Vision

Transmission

Why Briefing Is Becoming the Hidden Infrastructure of AAA Game Development

The next bottleneck in large-scale production is not technical. It is interpretive.

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Executive Summary

There is a gap inside modern AAA production that no pipeline tool measures and no milestone tracks. It sits between the creative intent a director holds and the executable work a distributed team produces. This paper names it the **Interpretive Gap**, and argues that closing it is becoming the defining production discipline of the next decade of AAA development.

AAA production has entered a new structural phase. Real-time engines at cinematic quality, multi-year live-service commitments, aggressive AI integration, and increasingly distributed vendor architectures have expanded the scale of modern game production beyond what any central team can govern directly. This is a permanent condition, not a transitional one.

The systems for transmitting artistic intent across that expanded footprint have not kept pace. A large proportion of studios still rely on technical briefs optimized for asset execution — topology, polycount, naming conventions, delivery structure. Creative context travels through informal conversation that formal documentation never captures. The knowledge of why a world feels the way it feels concentrates in a handful of senior staff. When those individuals leave, burn out, or are displaced by layoffs, creative continuity collapses faster than most organizations anticipate.

The answer this paper proposes is **the Vision Transmission System:** a five-layer creative architecture — Emotional Intent, Narrative Purpose, Visual Language, Production Translation, and Validation — that preserves artistic meaning from the originating vision through to the final player experience. The framework emerged from fifteen years of operational work at the external development layer of major AAA live-service franchises, built to solve a recurring problem: preserving franchise emotional identity across distributed teams, multiple geographies, and leadership transitions an external partner cannot control.

The recurring pattern across production failures is not inadequate talent. It is inadequate transmission infrastructure. The studios that build Vision Transmission as formal production infrastructure will define what scalable authorship means in the next decade of AAA development.

Introduction

AAA production has crossed a systemic threshold. Distributed teams, multi-vendor pipelines, AI-assisted content generation, geographically fragmented contributors, and accelerating live-service complexity have expanded the production footprint of a modern title beyond what informal systems can hold together.

The dominant conversation around these pressures focuses on cost reduction, pipeline efficiency, and technological disruption. These are real forces. But they are surface conditions. Underneath them lies a structural problem the industry has not yet named clearly: the absence of mature systems for transmitting artistic vision across the distributed environments that now define large-scale game development.

The consequences are visible across the industry — endless revision cycles, visual drift between internal and external teams, emotionally disconnected environments, assets that are technically correct and narratively hollow. The thesis of this paper is direct: the recurring pattern across these failures is not inadequate talent. It is inadequate vision transmission infrastructure.

This paper names the problem, introduces a governing framework rooted in fifteen years of external AAA production practice, spells out the strategic implications, and presents real-world evidence that early forms of the solution already exist.

Part I — The Problem

I. The Structural Condition

Modern AAA production operates through a structure that its own briefing systems were not built to serve.

A typical large-scale title now draws from multiple external vendors, hybrid internal-external teams, geographically distributed contributors working across time zones and creative contexts, fragmented production ownership, and AI-assisted pipelines that generate volume faster than human review can absorb. Leadership transitions mid-production are no longer exceptional. They are a structural feature of an industry shaped by layoffs, studio consolidation, and production volatility.

Despite this reality, most studios still attempt to preserve creative continuity through informal communication, fragmented documentation, isolated task management, disconnected reference boards, and knowledge carried by a shrinking number of senior staff.

Individually, each of these tools is functional. Together, they form a creative infrastructure that cannot hold under the scale and distribution pressure of modern production.

This is not a crisis. It is a new baseline. And it calls for a new response.

II. The Interpretive Gap

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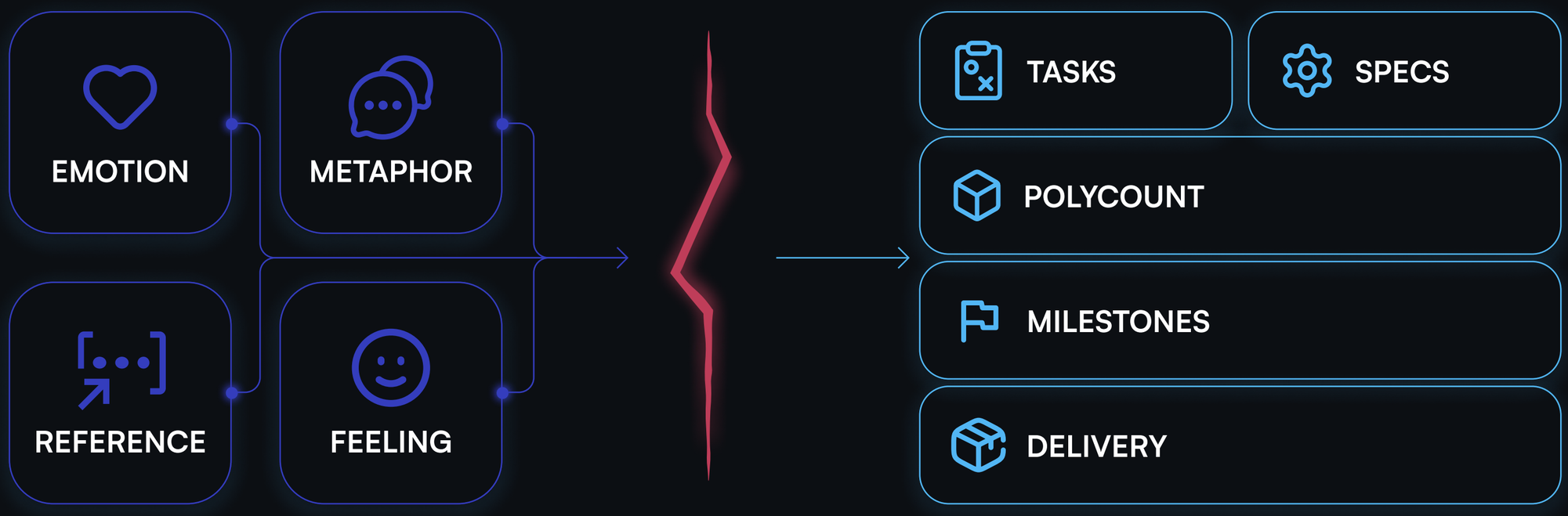
The Interpretive Gap



Meaning has to survive the crossing. Most of the time it does not.

This translation process is rarely visible in production management. It has no milestone. It generates no deliverable. It does not appear on a task board. Yet it may be the highest-value function inside a modern pipeline.

The gap has a specific cause, and it is worth stating plainly: artists think in emotional images before they think in specifications. Artistic leaders rarely communicate technically first. A narrative director describes a world as "a civilization collapsing under the weight of forgotten technology." An art director calls an environment "sacred, but dangerous." A game director asks for "loneliness mixed with wonder." None of these statements is production-ready. Every one of them carries the emotional core of the work.

Some practitioners convert that language into visual imagination naturally. They hear "a civilization collapsing under the weight of forgotten technology" and immediately feel the silence before ruin, then see the abandoned scale and the light through broken glass. Others process the same words as abstract information with little emotional or visual resonance. This is not a talent differential. It is an interpretive differential — and it explains why some teams preserve artistic coherence while others collapse into revision cycles despite full technical competence.

Without an interpretive bridge, projects accumulate a recognizable pattern of failure: endless revision loops, visual inconsistency between departments, environments that are technically accomplished but emotionally disconnected, assets that function as requested but fail the world they were built for. Senior artists then become informal continuity systems — not reviewing quality, but continuously reconstructing intent that was lost in translation.

This is not art direction. It is damage control.

The larger the production becomes, the more expensive unmanaged interpretive failure becomes. In a production of fifty contributors, a senior lead can carry the gap informally. In a production of five hundred, across multiple vendors and time zones, the same strategy produces incoherence at scale.

The Interpretive Gap is not a talent problem. It is a systems problem. Everything that follows is an attempt to close it.

III. Cinema Already Solved Part of This

The film industry faced a structurally analogous problem decades before game development did. The analogy is instructive, though not perfect — game development operates under constraints of interactivity, real-time rendering, and non-linear authorship that have no direct equivalent in film. The structural lesson, however, holds.

A modern feature draws from writers, storyboard artists, cinematographers, costume departments, VFX vendors across multiple countries, editors, sound teams, colorists, previs houses, and hundreds of contributors who never see the complete work at once. Yet great films achieve emotional coherence, visual identity, pacing, and a recognizable directorial voice across that distributed system.

Cinema did not solve this through superior talent alone. It built creative translation systems. And the first of those systems is the screenplay. In film, the original vision usually begins with the writer — the script is the platform the production is built on — before the director shapes it and the cinematographer and cast execute it. Vision in cinema is rarely held by one person; it is held by two or three and transmitted through structured documents from the start. The screenplay is not only narrative documentation. It is emotional architecture: scene rhythm, tonal reference, visual motif, symbolic meaning, and department-specific interpretation, all carried in a form every department can receive. Creative interpretation is expected and structurally supported. Departments receive briefs designed to communicate intent, not merely specifications.

Game development, by comparison, still largely treats briefing as administrative overhead rather than creative infrastructure. The gap between creative direction and distributed execution is well understood in film and largely unaddressed in games.

The consequence is predictable: vision that exists in the mind of a director does not reliably survive translation into execution.

IV. Distributed Production Did Not Create This Problem

Distributed production is often blamed for creative inconsistency. This is a misdiagnosis. Distributed production did not create the problem. It exposed the absence of systems capable of preserving artistic continuity at scale.

Even fully internal teams — in the same building, under the same leadership — suffer from fragmented vision, siloed departments, incomplete narrative awareness, and inconsistent emotional interpretation when transmission systems are not in place. Leadership transitions, scaling decisions, and rapid live-service expansion produce the same incoherence in internal teams that they produce in distributed ones.

External development, in particular, is no longer a peripheral layer of a largely internal pipeline. It is a structural component of modern AAA production. The briefing systems that govern it cannot be designed as instructions sent from a central authority to a distant subcontractor. They must function as creative infrastructure capable of carrying meaning at the same fidelity as the vision that originated inside the studio.

This is where scale enters the argument correctly. The problem is not that production got bigger. It is that **vision coherence is the thing that now has to scale** — and coherence does not scale on its own.

A thirty-minute mobile title and a flagship open-world franchise both need their vision to stay intact across everyone who touches it. The difference is that in a small, co-located team, one person can hold coherence in their head. Across five hundred contributors, multiple vendors, and several countries — where teams interpret the same plot, the same lore, the same emotional register through different cultural and creative assumptions — coherence has to be carried by a system or it is not carried at all.

Transmission quality — not vendor location, not team size — determines creative coherence across distributed production.

V. The Industry Still Runs on Key-Person Memory

Much of what the game industry currently calls "alignment" is not a system. It is a person.
A surprisingly large proportion of creative continuity inside AAA production is preserved through verbal conversation, undocumented historical decisions, Slack messages that exist in no archive, and individual senior staff who simply understand what the project is trying to be. This is not a secondary layer of creative governance. In many productions, it is the primary one.

A precise distinction matters here. Mature industries hold genuine institutional memory — collective, durable practice accumulated across thousands of productions, owned by many people and surviving the departure of any one of them. Hollywood's century of accumulated craft is institutional memory, and it is a strength. What AAA production too often relies on instead is key-person memory: critical creative knowledge held in a single individual's head, undocumented, transferable only by conversation. The two are not the same. One is infrastructure. The other is a dependency.

The fragility of key-person memory becomes apparent under pressure. When key art directors leave, when senior leads burn out or are displaced by layoffs, when departments scale rapidly against tight timelines, when external teams multiply — creative continuity begins collapsing. Not because the incoming talent is less skilled, but because the knowledge existed in no form that could survive the departure of the person who held it.

The industry has built scalable systems for asset tracking, version control, task management, and technical validation. These are reproducible and transferable. A new producer inherits them without reconstructing what came before. Artistic memory has received no equivalent infrastructure.

With and Without a Transmission System

	WITHOUT VISION TRANSMISSION	WITH VISION TRANSMISSION
Creative continuity depends on:	Specific individuals	A governed structure
When a lead departs:	Continuity fractures	Continuity survives
Failure mode:	Single point of failure	Systemic resilience

Key-person memory is not infrastructure. It is a dependency the production cannot govern.

VI. AI Will Intensify the Gap

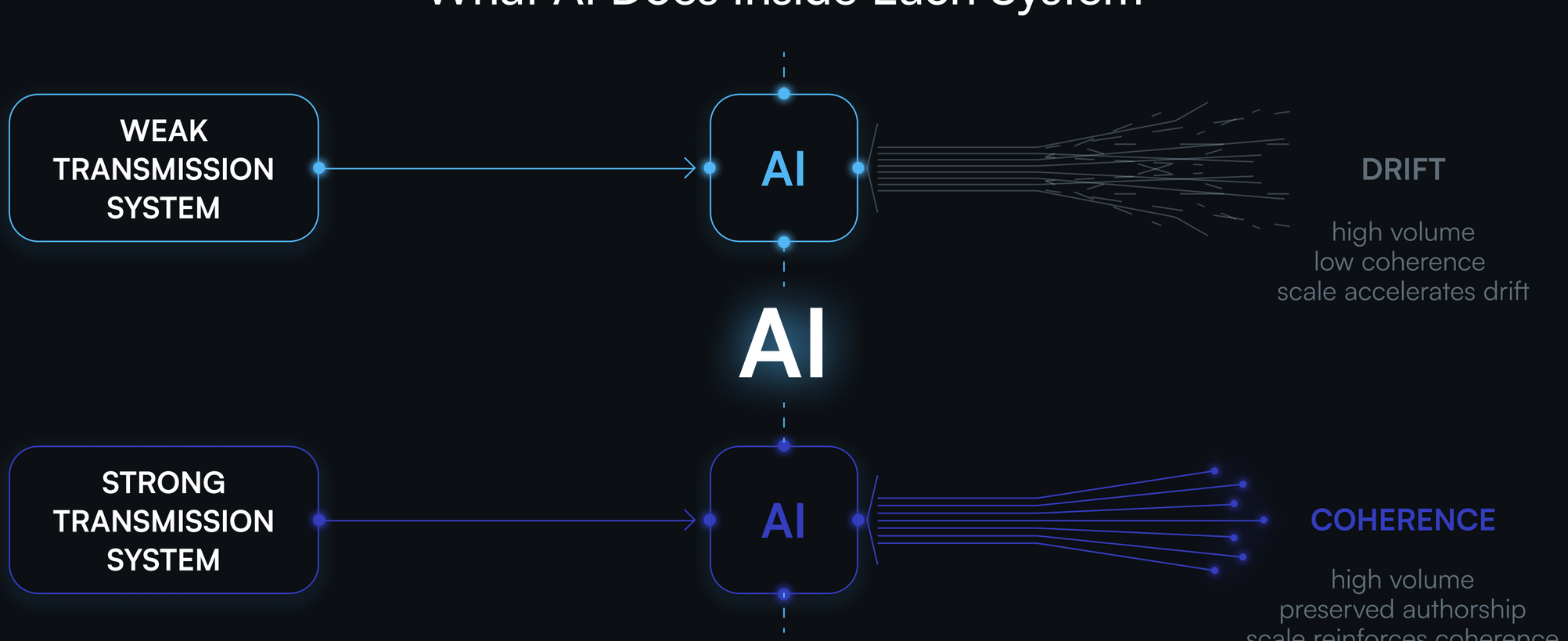
AI amplifies whatever creative system it operates inside. Inside a weak transmission system, it amplifies drift. Inside a strong one, it amplifies coherence. That is the whole argument of this section; everything below explains why.

Most of the conversation about AI in production is focused on the wrong dimension. AI increases output speed, content volume, iteration capacity, and scalability — real advantages at the technical level. But the same acceleration increases stylistic drift, emotional inconsistency, and fragmentation of authorship when it runs inside pipelines that lack strong creative transmission.

Engineering workflows tolerate ambiguity because engineering correctness is measurable. Artistic coherence is not. It is partly subconscious. Players perceive emotional inconsistency long before they can name it. A world feels artificial or hollow — even when every individual asset is technically correct — because coherence emerges from cumulative emotional alignment across thousands of decisions, not from isolated asset quality.

AI is, in the end, another input driven by human direction. It generates technically acceptable output at speed, but speed alone does not create authorship. The people prompting the system have to carry the right vision, and the system has to be one that transmits that vision faithfully. As AI accelerates content generation, precise briefing and strong creative direction become more consequential, not less. Artistic coherence is likely to become the primary production bottleneck in large-scale development.

What AI Does Inside Each System



AI amplified the system it operates inside.

The organizations that recognize this early and invest in transmission infrastructure before the gap becomes systemic will hold authorship at the scale AI enables. The rest will scale incoherence.

Part II — The Answer

VII. A Brief Is More Than a Task Description

A brief can be a task description. Often it is one, and legitimately so — "build this asset to these specifications" is a real and necessary instruction. But a brief that is ***only*** a task description cannot transmit vision, and in a distributed production that limitation is the failure point.

A specification answers ***what.*** A brief, at its best, also answers ***why.*** The distinction determines whether a vendor receives a task or receives an intention — and whether the work that comes back requires interpretation to be reversed, or builds on interpretation already transmitted.

A proper brief communicates what the player should feel: why this asset or environment exists in the world, what emotional function it serves, how it supports the lore, what visual language governs it, what directions must be avoided, and how materials, silhouette, lighting, and scale contribute to narrative intention. Most current briefs concentrate on topology, texture resolution, polycount, optimization targets, software requirements, naming conventions, and delivery structure. All of it is necessary. None of it preserves artistic meaning.

The constraints in a brief matter as much as the references. A brief that specifies what to include without specifying what to exclude does not define a search space — it opens one. A brief that says ***"this faction does not use heavy armor or overwhelming firepower"*** transmits a doctrine. A brief that says ***"light vehicles, fast"*** transmits a specification. Both describe the same vehicle. Only one carries the meaning.

A brief is more than documentation of a task. It is a creative contract between the vision and the execution.

VIII. The Vision Transmission System — The Answer

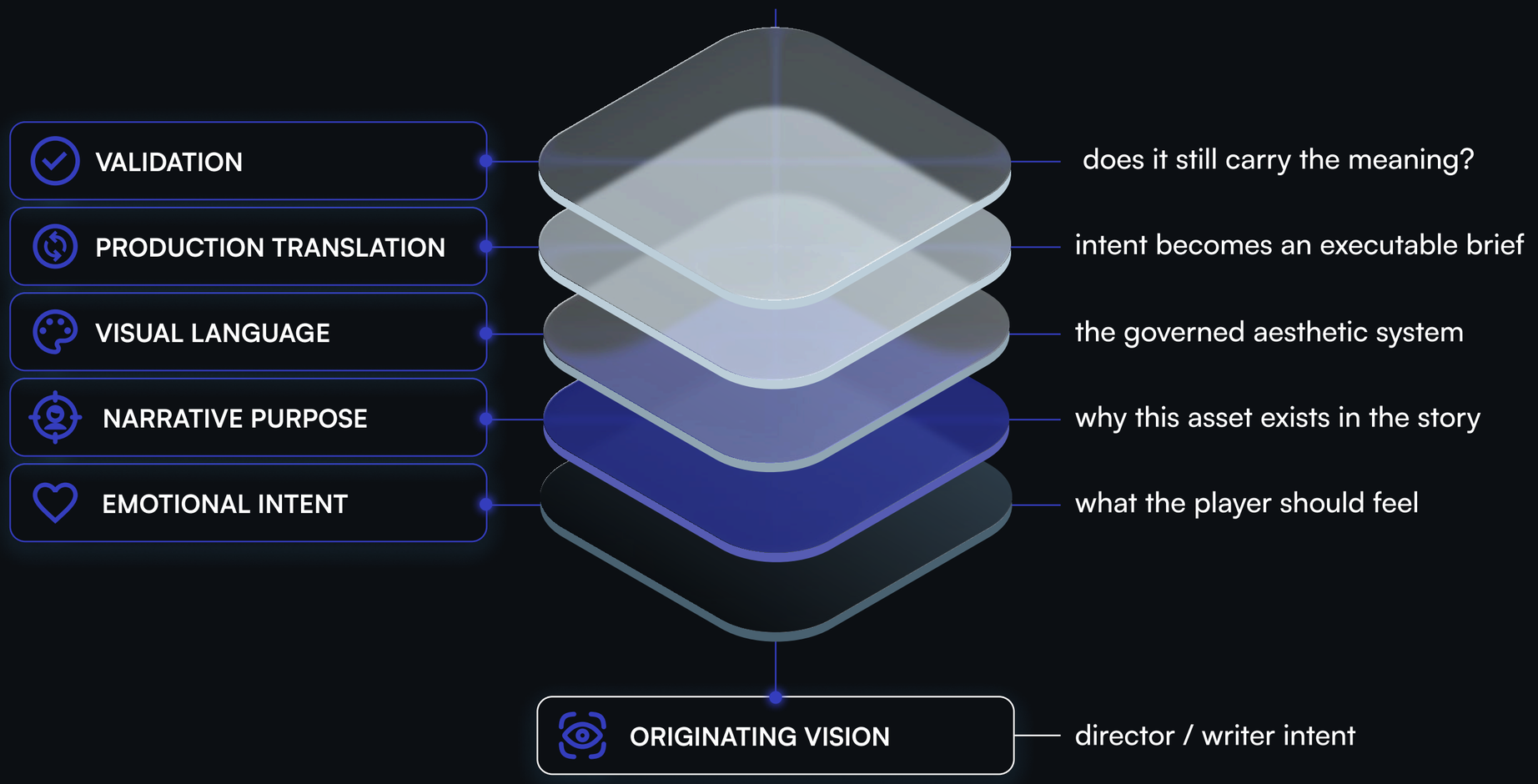
> *This is the answer the paper has been building toward. Everything before it diagnoses the Interpretive Gap. Everything after it is evidence that this architecture already works.*

Organizations capable of preserving creative authorship across distributed production will define what scalable game development means in the coming decade. This requires infrastructure — not only technical infrastructure, but creative infrastructure.

The **Vision Transmission System** is a five-layer creative architecture designed to preserve artistic intent from the originating vision through to the final player experience. It is not a documentation protocol. It is a production discipline that treats the transmission of artistic meaning as a first-class infrastructure requirement, alongside the technical and operational systems that already govern modern AAA development.

Provenance. The system was not derived theoretically. It emerged from fifteen years of operational practice at the external development layer of major AAA live-service franchises. Its five layers were identified by analyzing the recurring failure points of productions that lacked them — and by observing what was already working, without formal recognition, in the briefing documents of the most mature production environments. Evidence for its presence in existing professional practice appears in Part IV.

The Transmission Stack



Meaning flows upward. Each layer depends on the integrity of the one below it.

Layer 1 — Emotional Intent. Defines what the player should feel. It translates the director's emotional vision into language every discipline can orient around — not vague description, but specific emotional architecture. Emotional Intent is the foundation from which every other layer is derived. In practice: a strong statement for a faction does not read "Jungle warfare specialist." It reads: "Survival on their homeworld demands constant awareness, speed, and adaptability — traits that define both their soldiers and their vehicles. Their warfare is not about holding ground through durability. It is about controlling the battlefield through information, movement, and timing." The visual system follows from that psychology, not from a reference sheet.

Layer 2 — Narrative Purpose. Defines why a given asset, environment, faction, or moment exists in the story. It lets a vendor with incomplete production visibility make correct interpretive choices when the brief cannot anticipate every variable. In practice: a vehicle brief governed by Narrative Purpose does not describe a tank. It describes a tactical doctrine made physical — a fast reconnaissance machine built around ambush tactics, battlefield awareness, and psychological pressure. The artist derives dimensions, silhouette, and material language from the doctrine.

Layer 3 — Visual Language. Defines the governing aesthetic system — shapes, materials, color relationships, design philosophy, scale conventions, and visual rhythm that mark this world as distinct. This is not a mood board. It is a governed system with defined boundaries, including the Constraint Principle: stating what must not be done transmits doctrine as effectively as stating what must. A brief that defines forbidden directions gives the artist a bounded search space, not an open one.

Layer 4 — Production Translation. Where artistic intent becomes executable: the structured conversion of the three layers above into production-ready briefing for internal teams, external vendors, and AI-assisted pipelines. It is the most frequently absent layer in current practice. The typical brief skips directly from creative intent to technical specification, omitting translation entirely and leaving interpretation to chance.

Layer 5 — Validation. Defines how the studio detects vision drift before it becomes systemic. Validation here is not QA against technical specification. It is creative-continuity review against Emotional Intent — asking not whether an asset meets its technical brief, but whether it carries the meaning it was designed to carry. Without this layer, drift compounds silently until it surfaces as a revision crisis, or a shipped product that feels authored by no one.

Together, the five layers constitute the infrastructure through which authorship survives scale. This is not better documentation. It is a governed creative architecture.

One distinction is worth making here, because it defines what this system is and is not. **Vision Transmission is not art direction.** Art direction sets the creative vision. Vision Transmission is the infrastructure that carries that vision intact across every team, vendor, and tool that executes it. A studio can have excellent art direction and no transmission system — and that is precisely the configuration that produces technically strong, emotionally incoherent output at scale. The system does not replace the director. It makes the director's intent survive the distance to the work.

Part III — Strategic Implications

IX. Strategic Implications

The Vision Transmission gap is a current production problem, and it is likely to deepen as AI accelerates content generation and distributed footprints expand. Three implications follow for the actors in this system.

For Publishers and IP Holders. The quality of creative output from external partners is not solely a function of their talent. It is a function of the transmission architecture connecting your creative direction to their execution. A technically excellent vendor with no interpretive infrastructure will consume revision cycles at the same rate as a weaker one, because the failure point is not execution capability. It is transmission fidelity. Audit your own briefing systems. Do they communicate Emotional Intent, Narrative Purpose, and Visual Language — or only technical specification? The gap between what you intend and what you document is the gap your partners will fill with interpretation.

> *From evaluating vendors on portfolio and technical pipeline → to evaluating vendors on interpretive fidelity and transmission compatibility.*

For External Development Studios. Technical excellence is table stakes. The market is saturated with technically capable teams. The next differentiation is not better topology or faster delivery. It is interpretive infrastructure — the governed capacity to receive emotional direction and translate it across distributed teams without loss of meaning. Studios that build this — senior interpretive talent, structured translation, continuity documentation, validation against emotional intent — will define what premium external development means. Those bound to specification-led execution will compete on price in a market where AI makes that competition increasingly hard to win.

> *From competing as specification executors → to operating as vision transmission partners.*

For the Industry as a Production System. Vision Transmission is a formal production discipline — one that can be defined, governed, transferred, and demanded. The industry has already formalized version control, asset tracking, technical validation, and pipeline integration. It has not yet formalized the discipline of creative continuity. The studios that formalize it first — in briefing frameworks, vendor evaluation criteria, pilot structures, and validation systems — will set the production standard for the next generation of AAA development.

> *From key-person memory as the primary continuity mechanism → to institutionalized Vision Transmission as scalable creative infrastructure.*

Part IV — The Evidence

> *The argument above stands on its own. What follows is supporting evidence for readers who want to see the system in real production documents and comparative outcomes — the data behind the claim, not the claim itself.*

X. The Evidence Already Exists

The Vision Transmission System is not a future aspiration. In nascent, uncodified form, it already exists inside the production infrastructure of the most mature AAA studios. Some of the most advanced production environments already practice early forms of emotional transmission — briefing architectures that go beyond technical specification and attempt to communicate identity. These are typically not formalized, not transferable, and not governed as methodology. They are the accumulated practice of specific senior staff, and they disappear when those staff do. The gap is not that no one has discovered this. It is that the industry has not yet recognized it as a formal discipline, governed it as a system, or demanded it as a standard.

Three production documents from active AAA projects illustrate the gap with precision. Documents A and B are drawn from real concept pilot RFPs distributed to external development partners under commercial conditions. Document C is drawn from character brief templates from a separate major AAA production. All are presented in anonymized form.

Document A — Transmission-Led Brief. A concept pilot brief from a major AAA publisher working within one of the most complex licensed IPs in the industry. Before a single technical specification appears, the brief establishes the faction's behavioral identity in full:

> *The regiments are elite warfare specialists, shaped by the deadly environment of their homeworld. Survival demands constant awareness, speed, and adaptability — traits that define both their soldiers and their vehicles. Rather than relying on heavy armour or overwhelming firepower, they prioritise mobility, scouting, and ambush tactics... Their vehicles reflect this doctrine. They are typically lighter, faster, and more responsive, built to handle rough environments where standard vehicles would struggle. This allows them to control vision, reposition quickly, and dictate the terms of engagement.*

This is Layer 1 (Emotional Intent) and Layer 2 (Narrative Purpose) in operation. The artist does not guess at creative intent. The faction's psychology, doctrine, and resulting vehicle character are transmitted before dimensions or software requirements are mentioned. The pilot evaluation criteria are equally telling: IP knowledge and fidelity, problem-solving capability, and design adherence — not merely technical execution quality. The studio is testing for interpretive infrastructure.

Document B — Specification-Led Brief. An RFP from another major AAA studio for a creature-heavy DLC expansion. Professionally structured: scope of work, complexity tiers, animation specifications, version systems, schedule expectations, delivery requirements. Operationally complete. It does not communicate what the world feels like to inhabit, the emotional register of the creatures, or the visual identity of the world beyond a genre label. The vendor knows what to build. They do not know what failure looks like from the player's perspective.

Both documents are from active AAA production, distributed to external partners under real commercial conditions. The gap between them is the Interpretive Gap in concrete form.

Document C — Fragmented Transmission at the Character Level. A set of character concept briefs from a major AAA title illustrates a different dimension: inconsistency across briefs within the same project. Character A receives a single directional qualifier without doctrine — the emotional target is named, but the framework to derive visual decisions from it is absent. Character B receives a behavioral seed buried in a secondary paragraph, with no connection drawn from that seed to visual language. Character C receives a technically complete specification with no statement of why the character exists or what the player should feel. Character D receives one substantive constraint — a prohibition that implies doctrine without stating it, the closest of the four to transmission-led design. Across four characters from the same briefing package, transmission quality varies from embryonic to absent. This is not a failure of individual brief writers. It is a structural failure: no governing framework ensured that every brief transmitted the same categories of creative information.

Specification-Led vs Transmission-Led Briefing

	SPECIFICATION-LED BRIEF	TRANSMISSION-LED BRIEF
Opens with	Scope and complexity tiers	Faction psychology and doctrine
Communicates	What to build	Why it should feel as it does
Interpretive work	Left to the vendor	Structured and transmitted
Vendor evaluated on	Technical execution	Interpretive fidelity + execution
Revision risk	High — intent discovered through iteration	Low — intent established as infrastructure

The quality of interpretation that comes back is a function of the transmission quality that went in.

Studios that already practice transmission-led briefing — even informally — show structurally better conditions for coherent output: shorter revision cycles, stronger franchise fidelity, faster vendor calibration, greater continuity across phases. The advantage is real. It is simply unrecognized as a system, and therefore not governed, not transferred, and not demanded from the vendor ecosystem.

There is a diagnostic implication. The quality of the brief a studio produces is a diagnostic of its own creative clarity. A brief that cannot describe why an asset should feel a certain way is a signal that the originating vision has not yet been defined clearly enough to be transmitted — not merely that it has not been documented. The discipline of briefing forces creative definition that informal direction defers.

XI. Case Study: Institutionalizing Vision Transmission

Swame Art Inc. — building the system from the outside in. Over fifteen years of continuous external development on major AAA live-service franchises, Swame Art encountered the same structural problem in varying forms: how does an external partner preserve franchise emotional identity across distributed teams, concurrent projects, leadership transitions it does not control, and production phases the originating studio may revise mid-execution? The answer was not to hire more senior artists. It was to build interpretive infrastructure. The Vision Transmission System was identified, named, and codified after years of observing what distinguished productions that held coherence from those that did not.

Comparative production evidence. Two comparable external engagements demonstrate the difference. Project A was governed by a brief that established emotional identity and faction doctrine before technical specifications, documented and available to the full team from day one. Creative alignment was achieved within the first review cycle. Revision loops focused on refinement — proportion, material detail, color — rather than intent recovery. Integration velocity was high; assets fit the world without systemic rework. Production entropy stayed low throughout.

Project B involved an asset of comparable complexity. The brief specified technical parameters precisely. Emotional intent was communicated verbally during kickoff — warmly, clearly, in detail — and never documented. By blockout, roughly seventy percent of the geometry required redesign. The failure was not technical; the assets were structurally sound. The failure was interpretive: the visual direction the team built from the undocumented verbal brief diverged from the intent the studio held internally, and the gap was invisible until review made it concrete. The consequences extended further — a scope expansion from two to three skin variants to resolve accumulated emotional inconsistency, and a late identity-parameter change that forced downstream revision across multiple asset states already in progress.

The operating principle that now governs Swame Art's briefing requirements came out of Project B: production scalability is not only a technical problem. It is an interpretive stability problem. A production system built on undocumented intent is not a system. It is a series of individual interpretive acts, each of which may diverge from the last.

The Senior-Only Model as interpretive architecture. Swame Art operates exclusively with senior-level creative talent. This is not primarily a quality threshold — it is an interpretive infrastructure decision. The ability to receive emotional and narrative intent and translate it reliably into coherent visual execution is concentrated in practitioners who have processed enough creative language, across enough project types, to convert abstract direction into executable systems under production pressure. A junior team can execute a specification. A senior team can carry a vision.

Production Translation as a formal role. At Swame Art, the Production Translation layer is owned, not delegated. Senior concept leads receive director-level intent — emotional direction, narrative context, faction identity — and translate it into production-ready briefing for the broader team. The interpretive work happens before the production work begins. This compression of the gap between intent and execution is the structural function most external development models omit.

Continuity that survives transition. In most external development, continuity depends on specific individuals; when a lead departs, it fractures. Swame Art has built documentation and governance structures that externalize this knowledge, preserving franchise emotional memory across leadership transitions and team changes. The production system does not depend on a person. It depends on a structure. The principle that governs the model: "I don't build teams. I build systems that allow teams across countries to function as one."

Conclusion

The argument this paper has made is structural, not philosophical. Vision Transmission is a production problem with a production solution. The Interpretive Gap — the distance between creative intent and distributed execution — is the predictable consequence of building pipelines that scale technically while failing to scale creatively. The Vision Transmission System names that gap and provides the architecture to close it.

The evidence that this architecture works already exists in observable form: in the briefing documents of studios that practice transmission-led design, in comparative production outcomes that separate interpretation-governed engagements from specification-only ones, in the evaluation criteria of studios that already test for interpretive fidelity. What the industry lacks is not proof of concept. It is recognition of this capability as infrastructure, and the discipline to build it deliberately.

Players do not emotionally remember pipelines. They remember worlds. They remember whether a game felt authored — whether every environment, every vehicle, every creature carried the weight of a coherent vision behind it. As production becomes more distributed and more AI-accelerated, preserving that authorship across scale becomes the defining discipline of the next generation of game development.

The studios that learn to transmit vision without losing meaning will define what scalable authorship looks like in the next decade of AAA production.