhanced workflow efficiency by 20%. Leveraging my experience, I expedited property management processes and related documentation, including material procurement.
- Leading and motivating a team of 3 professionals, I ensure impeccable service, resulting in a 40% increase in customer satisfaction. Additionally, I provide general administrative support, handling meeting scheduling and overall maintenance.

CORPORATE ATTORNEY | 05/2015 - 01/2019

Fideles & Franzoso Advogados (Law Firm) | Brazil

- Successfully navigated and resolved a \$360k indemnity claim, employing robust legal defense strategies and achieving a favorable outcome.
- Demonstrated expertise in legal defense, earning praise for successful outcomes across diverse business sectors, emphasizing adaptability and excellence.
- Achieved a 27% reduction in active cases, decreasing from 222 to 155, improving efficiency and delivering significant reductions in percentages and monetary values.
- Supervised and trained 4 interns, providing guidance on day-to-day legal questions and correcting legal documents.
- Adeptly managed administrative and financial responsibilities, contributing to consistently above-average monthly gains, showcasing a knack for maximizing operational efficiency.
- Oversaw 500 cases, involving companies, representing and opposing them in lawsuits, handling indemnification cases, and drafting settlement agreements.

REAL STATE & CORPORATE ATTORNEY | 08/2012 - 04/2015

Braga & Balaban Sociedade de Advogados (Law Firm) | Brazil

- Spearheaded the resolution of 400+ judicial processes, implementing strategic reforms that led to a notable decrease in case volume, resulting in significant savings exceeding \$20k for the client over the last 5 years.
- Reduced execution amount by 31%, cutting from \$635k in 2015 to \$440k by June 2018, showcasing effective global settlement and defense practices.
- Authored lease renewal actions for commercial properties, compensatory actions, contract analysis, and filed legal actions in court.
- Prepared and presented reports for clients and internal management of the law firm, providing critical insights into case trends, timelines, and performance metrics
- Analyzed legal publications and distributed tasks among the team, ensuring that deadlines were met.

CONTRACTS & CORPORATE ATTORNEY | 06/2010 - 08/2012

MV Franzoso Advocacia (Law Office) | Brazil

- Achieved an impeccable 100% success rate in multiple legal actions for name corrections, demonstrating attention to detail and expertise in handling critical aspects of Italian immigration processes.
- Spearheaded full legal consultancy for the SBC Medical Association, successfully reducing litigation by over 20% through strategic conciliation.
- Analyzed legal publications and distributed tasks among the team, ensuring that deadlines were met
- Executed procedural follow-up, prepared and submitted legal opinions of high, medium, and low complexity in contracts on real state and negotiations
- Conducted legal research, drafted motions and pleadings, and attended court hearings to present legal arguments.

PROFILE

Bilingual English-Portuguese professional with +10 years of hands-on experience working with the law, I have played a key role not only in helping clients, but also solving several complex cases in Brazil. I am also known for my excellent communication and organizational skills and my ability to reach fast results, accelerating the legal process and improving the workflow. Moving forward, I look for a place where I can combine my legal expertise and analytical mind to a result driven company.

EDUCATION

Bachelor's Degree in Law (JD)

Universidade Metodista de Sao Paulo | Brazil | 2007

CERTIFICATES

Immigration Paralegal Training Program

M&M Learning Center | United States | 2023

Active Brazilian Bar n. 284.703

Ordem dos Advogados do Brasil | 2009

Advanced Seminars in Business Management

FAAP | Brazil | 2009

Real Estate Law Extension Course

FMU | Brazil | 2008

SKILLS & TOOLS

- Excellent verbal & written communications
- Knowledge of Immigration Laws
- Case Management
- Contract drafting & reviewing
- Legal Research
- Proficiency in Spanish
- Cross-functional collaboration
- Relationship building
- Great organizational skills
- Attention to detail
- Microsoft Office

Career Break due relocation | 02/2019 - 01/2023

Career break to relocate to the US, become fluent in English, and go through all the immigration process.

Miami, Florida.
September 10, 2025

To Whom It May Concern,

My name is Rafael Merseguel, and I am currently Americas Sales Director at Aforza, a global SaaS company specialized in sales force solutions for the consumer goods industry. I hold a Bachelor's degree in computer science from UNIP in Brazil and I have built a career of more than twenty years in technology and consumer goods. I previously served as Chief Revenue Officer at MC1 Technologies, where I led international expansion projects and managed contracts with global corporations such as Nestlé, PepsiCo, Mondelez, and Heineken. This experience allows me to recognize professionals whose work brings measurable value to companies and markets.

I first met Eduardo Wagner Maida De Donato in 2015, during my tenure at MC1. At that time, we were seeking a producer with strong technical and creative standards to develop institutional and promotional videos that would present our solutions clearly and effectively. Mr. Donato, through his company W2D Filmes, he was invited to collaborate with us. From the very first project, his competence, strategic vision, and ability to translate complex concepts into compelling audiovisual content were evident.

One of the most significant collaborations was the creation of more than twenty videos in different formats, which were presented at international fairs and in negotiations with major clients. Mr. Donato managed the entire production process, from script development to final editing, ensuring alignment with business goals. His work significantly strengthened the company's public image, which directly translated into new business partnerships, increased demand for its services, and measurable growth in profitability. Beyond MC1, these materials were presented at international trade fairs and industry events, where they helped position the company as a reference in mobility and intelligence solutions for the consumer goods sector. This visibility contributed not only to business negotiations with major multinational clients but also to shaping communication practices in a highly competitive industry.

Mr. Donato has broad expertise in audiovisual production, including scriptwriting, directing, filming, editing, and finalization. He also shows remarkable leadership and project management skills, coordinating multidisciplinary teams under tight deadlines while maintaining quality and efficiency. His ability to merge creativity with business strategy made a clear difference in our communication and market positioning.

Based on my direct experience, I strongly recommend Mr. Donato for professional opportunities in the United States. His technical mastery, strategic vision, and capacity to deliver impactful results will contribute to companies that seek innovation and global competitiveness.

If you need more information, I am available at: rafaelmerseguel@gmail.com and +1 (786) 376 1230.

Sincerely,
Rafael Merseguel

Rafael Merseguel

Rafael Merseguel

+1 (786) 376-1230
Miami, FL
rafaelmerseguel@gmail.com

Chief of Revenue Officer / Head of Sales / Senior Sales Director

Sales Management • Business Development • Sales Marketing • Marketing • Sales Strategy • Account Development • B2B Sales / B2C Sales • Leadership • CPG/Retail

Objective: Senior Sales Executive within the high-end technology sector, leveraging over 20 years of experience in CRM, TPM, RGM, REX, SFA, Analytics and AI ecosystems. Looking to bring expertise in driving growth, scaling sales across diverse teams and channels, and delivering transformative results in competitive markets.

Fluent in English, Portuguese, Spanish, and basic French.

PROFESSIONAL EXPERIENCE

Aforza – Americas Sales Director

Miami, FL – Jan/2025 – Present

Lead Sales & Marketing operations strategies in Americas (North America & LATAM) for all our Forbes 100 CPG, Retail, Telecom & Manufacturing Industries.

- 100% Hunting (new logos)
- Currently hold the largest Sales pipe in the company despite the short period working there.

MC1 Technologies – Chief Revenue Officer

Miami, FL – Aug/2020 – Oct/2024

Lead Sales & Marketing operations strategies for Cloud Mobility Applications for all our Forbes 100 CPG, Retail, Telecom & Manufacturing Industries.

- Negotiated and closed global contracts with Forbes 100 clients in 45+ countries, including Pepsico, AbInbev, Nestle, Mondelez, Kraft-Heinz, Pernod-Ricard, Bimbo, Mars, and Heineken.
- Grew **Global** company annual revenue from 2M to 150M annually in 10 years.
- Grew **US** company annual revenue from \$0 to \$50M ARR in 7 years.
- Grew **MEXICO** from \$0 to \$12M ARR in 4 years.
- Managed Direct Sales teams - 22 Direct reports in 3 continents
- Responsible for sales pipeline, sales strategies; mentor and coach team in managing and closing sales.
- Direct relationship with C-level executives around the globe.
- Reporting monthly to the company board and direct report to the CEO

MC1 Mobility Company – US & LATAM Sales Director

Miami, FL – Jun/2013 – Jul/2020

Lead Sales operations teams for US & LATAM.

- Average \$15M in sales contracts annually (ARR).
- Managed Direct Sales Teams – 12 Direct Reports
- Some Success Cases:
 - Heineken: implementation in 45 countries, \$12M project, recurring services \$39M.
 - Pepsico: implementation in 16 countries, \$17M project, recurring services \$15M.

- Mondelez: implementation in 34 countries, \$9M project, recurring services \$19M.
- Grupo Bimbo: implementation 9 countries, \$8M and recurring services \$7M.

MC1 Mobility Company - LATAM Sales Director

São Paulo, Brazil Nov 2009 – May 2013

Led sales of new accounts, pitching and closing Forbes 100 customers in LATAM. Developed relationships with multinational customers in LATAM.

- Led sales team revenue growth of \$33M; direct contributor for \$15M to clients such as Dannon, Kraft, BR Foods, Ferrero, and Kimberly Clark.
- Oversaw design and sales of Mobility projects; created value propositions to optimize customers' Sales, Trade Marketing, Services and Field Services processes.
- Received *President's Award* for Outstanding Achievement 2x.

Alcatel-Lucent Angola - Senior Manager, PMO Management

2008 – 2009 – Luanda, Angola

Alcatel-Lucent MSN1 Project, responsible for implementing Angola Telecom Network Operations Center within Network Operations Department.

- Led and managed Operational Systems Support (OSS) and Business Systems Support (BSS) implementation, and Wireless Project Management (WIMAX Implementation).
- Designed and led all organizational and process change management
- Led process and training development to troubleshoot more than 50 different NMS systems.
- Liaison for project communication and change request approvals with Angola Telecom Board of Directors

Nestlé Brazil - Global AMS / Change Manager

2008 – Sao Paulo, Brazil

- Oversee assessment and management of processes / change management in IT area, including Global Actuation, Quality Gate, Quality assurance, Approval validation, Process validation, Post- Implementation-Review, Post-Change-review, and Risk / Impact Evaluation.

Alcatel-Lucent Angola - Project Manager

2006 - 2008 - Sao Paulo, Brazil

Led and managed IT International Projects in 15 different countries in LATAM and Caribbean. Projects included standardizing processes in IT area, administration skills, and job stream.

EDUCATION

B.S. Computer Science

UNIP – 2007, Brazil

MANAGEMENT SKILLS

P&L, Financial & Sales reporting, Indirect Sales GTM, Complex Sales, International Management, Agile, DevOps, PMI, Workforce Management, ITIL & CobIT advanced knowledge, Team Communication, IT Standardization, quality improvement and IT & Business processes

Letter of Support

July 15, 2025

To Whom It May Concern,

My name is Danielle Cristine Silva Lima, and I am a Brazilian actress, voice director, and founder of D'Arte Media Studios, a professional dubbing and audiovisual production company based in the United States. I have more than a decade of experience working on international productions, training talents, and managing high-end dubbing and voiceover projects for major platforms such as Netflix, Amazon Prime, and HBO Max.

I have known Eduardo Donato since 2004, but our professional relationship deepened in 2016 when we began collaborating more closely through his production company, W2D Filmes. Since then, we've worked together on multiple audiovisual projects involving corporate, institutional, and promotional content. Eduardo's approach to creative direction, his leadership skills, and his technical mastery in audiovisual production are truly outstanding.

One notable collaboration was in 2019, when we worked on a corporate video campaign for a multinational brand. Eduardo directed the full production process, leading a team of over 15 professionals and successfully reducing post-production time by more than 30% through innovative workflow strategies. His contribution directly improved delivery efficiency and client satisfaction.

Eduardo has always stood out for his ability to translate complex ideas into powerful visual content. His work ethic, vision, and dedication to excellence are evident in every project he leads. In addition to his creative and technical skills, he is multilingual (fluent in Portuguese, English, and Spanish), which adds enormous value in multicultural and international settings.

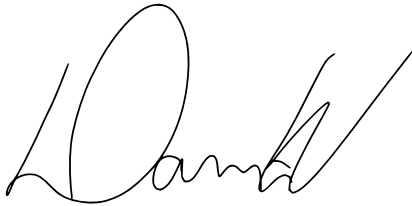
Without hesitation, I would work with Eduardo again and highly recommend him for any professional opportunity in the audiovisual

industry. His background, integrity, and exceptional leadership make him an asset to any organization or partnership.

If you have any questions, I am happy to provide further information.

Warm regards,

Danielle Cristine Silva Lima
Founder & Director, D'Arte Media Studios
danielle@dartemediastudios.com
+1 (786) 375-1214

A handwritten signature in black ink, appearing to read 'Danielle', with a large, stylized initial 'D' and a long, sweeping flourish extending to the right.

Danielle Lima

Miami, Florida 33172

786.375.1214 | danilima.mgl@gmail.com | www.dartemediastudios.com

EDUCATION

AMERICAN ACADEMY OF DRAMATIC ARTS, New York, NY
Associate's, Drama and Dramatic Theatre Arts - General, July 2017.

EXPERIENCE

2018-Present **D'ARTE MEDIA STUDIOS**, Miami, FL
Co-Founder/Creative Director

- Manages day-to-day operations and projects for dubbing and audio post production studio.
- Utilizes Creative Audio and Dubbing experience to achieve successful project results across multiple Dubbing and localization projects for the Brazilian Portuguese, Spanish, and English-speaking markets.
- Strategically handles all project aspects from client order to delivery.
- Works cross-functionally among multiple departments to drive workflow and client retention.
- Performs budgeting and scheduling functions for business.
- Communicates with clients and stakeholders to ensure deliverables and expectations are finalized/met.
- Monitors project timelines and provides QC/QA for ~4-5 projects quarterly.
- As Creative Director, provides scriptwriting, translation, and adaptation of projects.
- Creates mood boards and organizes brainstorming meetings; utilizes tools like VoiceQ and Dub Assist.

2013-Present **THE KITCHEN x DUBBING MIAMI**, Miami, FL
Voice Actor

- Provides a variety of voice acting and dubbing services for 200+ projects.
- Records remotely for Emmy Award-winning client; takes direction with regard to pickup lines.

2020 **CULTURE ONE WORLD**, Miami, FL
Localization Specialist - Remote

- Provided English to Brazilian Portuguese translation and localization for Facebook and Instagram campaigns, radio spots, etc.
- Takes ownership over linguistic quality of Brazilian Portuguese content.
- Managed Census 2020 project as SME, directing Brazilian VO talent for national radio spots.

SKILLS

Microsoft Office Suite	Project management	Voice acting
MAC OS/PC	Localization	Workflow improvements
Data entry and editing	Dubbing	CAT tools
3P post vendors	Voiceover file checks	IMF

ADDITIONAL FILM + TELEVISION WORK

<i>Vila Maluca</i>	RedeTV!	Morgane
<i>Metamorphoses</i>	Rede Record	Luiza
<i>Turma do Gueto</i>	RedeTV!	Carol
<i>Disney Cruj</i>	SBT	Ana Paula/Pipoca

LICENSES + CERTIFICATIONS

- Project Management for Creative Projects - Project Management Institute, October 2020.
 - Credential ID AdgdXiHZ6FEsm6kVcx5ZpxjpEJa8
- Strategic Thinking - Project Management Institute, October 2020.
 - Credential ID AYWUBeAy-sDN3--kyYZmkmnzaMss

São Paulo, August 8, 2025

To Whom It May Concern,

It is with great pleasure that I write this letter of recommendation on behalf of **Eduardo Wagner Maida de Donato**, a brilliant professional in the field of communication and audiovisual, with whom I had the opportunity to work directly at **Diário do Grande ABC**, one of the leading regional newspapers in the State of São Paulo.

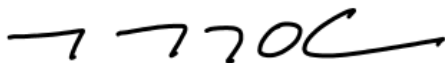
During the time I served as Editor-in-Chief, Eduardo was one of the most outstanding professionals for his ability to innovate, lead strategic projects, and implement creative and efficient solutions. He was the creator of the DGABC TV project, a pioneering audiovisual channel at the newspaper, whose proposal was presented directly to the company's president and promptly approved. Eduardo was responsible not only for the conception of the project but also for the structuring, planning, and coordination of all content production stages, ensuring quality, editorial consistency, and impact on the audience.

His work went beyond technical execution: Eduardo consistently brought a strategic vision aligned with market trends, with a keen eye for multiplatform communication and the integration of audiovisual resources into journalistic content. He demonstrated exceptional skills in team management, story development, video direction, editing, and institutional relations, as well as great sensitivity to issues of public relevance.

Eduardo is a committed, ethical, and highly qualified professional. I am confident that he is fully prepared to work in any global communication market and that his work can generate a positive and meaningful impact in different contexts and cultures.

I remain at your disposal for any additional information.

Sincerely,



Lola Nicolás (Maria Dolores Nicolás Olmos)

Former Editor-in-Chief

Diário do Grande ABC

Phone: +55 (11) 998994402

Email: lolanicolas@gmail.com

I, Carolina Favero da Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



_____ Date: August 29, 2025.

São Paulo, 08 de agosto de 2025

A quem possa interessar,

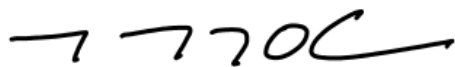
É com grande satisfação que escrevo esta carta de recomendação em favor de **Eduardo Wagner Maida de Donato**, profissional brilhante da área de comunicação e audiovisual, com quem tive a oportunidade de trabalhar diretamente no **Diário do Grande ABC**, um dos principais jornais regionais do Estado de São Paulo.

Durante o período em que atuei como Diretora de Redação, o Eduardo foi um dos profissionais que mais se destacaram pela sua capacidade de inovar, liderar projetos estratégicos e implementar soluções criativas e eficientes. Ele foi o idealizador do projeto DGABC TV, canal audiovisual pioneiro no jornal, cuja proposta foi apresentada diretamente ao presidente da empresa e prontamente aprovada. Eduardo foi responsável não apenas pela concepção do projeto, mas também pela estruturação, planejamento e coordenação de todas as etapas de produção de conteúdo, garantindo qualidade, coerência editorial e impacto junto ao público.

Sua atuação foi além da execução técnica: Eduardo sempre trouxe uma visão estratégica alinhada às tendências do mercado, com um olhar atento à comunicação multiplataforma e à integração de recursos audiovisuais ao conteúdo jornalístico. Demonstrou habilidades excepcionais em gestão de equipes, desenvolvimento de pautas, direção de vídeo, edição e relacionamento institucional, além de grande sensibilidade para temas de relevância pública.

Eduardo é um profissional comprometido, ético e altamente qualificado. Tenho convicção de que ele está preparado para atuar em qualquer mercado global de comunicação, e que seu trabalho pode gerar impacto positivo e relevante em diferentes contextos e culturas. Coloco-me à disposição para quaisquer informações adicionais.

Atenciosamente,



Lola Nicolás (Maria Dolores Nicolás Olmos)

Ex-Diretora de Redação

Diário do Grande ABC

Telefone: +55 (11) 998994402

E-mail: lolanicolos@gmail.com

Exhibit C.II - Second Prong: Proof of High Salary and Financial Feasibility

ACCOUNTING STATEMENT

Gilberto Scartezzini

Accountant – Owner of [G. Scartezzini Accounting]

CNPJ No. 07.844.890/0001-67

CRC No. 039759 RS

Address: Rua Raymundo Cirino, 92 – 09890-510 – São Bernardo do Campo – SP

To whom it may concern,

I, **Gilberto Scartezzini**, accountant and owner of G. Scartezzini Contabilidade, registered with the National Registry of Legal Entities (CNPJ) under No. 07.844.890/0001-67, hereby declare, for all due purposes, that **Mr. Eduardo Wagner Maida de Donato**, Brazilian, married, holder of CPF No. 311.699.628-82, works professionally as a **Sole Proprietor in the Audiovisual sector**.

He has been working as the **Owner-Partner** of the company **E. W. M. de Donato – Produções Audiovisuais** since May 20, 2015, to the present day, with excellence and professionalism.

He also worked as Production and Post-Production Coordinator at **SBT Canal 4 de São Paulo S/A**, from **05/01/2007 to 06/23/2008**, as well as Audiovisual Coordinator at **Diário do Grande ABC S/A**, from **07/01/2008 to 08/23/2013**, performing his duties with care and dedication in both companies.

Given the above, I certify **Mr. Eduardo Wagner Maida de Donato's** expertise as an **Outstanding Professional and Manager**, with solid experience in the **Audiovisual** market. He has shown significant growth in recent years, particularly through his work at **W2D Filmes** (E. W. M. de Donato – Produções Audiovisuais).

Eduardo Wagner Maida de Donato holds a bachelor's degree in Communication from the Methodist University of São Paulo, graduating with honors in 2006, and is registered as both a journalist (MTB) and a broadcasting professional (DRT). He began his career

in television as a Production and Post-Production Coordinator at SBT, where he worked on major shows such as *Astros*, *Ídolos*, and *Troféu Imprensa*. In 2008, he took on the coordination of DGABC TV, leading the creation and structuring of the online channel for Diário do Grande ABC. Since 2010, he has been a managing partner at W2D Filmes, where he leads corporate, institutional, and advertising audiovisual projects, overseeing direction, production, cinematography, and editing. Throughout his career, he has stood out for his ability to connect brands and people through impactful visual storytelling, with strategic vision, aesthetic sensitivity, strong team leadership, and effective management.

Below is a breakdown of the personal income earned by Mr. **Eduardo Wagner Maida de Donato** over the past five (5) years, detailing the sources of income derived from the **provision of services**, based on financial records and income tax statements:

- **In 2020:** BRL **120,967.92**, from services provided to legal entities, invoiced through official tax receipts.
- **In 2021:** BRL **490,025.32**, from services provided to legal entities, invoiced through official tax receipts.
- **In 2022:** BRL **557,984.80**, from services provided to legal entities, invoiced through official tax receipts.
- **In 2023:** BRL **478,629.30**, from services provided to legal entities, invoiced through official tax receipts.
- **In 2024:** BRL **297,720.00**, from services provided to legal entities, invoiced through official tax receipts.

It is worth noting that the professional has shown solid growth, as evidenced by his consistent annual income, which for the past three years has been: 2022: BRL 557,984.80; 2023: BRL 478,629.30; 2024: BRL 297,720.00. He holds a prominent position in the market, operating in a high-demand area, particularly in the sector:

Corporate and institutional audiovisual production, supported by the following points:

1. Long-standing leadership at W2D Filmes (2015–2025)

- As managing partner, Eduardo has led projects from beginning to end, overseeing directing, filming, editing, team management, and overall company operations.
- He has worked with corporate and institutional clients, demonstrating the market’s trust in his services and a well-established position within this niche.

2. Previous experience at major television networks (SBT and DGABC TV)

- His background in television provided him with strong technical and creative foundations, as well as discipline and format expertise.
- However, it was in the corporate and institutional environment that Eduardo truly developed as a leader and entrepreneur.

3. Professional evolution from technical roles to strategic leadership

- From production coordinator at SBT to founder and manager of his own production company, his career path shows a clear transition from an executor to a decision-maker and strategist.

Conclusion:

Eduardo has stood out as a professional who combines the language of television with strategic business communication. This distinction positions him as a specialist in **audiovisual communication for brands, companies, and institutions**, with a strong ability to transform business goals into relevant and well-executed content.

Should you require any further information or clarification, please do not hesitate to contact us.

Sincerely,

-----// signature //-----

[stamp]

Gilberto Scartezzini

I, Raphael Michels Fantinato de Moura, telephone number [415 425-2508](tel:4154252508), mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

Raphael Michels Fantinato de Moura.

Date: July 29, 2025.

DECLARAÇÃO CONTÁBIL

Gilberto Scartezzini

Contador – Titular da [G. Scartezzini Contabilidade]

CNPJ nº 07.844.890/0001-67

CRC nº 039759 RS

Endereço: Rua Raymundo Cirino, 92 – 09890-510 – São Bernardo do Campo - SP

A quem possa interessar,

Eu, **Gilberto Scartezzini**, contador, titular da G. Scartezzini Contabilidade, inscrito no Cadastro Nacional da Pessoa Jurídica (CNPJ) sob o nº 07.844.890/0001-67, declaro, para os devidos fins, que o Sr. **Eduardo Wagner Maida de Donato**, brasileiro, casado, portador do CPF nº 311.699.628-82, exerce atividades profissional como **Empresário Individual no segmento Audiovisual**.

O profissional exerce sua laboração como **Sócio Proprietário** desde 20 de maio de 2015 na empresa **E. W. M. de Donato – Produções Audiovisuais**, até o momento, com excelência e profissionalismo.

Também laborou como Coordenador de Produção e Pós Produção na empresa **SBT Canal 4 de São Paulo S/A** na data de **início em 01/05/2007 e saída em 23/06/2008**, assim como Coordenador Audiovisual na empresa **Diario Do Grande ABC S/A** na data de **início em 01/07/2008 e saída em 23/08/2013** com zelo e compromisso em ambas empresas.

Diante do exposto, certifico a expertise do Sr. **Eduardo Wagner Maida de Donato** como **Excelente Profissional e Gestor**, a qual tem uma experiência sólida, com atuação no mercado **Audiovisual**. O profissional tem demonstrado um crescimento substancial ao longo dos últimos anos, com ênfase na **W2D Filmes** (E. W. M. de Donato – Produções Audiovisuais).

Eduardo Wagner Maida de Donato é bacharel em Comunicação Social pela Universidade Metodista de São Paulo, onde se formou com honras em 2006, obtendo registro profissional como jornalista (MTB) e radialista (DRT). Iniciou sua carreira na

Gilberto SCARTEZZINI ASSESSORIA CONTÁBIL contabilidade.scartezzini@gmail.com	FISCAL, TRABALHISTA E TRIBUTÁRIA	4399-2829 (11) 9.9804-4239
Rua Raymundo Cirino, 92 - Planalto - CEP: 09890-510 - São Bernardo do Campo - SP		

televisão, atuando como Coordenador de Produção e Pós-Produção no SBT, onde participou de grandes formatos como *Astros*, *Ídolos* e *Troféu Imprensa*. Em 2008 assumiu a coordenação da DGABC TV, liderando a criação e estruturação do canal online do Diário do Grande ABC. Desde 2010, é sócio-diretor da W2D Filmes, empresa na qual lidera projetos audiovisuais corporativos, institucionais e publicitários, integrando direção, produção, fotografia e edição. Ao longo de sua trajetória, destacou-se pela capacidade de conectar marcas e pessoas por meio de narrativas visuais impactantes, com visão estratégica, sensibilidade estética e forte liderança de equipes e gestão.

A seguir, apresento a discriminação do faturamento pessoal obtido pelo Sr. **Eduardo Wagner Maida de Donato** nos últimos 5 (cinco) anos, detalhando as fontes de renda advindas de **prestação de serviços**, conforme os registros financeiros e declarações de renda:

- **Em 2020: R\$ 120.967,92**, provenientes de prestação de serviços, para pessoas jurídicas com Nota Fiscal.
- **Em 2021: R\$ 490.025,32**, provenientes de prestação de serviços, para pessoas jurídicas com Nota Fiscal.
- **Em 2022: R\$ 557.984,80**, provenientes de serviços prestados, para pessoas jurídicas com Nota Fiscal.
- **Em 2023: R\$ 478.629,30**, com ganhos advindos de serviços prestados, para pessoas jurídicas com Nota Fiscal.
- **Em 2024: R\$ 297.720,00**, provenientes de prestação de serviços, para pessoas jurídicas com Nota Fiscal.

Ressalto que o profissional tem apresentado um crescimento robusto, evidenciado pelo aumento contínuo de sua receita anual, que nos últimos três anos foi de: 2022: R\$ 557.984,80; 2023: R\$ 478.629,30; 2024: R\$ 297.720,00, e possui uma posição relevante no mercado, atuando em uma área de alta demanda, especialmente no setor de:

Produção audiovisual corporativa e institucional considerando:

- 1. Liderança duradoura na W2D Filmes (2015–2025)**
 - Como sócio-diretor, Eduardo liderou projetos do início ao fim, integrando direção, filmagem, edição e gestão de equipe, assim como gestão total da empresa.
 - Atuou com clientes corporativos e institucionais, o que indica confiança do mercado e um posicionamento consolidado nesse nicho.
- 2. Experiência anterior em grandes emissoras (SBT e DGABC TV)**
 - Sua base em televisão lhe deu repertório técnico e criativo robusto, além de disciplina e visão de formatos.
 - Mas foi no ambiente corporativo/institucional que Eduardo mais se desenvolveu como líder e empreendedor.
- 3. Evolução de funções técnicas para posições de estratégia e liderança**
 - De coordenador de produção no SBT até fundador e gestor de uma produtora, seu crescimento mostra uma transição de executor para tomador de decisão e estrategista.

Conclusão:

Eduardo se destacou como um profissional que uniu a linguagem televisiva à comunicação estratégica empresarial. Esse diferencial o coloca como um especialista em **comunicação audiovisual voltada a marcas, empresas e instituições**, com forte capacidade de transformar objetivos de negócio em conteúdo relevante e bem executado.

Permanecemos à disposição para quaisquer esclarecimentos adicionais, caso necessário.

Atenciosamente,



Gilberto Scartezzini
CPF: 430.346.160 -15
CRC: 1 RS 039759 / T - 7

Gilberto Scartezzini

Individual Account Holder
Eduardo Wagner Maida de Donato

CPF
...699.628-...

Class: NU IMMEDIATE RESERVE FIXED INCOME INVESTMENT FUND – DI-LINKED, FUND OF FUNDS, LIMITED LIABILITY

CNPJ: 42.699.466/0001-77


Administrator	Intrag Distribuidora de Títulos e Valores Mobiliários Ltda (Securities Broker-Dealer)	CNPJ 62.418.140/0001-31
Manager	Nu Asset Management Ltda	CNPJ 29.349.426/0001-37
Distributor	NU INVESTIMENTOS S.A. – BROKERAGE HOUSE	CNPJ 62.169.875/0001-79
Investor Code	17826180	

Completed Transactions

Ending Balance for the Period: BRL 308,717.89

Date	Transaction	Gross Amount	IOF	Income Tax	Net Amount	Share Quantity
05/30/2025	Come-Cotas Tax	BRL 2,727.54	BRL 0.00	BRL 0.00	BRL 2,727.54	1833.18389

Transactions in Process

 No transactions in process during this period.



Transactions in process are those initiated within the period but still within the settlement window. Therefore, only gross amounts are shown and these are not included in the total investment value, nor are any deductions applied. For more information on settlement timeframes, please check the investment history section.



Contacting Nubank: You can reach us through our Customer Service Center at [4020-0185](tel:4020-0185) (capital cities) or [0800 591 2117](tel:0800-591-2117) (other regions). If you are not satisfied with the resolution provided by our team, you may contact Nubank’s Ombudsman at [0800 887 0463](tel:0800-887-0463) (available on business days from 9 a.m. to 6 p.m.) or by email at ouvidoria@nubank.com.br.

I, Raphael Michels Fantinato de Moura, telephone number [415 425-2508](tel:4154252508), mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

Raphael Michels Fantinato de Moura.

Date: July 28, 2025.

Pessoa física titular
Eduardo Wagner Maida de Donato

CPF
...699.628-..

Classe: NU RESERVA IMEDIATA FUNDO DE INVESTIMENTO FINANCEIRO DA CLASSE DE INVESTIMENTO EM COTAS RENDA FIXA REFERENCIADO DI RESPONSABILIDADE LIMITADA


CNPJ: 42.699.466/0001-77


Administrador	Intrag Distribuidora de Títulos e Valores Mobiliários Ltda	CNPJ 62.418.140/0001-31
Gestor	Nu Asset Management LTDA	CNPJ 29.349.426/0001-37
Distribuidor	NU INVESTIMENTOS S.A. - CORRETORA DE TÍTULOS E VALORES MOBILIÁRIOS	CNPJ 62.169.875/0001-79
Código do investidor	17826180	


Transações concluídas **Saldo no final do período: R\$ 308.717,89**

Data	Movimentação	Valor bruto	IOF	IR	Valor líquido	Qtd. cotas
30/05/2025	Come cotas	R\$ 2.727,54	R\$ 0,00	R\$ 0,00	R\$ 2.727,54	1833.18389

Transações em processamento

 Sem transações em processamento no período.

 Transações em processamento são as movimentações que foram efetuadas no período, mas que ainda possuem um prazo para serem processadas. Por esse motivo, apenas os valores brutos são exibidos para essas transações e não são consideradas no valor total dos investimentos, tal como deduções de qualquer espécie. Para mais detalhes do prazo de cada operação, acesse a área de histórico de investimentos.

 **Contato com o Nubank:** Você pode falar com a gente pela nossa Central de Atendimento em [4020-0185](tel:4020-0185) (capitais) ou pelo [0800 591 2117](tel:0800-591-2117) (demais localidades). Caso não tenha considerado a solução do nosso time satisfatória, você pode entrar em contato com a Ouvidoria do Nubank pelo [0800 887 0463](tel:0800-887-0463) (das 9h às 18h em dias úteis) ou pelo e-mail ouvidoria@nubank.com.br.


Video Producer Salary in Brazil

 br.indeed.com/career/produtor-de-vídeo/salaries

How much does a Video Producer earn in Brazil?

Average base salary

R\$ 35,848

Pay for: Year 

The salary range for a video producer in Brazil is R\$ 35,848 per week. 232 salaries reported.
Updated April 5, 2026.

Video Producer positions open in Brazil.

[See more job openings →](#)

page 1 of 2

slide 1 of 6

[Video Maker](#)

[Targetone35 stars.](#)

[Gaspar, SC](#)

[4 days ago](#)

slide 2 of 6

[Filmmaker](#)

[Marataizes, ES](#)

[4 days ago](#)

slide 3 of 6

[Photographer and Filmmaker](#)

[Bridge R&S](#)

[Campinas, SP](#)

[R\\$ 3,500.00 – R\\$ 3,500.01 per month](#)

[4 days ago](#)

slide 4 of 6

[Filmmaker](#)

[Ocus Print Comércio LTDA](#)

[Jundiaí, SP](#)

[R\\$ 2,500 per month](#)

[Full-time](#)

[4 days ago](#)

slide 5 of 6

[Audiovisual producer](#)

[KEEVO SOFTWARE25 stars.](#)

[Belo Horizonte, MG](#)

[6 days ago](#)

slide 6 of 6

[See more job openings →](#)

1/21/2

Cities with the highest salaries for the position of Video Producer near Brazil.

1. [Porto Alegre, RS](#)
[R\\$ 59,365 per year](#)

[16 salary reported](#)
2. [Florianópolis, SC](#)
[R\\$ 45,970 per year](#)

[9 salary reported](#)
3. [Campinas, SP](#)
[R\\$ 45,416 per year](#)

[4 salary reported](#)

4. [São Paulo, SP](#)
[R\\$ 43,111 per year](#)
[41 salary reported](#)
5. [Rio de Janeiro, RJ](#)
[R\\$ 41,875 per year](#)
[10 salary reported](#)
6. [Americana, SP](#)
[R\\$ 36,030 per year](#)
[2 salary reported](#)
7. [Palhoça, SC](#)
[R\\$ 33,654 per year](#)
[17 salary reported](#)
8. [Belo Horizonte, MG](#)
[R\\$ 30,712 per year](#)
[8 salary reported](#)
9. [Maringá, PR](#)
[R\\$ 30,587 per year](#)
[3 salary reported](#)

Where does the Video Producer position pay the most?

Compare salaries for the position of Video Producer in different locations.
Enter the first location.

x

Enter the second location.





D'ARTE MEDIA STUDIOS

10021 NW 27th Terrace, Doral, FL 33172

danielle@dartemediastudios.com | +1 (786) 375-1214

Letter of Intention to Partner July 15, 2025 To Whom It May Concern,

My name is Danielle Cristine Silva Lima, and I am the founder and director of D'Arte Media Studios, a media and dubbing production company based in Doral, Florida. I am a U.S. citizen and have worked extensively in the creative and audiovisual industry both in Brazil and the United States for over a decade.

I have known Mr. Eduardo Donato since 2004, and our professional collaboration has evolved significantly since 2016, when we began partnering on various audiovisual and content development projects. Mr. Donato's background in production, directing, and media strategy is outstanding, and I've had the opportunity to witness his leadership and innovative vision firsthand across several initiatives.

Mr. Donato recently shared with me the core structure of his business plan for a media and audiovisual enterprise to be based in the United States. Given our aligned professional backgrounds and the high market potential of his proposed business, I would be genuinely interested in exploring future commercial partnerships with his venture. Should his company become active in the U.S., D'Arte Media Studios would be open to discussing collaborations that leverage both our creative teams and industry connections.

To be clear, this is not an employment offer or a financial commitment, but rather a formal expression of potential business interest, should the opportunity arise. I firmly believe that Eduardo Donato's expertise and entrepreneurial drive would contribute meaningfully to the creative economy in the United States.

Please feel free to contact me if you require further information.

Sincerely,

Danielle Cristine Silva Lima Founder & Director, D'Arte Media Studios danielle@dartemediastudios.com +1 (786) 375-1214 10021 NW 27th Terrace, Doral, FL 33172

D'Arte Media Studios © 2025

Exhibit C.II - Second Prong: Other Eligible Evidences

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No thanks

 authorize

INSTITUCIONAL

Home

WHO WE ARE

Mission and Values

Our Pillars

SBT in Numbers

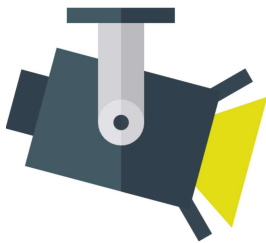
Pay equality report

 To share

 To share

 To share

 More




The CDT (Television Center), headquarters of SBT, is located in the city of Osasco/SP and has more than 220,000 m2, 11 studios and a set city.

The film set has an approximate area of over 7,000m2.



Between caravans with guests, visitors, and other members of the public, the Anhanguera Complex receives an average of 6,300 people per month.

With  national coverage, it reaches over 108 million month. SBT is among the channels with the

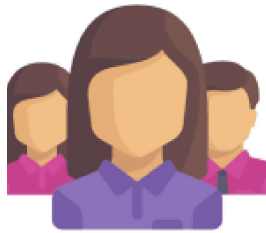
LOG IN CREATE ACCOUNT

the most views (over 211 million) and the highest total (over 211 million) in Brazil. Additionally, it has 117 million subscribers to SBT's YouTube content, 83.5 million followers on Instagram, 23.2 million followers on Facebook and 1.2 million followers on X.



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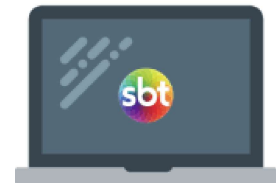
**Source: Kantar IBOPE Media - (Cov# with Kantar simulator factor) - Industrial Data - Metropolitan Regions - Basic Periods (6am to 3pm) - April/2025 | SBT Coverage Atlas - February/2025 | Source: Comscore - Video MetrixKey Measures Multi-Platform®, YouTube PartnersReport [Undup.], Comparison between channels: [C] SBT Videos @ YouTube, [C] band @ YouTube, [S] Radio e TelevisaoRecord @ YouTube, [C] ESPN @ YouTube, [G] RedeTV! @ YouTube, [C] tvcultura @ YouTube, [M] CNN Videos @ YouTube, [S] Record News @ YouTube, [C] CANAIS - Grupo Globo @ YouTube. February/2025 | Social Networks and YouTube Analytics (Brazilian Television System) - March/2025 and accumulated.*



There are 117 stations, including regional and affiliated stations, which together employ more than 5,000 people.

**Source: Kantar IBOPE Media - MW - Individual Data - Metropolitan Regions extrapolated to the whole of Brazil according to the SBT Coverage Atlas - Average audience multiplied by the number of days in a normal month for each program.*

The SBT website receives 11 million unique users per month and has over 52 million page views per month.




















**Source: Comscore Media Metrix Multi-Platform®, [P] SBT, Total Audience, Total Unique Visitors/Viewers (000), Total Views - views + pageviews (MM), Mar/2025, Brazil.*



The Silvio Santos Program entered the Guinness Book of Records in 1993 for being one of the longest-running TV programs, with over 30 years on air. Fun fact: In 2023 it celebrated its 60th anniversary.

WHERE ARE WE?

- Alagoas 
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- 
- BAHIA 
- BRASILIA 
- CEARÁ 
- HOLY SPIRIT 
- GOIÁS 
- MARANHÃO 
- MATO GROSSO 
- MATO GROSSO DO SUL 
- MINAS GERAIS 
- PARANÁ 
- PARAÍBA 
- PARÁ 
- PERNAMBUCO 
- PIAUI 

PIC GRANDE DO NORTE



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RORAIMA



SANTA CATARINA



SÃO PAULO



TOCANTINS



SOCIAL RESPONSIBILITY



 To share  To share  To share  More

Created in 2010, **SBT do Bem** is SBT's social responsibility arm, aiming to mobilize society and support relevant causes through the broadcaster's reach and its commitment to the common good.

[Recognized...]

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[WORK WITH US](#)

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SBT (Sistema Brasileiro de Televisão), a company of the Silvio Santos Group, is one of the leading television networks in the country. For over 40 years, it has shared joy, entertainment, and information with Brazilian families from different social classes. It has 117 stations and more than 5,000 employees spread throughout Brazil, ready to deliver quality news and guaranteed entertainment to viewers.

At our station, we also have internship and apprenticeship programs. We believe that differences complement each other, fostering a learning and development environment for all employees of the SBT Family.

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Institucional

/ SBT Canal 4 de São Paulo S/A

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OCCUPATIONAL OUTLOOK HANDBOOK

OOH HOME | OCCUPATION FINDER | OOH FAQ | HOW TO FIND A JOB | A-Z INDEX | OOH SITE MAP

Film and Video Editors and Camera Operators

PRINTER-FRIENDLY

Summary

What They Do

Work Environment

How to Become One

Pay

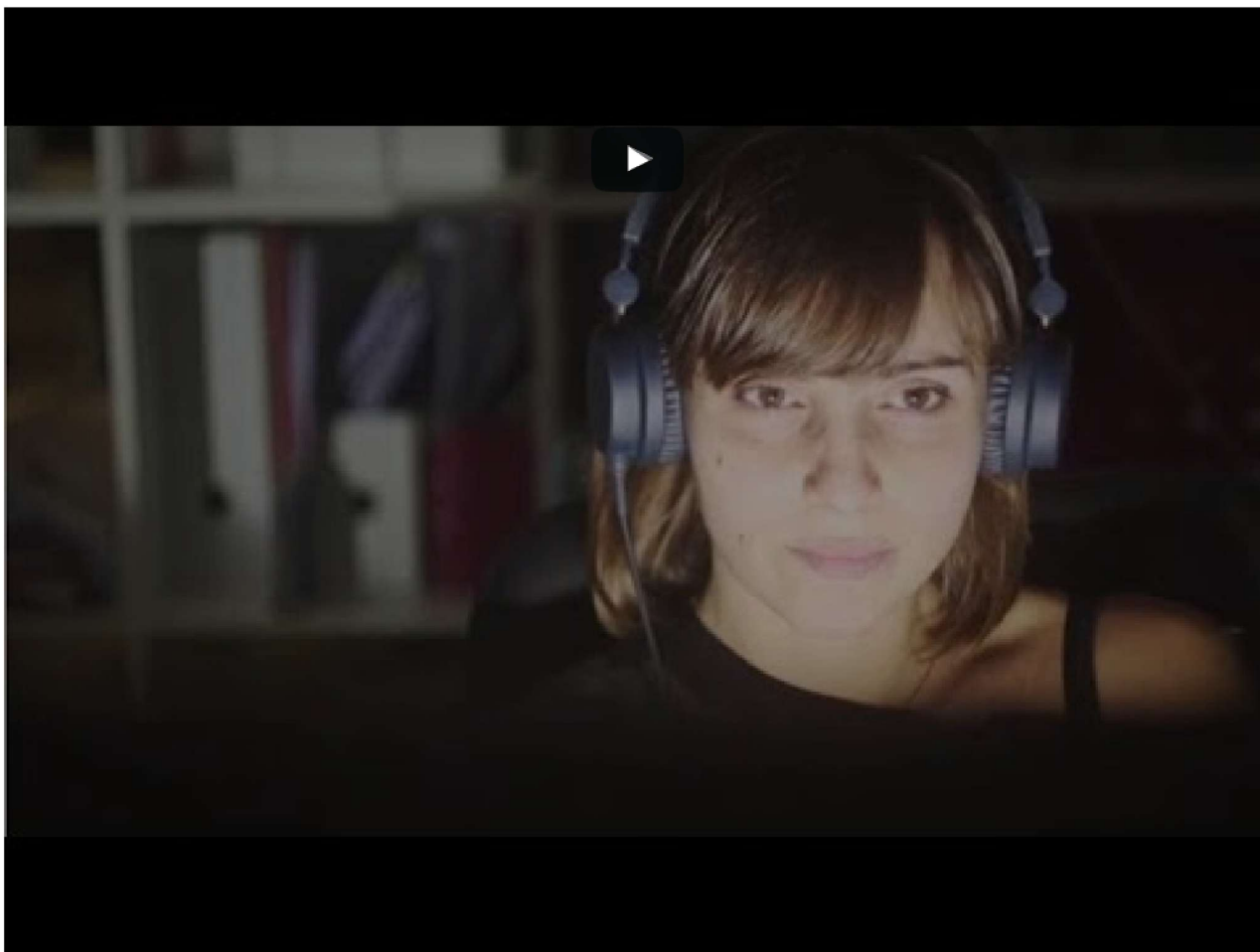
Job Outlook

State & Area Data

Similar Occupations

More Info

Summary



[Job Outlook](#)

Overall employment of film and video editors and camera operators is projected to grow 3 percent from 2024 to 2034, about as fast as the average for all occupations.

About 6,400 openings for film and video editors and camera operators are projected each year, on average, over the decade. Many of those openings are expected to result from the need to replace workers who transfer to different occupations or exit the labor force, such as to retire.

[State & Area Data](#)

Explore resources for employment and wages by state and area for film and video editors and camera operators.

[Similar Occupations](#)

Compare the job duties, education, job growth, and pay of film and video editors and camera operators with similar occupations.

[More Information, Including Links to O*NET](#)

Learn more about film and video editors and camera operators by visiting additional resources, including O*NET, a source on key characteristics of workers and occupations.

What Film and Video Editors and Camera Operators Do



Nearly all video editing work is done on a computer.

Film and video editors and camera operators manipulate images that entertain or inform an audience. Camera operators capture a wide range of material for television, movies, and other media. Editors arrange footage shot by camera operators and collaborate with [producers and directors](#) to create the final content.

Duties

Film and video editors and camera operators typically do the following:

- Shoot and record television programs, films, music videos, documentaries, or news and sporting events
- Organize digital footage with video-editing software
- Collaborate with a director to determine the overall vision of the production
- Discuss filming and editing techniques with a director to improve a scene
- Select the appropriate equipment, such as the type of lens or lighting
- Shoot or edit a scene based on the director's vision

Many camera operators supervise one or more assistants. The assistants set up the camera equipment and may be responsible for its storage and care. Assistants also help the operator determine the best shooting angle and make sure that the camera stays in focus.

Likewise, editors often have one or more assistants. The assistants support the editor by keeping track of each shot in a database or loading digital video into an editing bay. Assistants also may do some of the editing tasks.

Most operators prefer using digital cameras because the smaller, more inexpensive instruments give them more flexibility in shooting angles. Digital cameras also have changed the job of some camera assistants: Instead of loading film or choosing lenses, they download digital images or choose a type of software program to use with the camera. In addition, drone cameras give operators an opportunity to film in the air, or in places that are hard to reach.

Nearly all editing work is done on a computer, and editors often are trained in a specific type of editing software.

The following are examples of types of camera operators:

Cinematographers film motion pictures. They usually work with a team of camera operators and assistants. Cinematographers determine the angles and types of equipment that will best capture a shot. They also adjust the lighting in a shot, because that is an important part of how the image looks.

Cinematographers may use stationary cameras that shoot whatever passes in front of them, or they may use a camera mounted on a track and move around the action. Some cinematographers sit on cranes to film an action scene; others carry the camera on their shoulder while they move around the action.

Some cinematographers specialize in filming cartoons or special effects. For information about a career in animation, see [special effects artists and animators](#). Other cinematographers function as a film's artistic director. For information about these workers, see [art directors](#).

Studio camera operators work in a broadcast studio and videotape their subjects from a fixed position. There may be one or several cameras in use at a time. Operators normally follow directions that give the order of the shots. They often have time to practice camera movements before shooting begins. If they are shooting a live event, they must be able to make adjustments at a moment's notice and follow the instructions of the show's director. The use of robotic cameras is common among studio camera operators, and one operator may control several cameras at once.

Videographers film or videotape private ceremonies or special events, such as weddings. They also may work with companies and make corporate documentaries on a variety of topics. Most videographers edit their own material.

Many videographers run their own business or do freelance work. They may submit bids, write contracts, and get permission to shoot on locations that may not be open to the public. They also get copyright protection for their work and keep financial records.

Many editors and camera operators, but particularly videographers, put their creative work online. If it becomes popular, they gain more recognition, which can lead to future employment or freelance opportunities.

<- Summary

Work Environment ->

Work Environment



Camera operators work in a variety of conditions and may have to stand for long periods.

Camera operators, television, video, and film held about 36,400 jobs in 2024. The largest employers of camera operators, television, video, and film were as follows:

Self-employed workers	29%
Motion picture and video industries	25
Professional, scientific, and technical services	10
Government, excluding state and local education and hospitals	2

Film and video editors held about 43,500 jobs in 2024. The largest employers of film and video editors were as follows:

Motion picture and video industries	34%
Self-employed workers	29
Professional, scientific, and technical services	12

Film and video editors and camera operators typically work in studios or offices. Camera operators and videographers often shoot raw footage on location.

Film and video editors work in editing rooms by themselves, or with [producers and directors](#), for many hours at a time. Cinematographers and operators who shoot for movies or television may film on location and be away from home for months at a time. Operators who travel usually must carry heavy equipment to their shooting locations.

Some camera operators work in uncomfortable or even dangerous conditions, such as severe weather, military conflicts, and natural disasters. They may have to stand for long periods waiting for an event to take place. They may carry heavy equipment while on shooting assignment.

Work Schedules

Most film and video editors and camera operators work full time, although part-time work is common. Work hours often vary with the type of operator or editor. Those who work in broadcasting may put in additional hours to meet a deadline. Those who work in the motion picture industry may have busy schedules while filming, but they go through a period of looking for work once a film is complete and before they are hired for their next job.

[-< What They Do](#)

[How to Become One->](#)

How to Become a Film and Video Editor or Camera Operator



Most editor and camera operator positions require a bachelor's degree in a field related to film or broadcasting.

Film and video editors and camera operators typically need a bachelor's degree in a field related to film or broadcasting.

Education

Film and video editors and camera operators typically need a bachelor's degree to enter the occupation. The [degree](#) is often in film, broadcasting, or a related [fine and performing arts](#) or [communications](#) field. Many colleges offer courses in cinematography or video-editing software. Coursework involves a mix of film theory with practical training.

Film and video editors and camera operators must have an understanding of digital cameras and editing software because both are now used on film sets.

Training

Employers may offer new employees training in the type of specialized editing software those employers use. Most editors eventually specialize in one type of software, but beginners should be familiar with as many types as possible.

Licenses, Certifications, and Registrations

Editors may demonstrate competence in various types of editing software by earning certification, which is generally offered by software vendors. Certification requires passing a comprehensive exam, and candidates can prepare for the exam on their own, through online tutorials, or through classroom instruction.

Advancement

Experienced film and video editors and camera operators with creativity and leadership skills can advance to overseeing their own projects. For more information, see the profile on [producers and directors](#).

Important Qualities

The following are examples of qualities that are important for these workers to perform their duties. For more information, visit the Employment Projections (EP) [skills data page](#).

Communication skills. Film and video editors and camera operators must communicate with other members of a production team, including producers and directors, to ensure that the project goes smoothly.

Computer skills. Film and video editors must use sophisticated editing software.

Creativity. Film and video editors and camera operators should be able to imagine what the result of their filming or editing will look like to an audience.

Detail oriented. Editors look at every frame of film and decide what should be kept or cut in order to maintain the best content.

Hand-eye coordination. Camera operators need to be able to move about the action while holding a camera steady.

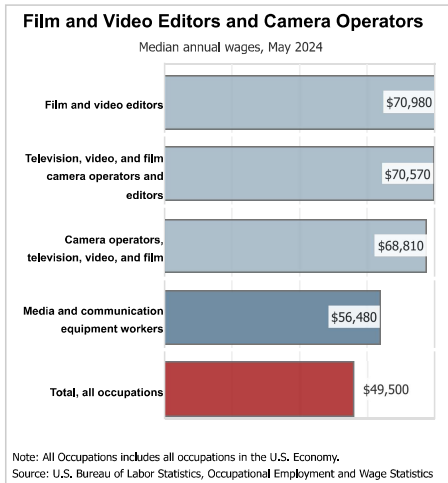
Physical stamina. Camera operators may need to carry heavy equipment for long periods, particularly when they are filming on location.

Visual skills. Film and video editors and camera operators must see clearly what they are filming or editing in the postproduction process.

[<- Work Environment](#)

[Pay ->](#)

Pay



The median annual wage for camera operators, television, video, and film was \$68,810 in May 2024. The median wage is the wage at which half the workers in an occupation earned more than that amount and half earned less. The lowest 10 percent earned less than \$36,240, and the highest 10 percent earned more than \$131,420.

The median annual wage for film and video editors was \$70,980 in May 2024. The lowest 10 percent earned less than \$39,170, and the highest 10 percent earned more than \$145,900.

In May 2024, the median annual wages for camera operators, television, video, and film in the top industries in which they worked were as follows:

Motion picture and video industries	\$94,960
Professional, scientific, and technical services	64,090
Government, excluding state and local education and hospitals	62,400

In May 2024, the median annual wages for film and video editors in the top industries in which they worked were as follows:

Motion picture and video industries	\$76,950
Professional, scientific, and technical services	61,140

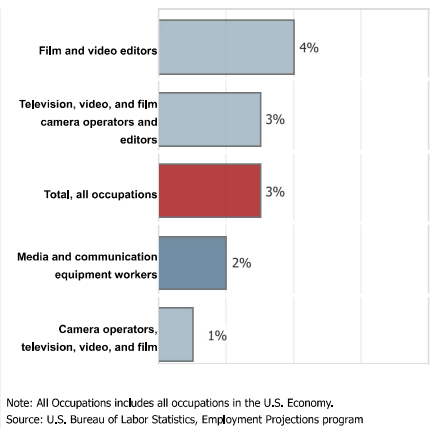
Most film and video editors and camera operators work full time, although part-time work is common. Work hours often vary with the type of operator or editor. Those who work in broadcasting may put in additional hours to meet a deadline. Those who work in the motion picture industry may have busy schedules while filming, but they go through a period of looking for work once a film is complete and before they are hired for their next job.

[<- How to Become One](#)

[Job Outlook ->](#)

Job Outlook

Film and Video Editors and Camera Operators
Percent change in employment, projected 2024–34



Overall employment of film and video editors and camera operators is projected to grow 3 percent from 2024 to 2034, about as fast as the average for all occupations.

About 6,400 openings for film and video editors and camera operators are projected each year, on average, over the decade. Many of those openings are expected to result from the need to replace workers who transfer to different occupations or exit the labor force, such as to retire.

Employment

Overall demand for content and an increase in special effects are expected to create jobs for film and video editors over the projections decade.

The consolidation of roles, such as editors who determine the best angles for a shoot, as well as the use of robotic cameras and the increasing reliance on amateur film footage may reduce employment growth for camera operators.

Employment projections data for film and video editors and camera operators, 2024–34

Television, video, and film camera operators and editors

SOC Code:

27-4030

Employment, 2024:

79,900

Projected Employment, 2034:

82,100

Change, 2024–34 (Percent):

3

Change, 2024–34 (Numeric):

2,200

Employment By Industry:

[Get data](#)

Camera operators, television, video, and film

SOC Code:

27-4031

Employment, 2024:

36,400

Projected Employment, 2034:

36,900

Change, 2024–34 (Percent):

1

Change, 2024–34 (Numeric):

400

Employment By Industry:

[Get data](#)

Film and video editors

SOC Code:

27-4032

Employment, 2024:

43,500

Projected Employment, 2034:

45,200

Change, 2024–34 (Percent):

SOURCE: U.S. Bureau of Labor Statistics, Employment Projections program

Change, 2024–34 (Numeric):

1,700

Employment By Industry:[Get data](#)

SOURCE: U.S. Bureau of Labor Statistics, Employment Projections program

<- Pay

State & Area Data ->

State & Area Data

Occupational Employment and Wage Statistics (OEWS)

The [Occupational Employment and Wage Statistics](#) (OEWS) program produces employment and wage estimates annually for over 800 occupations. These estimates are available for the nation as a whole, for individual states, and for metropolitan and nonmetropolitan areas. The link below goes to OEWS data maps for employment and wages by state and area. Use the dropdown boxes to select an occupation.

[Occupational Employment and Wage Statistics \(OEWS\) Profiles](#)

Projections Central

Occupational employment projections are developed for all states by Labor Market Information (LMI) or individual state Employment Projections offices. All state projections data are available at www.projectionscentral.org. Information on this site allows projected employment growth for an occupation to be compared among states or to be compared within one state. In addition, states may produce projections for areas; there are links to each state's websites where these data may be retrieved.

CareerOneStop

CareerOneStop includes hundreds of [occupational profiles](#) with data available by state and metro area. There are links in the left-hand side menu to compare occupational employment by state and occupational wages by local area or metro area. There is also a [salary info tool](#) to search for wages by zip code.

<- Job Outlook

Similar Occupations ->

Similar Occupations

This table shows a list of occupations with job duties that are similar to those of film and video editors and camera operators.

[Broadcast, Sound, and Video Technicians](#)

Job Duties:

Broadcast, sound, and video technicians set up, operate, and maintain the electrical equipment for media programs.

Entry-Level Education:[See How to Become One](#)**2024 Median Pay:**

\$56,600

[Editors](#)

Job Duties:

Editors plan, review, and revise content for publication.

Entry-Level Education:

Bachelor's degree

2024 Median Pay:

\$75,260

[News Analysts, Reporters, and Journalists](#)

Job Duties:

News analysts, reporters, and journalists keep the public updated about current events and noteworthy information.

Entry-Level Education:

Bachelor's degree

2024 Median Pay:

\$60,280

[Photographers](#)

Job Duties:

Photographers use their technical expertise and creativity to produce and preserve images of people, landscapes, merchandise, or other subjects.

Entry-Level Education:

High school diploma or equivalent

2024 Median Pay:

\$42,520

[Producers and Directors](#)

Job Duties:

Producers and directors make business and creative decisions about film, television, stage, and other productions.

Entry-Level Education:

Bachelor's degree

2024 Median Pay:

\$83,480

[Special Effects Artists and Animators](#)

Job Duties:

Special effects artists and animators create images that appear to move and visual effects for various forms of media and entertainment.

Entry-Level Education:

Bachelor's degree

2024 Median Pay:

\$99,800

[← State & Area Data](#)

[More Info →](#)

Contacts for More Information

O*NET

[Camera Operators, Television, Video, and Film](#)

[Film and Video Editors](#)

[← Similar Occupations](#)

SUGGESTED CITATION:

Bureau of Labor Statistics, U.S. Department of Labor, *Occupational Outlook Handbook*, Film and Video Editors and Camera Operators, at <https://www.bls.gov/ooh/media-and-communication/film-and-video-editors-and-camera-operators.htm> (visited February 26, 2026).

Last Modified Date: Thursday, August 28, 2025

U.S. BUREAU OF LABOR STATISTICS Occupational Outlook Handbook Office of Employment and Unemployment Statistics Suitland Federal Center Floor 3 4600 Silver Hill Road Washington, DC 20212-0002

Telephone: 202-691-5700 www.bls.gov/ooh [Contact OOH](#)

[Home \(/\)](#) | [News \(/news\)](#) | Arts and Cultural Production Satellite Account, U.S. and States, 2023

News Release

These data have been superseded. Please see our [latest releases \(/news/current-releases\)](#) for current estimates and contact information.

[Explore Product View \(/data/special-topics/arts-and-culture\)](/data/special-topics/arts-and-culture)

[News Release](#)

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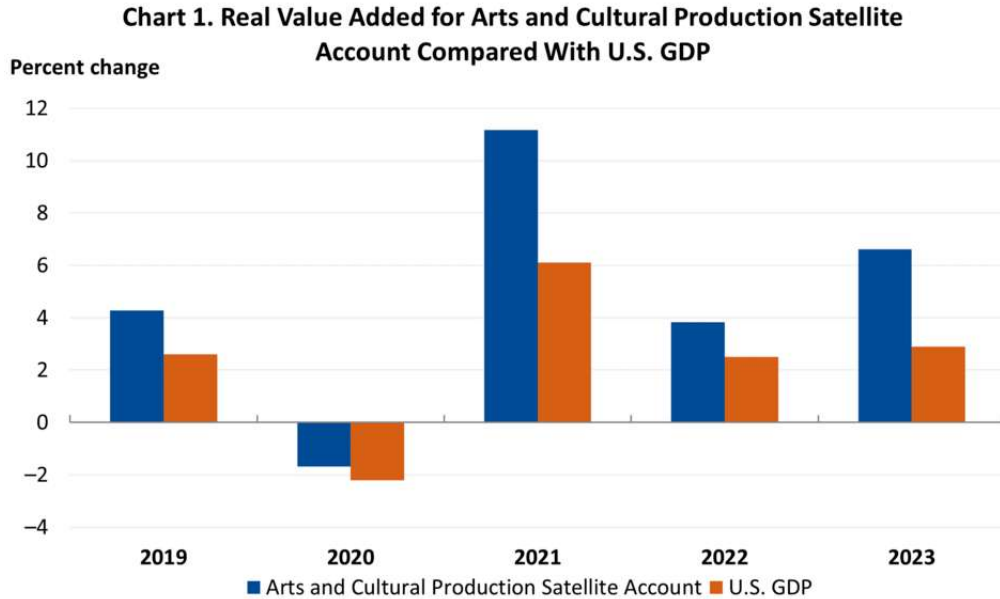
EMBARGOED UNTIL RELEASE AT 10:00 a.m. EDT, Wednesday, April 2, 2025

BEA 25-13

Arts and Cultural Production Satellite Account, U.S. and States, 2023

New Statistics for 2023; 1998–2022 Updated

The Arts and Cultural Production Satellite Account released today by the U.S. Bureau of Economic Analysis shows that arts and cultural economic activity, adjusted for inflation, increased 6.6 percent in 2023 after increasing 3.8 percent in 2022 (chart 1 and table 1). By comparison, the broader economy, as measured by real gross domestic product (GDP), increased 2.9 percent in 2023 after increasing 2.5 percent in 2022 (chart 1). Arts and cultural economic activity accounted for 4.2 percent of GDP, or \$1.17 trillion, in 2023 (tables 2 and 3).



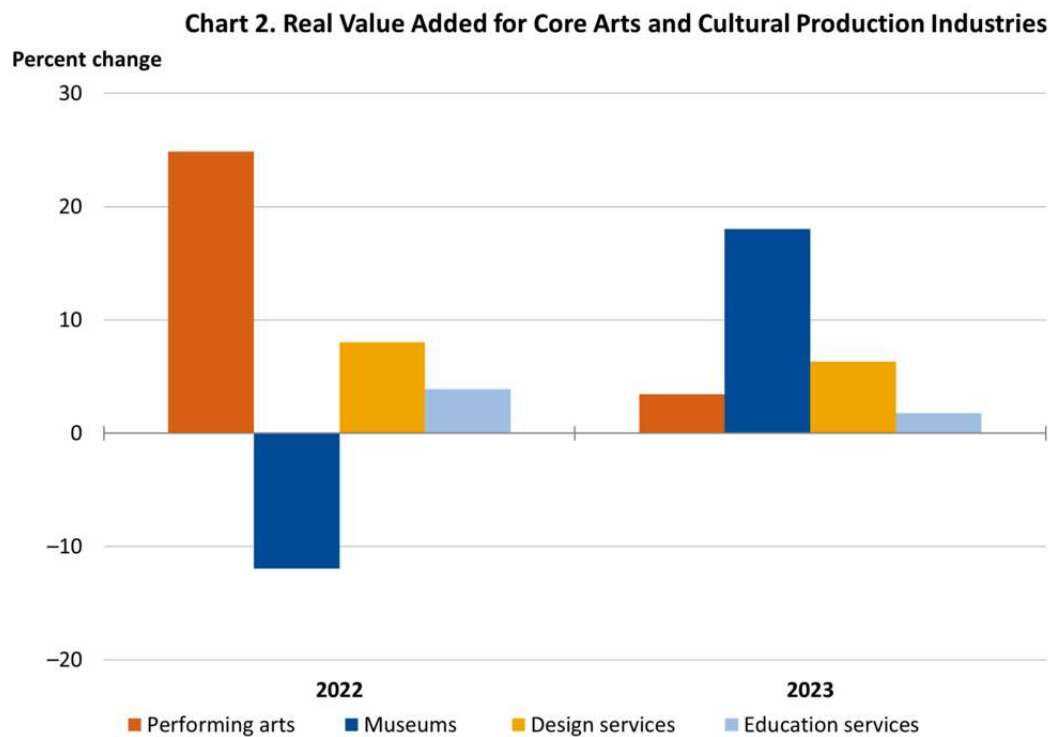
Real (inflation-adjusted) value added for core arts and cultural production industries, which include performing arts, museums, design services, fine arts education, and education services, increased 5.5 percent in 2023. Supporting arts and cultural production industries, which include art support services and information services, increased 7.1 percent in 2023 (chart 2 and table 1).

Performing arts increased 3.5 percent in 2023 after increasing 24.9 percent in 2022. One of the leading contributors to the increase was performing arts companies, which increased 31.6 percent in 2023 after increasing 42.0 percent in 2022.

Museums increased 18.0 percent after decreasing 12.0 percent.

Design services increased 6.3 percent after increasing 8.0 percent.

Education services increased 1.8 percent after increasing 3.9 percent.



Nominal value added

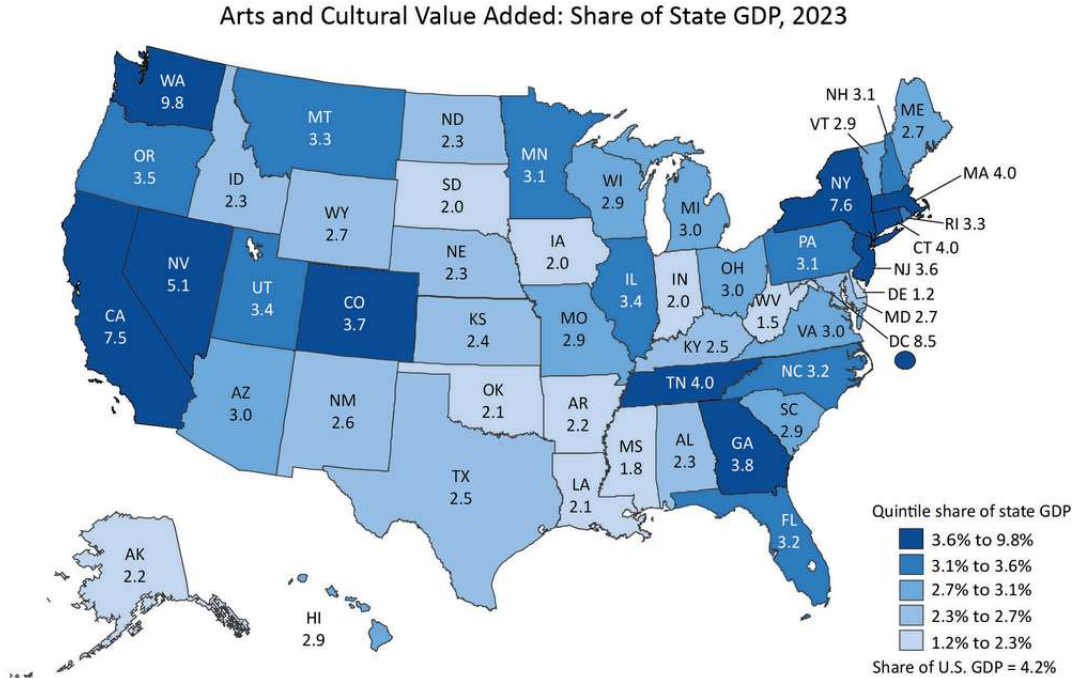
Nominal value added (not adjusted for inflation) increased 7.6 percent nationally in 2023 (table 2). The leading contributor to the increase was supporting arts and cultural production industries (table 4). Supporting arts and cultural production industries increased 6.8 percent to a level of \$873.8 billion; the leading contributor to the increase was information services. Core arts and cultural production industries increased 10.6 percent in 2023 to a level of \$265.8 billion; the leading contributors to the increase were performing arts and design services.

In 2023, nominal value added in arts and cultural production industries increased in 47 states and the District of Columbia. The percent change across all states ranged from 14.7 percent in Nevada to -3.4 percent in Louisiana (table 2).

In Nevada—the state with the largest increase in value added—promoters of performing arts and similar events, publishing, and performing arts companies were the leading contributors to the increase in value added. In Louisiana—the state with the largest decrease in value added—motion pictures was the leading contributor to the decline (table 4).

For all states and the District of Columbia, the arts and cultural share of total GDP ranged from 9.8 percent in Washington state to 1.2 percent in Delaware. The share for most states ranged between 2 and 5 percent. Washington state, the District of

Columbia, New York, California, and Nevada were the only areas where the arts and cultural share of total GDP exceeded 5 percent (table 3).



U.S. Bureau of Economic Analysis

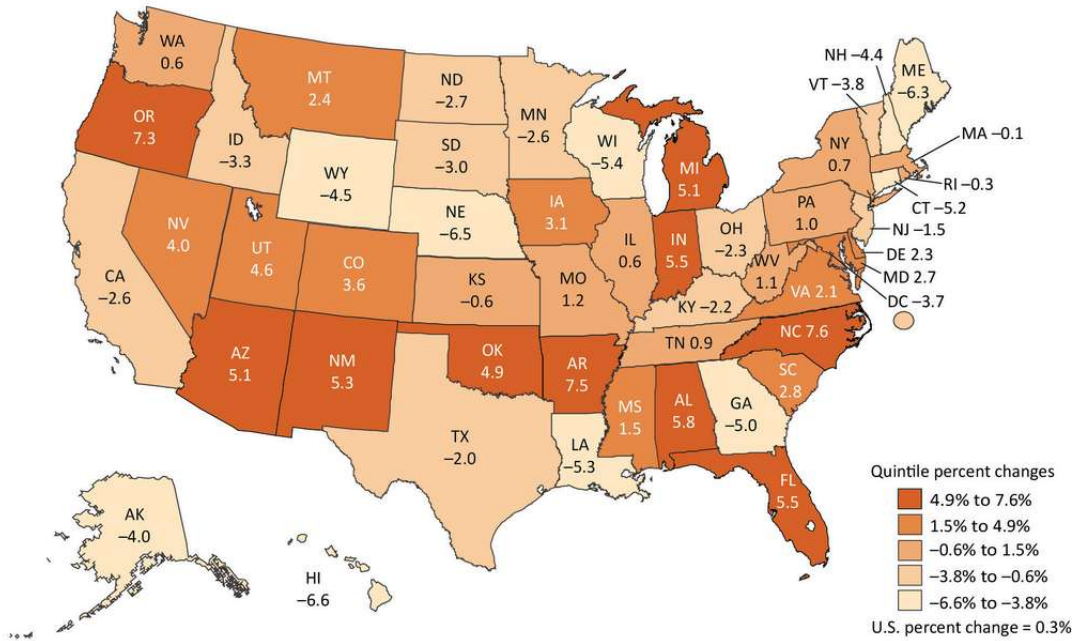
The top arts and cultural production industries varied among the states. In Washington state, publishing and retail industries were the leading contributors to the share of total state GDP. Government and advertising were the leading contributors in the District of Columbia. Broadcasting and "other information services" were the leading contributors in New York. Other information services and motion pictures were the leading contributors in California. Other information services and promoters of performing arts and similar events were the leading contributors in Nevada (table 3).

Employment

Arts and cultural employment nationwide increased 0.3 percent in 2023. The total number of arts and cultural jobs for the nation was 5.4 million. Arts and cultural employment increased in 27 states. The percent change across all states ranged from 7.6 percent in North Carolina to -6.6 percent in Hawaii (table 8).

North Carolina had 167,254 jobs related to arts and culture, representing 3.3 percent of all jobs in the state. Government and retail industries were the leading contributors to the increase in arts and cultural employment in North Carolina. In Hawaii, construction and motion pictures were the leading contributors to the decrease in arts and cultural employment (table 9).

Arts and Cultural Employment: Percent Change, 2022–2023



U.S. Bureau of Economic Analysis

Compensation

Arts and cultural compensation nationwide increased 3.6 percent in 2023. Arts and cultural compensation increased in 43 states and the District of Columbia. The percent change across all states ranged from 12.7 percent in Nevada to -6.9 percent in Georgia (table 8).

Update of arts and cultural production statistics

Today, BEA released updated national-level arts and cultural production statistics on output, value added, intermediate inputs, employment, and compensation from 1998 to 2022, with new statistics for 2023, and updated state-level statistics on value added, employment, and compensation from 2001 to 2022, with new statistics for 2023. The 2017 to 2023 statistics primarily reflect the incorporation of new and updated source data as well as the results of the 2024 annual update of BEA's National and Regional Economic Accounts. The updates to the 1998 to 2016 statistics reflect the incorporation of the 2023 comprehensive update of BEA's National and Regional Economic accounts. These data, combined with new and revised arts and cultural production-specific source data, allow the arts and cultural production statistics to capture the dynamics of this sector more accurately.

BEA's Arts and Cultural Production Satellite Account is supported by funding from the National Endowment for the Arts.

For arts and culture definitions, statistical conventions, and more, visit "Additional Information (<https://www.bea.gov/news/arts-and-cultural-production-satellite-account-release-additional-information>)."

Next release: March 2026

Arts and Cultural Production Satellite Account, U.S. and States, 2024

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Currency Converter

 Quotation date

Value

Convert from

To

Conversion result

Conversion from: Real/BRL (790)
Amount to convert: 308,717.89

To: United States Dollar/USD (220)
Conversion result: 59,743.37

Exchange rate used: 12/02/2026

Rate:

1 Real/BRL (790) = 0.1935209 US Dollar/USD (220)

1 US Dollar/USD (220) = 5.1674 Real/BRL (790)

- The calculation performed is for informational purposes only and does not replace the provisions of Brazilian exchange regulations for specific conversion cases.
- Conversions are available for dates entered from 01/02/1999 onwards.
- For non-working days, the exchange rate of the immediately preceding working day is assumed.
- The Central Bank assumes no responsibility for the non-simultaneous or lack of information provided, as well as for any errors in currency parities, or any other error, except for the parity relative to the United States dollar in relation to the Real. Likewise, it is not responsible for delays or unavailability of telecommunications services, interruptions, failures, or inaccuracies in the provision of services or information. It also assumes no responsibility for any loss or damage arising from such interruptions, delays, failures, or imperfections, as well as for the improper use of the information contained in the transaction.

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Troféu Imprensa - Prêmio Troféu Imprensa

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Press Trophy Award



The **Troféu Imprensa (Press Trophy)** was created in 1958 by journalist **Plácido Manaia Nunes** (who passed away in 2007), who at the time met with other journalists from the city's main media outlets at the São Paulo State Journalists' Union. They simply voted, and the winners were notified through newspaper announcements. The statuette did not yet exist. In 1970, Plácido Manaia Nunes ceded the rights to presenter **Silvio Santos**, who instituted the trophy in the form of an Oscar and gave the award a new format.



2025 Digital Video Ad Spend & Strategy Full Report

July 15, 2025



The **2025 IAB Digital Video Ad Spend & Strategy Full Report** provides a lens into the U.S. TV/digital video market and offers guidance for buyers and sellers on how to position and differentiate their strategies based on the market opportunity.

Part one, released in April, covered general market trends and revealed that total U.S. digital video ad spend grew 18% YoY in 2024 to \$64B and is projected to reach \$72B in 2025—increasing two to three times faster than total media. Part two, released in July, dives deeper to reveal insights into how the digital video ad ecosystem is rapidly evolving into its next phase—powered by GenAI, precision targeting, and performance-driven KPIs.

Key insights from the . . .

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About - The Gotham

 thegotham.org/about



The Gotham Film & Media Institute celebrates and nurtures independent film and media creators, providing career-building resources, access to industry influencers, and pathways to wider recognition.

Founded over 40 years ago in 1979 as the Independent Filmmaker Project (IFP), The Gotham is the largest and longest-running non-profit organization for independent film and storytelling in the United States. To date, The Gotham has supported over 10,000 projects and offered resources to more than 30,000 filmmakers, including the likes of renowned creators Barry Jenkins, Dee Rees, Laura Poitras, Richard Linklater, and Ava DuVernay.

Today, The Gotham continues to champion the future of storytelling by connecting artists across various media disciplines with essential resources at all stages of their career and projects' development. In addition, The Gotham fosters a vibrant and sustainable, independent creative community that encompasses a growing network of storytellers around the world.

Across all initiatives and programming, both member- and public-facing, opportunities with The Gotham are inclusive of new and established voices from a diverse range of racial, ethnic, religious, ideological, and sexual perspectives.

The Gotham's Commitment to Inclusion Statement

The Gotham serves a global creative community of storytellers. We strive to curate an open and inclusive environment for all voices with policies and associated practices that are equitable.

Our programs ensure that ethics, accountability, and intentionality are at the forefront when it comes to authorship and treatment of a project's subject matter. Gotham program participants are required in the program application to detail how their project and process is accountable to the people and communities they are portraying. We ask our reviewers, partners, and vendors to acknowledge our dedication to accountability and inclusivity.

The Gotham believes and is committed to the above for our entire community, which includes but is not limited to filmmakers, industry and organizational partners, students, educators, journalists, audio creators, entrepreneurs, digital artists, and those that touch the creative industry.

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Get to know the history of Ibmecc

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Ibmecc

Discover Ibmecc's success story.

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For over 50 years, we have offered a unique educational experience, updated according to the latest global trends, and which trains professionals capable of innovating and overcoming boundaries.

We offer a robust portfolio.

Offering undergraduate, graduate, master's, extension, and corporate training programs, all with top ratings from the Brazilian Ministry of Education (MEC) and accreditations from leading institutions in Brazil and abroad.



Learn about our educational journey.

IBMEC (Brazilian Institute of Capital Markets) was founded in 1970 by the Rio de Janeiro Stock Exchange to assist in the dissemination and promotion of the capital market in Brazil.

Over the years, the institute's educational activities were managed by different institutions, until in 2019 it became part of YDUQS, one of the largest educational groups in the country.

Ibmec was the first institution in the country to create an MBA in Finance, in Rio de Janeiro. In 1991, our courses arrived in Belo Horizonte, in 2008, in Brasília, and in 2017, we inaugurated a campus in São Paulo.

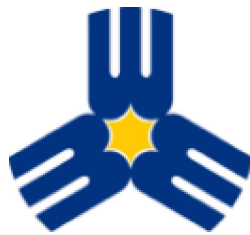


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The commitment to education has marked the work of the Methodist Church since the founding of the first Methodist educational institution, Kingswood School, in England in 1748. Throughout these 275 years, this educational vocation has also manifested itself in Brazil, where several Methodist educational institutions have been operating continuously for over a century.

The history of the Methodist University of São Paulo has been unfolding for 85 years, since the establishment of the Methodist Church's Faculty of Theology in São Bernardo do Campo in 1938. At that time, the Methodist Church had just merged two centers of theological education located in Minas Gerais and Rio Grande do Sul. It was in their interest that the newly created higher education course – the first established in the municipality of São Bernardo do Campo – b

located in a region that was emerging as one of the main centers of social, political, and economic transformation in the country, the ABC region of São Paulo.



Strengthening its commitment to education established in the 1940s, the Institution embarked on a more ambitious project, aligned with its educational vocation. The presence of qualified professionals and educators, along with adequate infrastructure, allowed for the strengthening of its insertion into the national academic world. Thus, in 1970, the IMS – Methodist Institute of Higher Education – was created.

With the consolidation of its pedagogical project and the excellence achieved over the years, IMS has become one of the most prestigious Higher Education Institutions (HEIs) in Brazil. This allowed it to achieve university status in 1997, expanding the number of faculties and courses offered.

Today, Metodista University boasts extensive infrastructure on its Rudge Ramos Campus, which includes ample green space and offers approximately 70 learning spaces, including laboratories, experimental facilities, and modern clinics, allowing students to put classroom-acquired knowledge into practice, in addition to libraries and auditoriums. It is no coincidence that it ranks among the top higher education institutions in the country, according to rankings such as ENADE, Guia do Estudante, RUF (Folha de S.Paulo University Ranking), and Guia Quero Estadão.

Read also: **At 80 years old, Methodist Church of São Paulo reinforces focus on the student.** (<http://portal.metodista.br/noticias/2018/abril/aos-80-anos-metodista-de-sao-paulo-reforca-foco-no-aluno>)

The Methodist Movement and Education

Emphases that distinguish us

John Wesley and the early Methodists were especially interested in inviting people to experience God's grace and grow in the knowledge and love of God through a disciplined Christian life. They primarily emphasized Christian living, faith, and love put into action. This emphasis on what Wesley called "practical spirituality" continues to be the main hallmark of contemporary Methodism.

The distinctive form of our theological heritage can be seen not only in the emphasis on Christian living, but also in the Wesleyan understanding of God's saving grace. Although Wesley shared with many other Christians the conviction of salvation by grace, he made a powerful combination of the thought of these Christians, creating unique emphases for living the Christian life fully.

Grace

Grace is at the heart of our understanding of the Christian faith and life.

Grace is defined as the love and mercy that God gives us because God wants us to have them, not because we have done anything to deserve them. We read in the Epistle to the Ephesians, chapter 2, verses 8 and 9: "For by grace you have been saved through faith, and this is not from yourselves; it is the gift of God, not of works, so that no one may boast."

Our Methodist heritage is rooted in a deep understanding of God's grace. This incredible grace flows from God's great love for us. Have you ever read and memorized John 3:16? This verse summarizes what is conveyed to us in the Gospel: that God so loved the world that he gave his one and only Son, that whoever believes in him shall not perish but have eternal life. The ability to recall God's love and God's gift of Jesus Christ is a rich source for theology and faith.

John Wesley, founder of the Methodist movement, described divine Grace manifesting itself in three ways:

- prevenient grace;
- justifying grace;
- sanctifying grace.

Prevenient Grace

Wesley understood grace as the active presence of God in our lives. This presence is not dependent on human actions or human response. It is a gift that is always available, but which can also be refused.

Divine grace stirs within us a desire to know God and enables us to respond to the divine invitation to be in relationship with Him. God's grace enables us to discern the difference between good and evil, making it possible for us to choose good. God takes the initiative in relation to humanity: we do not have to beg or plead for God's love and grace. It is God who actively seeks us out.

Justifying Grace

Paul wrote to the church in Corinth: “God was in Christ reconciling the world to himself, not counting people’s sins against them. And he has committed to us the message of reconciliation” (2 Corinthians 5:19). In his letter to the Roman Christians, Paul wrote: “But God demonstrates his own love for us in this: While we were still sinners, Christ died for us” (Romans 5:8).

These verses demonstrate God's justifying grace. They point to reconciliation, forgiveness, and restoration. Through God's work in Christ, our sins are forgiven and our relationship with God is restored. According to Wesley, the image of God that had been distorted by sin is renewed within us by Christ's death.

Again, this dimension of God's grace is a gift, a blessing. Grace alone brings us into relationship with God. There are no hoops we have to jump through to please God and be loved by Him, as happens with trained animals. God acts in Jesus Christ. We only need to respond to Him with faith.

Conversion

The process of salvation involves a change within us, which we call conversion. Conversion is a change of direction, abandoning one orientation for another. It can occur dramatically and suddenly, or gradually and cumulatively. However, in either case, it is a new beginning. In Jesus' words to Nicodemus: "you must be born again" (John 3:7). We speak of conversion as a new birth, a new life in Christ, or regeneration.

Wesley followed in the footsteps of Paul and Luther, calling this process justification. Justification is what happens when Christians abandon all vain attempts to justify themselves before God, seeking to be seen as righteous in God's eyes through moral and religious practices. When justifying grace is experienced and accepted, it is a time of forgiving and being forgiven, of new peace, joy, and love. Certainly, we are justified by God's grace through faith.

Justification is also an occasion for repentance, for abandoning behaviors rooted in sin and embracing actions that express God's love. In this conversion, we can expect to receive the assurance of present salvation through the Holy Spirit who “testifies with our spirit that we are children of God” (Romans 8:16).

Sanctifying Grace

Salvation is not a static event that occurs only once in our lives. It is the ongoing experience of God's gracious presence, which transforms us into what God wants us to be. John Wesley described this dimension of grace as sanctification or holiness.

Through sanctifying grace, we grow and mature in our capacity to live as Jesus lived. When we pray, study the Scriptures, fast, participate in worship services, and share our fellowship with other Christians, we deepen our knowledge of God and His love. When we respond compassionately to human needs and work for justice

in our communities, we strengthen our capacity to love our neighbor. Our innermost motivations and thoughts, as well as our most explicit behaviors, are aligned with God's will and testify to our union with Him.

We walk, with God's help, on the path of sanctification toward perfection. When addressing the theme of perfection, Wesley did not mean that we would cease to make mistakes or exhibit weaknesses. He understood that perfection is a continuous process of becoming perfect in our love for God and for one another, as well as removing the desire to sin.

Faith and Good Works

Methodists insist that faith and good works go hand in hand. What we believe must be confirmed by what we do. Personal salvation must be expressed in ministry and mission in the world. We believe that Christian doctrine and ethics are inseparable, that faith should inspire service to humanity. The integration of personal piety and social holiness is a hallmark of our tradition. We affirm the biblical precept that "faith by itself, without works, is dead" (James 2:17).

Mission and Service

Because of what God has done for us, we offer our lives to God through a life of service. As disciples, we become active participants in God's action in the world through mission and service to others. Love for God is always linked to love for our neighbor and a passionate commitment to the pursuit of justice and renewal in the world.

Sustenance and Mission of the Church

For Wesley, there is no religion that is not social, nor holiness that is not social. In other words, there is always a social dimension included in faith. No one can be a solitary Christian. When we grow in faith, through our participation in the church community, we are nourished and empowered for mission and service to the world.

From Wesley's day to the present, Methodism has sought to be both a supportive and a servant community. Members of Methodist societies met for personal care through giving to the poor, visiting those in prison, and working for justice and peace in the community. They sought not only to receive the fullness of God's grace for themselves, but saw themselves as existing to "reform the nation... and spread biblical holiness throughout the earth."

Methodist in Education

The ten general principles of the Methodist perspective in education.

1. Education should never be limited to utilitarian ends. It is about building wisdom so that people can give their lives the right direction in a rapidly changing and complex world.

2. All boys and girls, men and women, deserve to have their educational needs met, and this requires a diversity of approaches.
3. Education should foster a questioning attitude that avoids indoctrination and seeks truth through reason, investigation, and debate based on freedom of thought and expression.
4. Education is not just about what we learn as individuals. It's also about what we learn together as communities. It's about fostering mutual respect and understanding, valuing the importance of forgiveness, reconciliation, and respect for cultural diversity.
5. Education should promote our understanding of God, and this includes encouraging people to encounter Christ in ways that can change their lives while showing sensitivity to the views of those of other faiths or no faith at all.
6. Education is a vehicle of God; therefore, the State should not have a monopoly on education. The Church should offer its own forms of formal and informal education, to embody the best that an education grounded in Christian ethical values can offer.
7. Providing the right role models is intrinsic to a good education. In this context, family responsibilities are of utmost importance, and teaching should be seen as a vocation, which implies enormous responsibilities and not just a form of economic organization.
8. Education is about realizing human potential at all stages of life and is therefore a continuous and ongoing process. It is also about developing character, growing in goodness and striving for perfection.
9. Education should promote self-discipline, hard work, and the recognition that the more we are given, the more is expected of us. It should prepare people to choose correct habits and to live a life of service to others.
10. Education should be an instrument for reforming and reshaping society, rather than maintaining the status quo. It should encourage people to want to change the world for the better. This includes socio-environmental responsibility for the well-being of the world God created.

Based on the **United Methodist Church** (<http://www.umc.org/what-we-believe/our-wesleyan-heritage>) .

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The Methodist University of São Paulo maintains its commitment to academic excellence, being nationally recognized for the quality of its courses, infrastructure, and contribution to the training of ethical professionals prepared for the market.

Estadão–Quero Educação Faculty Guide (2023) Methodist University achieved 111 stars distributed among 32 evaluated courses. Of this total, 15 courses received 4 stars (*very good* rating) and 17 courses received 3 stars (*good* rating). The result reflects the solidity of an educational project committed to innovation and quality.

Folha University Ranking (RUF)

UMESP is ranked as the best private university in the ABC Paulista region and holds a prominent position among private institutions in the State of São Paulo. The ranking evaluates indicators such as teaching quality, academic research, job market, innovation, and internationalization.

With a tradition spanning over 80 years in higher education and more than a century in Brazilian education, Universidade Metodista continues to strengthen its role as a benchmark in the educational landscape, aligning purpose, quality, and social commitment.

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PUBLICATIONS

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Metro Channel(<http://canalmeto.com.br/>)

Methodist Publishing House(<http://editora.metodista.br/>)

Brazilian Journal of Communication Science(<https://metodista.br/unesco>)

Methodist Periodical Portal(<https://revistas.metodista.br/>)

Rudge Ramos Online(<http://www.metodista.br/rroonline>)

Public Notices 2025(<https://lp.metodista.br/editais-2025/>)



COMMUNITY SERVICES

Methodist Consulting Agency(<https://lp.metodista.br/agencia-metodista-de-consultoria/>)
Integrated Communication Agency(<https://lp.metodista.br/agencia-integrada-de-comunicacao/>)
Legal Assistance(<https://lp.metodista.br/assistencia-juridica/>)
playroom(<http://portal.metodista.br/brinquedoteca>)
Chair in City Management(<https://lp.metodista.br/catedra-gestao-de-cidades/>)
Methodist UNESCO Chair(<https://lp.metodista.br/catedra-unesco-metodista/>)
Otília Chaves Center(<http://portal.metodista.br/centrootiliachaves>)
Academic Extension(<https://lp.metodista.br/extensao/>)
Sustainability Center(<https://lp.metodista.br/nucleo-de-sustentabilidade/>)
Mondó(<http://portal.metodista.br/mondo>)
Veterinary Clinic(<https://lp.metodista.br/clinica-veterinaria/>)
Accessibility Center(<https://lp.metodista.br/nucleo-de-acessibilidade/>)
Center for Art and Culture(<https://lp.metodista.br/nucleo-de-arte-e-cultura/>)
Center for Citizen Training(<https://lp.metodista.br/nucleo-de-formacao-cidada/>)
Polyclinic(<https://lp.metodista.br/policlinica/>)
SBCSOL(<https://metodista.br/graduacao-presencial/administracao/projetos>)

Exhibit D - Personal Documents



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<https://selodigital.tjsp.jus.br025>



FEDERATIVE REPUBLIC OF BRAZIL
CIVIL REGISTRY OF NATURAL PERSONS

BIRTH CERTIFICATE

Name
EDUARDO WAGNER MAIDA DE DONATO

CPF
311.699.628-82

Registration:
111419 01 55 1982 1 00169 223 0113027 67

Date of birth	Day	Month	Year
December twenty-seventh, nineteen eighty-two	27	12	1982

Time of birth	City of birth
5:38 PM	São Bernardo do Campo

Place of birth	City of birth	State	Sex
Neomater Maternity and Pediatrics	São Bernardo do Campo	SP	Male

Parent's name	City of birth	State
SILVIA HELENA MAIDA DE DONATO	São Paulo Capital city	SP

Respective grandparent(s)
LINDALVA DE LOURDES DOMENICI MAIDA; JOSE MAIDA

Parent's name	City of birth	State
ANTONIO WAGNER DE DONATO	Ribeirão Pires	SP

Respective grandparent(s)
MARIA DE LOURDES MATHIAS DE DONATO; PEDRO MIGUEL DE DONATO

Registration date	Live birth registration number
December thirtieth, nineteen eighty-two	NO RECORD.

Annotations/notes to be added
Recorded in book A No. 169, on page No. 223F, under No. 113027. 1) Married today at this registry office to VANESSA CALIPO LEANDRO, adopting the same maiden name, according to the record entered in Book B-358, page 288, No. 107038. São Bernardo do Campo, 04/25/2009. 2) Divorced according to the ruling issued on 09/23/2016 by the Hon. Judge of the 2nd Family and Probate Court of this District, Judge Eduarda Maria Romeiro Corrêa, with final judgment, as per communication received. São Bernardo do Campo, 09/14/2020. 3) Married today at this registry office to MARIANA ROMÃO GRAMKOW, continuing to use the name EDUARDO WAGNER MAIDA DE DONATO, according to the record entered in Book B-510, page No. 216, Entry No. 152566. São Bernardo do Campo, 11/28/2020. 4) The registrant is holder of CPF No. 311.699.628-82, as confirmed on this date through a query with the Federal Revenue Service of Brazil database, made available by the Civil Registry Information Center - CRC. São Bernardo do Campo, 01/25/2024. Nothing further needed to be certified.

CNS No. 111419
FIRST CIVIL REGISTRY OFFICE OF NATURAL PERSONS AND
INTERDICTIONS AND GUARDIANSHIPS
SÃO BERNARDO DO CAMPO / SÃO PAULO

EUGÊNIO TONIN
REGISTRAR

RUA RIO BRANCO, N° 270/278 - CENTRO
ZIP Code 09710-090 - São Bernardo Do Campo - São Paulo



The content of this certificate is true. I certify.
São Bernardo do Campo - São Paulo, July 2, 2025.

---/signature/---

Thyfani Evaristo Fernandes
Clerk

Fees Registrar: R\$ 110.71 SEFAZ: R\$ 22.14 ISS: R\$ 2.17 Total: R\$ 135.02

Checked by: THYFANI (53)

IA 007099448

I, Carolina Favero da Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



_____ Date: July 28, 2025.



REPÚBLICA FEDERATIVA DO BRASIL
REGISTRO CIVIL DAS PESSOAS NATURAIS



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Para conferir a procedência deste documento acesse a página do QR Code impresso ou acesse o endereço eletrônico <http://seldigital.tsp.jus.br>

CERTIDÃO DE NASCIMENTO

Nome
EDUARDO WAGNER MAIDA DE DONATO

Número do CPF
311.699.628-82

Matrícula
111419 01 55 1982 1 00169 223 0113027 67

Data de nascimento
Vinte e sete de dezembro de um mil novecentos e oitenta e dois Dia **27** Mês **12** Ano **1982**

Horário de nascimento
17:38 horas Município de naturalidade
São Bernardo do Campo Município de nascimento
São Bernardo do Campo UF **SP**

Local de nascimento
Maternidade e Pediatria Neomater Município de nascimento
São Bernardo do Campo UF **SP** Sexo
Masculino

Nome do(a) Genitor(a)
SILVIA HELENA MAIDA DE DONATO Município de nascimento
São Paulo Capital UF **SP**

Avô(s) respectivo(s)
LINDALVA DE LOURDES DOMENICI MAIDA; JOSE MAIDA **268** Município de nascimento
Ribeirão Pires UF **SP**

Genitor(a)
ANTONIO WAGNER DE DONATO Município de nascimento
Ribeirão Pires UF **SP**

Avô(s) respectivo(s)
MARIA DE LOURDES MATHIAS DE DONATO; PEDRO MIGUEL DE DONATO DNV **NÃO CONSTA.**

Data de registro
Trinta de dezembro de um mil novecentos e oitenta e dois DNV **NÃO CONSTA.**

Anotações/Averbações
Lavrado no livro A nº 169, à folha nº 223F, sob o nº 113027. 1) Casou-se hoje n/ cartório, com VANESSA CALIPO LEANDRO, adotando o mesmo nome de solteiro, conf. assento lavrado no Lv. B-358, fls. 288, nº 107038. SBCampo, 25/04/2009. 2) Divorciou-se conf. sentença proferida aos 23/09/2016, pelo MM. Juiz de Direito da 2ª Vara da Família e Sucessões desta Comarca, Dra. Eduarda Maria Romero Corrêa, trans. em julgado, conf. comunicação recebida. SBCampo, 14/09/2020. 3) Casou-se hoje, n/Cartório com MARIANA ROMÃO GRAMKOW, continuando ele a usar o nome de EDUARDO WAGNER MAIDA DE DONATO, conforme assento lavrado no Lv.B 510, Fls nº 216, Termo nº 152566. SBCampo, 28/11/2020. 4) O registrado é portador do CPF nº. 311.699.628-82, conforme consulta realizada nesta data junto à base de dados da Receita Federal do Brasil disponibilizada pela Central de Informações do Registro Civil - CRC. SBCampo, 25/01/2024. Nada mais me cumpria certificar.

CNS nº111419
**PRIMEIRO CARTÓRIO DE REGISTRO CIVIL DAS PESSOAS
NATURAIS E DE INTERDIÇÕES E TUTELAS
SÃO BERNARDO DO CAMPO / SP**

**EUGÊNIO TONIN
OFICIAL**

**RUA RIO BRANCO, Nº 270/278 - CENTRO
CEP: 09710090 - São Bernardo do Campo - SP**



**Thyrani Evanisto Fernandes
escrevente**

O conteúdo da certidão é verdadeiro. Dou fé.
São Bernardo do Campo - SP, 02 de julho de 2025.

Custas R\$ - Oficial: 110,71; SEFAZ: 22,14; ISS: 2,17; Total: 135,02
Conferente: THYFANI (53)



FEDERATIVE REPUBLIC OF BRAZIL
CIVIL REGISTRY OF NATURAL PERSONS

FULL MARRIAGE CERTIFICATE

NAME

EDUARDO WAGNER MAIDA DE DONATO E VANESSA CALIPO
LEANDRO DE DONATO

REGISTRATION

11141901552009200358288010703832

FULL DESCRIPTION

EUGENIO TONIN, Registrar of the Civil Registry Office of Natural Persons of the 1st Subdistrict (Headquarters) of this District of São Bernardo do Campo, State of São Paulo, CERTIFIES, at the request of an interested party, that upon reviewing the MARRIAGE Records kept in the Registry Office under his responsibility, the following was found recorded in the MARRIAGE Register Book B-358, on page 288, under record number 107038, the following entry transcribed: "MARRIAGE RECORD No. 107.038. On the twenty-fifth of April, two thousand nine (04/25/2009), in this 1st Subdistrict of the city and district of São Bernardo do Campo, State of São Paulo, at 8:15 AM, in the Registry Office, before the Honorable Marriage Judge, citizen: Janes Venancio Soares, with me, Clerk of the Civil Registry, named and signed below, and in the presence of the witnesses Paulo Victor Maida de Donato, RG/SSP/SP 44.352.284-2, engineer, residing and domiciled in this city, in the Planalto neighborhood, Rua Padre Saboia de Medeiros, No. 41, and Vanuzia Calipo Leandro, RG/SSP/SP 33.268.951-7, Physical Therapist, residing and domiciled in this city, in the Terra Nova II neighborhood, Rua Albina Silva, No. 139; both Brazilians, single, and of legal age, the contracting parties EDUARDO WAGNER MAIDA DE DONATO and VANESSA CALIPO LEANDRO were united in marriage after fulfilling the legal formalities. He, Brazilian, single, occupation: radio broadcaster, twenty-six years old, born in São Bernardo do Campo, State of São Paulo, on December twenty-seventh, nineteen eighty-two (12/27/1982), residing at Rua Padre Saboia de Medeiros, No. 41, Planalto neighborhood, São Bernardo do Campo, State of São Paulo, son of ANTONIO WAGNER DE DONATO, Brazilian, engineer, fifty-five years old, and SILVIA HELENA MAIDA DE DONATO, Brazilian, psychologist, fifty-five years old, both residing in this city. She, Brazilian,
(CONTINUES ON REVERSE SIDE)

I certify that, on April 18, 2024, this certificate was materialized from the one sent by the Civil Registry Information Center, and I verified the authenticity of its ICP-Brasil standard digital signature.

Certificate drawn up by Keila Barbosa da Silva - Clerk of the Civil Registry of Natural Persons of São Bernardo do Campo - 1st Subdistrict, who electronically signed it on April 17, 2024, pursuant to Provision No. 46/2015 of the National Council of Justice.

Civil Registry Office of Natural Persons
São Bernardo do Campo - 1st Subdistrict - São Paulo
Eugênio Tonin - Registrar
Rua Rio Branco, 270 - Centro - ZIP Code: 09710-090
E-mail: contato@1cartoriosbc.com.br
Phone: (11) 43302366

The content of this certificate is true. I certify.

---//signature//---

São Caetano do Sul
CAMILA DE SOUZA PAULO - CLERK
Amount received for the electronic certificate: R\$ 86.26
Amount received for the physical copy: R\$ 44.06

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116327 - AA000262851

111419 - AA000560182 10/23

I, Carolina Favero da Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



_____ Date: July 28, 2025.



REPÚBLICA FEDERATIVA DO BRASIL
REGISTRO CIVIL DAS PESSOAS NATURAIS

Certidão Inteiro Teor de Casamento

NOME

**EDUARDO WAGNER MAIDA DE DONATO E VANESSA CALIPO
LEANDRO DE DONATO**

MATRÍCULA

11141901552009200358288010703832

DESCRIÇÃO INTEIRO TEOR

EUGENIO TONIN, Oficial do Serviço de Registro Civil das Pessoas Naturais do 1º Subdistrito (Sede) desta Comarca de São Bernardo do Campo, Estado de São Paulo. CERTIFICA a requerimento de pessoa interessada que, revendo os livros de CASAMENTO existentes no Cartório a seu cargo, verificou constar no assento de CASAMENTO Lv. B-358, às folhas 288, sob número de ordem 107038, o termo a seguir transcrito: "REGISTRO DE CASAMENTO N° 107.038. Em vinte e cinco de abril de dois mil e nove (25/04/2009), neste 1º subdistrito do município e comarca de São Bernardo do Campo, Estado de São Paulo, às oito horas e quinze minutos, em Cartório, perante o MM. Juiz de casamento, cidadão: Janes Venancio Soares, comigo Escrevente, do Registro Civil, ao final nomeado a assinado, e na presença das testemunhas Paulo Victor Maida de Donato, RG/SSP/SP 44.352.284-2, engenheiro, res. e dom, nesta cidade, no Bairro Planalto, rua Padre Saboia de Medeiros, n° 41 e Vanuzia Calipo Leandro, RG/SSP/SP 33.268.951-7, fisioterapeuta, res. e dom. nesta cidade, no Bairro Terra Nova II, rua Albina Silva, n° 139; ambos brasileiros, solteiros e maiores de idade, receberam-se em matrimônio, após as formalidades legais, os contraentes EDUARDO WAGNER MAIDA DE DONATO e VANESSA CALIPO LEANDRO. Ele, de nacionalidade brasileira, solteiro, profissão radialista, com vinte e seis anos de idade, natural de São Bernardo do Campo, Estado de São Paulo, nascido no dia vinte e sete de dezembro de mil novecentos e oitenta e dois (27/12/1982), residente na rua Padre Saboia de Medeiros, n° 41, Bairro Planalto, São Bernardo do Campo, Estado de São Paulo, filho de ANTONIO WAGNER DE DONATO, de nacionalidade brasileira, engenheiro, com cinquenta e cinco anos de idade e de SILVIA HELENA MAIDA DE DONATO, de nacionalidade brasileira, psicóloga, com cinquenta e cinco anos de idade, residentes nesta cidade. Ela, de nacionalidade brasileira,

(CONTINUA NO VERSO)

Certifico que, em data de 18 de Abril de 2024, foi materializada esta certidão enviada pela Central de Informações do Registro Civil, sendo a autenticidade de sua assinatura digital padrão ICP-Brasil por mim conferida.

Certidão lavrada por Keila Barbosa da Silva - Escrevente do Registro Civil das Pessoas Naturais de São Bernardo do Campo - 1º Subdistrito, o(a) qual assinou eletronicamente aos 17 de Abril de 2024, nos termos do Provimento n° 46/2015 do Conselho Nacional de Justiça.

Oficial de Registro Civil das Pessoas Naturais
São Bernardo do Campo - 1º Subdistrito - SP
Eugênio Tonin - Oficial
Rua Rio Branco, 270 - Centro - CEP: 09710-090
E-mail: contato@1cartoriosbc.com.br
Tel: (11) 43302366

O Conteúdo da Certidão é verdadeiro. Dou Fé,

São Caetano do Sul

CAMILA DE SOUZA PAULO - ESCRIVENTE
Valor recebido pela certidão eletrônica: R\$ 86,26
Valor recebido pela materialização: R\$ 44,06

Selo Digital: 1114192CE000000213815624P

Para conferir a procedência deste documento acesse o endereço eletrônico <https://selodigital.tjsp.jus.br/>

Selo Digital: 1163272CE000000027749624B



Para conferir a procedência deste documento efetue a leitura do QR Code impresso ou acesse o endereço eletrônico <https://selodigital.tjsp.jus.br/>

116327 - AA000262851

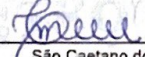
116327 - AA000262851 01/24



DESCRIÇÃO INTEIRO TEOR

solteira, profissão radialista, com vinte e cinco anos de idade, natural de São Bernardo do Campo, Estado de São Paulo, nascida no dia vinte e um de dezembro de mil novecentos e oitenta e três (21/12/1983), residente na rua Padre Saboya de Medeiros, nº 41, Bairro Planalto, São Bernardo do Campo, Estado de São Paulo, filha de VISLEI CARNOS LEANDRO, de nacionalidade brasileira, administrador, com cinquenta e dois anos de idade e de VALERIA CALIPO LEANDRO, de nacionalidade brasileira, psicóloga, com quarenta e seis anos de idade, residentes nesta cidade. O regime adotado é o da COMUNHÃO PARCIAL DE BENS. Em virtude do casamento, a contraente passou a assinar VANESSA CALIPO LEANDRO DE DONATO, e o contraente passou a assinar EDUARDO WAGNER MAIDA DE DONATO (o mesmo nome de solteiro). Exibiram os documentos I, III e IV, exigidos pelo artigo 1525 do Código Civil, a saber, certidão de nascimento do contraente, certidão de nascimento e xerocópia autenticada da cédula de identidade da contraente, memorial, atestado testemunhal. O edital de proclamação foi afixado nesta Serventia, durante o prazo da lei, a partir do dia seis de fevereiro de dois mil e nove. Do que lavrei este termo, que lido e achado conforme, vai devidamente assinado pelo MM. Juiz, conjuges e as testemunhas. Eu, (a) (Nilcimar Nantes Alencar), Escrevente, lavrei, conferi, e assino. Eu, (a) (Ana Amélia Tonin), Substituta Designada, o subscrevi. (a.a) Janes Venancio Soares, Eduardo Wagner Maida de Donato, Vanessa Calipo Leandro de Donato, Paulo Victor Maida de Donato, Vanuzia Calipo Leandro, Polyana Helena Maida de Donato, (ass. ilegíveis), Rafael Nicola Calipo e Ana Amélia Tonin. Na margem esquerda consta o seguinte: Nº 107.038. Em 190,12, CS 39,63, TT 237,75. Recolhido por verba pela guia nº 37/09 e na margem direita consta: Anotado nos Lvs. A-169, fls. 223, nº 138400. SBCampo, 25/04/2009. Eu, (Nilcimar Nantes Alencar), Escrevente, digital, e assino. (a) Nilcimar Nantes Alencar. OBS: Autorizado p/ Correg. Geral da Justiça/SP, aos 30/06/93, prot. CG. 5090/93, a continuação das averb. e anotações, deste registro, foi lançada no Lv. B-64, de av. em geral, fls. 224v. SBCampo, 27/10/2016. Eu, (a) Tatiana Aparecida da Silva Araujo (escrev.), escr. e assino. (a) Tatiana Aparecida da Silva Araujo. Livro B-64 Folha. 224V. AVERBAÇÃO Nº 1. REF. Livro 358 Folhas 288 Termo 107038. Em vinte e sete (27) de outubro de dois mil e dezessete (2016), neste 1º Subdistrito do Município e Comarca de São Bernardo do Campo, Estado de São Paulo, nesta Serventia, procedo a presente averbação de DIVÓRCIO entre as partes: EDUARDO WAGNER MAIDA DE DONATO e VANESSA CALIPO LEANDRO DE DONATO, conforme mandado assinado pelo(a) MM. Juiz(a) de Direito da 2ª Vara de Família e Sucessões desta Comarca, Dra. Eduarda Maria Romeiro Corrêa, datado de 23/09/2016, e de acordo com a sentença proferida pelo(a) MM. Juiz(a) de Direito acima referida, em 23/09/2016, (proc. nº 1021135-52.2016.8.26.0564), regularmente transitada em julgado, voltando a mulher a usar o nome de solteira, ou seja, VANESSA CALIPO LEANDRO. A presente averbação é lavrada de conformidade com autorização da Egrégia Corregedoria Geral de Justiça do Estado de São Paulo, datada de 30 de junho de 1993, Ofício nº 359/vlsc/DEGE 1.1. Prot. CG nº 5.090/93. Eu, (a) (Tatiana Aparecida da Silva Araujo), Escrevente, lavrei, conferi, subscrevo e assino. (a) Tatiana Aparecida da Silva Araujo. Serventia: R\$ 58,94 Ibsp: R\$ 11,79 ISS: R\$ 1,17 Total: R\$ 71,90 Guia nº: 301/16. Na margem esquerda nada consta e na margem direita consta o seguinte: Anot. neste cartório, livro 169, às fls. 223, sob nº 113027. Anot. neste cartório, livro 198, às fls. 209, sob nº 130400. S.B.Campo/SP 27/10/2016. Eu (a) (Tatiana Aparecida da Silva Araujo), escrevente, digital e assino. (a) Tatiana Aparecida da Silva Araujo. Anotação: Casou-se hoje, n/Cartório com MARIANA ROMÃO GRAMKOW, continuando ele a usar o nome de EDUARDO WAGNER MAIDA DE DONATO, conforme assento lavrado no Lv.B 510, Fls nº 216, Termo nº 152566. SBCampo, 28/11/2020. Eu, Keila Barbosa da Silva, Escrevente, digital e assino. (a) Keila Barbosa da Silva. " Era o que continha no referido assento que aqui vai fielmente transcrito em forma de inteiro teor. Averbação: O contraente é portador do CPF nº. 311.699.628-82, conforme consulta realizada nesta data junto à base de dados da Receita Federal do Brasil disponibilizada pela Central de Informações do Registro Civil - CRC e a contraente é portadora do CPF nº. 324.424.508-01, conforme consulta realizada nesta data junto à base de dados da Receita Federal do Brasil disponibilizada pela Central de Informações do Registro Civil - CRC. SBCampo, 03/03/2023. Nada mais me cumpria certificar.

Oficial de Registro Civil das Pessoas Naturais
 São Bernardo do Campo - 1º Subdistrito - SP
 Eugênio Tonin - Oficial
 Rua Rio Branco, 270 - Centro - CEP: 09710-090
 E-mail: contato@1cartoriosbc.com.br
 Tel: (11) 43302366

O Conteúdo da Certidão é verdadeiro. Dou Fé,

 São Caetano do Sul
 CAMILA DE SOUZA PAULO - ESCRIVENTE
 Valor recebido pela certidão eletrônica: R\$ 86,26
 Valor recebido pela materialização: R\$ 44,06

fff (0003)	Numero do livro
999 (050)	Numero da folha
hhhhhh (0000533)	Numero do Termo
ll (31)	Digito Verificador

cc (55) Tipo de Serviço Prestado, sendo 55 - Serviço de Registro Civil das Pessoas Naturais	4 - Livro C (Obit)
ddd (1987) Ano do Registro	5 - Livro D (Auxiliar Registro de Mortuários)
e (11) Tipo de livro sendo 1 - Livro A (Assentos)	6 - Livro E (Livros de Registro de Casamentos)
	7 - Livro F (Livros de Registro de Casamentos)

0018830195-1987-1-0003-050-0000533-31	DETAΛHAMENTO DA MATRÍCULA
azazaa (00188-3) Código de Identificação Única do Cartório	azazaa (00188-3) Código de Identificação Única do Cartório
bb (01) Código de Aço, sendo 01 - Matrícula de Matrícula	bb (01) Código de Aço, sendo 01 - Matrícula de Matrícula

Uso exclusivo para emissão de certidões de registro civil das pessoas naturais



FSC
 M1470
 www.fsc.org.br
 C-000123
 C-000123



FEDERATIVE REPUBLIC OF BRAZIL
CIVIL REGISTRY OF NATURAL PERSONS

1114192PV00000113663520N

MARRIAGE CERTIFICATE

NAMES	CPF
EDUARDO WAGNER MAIDA DE DONATO	311.699.628-82
MARIANA ROMÃO GRAMKOW DE DONATO	372.070.788-11

REGISTRATION
111419 01 55 2020 2 00510 216 0152566 86

Full birth names, dates of birth, place of birth, nationality, and filiation of the spouses

<p>EDUARDO WAGNER MAIDA DE DONATO Date of Birth: 12/27/1982 Place of Birth: São Bernardo do Campo - São Paulo Nationality: Brazilian Filiation: SILVIA HELENA MAIDA DE DONATO ANTONIO WAGNER DE DONATO</p>
<p>MARIANA ROMÃO GRAMKOW Date of Birth: 04/10/1989 Place of Birth: São Paulo - São Paulo Nationality: Brazilian Filiation: MARIA ROSA ALVES ROMÃO OLIVALDO GRAMKOW</p>

DATE OF MARRIAGE REGISTRATION (IN FULL)	DAY	MONTH	YEAR
November twenty-eighth, two thousand twenty	28	11	2020

MARITAL PROPERTY REGIME
PARTIAL COMMUNITY PROPERTY

NAME EACH SPOUSE BEGAN TO USE (IF CHANGED)
MARIANA ROMÃO GRAMKOW DE DONATO

ANNOTATIONS/NOTES TO BE ADDED
Marriage recorded in Book B No. 510, on page No. 216, under No. 152566. Nothing further was required for me to certify.

REGISTRATION NOTES
No record.

FIRST CIVIL REGISTRY OFFICE FOR NATURAL PERSONS
AND INTERDICTIONS AND GUARDIANSHIPS

EUGÊNIO TONIN
REGISTRAR

SÃO BERNARDO DO CAMPO / SÃO PAULO

RUA RIO BRANCO, N° 270/278 - ZIP Code 09710-090
PHONE: 11 4330-2366
www.1cartoriosbc.com.br

The content of this certificate is true. I certify.
São Bernardo do Campo, November 28, 2020.

---//signature//---

Keila Barbosa da Silva
Clerk



Exempt from fees and charges.
Term No. 258/20
Checked by: Keila (9)

111419 - AA000376449

111419 - AA000376449 10/20



I, Carolina Favero da Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



_____ Date: July 25, 2025.



REPÚBLICA FEDERATIVA DO BRASIL
REGISTRO CIVIL DAS PESSOAS NATURAIS

1114192PV000000113663520N

CERTIDÃO DE CASAMENTO

NOMES

EDUARDO WAGNER MAIDA DE DONATO

CPF

311.699.628-82

MARIANA ROMÃO GRAMKOW DE DONATO

372.070.788-11

MATRÍCULA

111419 01 55 2020 2 00510 216 0152566 86

Nomes completos de solteiro, datas de nascimento, naturalidade, nacionalidade e filiação dos cônjuges

EDUARDO WAGNER MAIDA DE DONATO
Nascimento: 27/12/1982 Naturalidade: São Bernardo do Campo - SP Nacionalidade: brasileira
Filiação: SILVIA HELENA MAIDA DE DONATO
ANTONIO WAGNER DE DONATO

MARIANA ROMÃO GRAMKOW
Nascimento: 10/04/1989 Naturalidade: São Paulo - SP Nacionalidade: brasileira
Filiação: MARIA ROSA ALVES ROMÃO
OLIVALDO GRAMKOW

DATA DO REGISTRO DO CASAMENTO (POR EXTENSO)

Vinte e oito de novembro de dois mil e vinte

DIA

28

MÊS

11

ANO

2020

REGIME DE BENS DO CASAMENTO

COMUNHÃO PARCIAL DE BENS

NOME QUE CADA UM DOS CÔNJUGES PASSOU A UTILIZAR (QUANDO HOUVER ALTERAÇÃO)

MARIANA ROMÃO GRAMKOW DE DONATO

AVERBAÇÕES / ANOTAÇÕES A ACRESCEER

Casamento lavrado no livro B nº 510, à folhas nº 216, sob o nº 152566. Nada mais me cumpria certificar.

ANOTAÇÕES DE CADASTRO

Nada consta.

PRIMEIRO CARTÓRIO DE REGISTRO CIVIL DAS PESSOAS
NATURAIS E DE INTERDIÇÕES E TUTELAS

EUGÊNIO TONIN
OFICIAL

SÃO BERNARDO DO CAMPO / SP

RUA RIO BRANCO, Nº 270/278 - CEP 09710-090
FONE: 11 4330-2366
www.1cartoriosbc.com.br

O conteúdo da certidão é verdadeiro. Dou fé.
São Bernardo do Campo, 28 de novembro de 2020.

Keila Barbosa da Silva
Keila Barbosa da Silva
Escrevente



Isenta de custas e emolumentos.
Guia nº 258/20

Conferente: Keila (9)

111419 - AA000376449



111419 - AA000376449 10/20

FEDERATIVE REPUBLIC OF BRAZIL

30TH SUBDISTRICT OF IBIRAPUERA, CAPITAL OF THE STATE OF SÃO PAULO
NOTARY OFFICE



Julio Guilger Simões

CLERK



Avenida Padre Antonio José dos Santos, 546 - Brooklin - São Paulo - ZIP Code: 04563 - Phone: 533-5744

BIRTH CERTIFICATE

I CERTIFY that on April 25, 19 89
in book A-168 page 236-V° entry 100.188 it was registered the birth record of
MARIANA ROMÃO GRAMKOW

born on April 10, 19 89 sex female
in this subdistrict, at the Albert Einstein Israelite Hospital,
at 9:16 AM
daughter of Olivaldo Gramkow and Maria Rosa Alves Romão

Paternal grandparents are Lienhard Gramkow and Irmgard Gramkow

Maternal grandparents Cicero Alves Pereira and Noeme Romão Pereira

The declarant was the father

who signed the document together with the witnesses identified therein.

Notes: _____

Civil Registry and Notary Office
30th Subdistrict Ibirapuera
Clerk: Julio Guilger Simões
TAMAR SIMÕES FRAGNAN
Clerk
Rua Santo Amaro, 4005/4008 - São Paulo

The above is true and I certify.

Typed by

Tamar

São Paulo, April 25, 19 89

-----//Signature//-----

I, Carolina Favero da Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



_____ Date: July 28, 2025.

REPÚBLICA FEDERATIVA DO BRASIL
30.º SUBDISTRITO IBIRAPUÉRA DA CAPITAL DO ESTADO DE SÃO PAULO
CARTÓRIO DE NOTAS



Julio Guilger Simões

SERVENTUÁRIO



Av. Padre Antonio José dos Santos, 546 - Brooklin - SP - Cep 04563 - Fone: 533-5744

CERTIDÃO DE NASCIMENTO

CERTIFICO que aos 25 de Abril de 19 89
no livro A-168... folhas 236-Vº... e termo 100.188...; foi registrado o assento
de nascimento de MARIANA ROMÃO GRAMKOW

.....
nascida a aos 10 de Abril de 19 89, sexo feminino
neste subdistrito, no Hospital Israelita Albert Einstein,
às 09:16 horas

filha de Olivaldo Gramkow e Maria Rosa Alves Romão

.....
Avós paternos Lienhard Gramkow e Irmgard Gramkow

.....
Avós maternos Cicero Alves Pereira e Noeme Romão Pereira

.....
Foi declarante O pai
que assinou o termo juntamente com as testemunhas ali qualificadas.

Obs.:

Registro Civil e Tabelião
30.º Subdistrito Ibirapuera
Escritório: Julio Guilger Simões
TAMAR SIMÕES FRAGNAN
Escrivente

referido é verdade e dou fé.

Datilografado por
São Paulo, 4005/4009 - São Paulo

São Paulo, 25 de Abril de 19 89

Tamar

D.B.S. Cz\$ 0,93-/
282



FEDERATIVE REPUBLIC OF BRAZIL
CIVIL REGISTRY OF NATURAL PERSONS
FULL BIRTH CERTIFICATE

NAME
MARIANA ROMÃO GRAMKOW
REGISTRATION
11783801551989100168236010018801

FULL DESCRIPTION

CERTIFIES, at the request signed by an interested party, that upon reviewing the BIRTH Registers held in this Registry Office, in Book No. 0168, page 236-V, under No. 100188, the following entry was found: On the twenty-fifth of April, nineteen eighty-nine, in this subdistrict, Ibirapuera, city and district of the Capital, in the Registry Office, appeared OLIVALDO GRAMKOW, domiciled and residing at Avenida Moinho Fabrini, No. 592, Apt. No. 181, Jardim Brasília, São Bernardo do Campo, São Paulo, and before the witnesses named below and signing at the end, declared that on the tenth of April, nineteen eighty-nine, at 09:16 a.m., in this subdistrict, at Albert Einstein Israelite Hospital, a female child was born and given the name MARIANA ROMÃO GRAMKOW, first of her name, second child of the couple, daughter of the declarant, a driver by profession, and MARIA ROSA ALVES ROMÃO, a hairdresser, aged 33 and 34 respectively, both with a primary education level, he born in Ibirama, in the State of Santa Catarina, she from Granja, in the State of Ceará. He is single; she is legally separated by mutual agreement. Paternal grandparents: LIENHARD GRAMKOW and IRMGARD GRAMKOW, maternal grandparents: CICERO ALVES PEREIRA and NOEME ROMÃO PEREIRA. Nothing further was declared; I certify. Having been read and found to be correct, it is signed with the witnesses, who are: Omir Antonio dos Santos, driver, and José Morato Filho, plumber, both Brazilians, married, domiciled and residing at Rua Cidade de Bagdá, No. 647, and Avenida Eng. Luiz Carlos Berrini, No. 1.870, in this Capital. I, (signed) Tamar Simões Fragnam, authorized clerk, wrote and subscribe. (Signed) The contents of the record. In the margin designated for annotations, it states: NOTE: On 11/28/2020 in Book B-510, pages 216, entry No. 152566, in the 1st Subdistrict of São Bernardo do Campo, in this State, the civil marriage record of: EDUARDO WAGNER MAIDA DE DONATO, who kept his name, and MARIANA ROMÃO GRAMKOW, who began to sign as: MARIANA
(CONTINUES ON REVERSE SIDE)

I certify that, on March 8, 2024, this certificate was materialized from the one sent by the Civil Registry Information Center, and I verified the authenticity of its ICP-Brasil standard digital signature. Certificate drawn up by Priscila Monteiro dos Santos - Clerk of the Civil Registry of Natural Persons of São Paulo - 30th Subdistrict - Ibirapuera, who electronically signed it on March 7, 2024, pursuant to Provision No. 46/2015 of the National Council of Justice.

Civil Registry Office of Natural Persons
São Paulo - 30th Subdistrict - Ibirapuera - SP
Rodrigo Valverde Dinamarco - Registrar
Avenida Padre Antônio José dos Santos, 1568 - Cidade
Monções - ZIP Code: 04563-004
E-mail: contato@tabeliaodinamarco.com.br
Phone: (11) 4506-3030

The content of this certificate is true. I certify.

---//signature//---

São Bernardo do Campo - 1st Subdistrict
Thyfani Evaristo Fernandes - Clerk
Amount received for the electronic certificate: R\$ 86.29
Amount received for the physical copy: R\$ 43.00



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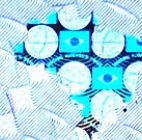
111419 - AA000559419



I, Carolina Favero da Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



_____ Date: July 28, 2025.



REPÚBLICA FEDERATIVA DO BRASIL
 REGISTRO CIVIL DAS PESSOAS NATURAIS
Certidão Inteiro Teor de Nascimento

NOME
MARIANA ROMÃO GRAMKOW

MATRÍCULA
11783801551989100168236010018801

DESCRIÇÃO INTEIRO TEOR

CERTIFICA, a pedido firmado por pessoa interessada que revendo os livros de **NASCIMENTO** lavrados nesta Serventia, no Livro de nº 0168, fls. 236-V, sob nº 100188, verificou constar o termo de seguinte teor: Em vinte e cinco de Abril de mil novecentos e oitenta e nove, neste subdistrito, Ibirapuera, município e comarca da Capital em Cartório, compareceu **OLIVALDO GRAMKOW**, dom. e residente, á Av. Moinho Fabrini, nº 592, apto. nº 181, J. Brasília S. Bernardo do Campo, S.P. e perante as testemunhas adiante nomeadas e no fim assinadas, declarou que, no dia dez de Abril, de mil novecentos e oitenta e nove, as 09:16 horas, neste subd. no Hosp. Israelita Albert Einstein nasceu uma criança do sexo feminino que recebe o nome de **MARIANA ROMÃO GRAMKOW**, 1a. do nome, 2º filho do casal filha dele declarante, motorista, de Dir. e de **MARIA ROSA ALVES ROMÃO**, cabelereira, com 33 e 34 anos de idade, ambos com grau de instrução fundamental, ele nat. de Ibirama, no Estado de Santa Catarina, ela de Granja, no Estado, do, Ceará. Ele solteiro, ela sep. consensualmente, sendo avós paternos **LIENHARD GRAMKOW** e **IRMGARD GRAMKOW** e maternos **CICERO ALVES PEREIRA** e **NOEME ROMÃO PEREIRA**. Nada mais declarou; dou fé. Lido e achado conforme, assina com as testemunhas, que são: Omir Antonio dos Santos, motorista, e José Morato Filho, encanador, ambos brasileiros, casados, dom. e residentes, á R. Cidade de Bagdá, nº 647, e Av. Eng. Luiz Carlos Berrini, nº 1.870, nesta Capital. Eu, (a.) Tamar Simões Fragnam, escrevente autorizada, escravi e subscrevo. (a.a.) As constantes do termo. Na margem destinada às averbações, consta: **ANOTAÇÃO: Aos 28/11/2020 no livro B-510, folhas 216, termo nº 152566, no 1º Subdistrito de São Bernardo do Campo. Neste Estado, foi lavrado o assento de casamento civil de: EDUARDO WAGNER MAIDA DE DONATO, o qual continuou com o mesmo nome, e MARIANA ROMÃO GRAMKOW, a qual passou a assinar: MARIANA**

(CONTINUA NO VERSO)

Certifico que, em data de 08 de Março de 2024, foi materializada esta certidão enviada pela Central de Informações do Registro Civil, sendo a autenticidade de sua assinatura digital padrão ICP-Brasil por mim conferida.

Certidão lavrada por Priscila Monteiro dos Santos - Escrevente Autorizada do Registro Civil das Pessoas Naturais de São Paulo - 30º Subdistrito - Ibirapuera, o(a) qual assinou eletronicamente aos 07 de Março de 2024, nos termos do Provimento nº 46/2015 do Conselho Nacional de Justiça.

Oficial de Registro Civil das Pessoas Naturais
 São Paulo - 30º Subdistrito - Ibirapuera - SP
 Rodrigo Valverde Dinamarco - Oficial
 Avenida Padre Antônio José dos Santos, 1568 - Cidade
 Monções - CEP: 04563-004
 E-mail: contato@tabeliadinamarco.com.br
 Tel: (11) 45063030

O Conteúdo da Certidão é verdadeiro. Dou Fé.

São Bernardo do Campo - 1º Subdistrito
 Thyfani Evaristo Fernandes - Escrevente
 Valor recebido pela certidão eletrônica: R\$ 86,29
 Valor recebido pela materialização: R\$ 43,00



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111419 - AA000559419



111419 - AA000559419 1023



FEDERATIVE REPUBLIC OF BRAZIL
CIVIL REGISTRY OF NATURAL PERSONS

BIRTH CERTIFICATE

NAME

LORENZO GRAMKOW DE DONATO

CPF

60783372892

REGISTRATION:

122044 01 55 2023 1 00709 073 0360131 88

DATE OF BIRTH (IN FULL)

JANUARY THIRTY-FIRST, TWO THOUSAND TWENTY-THREE

DAY

31

MONTH

01

YEAR

2023

TIME OF BIRTH

8:35 PM

CITY OF BIRTH

SÃO PAULO-SP

CITY OF REGISTRATION AND STATE

**SÃO PAULO - 9th SUBDISTRICT -
VILA MARIANA - SÃO PAULO**

PLACE, CITY OF BIRTH AND STATE

**SANTA JOANA HOSPITAL AND MATERNITY
RUA DO PARAÍSO, 432 - SÃO PAULO - SÃO PAULO**

SEX

MALE

FILIATION

**EDUARDO WAGNER MAIDA DE DONATO - BORN IN SÃO BERNARDO DO CAMPO - SÃO PAULO -
RESIDING AND DOMICILED IN SÃO BERNARDO DO CAMPO - SÃO PAULO
MARIANA ROMÃO GRAMKOW DE DONATO - BORN IN SÃO PAULO - SÃO PAULO - RESIDING AND
DOMICILED IN SÃO BERNARDO DO CAMPO - SÃO PAULO**

GRANDPARENTS

**ANTONIO WAGNER DE DONATO AND SILVIA HELENA MAIDA DE DONATO
OLIVALDO GRAMKOW AND MARIA ROSA ALVES ROMÃO**

TWINS

NAME AND REGISTRATION NUMBER OF TWIN(S)

NO

NO RECORD.

DATE OF REGISTRATION (IN FULL)

FEBRUARY SECOND, TWO THOUSAND TWENTY-THREE

LIVE BIRTH REGISTRATION NUMBER

30-88918920-1

ANNOTATIONS/NOTES TO BE ADDED

NO RECORD.

REGISTRATION NOTES

NO RECORD.

Certificate drawn up by ANA FLAVIA DA SILVA DE OLIVEIRA - AUTHORIZED CLERK of the Civil Registry of Natural Persons of São Paulo - 9th Subdistrict - Vila Mariana, who electronically signed it pursuant under the terms of Article 13 of Provision No. 13 of the National Council of Justice.

I certify that, on February 2, 2023, this certificate was materialized from the one sent by the Civil Registry Information Center, and I verified the authenticity of its ICP-Brasil standard digital signature.

Civil Registry Office of Natural Persons
São Paulo - 9th Subdistrict - Vila Mariana - SP
João Baptista Martelletto - Registrar

Praça Oswaldo Cruz, 39 - Paraíso - ZIP Code: 04004-070
E-mail: registrocivil@cartoriovilamariana.com.br
Phone: (11) 3059-2210

The content of this certificate is true. I certify.

----//signature//----

SABRINA KELLY GOMES DE ARAÚJO
AUTHORIZED CLERK
1st Copy of Certificate
EXEMPT FROM FEES

Digital Seal: 1220442PV000000039127423S



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122044 - AA000399861

122044 - AA000399861 12/22

I, Carolina Favero da Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



_____ Date: July 25, 2025.



REPÚBLICA FEDERATIVA DO BRASIL
REGISTRO CIVIL DAS PESSOAS NATURAIS

CERTIDÃO DE NASCIMENTO

NOME

LORENZO GRAMKOW DE DONATO

CPF

60783372892

MATRÍCULA

122044 01 55 2023 1 00709 073 0360131 88

DATA DE NASCIMENTO (POR EXTENSO)

TRINTA E UM DE JANEIRO DE DOIS MIL E VINTE E TRÊS

DIA

31

MES

01

ANO

2023

HORA DE NASCIMENTO

20:35 HORAS

NATURALIDADE

SÃO PAULO - SP

MUNICÍPIO DE REGISTRO E UNIDADE DA FEDERAÇÃO

SÃO PAULO - 9º SUBDISTRITO - VILA MARIANA - SP

LOCAL, MUNICÍPIO DE NASCIMENTO E UF

HOSPITAL E MATERNIDADE SANTA JOANA - RUA DO PARAÍSO, 432 - SÃO PAULO - SP

SEXO

MASCULINO

FILIAÇÃO

**EDUARDO WAGNER MAIDA DE DONATO - NATURAL DE SÃO BERNARDO DO CAMPO - SP - RESIDENTE E DOMICILIADO EM SÃO BERNARDO DO CAMPO - SP
MARIANA ROMÃO GRAMKOW DE DONATO - NATURAL DE SÃO PAULO - SP - RESIDENTE E DOMICILIADA EM SÃO BERNARDO DO CAMPO - SP**

AVÓS

**ANTONIO WAGNER DE DONATO E SILVIA HELENA MAIDA DE DONATO
OLIVALDO GRAMKOW E MARIA ROSA ALVES ROMÃO**

GÊMEOS

NÃO

NOME E MATRÍCULA DOS GÊMEOS

NADA CONSTA.

DATA DO REGISTRO (POR EXTENSO)

DOIS DE FEVEREIRO DE DOIS MIL E VINTE E TRÊS

NÚMERO DA DNV/DECLARAÇÃO DE NASCIDO VIVO

30-88918920-1

AVERBAÇÕES / ANOTAÇÕES À ACRESCEER

NADA CONSTA.

ANOTAÇÕES DE CADASTRO

SEM INFORMAÇÕES.

Certidão lavrada por ANA FLAVIA DA SILVA DE OLIVEIRA - ESCRIVENTE AUTORIZADA do Registro Civil São Paulo - 9º Subdistrito - Vila Mariana, o(a) qual assinou eletronicamente, nos termos do artigo 13 do Provimento nº 13 do CNJ.
Certifico que, em data de 02 de Fevereiro de 2023, foi extraída esta certidão do Sistema Interligado de Registro de Nascimento, sendo a autenticidade de sua assinatura digital padrão ICP-Brasil por mim conferida

Oficial de Registro Civil das Pessoas Naturais
São Paulo - 9º Subdistrito - Vila Mariana - SP
João Baptista Martelletto - Oficial
Praça Oswaldo Cruz, 39 - Paraíso - CEP: 04004-070
E-mail: registrocivil@cartoriovilamariana.com.br
Tel: (11) 30592210

O conteúdo da certidão é verdadeiro. Dou fé

arauj
SABRINA KELLY GOMES DE ARAUJO
ESCRIVENTE AUTORIZADA
1ª Via certidão
ISENTO DE EMOLUMENTOS

Selo Digital: 1220442PV000000039127423S



Para conferir a procedência deste documento acesse o endereço eletrônico <https://selodigital.tjsp.jus.br/>

122044 - AA000399861

122044 - AA000399861 12/22





FEDERATIVE REPUBLIC OF BRAZIL
 CIVIL REGISTRY OF NATURAL PERSONS
FULL BIRTH CERTIFICATE

NAME
LORENZO GRAMKOW DE DONATO

REGISTRATION
12204401552023100709073036013188

FULL DESCRIPTION

CERTIFIES, that, in response to the request of MARIANA ROMÃO GRAMKOW DE DONATO dated 03/04/2024, upon reviewing in this Registry Office the Birth Record Books, Book No. A 0709, on page 073, under record number 360131, I verified the following content: On February second, two thousand twenty-three (02/02/2023), in this 9th SUBDISTRICT - VILA MARIANA, City and District of São Paulo, State of São Paulo, I proceed with the registration of the birth of LORENZO GRAMKOW DE DONATO, born in São Paulo-SP, male, on January thirty-first, two thousand twenty-three (31/01/2023), at 8:35 p.m., at Santa Joana Hospital and Maternity, in this Subdistrict, São Paulo, State of São Paulo, son of EDUARDO WAGNER MAIDA DE DONATO, driver's license No. 01747690136 Detran-SP, journalist, born in São Bernardo do Campo, State of São Paulo, and MARIANA ROMÃO GRAMKOW DE DONATO, teacher, born in São Paulo, State of São Paulo, residents at Rua Luzitânia, 382, apartment 121, Vila Lusitânia, São Bernardo do Campo, State of São Paulo. At the time of birth, the mother was 33 years old. Paternal grandparents are ANTONIO WAGNER DE DONATO and SILVIA HELENA MAIDA DE DONATO, maternal grandparents are OLIVALDO GRAMKOW and MARIA ROSA ALVES ROMÃO. The registration was made in accordance with Law 6015/1973, Article 30 and Live Birth Declaration No. 30889189201. Registered in the Individual Taxpayer Registry - CPF under No. 607.833.728-92, in accordance with Normative Instruction RFB No. 1548/15. The registration was made in accordance with Provision CG No. 03/2003 of the Judicial Administrative Department of the State of São Paulo, with the declaration signed by the father filed in this Registry Office. Nothing further. I certify. I, (signed) ANA FLÁVIA DA SILVA DE OLIVEIRA, AUTHORIZED CLERK, typed, reviewed, and signed. Nothing more. That is what was contained in said birth record.

I certify that, on March, 2024, this certificate was materialized from the one sent by the Civil Registry Information Center, and I verified the authenticity of its ICP-Brasil standard digital signature.
 Certificate drawn up by BEATRIZ DE JESUS - CLERK of the Civil Registry of Natural Persons of São Paulo - 9th Subdistrict - Vila Mariana, who electronically signed it on March 12, 2024, pursuant to Provision No. 46/2015 of the National Council of Justice.

Civil Registry Office of Natural Persons
 São Paulo - 9th Subdistrict - Vila Mariana - SP
 João Baptista Martelletto - Registrar
 Praça Oswaldo Cruz, 39 Paraíso - ZIP Code: 04004-070
 E-mail: registrocivil@cartoriovilamariana.com.br
 Phone: (11) 30592210

The content of this certificate is true. I certify.

---//signature/---

São Bernardo do Campo - 1st Subdistrict
 Thyfani Evaristo Fernandes - Clerk
 Amount received for the electronic certificate: R\$ 86.29
 Amount received for the physical copy: R\$ 43.00



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111419 - AA000560182



111419 - AA000560182 10/23

I, Carolina Favero da Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



_____ Date: July 28, 2025.



REPÚBLICA FEDERATIVA DO BRASIL
 REGISTRO CIVIL DAS PESSOAS NATURAIS
Certidão Inteiro Teor de Nascimento

NOME
LORENZO GRAMKOW DE DONATO
 MATRÍCULA
12204401552023100709073036013188

DESCRIÇÃO INTEIRO TEOR

C E R T I F I C A, que atendendo o requerimento de **MARIANA ROMÃO GRAMKOW DE DONATO** datado de 04/03/2024, que revendo nesta Serventia os livros de Registros de Nascimento, deles o de nº A 0709, às fls. 073, sob nº de ordem 360131, verifiquei constar o seguinte teor: Em dois de fevereiro de dois mil e vinte e três (02/02/2023), neste 9º SUBDISTRITO - VILA MARIANA, Município e Comarca de São Paulo, Estado de São Paulo, procedo ao registro de nascimento de **LORENZO GRAMKOW DE DONATO**, natural de São Paulo-SP, do sexo masculino, nascido no dia trinta e um de janeiro de dois mil e vinte e três (31/01/2023), às vinte horas e trinta e cinco minutos, no Hospital e Maternidade Santa Joana, neste Subdistrito, São Paulo, estado de São Paulo, filho de **EDUARDO WAGNER MAIDA DE DONATO**, CNH nº 01747690136 Detran-SP, jornalista, natural de São Bernardo do Campo, Estado de São Paulo e de **MARIANA ROMÃO GRAMKOW DE DONATO**, professora, natural de São Paulo, Estado de São Paulo. Estava a genitora na ocasião do parto com 33 anos de idade. São avós paternos **ANTONIO WAGNER DE DONATO** e **SILVIA HELENA MAIDA DE DONATO** e avós maternos **OLIVALDO GRAMKOW** e **MARIA ROSA ALVES ROMÃO**. Registro feito de acordo com a Lei 6015/1973, artigo 30 e Declaração de nascido vivo nº 30889189201. Inscrito no Cadastro de Pessoa Física - CPF sob nº 607.833.728-92, conforme Instrução Normativa RFB nº 1548/15. Registro feito de conformidade com o provimento CG nº 03/2003 da Egrégia Corregedoria Geral de Justiça do Estado de São Paulo, cuja declaração, assinada pelo pai, arquivada nesta Serventia. Nada mais. Dou fé. Eu, (a.) **ANA FLAVIA DA SILVA DE OLIVEIRA, ESCRIVENTE AUTORIZADA**, digitei, conferi e assino. Nada Mais. Era o que se continha em dito termo de nascimento.

Certidão que, em data de 12 de Março de 2024, foi materializada esta certidão enviada pela Central de Informações do Registro Civil, sendo a autenticidade de sua assinatura digital padrão ICP-Brasil por mim conferida.

Certidão lavrada por **BEATRIZ DE JESUS - ESCRIVENTE** do Registro Civil das Pessoas Naturais de São Paulo - 9º Subdistrito - Vila Mariana, o(a) qual assinou eletronicamente aos 12 de Março de 2024, nos termos do Provimento nº 46/2015 do Conselho Nacional de Justiça.

Oficial de Registro Civil das Pessoas Naturais
 São Paulo - 9º Subdistrito - Vila Mariana - SP
 João Baptista Martelletto - Oficial
 Praça Oswaldo Cruz, 39 - Paraíso - CEP: 04004-070
 E-mail: registrocivil@cartoriovilamariana.com.br
 Tel: (11) 30592210

O conteúdo da Certidão é verdadeiro. Dou fé.
 São Bernardo do Campo - 1º Subdistrito
 Thyfani Evaristo Fernandes - Escrevente
 Valor recebido pela certidão eletrônica: R\$ 86,29
 Valor recebido pela materialização: R\$ 43,00



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111419 - AA000560182 10/23

FEDERATIVE REPUBLIC OF BRAZIL

CIVIL REGISTRY OFFICE OF NATURAL PERSONS OF
2nd SUBDISTRICT HEADQUARTERS - SÃO BERNARDO DO CAMPO
STATE OF SÃO PAULO

Bachelor Lázaro da Silva
REGISTRAR

BIRTH CERTIFICATE

I CERTIFY that, on page 21, of Book A - No. 181, of the Birth Registry, under entry No. 101.841, it was made the record for: **JULIA HELENA DE DONATO**, female,

born on **July eleventh, two thousand seven (11/07/2007)**, at 6:33 AM., at NEOMATER S/C LTDA, São Bernardo do Campo, 2nd Subdistrict, State of São Paulo,

daughter of **EDUARDO WAGNER MAIDA DE DONATO**, born in São Bernardo do Campo, 1st Subdistrict, State of São Paulo, and **VANESSA CALIPO LEANDRO**, born in São Bernardo do Campo, 1st Subdistrict, State of São Paulo,

paternal grandparents are **ANTONIO WAGNER DE DONATO** and **SILVIA HELENA MAIDA DE DONATO**

and maternal grandparents are **VISLEI CARNOS LEANDRO** and **VALERIA CALIPO LEANDRO**

The Live Birth Declaration No. 38999806 was presented.

Record made on July 13, 2007.

Notes: The declarant was: **THE FATHER**. **THIS FIRST CERTIFICATE IS EXEMPT FROM FEES**.

The above is true and I certify.

Rudge Ramos, July 13, 2007.

-----//Signature//-----

PATRICIA CRISTINA BAZILHO DIB LOPES
AUTHORIZED CLERK



I, Carolina Favero da Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



_____ Date: July 28, 2025.

REPÚBLICA FEDERATIVA DO BRASIL
OFICIAL DE REGISTRO CIVIL DAS PESSOAS NATURAIS DO
2.º SUBDISTRITO DA SEDE - SÃO BERNARDO DO CAMPO
ESTADO DE SÃO PAULO

Bel. Lázaro da Silva
OFICIAL

CERTIDÃO DE NASCIMENTO

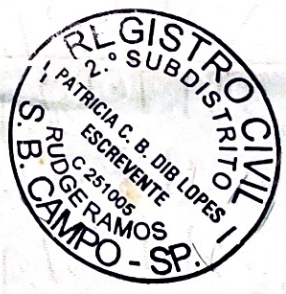
CERTIFICO que, às folhas 021, do livro A nº 181 de Registro de Nascimento, sob nº de ordem 101.841, foi lavrado o assento de **JULIA HELENA DE DONATO**, do sexo feminino, nascida no dia **onze de julho de dois mil e sete (11/07/2007)**, às seis horas e trinta e tres minutos, na NEDMATER S/C LTDA, São Bernardo do Campo, 2.Subd., Estado de São Paulo, filha de **EDUARDO WAGNER MAIDA DE DONATO**, natural de São Bernardo do Campo, 1ºSubd., Estado de São Paulo e de **VANESSA CALIPO LEANDRO**, natural de São Bernardo do Campo, 1ºSubd., Estado de São Paulo, sendo avós paternos **ANTÔNIO WAGNER DE DONATO e SILVIA HELENA MAIDA DE DONATO** e avós maternos **VISLEI CARNOS LEANDRO e VALERIA CALIPO LEANDRO**.

Foi apresentada a declaração de nascido vivo nº 38999806. Registro lavrado no dia 13 de julho de 2007.

Observações: Foi declarante: O PAI. ESTA PRIMEIRA CERTIDÃO É ISENTA DE EMOLUMENTOS.

O referido é verdade e dou fé.
Rudge Ramos, 13 de julho de 2007.

PATRICIA CRISTINA BAZILHO DE LOPES
ESCREVENTE AUTORIZADA



VISTOS VISAS

VISA

UNITED STATES OF AMERICA



Issuing Post Name

SAO PAULO

Surname

ROMAO GRAMKOW DE DONATO

Given Name

MARIANA

Passport Number

GC639879

Entries

12

Annotation

Issue Date

12MAY2022

Sex

F

Control Number

20221173850008

Birth Date

10APR1989

Expiration Date

26APR2032

Visa Type /Class

R B1/B2

Nationality

BRZL

0100

P9427112

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VNUSAROMAO<GRAMKOW<DE<DONATO<<MARIANA<<<<<<<

GC639879<6BRA8904104F3204267B3SPL3AX8R163270

