

# **DAO: THE FUTURE OF ENTERTAINMENT FINANCE**

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## **Abstract:**

Taking advantage of technology by way of a decentralized community called Decentralized Autonomous Organization (DAO), the entertainment industry, including film, gaming, music, XR and beyond, is taking a new approach to acquiring funding and a revolutionary earning method. Using this DAO format, they can replace traditional means of funding like independent production, loans, gap finance, private equity film financing, etc. The DAO raises funds through a crowdfunding model in which the protocol sells tokens to raise funds and fill the DAO treasury. Through the film, gaming, XR, and music industries, DAOs would replace the "work to earn" model with the "invest to earn" and "play to earn" models. Using research gathered from several sources, including Wikipedia, cryptonews, wrapbook, etc., this paper outlines the various funding methods available in the entertainment industry today. It also explains how DAOs, utilizing blockchain technology, fan tokens, NFTs, the Metaverse, and Web 3.0, would change the funding and earning process in the entertainment industry. While the thoughts are still undergoing refinement, several projects like Movecoin, Blockbuster, Daywalker Movie Fund (DMF), Play it Forward (PIF), and a few others have already started implementing the DAO mechanism in their approach to raising funds. The democratic atmosphere DAOs can bring to investors, game creators, and artists are guaranteed to create a disruptive future in the entertainment industry.

Since the dawn of civilization, technology has played a vital role in the global megatrends. From web 2.0, an interactive focused and centralized internet, we are moving to personalized, smart, robust, and decentralized internet, where everyone can make decisions, control data, fund projects, and boost innovations. This is all now being encapsulated on a new institutional form and business model called DAO – Decentralized Autonomous Organization (although it would be better if it was called DAN or Decentralized Autonomous Network).

Like every other sector, the entertainment industry - including gaming, film, music, fashion, etc. - isn't exempt. To compete favorably, DAO is one of the singularities to achieving decentralized, robust, and web 3.0 powered entertainment. Members can operate a fully trustless, open-source, decentralized, and profitable creation and collections through an entertainment DAO. Creators can receive the commensurate and honest incentive without compromising their intellectual properties and rights through tokenization (NFT or Fan token). On the other hand, collectors and other users can contribute to projects of their choice without a barrier with the help of sets of code in an immutable, transparent, seamless, and secure manner.

By way of a networked community called DAO, the entertainment industry, including film, gaming, music, architecture, etc., can take a new funding and revolutionary approach. The focus of this article comprises the film, game, and music industries. It explores the opportunities of entertainment funding through recruiting DAO protocols and how it is a resolve to the industry's continuous valid thirst for liquidity and innovation.

## **GLOBAL ENTERTAINMENT INDUSTRY**

Entertainment generally refers to any form of activity designed to hold the attention and interest of its audience or give pleasure and delight. The market reportedly dropped by 3.8%, from \$2.1 trillion in 2019 to \$2 trillion in 2020. According to PwC in its Global Entertainment & Media Outlook 2021-2025, the industry is on track to grow by 6.5% in 2021 6.7% in 2022. It is projected to grow at a healthy compound annual growth rate (CAGR) of 5.0%, from US\$2 trillion to US\$2.6trn in 2025 between 2021 to 2025.

However, the market may not reach the expected growth potential due to some inherent funding and operational challenges of the industry. These challenges include but are not limited to Content piracy or intellectual property infringements, poor and opaque revenue and royalties sharing mechanism, inadequate funding, and inefficient micropayment. So far, emerging technologies of the 4<sup>th</sup> Industrial Revolution, including blockchain's smart contracts, tokenization, extended reality the fourth wave of consumer hardware, and Web 3.0, could revolutionize the industry and satisfy the continuous liquidity demand it requires.

## **EXISTING ART OF FILM FUNDING**

Technically, movie finance can and does come from anyone (or anything) with a large amount of money and a desire to invest it. Banks, private investors, film distributors, huge corporations, governments, and maybe your grandmother's pension fund are among the entities I'm referring to. The point is that movie funding rarely comes from a single source, and getting a professional film funded frequently necessitates a delicate balancing act between different investments, debts, and transactions.

There are also named Film Finance firms right in the middle of it that you must have heard of, if not. These Finance companies participate in the funding processes of pre-production, production, and post-production of films, even beyond. Entertainment companies like FilmNation, [30WEST](#), A24, and Annapurna Pictures don't explicitly label themselves "film financing companies," but their mastery of film finance is undeniably a massive element of their success. For example, [A24](#) and [Annapurna Pictures](#) are more identifiable as production companies that bet big on a diversified slate of high-quality indie films. At the same time, [FilmNation](#) started as a foreign sales firm and has a reputation for its approach to distribution.

Nonetheless, funding of films and media productions by financiers is dependent on the types of production categories, which can be categorized into Studio Films production, Independent production, and commercial production. Each of these categories pulls for funds differently. There are some common ways associated with each category, yet funding of film productions can be said to be left to the short statement, "Any way that they can." The same story is attached to Filmmakers of the SXSW film, "We Are As Gods." They found a unique way to fund their documentary, looking to a tech company that happened to have an interest in the subject of their film.

1. Studio Film Production: The film studio handles most of the financing when a feature-length film is being made under the umbrella of a major film studio. A good example is Hollywood. Generally characterized by high budgets and higher financial expectations, studio films face an uphill battle in recouping their costs and turning an acceptable profit. For that reason, they're often seen as high-risk investments and require an intricate film financing structure built from various sources to mitigate that risk. Some of the followings are the funding methods for studio Film funding moving through the existing Film Finance spectrum:

- Presales: Pre-sales are one major contributor to studio film financing. Pre-sales movie funding is obtained when a studio or production company sells the rights to distribute a film in a particular region or distribution format before the film is finished. Typically, upon signing a pre-sale contract, the buyer will pay a 20% deposit to the film's collection account (or bank), with the balance (80%) due upon the film's delivery to the foreign sales agent (along with all the necessary deliverable requirements). The worth of pre-sales is usually calculated based on the perceived value of a film's marketable elements.
- Negative pick-up deals: A negative pick-up deal is a contract entered into by an independent producer and a movie studio. The studio agrees to purchase the movie from the producer at a given date and fixed. Until then, the financing is up to the producer, who must pay any additional costs if the film goes over budget. That may not sound like much of a deal at first, but the contract gives the producer a remarkable amount of leverage. With the negative pick-up deal in hand, they can now go directly to a bank or other lender and procure a loan to round out their film financing structure.
- Gap Finance: In gap financing, filmmakers take out a loan from a gap company against the film's unsold rights, including box-office rights, streaming permissions, and DVD sales. Gap financing is a similar but also fundamentally different part of film financing.

- Product Placement: Product placement is a form of film financing where filmmakers agree to feature certain products or brands in their film and receive either free products in exchange.

2. Independent Production: A film project made without the help of a major studio is called an "independent film" or "indie film." When a film is being produced independently of a studio, it's up to producers to secure financing for their project. Independent filmmakers use their personal networks, tax credits, and grants to patch together funding to make their films. Independent films often face a more personal battle for film financing than studio films, and it tends to play out over a longer timeline. Indie producers have to acquire their movie funding one step at a time, each piece leading to the next until the film can move into principal photography. The reality is that the average indie simply lacks the leverage necessary to pull funding from high-rolling sources like super-gap financing or script-integrated American Express ads. Most Independent Production source for Funds through the following:

- Grants: Film grants are essentially funds designated to subsidize an endeavor. Unlike most other forms of film financing, they are not direct investments, and there is no expectation of financial return. However, one notable exception is the Canadian federal government film agency Telefilm Canada, which provides financing in recoupable equity. When it comes to filmmaking, most available grants are managed by governments. Their goal is to attract film productions to a given area to stimulate employment, the local economy, and, possibly, tourism promoting the region or culture.
- Private Equity Film Financing: Private equity film financing is one of the most straightforward film finance tools available on a small to medium scale. It entails either a single private investor or group of private investors who are willing to bet their cash on the moviemaking business upfront in hopes of reaping the rewards down the line. Private equity film financing is a stronghold for independent film financing. Thanks to their access to such investors, many truly independent production companies survive, financial loyalty being the reward for a proven solid production track record over time.
- Tax Credits and Incentives: Regarded as "Soft Money" in Film Finance. Many states and countries offer film tax credits and incentives under similar restrictions. These incentives are dependent on the region. For example, U.S. states and Canadian provinces have between 15% and 70% tax or cash incentives for labor, production costs, or services on bona fide film/television/PC game expenditures. A film production may be eligible for a sizable tax rebate on qualified expenditures, which can seriously slash the price tag of your movie's budget. Although Soft money approaches offer no cash upfront. Instead, productions can only take advantage of them after the film is finished and all bills are paid, at which

point the office responsible for managing the credit will issue a partial refund of taxes paid. In 2007 the United Kingdom government introduced the Producer's Tax Credit, which resulted in a direct cash subsidy from the treasury to the film producer to enhance tax deductions.

- Crowdfunding: To crowdfund a film, the production team will publish their pitch, trailer, and/or cast list and ask members of the general public to submit individual donations to help the team reach its goal. Several small-budget films have raised a portion or all of their financing through crowdfunding campaigns.

3. Financing is one of the most crucial aspects of any film project; the production team needs funding to pay for every filmmaking process. As production costs have risen, however, potential financiers have become increasingly insistent upon higher degrees of certainty about whether they will have their investment repaid and assurances regarding what return they will earn. More of these bottlenecks have led to chances for alternatives to swoop in. And here comes the tokenization of funds and DAO at the center of funding that would disrupt the corporate finance system.

## **GAME AND MUSIC INDUSTRY FUNDING**

For 30 years, the gaming world spread, from the 80s to the early 2000s, funding a game's development was still a tremendous challenge as most games sell to investors unless a publisher or investor-backed you. That was the one thing that remained relatively unchanged across thirty years of gaming history. If you wanted to make a game that sold to a mainstream audience, you had to deal with a publisher. Alas! Minecraft broke the trends raising over \$3million that led to the [story of Mojang](#). For decades, people were used to selling a finished product, not games in progress. This has left crowdfunding and borrowing of funds to popularity.

Through crowdfunding, an essential process of funding a new project or idea by raising small amounts of money from a large number of people (3), sites like [Kickstarter](#) and [Indiegogo](#) can help fund ideas and projects. So far, it has had a significant impact on the gaming industry, funding independent games and projects left, right, and center. Also, other sites such as [Fleximize](#) and [Funding Xchange](#) provide a good platform to search for lenders in this space.

Crowdfunding for music projects has been another popular method in recent years. Platforms like Kickstarter, Patreon, PledgeMusic, and others allow fans to fund projects they believe in, including music, in a way that is similar to other industries such as film and gaming. Crowdfunding isn't always a sure thing, either. While Kickstarter claims that 54 percent of music initiatives on its platform succeed, the option is only available to creators that have a large following. As far as it helps projects seek funding, they introduce a high marketing budget as a prerequisite to using their sites as it is exclusive for projects with extensive media engagement.

Historically, many of the responses have come from advances from labels or publishers, which sponsor and promote new musicians under the company's name until they gain stardom. Many countries, such as England, Australia, and the United States, offer government subsidies to help talented people advance their careers.

## **XR (EXTENDED REALITY) FUNDING**

Extended reality is an integrative technology that serves as an umbrella to the physical and virtual worlds to create new locations. It includes Virtual Reality (VR), augmented reality (AR), and mixed reality (MR). It blends 5G technology with edge cloud and on-device computing to produce lifelike images and better digital experiences. Individuals and corporations can also engage with standalone headsets using XR, which combines AR and VR technology.

Various end-use areas, including consumer and enterprise applications, have embraced extended reality technologies. The extended reality market will be more focused on media applications such as gaming entertainment, as projected into the future. Research has shown that there will be an increase in the funding of the XR market in the nearest future to about [\\$350 billion](#) by 2024, which the growth will inspire in the industry 4.0 and transformations in the digital world.

The investment figures for virtual and augmented reality software and devices include pre-seed, seed, and venture rounds. More investment and traction are expected of XR as it would be the framework of Metaverse (Virtual World). The fast spread of Metaverse has witnessed many gaming projects and companies such as Facebook that even changed its branding to "Meta." Promoting Metaverse means promoting XRs, which means more investments and funds in exploring its fast-rising niche.

## **UNDERSTANDING THE WORD: DAO**

The DAO is a decentralized and automated organization that facilitates an open-source venture capital fund with no traditional management structure or board of directors. It puts decision-making power in the hands of an automated system powered by a smart contract and a DApp to minimize human and third-party manipulation of investor funds. Through Web 3.0 powered DAOs, users can send funds as votes and network governance rules anonymously from anywhere globally.

How do DAOs work?

A project's core team members define the contract (rules) of a DAO, recorded on the blockchain to eliminate the requirement for a third party in a financial transaction, allowing smart contracts to streamline those transactions. A smart contract determines the firmness of a DAO; it holds the organization's storage and symbolizes the organization's regulations. Because DAOs are transparent and public, no one can change the rules without others noticing.

Although we are accustomed to organizations with legal status, a DAO can function very well without the traditional legal declarations because it has a more democratic network structure than regular corporations. Unlike the traditional networks, if there must be any change in the DAO contract once committed to production, the members of a DAO need to vote for any changes to be implemented.

By the contract, the core team members declare how to receive funding and its governance. The DAO raises funds through a crowdfunding model by which the protocol sells tokens to raise funds and fill the DAO treasury. Depending on the use case of the DAO, they can tokenize rights or NFTs, Fan tokens, or the regular fungible tokens. Whichever asset standard, users fund the contract with fiat, and in for fiat, token holders receive certain voting rights, usually proportional to their holdings.

Like other kinds of DAO applications, DAO application in entertainment allows project creators to crowdfund in a decentralized and self-regulated system. The creator can decide to deploy either fungible or non-fungible tokens standards.

## **UPRISE OF DAO IN THE PROCESS OF ENTERTAINMENT FUNDING**

DAOs might still be tagged new and still processes of acceptance, but the endless possibilities are the important propellers for the adoptions. The movie segments might not be seen to overcome some of the existing traditional ways but graduated to have a long list of benefits and most certainly the future where the productions are edged. DAOs have following key elements to take to shoot the funding and success to the sky.

### **DAOs GOVERNANCE**

As a decentralized protocol, DAOs encourage shared governance on the decision-making stages of entertainment productions to investors. The decision-making on any progress passes through the voting processes. Unlike the traditional systems where the studios and production units make all decisions and investors are majorly left with bragging rights of investments, investors are vested voting powers in the DAO systems through the power of the governance tokens.

Many individuals outside of the banking and media/entertainment industries can become "investors," or token purchasers, in the DAO for entertainment financing. The main distinction between DAO and other forms of funding is that DAO may be used to promote a project, or at the very least to excite the market, because it involves a huge number of individuals and enthusiasts. It increases the project's chances of success if DAO is structured to issue NFTs and fan tokens efficiently. As a result, the project should be built by experts in advertising, pre-sale, product placement, NFTs, and fan tokens, in addition to blockchain developers.

Having voting power allows investors to form decision-making and governance involved on every project stage, including pre-production, production, and post-production, as seen on [DeFilm company](#) that is currently planning this for every production stage.

Blockchain enables voting rights and allows ranking such that potential stakes or voters can meet through the trending blockchain-inspired product, Metaverse (virtual world of existence). Depending on voting rights, investors and DAO members can stay within the corners of their abode with Metaverse glasses on, and boom, with their avatars putting on nice digital clothes having round table discussions.

From the commencement of the production to the release of the media, token purchasers should be enthusiastic about the project and promote it on social media. This will drastically decrease P&A (prints and advertising) expenditures while still making it profitable. It will eventually raise the value of NFT's as well as fan token. With DAO, no one loses. DAO will dominate the entertainment field in the future if this is developed internationally.

### Film Industry

DAO allows filmmaking and funding decisions on the blockchain. Through a blockchain and web 3.0 powered virtual world, Metaverse, users, including investors, can form part of decision-making authority on a real-time basis. Further, when films are recorded, amazing agreements can be made between the users and makers to enable the profit activities between them with the help of blockchain. Even structured revenues can be transmitted when a new film is obtained and registered. This would help the private manufacturers to gain profits as well as to identify the small neighboring exhibitors. DAO-powered filmmaking enables the users to acknowledge the reasonable installments from the viewers and give them a digital type of cash that accumulates while displaying the films. This act of engaging investors by DAO through governance brings a sense of commitment to the success of a movie project as investors take extra miles to make their investments worthwhile. Plus, more film productions, such as independent productions, get more investors willing to participate. In the case of private equity film funding, with the increasing news of governance in the world of film funding through DAOs, their sentiments set positively.

### Game Industry

Like music and filmmaking, [Steam Early Access](#), for example, gives customers the chance to buy and play games while in development in order to offer gameplay input. It's essentially a form of crowdfunding that doesn't rely solely on concept videos and promises. That way, backers have stronger assurances that something will come from their investment. This guarantee might not be met as expected as many factors are attached to the masses' sentiments towards a particular cause. This is seen with Square Enix forming [The Collective](#), where users can vote for exciting projects, and winners of the community voting process receive crowdfunding assistance from Square.

### Music Industry:

There have been histories of publishing companies eager to increase their collections and who would be pleased to receive artists' revenues. It's usually an all-or-nothing agreement in which artists give up 100% of their stakes and lose all future control. Furthermore, most of these sales are conducted through backroom negotiations that undervalue royalties and pose future threats that might warrant a lot of legal work to claim what's theirs. Thankfully

for the protocols of DAOs, such histories are to be wiped away as decision-making is not backroom types but smart contracts based. DAO-oriented based labels and platforms, investors, and artists' interests are secured based on the encoding decisions.

Importing the practice to a DAO protocol allows creators and artists to tokenize assets in NFTs or Fan tokens within the DAO to attain a more democratic approach driven by DAOs.

#### Entertainment DAO token complaints

Concerning token criteria, one of the peculiarities of a DAO is a governance token. However, users can also host fan tokens and NFTs, but governance is the choice for collective funding, security, and decision-making.

On the other hand, users, including influencers, creators, and artists, can launch a utility token, fan token, and NFTs for speculation and passive income. For instance, Movecoin positioned MOVIE, its native coin, as a utility while BlockbusterDAO launched as an NFT.

Through the various token standards, the members of the DAOs can fund projects and the opportunity to speculate and profit from the volatility of the market.

#### **PRESALES AND CROWDFUNDING ON A DAO**

Like the ICO (Initial Coin Offering) crazy where early-bird investors receive further perks and incentives, funding exercises such as crowdfunding and pre-sale can be perfected on a DAO. After an initial coin offering (ICO), many cryptocurrencies see a significant drop in value. On the market, those currencies have limited or no transactions. The DAO for film/entertainment project finance must be viewed in a new light. Some fractions or editions of movies can be digitized and issued as NFTs or Fantokens, as in the case of [BlockbustersDAO](#). Of course, this can be said a thousand times on how modern-day gaming, especially the P2E games, raises funds through pre-sales of a game NFT, Initial Game Offerings (IGO), etc. Many artists are found within the crypto niche lately selling their songs in parts or in totality as NFTs. These leave the artists to raise funds through the masses investing their funds to buy these NFTs. Artists have previously released their music and concert tickets as NFTs, but industry governance via NFTs is still an unknown area. However, a project like [MODA DAO](#) uses digital tokens as a governance tool for artists and their managers to control royalty contracts.

Tokenizing assets via DAO now appears to be a viable alternative to antiquated crowdfunding. Metzger, a vocal proponent of tokenization, noted that while it resembles crowdfunding, it is the blockchain that is elevating the concept of tokenization to new heights: "This is how you can look at it: As an eCommerce business, crowdfunding is a front-end where consumers can acquire rights to future items or services, but the entire back-end must be controlled manually. This is a tricky situation. Not only is the front-end automated with blockchain technology, but the entire back-end is also digitized, smart contracts run on rules, and the real product can be a digital asset, such as a security token". Indeed, some of the chief qualities of tokenization come from the benefits provided by their underlying technology. Via the use of blockchain, a verifiable framework for funding can exist and be executed with ease.

## **DAOs ON THE WORK MODEL AND INVESTMENT RETURNS IN ENTERTAINMENT FINANCE**

DAOs are reshaping the future of entertainment by introducing new models in which people can make money by playing games, learning new skills, creating art, or curating content instead of the old means of earning money. The networks that grow around crypto protocols, emerging as new ways of coordinating, quantifying, and rewarding contributions to complicated ecosystems, are enabling this new future of work. This transition is already starting to open up new income opportunities for individuals, and it's leading to an increasing transfer of value capture from corporations to people participating in crypto networks as individuals. This type of change in operating is neither rare nor surprising, but it is still happening.

The traditional way to make money was "work-to-earn," but the DAO concept of income is "x-to-earn." This would bring the entertainment finance investors typical of film and gaming industries up to the race through DAO protocols by investing their funds in exchange for tokens or NFTs. Being a fan token or NFT holder exposes the investors to returns and earnings as encoded in the smart contracts, an invest-to-earn model of work for music and film industries, and the Play-to-Earn model for gaming industries. A working model is entirely open and transparent as smart contracts initiate the call to calculations of rewards to be earned and not some legal borders as seen in traditional models where there is even room for exploits through values profited. A paraphrase of Chris Dixon's paper, which stated, "Cryptonetworks employ a variety of techniques to ensure that they remain neutral as they expand, avoiding the bait-and-switch tactics employed by centralized platforms. To begin, the agreement between cryptonetworks and their users is codified in open source code. Second, they're kept in control by "voice" and "exit" methods. Community governance, both "on-chain" (via the protocol) and "off-chain," gives participants a voice (via the social structures around the protocol). Participants can leave the network and sell their coins, or fork the system in the worst-case scenario".

Holding these tokens through a certain period as the film or music produced pulled more sales, and more profits or the game pulled more users or gamers, increasing investors' earning opportunities, a hodl-to-earn model of work. As the old corporate earning system rapidly becomes obsolete as a source of earning, other forms through influencers, contractors, producers, movie promoters, and others will arise. All bring their creativity to the DAO protocols to drive the marketing segment, film production, and other areas where a create-to-earn work model is a strong prospect. These earning methods don't necessarily feel like "work," but they are all examples of people participating as individual value providers in complex networks and earning income for their contributions.

## **MEDIA PROJECTS STARRING DAOs AND TOKENIZATION**

Some projects leverage blockchain to revolutionize entertainment, and each of them is uniquely doing that with a distinctive value proportion. Such projects include but are not

limited to Movecoin, Blockbuster, Daywalker Movie Fund (DMF), Play it Forward (PIF), and a few others.

[Moviecoin.com](http://Moviecoin.com) is one of the pioneering blockchain-backed entertainment projects. It is positioned to simplify film production funding and to make Hollywood profitable. The company, founded to rival the concentration of power and battle monopolies, is designed to decentralize and democratize the movie finance industry. Movecoin, built on the Ethereum (ETH-USD) blockchain, combines a fungible and non-fungible token to allow decentralized funding and passive income, respectively. Users can fund projects or contribute to movies of choice with the MOVIE, the platform's native and utility token.

On the other hand, they enabled the non-fungibility of movies on the platform. Hence, users can earn passive income from their favorite movies or assets. The Moviecoin.com platform already boasts productions starring Russell Crowe, Ray Winstone, and Mel Gibson.

BlockbusterDAO, a more recent competitor of Moviecoin, tends to revolutionize entertainment through a DAO approach. BlockbusterDAO was formed to raise USD 5 million and acquire the defunct movie rental business Blockbuster. "Our mission is to liberate Blockbuster and form a DAO to collectively govern the brand as we turn Blockbuster into the first-ever DeFilm streaming platform and a mainstay of both the Web3 brands and products, but a powerhouse in the future of the film industry," the project said. Adding that, they would raise funds by selling BlockbusterDAO non-fungible tokens (NFTs) for 0.13 Ethereum (ETH) (USD 530) per item.

The Daywalker Movie Fund, masterminded by legendary actor Wesley Snipes and represented by the DMF Security Token, launched a fully compliant security token offering (STO) with LCX, leveling the playing field between ordinary investors and Hollywood financiers. STOS is a regulatory haven that, like its seemingly defunct cousin, the initial coin offering (ICO), expresses value through a digital token. Unlike ICOs, however, security tokens are built on a solid basis of regulatory due diligence. Furthermore, ICOs provide little more than a token that can only be used with specialized infrastructure. On the other hand, security tokens represent more tangible assets such as corporate shares or even real estate equity.

[Play-It-Forward DAO](#) (PIF) is another interesting game-oriented DAO in the game space currently. The Decentralized Autonomous Organization (DAO) aims to make play-to-earn work for the players, opening the space to a broader audience of people who stand to benefit from it. "Our mission is to make play-to-earn easier and safer for everyone," explained Play it Forward co-founder Janze de Guzman. "So P2E Board was created to make the matching of scholars, guilds, and managers easier through our marketplace features, while at the same time providing tools to guilds that want to run scholarships, giving them the tools that they need to engage their communities and grow."

## **CONCLUSION**

With the advancement of the 5<sup>th</sup> wave of innovation, fourth industrial revolution and the fourth wave of consumer hardware, the technological age has shifted some inches if not

yards ahead of time, with blockchain becoming a center of focus as it found use cases in many sectors. Entertainment entering the race with DAOs bringing a democratic networked framework to investors, game creators, and artists creates a disruptive future. Big enough to change the pathway of entertainment finance for content creators. Still speculation and still in its infancy, yet more DAO-oriented platforms are coming to fruition at a faster rate as computing platforms running on decentralized protocols seem like the inevitable choice.

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