

DEA Project: The Future of Digital × Entertainment Using Blockchain Technology - White Paper -



PlayMining



Whitepaper Ver.2.2

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Chapter 1. Introduction

1.1 Our Mission

“With blockchain as our foundation
and digital entertainment and digital assets as our tools,
we are a company set out to change the rules of game playing
and the rules of the world.”

Do you remember those days in your childhood when you spent hours playing a game to defeat monsters for money, experience points, or stronger weapons?

And the emptiness that you feel when you had nothing to show for your efforts once you turned off the power switch of your game console?

You, and many others, must have thought at least once,

“if only I could be as rich in real life as I am in the game...”

We have set out to make that “if” into a reality.

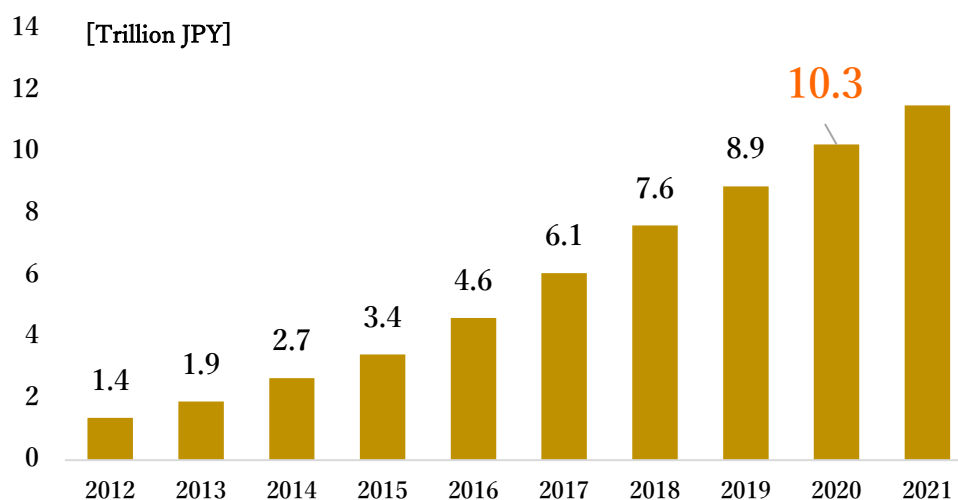
Until now, playing games have been an activity you paid money for to enjoy.
We intend to completely change that basic premise.

You will not have to spend a single penny to enjoy games any longer.
Instead, you will earn money while you play games.

Change the Games, Change the World!

1.2 The Problem We Want to Solve

The game industry has grown rapidly circa 2010 due to the growth of social media games. The games themselves are free to download, but the charging system within the games allowed for an unstoppable growth in the online social game industry, growing to as much as 10 trillion yen (approximately 92 billion US dollars).



【Source】IT Navigator 2020 ver. Published by: Nomura Research Institute

Fig. 1 Social Game Pay-to-Play Market Growth

Most users begin playing online social games as a pastime, but in order to win in the games and to satisfy the desire to be recognized as a strong player, they end up paying an exorbitant amount of money.

Moreover, the game makers use activity data as well marketing theories to create a system that makes it easier to use more money in the games.

For example, the inflation of buyable items is one way that encourages players to continuously pay money. Items that players bought become worthless after a certain period, so they decide to pay for the next better item.

Many players gradually start to regret the amount of money they have used for something that repeatedly becomes worthless over time. That is precisely the kind of reality that our project wants to change.

1.3 A Brand New Concept: PlayMining

The DEA Project began with the goal to overturn the preconception of continuously charging users to play and as a result, making them feel tired of playing the game. Instead we want to reward our most loyal players who spend their time and enjoy our services.

In order to realize this goal, we issued an original cryptocurrency that we will use to “reward game users instead of charging them.” Moreover, we are also creating an online platform where users can make use of the cryptocurrency they earned, and for this currency to circulate in its own economic zone.

In this new concept that we are proposing, users can play/appreciate to earn/mine rewards (cryptocurrency), so we have decided to name it “PlayMining.”

Moreover, to mirror how Youtubers who make a living by uploading videos on Youtube, or TikTokers doing the same on TikTok, we wanted to create a system in which there will be a growing population of people who make a living by PlayMining. As such, people who hold this new “job” will be called “PlayMiners.”



Fig. 2 PlayMining / PlayMiner Image Logo

Our Project's Game Changer:

From Spending on Games and Manga

To Earning by Playing Games and Reading Manga

Chapter 2. DEAP Overview & Digital Entertainment Asset

2.1 DEAP Overview

The DEA Project will provide the “PlayMining Platform” which is a blockchain based multimedia digital entertainment platform featuring digital arts, games, and various other forms of entertainment.

The “PlayMining Platform” is composed of three elements, namely the “DEA Bank,” the “Digital Art Auction,” and the “Game.” All three of these elements are linked with the Digital Entertainment Asset (hereinafter Digital Asset) owned by the user of the platform (hereinafter PlayMiners), and the platforms are designed to operate in an interconnected manner. Below are the description of each element.

1) DEA Bank:

The DEA Bank is where PlayMiners can manage their Digital Assets. PlayMiners can manage their Digital Assets in a secure environment by the implementation of blockchain technology.

2) Digital Art Auction :

The Digital Art Auction is the market in which Digital Assets are traded and distributed. It has features to allow for new sales of Digital Assets as well as secondary distribution between PlayMiners; PlayMiners can buy new Digital Assets as well as trade Digital Assets that they own with other PlayMiners. We want to make the auction site a highly entertaining and intuitively usable platform to allow for the experience of trading of Digital Assets a highly engaging one.

3) Game/Manga:

To break away from the common sense of the entertainment industry so far, we set our concept so that “users earn wealth from games/manga.” The points that can be earned in the game can be exchanged for the virtual currency (DEAPcoin) used on the PlayMining Platform, realizing our concept above.

Moreover, the games we are releasing on our platform will be all free to play, and there are no charging systems in our games. Conversely, the more game one plays, and the more manga one reads, the more DEAPcoin one can gain.

In addition, the Game/Manga and the Digital Art Auction are designed so that they will interact with each other to decide the value of the Digital Assets collaboratively.

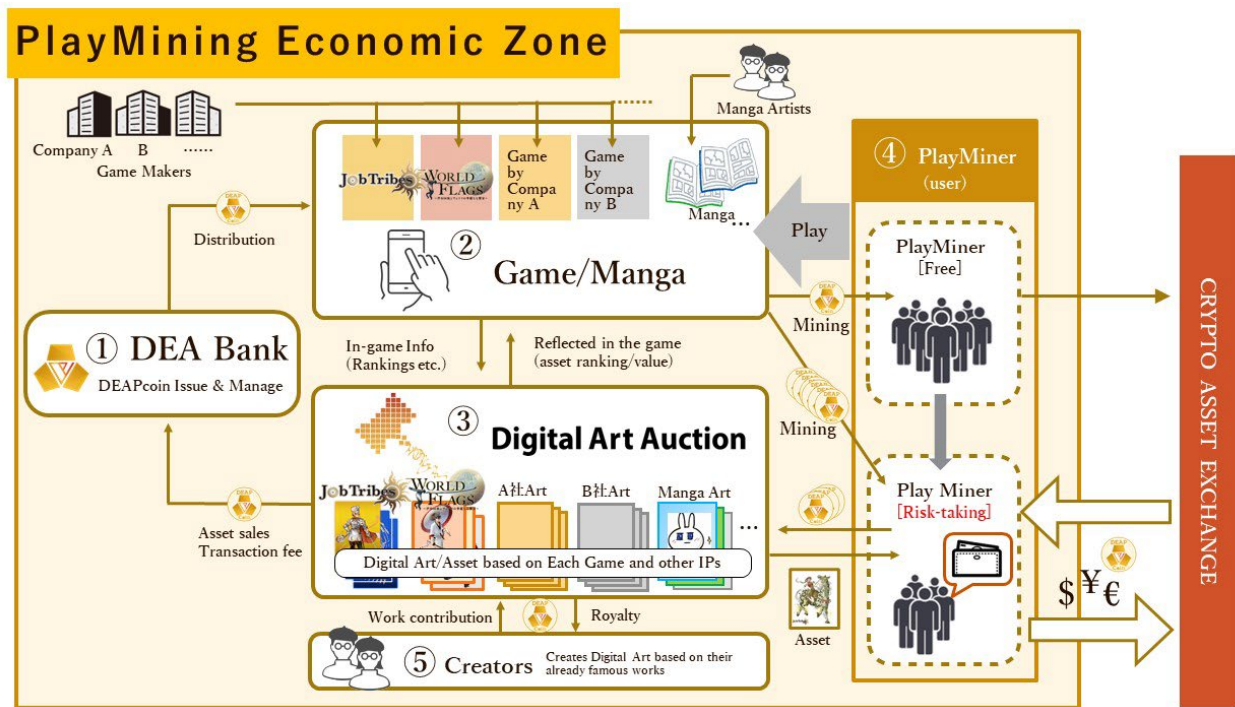


Fig. 3 PlayMining Ecosystem Overview

*More details can be found in 3. DEAP in detail

The “DEA Bank,” the “Digital Art Auction,” and the “Game” will influence each other and encourage the distribution of Digital Assets between PlayMiners and value circulation. In order to create such an economic sphere, and to allow for the buying and selling of Digital Assets, we created and issued a brand-new cryptocurrency called the DEAPcoin.

2.2 Digital Entertainment Asset (hereinafter Digital Asset)

Digital Entertainment Assets are digital assets such as digital art and digital entertainment content that are traded on the PlayMining Platform.

Digital Assets are managed in a private blockchain created in the ERC721 format, which is one of the Ethereum standards, and each asset is distributed as a unique Non-Fungible Token (NFT).

Digital Assets are not only the object of art enjoyment, but also provide various value to owners within the PlayMining Platform.



Fig. 4 Digital Asset Example (character cards)

At the start of our service, Digital Assets will be illustration data by famous Japanese manga artists and illustrators. Since audio data, image data including live action, video data and any other form of digital data can be stored on our platform, we plan to increase the variety and uses of Digital Assets.

*Reference 1: Creators Scheduled to Participate

Many manga artists and creators support our project's mission, and as of February 2020, the following list of manga artists and creators have agreed to provide newly drawn original illustration to be released as Digital Assets on our PlayMining Platform.

Table. 1 DEA Project Participating Creators *2020/2/06

| | Creator | Famous Works |
|-----|-------------------|--|
| 1) | Haruhiko Mikimoto | “Super Dimension Fortress Macross”, “Mobile Suit Gundam 0080” |
| 2) | Tatsuya Egawa | “Magical ☆ Tarrouro”, “The University of Tokyo Story” |
| 3) | Shinji Hiramatsu | "Detective Doberman", "Black Angels" |
| 4) | Takumi Ayamine | “GetBackers”, “Psycho Busters” |
| 5) | Kayo Saeki | “Smash! "Meg", "Lipstick Combat" |
| 6) | Kaoru Shintani | “Area 88”, “Futaritaka” |
| 7) | Hiro Mashima | “FAIRY TALE”, “RAVE”, “EDENS ZERO” |
| 8) | Kya Asamiya | “Silent Mobius”, “Kamiseiki Vagrant” |
| 9) | Fujiwara Kamui | “Dragon Quest Retsuden Loto's Emblem” Series |
| 10) | Ebihara Takeshi | “Machichingu Machiko-sensei” |
| 11) | Junji Ogawa | “Chinese first! Series, "Angel's Frying Pan" |
| 12) | Hidenori Yamachi | “Marie Grave”, “Atlantide” |
| 13) | Keiichiro Ito | “MADMAX Angry Death Road”, “Tokaido Shinkansen 50th Anniversary Dream Super Express” |
| 14) | Chiyou | “Uniform Supreme” series |
| 15) | Tatsuo Kanai | “Hall in One”, “Izumi-chan Graffiti” |
| 16) | Nishimi Terumi | “JoJo's Bizarre Adventure: Diamonds Can't Break”, “Netflix Seiya” |
| 17) | Yuji Kaida | “Mobile Suit Gundam” |
| 18) | Kazuki Sugawara | “BASTARD !! |
| 19) | Ryoji Minagawa | “Spriggan”, “ARMS” |
| 20) | Keishū Ando | “Kyukyoku! Hentai Kamen” series |
| 21) | Takayuki Doi | “Momotaro Dentetsu” series |
| 22) | Keiichi Tanaka | “Utsunuke”, “Dr. Chichibuyama" |
| 23) | Takashi Morita | “A Story of Arsene Lupin Aventurier” |
| 24) | Hiroshi Motomiya | “Salaryman Kintaro”, “Ore no Sora” |
| 25) | Ume | “Tokyo Toybox”, “Steves” |
| 26) | Hiromi Morishita | “Shōnen Ashibe”, “Koko Dake no Futari” |
| 27) | Takatoshi Yamada | “Dr. Kotō Shinryojo” |

| | | |
|-----|-----------------|---|
| 28) | Yumiko Igarashi | “Candy Candy” |
| 29) | Leiji Matsumoto | “Galaxy Express 999”, “Space Battleship Yamato” |
| 30) | Kouji Ogata | “Boogiepop Phantom” |
| 31) | Tsukasa Oshima | “Shoot!” |
| 32) | Buichi Terasawa | “Cobra the Space Pirate” |
| 33) | VOFAN | Nisio Isin’s “Monogatari” series |
| 34) | Renault Lemaire | “Dreamland” |
| 35) | Mirka Andolfo | “Harley Quinn”, “Hex Wives(Vertigo)” |
| 36) | Tony Valente | “Radiant”, “Hana Attori” |
| 37) | Kenny Ruiz | “Telemaque”, “Magic 7” |
| 38) | Belen Ortega | “Millennium” |
| 39) | Olivier Vatine | “Aquablue” |

In addition to the creators listed above, we are continuing to recruit popular creators to this platform. By the time the Digital Art Auction is released, we plan to have recruited 100 well-known creators, and begin the services on the platform with a highly attractive set of Digital Assets already lined up.



Fig. 5 Representative Works by Participating Creators

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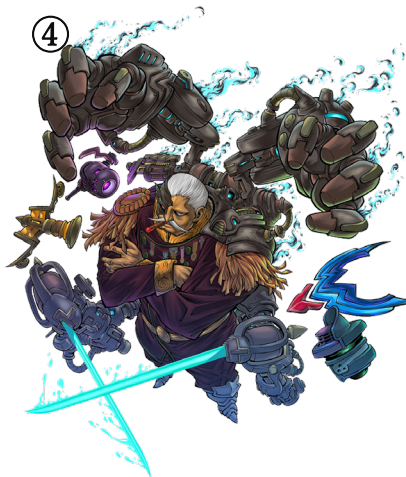
②



③



④



⑤



⑥



Fig. 6 Original Illustration Drawn Specially for DEA Project (partial collection)

- | | |
|-----------------------|-----------------------|
| ① Astronaut | (by Kazushi Hagiwara) |
| ② Jockey | (by Kamui Fujiwara) |
| ③ Chinese Master Chef | (by Etsushi Ogawa) |
| ④ Prime Minister | (by Hidenori Yamaji) |
| ⑤ Potter | (by Terumi Nishii) |
| ⑥ Riot Officer | (by Hiroshi Motomiya) |

Chapter 3. DEAP in detail

3.1 Digital Entertainment Asset Bank (DEA Bank)

The DEA Bank is a system in which PlayMiners can manage and issue the cryptocurrency they can use on the PlayMining Platform (Token name: DEAPcoins), as well as manage their Digital Assets securely and easily. Moreover, the DEA Bank is not just for managing assets, but it will be linked with other services within the PlayMining Platform to allow for a quick and easy payment.

When we first release the platform, we plan to link the DEA Bank with the Digital Art Auction and the Game/Manga. For example, if a PlayMiner bought or sold their Digital Asset at the Digital Art Auction, or gained DEAPcoins in a game, the DEA Bank will carry out the transaction of assets between users, allowing for a smooth transaction.

As we expand the platform, we are planning to add new services that are also linked with the DEA Bank, and the DEA Bank will be used for a variety of services and transactions.

[DEAP Coin]

- Token Standard: ERC20
- Issued in August 2019, by Digital Entertainment Asset Pte. Ltd.

[DEA Bank's Basic Function]

- Each user's DEAP Coins and Digital Assets will be stored in the PlayMiner's account.
- Based on the usage data of the Digital Art Auction or the Game, Digital Assets and/or DEAPcoins will be transferred between the involved PlayMiners' accounts.

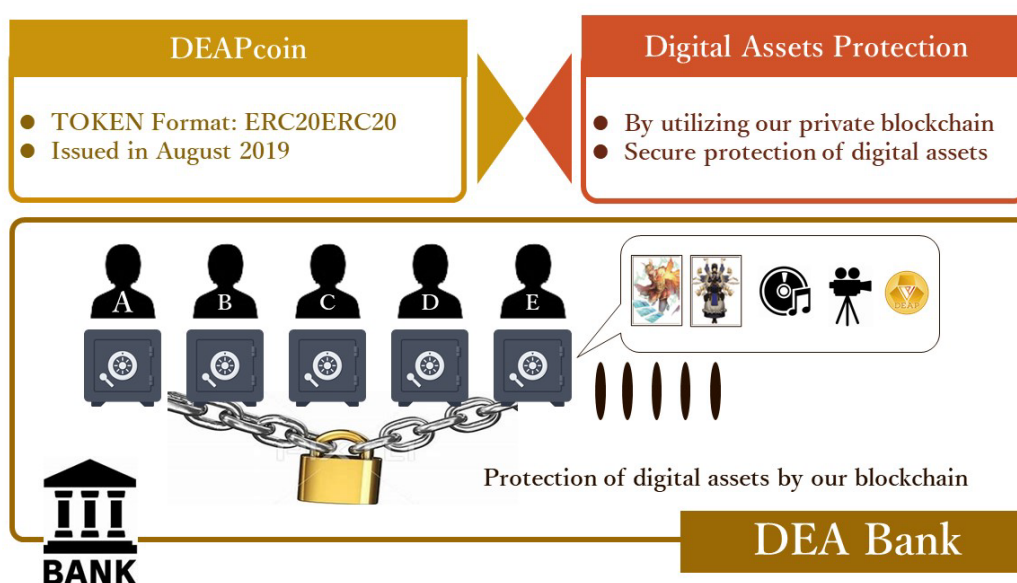


Fig. 7 DEAPcoin issue and Digital Asset management by blockchain

[The Link Between the DEA Bank, the Digital Art Auction, and the Game/Manga]

In our project's services, you will be able to use DEAPcoin to purchase Digital Arts, and further appreciate the artworks you purchased in the Games. To realize such a service, our three main services, the DEA Bank, Digital Art Auction, and the Game/Manga are designed to work collaboratively with the DEA Bank's system working at its core.

We show on page 17, in "Fig.8 DEA Bank system diagram," how the three systems collaborate when PlayMiners trade Digital Arts, and use it in the Game.

First, a PlayMiner who wants to sell a Digital Art accesses the Digital Art Auction and places it in the market. At the same time, the Digital Art which was placed on the market for auction is locked to ensure a secure delivery to the successful bidder.

This line of actions is the diagram's "1. Place Digital Art for sale," "2. Lock request for the Digital Art put on sale," and "3. Lock carried out based on the request." As shown there, the Digital Art Auction system sends a request, the DEA Bank carries out the lock, and then the procedures for putting a Digital Art on sale is completed.

On the other hand, a PlayMiner who wishes to buy a Digital Art can search for a Digital Art they wish to purchase, and then places a bid. At this instance also, in order to securely deliver the bid price to the seller, the amount of DEAPcoin for the bid price will be locked momentarily. These actions are shown on the diagram as "4. Bidding at the auction," "5. Bid price DEAPcoin lock request," and "6. Bid price DEP lock."

When the Digital Art is won by the highest bidder, the Digital Art Auction will move to "7. Processing the successful bid" as well as send a request to DEA Bank. This request is to transfer the Digital Art and DEAPcoin between the account of the bidder and seller based on the transaction information. This action is shown on the system diagram as "8. DEAPcoin balance transfer request & Digital Art transfer request."

The DEA Bank which received such request will update its internal database based on the transaction information, and updates the DEAPcoin balance. Moreover, the DEA Bank updates the blockchain data, and transfers the Digital Art to the new owner. These actions are shown on the system diagram as "9-1. Bid price DEAPcoin balance transfer" and "9-2. Digital Art ownership transfer."

In this way, the Digital Art ownership information which was updated based on the transactions which happened on Digital Art Auction, will also be shared with the Game/Manga system. Based on the Digital Art ownership information it received from the DEA Bank, the Game/Manga system can now provide a special experience for the PlayMiner who acquired the Digital Art. These actions are shown as "10. Sharing the Digital Art ownership information," and "11. Services provided based on the ownership information."

As shown above, the system collaboration provides PlayMiners with limitless entertainment, and incurs value onto the Digital Art. Moreover, a PlayMiner could use the DEAPcoin they gained by selling one Digital Art to purchase another. Because all Digital Art are digitally stored data, it will not weather or deteriorate over time. For example, if the Digital Art has a rarity premium at the time of its sale, it is possible to sell it with a higher price than when it was bought. It is possible therefore, to continually make profit by reading the trend for various types of Digital Art within the PlayMining economic zone.

As the PlayMining economic zone grows, some PlayMiners may start to think that gaining a profit by trading Digital Art in itself is a game. DEAPcoin does not exist merely as a means to buy items you can use in the Game. Buying and selling Digital Art in itself is also an entertainment, and we believe the such new forms of entertainment will spawn in our PlayMining economic zone. Furthermore, to realize such a vision, we are meticulously planning and designing the Digital Art Auction system as well as its UI/UX.

We believe that the entertainment aspect of the DEA Bank, Digital Art Auction and Game system collaboration is limitlessly expandable.

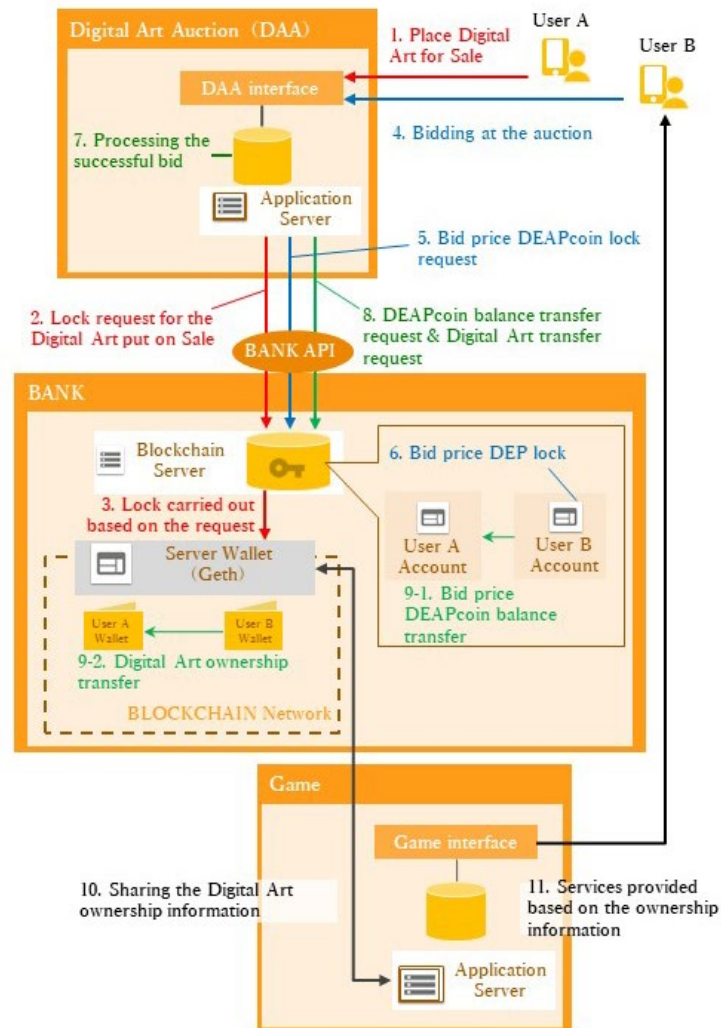


Fig. 8 DEA Bank system diagram

3.2 Digital Art Auction

The Digital Art Auction (hereinafter DAA) is where Digital Assets are traded. PlayMiners can buy Digital Assets simply to appreciate the artwork, use it in other services (namely within the games), or to sell it to other PlayMiners to gain DEAPcoins.

The DAA is not just a place to buy and sell Digital Assets. We offer an engaging user experience, so that PlayMiners can enjoy the Digital Art Auction as an entertainment content by itself.

In the Digital Art Auction, interesting visuals and games are used to create the transaction experience. Information about popular Digital Assets as well as the trading PlayMiners' information, as well as information about high performing PlayMiners are displayed artfully to gauge PlayMiners' interest. PlayMiners can find what they want to trade next, and they can enjoy every step of the trading experience.

Moreover, another key role of the Digital Art Auction is to "Return the Profits to Creators." A portion of the transaction fees that are charged when PlayMiners trade at the Digital Art Auction, is paid in DEAPcoin to the original creator of the Digital Asset which was traded.

In the current creative production industry, creators are only paid when they first sell their art. However, on the DEAP Platform, creators will be paid as many times as their art is traded. By laying down such an innovative monetization system that allows for a multiple (and virtually forever continuing) payment plan for digital arts creators, we incentivize creators to produce high quality content for the Digital Art Auction. Moreover, fans of creators are incentivized to actively engage in the Digital Art Auctions to show their appreciation towards their favorite creators.

By ensuring that both the creators and PlayMiners have a high motivation to join and to continue participating on the DEAP Platform, creators will become increasingly financially recognized for their artworks, which encourages creators to continue to provide high quality artworks, which in turn encourages even more active PlayMiners to join the Digital Art Auctions.

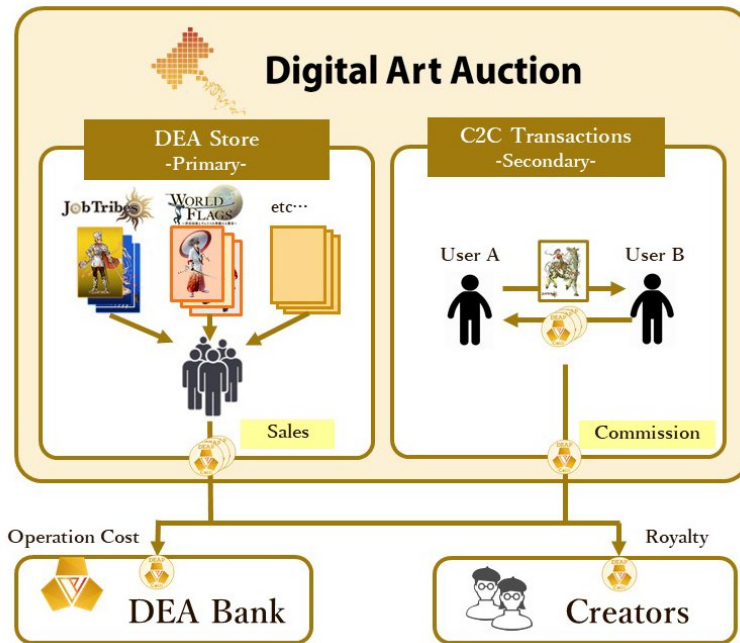


Fig. 9 Digital Art trading and royalty payment to creators

[Digital Art Auction's Basic Functions]

It is where:

- 1) Digital Entertainment Assets are traded.
- 2) Popular Digital Entertainment Assets and PlayMiners are displayed with engaging visuals and features.
- 3) PlayMiners can find the latest information and recommendations based on their past online activities.

[Creating an Ecosystem with Creators' Fair Compensation in Mind]

- 1) A portion of the transaction fees that are charged when PlayMiners trade at the Digital Art Auction, is paid in DEAP Coin to the creator of the Digital Asset which was traded.
- 2) Creators will be paid as many times as their art is traded. Strongly incentivize creators to produce high quality content for the Digital Art Auction with the multiple (and virtually forever continuing) payment system.
- 3) By implementing a royalty system, we provide creators a strong incentive to produce high quality content on our Art Auction.
- 4) By using blockchain technology, the transaction information of the creators' artworks will always be available. This is similar to the karaoke system implemented by JASRAC; by recording every single sale and transaction of the artists' works, the artists will be paid based on those records.

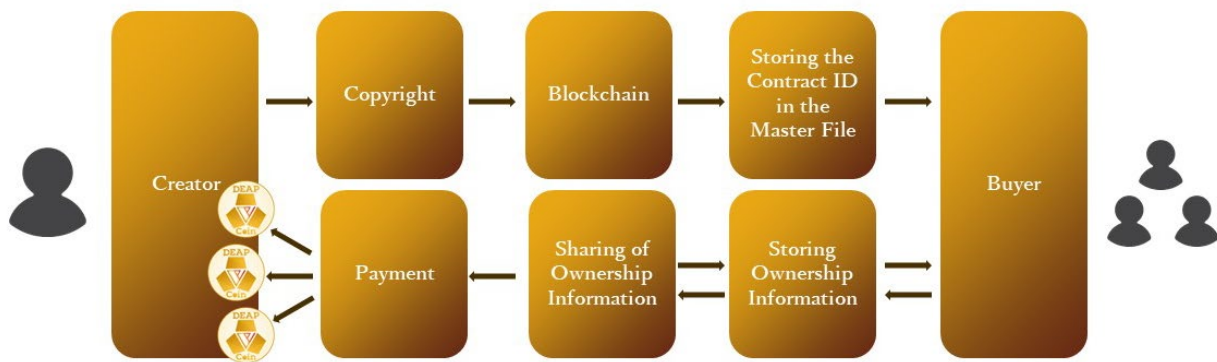


Fig. 10 Digital asset transaction image

3.3 Game/Manga

The Game/Manga are not just a place to play with the Digital Assets, but also function as ways to promote and entice many new PlayMiners into the PlayMining economic sphere.

Unlike past and current blockchain games, our Game/Manga are designed so that PlayMiners without knowledge of blockchain or cryptocurrency can enjoy it intuitively and free of charge. PlayMiners do not need to buy Digital Assets to play, and anyone can start playing at anytime. That is how new PlayMiners can start playing our Game/Manga very easily.

Moreover, aside from making the Game/Manga easy to join for new PlayMiners, we also provide a strong incentive for them to want to start playing; PlayMiners can gain more Digital Assets and DEAPcoins the more they play.

Conventionally, PlayMiners have paid money to play games and to gain better results. On the PlayMining Platform, PlayMiners get to experience the opposite: by playing our games, by reading our manga, they can accumulate wealth that they can use in the real world.

With this innovative concept, the 2.3 billion game players around the world are our target users. The PlayMining economic zone has an unlimited growth potential.

*Reference 2: The Power of “Distributing Money” to Gain New Users

The DEA Project's concept of distributing “money” to game users has proven to yield millions more users compared to general promotions, and even today there are emerging services backed by strong financial power, which uses this method of promotion to make a strong entrance into the market.

For example, the payment service LINE Pay provided by LINE Corporation held the “30 billion yen for Everyone Festival,” a promotion in which a bonus of 1,000 yen were distributed to users who provide bank account information, etc. in May 2019. According to the company, it gained 3 million new users from this promotion alone. In addition, PayPay provided by Yahoo! is implementing a bonus reduction promotion to users called the “10 billion yen Campaign.” They held this campaign twice, and they have reported that the active users of the service have increased 200-300 times compared to other promotional means.

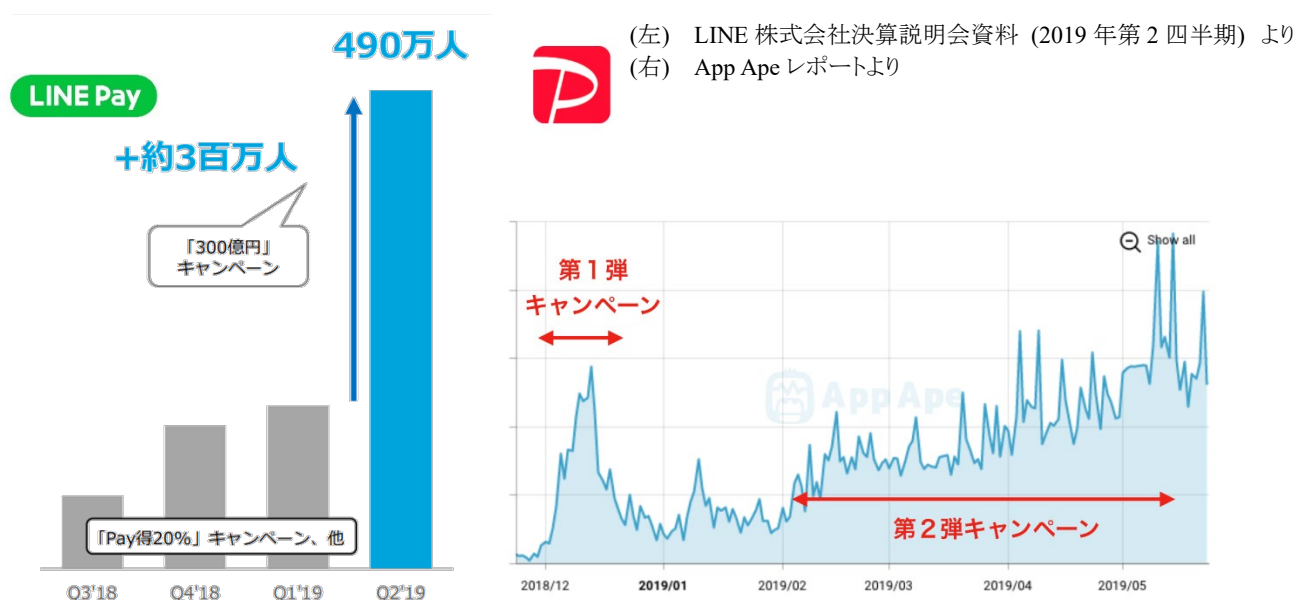


Fig. 11 An example of a successful “giving out money” campaigns

Many similar examples exist outside of Japan too. India/Indonesia’s mega app, paytm and gojek, also provided bonuses that could be used as money to increase the number of its app users. These apps each have over 300 million (paytm) and over 35 million (gojek) users, and have succeeded in growing to attain the largest number of app users in South and South East Asia.

Based on these cases, “money distribution” is recognized around the world as the greatest way to promote and gain users.

3.4 Why will PlayMiners Buy Digital Assets?

【First Reason】 The PlayMiner is a Fan of the Artwork/Creator

As mentioned in 2.2, the PlayMining Platform will feature many works from talented creators, many of whom are revered by fans in and outside of Japan. These creators have many fans who have continued to appreciate their works for many years. Japan is considered as the sacred place for such animation and manga fans, and many anime festivals and conferences take place here.

These fans have a deep yearning to own the Digital Assets that will be available at the Digital Art Auctions, and we believe that they will be the first ones to join the PlayMining Platform. We will be reaching out to these manga/anime fans, and create as many opportunities as possible for these fans to join our platform.

*Reference 3: The lithograph market of Japanese anime/manga artworks

Although the Digital Assets that we will offer on our platform is a highly innovative idea, we based our idea on an existing market – the lithograph market.

Lithographs are limited copies of creators' artworks. To prove its authenticity, each lithograph has a serial number and an autograph of the creator. By doing so, even though the illustrations are copies of the original work, they are auctioned and traded for high prices. Below are some examples:

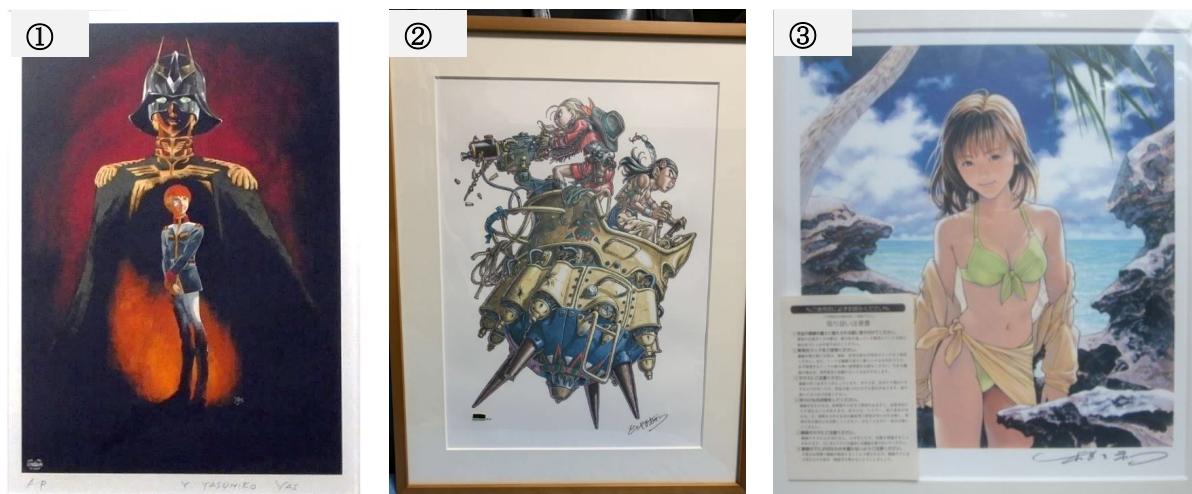


Fig. 12 Lithographs of famous manga characters

| | | |
|----------------|--|--------------------------|
| From the left, | "Char Aznable" (by Yoshikazu Yasuhiko) | 1,700 US dollars, |
| | "Chrono Trigger" (Akira Toriyama) | 3,700 US dollars, |
| | "I's - Iori " (by Masakazu Katsura) | 6,200 US dollars |

The lithograph works above are examples of works that were auctioned at Yahoo! Auction and the respective prices at which the highest bidder obtained the works (as of June 24, 2019).

【Second Reason】 The PlayMiner Wants to Use the Digital Assets in the Games

Game PlayMiners will not need to spend any money to play our games. However, if they own a Digital Asset, they can have access to special bonus features. By creating this incentive, even players who were only interested in playing our games will want to acquire Digital Assets, and so they will join our DEAP economic sphere.

However, the special bonus features that PlayMiners can access with their Digital Assets will not strongly affect their strength in the games, their scores, or results. The games are not designed in the traditional “pay-to-win” style. The amount of Digital Assets that one player has will not have a huge impact in the game.

Bonus features will not directly impact the games, but provide the owners of Digital Assets with special experiences. Here are some examples:

- Gain access to special visual content
- Gain access to extra contents
- The group with an owner of Digital Assets will get higher stats so the other players in the group will appreciate the Digital Asset owner
- Owners of Digital Assets can gain access to owners only communities and rooms

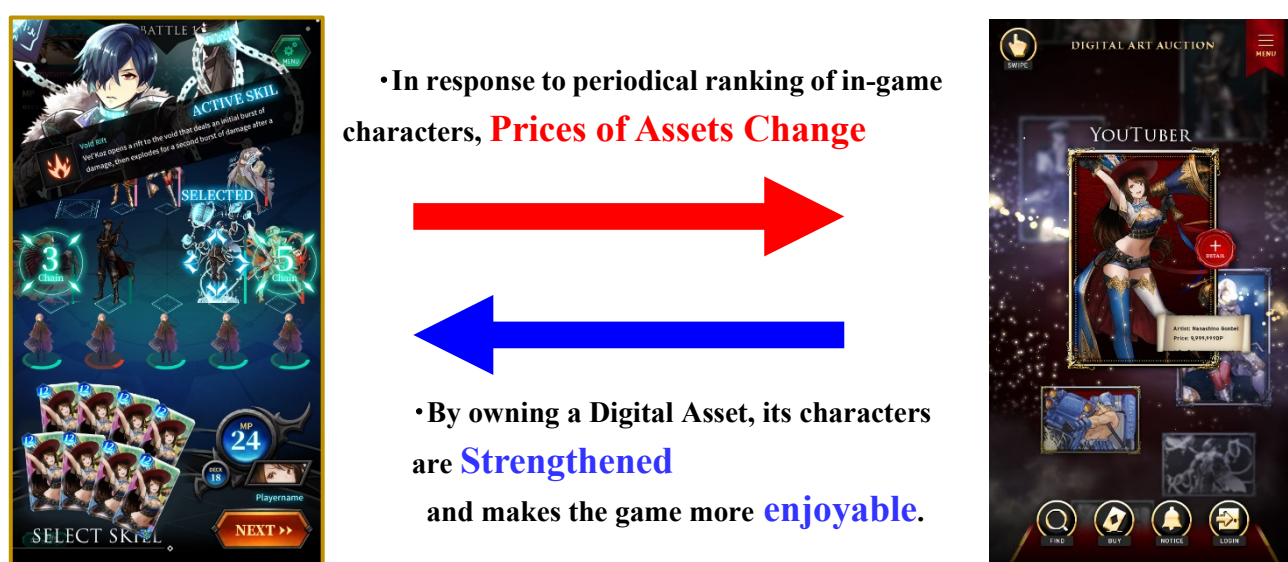


Fig. 13 A diagram showing how the Game and the Digital Art Auction operates together to set the values of Digital Assets

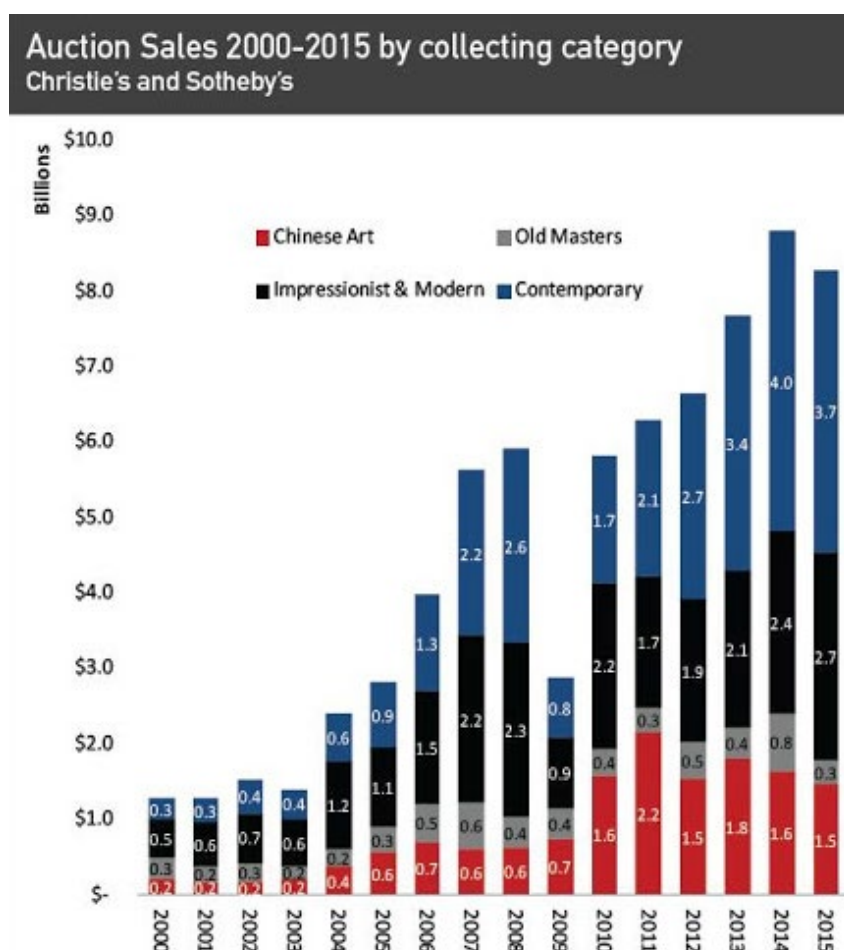
【Third Reason】 The PlayMiner Believes that Digital Assets will Become More Valuable (Investors)

The Digital Art Auction is an online auction site where you can buy and sell Digital Assets.

Since it is an auction site, Digital Assets will have varying values at different points in time. This auction site can be accessed from anywhere around the world based on the terms of the KYC*. Moreover, the cryptocurrency used at the auction is a cryptocurrency called the DEAPcoin, which is registered at the crypto assets exchange center.

As our PlayMining Platform economic zone grows, we believe that investors who are neither interested in the artworks nor the games will start to join. Furthermore, we have plans to approach such investors from early stages of the platform's development, in order to achieve a high overall active user count.

In recent years, the recognition that art is a highly efficient investment asset is quickly spreading amongst the wealthy. This is backed up by a plethora of data that the art market has been growing non-stop since the beginning of the 21st century. This trend is thought to continue for a while, and investors and speculators are steadily participating in the art investment market.



【Source】 “Art Market Outlook 2016” (ArtTactic)

Fig. 14 Christie's and Sotheby's art auction gross sales assessment

Digital Art Auction too should be able to join in this trend to “invest in the arts.” Particularly since Digital Art will not physical degrade as it is digitally stored data, it should be a highly attractive investment product.

In our project, we will approach investors and speculators from an early stage and strongly encourage their participation to our platform.

The annual world casino market is around 18 trillion yen (apprx. 165 billion US dollars), and Japan’s annual pachinko (casual gambling games) market is around 20 trillion yen (apprx. 184 billion US dollars) per year. Also, on the FX market, close to around 700 trillion yen (apprx. 6.43 trillion US dollars) worth of money is being traded daily, so having investors join our platform will give us limitless growth potential.

* KYC means “Know Your Customer”. It is a process by which banks obtain information about the identity and address of the customers. This process helps to ensure that banks' services are not misused.

Chapter4. Theme & Title

4.1 First Game, “JobTribes” –Job/Career Personification Game-

The first game that will be released on the PlayMining Platform is “JobTribes,” a game based on the 400,000 copies sold bestseller book about wages and careers in Japan (*Japan Wages and Career Encyclopedia*), and a story written by a plotline hitmaker Shin Kibayashi.

Characters of JobTribes are designed by talented anime and manga creators like Haruhiko Mikimoto, who have a huge fan base worldwide. The game is set in a fictitious world in which different tribes who are grouped based on their job types fight to gain various resources within that world. The main character through which PlayMiners will get to uncover this world is someone “who does not have a job,” which is a unique and rare characteristic in this world. Players will meet many “jobs,” find allies, fight other tribes, and grow stronger.

A career or a job is a universal concept, and it is something people can understand and relate to regardless of culture or nationality. *Japan Wages and Career Encyclopedia* has personified over 2,000 different types of jobs that exist in Japan to around 800 characters, which allows us to create many valuable Digital Assets based on this book.

Moreover, this game has a very important mission to give back to society.

Through playing this game, we hope that PlayMiners from various countries can achieve mutual understanding and respect towards those with jobs different than their own.



Fig. 15 Examples of Job Personified Characters from the book, *Japan Wages and Career Encyclopedia*

■ Story Creation



Shin Kibayashi (樹林 伸)

World-renowned manga author.

Produced a lot of hit comics during his Shonen Magazine editor days.

Cumulative circulation of his works is over 300 million copies. (Total amount over 1,500 million yen). A wine-themed manga “Drops of God” was awarded the title of Chevalier in France.

Representative Works:

“Drop of God,” “The Kindaichi Files,” “Psychometler EIJI,” “Getbackers Recaptors”

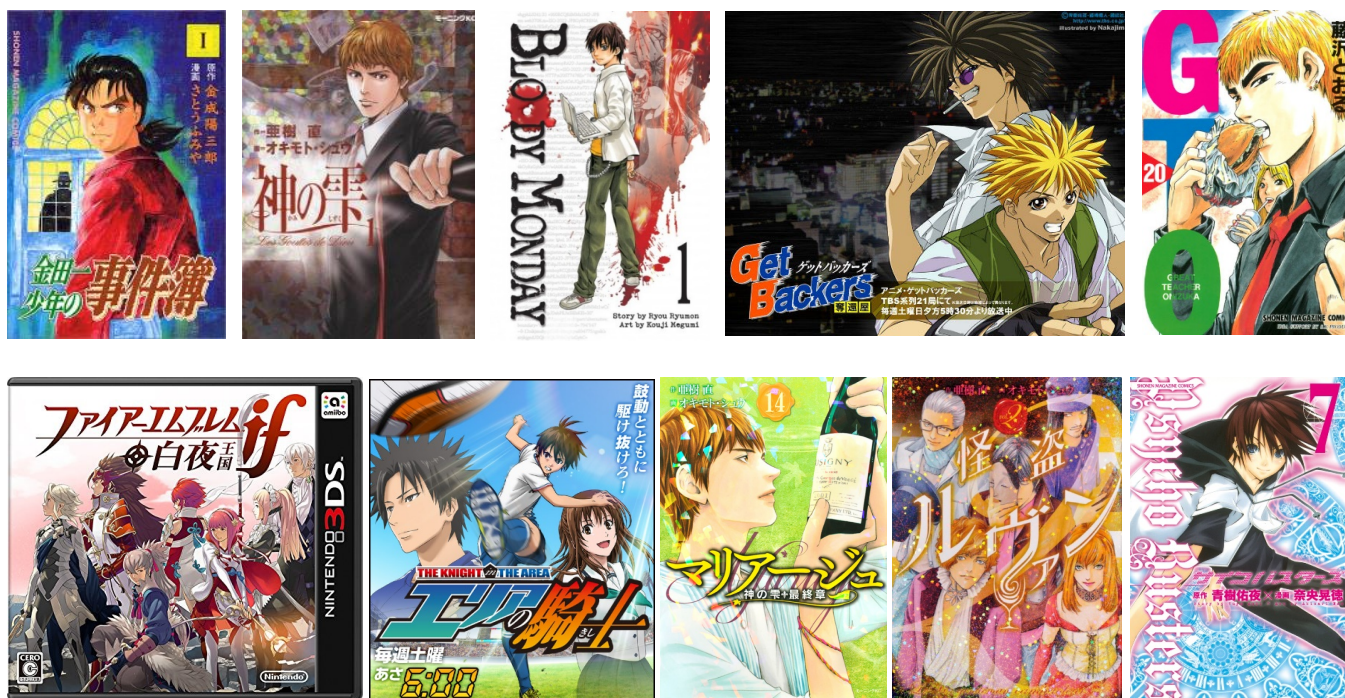


Fig. 16 Shin Kibayashi’s Original Scenario Works

“JobTribes” is already in the process of story creation and game development, and is scheduled to be released worldwide by the end of March 2020.

To attract many users, and to make them feel invested in the game, we have focused on developing the following features:

■ JobTribes Game Features

1) Card Battle Game

: simple system, and interesting story by Shin Kibayashi

2) “Jobs” as the main theme

: users can see themselves represented within the game, and feel more emotionally attached

3) Collect, nurture, and win!

: three classic features that make players invested in the game

4) Contribution by many famous authors

: From living legends to up and coming authors, there are many great character backstories

5) Gain DEAPcoin by playing

: The most evolutionary aspect of our game. High ranking players might be able to live off from just playing?

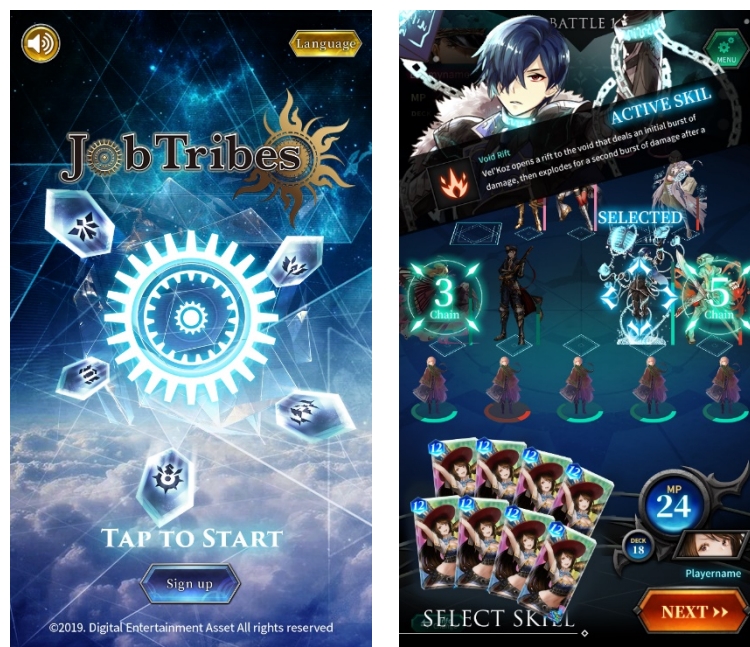


Fig. 17 “JobTribes” game screen example

4.2 Second Game: “World FLAGS” –Flags Around the World: Personification Project–

The second game we are preparing to release is called “World FLAGS,” a game with characters personified based on countries’ national flags.



“World FLAGS” is a project by the author of *Japan Wages and Career Encyclopedia*, Kompei Yamada. Yamada has been working on this project since late 2018, and when a world famous online influencer shared this game with their followers in May 2019, the project received a lot of praise and attention.

Yahoo!Japan’s IT ranking shared information about “World FLAGS” when it became the number one ranked “up and coming IT projects”, and FujiTV’s popular news show “Mezamashi Doyobi,” broadcasted about the game too. Every day we receive about 20 to 30 questions from various countries, and it is a project with a high level of international attention.



Fig. 18 "World FLAGS" featured by many media influencers

On the other hand, national flags can be a very sensitive theme in some cases. Therefore, in this project, we keep in mind that this “World FLAGS” will be used in a peaceful diplomatic sense, and we have continued to communicate with various embassies. Every embassy we have visited so far has shared with us a very positive impression of the project, and has granted permission and support for the use of their national flags.

Moreover, various embassies have now contacted us requesting for their countries’ flags to be drawn as characters and featured in our game. We have answered their requests by hand delivering their country’s character illustrations to them.



Fig. 19 Delivering each country’s characters to their ambassadors in Japan

(Upper left) Ambassador of Nicaragua (Upper right) Ambassador of Mexico

(Lower left) Ambassador of Venezuela (Lower right) Ambassador of Honduras

2020 is the year of Tokyo Olympics, and there could not have been a more perfect year to release this game. In line with the spirit of the Olympic Games, we will develop and promote “World FLAGS” based on the themes of pride, friendship, and unity around the world.

4.3 Game Entertainment Platform's Expandability

■ More Games to Follow

After releasing the third game, we plan to invite third party game creators to join our platform.

On the PlayMining platform, the digital asset transactions on the Digital Art Auction is our primary means of monetization, and it exists independently from the games. Therefore, game creators will not have to worry about in-game charging systems that leads to player apathy, and simply pursue in creating a fun and exciting game.

Moreover, if game creators release past games on the PlayMining platform, it can be another way for them to make financial gains.

By inviting third party game creators to join, the quality and amount of digital assets traded within the PlayMining economic zone will increase, thereby leading to the natural increase in value of DEAPcoins.

■ Manga Platform

Concurrently with our game releases, we are planning to create original manga contents to be released on the PlayMining platform.

We are making great progress on the release of original manga. Our keyperson in this part of the project is Noriaki Matsuki (please refer to 8.2 Management Team for more details about his profile). Matsuki was an editor at Shonen Magazine's editorial office for 24 years, and has released many hit manga series like FAIRY TALE and RAVE. He is widely known as one of the most talented editors in the Japanese manga industry. To fully commit to the DEA Project, Matsuki quit his job at Shonen Magazine, and with Matsuki as our leader, we are currently expanding the Manga editorial team.



**Fig. 20 Editor-in-Chief
Noriaki Matsuki**

Moreover, Shin Kibayashi, the author of the scenario for our first game "JobTribes," has also agreed to fully support in our manga project too. Based on the ingenious original scenarios by Shin Kibayashi, we plan on releasing many great manga series from our platform.

To make sure that PlayMining becomes a core platform that releases many new manga series to the world, we aim to fulfill the following missions at our manga production base:

- 1) High production rate: Within three years, 100 manga series are planned to be released
- 2) Global standard: All released mangas will be in multiple languages (English/Chinese/Japanese/French/Spanish)
- 3) Respect for Creative Rights: Eradicate pirating sites and M&A with other manga platforms
- 4) PlayMining: Free of charge. The more you read, the more DEAPcoins you will mine.

Chapter 5. Token Economy

5.1 The DEAPcoin's Value

In general, a currency's value is based on what it can buy given that there is a limit to how much the currency is issued. In other words, the value of the currency correlates with the gross value of the economy which it is primarily used in.

All original artworks of the Digital Arts on the PlayMining platform are owned by DEA. Therefore, in principle, the aggregate value of the Digital Arts would be calculated as the market value of all circulating DEAPcoins.

In the PlayMining economic zone, the more Digital Assets there are, and the more game titles there are, the value of the economy which DEAPcoin is used in increases, and the aggregate market value of DEAPcoin grows proportionately. The maximum circulation amount of DEAPcoin is decided (Max circulation amount: 30 billion DEP, hereinafter 1 DEAPcoin = 1 DEP), so as the market value of DEAPcoin rises, the value of 1 DEP also rises.

【DEAPcoin vs. Digital Asset】

- DEAPcoin's issued amount does not change (Max circulation amount: 30 billion DEP)
- The number of Digital Assets increases as the PlayMining platform's services expand. Since the value of DEAPcoin is backed by the value of Digital Assets, the increase of Digital Assets on the platform leads to the continuous increase of DEAPcoin value.

【DEAPcoin vs. Legal Currency】

- The more attractive the services offered by Digital Assets become, the more people who seek digital assets will flow into the PlayMining economic zone.
- Digital assets can only be bought and sold through DEAPcoin. Therefore, PlayMiners who want to get Digital Assets purchase the DEAP Coin, and then purchase the Digital Assets.

As a result, the value of DEAPcoins continues to have upward trend, even in legal currencies.

The PlayMining Platform builds its own economic zone through the DEAPcoin, which sets prices based on the above principles. The PlayMining Platform will develop as an economic zone due to an increase in content. In addition, profits are returned to creators every time Digital Asset transactions are made, creating a place for fostering better art and entertainment content.

In this way, the development of the economic zone on the DEAP Platform will produce high-quality content, and an increase in quality content will form a positive cycle of developing the economic zone of the DEAP Platform.

5.2 What grants values to DEAPcoin

Cryptographic assets are "electronic data assets without a physical collateral", and there is no guarantee such as the state issued legal currencies. For example, the Bank of Japan's official website also provides the following explanation of cryptographic assets.

"Crypto assets are not legal tender issued by the state or its central bank. In addition, it should be noted that the price of cryptographic assets tends to fluctuate significantly due to various factors such as the supply and demand of users, as they generally do not have underlying assets."

(Bank of Japan website: <https://www.boj.or.jp/announcements/education/oshiete/money/c27.htm/>)

As mentioned above, most cryptocurrencies such as bitcoin, that have been distributed so far do not have any underlying assets. For this reason, it is a very unfortunate fact that the value has repeatedly fluctuated in a short amount of time due to speculative sources, which has caused the image of cryptographic assets to be something shady and unreliable.

However, DEAPcoin is characterized by being an unusual cryptographic asset that has a "value assurance" that sets it apart from such conventional cryptographic assets. We will explain that from two aspects.

■ DEAPcoin: Value Assurance 1 – Digital Asset's "Use Value"

As mentioned in "3.4 Why will PlayMiners Buy Digital Assets?" the digital assets that are going to be released on our platform are created based on games and manga, and the assets possess an "ownership value" amongst fans of the content creators. Moreover, in addition to its ownership value, our digital assets can be easily resold on the Digital Art Auction, so it has value as an investment product too. Furthermore, owning such digital asset can increase the entertainment features on the games, thereby possessing a high "use value" all at the same time.

■ DEAPcoin: Value Assurance 2 – Digital Asset's "Asset Value"

In addition to the digital assets described above, our company has begun to buy/own works by world famous artists* bought with DEAPcoin (*we decided to call these "legacy artworks").

Under a collaborative system with an agent with rich network connections with art collectors, we have already bought many legacy artworks. We are planning to sell the ownership of these works on the Digital Art Auction.

The legacy artworks that our company owns have been judged by experts, collectors, and the wider art investment community to have very high property value. These unique legacy artworks are available only within the Digital Art Auction by DEAPcoin, which ultimately raises the value of tokens organically.

From the issue of sovereign gold coins in the early 19th century to the Nixon shock in the late 20th century, many currencies in the world assured its value with the “gold standard” (a system that backs a state issued currency's monetary value/exchange value with a certain amount of gold that can in principle be exchanged with that amount of money). the same way, DEAPcoin is a cryptographic asset whose value can be determined based on the guarantee of exchange with art that has “use value” and “asset value.” In other words, DEAPcoin is a cryptocurrency that adopts an “art standard.”

The actual price of DEAPcoin is not necessarily based on the total value of the underlying assets as shown in Fig. 21 because the actual price of DEAPcoin is evaluated by the market after listing on the crypto asset exchange. However, we believe that the fact that 1) there is value assurance, and that 2) the total volume of such value assurance will continue to rise, will send a very positive message about the value of DEAPcoin to the market which actually evaluates DEAPcoin prices.

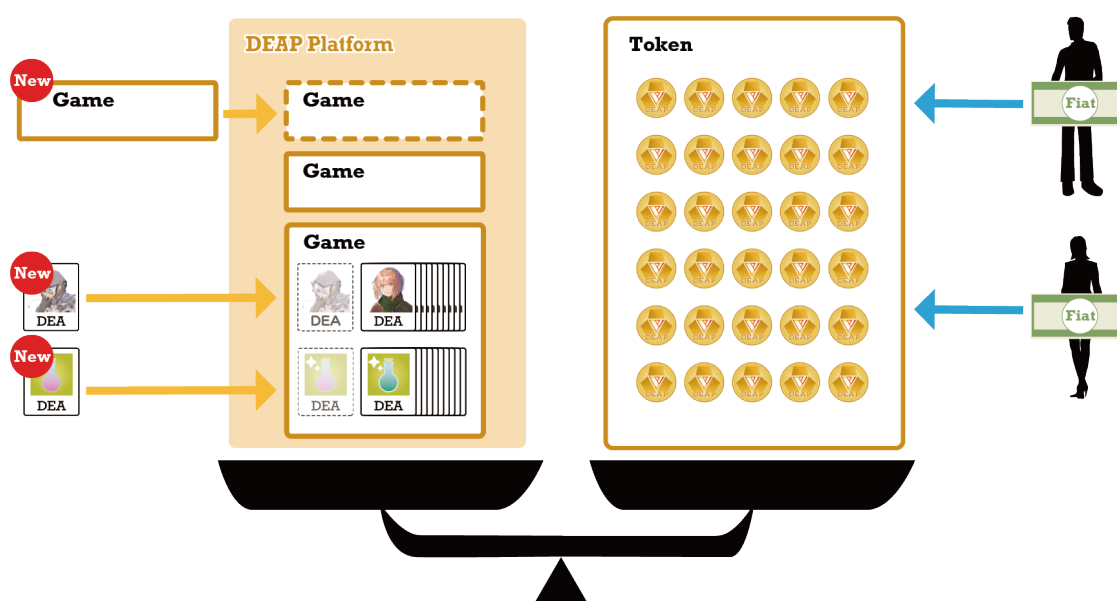


Fig. 21 DEAPcoin value calculation (art standard)

5.3 DEAPcoin Specification

DEAPcoin is a utility token issued by ERC20, one of the token standards for the Ethereum blockchain.

■ Reasons for Adopting the ERC20 Standard

ERC20 is the most major standard for the original currency issued on the Ethereum platform and is used in various ICO projects. Currently, it is said that there are tens of thousands of unique currencies issued in the ERC20 standard worldwide, and ERC20 has become the de facto standard in the industry. Tokens adopting the ERC20 standard are far more numerous than tokens adopting other standards and networks, and there are many famous tokens, so many wallet applications and virtual currency exchanges around the world support the ERC20 standard.

In order to spread our philosophy and change the rules of the world, DEAPcoin must be easy to handle and can be used in many existing services. In order to have more people use DEAPcoin and deliver our ideal services to as many people as possible, we have selected the Ethereum network and the ERC20 standard, which boast high versatility and expandability.

■ DEAPcoin Improvements: Additional Safety Net System

DEAPcoin, on the other hand, is not just following the ERC20 template; it has been improved by adding its own smart contracts.

In 2017, ICOs with unique currencies adopting the ERC20 standard were actively performed, but among users who got their own currency, there was a situation where assets were lost due to operation mistakes at the time of token remittance. This issue occurred frequently. This happened because of a human error in specifying a remittance destination instead of a wallet address and a contract address with a similar address format.

The loss of assets is not the responsibility of the issuer of ERC20 or the original currency, but the holder's own responsibility. However, for the holders who are not highly literate in the Ethereum network, the wallet address and the contract address were easily confused and the loss of assets lowered the currency values.

In light of this situation, DEAPcoin has established a safety net by developing and implementing its own smart contract. Thanks to the smart contract, DEAPcoin is kept at hand without remittance when the remittance is performed with the contract address instead of the wallet address.

In addition to the above case, DEAPcoin was issued with many improvements from the previous ERC20 tokens.

■ DEAPcoin Auditing Framework

The DEAPcoin has a system for receiving a source code safety audit by an external auditing organization. This is because we believe that there must be no room for failures in order to realize our vision and safeguard PlayMiners' assets.

In April 2018, a fatal bug that allowed infinite generation in some original currencies was discovered and became a hotly contested topic. And this bug was caused by a rudimentary programming mistake.

At that time and now, there are many projects that use their own currency, and many of them do not have an auditing system in place to detect even basic mistakes.

Because of this industry, as creators of DEAPcoin, we believe that it is of utmost importance to conduct thorough audits and ensure PlayMiner asset safety. The audits conducted for DEAP Coin are based on what the world's leading cryptocurrency exchanges use for listing examinations, raising the quality of DEAPcoin to the highest level in the world.

DEAPcoin is a world-class token that has the versatility and expandability derived from ERC20, and has been refined in quality and safety from past examples.

【DEAP COIN Basic Information】

| | |
|--------------------------------|--------------------------|
| Currency Name: | DEAP Coin (DEP) |
| Base: | Ethereum |
| Token Specification : | ERC20 |
| Issue Amount (Initial): | 10.0 billion DEP |
| (*Maximum Issue Amount: | 30.0 billion DEP) |
| Maximum Sales Amount: | 4.5 billion DEP |



Fig. 22 DEAPcoin Basic Information

Chapter 6. Road Map

6.1 Milestones for 2019 - 2020

The milestones for this project over the last year are set as follows.

Digital Entertainment Asset Pte. Ltd., the operating body of this DEA Project, entered its second term in August 2019, and at the same time, changed and strengthened its management structure, and issued the DEAPcoin in the same month.

The issued DEAPcoin is preparing for a listing on the cryptocurrency exchange around April 2020. At the same time, we are preparing to list DEAPcoin on an exchange certified by the Japan Monetary Agency as a cryptocurrency trader for business development in Japan.

Digital Art Auction will be released in April 2020. “JobTribes Card Battle”, the first game, is scheduled for release in May 2020, the following month.



Fig. 23 DEA Project Schedule

6.2 The Allocation and Use of Funds

The following figure shows the allocation of DEAP Coin and the use of funds obtained through token sales.

DEAPcoin Allocation: Initially Issued

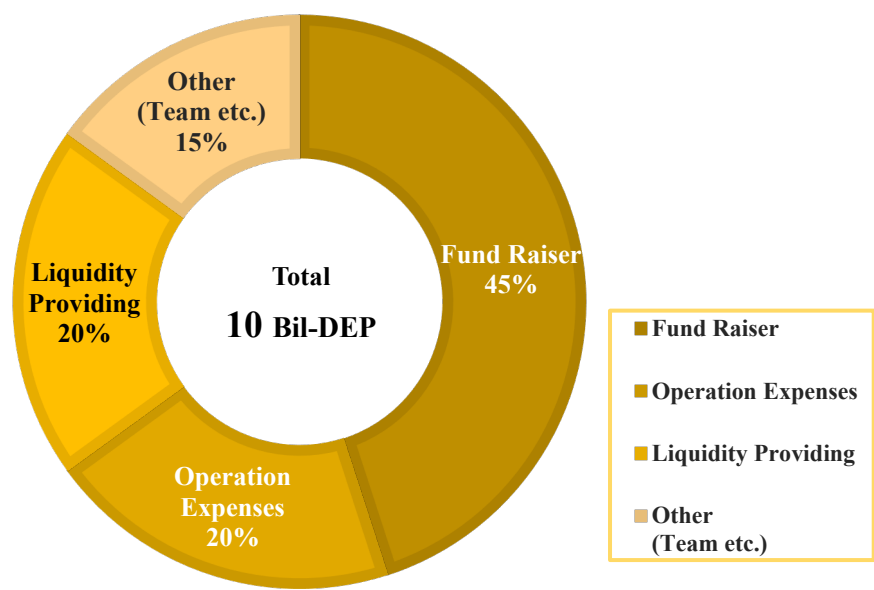


Fig. 24 DEAPcoin allocation (initial circulation)

Mass Circulation Amount of DEAPcoin within PlayMining Economic Zone

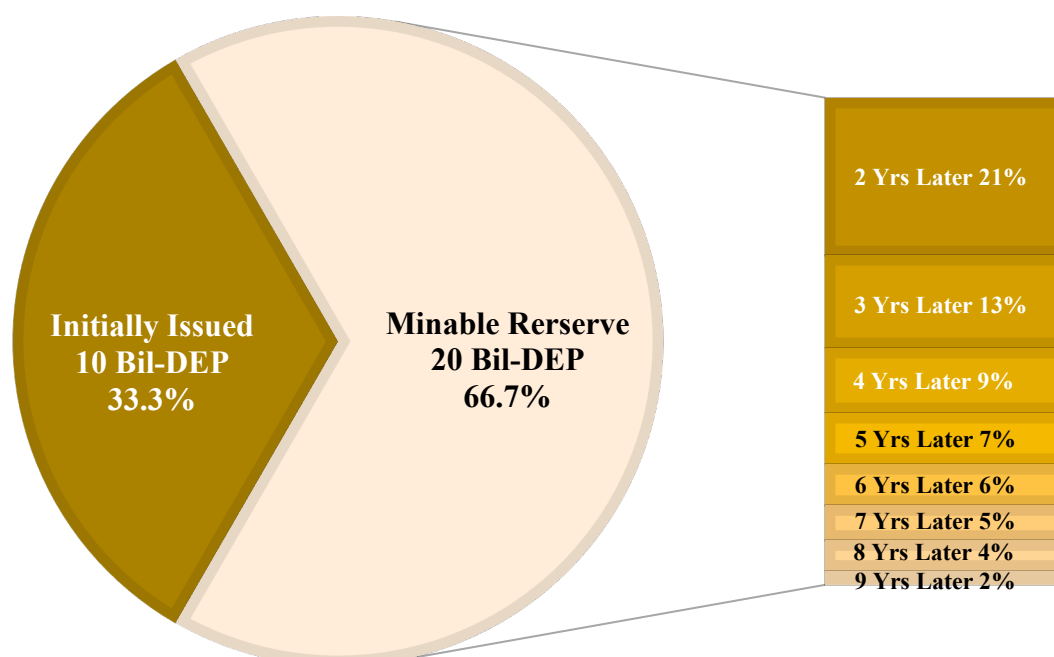


Fig. 25 DEAPcoin aggregate circulation

(*Note: The amount of DEAPcoin from the Minaable Reserve is dependent on the number of IPs so it is an estimation)

Table. 2 DEAPcoin allocation table (proportion to total DEAPcoin issued)

| Allocation | | Proportion |
|------------------|---------------------------|------------|
| Initially Issued | Fund Raiser | 15.00 % |
| | Operation Expenses | 6.67 % |
| | Liquidity Providing | 6.67 % |
| | Team Member* ² | 5.00 % |
| PlayMining | Apr 2021 Unlock-up | 21.59% |
| | Apr 2022 Unlock-up | 12.63% |
| | Apr 2023 Unlock-up | 8.96% |
| | Apr 2024 Unlock-up | 6.95% |
| | Apr 2025 Unlock-up | 5.68% |
| | Apr 2026 Unlock-up | 4.80% |
| | Apr 2027 Unlock-up | 4.16% |
| | Apr 2028 Unlock-up | 1.89% |

【*Note2】 Team Member's allocated DEAPcoin is locked up for 365 days after being listed

USE of Funds

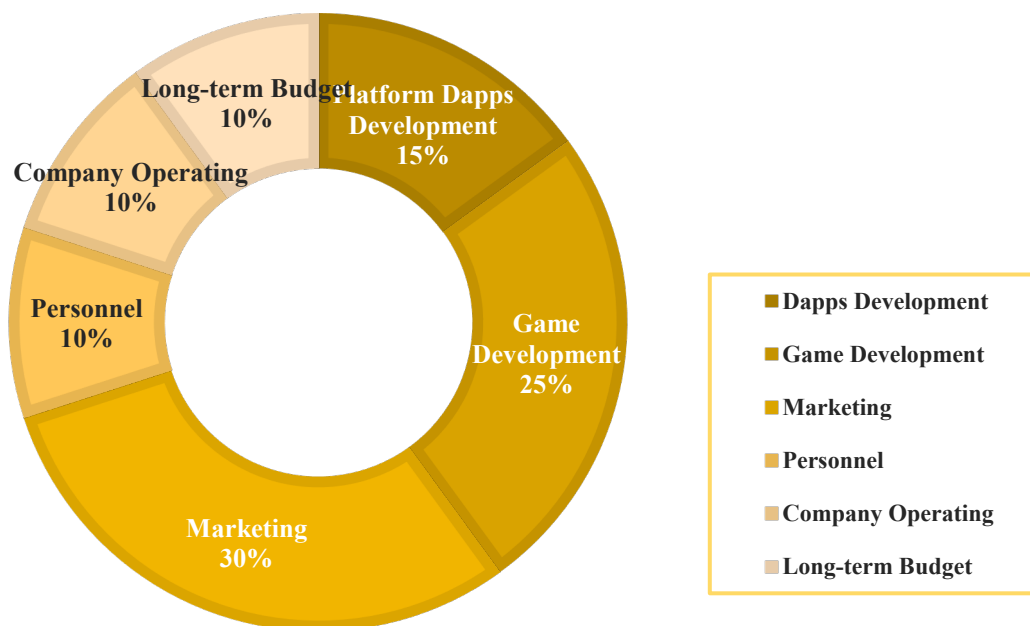


Fig. 26 DEAPcoin sales allocation

Table. 3 DEAPcoin sales allocation table

| USE | Proportion |
|----------------------------|------------|
| Platform Dapps Development | 15.0% |
| Game Development | 25.0% |
| Marketing | 30.0% |
| Personnel | 10.0% |
| Company Operating | 10.0% |
| Long-term Budget | 10.0% |

6.3 The Mass Circulation Amount of DEAP Coin within the DEAP Economic Zone

The amount of DEAPcoin distributed within the PlayMining economic zone will start at 10 billion DEP. On the other hand, DEAPcoin stored outside the economic zone to distribute as “money” (= DEAPcoin) to the game users, which is the foundation of this project, will flow into the DEAP economic zone (= game users) for a certain period of time after the game title release. The DEAPcoin reserved outside of this economic zone will be called “Minaable Reserve” in this project.

This minable reserve will be allocated based on how many game/manga IPs are released on the PlayMining platform. In this way, DEAPcoins in the minable reserve will be gradually introduced into the PlayMining platform based on the increase in the number of IPs released on the platform.

The above allocation of DEAPcoin from the Minaable Reserve will start at least one year after launch. In addition, this quota will be suspended when the number of major game / manga IPs in the PlayMining economic zone reaches 40. By this timing, even if there is no DEAPcoin allocation from the Minaable Reserve, a situation where a self-regulating DEAPcoin circulation model within the DEAP economic zone will have been established.

In regards to the allocation of DEAPcoin from the Minaable Reserve, there will be no arbitrary intervention by the management team. Therefore, the public key to the Minaable Reserve is always open to the public and the remaining quantity of DEAPcoin can be checked by anybody.

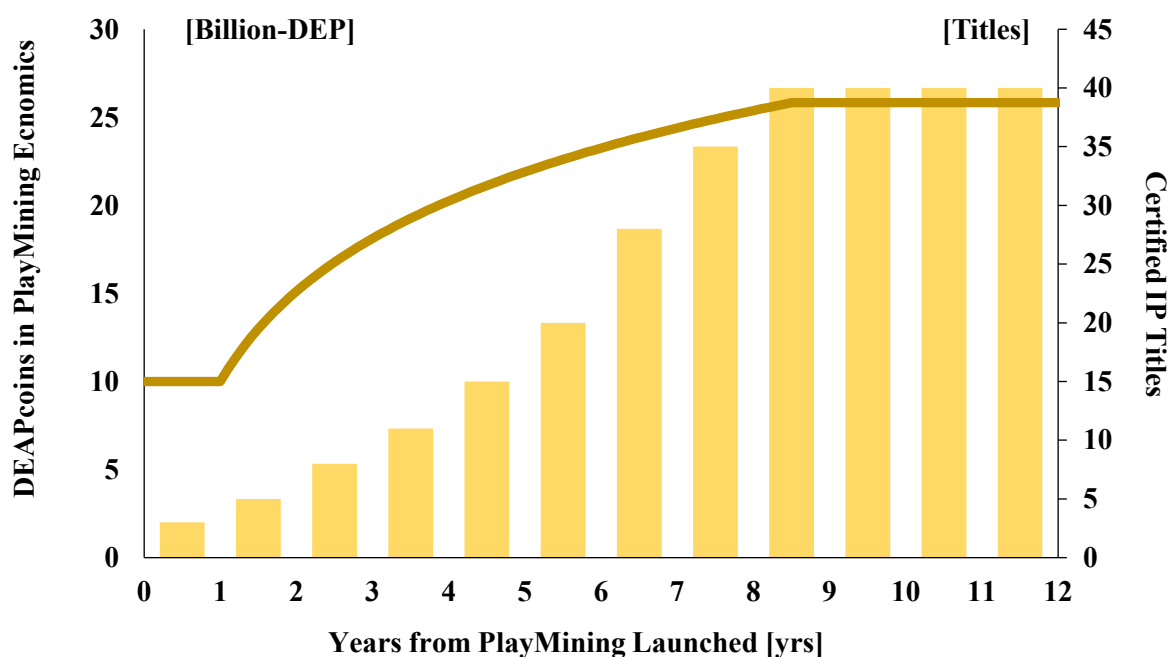


Fig. 27 PlayMining economic zone’s DEAPcoin amount and IP releases (years are estimated)

6.4 Proof of Play (PoP)

As explained in 5.1, this project will build a mechanism that allows DEAPcoin to circulate among game users, auction users, digital entertainment/art content creators, and other participants in the PlayMining economic sphere. Moreover, the various aspects of the economic zone are designed to induce voluntary and organic increase in DEAPcoin circulation.

In this section, we will explain the new concept “Proof of Play” (hereinafter referred to as “PoP”), which is indispensable for building this auto-circulatory model. The images on the next page explain the DEAPcoin circulation in the PlayMining economic zone from three timings ([A] [B] [C]).

Immediately after launch (state [A]), the circulation model is not established because the DEAPcoin quantity distributed to PlayMiners exceeds the DEAPcoin earned by the operating entity (DEA). Therefore, we will release DEAPcoins from the minable reserve following the release of new IPs.

As time passed, there will be increased participation by third party IP creators, and the amount of IPs in the economic zone will increase. Moreover, the number of auctions on the Digital Art Auctions will increase along with the number of PlayMiners in the economic zone, and the amount of DEAP Coin earned by DEA, the operating entity, will also increase. As a result, part of the DEAP Coin distributed to game PlayMiners can be supplied by DEA. ([B])

[C] shows the final state after [B]. When the state of [C] is reached, the balance of DEAPcoin circulation within the PlaMining economic zone is fully established, and there is no need to inflow tokens from the Minalable Reserve. In this project, the timing of [C] is planned to be about 7 to 10 years after launch. According to the plan, at the time of transition to [C], more than 40 game titles will be available on the platform.

If this movement is described from another viewpoint, it can be said that DEAPcoin is newly mined from the Minalable Reserve and flows into the economic zone as the number of PlayMiners increases. DEAPcoin will flow in (and be mined) as more games are played.

By participating in the game, new crypto assets are mined. In this project, this state is expressed as “Proof of Play (PoP)” which we believe will be a very important aspect of our project.

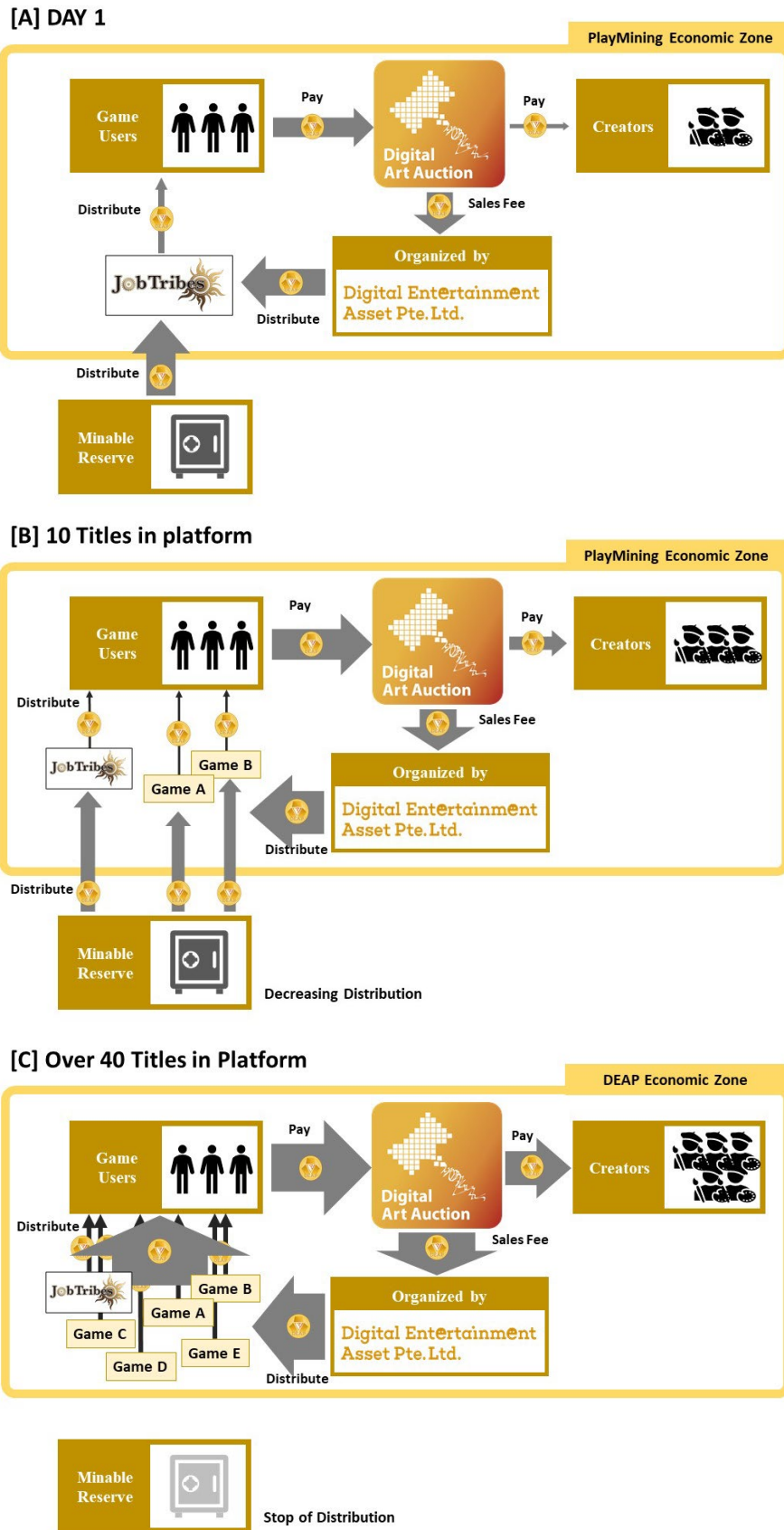


Fig. 28 “PlayMining Economic Zone” circulation model and its relations to the Minable Reserve

6.5 Additional Information Regarding this Chapter

In order to help our readers better understand the contents of chapter 6, and to answer frequently asked questions, we here explain three of the following things:

■ How Proof of Play (PoP) Influences the Value of DEAPcoin

As explained in previous sections, through PoP, DEAPcoin circulation will increase from 10 bil-DEP since its release. The increase of the circulation amount will be accompanied by DEAPcoin dilution within the PlayMining economic zone, and it will reach 300% at its final stage.

On the other hand, considering the assets developed on this platform, that is, the total value of the content, the game title is planned to increase to 30-50 titles in 7-10 years from the first title release, and content distribution will also increase accordingly. Correspondingly, the number of participating PlayMiners will also expand, and the rate of increase in real asset value within the economic zone will greatly exceed the above maximum dilution (300%). In other words, it can be said that the unit price of DEAPcoin is not abandoned just because of Dilution.

■ Opportunities for PlayMiners to Earn DEAPcoin in the Games

Specific settings and scenes where players can earn DEAPcoin in the game can be set independently for each game title. For example, in the first game “JobTribes” produced by our company, it is assumed that the PlayMiner acquires DEAPcoin (or in-game coins: exchangeable with DEAPcoin at a certain rate) in the following scenes:

- 1) When you win in an in-game card battle
- 2) For the top winners in the in-game ranking (Daily/Weekly)
- 3) Every time the task “Quest” set in JobTribes is cleared
- 4) Other special events

■ Regulation of the Amount of DEAP Coin Acquired by PlayMiners

The DEAPcoin quantity given to game PlayMiners will also be adjusted as the DEAPcoin unit price (per legal currency) moves up and down. This adjustment employs a mechanism that automatically adjusts the value based on an algorithm, formulating rules so that the value of the DEAPcoin earned will remain constant on a legal currency basis.

When the price of DEAPcoin is rising, the DEAPcoin that PlayMiners earn in the game will also increase in value over time. Therefore, this setting serves as an incentive to encourage PlayMiners to participate as soon as possible after launch.

Chapter 7. Project Plans and Strategy

7.1 Why Games?

The main reason for dealing with games as a pillar of the PlayMining Platform is not only its affinity with Digital Assets. The world of media has been led by newspapers and televisions, and currently the Internet, especially social media such as Facebook, is beginning to replace its leading role.

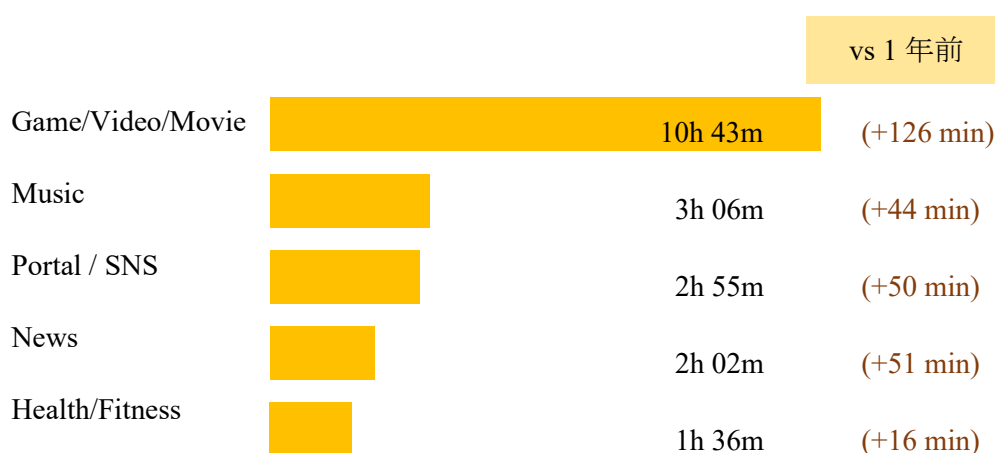
So what will take over as the hegemonic medium after social media? The promising candidate is said to be games, and there are some claims that “the next social media is a game.”

The grounds for this claim, are that games’ characteristics include 1) long play time, and that 2) payments are designed to be a part of the game playing experience. Our platform does not directly charge PlayMiners to play the game, but access to payments can be obtained by distributing and circulating the DEAPcoin. In addition, 3) intense communication is also a feature of games that some present as their reason for why games will replace social media as a tool for communication and information dissemination.

In addition to these, artificial intelligence (hereinafter referred to as AI), which has developed rapidly in recent years, is thought to accelerate this trend. There is an argument that has been circulating globally, that AI will replace simple labor and cause a large-scale unemployment (including in-house unemployment) in the next 10 years, and that such change is unstoppable. The game continues to hold great potential in the sense that it can make use of this massive amount of unemployed leisure time.

*Why Games? Four reasons:

- 1) Long play time
- 2) Payments are designed to be a part of the game experience
- 3) Intense communication
- 4) Increased unemployment due to AI technology deployment



【Source】 Nielsen Mobile Net View, 2019, by category (18-34years old, Dec/2018)

Fig. 29 Average Smartphone Usage Time

7.2 Our Competitors

The games on the PlayMining Platform are planned to be released worldwide from the beginning. One competitor in this regard is Google's STADIA, which has been announced to be in full swing at the same time as our platform. STADIA has declared that it will create a strong game platform by inviting many third parties one after another with Google's abundant financial power.

On the other hand, the PlayMining Platform, as with STADIA, will approach multiple third parties with many prominent IPs to encourage participation in this platform. As mentioned above, this project will strongly advertise its innovative system that “gives PlayMiners money (DEAPcoin)” and “promotes the resalability of digital assets.” These two points clearly differentiates us from STADIA, which follows the conventional charging model to make players pay to play games.



Fig. 30 Google presenting “STADIA.” They will begin full-scale development in 2020

7.3 The “Rule Change” We Want to Achieve

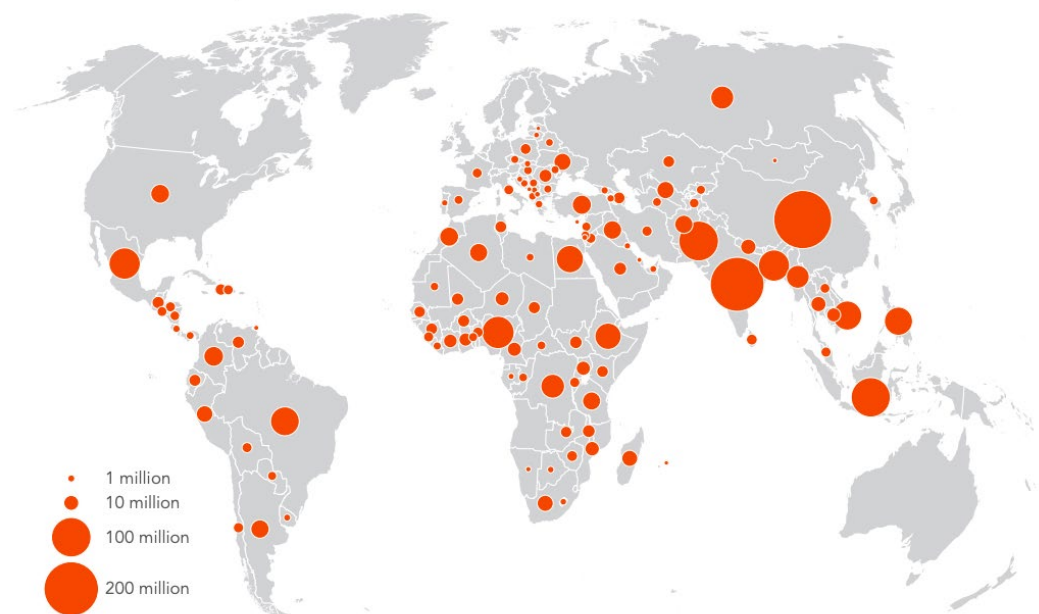
The DEA Project aims to change the rules from the ground up by creating a stir in the game industry and the financial world.

The rule change we are aiming for can be explained in two stages. The first rule change is, as mentioned above, “playing games and getting money.” By introducing this completely new concept and releasing our platform worldwide, we plan to acquire an “unprecedented number of PlayMiners” at the global level, which was unconceivable for conventional games.

The second rule change is to deliver “assets” gained by playing games to people around the world who do not have financial access (= mainly people who do not have bank accounts). People who did not have or did not need financial access would naturally want to use the assets once they have received them. In our case, a lot of people will create accounts to have access to DEAP Coins, and the accounts to which the legal currency exchanged from DEAP Coins can be saved. As a result, it will be possible to build an enormous global and “DEAP economic zone” in conjunction with the above-mentioned acquisition of “unprecedented number of PlayMiners”.

According to an announcement by the World Bank (Global Findex database, 2017), the adult population without financial access is currently reported to reach 1.7 billion worldwide, many of whom live in Southeast Asia, South Asia, South America and Africa. In our project, these people will have access to all of our games, which will also give them a great opportunity to gain financial access. In our project, the goal is to reach 2 billion players including these people, and our promotion activities will operate based on such goal setting.

Globally, 1.7 billion adults lack an account
Adults without an account, 2017



Source: Global Findex database.

Note: Data are not displayed for economies where the share of adults without an account is 5 percent or less.

Fig. 31 The world’s bank account-less population and distribution

In this project, our initial milestone is to gain **100 million Monthly Active Users (MAU)** within 3 years after launch, and reaching **2 billion MAU** is our final goal.

The goal to gain 100 million MAU within three years is three times as fast as Facebook (Facebook gained 100 million MAU in the nine years spanning 2004 to 2012).

In 2012 when Facebook reached 100 million MAU, Facebook's market capitalization was at 55 billion USD. Our company should aim to reach the same value and will use MAU as our main KPI, and continue to strategize around that.

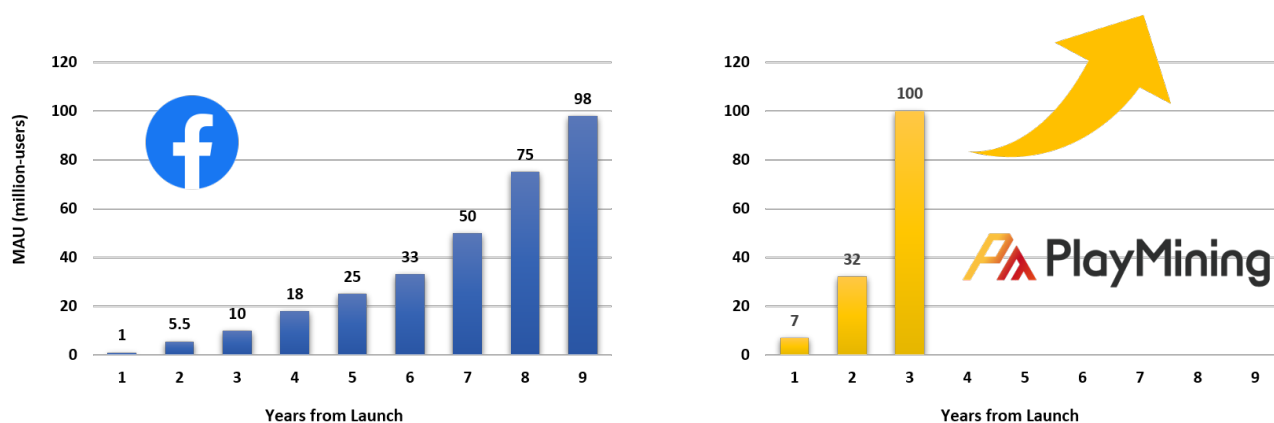


Fig. 32 Facebook's after launch user growth and our company's milestone

7.4 Business Development and Monetization Methods

The business development of our project will achieve the above rule changes in three stages.

First, as explained above, we aim to acquire “an unprecedented number of active users” by using entertainment/art as the main attraction. The second stage is the development of a financial business based on the huge “PlayMining economic zone” that can be obtained by delivering assets to many PlayMiners. Furthermore, as the third stage of development, we aim to launch a marketing business that utilizes abundant big data accumulated in our huge economic zone.

Beyond that, as a fourth development, we are considering creating a new future market as a future plan, such as utilizing a VR space that utilizes entertainment content.

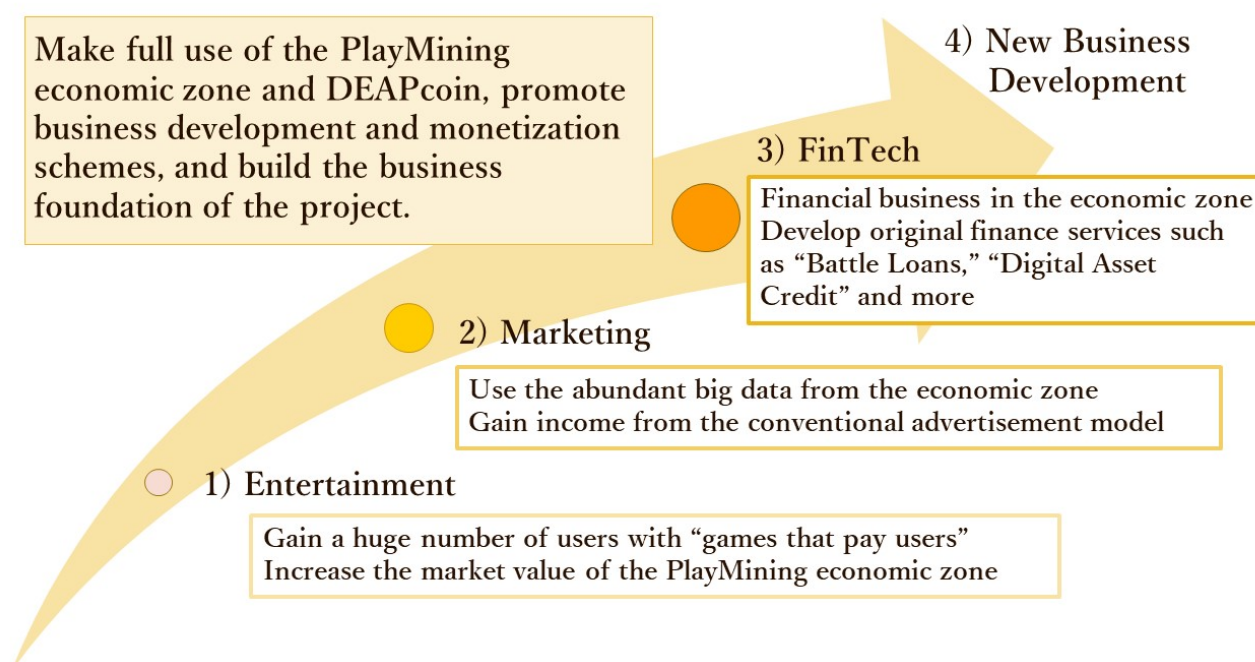


Fig. 33 This project’s milestones

The first method is to acquire tokens issued in-house as digital asset trading revenues, and further increase the value of DEAPcoin while acquiring gains on the sale at the DEAPcoin market i.e. through an innovative monetization strategy.

The second is the development of “big data based advertisement business,” which is the current monetization method of Facebook and Google. In other words, the DEA Project is expected to be a reliable source of revenue even just by following the “traditional monetization method”.

The third is monetization through financial businesses in the PlayMining economic zone. We will develop and deploy financial products within the PlayMining economic zone, such as small loans of DEAPcoins and bond issuances secured by Digital Assets.



Fig. 34 Four monetization strategy

7.5 Mid-Term Business Plan

Since the establishment of the company in August 2018, the Company has been using the first period for project planning and various preparation periods, but since entering the second period in August 2019, full-scale business activities have been promoted.

In the second period (July 2020), Naoto Yoshida was appointed as the CEO of Digital Entertainment Asset Pte. Ltd. on the first day and moved to Singapore where he was located. DEAP Coin was issued in the second half of August, the first month, and the first title, JobTribes, was being produced and the BANK function and Digital Art Auction were being developed. The issued DEAP Coin is planned to be listed on the internationally recognized cryptocurrency exchange during the second quarter of the same period (2019 / 11-2020 / 1).

In the next term (3rd term, July 2021), we aim for rapid expansion of both user acquisition and content. The company plans to launch the second title of the game in partnership with a major third party, while also making friendly acquisitions of publishers and anime studios to acquire IP and acquire their editing capabilities. In addition, during the third period, we plan to implement a third-party allotment in a small round for existing project investors.

In the 4th term, we will further accelerate the acquisition of release titles and IP, and release game titles from our company and multiple third parties to establish our position as a new global game platform. In addition, we plan to implement a third-party allotment capital increase (series A), which was enlarged at the same time. We plan to continue our approach to further project development with a solid foundation for the business, including financial aspects.

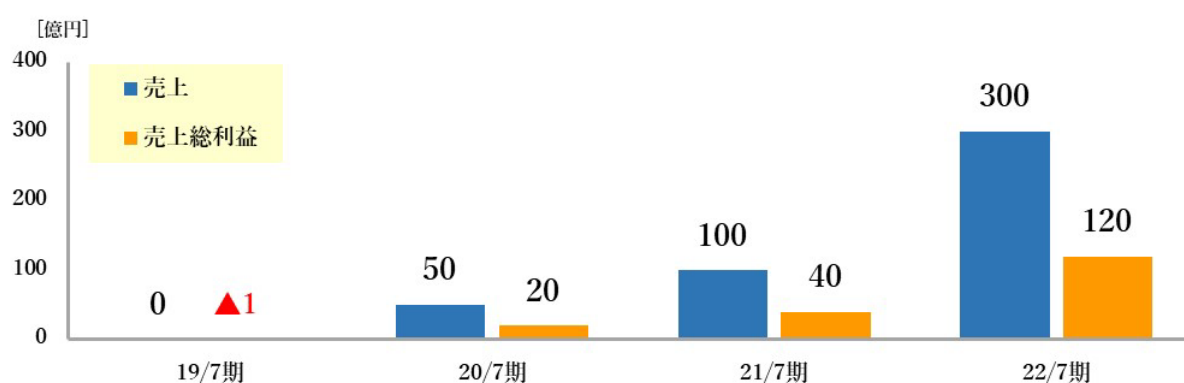


Fig. 35 Revenue/Profit plan of Digital Entertainment Asset Pte. Ltd. For 3 years

【Major Business Plans】

First Period (July 2019)

- DEA Project starts
- Individual projects start preparations

Second Period (July 2020) 《CURRENT PERIOD》

- Naohito Yoshida appointed as CEO
- Shigeru Shiina appointed as co-CEO
- DEAPcoin issued
- DEAPcoin exchange listing
- Digital Art Auction release
- 1st Game: “JobTribes” release

Third Period (July 2021)

- PlayMining Manga Intellectual Property multiple releases
- Japanese publication company M&A
- Anime studio M&A
- 2nd game release (from third party creator)
- Third party allotment (seed round)

Fourth Period (July 2022)

- 3rd game release (originally developed by DEA)
- Mid-sized game maker M&A
- Game 4th & 5th release (by multiple third party creators)
- Third party allotment (series A)

Chapter 8. Company Profile and Team Members

8.1 DEA Project's Organization

The DEA Project is run by a Singaporean corporation, Digital Entertainment Asset Pte. Ltd. (hereinafter referred to as DEA), which carries out the project. DEA will issue, manage and operate DEAPcoin issuance.

Table. 4 Company Information

| | |
|----------------------|---|
| Name | Digital Entertainment Asset Pte. Ltd |
| Founded | August 2018 |
| Address | 7 Straits View, Marina One East Tower, #05-01, Singapore, 081936 |
| Directors | Naohito Yoshida, Shigeru Shiina, Kozo Yamada |
| Share Holders | Company management only (no outside capital) |



Fig. 36 Digital Entertainment Asset Pte. Ltd. (Marina One East Tower)

8.2 Management Team

Our company is directed by our two co-CEOs, Naohito Yoshida and Shigeru Shiina. Yoshida has founded three publicly listed companies (all listed on the Tokyo Stock Exchange), and is known as a serial entrepreneur.

Shiina is a top consultant, and has been the Japan branch executive representative for various American consulting firms, and is very knowledgeable in the field of business management and technology. Moreover, Shiina is also known as one of the AI researchers in Japan, and is currently a professor at Keio University.

Other management members are top-tier development engineers, from large media companies, publishing companies, game makers, tech startups, consulting firms, and we have a wide range of expertise shared amongst our members. All our members are committing to this project full-time.



Naohito Yoshida | 吉田 直人

• Founder/CEO and Executive Creative Director

At the age of 28, Yoshida founded the game and anime company, GLAMS Co., Ltd. Although having managed to be one of the pioneers of the digital animation industry, he was diagnosed with cancer at age 32.

At 34, his company and his private equity went bankrupt, but managed to make a comeback by establishing three publicly listed companies in the human resources, content creation, and media ad tech industries respectively. Convinced that blockchain will radically change the entertainment industry, Yoshida decided to return to the field as an entrepreneur for the first time in 20 years.



Shigeru Shiina | 椎名 茂

Co-CEO and Executive Management Director

Shiina has worked on AI research at the NEC Central Research Laboratories, published many papers and acquired patents, but turned to the consulting industry to promote the application of AI to the real world. In recent years, he has conducted many DX consulting, seminars, and lectures, in particular, ones using AI. He was previously the President and CEO of PricewaterhouseCoopers Co., Ltd. and Vice President of KPMG Consulting Co., Ltd. Recently, he has been motivated by the future potential of blockchain technology, and decided to jump into the world of blockchain. He is a visiting professor at the Faculty of Science and Technology at Keio University and the President of Japan's Ski Federation for the disabled.



Kozo Yamada | 山田 耕三

•Chief Marketing Officer

Graduated from University of Tokyo, Faculty of Law.

Yamada was in charge of producing music and variety programming at TV TOKYO Corporation production department. Has worked on programs such as Halomoni, Ongaku Ba~ka, Yarisugi Ko-ji, Mokuyo Hachiji no Concert, Toshiwasure Nippon no Uta, MeloiX! and others. In 2017, he was awarded the Bronze Award by Spikes Asia, the region's most prestigious creative award. Established Tsukuriba Inc. in January 2018 and serves as a producer for a wide variety of entertainment content.



Shinya Kiriū | 桐生 慎也

•Chief Operating Officer

Kiriū completed Master of Sciences at Tokyo University's Graduate School of Frontier Sciences. After working at the Swiss Federal Laboratories for Materials Science and Technology (EMPA) and a Japanese material manufacturer, Kiriū joined Quantum Leaps led by Nobuyuki Idei. As a senior director, he directly supported the value enhancement of invested companies and made new investments directly under the CEO. He participated in this project after overseeing business strategy integration at AI Startup. A finalist at the International Mathematical Olympiad in 2001.



Hiroshi Tsurusaki | 釣崎 宏

•Chief Technology Officer

President and CEO of Tecotec Inc. Tsurusaki is an accomplished cryptocurrency operation engineer and manager. He established Tokyo Bitcoin (currently DMM Bitcoin, an authorized cryptocurrency exchange dealer), and has focused on blockchain technology since its early days in both development and implementation. In this project, Tsurusaki is involved in a wide variety of aspects from designing tokens and supporting technology to processing legal and accounting matters.



Kyuzaburo Suzuki | 鈴木 久三郎

•Chief Financial Officer

Former Chief Financial Officer of PwC Japan, and currently an advisor of PwC in-house lawyer. Suzuki graduated from the Economics Faculty of Tohoku University. Suzuki joined KPMG Consulting in 2000 after working for NKK Corp. He has long been involved in accounting, taxation and finance in Japan and overseas in the engineering and IT industries as the chief financial officer of operating companies and holding companies in Japan, Saudi Arabia and the United States.



Noriaki Matsuki | 松木 則明

•Editor-in-Chief

Graduated Waseda University, Faculty of Business. Matsuki has a 25-year career in the editorial desk of “Weekly Shonen Magazine,” and has engaged in more than 40 titles such as, “FAIRY TAIL,” “RAVE,” “EDENS ZERO,” “Chuka Ichiban!” series, and more.

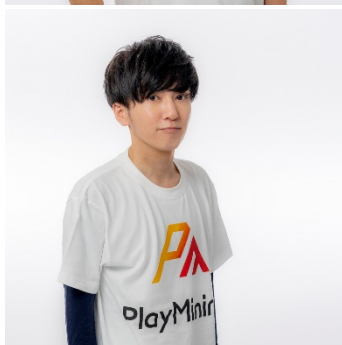


Mitsushi Ono | 小野 暢思

•Creative Producer

Graduated Keio University, Faculty of Law, Politics Major.

Ono experienced acquisition of licensed content and development of original anime titles at Netflix. Ono was also the publicity producer of several TV anime series at Pony Canyon and Pony Canyon USA.



Hiroshi Tsuruoka | 鶴岡 洋志

•Marketing Producer

Tsuruoka worked mainly as a news business planner for terrestrial television programs at TV Tokyo Communications. He has produced three-dimensional projects not limited to television programs, such as web-linked projects and live broadcasting programs. After that, he worked in the PR/Marketing section of Yahoo Japan Corporation, and handled PR planning for services in the company. He has been in charge of planning and production of a wide range of entertainment projects and media content.



Shimpei Kawahito | 川人 慎平

•Vice President of Engineering

Tecotec inc. Director CTO. In charge of overall Fintech technology at the company. In the blockchain field, Kawahito led the development of Dapps, which manages blood test data. He also has an external track record of winning the BlockchainEXE Award at the Ethereum Hackathon hosted by ConsenSys and the Silver Award at the Ontology Blockchain Hackathon.



•Chief Information Security Officer

Kazuyuki Kimura | 木村 和幸

Kimura has been serving as Chief Technology Officer and Chief Information Security Officer at Tecotec Inc. Kimura led the development of the cryptocurrency exchange system and achieved approval by Japanese authorities. Kimura has a lot of system development experience in the fintech blockchain area, such as being the development lead of the industry's first “investment history management system” in the fintech area.



Toshinori Asai | 浅井 敏典

•JobTribes: Development Producer

Joined Sega Enterprises in 1984. Has been involved in launching titles such as Master System, Mega Drive, Mega Modem, Mega CD, Saturn, and Dreamcast. After joining Dwango, he joined the creative content industry as Managing Executive Officer. He was also the director of Chunsoft and Spike (now SpikeChunSoft) and involved in the development of both companies. 35 years of experience in the game industry.



Yuki Fujishita | 藤下 雄規

•Digital Art Auction: Development Producer

Graduated from Kyoto University Graduate School. Became a game director in 2016 and has produced many game titles with monthly sales of several million USD. Feeling the possibility of fusing virtual currency and games, set up the blockchain division at Tecotec Inc. An expert for development of original token issuance, cryptocurrency exchange, cryptocurrency wallet, distribution application and blockchain games.



Kompei Yamada | 山田 コンペー

•JobTribes/World FLAGS Original Author

Original author of JobTribes's "Japanese Salary & Occupation Book."

An author of the popular book series with over 400,000 copies issued, and a pioneer in the profession personification boom. He is also the main director of "World Flags" to be released on the DEAP Platform. In addition to NTV "School Revolution", he is active in various fields as a career researcher on TV and radio.



Kazunori Uedao | 上田尾 一憲

•Digital Entertainment Asset Pte. Ltd. Taiwan CEO

While studying at the Nannan University, met Mr. Yonghan Han, "Master of Money Making" and learned business and investment as his secretary in Beijing, China. After that, became President of Shenzhen Eastern Galaxy Investment Development Co., Ltd. In 2014, he moved to Taipei and served as president of environmental business companies and consulting companies.

8.3 Development

Team Structural Plan with Tecotec Corporation



The design and development of the PlayMining platform and the first title of the game to be released, “JobTribes”, will be developed in collaboration with Tecotec Inc. (<https://tecotec.co.jp/>).

Tecotec Inc. was founded in 2007. In addition to developing fintech-related systems such as secure settlement systems and investment management/analysis services, the company develops digital contents mainly using social games for smartphones, incorporating various technologies with a focus on native application development.

[Achievements in Blockchain Related Services]

Focusing on blockchain technology from its inception, the company has a high reputation of developing and implementing services using blockchain technology. Established Tokyo Bitcoin Exchange Inc. and later sold the business to DMM (currently DMM Bitcoin).

DMM Bitcoin is a cryptocurrency exchange that is the only virtual currency exchange company designated by the Financial Services Agency that has not been subjected to administrative sanctions in Japan, and has a high reputation for security and other technical capabilities.

[Achievements in Game Development]

The company develops and manages games with monthly sales exceeding 1000 million yen (apprx. 919,000 US dollars). Developed many famous IP titles (NBA Dream Team, Square Enix titles) with smartphone native apps. Has a rich development experience with HTML5 technology.



Fig. 37 Famous Games Developed by Tecotec

8.4 Legal Counsel / Audit

In order to ensure an infallible implementation of this project, we have experienced professionals well versed in crypto asset laws and content in both Singapore and Japan. Moreover, we are promoting the project while maintaining close communication with the authorities.

【Legal Counsel (in Singapore)】

• One Asia Lawyers, Head of Fintech & ICO Team



Kazutaka Mori | 森 和孝

Mori became a registered lawyer in 2010. He is the Japan Desk Director at the Singapore office of a large British law firm (Evercheds). Moved to One Asia Lawyers in 2018. Mori was in charge of establishing cryptocurrency exchanges in Singapore and other Asian countries and international law matters for ICO projects. He has established various crypto asset exchanges and international legal affairs for ICO projects in Singapore and neighboring countries. Mori is widely known as being the Japanese lawyer with the most experience in ICOs. Advisor to the Blockchain Collaborative Consortium (BCCC).



【Legal Counsel (in Tokyo)】



• Anderson Mōri & Tomotsune LPC

One of the leading general law firms in Japan that handles international legal services. Based on know-how accumulated over many years, provides high-quality services related to legal issues facing domestic companies and foreign companies operating in Japan. An experienced team of lawyers work together to systematically and flexibly meet the client's needs.



【Auditor/Advisor】

•Auditor

Kazutaka Okubo | 大久保 和孝



Okubo is the CEO of Okubo Associates Co., Ltd. (CPA/CFE). He graduated from Keio University Faculty of Law. He is the former Senior Managing Director of EY Japan's ERM division. He is a specially appointed professor for Keio University's Graduate School of Media and Governance, and is also appointed as an outside corporate auditor of SEGA SAMMY HOLDINGS and at many other corporations. He is also responsible for promoting compliance policies in Nagano, Kamakura, and Hamamatsu. He also consults a number of government offices in compliance policies, such as at the Ministry of Health, Labor and Welfare, the Ministry of Land, Infrastructure, Transport and Tourism, and the Ministry of Education, Culture, Sports, Science and Technology.



【Advisor】

•Lawyer

Junichi Fukuda | 福田 淳一



Graduated from University of Tokyo Faculty of Law in 1982.
Passed the National Bar Exam, and entered the Ministry of Finance in the same year.
Served as Director of Minister's Secretariat, Director General of the Budget Bureau, Administrative Vice Minister. Retired the ministry in 2018.



Chapter 9. Legal Matters

9.1 Risk Warnings

The DEA Project has various risks in its product development, protection, and deployment processes, many of which are not under the direct management of the DEA Project. All participants in this project must read the following risk warnings carefully, understand them, closely consider them, and then participate in the token trading program. Those who choose to participate in the DEAPcoin trading program are considered to have understood, recognized, and agreed to take the following risks.

1. Legal Policy and Regulation Risk

Blockchain technology is regulated and under the surveillance of various regulation organizations around the world. There is a possibility that DEAP will become a subject of said regulations and demands of these organizations. The subject of these regulations may be including but are not limited to blockchain technology. DEAPcoin buyers will need to thoroughly research and follow all due diligence, such as each states' laws regarding cryptocurrencies, taxations, and credit obligations.

2. Security Risk

Angel or private investments are not subjects to insurance. If those investments or its values are lost, buyers may not be able to receive support from private or public insurance.

3. Technological Risk

The DEA Project is currently under development. Because of DEAP's technological development complications, sellers may at times face unpredictable and/or impossible to overcome technological difficulties. Therefore, there is a possibility that the DEA Project development may fail or end at any time for whatever reasons.

4. Source Code Fragility Risk

Nobody can assure that the DEA Project source codes are absolutely perfect. There are possible errors, bugs, and frailty in our codes, which may compromise the usability, stability and safety of the project, and therefore negatively impact DEAP's value.

5. Security Risk

Anyone who gains access to the purchaser's registered email address or registered account by decrypting or decrypting the DEAP purchaser's password will maliciously claim DEAPcoin purchased through this public offering. Therefore, a DEAPcoin purchased by a purchaser in this public offering may be erroneously sent to anyone claiming DEAP through the purchaser's registered email address or registered account, and such transmission cancellation is impossible and irreversible. Each purchaser must take the following measures to

properly maintain the security of their registered email address or registered account: Use a high security password. Do not open or reply to fraudulent emails. Please keep confidential information strictly.

6. Liquidation Risk

DEAPcoin's value is not a currency issued by any individual, group, central bank, state, superstate, quasi-national organization, nor is its value guaranteed by hard capital or other forms of trust. DEAPcoin's circulation and trading are not under the responsibility of the sellers. DEAPcoin trading is only based on the agreement between relevant market participants. DEAPcoin publisher is neither obligated to DEAPcoin purchasers to redeem or purchase DEAPcoins nor can they guarantee the liquidity or market price of DEAPcoin at any time.

7. Price Fluctuation Risk

When traded on the open market, tokens can rapidly fluctuate, and in short periods of time, price shocks often occur. These price fluctuations are caused by the power of the market (including speculative trading), change in regulation policies, technological advances, the exchange availability, and other objective reasons. Moreover, this fluctuation also represents the supply-demand balance. Risks related to the price of DEAPcoin transactions are the responsibility of DEAPcoin purchaser.

8. Information Leakage Risk

At the date of this white paper's release, the DEA Project is at its developmental stage, and its technological specifications, agreement mechanism, algorithms, codes, and other technological specifications and parameters are constantly being updated and may have been changed. This white paper includes specific information on the DEA Project, but it is not 100% reflective of everything about this project, and the seller may update and/or adjust some of its information. The seller cannot notify the participants on all and every detail of the DEA Project development (including progress and milestones regardless of delays), nor is it the seller's responsibility to do so. As the project progresses there will be constant changes being made. In order to avoid disclosure of incomplete information, we exercise this right to withhold certain information.

9.2 Disclaimer

This white paper does not constitute an offer to purchase DEAPcoin in an illegal jurisdiction.

All or part of this white paper is not legal, financial, tax or other professional advice, and should not be considered as such. Before deciding to buy, sell, or recover DEAPcoin, you should seek independent expert advice. You are responsible for evaluations, evaluations and decision-making made during the DEAPcoin purchase, sale, or collection process. The DEA Project does not force anyone to accept DEA's proposals.

To the maximum permitted by law, DEA is not liable for any liability arising from the adverse effects or consequences of DEAPcoin.

Chapter 10. Version History

| | |
|-------------|---------|
| -2019/3/21 | Ver 0.1 |
| -2019/3/29 | Ver 1.0 |
| -2019/4/4 | Ver 1.1 |
| -2019/9/29 | Ver 2.0 |
| -2019/10/11 | Ver 2.1 |
| -2020/02/28 | Ver 2.2 |
| -2020/04/01 | Ver 2.3 |

