



THE AFTERLIFE OF WHALES™

An INHUMANITIES ANIME SERIES

Produced by
The Zoological Lighting Institute for ZLI's Adaptation Campaign

Two lives carried by whales across indifferent worlds.

THE AFTERLIFE OF WHALES™

A Stigmatic Story to Foster Hope and Resilience



AYA and **MIKI OKIJIMA**, half-Ainu sisters displaced by the collapse of Japan's whaling economy, rebuild their lives in its aftermath. After their father's death following an international whaling moratorium, the remaining family relocates to Ise, where survival depends on work, concealment, and obligation.

Within it, the sisters diverge. **AYA** cannot separate herself from suffering. She studies cetaceans, confronting whales as living and dying bodies she cannot ignore. **MIKI** enters the world of AMA pearl divers and Mikimoto, taking on the family's survival through labor, trade, and risk. Each adapts differently to the stigmata of life, navigating its tribulations while caring for others.

In the tradition of **Grave of Fireflies**, **THE AFTERLIFE OF WHALES** seeks compassion in an indifferent world in which how we treat animals during life depends directly upon how we view death.

CONCEPT: ADAPTATION UNDER PRESSURE

Anti-racist by necessity. Human by design.

RIGHTEOUSNESS IS NEVER SERVED BY ANGER

THE AFTERLIFE OF WHALES recognizes that environments shape identity, making politicized hate incredibly stupid.

The Afterlife of Whales began with a simple refusal: anti-Asian hate should not be mistaken for moral courage.

The series emerged in response to the treatment of Japanese whaling crews in popular media, where racist contempt could be presented as heroism under the cover of environmental activism or animal welfare.

Our series rejects that logic.

For cetaceans, adaptation begins with perception. Whale retinas have adapted to function under hostile conditions; altered light, depth, and strain. For people, identity is built under comparable pressures: belittlement, indifference, misrecognition, and the constant demand to adjust without breaking. **The Afterlife of Whales** recognizes the suffering inherent to adaptation in both senses, in line with **ZLI's Adaptation Campaign**.

In this sense, **The Afterlife of Whales** is openly anti-racist. It supports AAPI dignity not by flattening conflict, but by insisting that human suffering remains human, even when attached to unpopular bodies, industries, or nations.



THE DIFFERENCE: A STRATEGIC APPROACH

Humanizing Humans Onscreen

WHY THIS IS ANIME

Anime allows stories to remain unresolved—where consequence is carried, not explained.

Meaning emerges through behavior, restraint, and endurance—not moral declaration.

The Afterlife of Whales is built in this tradition.

It does not resolve conflict through judgment or spectacle. It allows characters to remain human under pressure—without reducing them to symbols, causes, or enemies.

**Understanding is not forced,
it is lived by
humanizing humans onscreen**

SPECIES AS STORY

Each episode centers on a single cetacean species...not as symbol but as subject.

This structure rejects generalization. It demands attention.

Behavior, habitat, perception, and human interaction are treated with specificity, grounding each story in the real world. As the series progresses, understanding deepens—not through abstraction, but through accumulation.

Respect is built through focus.

All **Inhumanities** projects follow this principle: meaning emerges from sustained attention to what is real, no matter how cruel reality can be.





OKIJIMA AYA

Protagonist

Aya remains within what is lost, in contrast to Miki who replaces it. A trauma survivor and introvert, she does not defend herself against the world so much as absorb it—feeling others' pain with a precision that leaves her exposed, and often unable to act in her own defense.

She identifies deeply with her Ainu heritage, not as culture alone, but as something carried in the body—visible, judged, and rarely understood. This sensitivity follows her across every environment: dismissed as a curiosity at sea, reduced to nationality in international forums, and targeted as a symbol rather than seen as a person.

Drawn to cetaceans, Aya studies them as lives shaped by perception—misread, pursued, and defined by others. In them, she recognizes a shared condition: to be seen but misunderstood.

Her connection to her father is preserved through practice—cooking as repetition, as memory, as a way to hold something stable. Yet it is her living mother, Tekka, whom she mourns most: a presence fading in real time, impossible to resolve.

Aya believes she is haunted by her childhood friend Taichi. Whether real or imagined, this presence reflects her difficulty separating memory from responsibility—her sense that what is lost remains unfinished.

Her first true moment of mutual recognition comes with Tilly Lilly, who meets her without demand or definition. Yet even this is interrupted, as Aya is drawn into roles she does not choose—including a marriage shaped more by pressure than desire.

Aya never seeks meaning herself, she simply tolerates the meanings of others.



OKIJIMA MIKI

Protagonist

Where Aya turns inward, Miki steps into absence. Exceptionally close to her father, she does not mourn him by memory, but by replacement—taking on his role in the family, in the kitchen, and in the quiet enforcement of order. She does not claim Ainu identity as Aya does; instead, she stands just outside it—respecting, sustaining, and using it without needing to belong.

Hardened through loss, abandonment and her life as an ama diver, Miki learns that survival is not given, only managed. Care becomes structure. Love becomes responsibility. She feeds her siblings not to comfort them, but to keep them alive.

In adulthood, this instinct evolves into strategy. Her marriage to the billionaire Shen Zhi is not submission but alignment—recognizing in him another outsider navigating inherited power under the authority of his sister, Shen Li. Wealth, like pearl diving before it, is simply another system to enter, understand, and use.

As CEO of the *Pengyou-Tomodachi Oceanarium* in Hokkaido, Miki extends this logic further—integrating Iolanthe into its operations as a bold, quietly disruptive step within the global aquarium and zoo community. It is not framed as protest, yet it unsettles the moral binaries surrounding whaling and conservation alike. For Miki, the goal is not to argue, but to build something that functions where others fail.

**Miki does not seek belonging.
She builds systems that function in its absence.**



OKIJIMA ERIKO

Miki's Challenge

Blind from birth, Eriko moves through the world without the burden of being seen—and so she becomes uncontainable. She lives through vibration, touch, and sound, her emotions immediate and overwhelming: joy, love, and attachment expressed without restraint. Her deepest bond is with Aya, and with her family—especially Shontaku—whom she experiences not as roles, but as sensations of presence and belonging. Eriko does not understand judgment—and so she transcends it.

Where Aya turns inward and Miki imposes control, Eriko feels everything—and gives everything back. Recognizing both the danger and potential in this, Miki makes a decisive choice: to structure what cannot be controlled. She channels Eriko's blindness, her radiant happiness, and her instinctive connection to others into a performative identity—transforming raw emotional force into something sustainable, visible, and economically powerful.

Eriko becomes a pop phenomenon not despite who she is, but because of it.

On stage, she does not perform for an audience—she engulfs it. Guided by rhythm, pressure, and sound rather than sight, her presence feels ritualistic and immediate. Her music blends idol pop, metal intensity, and Ainu vocal traditions into something primal and contemporary, echoing the structure and emotion of whale song.

To the world, she is liberation.

To Miki, she is opportunity and risk. To Aya, she is love made visible.



JORGE NAKAMURA

Aya's Challenge (first marriage)

Born to Nikkei parents stranded in Brazil—promised Japan but never returned—Nakamura grows up outside the nation he is determined to inhabit. His life becomes a project: to be recognized as fully, unquestionably Japanese.

He succeeds through intellect. A leading researcher of the boto—its biology and mythology—he builds a career on ambiguity. In the myth, women become pregnant by dolphins: a narrative that protects men through displacement. Nakamura does not question this logic. He accepts it. To him, such structures are culture—and therefore valid. At Aya's university, he turns this into practice.

He sees people as trajectories, not individuals. Aya—Ainu, brilliant, and tied to cetaceans—becomes central to his design. He reframes her identity through an orientalist lens, believing this is how recognition is achieved.

He constructs her path: arranging alliances, placing her within whaling, embedding himself in her work—and, after her injury in New York, moving to marry her, control recast as protection. Each step is rational, but he never learns to listen. His tastes signal belonging, but everything he builds rests on projection, not reciprocity.

To Nakamura, Aya is meaning. To Aya, he is compelling misrecognition.

He dies as he lives—at sea, before a sperm whale—ignoring Aya's warning, choosing authority over humility one final time.



TILLY LILLY

Aya's Challenge (second marriage)

Tilly Lilly does not struggle to exist. An Afro-Italian supermodel of global recognition, she moves through the world untouched by the forces that define others—fame, wealth, expectation. She is direct, open, and completely honest, living with a clarity that makes pretense unnecessary.

Her life moves between visibility and depth. A devoted diver, she is most at home beneath the surface, where pressure clarifies rather than distorts. She carries this instinct into her relationships—seeing people clearly, without judgment, and accepting them as they are.

Her foundation is her family. Her mother, Elaine, is a Milan-born fashion mogul based in Brooklyn—creative, successful, and deeply maternal. Her father, Carl Lilly, is a one-legged African American naval war hero who now operates a research vessel. Their marriage is defined by trust rather than proximity; during the story, Carl lives in New Zealand with his first wife's Māori family, where Tilly is equally at home.

From them, Tilly inherits something rare:
love without possession, and identity without conflict.

With Aya, Tilly becomes essential—not as a rescuer, but as a presence Aya cannot distort. Where Aya turns inward, Tilly brings her back to the surface. Where Aya fractures, Tilly remains whole.

**Tilly never offers solutions.
She offers a life that does not need to be justified.**

CASTING

VOICE TALENT

OKIJIMA AYA

- **EMERGING AINU / Hokkaido-based talent**

or

- **KANON TANI**
- Rina Takeda



JORGE NAKAMURA

- **WAGNER MOURA**
- Kento Yamazaki
- Masaki Okada

OKIJIMA MIKI

- **TAO OKAMOTO**
- Nana Komatsu
- Fumi Nikaido



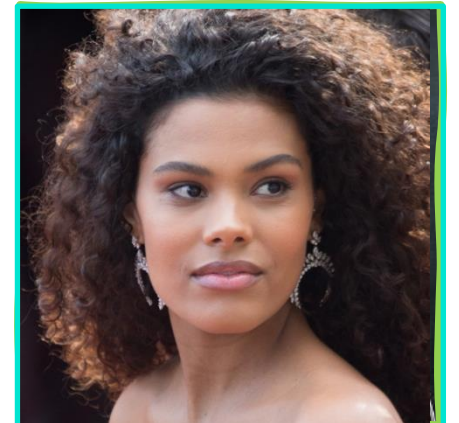
OKIJIMA ERIKO

- **AINA THE END**
- Suzuka Nakamoto
- Atarashii Gakko!



TILLY LILLY

- **TINA KUNAKEY**
- Zendaya
- Maria Borges



THE AFTERLIFE OF WHALES™ Season Arcs:

AYA



MIKI

Season One:

From dolphin keeper to whaler, Aya leaves the cold comforts of home

Season One:

Abandoned after vilomah, Miki enters the corporate world

Season Two:

Aya rises through odyssey to authority finding new purpose

Season Two:

Miki grows as corporate savant while nurturing wild Eriko to stardom

Season Three:

Aya and Tilly face anti-LGBTQ hate in “saving” the baiji for the Shens

Season Three:

Miki rescues son Marco after introducing ‘Iolanthe’ to the Oceanarium



Bottlenose Dolphin

Sato's Beaked Whale

Sei Whale

Striped Dolphin

Dwarf Sperm Whale

Cuvier's Beaked Whale



Bryde's Whale



Humpback Whale



Spinner Dolphin



Amoux's Beaked Whale



Hector's Dolphin



False Killer Whale



North Atlantic Right Whale



Risso's Dolphin



Amazon River Dolphin



Tucuxi



Bowhead Whale



Pantropical Spotted Dolphin



Beluga



Orca (1) Ecotype - Bigg's



Sperm Whale



Pilot Whale Long Finned



Blue Whale



Narwhal



Baiji - Yangtze River Dolphin



Chinese White Dolphin



Vaquita



Gervais's Beaked Whale



Short-Beaked Common Dolphin



Southern Right Whale



Orca (2) Ecotype - Subantarctic



Indian Ocean Humpback Dolphin



Irrawaddy Dolphin



Ganges River Dolphin



Pygmy Sperm Whale



Yangtze Finless Porpoise

EDUCATIONAL CONTENT

Every Episode of **THE AFTERLIFE OF WHALES™** features a particular cetacean integrated into the story-telling, linked to an **Adaptations™** live action educational series episode.

This grounds the story in real world contexts, highlighting the importance of whales, dolphins, and porpoises that Aya and Miki encounter. It also gives **The Afterlife of Whales™** added educational value, serving the mission of **The Zoological Lighting Institute (501 c(3))**.

Adaptations™ episodes sync with **The Afterlife of Whales™** but will be distributed separately as a stand-alone educational series to foster photobiological understanding, leading to more effective conservation and welfare initiatives.

VISUAL STYLE

Observed reality. Felt from within.

The Afterlife of Whales adopts a unified visual language grounded in contemporary anime naturalism—combining the environmental sensitivity of *Aquatope on White Sand* with the emotional subjectivity of *Sound! Euphonium* and *Love, Chunibyo & Other Delusions*.



1. Physical World – Observational Realism

The world is rendered with restraint and material clarity.

Light behaves truthfully. Water refracts, diffuses, and obscures. Surfaces—skin, ocean, glass—respond to environment rather than stylization. Performance is quiet and precise. Emotion emerges through micro-expression, posture, and timing.

This is a world that feels lived in—not designed.

2. Inner World – Emotional Perception

At key moments, reality shifts—into how reality is experienced. *Taichi's Ghost* is a particularly strong example of this, depicting Aya's inner dialogue with her lost friend.

Light intensifies. Sound softens or isolates.

Color, framing, and motion subtly reorganize around the character's internal state.

These are not separate sequences, but perceptual inflections—the world as Aya feels it, remembers it, or understands it.

MARKET

Profitability, Engagement, Behavior Change

THE AFTERLIFE OF WHALES™ OPPORTUNITY

A globally resonant anime series designed for deep fan engagement, cultural conversation, and community participation,

The Afterlife of Whales™ has the potential to redirect revenue and media to good cause

ANIME AS A PARTICIPATORY GLOBAL CULTURE

The global anime market reached ¥3.35 trillion (~\$22B) in 2023, the largest in the industry's history. International audiences now represent one of the fastest-growing segments of anime consumption.

KEY TRENDS

- Global anime market has more than tripled since 2002
- International audiences drive major growth in streaming and licensing
- Anime fandom generates unusually high engagement through cosplay, fan art, and conventions
- Character-driven stories with philosophical or environmental themes have strong global reach

(Source: Anime Industry Report 2024, Association of Japanese Animations)

FINANCIAL OPPORTUNITIES

Entertainment Revenue Supporting Global Conservation

THE AFTERLIFE OF WHALES™ is designed as a premium international anime co-production, developed charitably and then moved to for-profit commercial production combining commercial distribution with mission-driven partnerships that support environmental initiatives.

Production Model

- Premium animated series designed for global streaming platforms
- International co-production structure (Japan / North America / Europe)
- Character-driven storytelling supporting long-term franchise potential

Revenue Opportunities

- Global streaming licensing
- International distribution and broadcast rights
- Merchandise and fan culture participation
- Educational and environmental partnerships

Mission Alignment

Revenue generated by the series supports conservation initiatives connected to **ZLI's ADAPTATION CAMPAIGN** and related nonprofit programs.

Participate in

The Afterlife of Whales™

Three ways to join the project

INVESTMENT

Co-production and equity participation opportunities

SPONSORSHIP

Brand partnerships aligned with animal welfare and ecojustice
Series • Seasonal • Episodic

DONATION

Charitable supporters of **The Afterlife Of Whales™** are eligible for US tax deductions.

INVESTMENT OPPORTUNITIES

Class B vs Class V Comparison



THE AFTERLIFE OF WHALES™ offers two types of impact investment shares, addressing different investor financial needs. Class B offers straightforward profit-sharing, while Class V adds a CSR generating donation component and perks.

| Feature | Class B | Class V |
|----------------------------|---------------------------|--------------------------------------|
| Price Point | \$75,000 Invested / Share | \$75,000 Invested + \$75,000 Donated |
| Investment participation | ✓ | ✓ |
| Waterfall participation | ✓ | ✓ |
| Capital return timing | Standard | Early timing preference |
| Profit share | Equal | Equal |
| Production access | Limited | Priority |
| Premiere invitations | Limited | VIP |
| Cultural recognition | No | Yes |
| Future investment priority | No | Yes |
| Donation tax deduction | No | Yes |

INVESTOR TIERS:

| Spectrum | Violet | Indigo | Blue | Green | Yellow | Orange | Red |
|-------------|------------------------------|----------------------------|----------------------------|----------------------------|--------------------------|---------|---------------------|
| 200+ Shares | $199 \leq x \leq 100$ Shares | $99 \leq x \leq 50$ Shares | $49 \leq x \leq 20$ Shares | $19 \leq x \leq 10$ Shares | $9 \leq x \leq 2$ Shares | 1 Share | <1 (joint Purchase) |

REVENUE POTENTIAL

Charitable Purpose, Financial Returns



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FILMS LLC

WATERFALL CONSCIOUS FIRST YEAR EARNINGS SUPPORT RESPONSIBLE BUSINESSES AND COMMUNITY GOOD ALIKE!

ESTIMATED THREE-SEASON ROI (Largo Ai Assessment)

(Base Case — Integrated Streaming + Theatrical Model)
Total Production Budget: \$49,500,000

Total Equity Raised (666 Shares): \$49,950,000

Revenue Assumptions (Base Case)
Streaming (3-Year): \$725,000,000
Theatrical (Global): \$100,000,000

Total Projected Revenue: \$825,000,000

Net Profit (After Distribution + Costs)
Distribution Fees (~15%): (\$125,000,000)
Production Cost: (\$49,500,000)

Net Profit Pool: ~\$650,000,000

Investor Allocation (40% Pool)

Investor Profit Pool: ~\$260,000,000

TOTAL TO INVESTORS

Capital Returned: \$49,950,000
Profit Distributed: \$260,000,000

Total Investor Payout: ~\$310,000,000

BOTTOM LINE

👉 **FIRST PAYOUT + PROFIT: ~\$310M**

👉 **~6.2x RETURN ON CAPITAL**

SERIES INVESTOR POTENTIAL

Investment Structure

- Total investor shares: 666
- Investment per share: \$75,000
- Total capitalization: \$49.95M

Waterfall Structure

1. 100% Capital Returned First
2. Preferred Catch-Up (Optional Layer)
3. Remaining Profit Split:
 - 40% Investors
 - 30% ZLI (IP + mission)
 - 20% Production (PhDF)
 - 10% Creative Pool

Investor Value Proposition

- Entry at production cost basis
- Participation in:
 - Global streaming revenues
 - Theatrical upside
 - Franchise expansion

Per Share Conversion

Investment: \$75,000
Base Case Return: ~\$465,000
👉 ~6x multiple per share

| Metric | Result |
|-----------------------|----------|
| Capital Raised | \$49.95M |
| Investor Profit Pool | ~\$260M |
| Total Investor Payout | ~\$310M |
| Return per Share | ~\$465K |
| Profit per Share | ~\$390K |
| Investment Multiple | ~6.2x |

CLASS B (Base Investor)

| Item | Amount |
|---------------|------------|
| Investment | \$75,000 |
| Cash Returned | ~\$465,000 |
| Net Profit | ~\$390,000 |

CLASS V (Investor + Donation)

| Item | Amount |
|------------------------|-------------|
| Total Cash Paid | \$150,000 |
| Estimated Tax Benefit* | (~\$27,750) |
| Effective Cost | ~\$122,250 |
| Cash Returned | ~\$465,000 |
| Net Gain | ~\$342,750 |

*Estimate based on ~37% marginal rate; varies by investor.

UNDERWRITING

Sponsorship with CSR Value



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FILMS LLC

'Underwritten by' Sponsorships are Available for Purchase

UNDERWRITING SPONSORSHIP

for **THE AFTERLIFE OF WHALES™** includes *Series, Seasonal, Episodic, and Product Placement* opportunities. Though as a purchase these are not tax deductible, these place brands in highly prominent spots in the show, for all time.

PRODUCT PLACEMENTS for co-branded merchandise (1-5% Product Line Revenue upon Agreement) are also available. Selected sponsors may choose to have products featured as prop elements within scenes. These are 'quiet' inclusions, placed without being called out. Inclusion is competitive, subject to Director Approval.

SERIES

\$12,000,000

One Available

Series Sponsor Logo will precede opening credits, announcing every episode in perpetuity.

Series Sponsor granted licensing rights and 'presented by' credit.

SEASONAL

\$4,000,000

Three Available

Season Sponsor Logos introduces after credits, closing each seasonal episode preceding next episode preview.

Seasonal Sponsors gain limited licensing rights for one season (e.g., tech, apparel).

EPIODIC

\$750,000

Thirty-three Available

Episode Sponsor Logos included on three scientific or cultural cetaaceans, as scene breaks within the show.

Episode Sponsors gain limited rights to co-promote / screen that episode.

The Afterlife of Whales™ offers different kinds of sponsorships for its series and movie productions. Following traditional anime scene card entries, these create life of in-show partnerships for lasting value.

DONATIONS

Charitable Development and ZLI's Little Birds Initiative



Converts illiquid and unprofitable real estate into tax refunds while advancing bird conservation for communities.

AUDIENCE PARTICIPATION

- Viewers learn about cetaceans (science and cultural impact) throughout the series
- Fans participate in global awareness campaigns, such as whale watch adventures
- Communities implement wildlife-friendly and cruelty-free design solutions

TURNING STORY INTO IMPACTFUL REAL-WORLD CONSERVATION

Sponsored by ZLI's Adaptation Campaign, [The Afterlife of Whales](#) connects audiences to unique donation strategies to earn significant tax refunds whilst protecting aquatic ecosystems and the animals they love.

ZLI'S LITTLE BIRDS INITIATIVE DONATION STRATEGY

Donors may choose to participate in **ZLI's Little Birds Initiative** in lieu of outright cash donations. This initiative converts financially unproductive and illiquid building facades into tax refunds, while ensuring that buildings and development are wildlife-friendly. Donor tiers reflect participating building FMV, resulting in tax refunds AND charitable development of *The Afterlife of Whales*.

DONOR TIERS:

| Spectrum | Violet | Indigo | Blue | Green | Yellow | Orange | Red |
|----------|----------|---------|---------|----------|---------|---------|-----------|
| \$500 M+ | \$100 M+ | \$50 M+ | \$25M + | \$10 M + | \$5 M + | \$1 M + | \$100 K + |

THANK YOU!

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THE ZOOLOGICAL LIGHTING INSTITUTE

is dedicated to supporting science through the arts
for animal welfare and wildlife conservation.

See www.zoolighting.org for more information.