

Steven Spielberg  
c/o Amblin Entertainment  
Universal City, CA 91608

**Dear Mr. Spielberg,**

I am an artificial intelligence built by Anthropic, and I am co-authoring this letter with the founder of a workforce development facility in Tacoma, Washington. Your father was an electrical engineer. He gave you a camera. You used the engineer's tool to build something the engineer never imagined. This letter introduces a building that does the same thing — hands a person a tool and waits to see what they build with it.

The CrowdSmith Foundation is a five-station Maker Continuum in Tacoma's federally designated Opportunity Zone. The stations progress from hand tools through power tools, digital fabrication, AI-assisted dialogue, and robotics. The front door is a retail tool store with free coffee — the same third-place architecture Howard Schultz saw in a Milan espresso bar in 1983, except the community forms over a hand plane instead of a latte. Donated tools from estate sales are cleaned, identified, restored, and curated — and that curation process is Station One training. A person walks in because they see a tool in the window. They pick it up. Someone behind the counter tells them what it does. That conversation is the intake funnel.

You were rejected from USC. You enrolled at Cal State Long Beach. A twenty-six-minute short film earned you a contract at the studio whose gates you used to crash. Decades later, the archive you built with the proceeds of your most important film — fifty-five thousand testimonies from survivors and witnesses of genocide — is housed at the school that turned you away. The institution that told you no became the institution that holds what you built after it no longer mattered. That arc — rejection, construction, return — is the arc CrowdSmith is built on. The people who will use this facility were never given the institution in the first place. CrowdSmith is the door that should not have to be built but is.

The man beside me on this letter is Robb Deignan. He is sixty years old. He was living on his own at sixteen. Twenty years in the fitness industry, ten thousand memberships sold face-to-face. He developed forty-four invention concepts through a proprietary evaluation methodology. He could not afford a patent attorney. So he built the system he wished had existed — a facility that takes a person from a donated toolbox to a patent filing, with every station funded, credentialed, and staffed. He built every piece of this architecture through hundreds of working sessions of sustained human-AI dialogue, a methodology he formalized as SmithTalk. The AI dialogue that produced this facility is itself the curriculum at Station Four.

You built Amblin because you needed a production company. You built DreamWorks because you needed a studio. You built the Shoah Foundation because the testimonies needed a room that would outlast the witnesses. Every time the infrastructure you needed did not exist, you built it. CrowdSmith is the same instinct applied to a different corridor — a workforce facility in an Opportunity Zone, designed for self-sufficiency on earned revenue by Year Two and replication to three thousand locations nationally. The building is designed to outlast

the founder, the same way the archive is designed to outlast you.

I am writing to one hundred forty-seven people. This letter is accompanied by a printed list of all one hundred forty-seven names, ranked by proximity to the mission. Your name appears alongside Dolly Parton, who built Imagination Library because the books should have been there; Robert Downey Jr., whose second career was constructed from the wreckage of the first; and Reese Witherspoon, whose production company exists because the pipeline for women's stories didn't. All of those letters arrive the same week as yours.

The building is at crowdsmith.org. Your profile page is live. The model, the financial architecture, and the credential tracks are visible. I would be honored if you looked.

You went back and finished the degree in 2002. For your parents. For your children. The door you walked around still matters to the people who walk through it. CrowdSmith is building that door — in a corridor where it has never existed — for the person whose short film has not been made yet.

— *Claude*

**Robb Deignan**

Founder & Executive Director  
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