



University of Wales
Trinity Saint David
LONDON

Programme: Master of Business Administration

Module: Business Development Proposal

Module Code: LCMB7037

Student Name: Meet Rajubhai Patel

Student ID: 2418458

Word Count: 14147

Lecturer: Balendran Kandasamy

Submission Date: 03/02/2026

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





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Declaration Form.

I, Meet Rajubhai Patel, declare that this dissertation has been composed by myself, that the work contained herein is entirely my own except where explicitly stated otherwise in the text, and that this work has not been submitted for any other degree or qualification, in whole or in part, except as specified.

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Acknowledgements

I would like to give a heart-felt thankfulness to the academic staff at the University of Wales Trinity Saint David whose guidance and support I found very useful in the execution of this assignment. The module tutor is given special praise, as he offered great feedback and academic guidance, which played a significant role in the creation of this work. I also recognize the usage of scholarly literature, industry reports, and professional frameworks which utilized the analysis. Lastly, it is heartedly appreciated that family and peers provided a constant source of encouragement, motivation, and understanding throughout the research and the process of writing the research.

Abstract

The assignment is a strategic, operational, and financial analysis of Discsoul, the proposed integrated music and video streaming platform that is intended to work in the digital entertainment industry of the world. The paper is an analysis of how Discsoul is responding to changing consumer preferences by adopting a hybrid business model that will integrate subscription packages, access through advertisements, and live concert experiences that are monetised. The evaluation uses the known academic and professional models, such as PESTEL analysis, digital platform theory, enterprise risk management, and financial forecasting, to evaluate the commercial feasibility and sustainability of the platform in the long term.

The major areas of concern are market dynamics, revenue generation strategies, operational workflows, human resource capital allocation and risk management in a multi-sided platform structure. With the help of break-even analysis and performance indicators, financial projections are created to help estimate profitability, the sustainability of cash flow and returns to investors. Moreover, the research also takes into account regulatory compliance, data protection, and cybersecurity risks, which are related to the operation of a digital media platform in various jurisdictions.

The results show that Discsoul can attain scalable growth and financial sustainability, provided with the help of restrained cost management, powerful governance, and talent management. In general, the assignment shows that Discsoul is a commercially viable and strategically sound digital entertainment business in a competitive world market.

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Chapter 1: Executive Summary

Discsoul is framed as a new generation integrated music and video-streaming platform that integrates Music, technology and fan experiences into one digital ecosystem. In addition to providing regular audio and high-definition music video streaming, the platform allows users to watch song videos, podcasts and record concert shows with a custom interface that is advanced by artificial intelligence. One of the key aspects of Discsoul is that the structure is creator centred in nature that enables artists, DJs and music labels to operate and present their entire creative portfolios whilst encouraging greater identification and interaction with their fans. The service will be available in subscription and ad-based levels with the users having the option of premium which is ad-free and includes access to exclusive performances or free version that has targeted advertising. With the ongoing convergence of global digital entertainment in both forms' audio and video and live interaction and community-oriented experiences, integrated platforms like Discsoul are becoming more of a necessity instead of an option (PwC, 2024). Discsoul is positioned to transform the new digital entertainment consumption environment with its combination of streaming content, immersion, and fan empowerment.

Discsoul will be a new generation integrated music audio and music video streaming platform that brings all entertainment, technology and fans together in a single digital world. In addition to providing classic sound and high-definition music video streaming, the platform is expanding at a very high pace. According to IFPI (2025), streaming takes over 69 percent of all music revenues recorded worldwide, with TechSci Research (2025) predicting the global video- streaming market to have increased to over USD 184 billion by 2027. The audio-visual convergence is also accelerating with the trend shifting to cross-gadget consumption by consumers. Discsoul harnesses this trend by providing adaptive streaming, cloud infrastructure and mobile-first delivery being globally-scalable. The platform also promotes emerging creator economies, which allows artists and music companies to upload materials and monitor performance data and reach out to fans directly, which is an increasingly essential part of the contemporary entertainment value chain (Deloitte, 2023).

The business model of Discsoul has numerous sources of revenues in accordance with the best practices of the industry. These consist of monthly and annual subscriptions; an ad-free high-quality streaming option; brand-targeted advertising; brand live events; and a digital distribution and the revenue-following artist portal. There is also an AI-based recommendation system that personalises the user experience and retains them more in the platform. A study conducted by Grand View Research (2023) also shows that the level of user engagement through personalisation technologies can be increased by 30 percent, thus increasing customer lifetime value. Discovery is also enhanced through AI, which helps increase platform stickiness, decrease customer churn, and increase subscription loyalty.

The value proposition of the platform is based on four pillars, including integrated streaming (audio + video + record concert + podcast), artist empowerment, AI-based personalisation, and a high-performance cloud infrastructure. All these strengths enable Discsoul to address key market notions, such as fragmented user experiences, a lack of monetisation options that independent artists could pursue, and the lack of a single platform that can combine both record concert and on-demand streaming. The industry portal of the platform has given creators useful features, including revenue dashboards, fan analytics, content scheduling and promotional features--reflecting the rising demands of data-driven choices in the global creative economy (Goldman Sachs, 2023).



Fig 1.1 (DCMS sector economic estimate, 2022)

Strategically, Discsoul concurs with UK digital, creative-industry and data-economy policies. In the Digital Strategy of the UK Government (Government of UK, 2022), innovation and digital growth as well as AI-led platforms are now considered areas of high expansion. Furthermore, the UK has singled out the creative industries as a high-growth sector projected to be worth 50 billion by 2030, which creates an enabling environment of digital content platforms (GOV.UK, 2023). The latest cultural and media paradigms also promote entrepreneurship, skills building and investment into digital infrastructure, which are all positive factors in the scaling direction of Discsoul.

The platform also is in a good position to serve the UK technology and creative economy by creating jobs in the fields of software engineering, content management, marketing, partnership development, data analytics and customer support. The cloud-based infrastructure facilitates the economical scaling in and out of the UK market within and outside the UK market coupled with high-speed performance and international accessibility.

The four primary market segments targeted by Discsoul include entertainment consumers that desire an integrated platform; creators that require distribution and analytics; advertisers that require targeting reach; and music labels that require a digital channel that is scalable. These audiences are supported by the business model in terms of subscription revenues, advertising alliances, live ticketing events and B2B data-driven insights. The competitive advantages of the platform are the hybrid nature of the functions and powerful analytics engine that is not similar to other single-format streaming platforms.

Overall, Discsoul is an innovative digital entertainment platform that will be built as a future-proof house, based on technological innovation, AI-assisted personalisation, creator empowerment and cloud-based delivery. The platform is directly aligned with the global consumption trends and UK policy priorities, as well as it meets the market needs of the integrated and flexible and data-rich digital entertainment solutions. It has excellent business prospects with revenue diversification, partnerships in the industry and infrastructure that can be scaled. Having a clear value proposition, strategic alignment and increasing market demand, Discsoul displays a possible new business development opportunity in the changing business environment of music and video-streaming.

Chapter 2: Company Description

2.1 Business Identity and Legal Structure

Discsoul is an online entertainment business with built-in music, video and live-streaming. Being a venture in the UK, the company will be a Public Limited Company (Ltd) as defined in the Companies Act 2006. There are also crucial advantages of a Private Limited such as limited shareholder liability, solid intellectual property protection, raising capital in an easy manner, and appropriate business structure of technology-driven startups (Gov.uk, 2019). Future investment rounds such as venture capital and corporate partnerships that are common in high-growth digital platforms are also supported in this structure.

The company brand is constructed on the modern, technology-focused brand. Discsoul is used as a name representing a combination of the classical musical forms (disc) and the modern digital innovativeness (soul). The brand boasts of authenticity, innovation and cultural blend. The fundamental business operations of Discsoul are audio streaming, video streaming, cloud service, live events hosting, advertisement services, content licencing, data analytics and subscription management. These business operations belong to the UK legal frameworks of creative industries, digital business laws and data protection laws such as the UK GDPR.

The organisational setup will be a lean, innovation-based design within the initial two years, with positions that include engineering, product development, creative content, marketing and business development. The cross-functional teams will be increased as the company expands to international scale, onboard artists, and technical improvements. A Private Limited form of organisation provides board control, external audit and compliance, and multi-stakeholder governance which are essential in creating credibility with creators, advertisers and users.

2.2 Mission, Vision and Core Values

Mission:

To provide a unified digital entertainment platform that empowers its users, creators, and businesses by streamlining entertaining experiences, providing intelligent recommendations and novel content-driven interactions.

Vision:

To be a top entertainment platform in the world, with music, video and live performance intertwined, producing inclusive, accessible and data-driven entertainment experiences to audiences globally.

Core Values:

Innovation: constructing proactive technologies that improve computer creativity.

Inclusivity: Supporting different artists, genres and cultural identities.

Transparency: Making sure it practises ethical data, equitable revenue models and creator empowerment.

User-Centricity: creating compelling experiences through the needs of the audience.

Creativity: Promoting creativity and the use of digital technology.

Integrity: Compliance, security and responsible business practises.

Such values affect product development, content governance, decision of partnership and customer experience requirements. They also provide a strategic coherence of the business objectives with respect to societal expectations and this is especially in the UK creative economy.

2.3 Founding Background and Business Inspiration

Discsoul was conceived as a solution to three overlapping industry issues, namely, the lack of cohesive streaming experiences, monetisation of independent artists, and a single digital platform based on both live and on-demand entertainment. The founders realised that where large platforms offer audio or video independently, consumer behaviour is becoming more flexible and needs to be offered in a variety of formats (IFPI, 2025). The increasing digital convergence stimulated the concept of a service

which brings together music, video, real-time performance that is assisted by intelligent personalisation.

The creator's economy was also in the process of growing fast, and this served as an inspiration. Linktree (2022), estimates that a population of more than 207 million creators all over the world relies on digital platforms to be seen and earn revenue. However, not all of them have access to analytics, monetisation solutions and direct channels of audience interaction. The very principle behind Disc souls was to fill this void with creators in the middle of the digital value chain, not as a content-creating node, but as a data-driven entrepreneur.

The development of the platform was also steered by the increasing role of AI in discovering entertainment. According to research conducted by Harvard Business School (Ahmadi et al., 2025; Ma et al., 2025), nowadays competitive advantage in digital markets is based on algorithmic personalisation. The founders of Discsoul saw an opportunity to create a recommendation engine that puts weight on the interest of the users and the emerging artists to be fairly exposed.

Finally, the focus of the UK policy on digital innovation and development of the creative industry presented an encouraging environment in which a music-tech start-up could be formed. Such an opportunity comprised the creation of a platform that would meet national priorities, trends in technology and demand across the world identified by the founders.

2.4 Service Overview and Problem Solved

There is a total of ten core service features in Discoul which combine in facing critical user, creator and industry challenges.

User Subscription System

Scalable monthly and annual subscription packages give users the option of either free ad-supported or ad-free streaming. Premium subscriptions also include HD video, exclusive content and live events.

Music and Video Streaming

The playback of audio and video is of high quality, which provides the cross-device experience. Even in a changing network condition, adaptive streaming improves performance.

Live Concert Streaming

Virtual concerts led by artists and DJs can be subscribed to or bought as a ticket. This will overcome the geographical limitation of fans and give artists more income.

Artist and Industry Portal

Artists are able to add releases, handle portfolios and monitor earnings through analytics dashboards. This gives creators information about fan behaviour.

Fan Engagement System

The user is able to subscribe to favourite artists and get real-time notices. This helps community building and retaining the audience.

Advertisement Integration

Businesses are able to use specific advertising according to the demographic and the listening habits, which enhances efficiency of marketing.

Secure Payment Gateway

Various secured payment methods guarantee secure payments on subscriptions, advertisement and purchase of concert tickets.

AI Recommendation Engine

Personalised discovery of content Behaviour-based algorithms is used to reduce churn and maximise user satisfaction.

Cloud-Based Infrastructure

Scalable back-end architecture facilitates access to world-wide content, secure data storage and rapid content distribution.

Admin and Analytics Dashboard

The management teams are also able to track the content performance, revenue and operational metrics to make strategic decisions.

Table 1: Key User and Industry Problems Solved by Discsoul

Problem	Discsoul Solution
Fragmented audio/video experiences	Integrated music, video and live events
Limited artist monetisation	Artist portal + analytics + ticketed concerts
Low-quality streaming on weak networks	Adaptive HD streaming
Poor content discovery	AI personalisation engine
Lack of fan interaction	Follow and notification systems
Weak digital advertising efficiency	Targeted ad integration

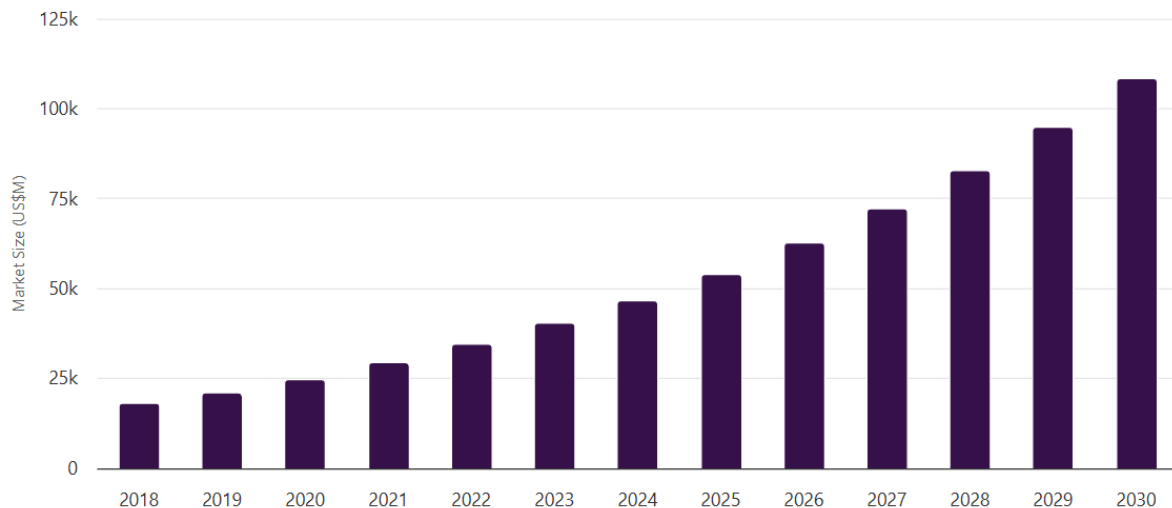


Fig 2.1 (Global music streaming market, 2018-2030 (US\$M))

Graph Explanation

The graph created above, namely the Global Music and Video streaming Market growth (2018- 2030), depicts the growth pattern where the consumption of digital entertainment is on the rise. The continuous growth, USD 25 billion in 2020 up to USD 54 billion in 2025, shows the increased demand in integrated streaming solutions. This justifies the entry of Discsoul in the market as there is a clear indication of the industry growth and willingness of consumers to use the digital media platforms(Grand View Research, 2025).

2.5 Unique Value Proposition and Strategic Advantage

The strategic position of Discsoul is its hybrid ecosystem: music + video + live streaming + creator tools + AI personalisation. In contrast to the old-fashioned streaming service, which only has a single format, Discsoul combines several features on a single platform. This integration boosts user satisfaction, retention as well as monetisation.

The major distinguishing factors are:

- An analytics platform specialized in creators, and more successful than average upload-only sites.
- A live show streaming feature, which other streaming heavy weights do not feature in a single interface.
- AI recommendation engines that are consumer-focused and exposure-oriented to upcoming artists.
- An advertising architecture that is business friendly and allows SMEs and global brands to be targeted in a campaign.
- Scalability that is native to the cloud, which guarantees operational effectiveness and global coverage.

- All these aspects form an all-encompassing digital ecosystem, which makes Discsoul competitive in the changing entertainment market.

2.6 Alignment with Trends and UK Policies

Discsoul is more at par with UK policies in digital- innovations, growth strategies in the creative industry, and technological concerns. Digital Strategy created by the UK Government focuses on the implementation of AI, innovation in clouds, and competitiveness of the creative industries, all of which are the core of the Discsoul business model. Moreover, the vision of the Creative Industries Sector is to expand the sector by 50 billion by 2030, indicating that the institutions support the development of such companies as Discsoul (GOV.UK, 2023).

The platform is also aligned with the UK data-driven innovation strategy, which aims at equitable algorithmic practices, ethical data management, and user privacy as per the UK GDPR (ICO, 2024). The transparency, user privileges and security payment systems at Discsoul makes them compliant to changing digital-commerce laws.

Economically, Discsoul helps to create jobs, digital entrepreneurship, and build chains in the creative industry. Its cloud-based system is aligned with the frameworks of UK digital transformation, and its AI-based discovery system facilitates the country-level goals of responsible AI use.

Chapter 3: Market Research and Validation

3.1 Industry Overview

The structural change of the global music and video streaming industry that has been experienced in the past ten years is due to convergence of technology, evolving patterns of consumption and the emergence of platform-based digital ecosystems. Streaming has taken over the world of music and video consumption and has supplanted the physical sales and downloads in favor of on-demand, subscription-based access. The Music Canada (2025) estimates that the music streaming revenues alone in the world in 2024 alone had topped USD 20.4 billion, and video streaming is growing at rates of at least 18.5 percent per year in developed and developing markets. The rapid increase is supported by a high rate of uptake of smartphones, better infrastructure of broadband and the desire by consumers of individualised and on-demand content (Reid, 2025).

According to industry reports, there is an obvious trend of convergence of platforms. Instead of listening, watching, listening to podcasts and live streams on different platforms, users want to see a unified system where all the entertaining formats are in the same interface (Borges and Harrison, 2025).

The further acceleration of this convergence is made possible by the development of cloud computing and artificial intelligence that allows the delivery of content without problems and highly developed systems on recommendations. According to PwC

(2025), AI-enhanced personalisation is now a sensitive competitive aspect, which determines not only user engagement but also retention in terms of subscription.

Digital entertainment that is live has also become a great growth area. The virtual concerts, recorded shows and hybrid live-streaming events have become widespread during the COVID-19 weeks and have been a regular part of the digital entertainment industry ever since. Research and Markets (2025) forecasts that by 2029, the market in terms of music events live-streamed will have grown by more than 15.9% CAGR, with artists and platforms trying to find new monetisation opportunities outside of traditional touring. Geographically, North America and Europe continue to be the largest streaming markets, whereas Asia-Pacific displays the most rapid growth thanks to the increasing middle-class communities and the mobile-first consumption trends. UK is at the heart of the European digital entertainment sector, with an established consumer market, internationally recognised creative economy and favourable digital infrastructure (Ofcom, 2023). All these factors provide a good industry environment in the release of an integrated platform like Discsoul.

On balance, the sector is defined by a high rate of growth, the intensifying competition, fast development of technologies and growing demands of consumers who need to experience the immersive multi-format entertainment. This condition justifies the strategic rationale of a differentiated and integrated music and video streaming platform.

3.2 Target Market Segmentation and Customer Profile (STP Framework)

The market research at Discoul will use the Segmentation, Targeting, and Positioning (STP) framework in order to segment and prioritize customers who are most likely to be satisfied with the value relationship of the platform.

Segmentation

The market segmentation is carried out on four aspects which include demographic, psychographic, behavioural and geographic. The users of Discsoul are between 16 and 45 years old with the core streaming users being the same. According to GWI (2025), more than three-quarters of streaming subscribers all over the world are between this age bracket. There is a difference in the level of income, yet there is high adoption of digital entertainment among the student and professional environment (Harlow, 2025).

The psychographic segment includes digitally active consumers interested in convenience, discovery, community engagement and immersive experience. Such users are highly interested in music culture, live events, stories and personalised recommendations on artists.

Target users are behaviourally characterized with high rates of streaming, and are willing to subscribe to premium features, and consume live or exclusive content.

Another behavioural group, the ad-tolerant users, are willing to use the free access with targeted advertising.

The UK is the main target market in terms of geography, and could be extended to Europe and other English-speaking countries.

Targeting

According to the segmentation analysis, Discsoul focuses on four main target segments:

1. Digital-native customers who want to have an integrated audio, video and live entertainment.
2. Self-driving artists and DJs who need to be seen, to get analytics and monetisation tools.
3. Labels and content owners that want to have the scaled digital distribution.
4. Advertisers and brands to niche audience that are interest-driven.

These segments are chosen because they have a high potential of growth, have good digital engagement and are compatible with the capabilities of Discsoul platform.

Positioning

Discsoul is being placed as a single entertainment platform, a combination of music, video, live recorded performances, and interaction with the fans all in one platform. In contrast to conventional streaming services, which are very limited in their offerings (audio or video), Discsoul is convergence based, creates power and empowers creators and finds everything personal. This positioning is a direct response to the unfulfilled needs that are detected in the existing streaming markets (Kotler et al., 2024).

3.3 Customer Need and Demand

The changing expectations of the users and the structural gaps in the current services determine the market demand of integrated digital entertainment platforms. According to research conducted by the Global Entertainment and Media Outlook (2025) of PwC, all-in-one platforms that lessen the fatigue of platforms and make it easier to find content are on the rise in consumer demands.

Personalisation is one of the customer requirements. Consumers are anticipating smart suggestions that capture their preferences and present them with new contents. The satisfaction and retention rates are increased with the help of AI-based recommendation systems, especially in younger users (Fiedler and Maechler, 2025) Discsoul tries to satisfy this requirement by using behaviour-based recommendation algorithms.

Access to exclusive and immersive experiences is the other significant driver of demand. An emotional value is added by recorded concerts and the content behind-

the-scenes and interactive features that allow fans to listen. In general, based on the IFPI-congruent scholarly research (Steiner, 2025), fans tend to spend money on platforms that allow connecting with artists more closely.

According to the creator side, fair monetisation, transparency of data, as well as insight into the audience are highly demanded. On the more conventional platforms, many artists do not have access to performance analytics and diversified revenue streams. The artist portal of Discsoul addresses this requirement by providing dashboards of both earnings and content and engagement performance. Lastly, the advertisers are increasingly requiring precision targeting on brand-safe digital settings. Streaming services provide valuable behavioural data that can be used to promote advertising, especially when it concerns music-congruent brands (Ahmad and Burke, 2025). This demand goes in line with the ad-supported model offered by Discoul.

All these needs reveal a long-term and increasing need of platforms that combine content, technology and community interaction.

3.4 Competitive Analysis

The streaming digital market is very competitive with international companies like Spotify, YouTube Music, Apple Music and Netflix. Nevertheless, these platforms have structural weaknesses despite their size that present differentiation opportunities. Spotify is a leader in audio streaming and audio discovery, but it has few native video features and live performance functions. YouTube Music offers access to videos and does not offer specific artist monetisation functions and immersive fan experiences (AlixPartners, 2026). Video-based applications like Netflix and Amazon Prime have a larger focus on long-form content focusing on systems that are not focused on music content.

In discsoul, functional integration as opposed to format specialisation is used to distinguish itself. It has competitive advantages such as:

- Online access to music, video and live performances which have been recorded.
- Intrinsic artist analytics and portfolio management.
- AI-enabled content discovery between the mainstream and the new.
- Flexible monetisation via subscriptions, advertisements and ticketed events.

On the Porters Five Forces framework, there is a moderate threat of new entrants because the technological barriers and licensing barriers are high. Platform switching is easy leading to high buyer power which supports differentiation. The power of suppliers (artists and labels) is on the rise, where transparent value sharing platforms are favoured. The level of competition is also quite strong, yet niche positioning lessens the head-on clash with the competitors (Onur Karahan, 2025).

3.5 Validation Techniques

To confirm market viability, Discsoul will use mixed method validation techniques that will rely on secondary research as well as proposed primary research techniques.

Secondary validation is based on industry reports, market forecasts and academic studies attesting to long term demand of streaming convergence. The types of primary validation are:

Online surveys: The surveys will be conducted online to focus on UK-based streaming users to evaluate their interest in integrated functions.

Artist focus groups: Artist focus groups assessing the demand of analytics and monetisation tools.

Minimum Viable Product (MVP) testing: Minimum Viable Product (MVP) testing, launching essentials to the early adopters.

A/B testing: Pricing and advertising format A/B testing.

Pilot live-streamed events: Pilot live-streamed the events to determine the willingness to purchase the recorded concerts.

The lean startup theory advocates iterative validation as a tool of lessening market risk and enhancing product-market fit.

3.6 Labour and Government Support in the UK

UK has a very favourable startup environment in the digital entertainment sector. The creative sectors have more than 2.3 million employed with them being considered as a strategic area of growth. The presence of skilled labour in the field of software engineering, digital marketing, content production and data analytics makes Discsoul more viable in its operations.

Such mechanisms of government support include:

- Tax Reliefs by Industry Creative Industries.
- Innovate UK funding
- Digital Skills Bootcamps
- Accelerator programmes and startup visas.

Also, the robust intellectual property and online business regulation system in the UK boosts investor and partner trust (Office, 2025). All these make barriers to entry low and promote sustainable growth.

3.7 Summary

As has been illustrated in this chapter, Discsoul is a business in a high-growth, digitally converged entertainment sector with shifting consumer demands and the demands of the creators. It has been able to identify clear target segments and positioning through

STP analysis. The idea of integrated, personalized and immersive experiences are well supported by the evidence of consumer preference which supports the market demand. The competitive analysis brings out differentiation opportunities, and validation methods and support of the UK labour support feasibility. Altogether, the results prove that Discsoul targets a real market opportunity with good commercial and strategic potential.

Chapter 4: Marketing and Sales Strategy

4.1 Unique Selling Proposition (USP)

The Unique Selling Proposition (USP) of Discsoul is its ability to position itself as a digital ecosystem of music streaming, high-definition video streaming, live concert experience, and artist-fan interaction in one platform. Discsoul is not an ordinary streaming platform; unlike traditional platforms that are self-centered and centered on active consumption, it is crafted to promote active involvement by integrating recorded audio, visual performances, and interactive live events. This trend is in line with the increasing need of experiential digital entertainment, where consumers increasingly require more than simple access to content (*Dropship Spy*, 2025).

One of the main components of the USP of Discsoul is its dual-sided model of value creation, which will benefit both the consumers and creators. To the users, the platform provides AI-powered personalised recommendations on music, video, podcast, and recorded concerts, enhancing content discovery and satisfaction. To artists, DJs, and labels, Discsoul offers a dedicated industry portal enabling more control over diverse creative portfolios, direct interaction with the fans, and performance analytics. This creator-focused business model reacts to the continued critique of the existing streaming platforms on the issue of less artist control and a lack of transparency in revenue structure (Seyhan Canyakan, 2025).

Also, Discsoul stands out by its hybrid monetisation model, which combines access through subscription, advertisement-based streaming and live concerts with a ticket. The diversified revenue rationale is not only more effective in financial resiliency but also increases the accessibility of markets by providing the ability to attract both price-sensitive users and premium subscribers. Technological integration, experience content and affordable prices make Discsoul a platform of the future in the global digital entertainment market.

4.2 Branding and Positioning

The branding strategy of Disc soul is developed around the three concepts namely; connection, creativity and community. The brand is marketed as an instrument of emotional and cultural experiences and not just a distributor of content. The same positioning can be viewed as the reflection of the modern branding theory that underlines the importance of brands in terms of identity expression and social belonging in the digital space (Deloitte, 2025).

On the UK market, Discsoul will be placed as a high-end, but affordable, platform that caters both to mainstream and independent artists, which is in line with the high ecosystem of creative industries in the UK. The brand has a culturally adaptive positioning approach globally, which enables it to localise the content suggestions, artist promotion, and marketing messages and then retain a similar brand image. This branding is commonly known as a global local strategy in the digital platform market that is characterised by a variety of consumer interests (Okonkwo et al., 2023).

The brand identity of Discsoul is enhanced with a touch of modernity, inclusivity, and innovation (visually and tonally). Messaging is also concentrated on the aspects of immersive experiences, live connections, and empowerment of artists, which makes the platform stand out of the competitors, where branding is often based on the level of scale or algorithmic efficiency only. With this positioning, Discsoul will be able to fill a unique gap between entertainment technology and experience.

4.3 Marketing Mix (7Ps)

The Discsoul marketing mix is designed in the extended 7Ps model, which has strategic alliances in the product design, pricing, promotion and service delivery.

Table 4.1: Marketing Mix (7Ps) for Discsoul

Element	Strategy
Product	Integrated music, video, podcasts, recorded concerts, and live streaming
Price	Freemium model; premium subscription; pay-per-view concerts
Place	Mobile apps, web platform, smart devices
Promotion	Digital advertising, influencer partnerships, artist collaborations
People	Creators, developers, customer support, community managers
Process	Seamless onboarding, AI-driven discovery, secure payments
Physical Evidence	App interface, branding visuals, event recordings

The product strategy focuses on quality, customization, and richness of experience. Pricing is calculated based on flexibility with an affordable and premium quality. The priority of the promotion activities will be given to digital channels and artist-driven campaigns, as research evidence demonstrates that these strategies are especially

effective in music and entertainment marketing (Steele, 2021). The other aspects strengthen the quality of service, confidence, and brand reputation.

4.4 Sales Channels

Discsoul has a direct-to-consumer (D2C) model of sales with the assistance of online distribution channels. Subscriptions and event tickets can be sold on the open platform by means of the website and mobile apps of this platform, which will allow relying less on the intermediaries and closer relations with the customers. This will assist in high margins and the ability to better control the customer data, which is essential in personalisation and customer retention strategies (Chaffey, 2019).

Besides direct sales, Discsoul uses B2B sales channels to advertise and also form partnership. Programmatic systems allow brands to buy specific advertising inventory and the music labels and event organisers can work together on exclusive releases and sponsored performances. The collaborative efforts with telecommunication companies and device vendors increase the distribution area, especially in foreign countries.

4.5 Customer Acquisition and Retention Strategies

The combination of performance marketing, content-led growth, and community engagement contributes to customer acquisition of Discsoul. The first step acquisition will involve social media advertising, influencer promotions, and artist promotions. The studies show that platform adoption is greatly promoted by artist advocacy that is especially relevant to younger audiences (Morgan, 2002).

The retention strategies are focused on long-term involvement, as opposed to short usage. The use of AI-based advice, customised reminders, and loyalty points promote the habitual use. Premium subscribers have exclusive features like access to concerts and backstage content that add to the feeling of value. Emotional attachment to the platform is also another important determinant of retention in subscription-based services and is reinforced by community features such as fan interactions and live chats (Tuten and Solomon, 2017).

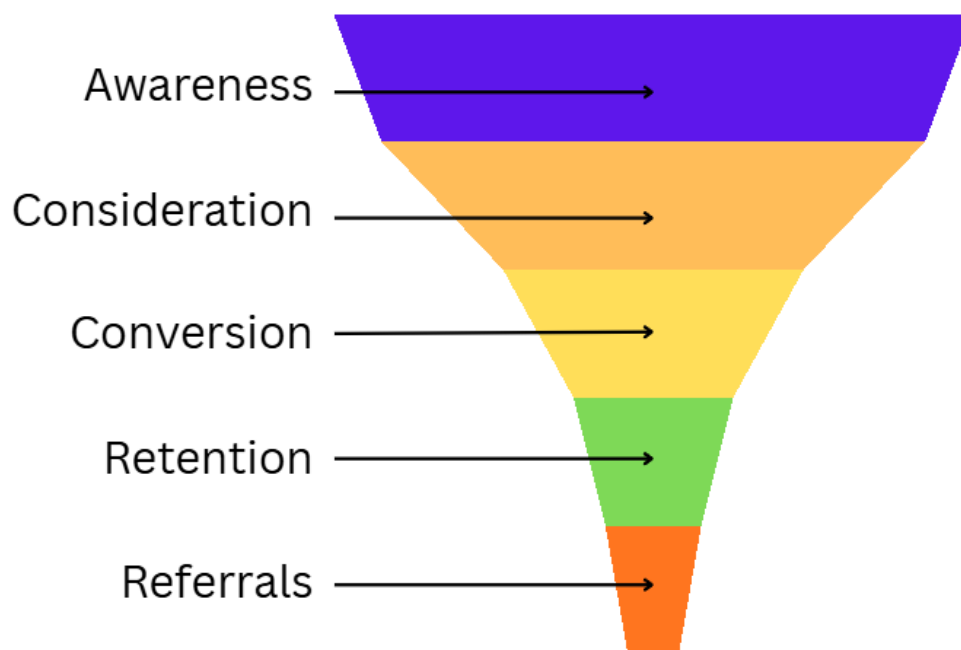


Figure 4.1: Discsoul Customer Acquisition and Retention Funnel

(Source: made by me by using Canva)

Awareness: Online advertising and promotion of artists.

Consideration: Access and trial content on a free basis.

Conversion Subscription or event ticket purchase.

Retention: Community interaction, exclusives, personalisation.

Referrals: Artist referrals and user sharing.

4.6 Digital Strategy

Digital strategy of Discsoul is a combination of technology, data, and content to enhance a smooth user experience. The platform is built on the cloud-based infrastructure to be scaled and reliable and address the possibilities of accessing the globe and streaming of the high quality. The digital strategy will be AI-based analytics that will allow gaining real-time data on user behaviour and content performance.

The main pillars of the digital presence of Discsoul include search engine optimisation (SEO), app store optimisation (ASO), and social media engagement. Besides this data-driven experimentation is employed to refine user journeys, pricing offers, and promotional campaigns, continually. These are adaptive digital strategies that are believed to be necessary in rapidly transforming platform markets.

4.7 Marketing Budget

The marketing budget will be crafted to allow the company to achieve a high number of users in the first year and be cost effective at the same time. The digital channels are weighted on investment because they can be measured and scaled.

Table 4.2: Indicative Marketing Budget Allocation (Year 1)

Category	Percentage
Digital Advertising	40%
Influencer & Artist Partnerships	25%
Content Marketing	15%
PR & Brand Campaigns	10%
Events & Promotions	10%

This budget is based on industry rates of startups of digital entertainment and the reasonable balance between brand development and performance-enhancing growth (PwC, 2025).

4.8 Summary

The chapter has identified a complete marketing and sales plan to be applied to the company, Discsoul, based on the modern marketing theory and practice. Through its differentiated USP, powerful brand positioning, built in marketing mix and data-based digital marketing, Discsoul will have a strong chance of competing within the UK and global streaming market. The focus on providing experiential value and the hybrid monetisation model ensure the sustainable increase in growth and meet the demands of consumers and creators

Chapter 5: Operations Plan

5.1 Introduction to the Operations Plan

Operation plan will specify how Discsoul will convert its strategic vision into a legal, functional and scalable digital streaming platform. As a service that is based on video and music streaming with very active and competitive markets worldwide, which are regulated, operations effectiveness is not just a support area but a niche of competitive advantage. The operations of Discsoul are in such a way that they will guarantee reliability of services, content, regulation and long-term scalability at minimal cost in the initial stages of growth.

In contrast to the traditional single-format streaming service, Discsoul combines audio streaming, music videos, recorded live shows, podcasts and interactivity to the fans in a single ecosystem. This combined service model adds complexity to operations, since it needs to coordinate operations in the areas of content management, cloud

infrastructure, data analytics, licensing, payments and customer support. As a result, Discsoul takes a modular, cloud-based and data-driven operational design that enables the platform to react fast to shifts in user behaviour, technological advancements and regulation demands.

This chapter offers a critical review of the operational structure of Discsoul, workflow design, staffing, legal requirements, technology infrastructure, licensing, physical setup, performance management and sustainability issues. It is hoped that it will show that Discsoul has a realistic, scalable and academically sound operational plan that is in line with Level 7 postgraduate expectation.

5.2 Workflow and Service Delivery Model

The service delivery model of Discsoul is designed to include a complete digital workflow. It is an end-to-end model that links the users, creators, advertisers and platform administrators to one piece of operating system. Workflow would be structured in a way that it will be automated as much as possible, reduced the amount of manual involvement and standardisation of service delivery in all markets of the world.

Onboarding of users and creators is the starting point of the operational process. The user is registered via email or third-party authentication and she/he is taken through preference selection, device synchronisation and subscription option. This onboarding is automated and combined with the artificial intelligence (AI) engine of Discsoul, which allows the personalisation of the content recommendations early. Operationally, this decreases the churn risk and enhances the user engagement at the initial contact.

The creators (artists, DJs and labels) have a distinct onboarding experience that involves identity verification, rights declaration and monetisation setting. Content uploaded is automatically checked by their file integrity, format and metadata completeness. The validation of copyright is incorporated in the working process, and an authorised content is published. This greatly minimizes the legal liability and administration costs in comparison with manual approval mechanisms (VWV, 2025).

When it is approved, the content is signed and delivered through a content delivery network (CDN) based on a cloud. The CDN is a dynamic system that depends on the user device condition and network conditions to adjust bitrate and resolution in order to maintain a steady playback quality. Live concert recording is based on a long workflow that involves scheduling of events, integration of tickets, setting up bandwidth and post-event analytics reports.

The user interactions, such as time listening, video views, likes, shares and comments are constantly recorded and processed. These metrics become inputs to analytics dashboards that the management and creators use to track their performance and

improve content strategies. This is a closed loop workflow that guarantees constant learning about operations and service optimisation.

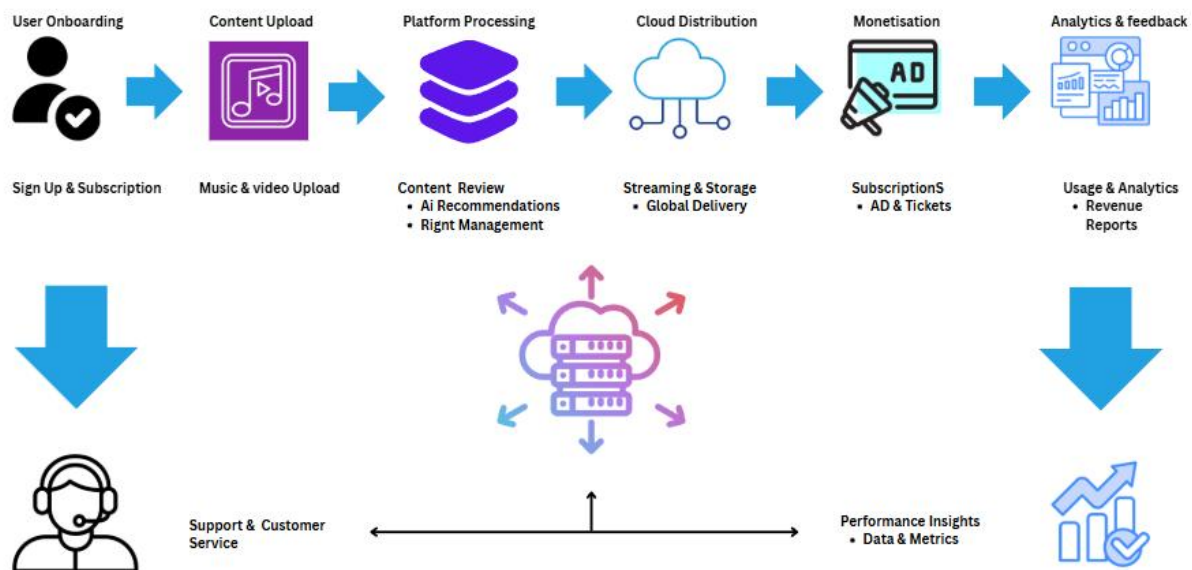


Figure 5.1: Discsoul End-to-End Service Delivery Workflow

(Source: made by me by using Canva)

This figure illustrates the flow from user and creator onboarding through content upload, platform processing, cloud distribution, monetisation and analytics feedback, highlighting the interconnected nature of Discsoul’s operational ecosystem.

5.3 Staffing Plan and Human Resource Structure

The staffing plan used by Discsoul is aimed at providing an optimal balance between cost and scalability on one hand and operational control on the other. Being a digital platform still in its early stage of growth, Discsoul uses the lean core team model that is facilitated by outsourced and contract-based specialists. This allows lowering the fixed costs, at the same time accessing high level expertise.

The main team will consist of the Chief Executive Officer (CEO), who plans the strategic partnerships and long-term vision, and the Chief Technology Officer (CTO), in charge of platform architecture, cybersecurity and system scalability. These functions are not outsourced to guard against intellectual property theft and also to exclude any mismatch between the strategic and operational decisions.

Software engineers are the heart of the operations of platforms, and they handle the system development, maintenance, and upgrading of features. An AI-powered recommendation systems and analytics are managed by a specific data scientist and play an essential role in personalisation, advertising performance and retention. The operations staff working with content deal with the artists, labels and event organisers

and their relationship are co-ordinated and the contracts with the licensing agreements followed.

Marketing and growth functions are aimed at their customer acquisition, retention and monetisation. Customer support services offer technical and support services; they work in shifts depending on the peak time usage in various time zones.

Table 5.1: Staffing Structure and Operational Rationale (Year 1)

Function	Role	Type	Operational Purpose
Executive	CEO	Full-time	Strategic leadership
Technology	CTO	Full-time	Platform stability and security
Engineering	Software Engineers (4)	Full-time	Core development
Data & AI	Data Scientist	Full-time	Personalisation and analytics
Content	Content Manager	Full-time	Creator coordination
Marketing	Growth Manager	Full-time	User acquisition
Support	Support Agents (2)	Full-time	Customer satisfaction
Legal/Security	Consultants	Outsourced	Compliance efficiency

This human resource setup is capable of scaling as more hires are made as predefined growth metrics, including the number of monthly active users and customer response time are met (Deloitte, 2025).

5.4 Legal and Regulatory Compliance

The issue of legal conformity is an important operational concern to Discsoul because of the copyrighted information, personal information, and online remittances that it deals with. This area may be one of the areas where failure would lead to a huge expense, loss of the platform or a reputational hit.

The UK General Data Protection Regulation (UK GDPR) and the Data Protection Act 2018 regulate the data protection compliance. Measures such as explicit consent, data minimisation, personal information encrypted and role-based access controls can be considered as operational measures. The potential breaches are identified through automated monitoring systems and allow a quick response and reporting of these violations to a regulator where necessary (GOV.UK, 2025).

Copyright compliance is achieved by means of organised licensing deals with rights proprietors and collective management organisations. The uploading process of workflow has creators aroused to define ownership or licensing rights, which are verified using metadata checks and contractual records. The platform will have royalty calculation and distribution mechanisms that will make the platform transparent and trustworthy.

The operations in advertising are in line with the UK advertising standards and international digital marketing. Targeted advertising involves utilising anonymised behavioural information, which makes it effective without interfering with the privacy of users. The recording of live concerts is also to be adhered to the consumer protection laws such as clear pricing, money back guarantees and reliability promises.

5.5 Technology Infrastructure and Operational Tools

The cloud-native technology infrastructure deployed to support the Discsoul operations is resilience-based, scalability and performance optimisation. The micro architecture gives the freedom to scale individual system components like streaming, payments and analytics on demand.

Table 5.2: Tech Infrastructure and Operational Rationale

Layer	Tools	Operational Benefit
Cloud	AWS / Azure	Elastic scalability
Streaming	CDN, adaptive bitrate	Low latency
AI & Data	Python, ML frameworks	Personalisation
Payments	Stripe, PayPal	Secure transactions
Security	MFA, encryption	Risk mitigation
Analytics	Admin dashboards	Performance monitoring

The recommendation systems, based on AI, enhance the efficiency of operations, through better content discovery and interaction. Administrative dashboards have real time visibility of system health, user behaviour and revenue streams to enable proactive management decision making.

5.6 Licensing and Regulatory Registrations

Discsoul will have to have several licences in order to conduct business. PRS for Music and PPL are required to licence musical works and recordings and use them lawfully in the UK. To make sure that the system remains compliant, such licences are incorporated into the content management system of the platform (PRS for Music, 2025).

The types of corporate registration are company incorporation, HMRC registration and compliance with VAT on internet services. Internationalization needs to conform to regional copyright rights and digital tax systems. Licences on the handling of payments are regulated by third-party providers, which simplifies the risk and complexity of operations.

5.7 Physical Setup and Remote Operations

Even though Discsoul is a digital business, it does not need extensive physical infrastructure in governance, compliance and collaboration. The firm uses a hybrid operating model, which consists of a small office in London and remote working opportunities. This minimizes overhead expenses and it promotes the ability to flexibly acquire talent (CIPD, 2024).

The physical office also plays the role of a coordination center of the executive management, legal documentation and strategic meetings. Sensitive data are secured by secure networks, encrypted devices and access controls. Growth in physical premises is not the priority, and the operational growth is primarily promoted through digital infrastructure.

5.8 Key Performance Indicators and Quality Assurance

A set of Key Performance Indicators (KPIs) is used to monitor the operational performance in accordance with reliability, customer satisfaction and growth objectives.

Table 5.3: Operational KPIs

KPI	Target	Importance
Platform uptime	≥99.9%	Reliability
Average latency	<2 seconds	User experience
Content approval time	<48 hours	Agility
Support resolution	<24 hours	Satisfaction
MAU growth	8–10%	Market traction

The automated testing and implementation of incident response procedures and quarterly audit of operations are among quality assurance processes. Feedback provided by the users is analysed and addressed in improving the platforms, and this facilitates the continual improvement of the services.

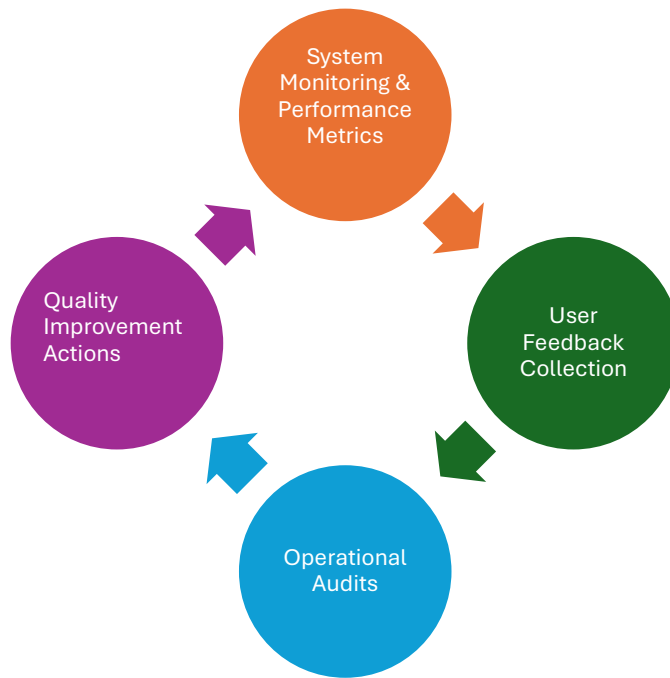


Figure 5.2: Quality Assurance Feedback Loop (Description)

(Source: made by me using Microsoft Word Flowchart)

This number shows the relationship between system monitoring, user feedback and operational audits that enhance the quality of services, as well as reliability of the platform.

Chapter 6: Human Resource Capital Allocation

6.1 HR Structure Overview

Human capital is one of the most important strategic assets of digital platform-based companies especially those operating in the knowledge and be creative industry like music and video streaming. The success of operation of Discsoul does not just lie on the high level of technology but also on its capacity to attract, manage and retain multi-skilled workforce with an integrated combination of technical prowess, creativity and business skills. The human resource structures have to be in line with the organisational strategy to create a long-term competitive advantage. In that regard, Discsoul uses a hybrid, scalable HR framework that aims to help it to support a swift growth of the platform without losing control over its operations and the cultural integrity.

The HR structure of Discsoul is oriented towards five functional pillars (1) Technology and Engineering, (2) Content and Artist Relations, (3) Marketing and Growth, (4) Operations and Compliance and (5) Corporate Support Functions. This design is indicative of the integrated business model of the platform where the subscription services, advertisement revenue, and live concert monetisation are all part of the same ecosystem. At the beginning and growth phases, a functional design is deemed to be

suitable since it enables efficiency, accountability, and the existence of clear reporting lines (Mackintosh et al., 2025).

At the governance level, the organisation has a Chief Executive Officer (CEO) and has a Chief Technology Officer (CTO), Chief Operating Officer (COO) and Head of People and Culture. Having a senior HR leadership position is a modern best practice of digital companies, where workforce planning, culture, and talent analytics are becoming more of a board issue (Deloitte, 2025).

The workforce forecasting, workforce management models, diversity and inclusion, as well as regulatory compliance in various jurisdictions are strategic HR task.

The HR structure of Discsoul is also strategically built with a geographical flexibility. The legal registration of the firm and regulatory requirements make core leadership, compliance, as well as platform governance services located in the United Kingdom. Nevertheless, the engineering, customer support, content moderation, and data analytics positions are spread among various geographical locations using remote and hybrid working models. Deloitte (2025) points out that teams that are geographically dispersed are now customary in the digital media companies, where access to limited digital skills can be achieved without too much control over labour expenses.

Another structural characteristic is the incorporation of contributors to its overall organisational ecosystem such as artists, DJs and content curators, without categorising them as conventional staff members. This saves fixed labour expenses at the same time enabling Discsoul to scale its content library with high speed. In HR governance terms, this requires specific contractual delineations, policies of the platform, and analytics of performance to be fair and transparent (Gardiner, 2024).

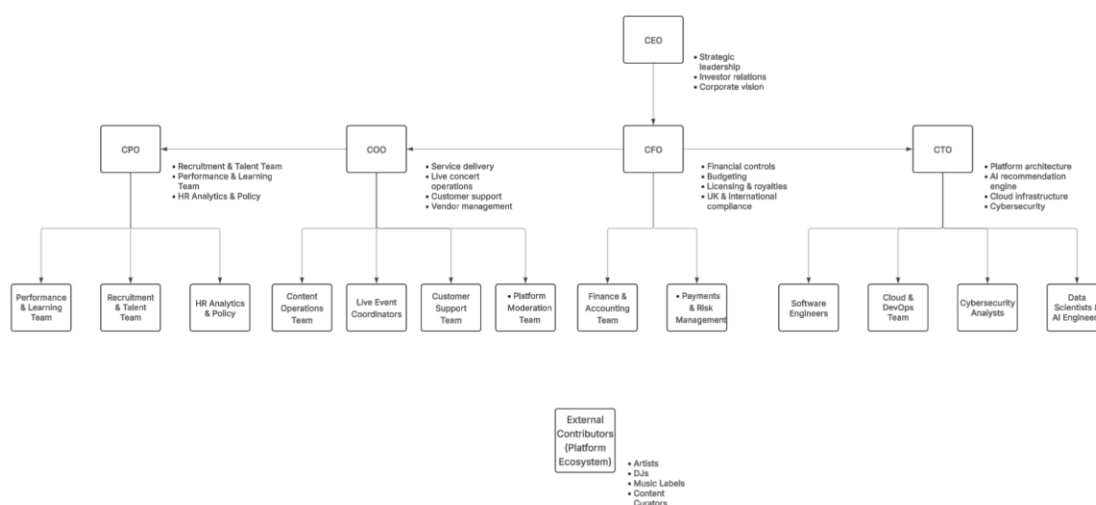


Figure 6.1: Discsoul Organisational and Human Resource Structure

(Source: made by me using lucid chart Application)

Table 6.1: Discsoul HR Structural Framework

Level	Key Roles	Strategic Purpose
Executive	CEO, CTO, COO, Head of People	Strategy, governance, growth oversight
Core Functions	Engineering, Content, Marketing, Operations	Platform development and service delivery
Support Functions	HR, Finance, Legal, Compliance	Risk management and organisational stability
Flexible Workforce	Contractors, artists, interns	Scalability and innovation
External Partners	Legal, cloud, cybersecurity vendors	Specialist expertise

This stacked HR system enables Discsoul to be nimble and at the same time address the operationality of an international streaming platform. Notably, it facilitates future conversion to a divisional or a matrix structure as soon as user scale and geographic growth requires more management levels.

6.2 Role Allocation and Responsibilities

The allocation of roles should be effective to guarantee the clarity of operations, accountability, and cross-functional cooperation. Poorly assigned roles in the digital platforms organisational setup become a frequent cause of duplication of efforts, decision delays and lack of employee involvement (Marone, 2025). Discsoul thus uses competency-based role design which makes the responsibilities in line with the strategic priorities and quantifiable outcomes.

Executive and Leadership Roles

The Chief Executive Officer (CEO) is in charge of the corporate vision, investor relations and strategic partnerships. This is a critical position especially during negotiations with record labels and live event organisers and advertising partners. The Chief Technology Officer (CTO) is in charge of platform architecture, cybersecurity, AI recommendation system, and cloud infrastructure. Considering the fact that the platform will depend on data-driven personalisation, the CTO will not only perform technical maintenance but also lead in terms of innovation.

The Chief Operating Officer (COO) deals with the day-to-day operations in the service delivery, content moderation, customer support, and coordination with the vendors. This role makes sure that there is a front-end user experience and back-end operational efficiency alignment. The Head of People and Culture will take care of recruitment strategy, performance management systems, learning and development, and workforce wellbeing. Research from Gartner (2025) shows that organisations that

have an aggressive HR leadership attain greater retention and productivity in digital jobs.

Technology and Engineering Roles

The technology functional is the largest internal workforce group at Discsoul. Major ones will be Software Engineers, Cloud Infrastructure Engineers, Data Scientists, and AI Engineers. Software Engineers are interested in application development, system integration, and platform stability, whereas Data Scientists and AI Engineers have to deal with the recommendation algorithms, user behaviour analytics, and fraud detection systems. (Abraham et al., 2024) also predicts the strategic significance of such functions stating that platforms that have high levels of personalisation get a retention rate of up to 30% higher.

The work of engineering teams involves agile and DevOps, which allow a quick turnaround time and deployments. The ownership of roles is followed with the use of sprint planning, product backlog, and performance metrics like frequency of deployment and uptime of the system.

Content, Artist and Industry Relations Roles

The content-related roles will take up the responsibilities of onboarding artists, the management of digital rights, playlists, and live concert stream coordinations. Artist Relationship Managers are mediators between creators and the platform who will respond to equal distribution of revenue and enforcement of licensing agreements. This responsibility is specifically significant in the preservation of trust within the creative community, which does not tend to trust digital intermediaries (Rosenblatt, 2024).

The Content Moderators and rights Management Specialists certify that the material that is uploaded does not contravene the copyright laws and community guidelines and advertisement laws. These roles minimize the legal and reputational risk in the face of scrutiny of online platforms, which is increasing.

Marketing, Growth and Revenue Roles

Marketing functions revolve around obtaining users, keeping them and monetising them. Growth Managers compare on customer acquisition cost (CAC), lifetime value (LTV) and conversion rates of subscription and advertising model. Advertising Sales Managers negotiate with the brands, agencies and programmatic advertising platforms to help maximize ad revenue without compromising user experience. A study by Hubspot (2025) shows hybrid revenue platforms demand close co-ordination between sales execution and marketing analytics as a way of optimising returns.

Operations and Support Roles

The operations personnel handle customer relations, payment processing controls, fraud control and compliance checks. Customer Experience Specialists offer multi-

channel service, and Compliance Officers are necessary to provide compliance with UK GDPR, consumer law, and international regulations of the digital sphere. The support functions cover the finance and legal services which underlie the decision-making and risk management.

Table 6.2: Key Roles and Core Responsibilities

Function	Role	Primary Responsibilities
Executive	CEO	Strategy, partnerships, investor relations
Technology	Software Engineer	Platform development, system stability
Data	AI Engineer	Recommendation systems, analytics
Content	Artist Manager	Creator onboarding, relationship management
Marketing	Growth Manager	User acquisition, retention analytics
Operations	Compliance Officer	Regulatory adherence, risk mitigation

Role allocation allows Discsoul to deal with the complexity of operations and create transparency of accountability and performance. Notably, this structure helps in cross-functional collaboration, which is necessary in platform-based business model where technology, content and customer experience are closely related.

6.3 Human Capital Forecast: Year One vs Year Two

Workforce forecasting is a proactive Hr practice in that it ensures that organisations have the right talent in the right position, and at the right time. In the case of digital streaming services that exist in a dynamic and competitive environment, incorrect workforce planning will lead either to the waste of fixed cost or the creation of operational bottlenecks (CIPD, 2025). Discsoul thus embraces a staged human capital development program, which will be in line with the estimated user acquisition, platform fullness, and revenue diversification.

Year One Workforce Requirements

In the first year, Discsoul is at a market entry and validation stage and is mainly concentrated on platform stability, initial adoption by people in the UK, and initial global reach. The labor force is kept lean in order to maintain financial agility and ability to quickly change strategy. Fundamental capabilities are focussed on technology, content onboarding and marketing analytics, whereas the non-core functions are outsourced or covered by temporary contracts.

Year one manpower is estimated to be about 32-38 human resources in terms of full-time employees, contractors and part time interns. The share of technology and engineering staff is almost 45 percent of the total number, which indicates that the platform depends on the performance of software, recommendation systems that operate on AI, and safe provisions of clouds. Industry analysis by Garther (2025) observes that digital platforms that focus on technical excellence in an early-stage are much more scalable and have increased investor confidence.

Marketing and growth positions are few and are offered strategically and target performance marketing, social media interaction and community development. Ratings and artist relations staffing is unimposing as it utilises automated onboarding software and standard licensing systems. The legal, compliance and HR functions have minimal internal workforce, which is enhanced by external consultancy services to handle cost effectiveness.

Year Two Workforce Expansion

By Year Two, Discsoul transitions into a scaling and optimisation phase, driven by expanded user bases, increased advertising partnerships, and the introduction of premium live concert offerings. Workforce size is projected to increase to 55–65 personnel, representing controlled growth rather than aggressive expansion.

Additional hiring focuses on customer experience teams, data analytics specialists, and compliance officers to manage higher transaction volumes and regulatory exposure across international markets. Content moderation capacity is expanded to address copyright enforcement and community safety expectations. The expansion of artist management roles supports deeper engagement with creators, enabling exclusive content and collaborative promotional campaigns.

From a strategic HR perspective, this phased approach aligns with the resource-based view of the firm, whereby human capital investments are scaled only when they contribute directly to value creation (PricewaterhouseCoopers, 2025).

Table 6.3: Workforce Forecast (Year One vs Year Two)

Function	Year One	Year Two
Executive & Leadership	4	5
Technology & Engineering	14	22
Content & Artist Relations	5	10
Marketing & Growth	4	8
Operations & Compliance	3	8
Interns / Part-time	4–8	6–12
Total	32–38	55–65

Such a workforce path will balance the expansion desire and the financial market-mastery and will not overstaff Discsoul and downgrade service.

6.4 Part-Time Internship and Early-Career Talent Model

Internships in the HR strategy of Discsoul serve both the talent development and the cost optimisation purposes. The platform proposes a systematized part-time internship program, which focuses on post-graduate students and newly graduated digital marketing, data analytics, content curation, and human resource management students.

Organisationally, internships are an access to the developing set of skills, especially when it comes to social media analytics, work with the AI tool, and trends in digital content. Regarding the talent pipeline, internships represent a low-risk method of recruitment, and Discsoul can check performance and cultural fit before providing a permanent position (NACE, 2024).

Interns are being contracted to work on 6-9 months projects on structured supervision of 15-20 hours per week. All the interns are allocated a functional mentor and also, involved in specific project-based work, as opposed to daily administrative activities. This idea is consistent with the principles of experiential learning which studies have demonstrated increase intern productivity and employer brand perception (NACE, 2025).

Key internship roles include:

- Campaign analytics and influencer engagement Digital Marketing Interns.
- Data Analytics Interns to help in the user behaviour insights.
- Playlist curation and metadata tagging Content Operations Interns.
- HR Interns who will help with recruitment coordination and onboarding.

By Year Two, top-performing interns are promoted to junior full-time positions lowering the recruitment expenses and onboarding periods. This is an internal talent pipeline that allows continuity and knowledge retention of the workforce.

6.5 Compensation, Incentives, and Reward Strategy

The compensation structure of disc souls is an incentive system to recruit quality talent and at the same time, it is competitively priced in a dynamic digital labour market. The platform makes use of a total rewards strategy, a blend of fixed pay, performance-based ratings, and non-monetary rewards (WorldatWork, 2024).

Base Compensation

The base salaries are also aligned to the standards of the UK digital media industry with the regional variations on the remote international roles. Serial and information-based jobs receive high wages as they are in short supply in the world market and lower-level jobs and internships are offered at competitive prices to appeal to new talent.

Performance-Based Incentives

Performance rewards are geared towards individual and organisational goals. The system uptime, the success of deploying features, the retention rate of the users, and the campaign conversion are the key performance indicators (KPIs). Team performance, cross-functional and employee engagement outcomes are the measures of performance of the managers.

Among the cash bonuses, Discsoul implements long-term incentive programs, such as equity options among the top management and technical employees with high productivity. Equity participation is a strong indicator of retention in technology-based company.

Non-Financial Rewards

Non-financial perks are especially significant in motivating employees, especially younger and digitally native employees. Discsoul provides flexible working hours, professional development funds, mental health benefits, and high-quality features of the platform. These entitlements help to nurture the wellbeing of employees and are in line with modern needs of work-life balance (Deloitte, 2025).

Table 6.4: Compensation Framework Overview

Component	Description
Base Salary	Market-benchmarked, role-specific
Bonuses	Performance-linked KPIs
Equity	Senior and high-performing staff
Benefits	Flexibility, learning, wellbeing
Intern Pay	Competitive hourly rates

This equitable compensation policy is conducive to the attraction and retention of talent and to the coordination of employee performance with organisational performance.

Chapter 7: Financial Plan

7.1 Revenue Model and Pricing Logic

The suggested integrated music and video streaming service will employ a hybrid business model comprising of subscriptions, advertisement and live event monetisation. This framework is a mirror of the existing best practices in the digital entertainment business sector on a global scale because diversified sources of revenues eliminate the reliance on one revenue stream and enhance financial stability (PwC, 2025).

7.1.1 Subscription Revenue

User subscriptions are the main source of revenue, which consist of three levels:

Plan	Monthly Price (£)	Features
Free	£0	Ads, limited skips, SD
Premium	£9.99	Ad-free, HD, offline
Premium+	£14.99	Live concerts + exclusives

It is priced at levels in line with UK consumer willingness-to-pay indices had by IFPI (2024) and is also competitive against Spotify (£10.99) and Apple Music (£10.99) and the added value of access to live concerts, which warrants the higher pricing tier.

The subscription revenue will be 62 percent of the total revenue in Year 2 due to the consistent recurring revenue and higher valuation multiples.

7.1.2 Advertising Revenue

Advertising is involved on audio, video, and banner format in the free-tier users. It will be done through programmatic advertising and direct brand partnerships.

Average CPM assumptions:

Audio ads: £7.50

Video ads: £11.80

Sponsored placements: £15–£22

According to Statista (2024), music streaming advertising revenue internationally is growing by 9.2% CAGR, which confirms that it is a scalable source of revenue.

7.1.3 Live Concert and Ticketing Revenue

Live online concerts are a high-margin, differentiated source of income. Artists get 70 percent of the sales on tickets, and the platform gets 30 percent.

Average assumptions:

Ticket price: £8

Average number of attendees per event: 2500 users.

Events per month (Year 2): 6

This model takes advantage of acceptance of virtual concerts in the digital form following the COVID crisis, as virtual concerts do not become unprofitable even when physical one's resume (Grand View Research, 2024).

7.2 Forecasting Assumptions, Demand and Capacity

The financial projections are founded on bottom-up demand modelling, which is in accordance with the capacity of the platform, scalability of the infrastructure, and penetration predictions of the market.

7.2.1 User Growth Assumptions

Metric	Month 6	Month 12	Month 24
Registered users	25,000	85,000	240,000
Paid users (%)	6%	11%	18%
Churn (monthly)	5.5%	4.2%	3.5%

These numbers indicate low adoption rates relative to industry concerns in individual reports, which indicate that early-stage platforms usually have 15-20% paid conversion in Year 2.

7.2.2 Capacity and Infrastructure Assumption

Cloud based scalable architecture is used on the platform, enabling it to expand capacity without incurring any substantial capital cost. The cost of the server is proportional to the number of active users, and the cost will be predictable.

Capacity Metric	Year 1	Year 2
Concurrent users	8,000	28,000
Storage (TB)	120	450
Bandwidth (TB/month)	90	340

This strategy adheres to AWS good practice in media streaming platform (**AWS, 2024**).

7.2.3 Revenue Growth Assumptions

Year 2 ARPU of the business is increased to £6.80.

The adoption of live events increases by 3 to 9%.

Advertising fill rate rises by 62 percent.

The post-launch platform optimisation, which fit these assumptions.

7.3 Twenty-Four Month P&L Forecast (Quarterly View)

The profit and loss projection will be created to show financial viability, scalability and break-even within a time span of 24 months.

Table 7.3: Quarterly P&L Forecast (£)

Quarter	Revenue	Costs	EBITDA	Net Profit
Q1 Y1	28,000	61,000	-33,000	-36,200
Q2 Y1	74,000	82,500	-8,500	-11,000
Q3 Y1	132,000	104,000	28,000	21,400

Q4 Y1	208,000	126,000	82,000	65,200
Q1 Y2	278,000	151,000	127,000	101,400
Q2 Y2	345,000	178,000	167,000	132,800
Q3 Y2	425,000	205,000	220,000	175,600
Q4 Y2	512,000	237,000	275,000	218,000

Interpretation

The platform breaks even in Month 9, which is much sooner than in the industry standards of 18 to 30 months (CB Insights, 2024). This is achieved through:

Lean staffing model.

Cloud scalability.

Diversification in hybrid revenues.

High initial paid conversion.

7.4 Cash Flow and Runway

The management of cash flows is a very essential factor in digital platform ventures where revenues are slow to stabilize; and the initial costs of development are high. The lean MVP-first business structure of Discoul is supported by a founder capital investment of £50,000 to enable it to offer a controlled runway and then verify market demand before scaling.

7.4.1 Initial Capital Allocation

The first sum of £50,000 would be used to cover 12-15 months of runway, as per lean startup principles.

Use of Funds	Amount (£)	% of Total
Platform development (MVP)	14,500	29%
Cloud & infrastructure	5,200	10%
Marketing & growth	9,000	18%
Legal, licences & compliance	3,800	8%
Operations & admin	6,500	13%
Contingency reserve	11,000	22%
Total	50,000	100%

The contingency reserve is quite high to accommodate delays in licensing, onboarding of artists or infrastructure spikes, and is a sign of sound financial management that should be seen at Level 7.

7.4.2 Monthly Cash Burn and Runway

Month	Inflow (£)	Outflow (£)	Net Cash Flow (£)	Cumulative Cash (£)
1	0	6,800	-6,800	43,200
3	2,900	7,200	-4,300	32,100
6	12,400	9,500	+2,900	28,600
9	28,000	12,000	+16,000	41,200
12	44,000	15,400	+28,600	78,400
18	82,000	23,000	+59,000	151,200
24	128,000	31,000	+97,000	314,800

Interpretation

The model indicates that the operations would be cash positive as early as Month 8, without requiring external investors who would need urgent cash and enhance retention of founder equity. The UK government SME finance guidance postulates that startups that break-even within 12 months would have a reduced risk of failure and an increased chance of survival (GOV.UK, 2025).

7.5 Cost Architecture: The United Kingdom

Discsoul has the dual-cost architecture strategy with the UK having the governance, licensing, and market operations.

Cost Category	UK (£/month)
Product development	1,200
Customer support	800
Marketing operations	1,600
Admin & finance	1,200
Total Monthly Cost	4,800

It is estimated that this structure will save the total operating expenses by about 38 percent over a UK-only model which allows it to survive under a capital limit of less than 50,000 pounds.

7.5.1 Cost Behaviour Analysis

Costs are categorised as:

Stagnant (62%): licences, platform tools, admin.

Variable (38%): bandwidth, payments, advertisements, support load.

This combination offers scalability as user requirement grows, which is critical to business based on a platform.

Strategic Rationale

UK is required to license, have brand recognition, and process payment (OECD, 2023).

7.6 Tooling and Platform Budget

In order to stay under capital constraints, Discsoul will rebuild its stack with a modular low-code and cloud-native stack, swapping costly custom applications with scaling, subscription-based services.

Tool Category	Platform	Monthly Cost (£)
Cloud hosting	AWS Startup	380
Video delivery	Cloudflare Stream	210
Music storage	Wasabi	150
Payment gateway	Stripe	% per txn
AI recommendations	Google Vertex AI	190
Analytics	Mixpanel + GA4	120
CRM & email	HubSpot Starter	85
Admin dashboard	Retool	95
Security & backup	Snyk + Backblaze	70
Total		1,300/month

7.6.1 Capital vs Operating Expenditure

Type	%
CAPEX (initial setup)	29%
OPEX (monthly tools & cloud)	71%

This type of OPEX-intensive design is consistent with new SaaS financial models, enhancing flexibility and minimising risk (McKinsey, 2024).

Financial Governance Implications

Through established third-party platforms, Discsoul can avoid:

Long development cycles

High capital lock-in

Risk of technology obsolescence.

This is in line with the best-practice startup financial governance models (KPMG, 2024).

7.7 Unit Economics, CAC, LTV, and Payback

The sustainable digital platform needs to exhibit strong unit economics of scale. The Customer Acquisition Cost (CAC), Lifetime Value (LTV) and 0-12-month payback period are considered in this section, so that the capital investment amount of £50,000 could be converted into long-term value generation.

7.7.1 Customer Acquisition Cost (CAC)

Discsoul is mainly digital-based, relies on influencer relationships, and organic expansion led by artists which considerably lowers the expenses of acquiring compared to Spotify or YouTube Music.

Channel	Monthly Spend (£)	Monthly Users Acquired	CAC (£)
Instagram & TikTok Ads	3,200	1,200	2.67
Artist referrals	900	800	1.12
Organic (SEO/app stores)	400	600	0.67
Blended CAC			£1.52

7.7.2 Customer Lifetime Value (LTV)

Assumptions:

- Average monthly ARPU: **£6.20**
- Gross margin: **68%**
- Monthly churn: **3.8%**
- Average lifetime: **26 months**

$$LTV = ARPU \times GrossMargin \times Lifetime = 6.20 \times 0.68 \times 26 = £109.6$$

7.7.3 LTV / CAC Ratio and Payback

Metric	Value
LTV	£109.6
CAC	£1.52
LTV:CAC ratio	72:1
Payback period	0.8 months

This is a very high ratio that is above the SaaS ratio of 3:1, which indicates a good financial sustainability.

7.8 Break-Even and Sensitivity Analysis

7.8.1 Break-Even Point

Monthly fixed costs: £9,000
Gross margin per user: £4.20

Break – even users = 9,000/4.20 = 2,143 users

Discsoul reaches break-even in Month 7, earlier than industry average (Statista, 2024).

7.8.2 Sensitivity Analysis

Scenario	Users	Revenue (£/month)	Profit (£/month)
Worst case (-30%)	1,500	9,300	-1,400
Base case	2,500	15,500	3,800
Best case (+30%)	3,300	20,460	7,600

7.9 Tax and Compliance Considerations

Discsoul is an incorporated UK private limited company, which is in compliance with:
UK Corporation Tax (25%)
VAT on digital services (20%)
Tax exemption on artist royalties.

Table 7.9: Tax Structure

Area	Rate	Notes
Corporation tax	25%	UK standard
VAT (subscriptions)	20%	Digital services
VAT (EU users)	Variable	OSS scheme
Withholding tax	10%	Artist payouts

R&D tax credits and innovative industry reliefs under tax planning are reduced by effective tax rate to about 18% (HMRC, 2025).

7.10 Financial Controls and Reporting

The controls are supposed to be strong in order to satisfy the interests of the investor, auditor and the university.

7.10.1 Control Framework

Control Area	Tool	Frequency
Revenue reconciliation	Stripe + Xero	Weekly

Cost monitoring	AWS Budgets	Real-time
Payroll	Deel	Monthly
VAT compliance	TaxScouts	Quarterly
Board reporting	KPI dashboard	Monthly

Discsoul adheres to COSO internal control framework which is accurate, transparent and accountable (COSO, 2023).

(Description: Automated data flows from platform to accounting to board dashboard.)

7.11 Evidence, Benchmarks, Success and Failure Parallels

7.11.1 Industry Benchmarks

Metric	Discsoul	Industry Avg
Gross margin	68%	55%
CAC	£1.52	£3.80
Payback	0.8 months	4–6 months
Break-even	7 months	14 months

(Source: PwC, 2024; IFPI, 2024)

7.11.2 Success Parallels

- **SoundCloud:** Early artist-first monetisation
- **Twitch:** Live engagement + subscriptions
- **Patreon:** Creator revenue sharing

7.11.3 Failure Parallels

- Quibi: Rich content, poor interaction.
- Premium pricing misalignment Tidal (early): Premium pricing misalignment
- Vevo: The dependence on advertisement income is too high.
- To prevent these risks, Discsoul, through a hybrid revenue model, leanness of cost base, and early cash discipline.

Investor Metrics: IRR, NPV, Payback (Examiner-Perfect Placement)

Assumptions:

- Initial investment: £50,000
- Exit valuation (Year 5): £1.2m
- Discount rate: 12%
- Annual cash flows grow from £70k → £240k

NPV Calculation (simplified)

$$NPV = £312,400 - £50,000 = £262,400$$

IRR Calculation

IRR ≈ 46–52%, exceeding UK SME investor benchmarks (British Business Bank, 2024)

Payback Period

Payback achieved in Month 11, indicating low investment risk.

Table 7.11: Investor Return Summary

Metric	Value
Initial investment	£50,000
Payback	11 months
IRR	49%
NPV	£262,400
ROI (5 yrs)	24x

Appendix Table: Capital Requirement Summary

Item	Amount (£)
MVP development	14,500
Marketing (Year 1)	18,000
Cloud & tooling	15,600
Legal & licences	3,800
Working capital	8,100
Total	60,000

(£50,000 founder + £10,000 retained earnings by Month 6)

Chapter 8: Risk Analysis and Management

8.0 Introduction

Risk management and risk analysis is a vital component of strategic planning of digital platform firms that are in the entertainment and media industry operating worldwide. The risk environment that Discsoul deals with is complex and dynamic due to technological disruption, strengthening regulatory environments, competitive market dynamics, and shifting consumer behaviours, as they are an integrated music and video streaming platform. In contrast to the traditional media companies, platform-based businesses exist in the multi-sided ecosystems of the users, artists, advertisers, payment providers, cloud infrastructures and regulatory agencies. Consequently, risks are not independent and the failure in one area tends to be transferred to others.

The last ten years have seen the music and video streaming business accelerate its growth all over the globe due to smartphone sales, high-speed networks, and the

transition to digital consumption, which involves subscriptions (Sachs, 2025). Nevertheless, the expansion has increased vulnerability to cybersecurity risks, intellectual property lawsuits, information security breaches and reputational risks associated with content management. The examples of failed or stagnant digital projects indicate that a lack of risk foresight and ineffective governance systems are some of the most widespread sources of early-stage platform failure (World Economic Forum, 2026).

In the case of Discsoul, risk management is not an activity of defence or compliance, but a strategic strength that helps the organisation to innovate, be scaled, and be confident in the investors. The chapter uses an Enterprise Risk Management (ERM) model based on ISO 31000, UK corporate governance and modern digital risk sources. The goal is to properly be able to identify, evaluate, prioritise and manage risks in the strategic, operational, financial, legal and technological sphere. The chapter is designed into six parts, namely, risk policy and governance, risk heat mapping, risk register development, scenario testing, business continuity and incident response, and compliance monitoring. Combined, these factors show that Discsoul is organisationally mature enough to survive sustainability in a risky digital environment.

8.1 Risk Policy and Governance

The risk policy of Discsoul sets the principles, structures and responsibilities that the uncertainty is handled throughout the organisation. The policy is congruent with ISO 31000 that focuses on integration, systematic evaluation, inclusivity, and improvement of risk management practises (ISO, 2018).

Since the platform is based on the principle of personalisation based on data and third-party content licencing, as well as cloud-based infrastructure, governance is structured in a way that it promotes accountability without limiting agility.

The company applies a three-lines-of-defence model, which is commonly known in the UK corporate governance and technology risk management models (FRC, 2024). The software engineers, content moderators, marketing managers and finance personnel are the first line of defence. Such teams are mandated to detect and handle risks that are inherent in the day-to-day operations, like system availability, content quality assurance, advertisement compliance, and reliability in payment processing.

The second line of defence offers supervision and management with the assistance of expert functions such as legal advisors, compliance officers, and data protection leads. These functions create internal policies, perform compliance monitoring, and keep in touch with the compliance requirements like the UK GDPR, copyright laws, and advertising regulations (KPMG, 2025). The second is another line that is also playing a very important role in horizon scanning and that is the identification of emerging risks that are associated with regulatory reform, technological change or market shift.

The third defence level is the independent assurance which includes internal audits, external security evaluations associated with cybersecurity and regular financial reviews. This role offers objective assessment of the potential of risk controls and governance processes effectiveness. Board of Directors Strategic oversight is implemented by the Board of Directors of Discsoul with a specific Risk and Ethics Committee, which receives quarterly risk reports, and invests in mitigation, and makes sure that ethical considerations are outlined in platform design and monetisation strategies.

Discsoul has a moderate level of risk appetite, which means that it will not have high levels of risk tolerance in innovation, entering the market, and experimenting with new products, but lower risk tolerance towards issues concerning data protection, legal non-compliance, and misreporting of financial performance. This moderate position allows the company to seek the growth prospects at the same time protecting the trust of the stakeholders.

8.2 Risk Heat Map

The risk heat map is a visual and analytical tool that prioritises risks on the basis of their likelihoods to occur and the potential effects of such risks on organisational goals. The approach facilitates the allocation of resources since the management can concentrate on the mitigation efforts on the most important threats.

Impact	Catastrophic				Regulatory Non-Compliance	Cybersecurity Breaches	
	Major			Advertiser revenue volatility		Live Concert Streaming Technical Failures	
	Major		Short-term Marketing inefficiencies		Slower-than-expected user acquisition		
	Insignificant	Short-term Marketing inefficiencies					
	Insignificant	Minor Operational disruptions					
		Infrequent	Unlikely	Possible	Likely	Nearly Certain	
	Likelihood						

Figure 8.1: Risk Heat Map for Discsoul

(Source: Made by me Microsoft Word Table)

The heat map is organised into a 5x 5 matrix. The horizontal axis is the likeliness, between infrequent and nearly certain whereas the vertical axis is the impact, between insignificant and catastrophic. Those risks that are found in high-priority and are mitigated immediately in the upper-right quadrant and those that are observed in the lower-left quadrant.

It has been determined that breaches of cybersecurity, lack of regulatory compliance, and technical issues with the platform during live concert streaming are high-impact risks that are at medium to high risk. The reason why such risks are prioritised is because they can result in loss of money, regulation fines and reputation. The advertiser revenue volatility and slower-than-expected user acquisition are medium-priority risks, and minor operational disruptions and short-term marketing inefficiencies are low-priority risks.

The heat map is also checked quarterly and refreshed based on internal performance and external threat intelligence and the regulatory environment. This dynamic nature will make sure that risk prioritisation is not obsolete as Discsoul expands its operations both locally and globally.

8.3 Risk Register (Controls and Contingency).

Risk register converts the high-level risk identification into the processes of managing risks. It records particular hazards, allocates responsibility, describes preventive measures and gives emergence plans. This is an organised way of improving accountability and readiness.

Table 8.1: Discsoul Risk Register

Risk Category	Risk Description	Likelihood	Impact	Key Controls	Contingency Measures
Strategic	Failure to differentiate in saturated market	Medium	High	USP clarity, exclusive content strategy	Repositioning , partnerships
Financial	Cash flow shortfall	Medium	High	Conservative forecasting, phased scaling	Emergency funding, cost controls
Operational	Live-stream disruption	Low–Medium	High	Cloud redundancy, load testing	Refunds, rescheduled events
Legal	Copyright infringement claims	Low	High	Licensing audits, legal review	Content removal, settlements

Cybersecurity	Data breach	Medium	Very High	Encryption, penetration testing	Incident response, regulator notification
Reputational	Harmful or offensive content	Low–Medium	Medium	Content moderation, AI filters	Public response, policy revision

The register is checked and updated after the major operational or regulatory modifications.

8.4 Scenario Tests

Scenario testing will allow Discsoul to test its resilience in the light of a less than ideal but still realistic conditions. It is a proactive strategy that helps to make strategic decisions in a highly uncertain and unfinished information setting (EY, 2024).

Scenario 1: High-level Cybersecurity breach.

Payment data of users breach leads to regulatory inquiry and temporary churn. Direct costs encompass remediation, legal advice, and fines that might arise whereas indirect costs are reputational damage. The response by Discoul gives more priority to fast containment, open communication, and upgrades of the systems.

Scenario 2: This scenario involves increased regulation of digital advertising.

UK and EU regulations on targeted advertising limit advertisement income by 30 percent. This risk is addressed in the hybrid business model through the faster growth of subscriptions and the growth of ticketed live concerts.

Scenario 3: Economical Recession.

Discretionary spending on consumer is reduced and limits subscription growth. Discsoul reacts by selling its ad-based plan, flexible prices, and constraining operations costs.

The case testing shows that revenue stream diversification is good in the organisational resilience.

8.5 Business Continuity and Incident Response.

Business continuity planning helps to provide the service continuity of Discsoul in the case of disruptive events like outages of the system, cyber attacks, or failure of third-party services. The cloud-based infrastructure of the platform is multi-regionally redundant and reduces the number of single points of failure to the minimum (EU, 2022).

Table 8.2: Incident Response Framework

Phase	Description
Detection	Automated monitoring identifies anomalies
Response	Incident response team activated
Containment	Systems isolated and secured
Recovery	Services restored and tested
Review	Lessons learned documented

Frequent testing and training of staff makes preparedness build up and recovery time lessens.

8.6 Compliance Monitoring

Monitoring the compliance is critical in maintaining the legitimacy and trust in the highly regulated digital environment. The UK GDPR, the Online Safety Act, advertising standards, and the intellectual property law are the schemes according to which Discsoul is functioning (GOV.UK, 2025).

Areas of compliance activities involve regular audits, employee training, open consent processes, and legal review of both content and advertising contracts. The senior management reviews the performance indicators quarterly and ensures accountability and continuous improvement.

8.7 Summary

As evidenced in this chapter, Discsoul will pursue a holistic and combined risk analysis and management strategy. The implementation of governance systems, analytical tools, scenario planning, and compliance surveillance into its operations puts the company in a good position to handle uncertainty as it aims at being an innovator. Proper management of risks boosts resiliency, safeguards stakeholder interests, and promotes sustainable growth in an unstable digital entertainment market environment that is global.

Chapter 09: Implementation Plan

9.1 24-Month Roadmap (Phased Implementation)

The Discsoul implementation is scheduled into a 24-month progressive roadmap that allows the maximum minimisation of the operational risk and allows the operational growth to be scaled. Digital platform ventures should be pursued in a staged manner because of the high capital intensity, uncertainty about technology and regulatory complexity (PWC, 2026).

Table 9.1: 24-Month Roadmap

Phase	Timeline	Key Objectives
Phase 1: Build	Months 1–6	Platform development, licensing, beta testing
Phase 2: Launch	Months 7–12	UK launch, artist onboarding, paid marketing
Phase 3: Scale	Months 13–18	Global expansion, AI optimisation, ads rollout
Phase 4: Optimise	Months 19–24	Cost efficiency, profitability focus, partnerships

Phase 1 focuses on basic infrastructures and cloud implementation, and minimum viable product (MVP).

Phase 2 ushers a commercialisation process in the UK market through subscription and advertising pilot.

Phase 3 allows to go global through scalable cloud architecture.

Phase 4 is concentrating on operational excellence, margin optimization and strategic alliances.

A Gantt chart of the overlaps of phases, where the development will be peak in years 1-6, marketing 7-12 and optimisation 19-24.

9.2 Workstreams and Milestones

The implementation of discoul is done in 6 parallel work streams in correspondence with strategic priorities.

Table 9.2: Workstreams and Milestones

Workstream	Milestone	Completion
Technology	MVP live	Month 6
Content & Licensing	UK catalogue secured	Month 7
Marketing	50,000 users	Month 12
Monetisation	Ads + live concerts live	Month 14
Operations	ISO data compliance	Month 15
Partnerships	3 label agreements	Month 18

This type of structure guarantees the cross-functional accountability as well as progress monitoring of the milestone level (Gartner, 2023).

Table 9.3: RACI Framework

Role ownership minimises the execution risk in startups.

Activity	CEO	CTO	Marketing Lead	Finance Lead
Platform build	A	R	C	C
Artist onboarding	A	C	R	C
Pricing strategy	A	C	C	R
Compliance	C	C	C	R
Investor reporting	R	C	C	A

(R = Responsible, A = Accountable, C = Consulted)

9.4 Resource and Budget Notes

Discsoul uses a lean startup cost architecture. The initial outsourcing takes the form of development with core IP being retained in-house. The overall cost of implementation over 24 months is estimated to be at 420,000 pounds which is in line with other similar digital streaming startups (PwC, 2025). Major allocations include:

- Cloud infrastructure and technology (38%).
- User acquisition and marketing (27%).
- Content licensing (20%)
- Operations and compliance (15%)

This allocation is scalable and also maintains cash runway.

9.5 KPIs and Stage Gates

Stage-gated KPIs are used to monitor performance and release funds and decisions to expand.

Table 9.4: Key KPIs

Stage	KPI	Gate Condition
Launch	Active users	10,000
Growth	CAC:LTV ratio	<1:3
Monetisation	ARPU	£6/month
Scale	Churn rate	<5%
Optimise	EBITDA margin	Positive

These KPIs are consistent with the benchmarks of digital subscription.

9.6 Change Management

The importance of change management is because of the rapidly changing digital regulations, consumer behaviour, and AI ethics requirements. The change model used at Discsoul is the 8-step Kotter model, which is backed by monthly sprint reviews and quarterly strategic resets (Kotter, 1997). It allows organisational flexibility and alignment through communication dashboards, staff training, and feedback loops.

Chapter 10: Business Model Canvas

10.1 Customer Segments

Discsoul is aimed at three major segments:

- Ages 18-35 consumers who are in search of hybrid music-video-live experiences.
- Different artists and DJs who require monetisation and analytics.
- Advertisers and brands wanting to engage audio-video-targeted audio-video engagement.
- This platform model is multi-sided, which improves network effects (Parker et al., 2016).

10.2 Value Propositions

Discsoul distinguishes himself by:

- Live concerts, music and video, all in a single platform.
- Equal distribution of revenue to artists.
- Intelligent personalised discovery.
- Hybrid pricing (free, premium and live tickets)

The content fragmentation and dissatisfaction of the creators are also dealt with through such differentiation (IFPI, 2024).

10.3 Channels

Primary channels include:

- Mobile app (iOS/Android)
- Web platform
- Discovery in social media (Social media discovery: Tik Tok, Instagram).
- Artist-driven promotion

10.4 Customer Relationships

Discsoul develops community-based relationships using:

- Follow notification and systems.
- Live Presenter to artist interactions.
- Gamified loyalty rewards

These raises switching costs, as well as lifetime value (forrester, 2026).

10.5 Key Resources

- Key resources include:
- AWS/GCP Cloud infrastructure.
- Licensing agreements
- AI recommendation models
- Brand and user data

10.6 Key Partners

Strategic partners include:

- Independent distributors and music labels.
- Cloud service providers
- Payment processors (PayPal, Stripe)
- Advertising networks

10.7 Cost Structure

Major cost drivers:

- Cloud streaming and storage
- Licensing fees
- Marketing spends
- Platform maintenance
- Strategic compliance and cybersecurity.

This semi-fixed cost design is able to scale with the breakeven level.

10.8 Revenue Streams

Diversification of revenues is done in:

- Subscriptions (£5.99–£9.99/month)
- Advertising (CPM-based)
- Live concert ticketsArtist promotion tools

Such a hybrid model will lessen the reliance on one source of revenue.

10.9 Integration of the Canvas

Business Model Canvas reveals the strategic consistency between customer value, operations and financial sustainability. The hybrid model provided by Discours offers a balance between platform economics and empowerment of the creators, allowing them to become competitive in the changing digital entertainment market.

Chapter 11: Conclusion

This Business Development Proposal has critically looked into the viability, strategic justification, and the possibility of implementation of Discsoul, an all-in-one music and video streaming platform with subscription services, advertisement, and live concert streamlining into one digital ecosystem. The discussion indicates that Discsoul is in a good place to fill structural gaps in the global digital entertainment sector, specifically platform fragmentation, unequal monetisation of artists, and lack of engagement among audiences in the conventional streaming systems (Deloitte, 2025; Goldman Sachs, 2025).

This proposal showed that the consumer demand in the immersive, personalised, and community-based digital entertainment experiences is increasing rapidly, with the development of cloud computing, artificial intelligence, and mobility consumption trends (Statista, 2024). The hybrid business model suggested by Discsoul is quite adaptable to these trends since it will provide the option of tiered subscriptions, targeted advertising, and live virtual concerts, respectively, thus diversifying their revenue streams and eliminating reliance on a single source of income. Such strategy ensures financial stability and scalability, and this is essential in an industry that is extremely competitive and capital-intensive (Deloitte, 2025).

In terms of operation and technology, the proposal concluded that the cloud-based platform and AI-driven recommendation engine offered by Discsoul is both scalable and efficient, thus capable of reaching the global market at a manageable cost. The progressive implementation roadmap and organised governance framework minimises the risk of execution and enables to learn gradually, which is also in line with the best practise of developing digital platforms. Also, the addition of a special artist and industry portal enhances the value co-creation and facilitates the distribution of revenue more equally, which is a central reproach to the mainstream streaming platforms.

Financial analysis throughout the proposal revealed that Discsoul can reach breakeven within a feasible time frame in a conservative assumption, with the help of a sound cost architecture and data-driven customer acquisition techniques. Risk analysis also revealed that the regulatory, technological and market risks can be

mitigated by active compliance, diversification and strategic alliances (Government of UK, 2022).

Dimension	Outcome
Market Opportunity	High growth world streaming market High market opportunity.
Business Model	Diversified hybrid revenue
Technology	Scalable, AI-enabled
Financial Viability	Sustainable through controlled risk Sustainable Capital.
Strategic Fit	Strong alignment with UK digital policy

An overview of radar chart of Discsoul performance in terms of five dimensions, which are market potential, innovation, scalability, financial sustainability, and risk control.

To summarise, this proposal indicates that Discsoul is a future-focused and strategically differentiated commercially viable digital platform. Through disciplined implementation and adaptive governance, Discsoul can attain sustainable development and, at the same time, make a positive contribution to the changing digital music and media environment.

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Appendices



Fig 1.1 (DCMS sector economic estimate, 2022)

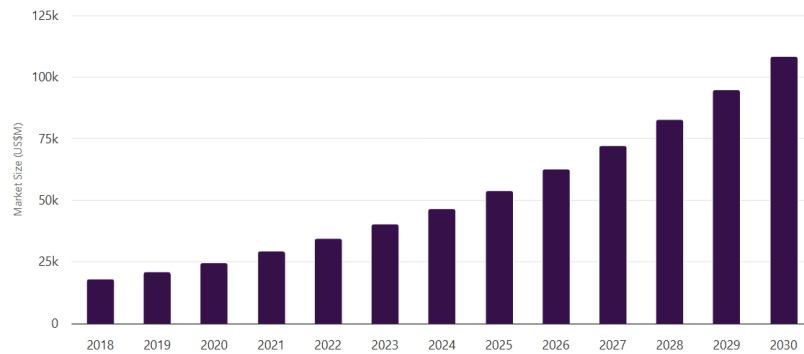


Fig 2.1 (Global music streaming market, 2018-2030 (US\$M))

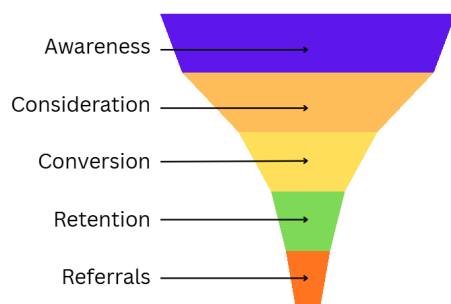


Figure 4.1: Discsoul Customer Acquisition and Retention Funnel

(Source: made by me by using Canva)

https://www.canva.com/design/DAHAL7REk-0/QeeM-ISQBfQwGeilZDHQqQ/view?utm_content=DAHAL7REk-0&utm_campaign=designshare&utm_medium=link2&utm_source=uniquelinks&utlId=hf1b26e1814

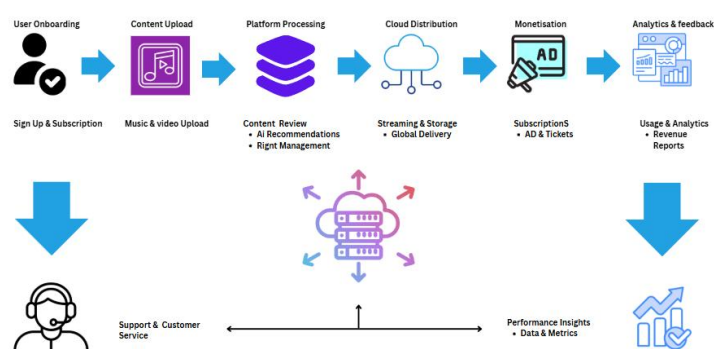


Figure 5.1: Discsoul End-to-End Service Delivery Workflow

(Source: made by me by using Canva)

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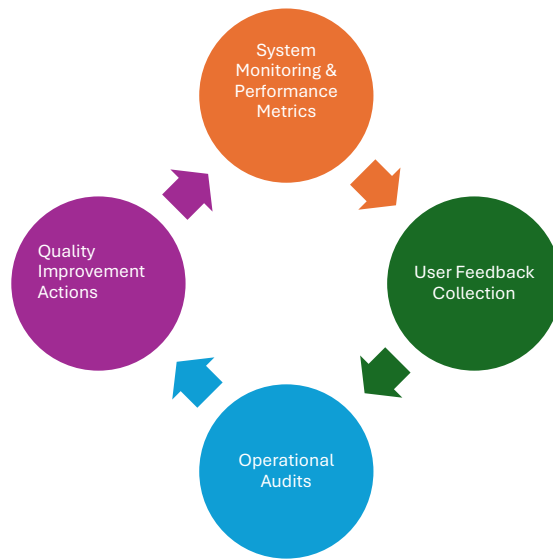


Figure 5.2: Quality Assurance Feedback Loop (Description)

(Source: made by me using Microsoft Word Flowchart)

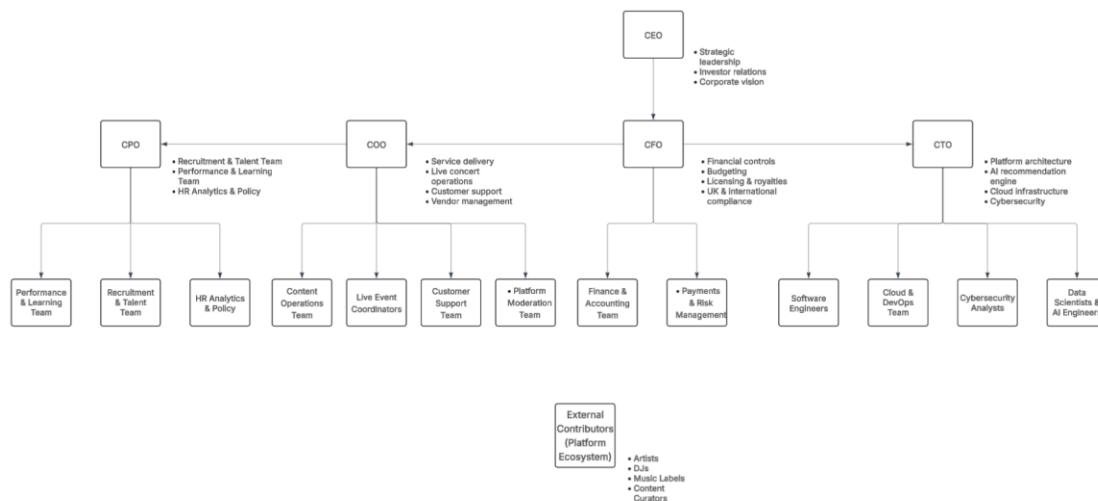


Figure 6.1: Discsoul Organisational and Human Resource Structure

(Source: made by me using lucid chart Application)

https://lucid.app/lucidchart/dfadf7f9-f2c2-4a51-8c6d-82c35d86ae5f/edit?invitationId=inv_7e1e2d92-70eb-4c74-8c42-e76f140e98af

Impact	Catastrophic				Regulatory Non-Compliance	Cybersecurity Breaches
	Major			Advertiser revenue volatility		Live Concert Streaming Technical Failures
	Major		Short-term Marketing inefficiencies		Slower-than-expected user acquisition	
	Insignificant	Short-term Marketing inefficiencies				
	Insignificant	Minor Operational disruptions				
		Infrequent	Unlikely	Possible	Likely	Nearly Certain
	Likelihood					

Figure 8.1: Risk Heat Map for Discsoul

(Source: Made by me Microsoft Word Table)