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**Assessment component: Business Development Proposal
Outline of Discsoul Music Application: The Integrated
Music, Video, and Podcast Streaming Platform.**



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Company / Idea Description: Discsoul Music

Business Concept

Discsoul is the future of the integrated music and video streaming platform that integrates entertainment, technology, and fan experience into a single ecosystem. The platform allows users to access music, song videos, recorded concert experience, and podcasts with ease using a customized and artificial intelligence-powered interface. The disc soul is unique in that it gives artists, DJs and music labels the ability to control their creative portfolios and it also allows the fans of their favourite artists to identify with them. The service will feature both a subscription-based and an advertisement-supported version, which will enable users to have ad-free premium streaming, access to exclusive recorded concerts, and interactive experiences as a fan. With the combination of audio, video and taped performance, Discsoul is projected to be the way to revise the digital entertainment world.

Vision Statement

To make the world turn to the most trusted digital entertainment ecosystem, by bridging artists and audiences via innovation, creativity, and technology.

Mission Statement

To transform the music streaming economy by providing a single, customised and socially interactive platform where music, video of songs, recorded concerts and podcasts all come together cohesively among fans and creators like.

Business Objectives

- To reach one million premium subscribers across the world in the first three years of operation.
- To board in the first two years more than 10,000 verified artists and DJs.
- To become one of the top brands in the digital entertainment business through innovation and inclusiveness in Discsoul.
- To create sustainable revenue by subscription programmes, advertisement relationships, and recorded concert relationships.

Target Market and Customer Needs

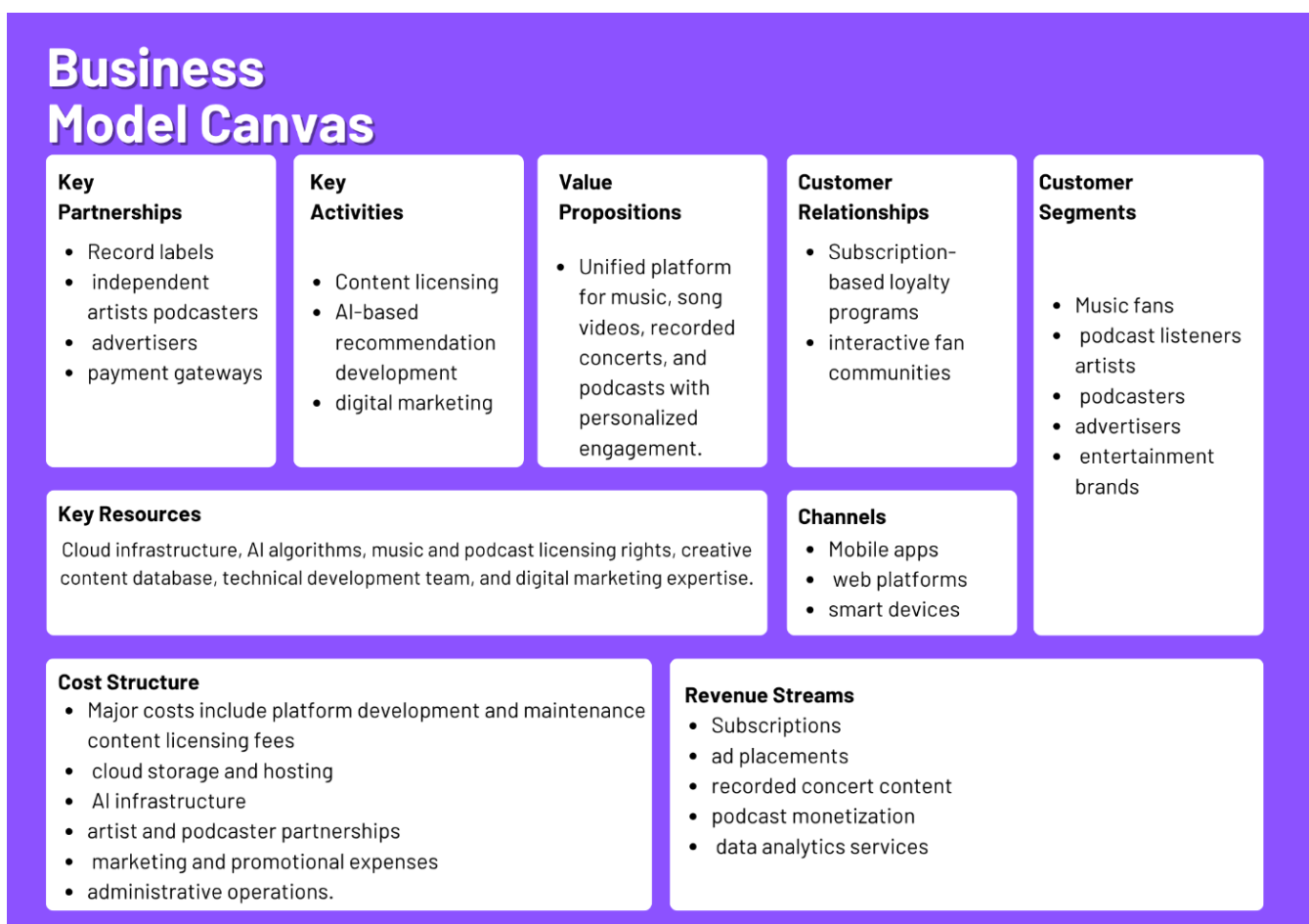
Discsoul is mostly aimed at Gen Z and Millennial users aged 16-40 who use digital media daily and are sensitive to personalization, social communication and exclusivity. Research and Markets (2025) estimates that the music streaming market worldwide will exceed USD 50 billion by 2030 due to the adoption of the mobile platform and AI-based individualization. The customers are more and more inclined to use the platforms that provide them with cross-media content, such as music, videos of

concerts, and recorded concerts, and podcasting under one roof (PwC, 2025). Discsoul can meet these needs by providing adaptive streaming, interactive fan experience, and recommendations based on AI that will adjust experiences according to the taste and mood of a particular listener. To artists and labels, the site offers a clear revenue structure, analytics, and marketing to gain more exposure and fan interaction.

Unique Selling Proposition (USP)

The originality of Discsoul is that it has a multi-experience model built into it: music, videos of songs, recorded concerts, and podcasts are available in a single digital space. In contrast to other traditional streaming services that divide audio and video services, Discsoul is a complete entertainment platform supported by AI-based suggestions, live engagement with fans, and monetization through the artists. This creative, data, and social interaction allows Discsoul to differentiate itself in the current competition with the already existing streaming applications like Spotify and YouTube Music which mostly concentrate on the single-media format (IFPI, 2025).

Business Model Canvas



Business Model Canvas (Source: This image generated by my-self using Canva)

Feasibility and Relevance

The concept of Discsoul is topical and feasible because of the global transition to the use of digital content. Scalability and security of data are ensured by the integration of cloud-based infrastructure, whereas AI algorithms increase user interactions with personalization (Deloitte, 2024). The business model capitalizes on the increasing demand of digital-based audio-visual material, recorded performances experiences and podcasts especially after the pandemic, where audiences are demanding more flexible and hybrid entertainment models. Besides, the addition of artist and podcaster analytics and fan monetization are in line with the fast growth of the creator economy. Combining creativity and digital development, Discsoul represents the future of creative entertainment - the one that will be profitable, satisfy users and be sustainable over time in the competitive market.

Summary

The business model of Discsoul works based on multi-revenue platform where subscription, advertorial-targeted ads, recorded concerts and artist/podcast collaborations are included.

Methodology

This research is based on mixed-method research design to gather and analyse data to produce and support the business proposal of Discsoul. The mixed-methods design will suit the situation best since it will allow information based on quantitative and qualitative insights to be used to shape the business model, platform features, user behaviour and market dynamics (Haßler et al., 2021). The strategy would guarantee a more in-depth and triangulated evidence by integrating both quantitative data (market reporting, usage statistics) and qualitative data (industry reporting, articles, stakeholder commentary) to justify both the strategic and practical aspects of the platform.

Research Approach

The research will take the form of convergent mixed-methods design: the quantitative and qualitative data will be gathered simultaneously and analysed independently, followed by a synthesis of the results to come up with integrated findings (Hamad et al., 2016). This strategy will enable the business proposal to enjoy the advantages of numerical data (e.g., streaming market growth, subscription trends) and more contextual information (e.g., artist engagement, content-platform dynamics).

Data Sources

The position of the research on secondary data sources is due to nature of the business proposal and the fact that primary data was to be collected through limited time/resources. Sources include:

- Reports in the industry: music and video streaming market outlooks around the globe (e.g., Research and Markets, PwC, Deloitte).
- Streaming behaviour, platform design and user engagement (e.g., Maghsoudi et al., 2023) in academic journal articles.
- Trade magazines, white papers, annual reports of existing streaming outlets of the company.
- Case studies of similar platforms, which are publicly available, content-licensing models and creator-economy models.

These data sources can be used to determine the size of the market, the growth drivers, competitive environment, the pattern of the user behaviour and the technology requirement.

Sampling: Who/What will be studied and Why

The population used in this study is a dataset rather than individual users (as the sampling is based on secondary data only) but the data sets, reports and documented industry behaviours as relates to streaming platforms. The sampling will be purposive:

the latest (within the past 5 years) and reliable sources will be selected and these concentrate on music/video streaming, creator platforms, monetisation and fan-engagement features used in podcasts. Priority will be given to academic journals, trusted sources of information in the industry as well as official data. As an example, research examining user behaviour in a live-streaming or video-on-demand environment can give analogues of the model of Discsoul (e.g., Maghsoudi et al., 2023). This sampling is justified by the fact that it is necessary to be relevant to the Discsoul business model and features (music, video, podcasts, engagement with fans, artist portals) and base arguments on current evidence.

Data Analysis: How Information will be Interpreted

Quantitative information (e.g., market size, subscriber growth rates, monetisation metrics) will be tabulated and summarised to present the important numerical factors that will form the basis of a market feasibility, revenue forecast and platform size. Qualitative information (e.g. industry commentary, creator testimonials, case studies) will be reviewed thematically to reveal trends, success factors, issues and new trends (e.g. creator monetisation, fan engagement ecosystems). In the suitable cases, data will be triangulated: e.g. quantitative development of podcasts will be contrasted with qualitative commentary about the creator economy to support the integration of podcasts into Discsoul. The content-analysis model (CCA) of research of digital content demonstrates the potential of mixed methods to unite quantitative and qualitative information to obtain a strong interpretation. These insights will be interpreted in the manner in which they resonate with the Discsoul value proposition, sources of revenue and target market so as to make sound judgement and make sound decisions.

Ethics and Data Management

Though in this study secondary data are used, the ethical considerations are also important. The sources will be referenced correctly and the permission will be taken into consideration. Any confidential information (in case it is found) will not be involved unless it is in a public place or designed anonymously. The research is in line with the Trinity Saint David University of Wales (UWTSD) policy on research ethics: data integrity, methodology transparency and limitation recognition will be identified. Data management will be based on best practice: digital files (reports, articles) will be stored in a secure, password-protected space; backups will be also stored, only I (as a researcher) will have access to it. Any third-party-derived report or table will obviously indicate the source of it. There will be no human participants in primary research, therefore, there will be no formal consent or anonymity of participants. However, auditability will be achieved by ensuring that all the data provenance and analytic decisions are captured in the appendices.

Limitations and Research Rigor

This is because by the use of secondary sources only, the study will not be able to get primary user response or conduct some empirical test against the platform concept of Discsoul. Nonetheless, the methodology guarantees an excellent level of inference and justification of the business proposal by means of rigorous mixed-methods design, credible sources, and systematic analysis. Efforts will be undertaken to have currency (within the past five years), credibility (journals which are peer-reviewed, recognised industry reports). Following the requirements of postgraduate level, the methodology displays a logical grasp of the research design, a critical consciousness of background issues (e.g. data reliability, bias in industry reports), and the use of valid methods in developing a logical proposal.

Market Research and Validation

The platform designed, the integrated music and video streaming service that will integrate subscriptions, ad-based, recorded concerts and podcasts, is supported by strong market evidence. To begin with, the situation in the music streaming industry shows that the sector is growing at a fast rate; it is estimated that the market will sit at USD 46.66 billion in 2024, and USD 108.39 billion in 2030 (Grand View Research, 2025). Furthermore, a large portion of this growth is fuelled by on-demand streaming and mobile application: by 2024, on-demand services constituted approximately 70% of the market with apps occupying platform share. This high growth rate indicates favourable disruption and new entrant platform conditions: the proposed one.

In addition, the emergence of non-music audio like the use of podcasts is also explicitly mentioned as a driver of growth. One of the reports predicts that the market will be USD 125.3 billion by 2032, driven by the emergence of podcasts and the non-music audio content (Research and Markets, 2025). Regulation-wise and in the structural context, the takeover of streaming over physical forms is now firmly established worldwide: as an example, streaming brought in 69 percent of recorded music revenues according to the International Federation of the Phonographic Industry (IFPI) in 2025.

Moving to the competitor analysis, we can speak about Spotify, Apple Music, Amazon Music, YouTube Music and others. Spotify was estimated to possess approximately 31.5 percent of music streaming market share globally by Q1 2025 with Apple music at 12.6 percent and Amazon music at 11.1 percent (SQ Magazine, 2025).

The evaluation of the Five Forces of Porter indicates that there are significant threats to entry: there is high rivalry in the industry due to established brands and scale economies; the threat of substitutes is moderate (e.g., physical media, free ad-supported services); the bargaining power of suppliers (artists, labels) is high; the power of buyers (users) is medium given subscription alternatives; and entry barriers (licensing, infrastructure, content library) are high. As an example, the new platforms are required to negotiate costly licensing agreements and establish cloud streaming technology. This indicates that the market is appealing, but new entrants need to have unique value-propositions.

Regarding the characteristics and the target market segmentation, the streaming services users are younger: Gen Z comprises 38 of all music streamers in the U.S. as of early 2025 only (SQ Magazine, 2025).

By customer type, the major segments are:

(i) music fans and podcast listeners (aged 16-40) who appreciate mobile, personalization and social interaction.

(ii) creators (artists, DJs, podcasters) who want to be monetised and gain analytics.

(iii) advertisers/brands which need to engage target digital audiences. These segments can be regarded as well correlated with the proposed features (AI-recommendation engine, artist portal, fan-engagement tools).

To validate the market, secondary data is supportive. As an example, in 2024, global audio streams were almost 4.8 trillion with an annual growth of 14%, and the rapid growth was not within the U.S.

This shows a high level of depth of user interaction and scalability of streaming consumption. In addition, it has been found that customized recommendation can enhance engagement (Holtz et al., 2020) and, therefore, emphasize the role of AI-based discovery to attract and keep users.

When these findings are combined, it proves that the opportunity to have a platform with music + video + podcasts + artist/fan engagement does exist.

Theoretically, the innovation may be tied to the blue ocean strategy framework that recommends the establishment of unmatched market space through the provision of unique value to the existing industry boundaries. The platform in question intends to open such blue ocean by combining recorded concert video, artist portals and podcasts into a single ecosystem. Further, under the marketing perspective, the segmentation-targeting-positioning (STP) theory helps in the process of identifying different segments and matching differentiated value-propositions.

Overall, the evidence indicates

- (i) a big and growing market.

- (ii) competitive structure that is already established but can be disrupted, (iii) well-defined target markets.
- (iii) streaming growth and recommendation-effect studies support it. In this way, the business proposal is based on plausible market research and theoretical foundations, which create an effective argument on the viability of the platform.

Risks

The Discsoul project has a number of risks that may occur at both business and research levels, which might affect its viability and achievements. Market risks are the result of the strong rivalry in the global streaming market that is dominated by the leading streaming companies like Spotify, Apple Music, and YouTube Music. In order to counteract this, Discsoul will pursue the differentiation strategy comprising of podcasts, recorded performances, and combined artist-fan interaction functionalities (IFPI, 2025). High startup and licensing expenses are the financial risks. This will be answered by introducing staged funding, strategic joint ventures with independent artists and diversification of revenue via subscription (PwC, 2025). Technological failure, cyber threats, and breaches of data are operational risks. They will be reduced through the introduction of superior cloud security, ongoing surveillance, and systems that comply with GDPR (Deloitte, 2024). Some of the regulatory risks could be copyright and intellectual property; hence, Discsoul will have transparent digital licensing agreements and hire legal services to enforce them.

Regarding the risk of research, the possible risks are restricted access to industry data and bias in the primary research of the participants. This will be controlled by the triangulation of information in the credible secondary sources, an ethical clearance, and anonymity of participant response to validate it. Comprehensively, the active risk management and strategic contingency planning will protect the sustainable development and research integrity of the platform.

Timeline (Gantt Chart)

Key Tasks & Deliverables	Linked Sections in BDP	Duration
Understand module brief and assessment criteria; choose topic and business idea; begin Executive Summary and Company Description drafts.	1 Executive Summary; 2 Company Description	Week 1
Conduct secondary research on the chosen industry, market size, competitors, and target customers.	3 Market Research & Validation	Week 2
Summarise research findings and start building the Business Model Canvas.	4 Business Model Canvas	Week 3
Draft the Marketing and Sales Strategy based on literature and market data.	5 Marketing & Sales Strategy	Week 4,5
Develop the Operations Plan – production or service delivery methods, licences, logistics.	6 Operations Plan	Week 6,7
Outline Human Resource Capital Allocation – roles, structure, responsibilities.	7 HR Capital Allocation	Week 8
Draft the Financial Plan – cost estimates, revenue forecasts, funding needs (based on secondary data).	8 Financial Plan	Week 8,9,10
Identify Risks and mitigation strategies; refine feasibility using scenario planning.	9 Risk Analysis & Management	Week 11,12
Prepare Implementation Plan – timeline, milestones, and resources required to launch.	10 Implementation Plan	Week 13
Review full draft for coherence and	All sections	Week 14

consistency with research evidence.		
Integrate supervisor; update market and financial data if needed.	All sections	Week 15
Finalise referencing and formatting (UWTSD Harvard).	11 References	Week 15
Final editing, proofreading, ensure word count, layout, and referencing accuracy.	Entire proposal	Week 16
Submit final 15,000-word Business Development Proposal.	—	Week 16

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Appendix

Images Used in Proposal



Business Model Canvas

Source: This image generated by my-self using Canva