



THE GREEN YEAR™

Inhumanities Anime Series Pitch Deck
Produced by The Zoological Lighting Institute for
ZLI's Save a Billion Birds! Campaign

counting birds
across a world on fire

CREATING FREEDOM

Segregation. Indifference. Revolution.



SAM ROBINSON, son of the murdered Tom Robinson, transforms a childhood love of birds into a global search for freedom.

Denied the chance to pursue a birder's "**BIG YEAR**" in segregation-era Alabama, Sam begins his own series of "**GREEN YEARS**" – birding journeys across Brazil and Liberia where love, revolution, and tragedy reshape his life.

Inspired by both birder "**BIG YEARS**" and the historic **THE NEGRO MOTORIST GREEN BOOK**, *The Green Year* follows a naturalist whose pursuit of birds becomes a path through some of the most turbulent political landscapes of the twentieth century.

CONCEPT

Nature Access to Develop Purpose

THE GREEN YEAR transforms obsession into a search for freedom, giving care and conservation a purpose.

BIG YEAR

In birding culture, a “Big Year” is a race to see as many bird species as possible within a single year. Made popular by naturalists James Fisher and Roger Peterson, the competition requires resources and the ability to travel.

PROTAGONIST

Sam Robinson begins his life shut out even from this simple freedom.

As the son of a lynched sharecropper in segregation-era Alabama, his knowledge of birds is unparalleled. After guiding Fisher and Peterson on their visit to his home but not receiving any respect, Sam decides to best them every year of his life going forward in this game.

GREEN YEARS

As Sam’s life carries him forward, his bird list grows at the cost of tragedy and introspection.

First as a naval operative moving through the forests of Brazil, then as a conservation minister protecting wildlife in Liberia, he sees more of the world than he thought possible. Widowed and imprisoned thrice, Sam in his odyssey recognizes for all the reality of debilitating structures necessary to confront.



WHAT MAKES **THE GREEN YEAR** DIFFERENT ?

**Never
Wait
On Time**

Sam Robinson's annual bird counts highlight relationships impossible to unsee.

Billions of birds die by flying into window glass, numbers that can be counted one by one every second, and every minute of the day.

Bird Collisions with window glass, and architecture indifferent to the diversity of life, serve as a metaphor for the structural racisms that prevent full nature access, and enjoyment of the world.





SAM ROBINSON

Quietly resilient, Sam Robinson carries the weight of a childhood shaped by loss.

The son of the murdered Tom Robinson and raised without the steady presence of his free-spirited mother, Sam learns early that survival often requires patience, humility, and careful observation.

An avid birder and meticulous record-keeper, Sam moves through the world with a quiet determination. His simple, physical goal is to experience and count as many birds as he can – no matter the obstacles placed in his path.

But the discipline that drives his birding reflects something deeper. Sam sees, not only the degradation of his clients but the corpses of birds beneath the windows of Montgomery Alabama. Forced to leave after an act of compassion, Sam enters military service and begins a life of travel, moving from situation to situation trying to make life better as he lives in the moment.

Sam's calm steadiness earns trust wherever he goes, granting him authority even when he doesn't want it. Quick to listen, slow to speak, and well in control of his temper (Letter of Saint James), Sam is adept at positioning himself well to attain his goals and fulfill obligations on his own terms.



PETAH ROBINSON

Where Sam studies the world quietly, Petah Robinson laughs at it and dives in – often when no one else can. Sharp-witted, fearless, and darkly funny, Petah has the instinct artists rely on most: she sees the absurdity in tragedy and the tragedy inside absurdity. If she had been born decades later, she might have been a goth girl making jokes about the end of the world. Instead, she grows up in segregation-era Alabama turning what might have been grief into defiant art.

With Sam supplying birds lost to window strikes, Petah creates strange and haunting taxidermy sculptures – works that knowingly parody the whimsical displays popularized by [Theodor Seuss Geisel](#). Her pieces are unsettling, clever, and unexpectedly funny.

Petah is charismatic and reckless in the way only young artists can be. Her talent attracts Nigel Sedgley, who draws her into London’s psychedelic art scene of the 1960s. There she encounters the intoxicating mixture of fame, hedonism, and artistic liberation.

It is exhilarating – and dangerous. Petah drifts through substances and notoriety, always balancing brilliance against self-destruction. Yet beneath the dark humor and sharp tongue lies a compassionate spirit that never fully abandons the people and causes she believes in.

By the 1970s, she emerges with a harder edge and a clearer vision. Petah becomes a formidable gallery owner and graffiti artist, championing provocative work and turning the art world’s hypocrisies into part of the spectacle.

Where Sam embraces freedom through quiet observation, Petah practices the good faith of good trouble, thoughtfully laughing in the face of horrors.



HELEN ROBINSON

Helen is a Brazilian naturalist of Nikkei heritage whose discipline and moral clarity shape one of the most important chapters of Sam Robinson's life.

Thoughtful and observant, Helen approaches the natural world with both scientific curiosity and deep ethical conviction. In Brazil's forests she studies birds with a patience that matches Sam's own meticulous devotion to observation. What begins as shared fieldwork becomes a romantic partnership built on mutual respect and quiet affection.

But Helen is more than a naturalist. She is also a young woman living in a country increasingly defined by repression and fear. As Brazil's military regime tightens its grip in the late 1960s, Helen becomes associated – rightly or wrongly – with political resistance. Like many students, artists, and intellectuals of her generation, she is accused of “subversion” and targeted by the state.

Helenira Resende de Souza Nazareth was ultimately killed by the regime and later recognized among the victims of the dictatorship. For Sam, Helen represents something rare: a person whose love of nature is inseparable from her commitment to human dignity. Her loss marks one of the deepest turning points in his life.



NINA ROBINSON

Nina is a singer whose voice carries both beauty and defiance. Trained as a pianist and shaped by the traditions of jazz, gospel, and classical music, Nina commands the stage with a rare emotional intensity. Her performances move effortlessly between tenderness and fury, drawing audiences into songs that refuse to hide from the realities of injustice.

When Nina meets Sam Robinson, she recognizes in him a quiet determination similar to her own. Their connection grows not from spectacle but from mutual understanding—two people searching for dignity in systems that rarely offer it.

Nina’s music increasingly reflects the political struggles of her era. As movements for civil rights and independence spread across the world, she becomes drawn toward the idea of Pan-African solidarity—a cultural and spiritual return linking the African diaspora with the continent itself. Yet that return is complicated.

Coming to Africa from the United States, Nina encounters both kinship and distance in Sam. Centuries of separation have shaped different histories, identities, and expectations. Her presence reveals both the power of shared heritage and the misunderstandings created by the long shadow of slavery.

Through it all, Nina remains steadfast: a voice unwilling to soften truth. Her murder at the hands of Doe’s revolutionaries drives Sam back to Petah.

CASTING

ENGLISH VOICE TALENT

SAM ROBINSON

- **STEPHAN JAMES**
- Kelvin Harrison Jr.
- John Boyega



PETAH ROBINSON

- **DOMINIQUE FISHBACK**
- Zazie Beetz
- Ayo Edebiri



HELEN ROBINSON

- **DANIELLE SUZUKI**
- Shioli Kutsuna
- Viola Davis



NINA ROBINSON

- **JANELLE MONÁE**
- Cynthia Erivo
- Letitia Wright



JAPANESE VOICE TALENT

SAM ROBINSON

- **KENSHO ONO**
- Yūki Kaji
- Takahiro Sakurai



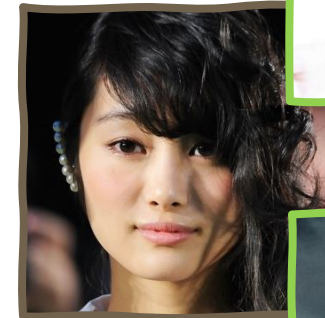
PETAH ROBINSON

- **AOI YŪKI**
- Fairouz Ai
- Miyuki Sawashiro



HELEN ROBINSON

- **SHIOLI KUTSUNA**
- Aoi Yamada
- Kikuko Inoue

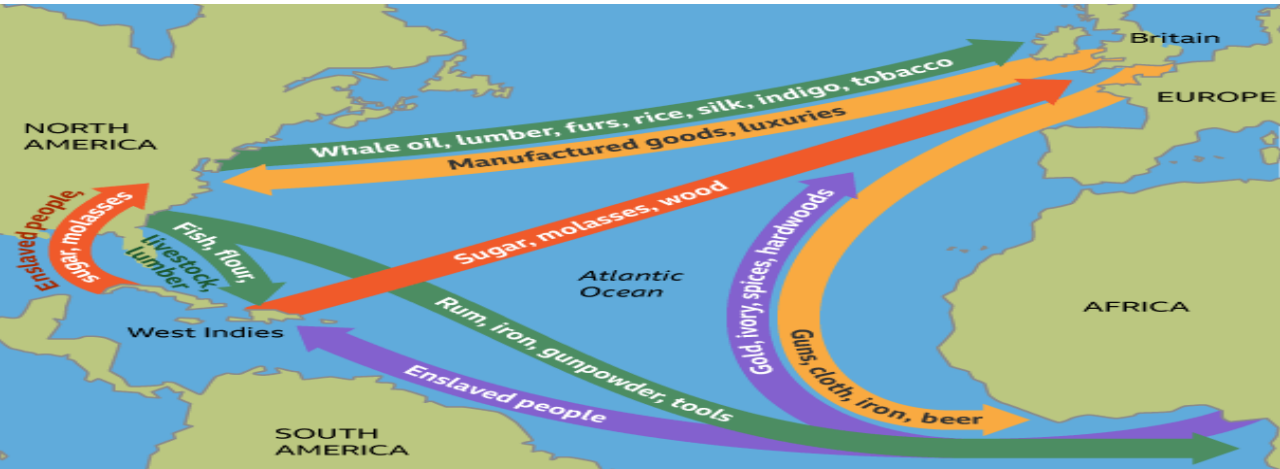


NINA ROBINSON

- **MAAYA SAKAMOTO**
- Romi Park
- Megumi Hayashibara



THE GREEN YEAR CONTEXT:

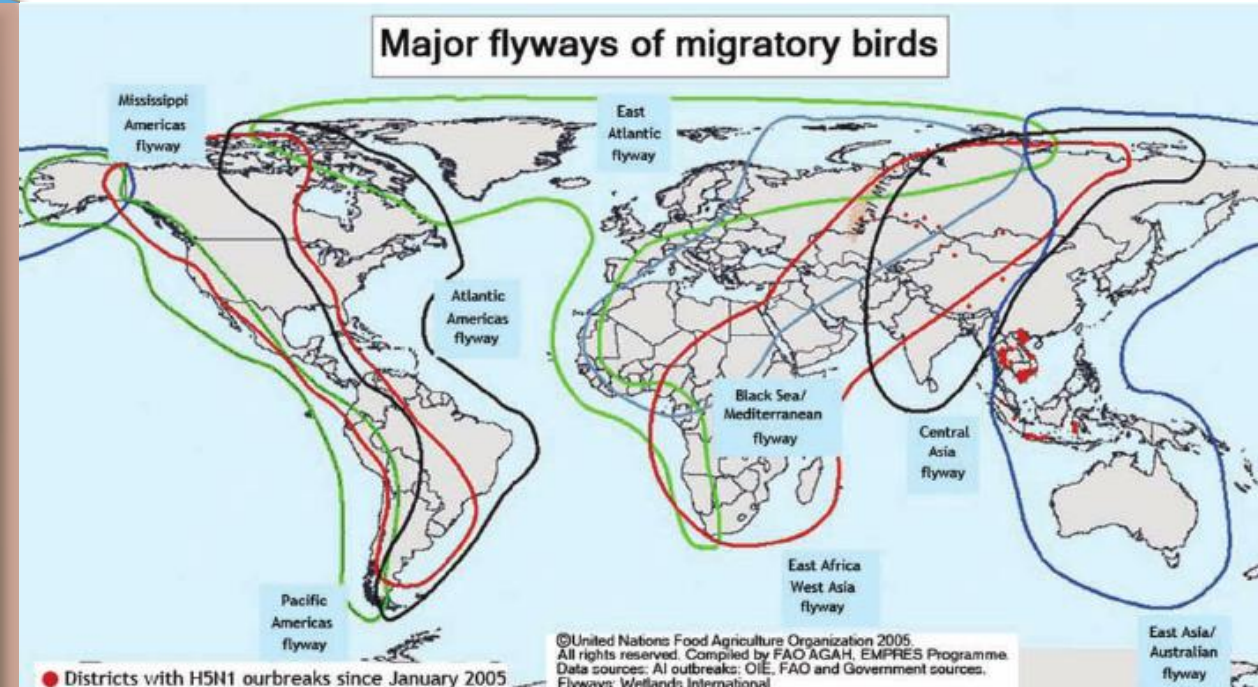


MIGRATION AND HISTORIES

Bird migrations quietly link the sites of Sam's distress. Yet the ecological imbalance revealed by bird collisions—far more deaths caused by glass and artificial light in the Northern Hemisphere—mirrors a deeper pattern: many of the political and environmental crises shaping the Global South originate in systems built in the North.

Sam's journey across a slave trade shaped Atlantic highlights the stupidity of discrimination by touching on its ungrounded nature and artifice.

From the segregated eugenics of the American South to Brazil's complex hierarchies of color, to Liberia's political struggles between Americo-Liberian elites and indigenous communities—and ultimately to Britain's post-imperial landscape—Sam encounters societies that define identity and power in very different ways, undermining them all.



THE GREEN YEAR Season Arcs:

Season One: "A" Story

Unable to travel and his expertise dismissed by visiting ornithologists Fisher and Peterson, Sam gathers dead birds beneath the windows of Montgomery Alabama to achieve his twitching count.

Season One: "B" Story

Artistic sister Petah achieves her first gallery show, To Resurrect a Mockingbird, satirizing Dr. Seuss's creative taxidermy using the corpses Sam provides.

Season Two: "A" Story

Serving as a US Navy intelligence officer, Sam roots out suspected communists during 'Operation Sam' in Brazil. Betrayed by Dill Harris and falsely imprisoned after wife Helen and friend Hiro are assassinated, Sam achieves fame as the 'Bird-man' of Manaus before escaping to Liberia.

Season Two: "B" Story

Wooed by acclaimed artist Nigel Sedgley and sponsored by Clemency Fisher, Petah escapes poverty in Alabama to riches in London as a conceptual artist transforming animal skins to Op Art in the galleries of SoHo.

Season Three: "A" Story

Serving as Liberian Wildlife Director under the reluctant dictator William Tolbert, Sam discovers a whole new world of birds, migratory paths, and privilege. After the country plunges into revolution, he refuses to serve under Doe, rejoining Petah in London to create a new life.

Season Three: "B" Story

Petah's Phenomenal Gallery promotes animal-made art with the [London Zoo], installing sculptural graffiti, architecture, and Pop-Op-ups to lasting success and independence.



Northern Mockingbird

Red-cockaded Woodpecker

North Carolina Parakeet

Black-bellied Whistling-duck

Northern Saw-whet Owl

Wilson's Storm Petrel



Lesser Nighthawk



Magnificent Frigatebird



Chimney Swift



Black-billed Cuckoo



Common Raven



Bald Eagle



Rufous-bellied Thrush



Gould's Toucanet



Lear's Macaw



Brazilian Merganser



Black-banded Owl



Tristan Albatross



White-winged Nightjar



Red-footed Booby



Hook-billed Hermit



Rufous-vented Ground Cuckoo



Tropical Mockingbird



Harpy Eagle



Pepper Bird



Fine-spotted Woodpecker



Red-headed Lovebird



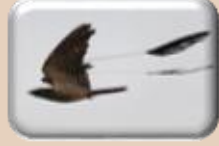
Spur-winged Goose



Rufous fishing Owl



Leach's storm Petrel



Standard-winged Nightjar



Masked Booby



White-rumped Swift



Klaas's Cuckoo



Eurasian Golden Oriole



Brown Snake Eagle

EDUCATIONAL CONTENT

Every Episode of **The Green Year** features a particular bird of local relevance, integrated into the story-telling and linked to its own **Save a Billion Birds™** live action educational series.

This grounds the story in real world contexts, highlighting the importance of birds to the communities Sam encounters. It also gives **The Green Year** added educational value, as developed by **The Zoological Lighting Institute** (501 c(3)).

Save a Billion Birds™ will be coordinated with **The Green Year** but distributed separately as a stand-alone educational series to foster the photobiological understanding of birds, leading to more effective conservation and welfare initiatives.

VISUAL STYLE

Two Worlds, Two Visual Languages

The Green Year uses contrasting animation styles to reflect the diverging journeys of Sam and his sister Petah.

Narrative Effect

The two styles visually express the two' paths:

- Sam → observation, science, ecology
- Petah → rebellion, art, and cultural transformation

As their stories reconnect, the visual styles gradually begin to blend, reflecting the shared moral and emotional core of the family.



Sam's World

Naturalistic Ecological Realism

Sam's story unfolds through a cinematic anime style grounded in field observation and the rhythms of the natural world.

Characteristics

- Natural lighting and seasonal atmosphere
- Detailed birds, landscapes, and migration environments
- Field-journal aesthetics: notebooks, binoculars, maps
- Calm compositions that emphasize observation and discovery

Visual influences

Quiet nature-driven pacing similar to [Mushishi](#)
Cinematic lighting influenced by the work of [Hayao Miyazaki](#)

The result is a world where nature itself acts as a narrative force.

Petah's World

Psychedelic Art and Radical Expression

Petah's journey takes her to London's 1960s counterculture, where the visual style becomes deliberately surreal and experimental.

Characteristics

- Bold graphic colors and psychedelic patterns
- Collage-like compositions inspired by pop art and underground posters
- Stop-motion and illustrated textures echoing experimental television

Visual influences

Graphic experimentation found in early works by [Toei Animation](#)
[Puella Magi Madoka Magica](#) transitions from 'real world' to fantasy level.

Petah's sequences reflect a world where art disrupts reality and challenges social norms.



Puella Magi Madoka Magica

MARKET

Profitability, Engagement, Behavior Change

THE GREEN YEAR OPPORTUNITY

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

The Green Year has the potential to redirect revenue and media to good cause;

EQUITABLE NATURE ACCESS

intended to protect birds and so communities.

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 GREEN YEAR 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 the Little Birds campaign and related nonprofit programs.

Participate in The Green Year

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 Green Year** are eligible for US based tax deductions.

INVESTMENT OPPORTUNITIES

Class B vs Class V Comparison



THE GREEN YEAR™ 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



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

After charitable development by **The Zoological Lighting Institute**, **PhotoDiversity Films** procurement makes investment possible.

THE GREEN YEAR Series Investor Potential

Investment Structure

- Total investor shares: 666
- Investment per share: \$75,000
- Total investor capital: \$49.95M
- Net profit estimate (average): \$155M

Waterfall Distribution Result

- Investors receive full capital return first
- Producer catch-up applied
- Remaining profit split 80% investors / 20% producer

Investor Outcome

Investor Value Proposition

- Capital returned first
- Profit participation after catch-up
- Participation in global franchise growth

Investment converts \$75,000 into approximately \$186,000 per share upon average project success.

Class B and V yield identical profit-generating results, but class V adds non-profit tax implications. Consult a licensed tax professional for individual circumstances.

METRIC	RESULT
Capital returned	\$49.95M
Investor profit share	\$74.05M
Total investor payout	\$124M
Return per share	≈ \$186k
Profit per share	≈ \$111k
Investment multiple	≈ 2.5×

CLASS B EFFECTIVE ECONOMICS

Item	Amount
Investment	\$75,000
Cash returned	\$186,186
Investment profit	\$111,186

CLASS V EFFECTIVE ECONOMICS

Item	Amount
Total cash paid	\$150,000
Tax savings	-\$27,750
Effective cost	\$122,250
Cash returned	\$186,186
Net gain	\$63,936

ESTIMATED

three season

INVESTOR ROI

ASSUMING \$155,000,000 NET PROFIT

(Median Expectation)

Total Budget = \$49,500,000

- First Year Distribution Net Profit = \$155,000,000
- First payout to Investors (120%) = \$59,400,000
- Producer Catch-Up = \$9,900,000

• Remaining Money to be Split = \$85,700,000

\$28,680,000 Class A /

\$38,240,000 Class V+B /

\$28,168,000 IP Licensing

(FIRST PAYOUT + SPLIT) = \$97.64 M

UNDERWRITING

Sponsorship with CSR Value



PHOTODIVERSITY™
FILMS LLC

'Underwritten by' Sponsorships are Available for Purchase

UNDERWRITING SPONSORSHIP

for **THE GREEN YEAR™** 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 but 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 birds, as scene breaks within the show.

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

The Green Year™ 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 birds (science and cultural impact) throughout the series
- Fans participate in global awareness campaigns, such as biking for birds and birding tours
- Communities implement bird-friendly and cruelty-free design solutions

TURNING STORY INTO IMPACTFUL REAL-WORLD CONSERVATION

Sponsored by ZLI's Save a Billion Birds! Campaign, [The Green Year](#) 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 Green Year](#).

DONOR TIERS:

Spectrum	Violet	Indigo	Blue	Green	Yellow	Orange	Red
\$50 M+	\$10 M+	\$5 M+	\$2.5M +	\$1 M +	\$500 K +	\$100 K +	\$175 K +

THANK YOU!

James Karl Fischer, PhD

Executive Director, ZLI

james@zoolighting.org

85 Broad Street, 17th Floor

New York, NY 10004

Direct line: +01-973-979-1984

tel. (New York): +01-212-317-2927

tel. (Los Angeles): +01-213-320-2020

e-mail: admin@zoolighting.org

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.