

OTAKU IRU TRANSMEDIA LLC

otakuiru.com



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OTAKU IRU TRANSMEDIA LLC

1.0 Executive Summary

Otaku Iru Transmedia LLC has an objective to be an Animation Studio with computer-animated feature films, television, and online and mobile games. Including live action feature film and television, Otaku Iru Transmedia LLC is a multimedia, multiplatform boutique production, publishing, gaming and transmedia company that has global power shifting content for emerging economies that can participate with a competitive edge for worldwide grosses, as smartphone-app and social gaming markets, mobile media optimization, massive multiplayer virtual entertainment with an Asian-European distribution to a domestic platform, Otaku Iru Transmedia LLC can achieve a market lead with an end to end tight loop with content that is its context as an object orientation.

Increases at 50%, starting at \$5,000,000.00 *Otaku Iru Transmedia LLC* is a start-up as an evolving multimedia, multiplatform boutique production, publishing and gaming transmedia company with a business model that is a massive multiplayer online gaming social network called *Otaku Iru*.

<http://www.otakuiru.com>

Initial Launch.

1. SHUAIJAN: *A Flick'ring Lamp, A Phantom And A Dream*.
\$5,000,000.00. (budget/romantic comedy)

<http://www.shuaijan.com>

Logline for this feature film: A pet shop owner role plays herself as a seductress of a serial killer in an online game as an act of revenge for an accidental hanging death of her pet cat.

E.C. McCready

<http://www.ecmccready.com>

Writer, director and producer of content as the CEO and founder of OTAKU IRU TRANSMEDIA LLC.

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Full-length Feature Film Science Fiction Japanese Horror Fantasy, Gameplay Franchises.

2. DRAGON STOMP:*Raising The Reptilian Race*. \$10,000,000.00.
(budget)

<http://www.dragonstomp.com>

Logline: A New World Order is initiated with women in combat that's an interbreeding for hybrid reptilian humanoids that will usurp the power of a Neo-Nazi government that is attempting a world wide domination by this definition of war that makes them the true reptilian power elite by a Raising The Reptilian Race dress-up game in Harajuku, Tokyo Japan.

3. ALIEN NINJA AKUMA:*The Hannya Mask*. \$20,000,000.00.

<http://www.alienninjaakuma.com>

Logline: Hungry Ghosts as an Alien Totalitarian God unleash evil spirits, the restless dead and their demons in an Alien Cyberspace that is a pipeline of an online mankind in a perpetual virtual existence on the Internet as an Alien Ninja Gameplay.

Two comedy pilots, spin-off short forms.

- YU WING CHUN:ALIEN NINJA AKUMA *Seirei Keinetsu*. (cgi anime)

<http://www.yuwingchun.com>

Anime's Logline: Sino-Japanese anime characters must engage Western Akuma in a perpetual virtual existence in Osaka Japan.

- ALIEN NINJA WARRIOR WOMAN *The White Negro*.

<http://www.alienninjawarriorwoman.com>

Sitcom's Logline: Hipsters hang out at an artsy boutique and cafe called Alien Ninja Warrior Woman in Harajuku, Tokyo Japan.

The following titles will be written and or developed as end to end massively multimedia, multiplayer online gaming transmedia.

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a) SHIYAN MEISHU *The Heavenly Palace* (cgi anime)

<http://www.sheiyanmeishu.com>

b) WULIN WARRIORS *Wild And Unsettled Things* (cgi anime)

<http://www.wulinwarriors.com>

c) THE DRAGON AND THE TIGER *Rakugo And Rakugoka On The Koza*

<http://www.thedragonandthetiger.com> (cgi anime)

d) SHANGHAI'S Li SHI SHI *The Dragon, The Poenix, The Charm*

<http://www.shanghaislishishi.com> (romantic comedy)

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<http://www.otakuriru.com>

Animation and massively multiplayer online games, multimedia, multiplatform transmedia will drive the launch of this business model as a social network. User participation will be encouraged to focus on digital arts, anime and gaming, as this is a distribution platform of Otaku Iru Transmedia LLC.

The animation pilot as a political cartoon with a Sino-Japanese and Western theme is a comedy.

- YU WING CHUN:ALIEN NINJA AKUMA *Seirei Keinetsu*. (cgi anime)

<http://www.yuwingchun.com>

Sitcom is about hipster fashion and Harajuku with advertising resource(s).

* Sibuya109

<http://www.shibuya109.jp/>

Hipster culture, hiphop and its ootaku, social net games will be developed and published by Otaku Iru Transmedia LLC.

- ALIEN NINJA GAMEPLAY *Akuma*

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<http://www.alienninjagameplay.com>

- RAISING THE REPTILIAN RACE *A New World Order*

<http://www.raisingthereptilainrace.com>

Food and fashion, science and tech and the illuminati are part of this equation at where there is an end to end loop with content that is its content.

- DRAGON STOMP:*Raising The Reptilian Race.*

<http://www.dragonstomp.com>

- ALIEN NINJA AKUMA:*The Hannya Mask.*

<http://www.alienninjaakuma.com>

More so, with theories of abduction, false lies, dreams and psychoanalyses, the launch vehicle combined with an Asian-European to domestic platform, it will cause a vibrant sense of community with an end to end intercontinental loop.

- SHUAIJAN:*A Flick'ring Lamp, A Phantom And A Dream.*

<http://www.shuaijan.com>

1.1 Company Summary

Asian-European to domestic platform while establishing equity with a Sino-Japanese exchange. Long term intercontinental partnership for multimedia and multiplatform transmedia entertainment, establishing a film fund in the United States, Los Angeles California as a bilateral platform with China. Umbrella Limited Liability Comany, Otaku Iru Transmedia LLC to form in Los Angeles County with production office(s) in Santa Monica California. Three feature films as content that is its context with massively multiplayer virtual entertainment characterize Japanese productions.

- SHUAIJAN: *A Flick'ring Lamp A Phantom And A Dream.*

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- DRAGON STOMP: Raising The Reptilian Race.
- ALIEN NINJA AKUMA: The Hannya Mask.

Two television pilots, both characterize Japanese production.

- ALIEN NINJA WARRIOR WOMAN "The White Negro" (sitcom)
- YU WING CHUN:ALIEN NINJA AKUMA "Seirei Keinetsu" (anime)

A Limited Partnership for a film fund is proposed for East West Bank in Century City. Production is proposed for Japan, and a Sino-Japanese exchange for equity on an Asian-European to domestic distribution model for equity proposes a Joint Venture with China for family animation and mobile games with content that is its context as massively multiplayer virtual entertainment transmedia franchises.

- SHIYAN MEISHU:The Heavenly Palace.
- WULIN WARRIORS:Wild And Unsettled Things
- THE DRAGON AND THE TIGER:Rakugo And Rakugoka On The Koza.

1. Asian-European branded entertainment company.
2. Social network and its end to end Web sites.
3. Global with emerging internet technologies.
4. Interactive media platforms with their virtual world products.
5. World-class online experiences with mobile and social games.

- Cut costs, more services and equity.
- Asian-European Distribution.
- Co-operate with Sino-China.
- Film Fund.

1. Operating Agreement.
2. Meeting/Ownership Interest:Copyright assigned to LLC.
3. EIN.
4. Open up a production account.
5. Establish a production office.
6. Acquire a line producer/UPM for a budget and schedule: preproduction check list.
7. Obtain sales agent for foreign presales.

- Get final approval for budget and a completion bond while coordinating SAG.

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- Prepare deal memos for cast, crew and secure locations.
 - Take and advantage of incentives as assurances.
1. Preproduction - sixty days.
 2. Production - six weeks.
 3. Post production - three months.
 4. Film Festivals/secure distribution.
 5. Release - six months.

Allowing people to enter electronic worlds.

1. Tight loop as auteur and intellectual property owner.
 2. Strong barrier as an end to end content as context.
 3. Intellectual property creator and owner.
- massive multiplayer virtual entertainment franchise(s).
 - social network/distribution model - OTAKU IRU.
 - merchandising with broadcast media.

Asian-European to domestic platform, particular Seoul - 25 million users, as 80% live in urban areas. Launching with SHUAIJAN A Flick'ring Lamp, A Phantom And A Dream (LA Korean content)

<http://www.shuaijan.com>

Into Seoul with a distribution model as a social network

<http://www.otakuiru.com>

An objective of 500,000 users as a first year target is reasonable: Japan, Europe, and to domestic and distributing as a massively multimedia, multiplatform transmedia social network production, publishing and gaming model of content that is its end to end context.

Massively multimedia, multiplatform, production, publishing, gaming - social network transmedia, Otaku Iru Transmedia LLC will be located in Los Angeles County. Edward Charles McCready is the founder, content creator and intellectual property owner and CEO.

Full length feature films for a Limited Liability Company:

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massive multiplayer virtual entertainment franchise(s).

1). SHUAIJAN: A Flick'ring Lamp, A Phantom And A Dream
Copyright © 2011 Edward Charles McCready All Rights Reserved
TXu 1-777-538 September 30, 2011

2.) DRAGON STOMP: Raising The Reptilain Race
Copyright © Edward Charles McCready All Rights Reserved
10/31/2009 PAu003437158

* RAISING THE REPTILIAN RACE: A New World Order
social net dress-up game/ developing

3.) ALIEN NINJA AKUMA: The Hannya Mask
Copyright © Edward Charles McCready All Rights Reserved
08/21/2008 PAu003358696

* ALIEN NINJA WARRIOR WOMAN "The White Negro"
WGA, w: # 1512624 - sitcom transmedia episodic comedy spinoff
pilot

* YU WING CHUN: ALIEN NINJA AKUMA "Seirei Keinetsu"
WGA, w: # 1492220 - anime transmedia episodic comedy spinoff
pilot

Ancillary: novel driver in structure, novelization and graphic
novel.

1.) ALIEN TOTALITARIAN GOD: Akuma Sutra Abduction
Copyright © December 1, 2010 TXu 1-729-872

* ALIEN NINJA AKUMA: The Hannya Mask
graphic novel/novelization - developing

a.) ALIEN NINJA GAMEPLAY "Akuma"
social net game developing

Feature films to be retrieved from Copyright.

1. BLIGHT NEIGHBOR be a retrieval PAu001921598 1995
2. CADAVER be a retrieval PAu001989752 1996
3. UN CUCHILLO EN EL CORAZONE be a retrieval PAu002130342 1996
4. FETCH will be a retrieval PAu002093489 1996
5. DEVIL'S WORKSHOP will be a retrieval PAu002152986 1997

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6. UPSHOT will be a retrieval PAu002179560 1997

Novels to be retrieved from Copyright.

- WORMHOLE TXu001117786 2003
- FIELD OF BLOOD TXu001170993 2004

Production slate with its focused objectives with the foregoing developing titles:

- SHIYAN MEISHU: The Heavenly Palace. (family anime)
- WULIN WARRIORS: Wild And Unsettled Things (family anime).
- THE DRAGON AND THE TIGER: Rakugo And Rakugoka On The Koza (family anime).
- SHANGHAI'S LI SHI SHI: The Dragon, The Pheonix, The Charm. (romantic comedy).

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<http://www.otakuiru.com>

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Awaiting State Approval.

Operating Agreement, Organizational Meeting - Minutes for membership interests documented, as amendments can be done when necessary. Letter of Investment by member(s) will dictate operating structure. 50% membership will be available, with 50% owned by Edward Charles McCready, content creator, intellectual property owner, founder and CEO. Membership interests are percentages.

Edward Charles McCready is stated as manager in Articles of Organization.

- EIN.
- Bank Account.

Otaku Iru Transmedia LLC will serve as developmental umbrella for LLC(s) with an objective to form a film fund as a Limited Partnership. Also, a Joint Venture with China, as a funding

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so objective. Forecast is to have a multiteir, intercontinental business structure, localized in Los Angeles County and managed by Otaku Iru Transmedia LLC, which will have multiple LLCs.

Launch Vehicle

SHUAIJAN: *A Flick'ring Lamp, A Phantom And A Dream*.
\$5,000,000.00. (budget/romantic comedy)

The membership interests in the above product will be stated in the Operating Agreement and Letter(s) of Investment secured as Otaku Iru Transmedia LLC. Edward Charles McCready's salary is 2% of budgets as writer, director, producer, content creator and intellectual property rights owner and CEO, plus 2% bonus of profits. Copyright rights to SHUAIJAN: *A Flick'ring Lamp, A Phantom And A Dream* will be assigned to Otaku Iru Transmedia LLC, which will be stated in Operating Agreement. 50% of SHUAIJAN: *A Flick'ring Lamp A Phantom And A Dream* will be the membership interest with Edward Charles McCready retaining 50% of Otaku Iru Transmedia LLC.

Equity recoup is three times budget, so for \$5,000,000.00, the recoup must be 20,000,000.00.

Distribution costs can run about 60% of box office gross, so forecasting a \$300,000,000.00 Worldwide Gross, less recoup, objective comparison as \$280,000,000.00, less \$170,000,000.

- a) \$100,000,000.00 plus backend, and that is split 50/50.
- b) Model throughout is a tight loop with 50% increases.

- \$50,000,000.00 into film fund.
- Equity stakes solicited at 50/50.

A Limited Partnership managed by Otaku Iru Transmedia LLC will be formed and a Private Placement Memorandum will be written for a film fund, and Otaku Iru Transmedia LLC will manage tentative LLCs.

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2. DRAGON STOMP:*Raising The Reptilian Race*. \$10,000,000.00.
(budget)

3. ALIEN NINJA AKUMA:*The Hannya Mask*. \$20,000,000.00.

- YU WING CHUN:ALIEN NINJA AKUMA *Seirei Keinetsu*. (cgi anime)
- ALIEN NINJA WARRIOR WOMAN *The White Negro*.

a) SHIYAN MEISHU *The Heavenly Palace* (cgi anime)

b) WULIN WARRIORS *Wild And Unsettled Things* (cgi anime)

c) THE DRAGON AND THE TIGER *Rakugo And Rakugoka On The Koza* (cgi anime)

d) SHANGHAI'S Li SHI SHI *The Dragon, The Poenix, The Charm*
(romantic comedy)

A Joint Venture is forecast with China as a bilateral fund for sino-Japanese exchange leverage for an equity of an intercontinental partnership.

- C-corp.
- Domestic sale/ipo.

Budget breakdown can follow a 10% preproduction, 60% production, 15% post-production and 15% distribution, and budget is being proposed at \$5,000,000.00.

Seed of \$100,000, which can be held against the 2% script and story rights that Edward McCredy owns can establish a production account and launch company.

a) Production Office

b) Apple Joint Venture.

c) Mobile tech.

d) Production software and office supplies.

e) Line prodcer/UPM for a budget and schedule.

Once Line producer comes back with a detailed budget and funding source has agreed, this can initiate preproduction, as a completion bond commitment can be achieved.

1.1.1 Massive Multiplayer Virtual Transmedia Entertainment

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1. SHUAIJAN:A Flick'ring Lamp, A Phantom And Dream.

<http://www.shuaijan.com>

A homogenous and ordered essential belief for an exotic distinctness with a false individual behavior, these ordered beliefs can be open to challenge at where there will be more fluid distinctness with the differentially of content as its context, actively negotiated for a cultural specific majority, particular with Asian Korean American - community. Advertising supported options and their media influence, a virtual brand community can be distributed for the licensing, branding and merchandising of massive multiplayer virtual transmedia entertainment.

- YU WING CHUN:ALIEN NINJA AKUMA "Seirei Keinetsu"

<http://www.yuwingchun.com>

This anime as a virtual existence, a thirty minute political comedy where characters reside in a gameplay pipeline, this is a bilateral Sino-Japanese reconciliation as a platform for an honest debate with American Democracy, as its "akuma" for a garbage in and garbage out of networked technologies will fundamentally change for an instability, which can feedback into a downsize for a network lock as an economic complexity. Processing, communication and storage with the growing categories of tablet computers and smart-phones, these are manipulating the spatial atmosphere, so increased sales with a situational strategy between data management systems, they have their context of organizations. Temporal complexity dimensions with their innovative focus as a strategy, this is a situational awareness. A network intrusion for this economics, it can be a set of objects for those visualization anchors, and they will update the redundant information for a multitasking Global operating system. Time and type become an instrument for profit as the space designated counterpart.

- Apple.

<http://www.apple.com>

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- Alienware.

<http://www.alienware.com>

A launch platform as an evolving business entity with a distribution venue of an Asian-European route for a domestic platform as an end to end business model with multimedia, multiplatform massive multiplayer online gaming as a boutique production, publishing and gaming transmedia entertainment company that has a business model as a social network, this is a cultural agreement with an organization of a dwelling space as its architectural design of an urban sociology, as its linguistic framework with merchandizing and ancillary, online patterns of behavior, this space architecture is an exploration of a predictive modeling that is an intergalactic relationship with communication systems.

The concept of space design where originality and uniqueness is in itself a creative form that follows function, the fantastical idea of traveling in space is a fusion of fashion. Theatrically in an online game and within social entertainment, the gravitational slingshot for a speed into an outer space, this is a terrestrial occupation and self-awareness as transcribed oral narratives of translated materials - trend.

- ALIEN NINJA WARRIOR WOMAN "The White Negro"

<http://www.alienninjawarriorwoman.com>

This episodic comedy for a local definition with a top down stepwise protocol of Harajuku, Tokyo Japan, an Asian-European platform is a bilateral dynamic system of a cultural practice as the hipster. With common traits, a psychological dimension has formed an anti-establishment culture, and the containment zones are these thought experiments from an unintentional trend setter who has a dislike for commercialization. This occupation is a new fashion, and the path is to the rest, which in some definition can be referred to as a new species. There, the paradox is of this space architecture. Artistic do-

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it-yourself sensibilities have an obsession with cloths and music, and this is spontaneous and this stylistic something found in the arts.

The self-obsessed aesthetic vacuum is the end product as with all prior counter cultures, so the impetus for social change is this consumption of cool. With these melting pot of styles, tastes and behavior, especially with Shanghai's re-focus to survive with an adaptability at where H&M and American Apparel are integrating with their space as a resource for power, inspirational leaps at where the no nonsense marginalization would call creating a scene social pollution, Governmental Policies can be driven as assumptions for the validity as an approximation of a reality. Applying a free flow on information that's available to all parties validates that a Government is vast with a social technology at where people become fundamentally independent.

- H&M.

<http://www.hm.com/us/>

- Shibuya109.

<http://www.shibuya109.jp/>

- American Apparel.

<http://www.americanapparel.net/>

Top down step wise, stack and nest, edorsement and sponsors to fund these distribution vehicles to stream on Otaku Iru, it can become a user interactive social network business model. Nesting content within the context of massive multiplayer virtual transmedia entertainment, distributing with an Asian-European to domestic platform, Otaku Iru can be an advertising resource with end to end transmedia entertainment that has an objective to become an animation studio.

- SHIYAN MEISHU:The Heavenly Palace.
- WULIN WARRIORS:Wild And Unsettled Things

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- THE DRAGON AND THE TIGER:Rakugo And Rakugoka On The Koza.

Mickey Mouse was started by Walt Disney, and this turned into an entertainment empire, so with an end to end self-financed mini studio objective, talents can be pointed to this self-sustaining objective, albeit the content as its context. Asian-European, its Branding, coordinating sponsors and relative consumer patterns of behavior, the infrastructure of web-marketing, vast indeed, this can be based upon benefit as an interactivity of the user, domestic equity. Brand building with instant communication and web-based business services, Otaku Iru as a visionary mouse, there is a cat at this hole, a tight loop, content as context of this virtual business movement that can transform millions of business models. Taking content into this context creates an alternative reality as a tight niche loop with a barrier of its end to end object orientation, which with complexities, theories of everything and its parallel realities, massively multiplayer online gaming is its platform on Otaku Iru as a distribution model - a social net games.

- ALIEN NINJA GAMEPLAY "Akuma"

<http://www.alienninjagameplay.com>

- DRAGON STOMP "Raising The Reptilian Race"

<http://www.raisingthereptilianrace.com>

With resource allocation and implementation, they can help establish cooperative relationships and strategic alliances in China for asset implementation, fund raising and content development and distribution. Under the new business model, Producers can outsource nearly everything - including people and partners who can be anywhere - to create their company.

2.0 Products and Services

SHUAIJAN A *Flick'ring Lamp*, A *Phantom* And A *Dream* is about a woman who has gone online and is psychoanalyzed by a psychologist that supposedly creates a false memory for her.

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Using examples and comparisons with literary classics and fairy tales, it revolves around abduction phenomenon, so she describes her memories, as of dreams of being taken secretly against one's will and by apparently nonhuman entities. During the course of its narrative, these psychoanalyses are taking place while we are actually seeing her dreams, so much of the movie is written off screen.

High is "The Sixth Sense." 1999

Budget: 55 million.

Opening weekend: 26.7 million. (USA)

Gross: 662 million (worldwide)

Medium is "My Big Fat Greek Wedding" 2002

Budget: 5 million.

Opening weekend: 597 thousand. (USA)

Gross: 356 million (worldwide)

Low is "Paranormal Activity" 2010

Budget: 3 million.

Opening weekend: 40.7 million. (USA)

Gross: 174 million (worldwide)

Data taken from IMDb.

Elements as strategic applications, the medium comparison as a tactical duplicate of this production with an original Independent content, Otaku Iru Transmedia LLC will attempt to manifest a high RIO.

This is a distribution model as a social network, building a Global community around this project, with an Asian-European to domestic platform, full recoument from the combined US & foreign licenses as an infrastructure of an end to end massively multiplayer social network.

This content is of value to China in respect to its theory of false lies, of how sleep paralysis and its conflagration of abductions and accusations of abuse can actually originate from a repressed memory. Creating an economic growth by using entertainment that demands social qualities, this can define cheating as false lies. Dialogue in an attempt to secure Chinese State Distribution, presales, this can be entered into for

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SHUAIJAN *A Flick'ring Lamp, A Phantom And A Dream.*

1. DRAGON STOMP: Raising The Reptilian Race (written)

<http://www.dragonstomp.com>

2. ALIEN NINJA AKUMA: The Hannya Mask (written)

<http://www.alienninjaakuma.com>

- ALIEN NINJA WARRIOR WOMAN *The White Negro*

<http://www.alienninjawarriorwoman.com>

- YU WING CHUN:ALIEN NINJA AKUMA *Seirei Keinetsu*

<http://www.yuwingchun.com>

Co-operative dialogue will be entered into with Chinese State Distribution for a well oiled production slate with its focused objectives with the foregoing developing titles:

- SHIYAN MEISHU:*The Heavenly Palace.* (family anime).
- WULIN WARRIORS:*Wild And Unsettled Things* (family anime).
- THE DRAGON AND THE TIGER:*Rakugo And Rakugoka On The Koza* (family anime).
- SHANGHAI'S LI SHI SHI:*The Dragon, The Pheonix, The Charm.*

During production, OTAKU IRU will connect with social networks and a full-time employee will work this application, so any pics, videos - promotional material, its never ending development, this will be an objective to achieve a Global market share as an end to end moultimedia, multiplatform massively multiplayer transmedia social network.

3.0 Market Analysis Summary

With a tendency toward private equity and the difficultly to gain entrance to Sundance, Toronto, and or Cannes to secure distribution, digital distribution, and or the concept of independent video game development, this has spawned an "indie" movement from bandwidth and word-of-mouth. The rise of the Web and digital downloads, Independent game

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creators are offering new blends of art and playability. SDK and developer tools are available, so there are barriers removed. Pushing the boundaries of creativity, new concepts within gaming spur the growth of technology. Gamers are benefiting from new experiences and emotions, so there is no stagnation as with mainstream games.

Global online games revenue is about 20 billion, and FarmVille's beta testing FarmTown was over 62 million active users and close to 30 million Facebook application fans.

The sole vision of E.C. McCready as the writer, director and producer, a niche in a growing international Asian market, positioning to leverage a domestic platform, a successful and profit taking product can launch franchises and its ancillary content.

Opening in Asia ahead of US is a viable for a successful release. With a strategy of an end to end localization as a homegrown Asian Indie, it can outgross a major "Hollywood" film and even acquire a significant market share. Forecasting an 80% take on foreign markets is a strategy for tactical US and Canada revenue.

Burgeoning Asian demand for media content will not remain forever American or Hollywood-centric.

Global entertainment and media industry growth is about \$2.2 Trillion. Emerging technologies in the entertainment and media industry, adapting to the demands of the net generation's new digital environment, Otaku Iru Transmedia LLC can meet their demands while developing a business model to solidify an entertainment and media company.

SDK strategy will provide an end to end loop so user can participate with multimedia, multiplatform transmedia social networking while attaching sponsors and incentives.

3.1 Market Segmentation

INDEPENDENT DIGITAL PUBLISHING

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Migration to new digital platforms is ahead of expectations. At least 10% of publishing market is ebooks. 55% are women between 40 and 50 years old with a higher-than-average income and level of education. Shifting away from the early-adopter stage, ebooks are becoming accepted on the mass consumer level. There are various kinds of devices running e-readers. The average sale is \$8 to \$15. There is a fifty percent year-to-year revenue growth.

- smartphones and handhelds
- nonencrypted versions
- e-reader devices.

INDEPENDENT PRODUCTION

There is a sharp decline in DVD revenues, so studios are responding to changing consumer habits. New technologies have upended their industry, so they are trying to retain control of their business models. Produced and/or distributed by subsidiaries of major studios with less than half of a film's financing that comes from a major studio, independent films can characterize limited releases.

- distinguishable content and style.
- personal artistic vision.
- builds word-of-mouth.
- specialty audiences.

There is more choices for movie consumers, yet financial institutions, private-equity firms and hedge funds have pulled away from the industry. The flood of indie films, this has driven up marketing costs, as each film spends more to compete, film distributors are cautious.

Transmedia platforms are the new business model. The internet is a distribution method for alternative or independent fictional films and documentaries. With the technical and economic advantages of digitization and online distribution, the independent "short" is one of the most common categories of film distributed.

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15 percent of worldwide Hollywood film revenues, they come from box-office profits. Two-thirds of the income for the six major studios comes from the home theater divisions, so the majors have begun to pursue their own online distribution options. Technical and infrastructural obstacles related to bandwidth and video quality, they will be overcome. With newly established models of production, distribution, and exhibition, there will be purchasing of independent companies.

- internet copyright issues.
- distribution rights.
- release time.

INDEPENDENT GAME PRODUCTION AND PUBLISHING

Commercial, design, and or conceptual elements of a game, they stay under the control of the creator. Distribution is achieved directly by the game's creator via e-commerce and or in-person sales at gaming conventions and or an online community.

- concentrated in quarter.
- external studios.

Women comprise 40% of U.S. video game players. The average age of an American gamer is 35. 65% of U.S. households play computer and or video games, and 38% own a video game console. Video games are a mainstream entertainment form. Most frequent game players play online.

- Males 58%
- females 42%

52% percent of games played online are puzzle/board/game show/trivia and or card games. 22% are action/sports/strategy/role-playing game.

INDEPENDENT EPISODIC ANIME

There is a global fan base for Japanese anime that is increasing. With uninhibited diversity and imagination of Japanese television animation, old business models are

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crumbling. Anime fans come in all ages, and animation is everywhere. The stigma in America that cartoons are for kids and or for family entertainment, this has caused niche markets.

Ages of anime consumers are about 50/50. Starting at roughly ten years old and peaking at 18 to 24, there's a valley of about 40, as the science fiction community is an older crowd. The adult content of recent television animation in Japan, its violent and or highly sexual material, this has limited marketing and merchandising of anime-related products, so the expanding anime market on the Internet is one reason behind the trend that there are digital animators, effects specialists, and videogame makers in every major city.

Interconnecteing social networks of individual fandoms and feeding them back into content, this will translated into profits. Sponsors will have to cut down on television and advertisement fees, for intolerance toward pornographic animation and comic books in the West is why fans seek out Japanese products. Technology is easing the creation of animation through various computer techniques, so there is an ability to distribute to a worldwide audience.

3.1.1 Target Market Segment Strategy

VIRTUAL ITEMS-BASED REVENUE MODEL

Technology is constantly advancing for virtual gaming. The (MMORPG) market will continue on a rapid growth trajectory. Driven by the momentum of Asian online game companies, global MMORPG revenues are in the billions. Contrary to the flattening Western market, the Asian MMORPG market has grown immensely, as more Asian online game companies target US and European markets, they will become a formidable force in the global gaming industry. Wireless and mobile media will grow in use and popularity. Mobile Media Optimization (MMO), it will modify digital content. It will be easier to tag, share, link to and republish. The social gaming market, its MMORPG segment, it is not replaceable.

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1. (MMO).
2. (SEO).
3. (SMO).
 - more visible.
 - higher ranking.

"By the end of 2011, half of the cell phones in the U.S.- approximately 150 million devices-will be smart phones. By 2014, the smartphone-app market will total more than \$40 billion."

Jason Del Rey in APP TIME December/January 2010/2011 **"Inc."**

3.1.1.1 Competition And Buying Patterns

Tech products and computer games have played an influential role in the rise of the Japanese economy. Asians are twice as likely as a Westerner to have bought a computer, or mobile phone. Asia led the West in the use of the internet for building social communities and in the adoption of massively multi-user role playing games - MMPG. Across Japan, South Korea, Taiwan and now in China too, there is a problem with Asian youths. They are becoming so addicted to the cyber lifestyle that they withdraw from society. In Japan. they are referred to as Otaku. Otaku culture is spreading across Asia. Sales in China, Taiwan, Japan and South Korea. it has risen several hundred per cent. 1.7bn internet subscribers, and by 2012, there will be around 3 bn, close to half the population of the globe. In the same year, there could be 600m smartphones sold. Households around the world, they will increasingly have WiFi and a broadband connection. With these networks in place, there will be a desire for electronic devices. Ericsson, the world's leading telco equipment maker, believes that by 2020, there might be as many as 50 billion devices. In a world of devices and widespread networking, the stage is set for the consumption of digital content. Mobile data traffic has overtaken mobile voice traffic.

4.0 Strategy and Implementation Summary

Content in its context is a sustainable commercial value as a sales and promotional tool. Developing a brand name with science fiction genre, horror and fantasy as well as Asian culture with anime, cosplay, computers, MMO, electronic arts, digital content, fashion and food.

- virtual ent. pipelines.

Venues for endorsement, advertising, merchandising and ancillary, campaigns within social media platforms, they can target the online consumer. Search Engine Optimization and conversion into multiple transmedia formats for content distribution will broaden consumer access. Promoting through email lists and posting on relevant forums with the launch vehicle.

4.1 Competitive Edge

An Asian-European distribution for a domestic release as a backend objective with ancillary and merchandising virtual entertainment with massive multiplayer online gaming as a start-up form with an object oriented multimedia and multiplatform transmedia social network, capitalizing off of gaming, popular application while exploiting recognizable products by attaching sponsors and securing endorsements with an end to end top down and step wise function as an Independent Transmedia Production business model as a tight loop with a strong barrier.

- E.C. McCready - auteur.

Because games have a greater market share in Japan than the west, bridging the east and the west with the rise of video game players as fourth-party developers, their more open source models of game design, development and engineering. Game players can create user modifications. Games offering modifying social networking communities, they can add a new component to Otaku Iru Transmedia LLC as a value chain. With 600,000 established

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online game community developers in existence by 2012, Otaku Iru Transmedia LLC has E.C. McCready's Independent auteur voice, its tight loop, consumer patterns can be stimulated to create their own barriers and definitions within a massive multiplayer online social networking community (otakuiru.com).

4.2 Marketing Strategy

Marketing strategy is to promote, advertise and sale from a digital media position that is focused on virtual entertainment with massive multiplayer online gaming as a transmedia social network. Using an Asian-European to domestic distribution model with transmedia, Otaku Iru Transmedia LLC will launch its business quantitative financial model. Genchi genbutsu is about a frame of mind more than a plan of action, and this launch vehicle, SHUAIJAN: A Flick'ring Lamp, A Phantom And A Dream is content that courts a frame of mind within the context of massive virtual environment, which will have a distribution platform on a social network.

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<http://www.otakuiru.com>

Integrating and relying on progressive image loading and rendering as a social net with attributes of Otaku Iru Transmedia LLC, users will incorporate a social media experience by participating in the complementary story of an end to end content as its context. They will encourage their friends to "go and see." They will go online and into the distribution model of Otaku Iru Transmedia LLC and tell their friends about its content in the context of an massively multiplayer virtual entertainment environment as a New Asian-European to domestic platform, its branded entertainment. Adapting and changing to the consumer, the online user, an innovative accounting as a transmedia planning, learning milestones become a virtual resource for residual metrics. Entering the build phase of a distribution model, a minimum viable product can leverage potential customer reaction.

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- build.
- product.
- measure.
- data.
- learn.

Otaku Iru Transmedia LLC will steer with its content as a context launched as a social network distribution model for the qualitative and quantitative end to end product, which is a social network. Geographic areas, globally with an Asian-European to domestic platform, starting with its niche marketing strategy from Japan, flyers on digital billboards, e-newspaper advertisements, targeting online adds and steering the consumer for a value benefit to Otaku Iru, this is a cost effective way to start. Running on a micro scale while leveraging technology and innovation, 50% increases of their metric residuals, these will dictate an official plan, as gathered data is an immersed user into content as its context. Entry points will provide a comprehensive and coordinated experience of its end to end complexity of a social network.

1. transmedia.
2. gamification.
3. customer decision journey.

With multiple entry points, small geographic locations, networked with transmedia and as a pipeline into Otaku Iru Transmedia LLC, the change and mind-shifting approach of each platform will be the creative process and social intercourse of the online user on a massive virtual entertainment environment. Building platforms, accumulating momentum and its data sharing with transmedia entertainment with gamification, the customer decision journey is the quantitative financial model of Otaku Iru Transmedia LLC.

- consideration.
- evaluate.
- buy.
- enjoy.
- bond.

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- loyalty loop.

4.3 Sales Strategy

Digital distribution of content through social networks and feeding back into electronically supplied devices with an Asian-European sales strategy, **OTAKU IRU** as a website, it can cause user participation in a new business ecosystem, as the Japanese internet, its computers and smartphones, an interaction with traditional media with social media and online gaming space, it can be a margin measurement for revenue and profit.

Networked gaming technologies and business models, including casual online gaming, MMORPG, virtual worlds, game advertising, online console gaming, digital distribution, and micro-transaction games, 500,000 subscribers can be a forecast for first year. Growth can be at a record-breaking pace, as vertical MMORPG players can have their own teams. There can be a bilateral probability connection in the game. Teams can eliminate teams at four levels with an eight level platform for conquest, which can be a combination of a puzzle and action. Competing partnerships, their skill and chance can bridge these networks, and they can be interconnect within a MMORPG.

China has about 200 million users, as the mobile applications market is gaining momentum in both India and China. **OTAKU IRU** can be a platform for the sponsorship value-added services(VAS), as imaginary worlds in a MMORPG simulation genre can capitalize off the telecom sector growth of 2 billion subscribers. The fusion of anime with MMORPG can characterize an inextricable part of the focus on digital distribution of episodic content.

4.4 Milestones

- 1) OTAKU IRU TRANSMEDIA LLC

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a) Operation Agreement, Minutes and Letter(s) of Investment.

- Copyright Rights assigned.

b) Seed money, 2% of budget(s) as/are salary to Edward McCready plus 2% of profit as bonus.

c) Production Account established.

d) Line Producer for budget and schedule.

e) Budget agreement, amendments and completion bond.

2) Two Month Preproduction:

- SHUAIJAN: A Flick'ring Lamp, A Phantom And A Dream

3) Six week Production.

4) Three month post.

5) Six months to release.

Asian-European to domestic distribution with its end to end websites.

- <http://www.otakuiru.com>
- <http://www.shuaijan.com>

SIX MONTHS

- Exhibition.
- Social network.
- Limited Partnership.

1. Preproduction:ALIEN NINJA AKUMA:The Hannya Mask

2. Production:DRAGON STOMP:Raising The Reptilian Race.

- tv pilots
- endosement/product placements

ONE YEAR

1. One release.

2. Two post.

3. Two tv series.

4. Social net game.

5. Soical network.

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SECOND YEAR

1. Joint Venture with China.
 - Feature family anime release.
 - Two feature family anime in production.

THIRD YEAR

1. Combine Otaku Iru Transmedia LLC and its managed LLCs, its Film Fund and Joint Venture into an intercontinental C-corp for an objective of an Initial Public Offering in five years.

5.0 Management Summary

Management philosophy is of stratified verticals with transmedia for bilateral horizontals as a multimedia, multiplatform venue that is a top down step-wise tight loop with a strong barrier, no form - only function as an end to end business model.

An "In Production" platform with will be the infrastructure of a LLC with human resources, operational procedures, financing, and personnel recruiting, these can be integrated, retained and replaced at the developmental forecasts of this start-up.

6.0 Financial Plan

Otaku Iru Transmedia LLC has three features and two television pilots, plus ancillary and its social net games to forecast a blistering pace with a social network business distribution platform of Otaku Iru as a social network.

First year productions on the features, six week principal photography a piece, there are three feature films with a budget proposal total of \$35,000,000.00.

The distribution model of Otaku Iru, its funding is in this business model's distribution phase, so assumptions will be an ongoing development. Transmedia with an Asian-European to a domestic platform, they will be distributed from Otaku Iru, so

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with Transmedia advertising and endorsements, a feedback into content's context as a distribution platform with one release, two in post production first year, objective is to achieve 500,000 users out of Seoul alone. Chinese Distribution will be proposed for launch vehicle. World Wide Box Office objective is \$300,000,000.00 a feature, adding an anime tv pilot, a sitcom, and social net games, transmedia advertising and endorsement, forecast will be at \$1,000,000.00 gross in second year.

Third year, the release of a a major Asian-European to domestic platform mainstream family animation, Chinese centric and with its distribution into India too, an Initial Public Offering can be planned by combining LLC's managed by Otaku Iru Transmeida LLC with its Joint Venture fund in China and a Film Fund in America into a C-corp, which will be preliminary for an Initial Public Offering within five years.

1. %25 percent growth for Asian Pacific.
 - China (2 billion in box office profits by 2015).
 - leads world in pay-TV subscribers.
 - 50 per cent of pay-TV subscribers through 2014.
 - billion-plus populations.

6.1 Projected Cash Flow

My Big Fat Greek Wedding (2002)

- Opening Wknd: \$597M (USA)
- Gross: 356M (Worldwide)