ROADMAP · METHODS · STRATEGIC AVENUES

The default layer for the music industry.

This document explains how Trakd becomes the platform for the music business. It states the method for each workstream. It states the partnerships that speed up the plan. It states the marketplace model that makes Trakd the neutral home for every service the industry buys.

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Executive summary

Trakd is an operating system for the music industry. It is one platform. Artists, managers, labels, publishers, and creative workers can use it to do their work, keep their own data, and log their accomplishments in the industry. In the future, Trakd will also act as a marketplace. Other companies will do business on the Trakd platform.

The problem: industry operations are not efficient. The global music industry generates about $100 billion each year, and has grown for 11 years in a row. But most companies still do daily work with spreadsheets, direct messages, and many separate tools. Users agree revenue splits informally. Companies do not collect all royalty payments that are due. Contracts stay in email inboxes. No system holds one correct record for a release, a roster, or a catalogue.

Music Mind and the agent set. Music Mind is the company brain. It stores the shared information across the platform, and specialised agents act on that information. The current and planned agent set includes electronic press kit (EPK) creation, industry outreach, catalogue valuation, playlisting, a booking agent, a marketing agent, and management agents. The team will add new agents over time. As the agent set grows, Trakd takes on more of the menial, undifferentiated work that takes up the time of people in the creative industry.

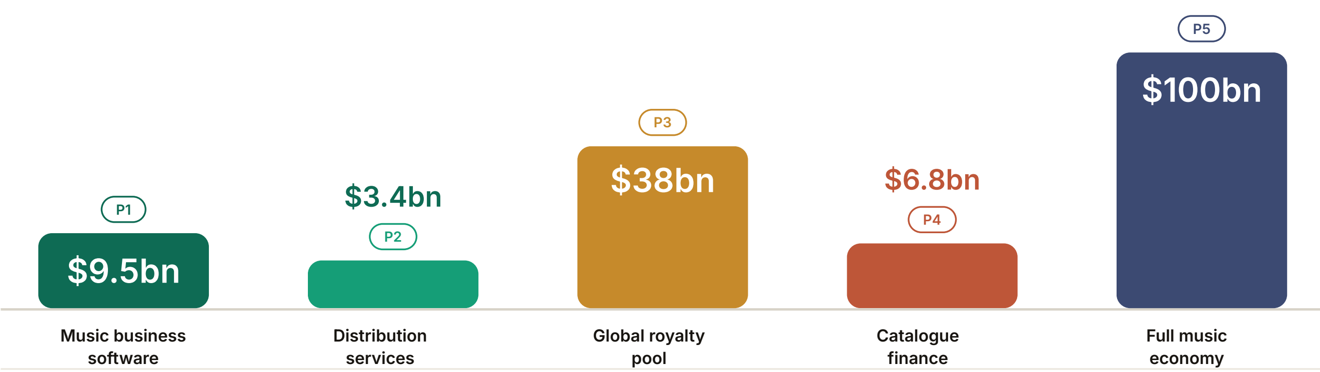
The core idea

Step 1: Trakd owns the workflow. Step 2: the data follows. Step 3: Trakd owns the data. Step 4: the transactions follow. Step 5: Trakd owns the transactions. At this point, Trakd is not a product that the industry uses — Trakd is the layer that the industry runs on.

The size of the opportunity

The platform opens five markets in sequence: music business software (~$9.5bn), distribution services (~$3.4bn), the global royalty pool (~$38bn — the total processed by collection societies and administrators each year), catalogue finance (~$6.8bn, with more than $26bn deployed since 2020), and ultimately the full ~$100bn music economy across recorded music, live, publishing and merchandise. Each phase is the entry ticket to the next. Appendix A shows every feature on this path.

FIVE MARKETS, ASCENDING

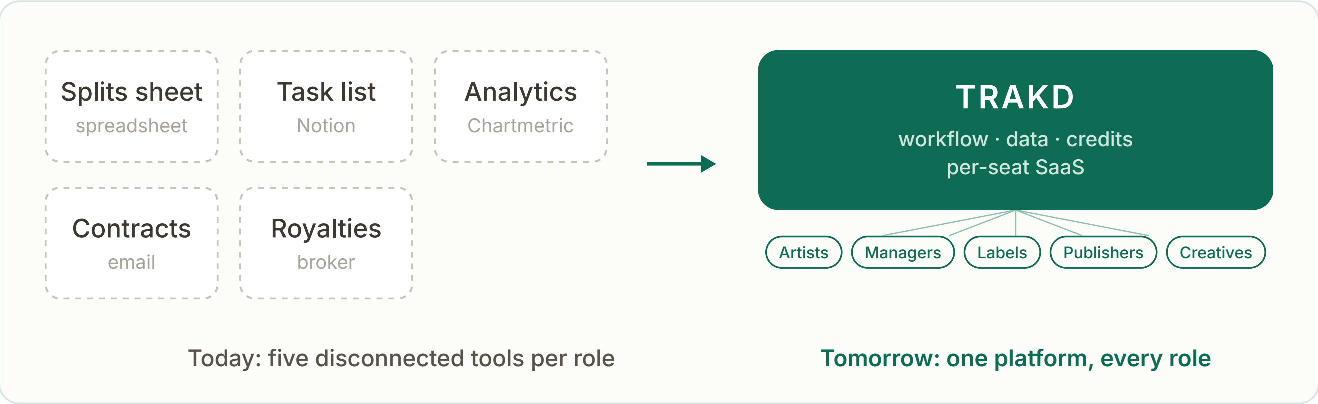


Market figures are third-party 2025 estimates. See the companion vision document for sources.

How each market opens I

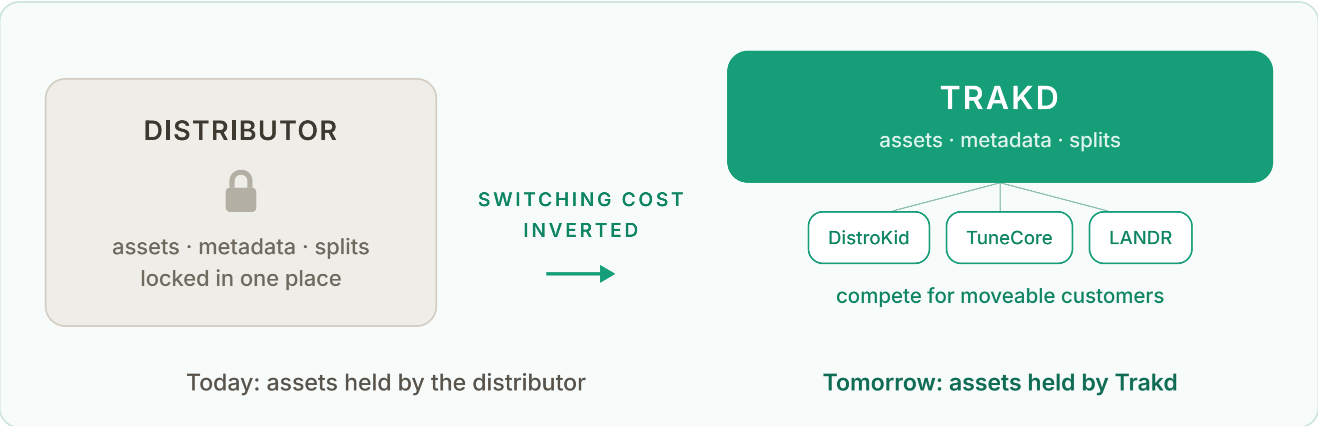
The two markets Trakd enters first. Each opens through a specific product move — shown below — and each writes the data that unlocks the larger markets that follow.

- **Market 1 — Music business software ($9.5bn)**



Trakd sells workflow seats to the five roles. The winning move is the shared system that connects the roles so a manager and a publisher see the same live record. Nobody in music software sells a horizontal seat across all five today.

- **Market 2 — Distribution services ($3.4bn)**

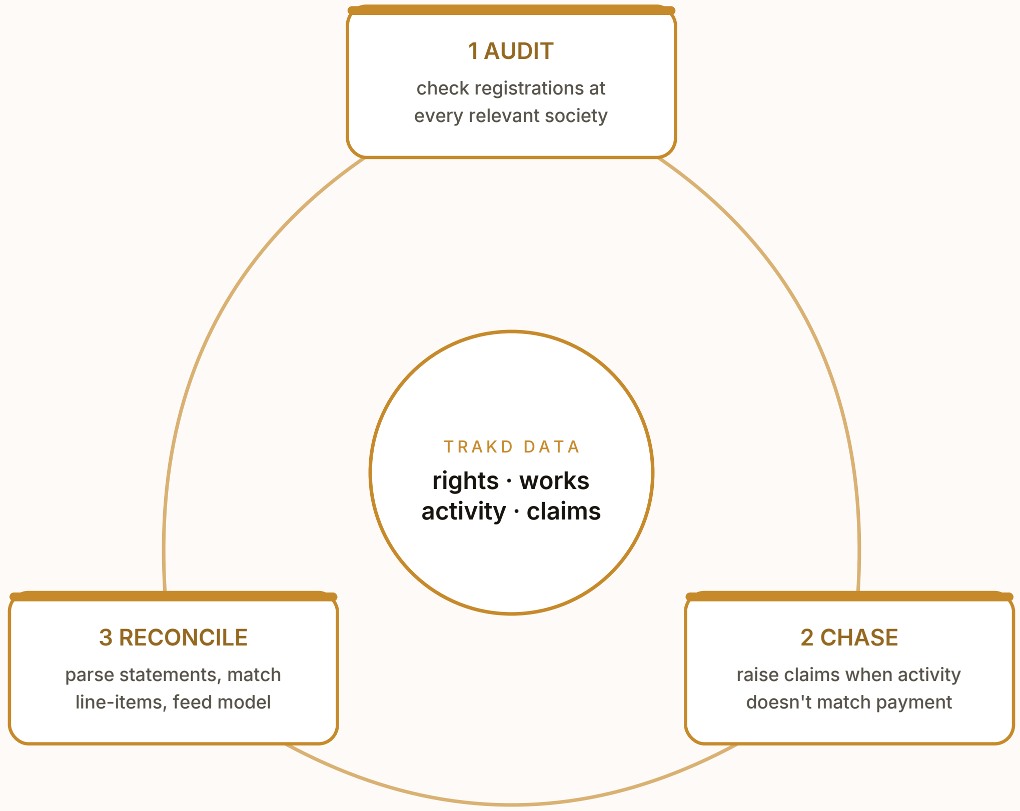


Because splits and assets live at platform level, changing distributor becomes a setting change instead of a project. Moveable customers force real price and terms competition into a category that has never had it.

How each market opens II

Market 3 — the $38bn global royalty pool. Two mechanisms open it: a continuous recovery loop, and a single interface layer to the world's collection societies, or collective management organisations (CMOs).

- **Music Mind's royalty recovery loop**

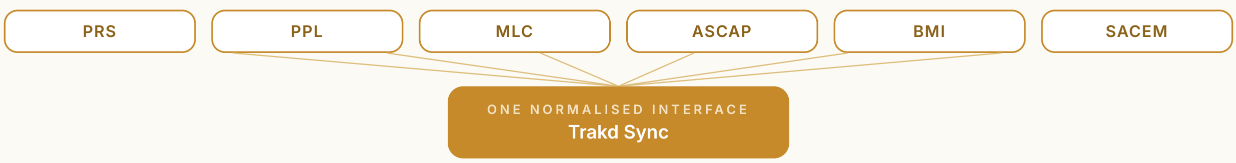


Revenue model: performance fee on recovered royalties (10–25% of pool leaks today)

The revenue model is a performance fee, not a subscription — users pay only for money that would otherwise never have arrived. This only works in Phase 3, because the loop needs the complete rights picture that the system-of-record milestone delivers.

- **CMO sync — one interface, every society**

Every collection society (PRS, PPL, MLC, ASCAP, BMI, SACEM and dozens more) uses its own format. Trakd reads and writes to all of them through one normalised interface, so a work registered once propagates everywhere. Statements from any society parse into one schema; claims track in one place. Rights admin becomes a background service and Trakd becomes the interface every society, publisher and administrator eventually connects through.

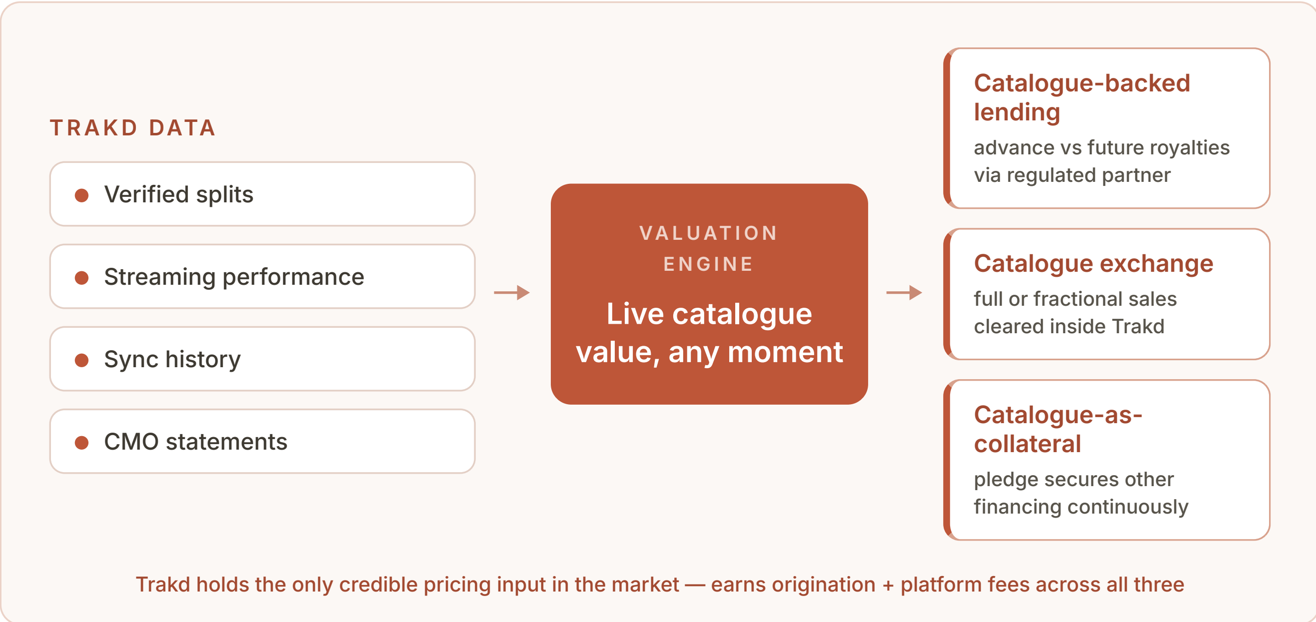


Register once. Every society, every format, one place to track claims.

How each market opens III

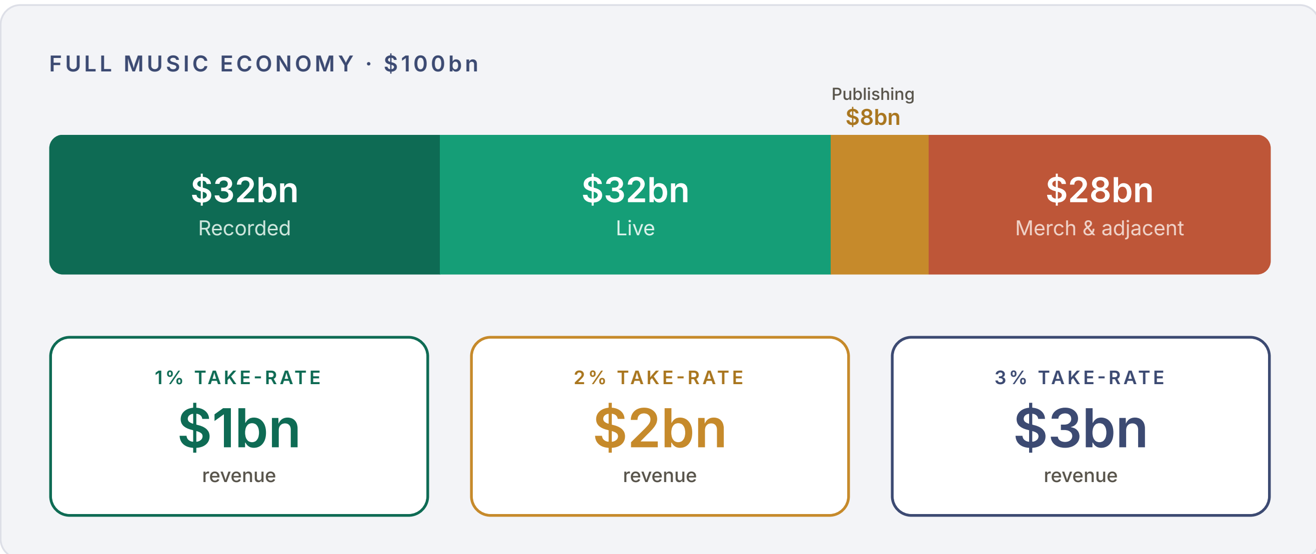
The final two markets. Both are opened by the data and identity Trakd holds after the earlier phases have run — the valuation engine unlocks catalogue finance, and identity unlocks the full music economy.

Market 4 — Catalogue finance ($6.8bn)



$26bn+ has flowed into catalogue acquisitions since 2020 because catalogues offer predictable, non-correlated cashflow. Diligence is slow. Trakd's live valuation engine is what makes the market fast — and it's built as a by-product of Phase 2.

Market 5 — Full music economy ($100bn)



Trakd runs a neutral marketplace where merch, ticketing, public relations (PR), and sync meet users. For this it takes a small fee on every transaction. A 1% take across $100bn is a $1bn business. Trakd becomes the default place for these transactions.

Why a platform, not a tool

A platform is a different kind of business from a tool. This page explains what the difference is, why it matters for the music industry, and why Trakd aims to become the layer other companies build on.

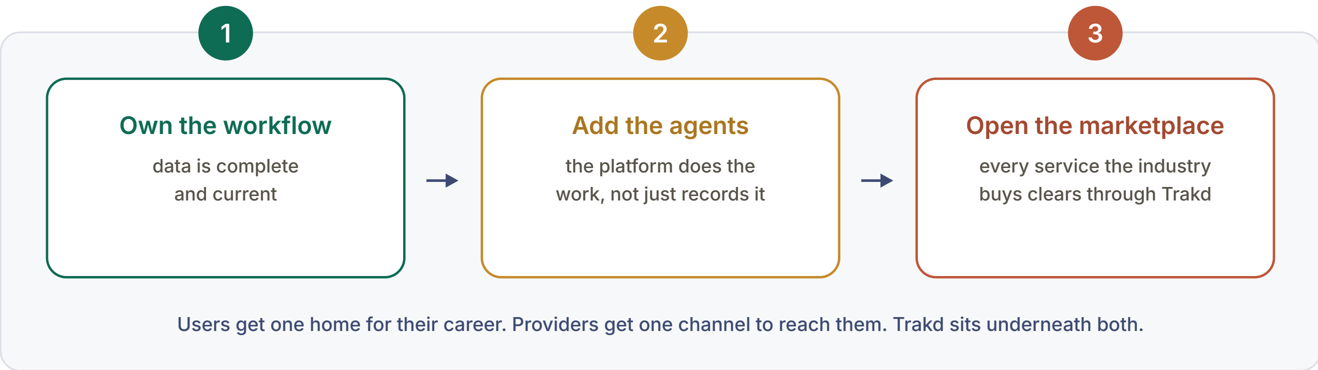
The difference between a tool and a platform

A workflow tool helps one person get one job done — a splits calculator, a task list, an analytics dashboard. It's useful, but it's replaceable, and it stops mattering the moment the job is finished. A platform is different. It sits underneath everything a role does, holds the record of work as it happens, and connects to every other role in the same system. The music industry has a coordination problem. Splits involve artists, managers, publishers and labels. Releases involve distributors, PR, sync and playlists. Royalties involve societies, admins and payees. A tool solves any one of these in isolation. Only a platform makes them work together.

Why building the layer matters

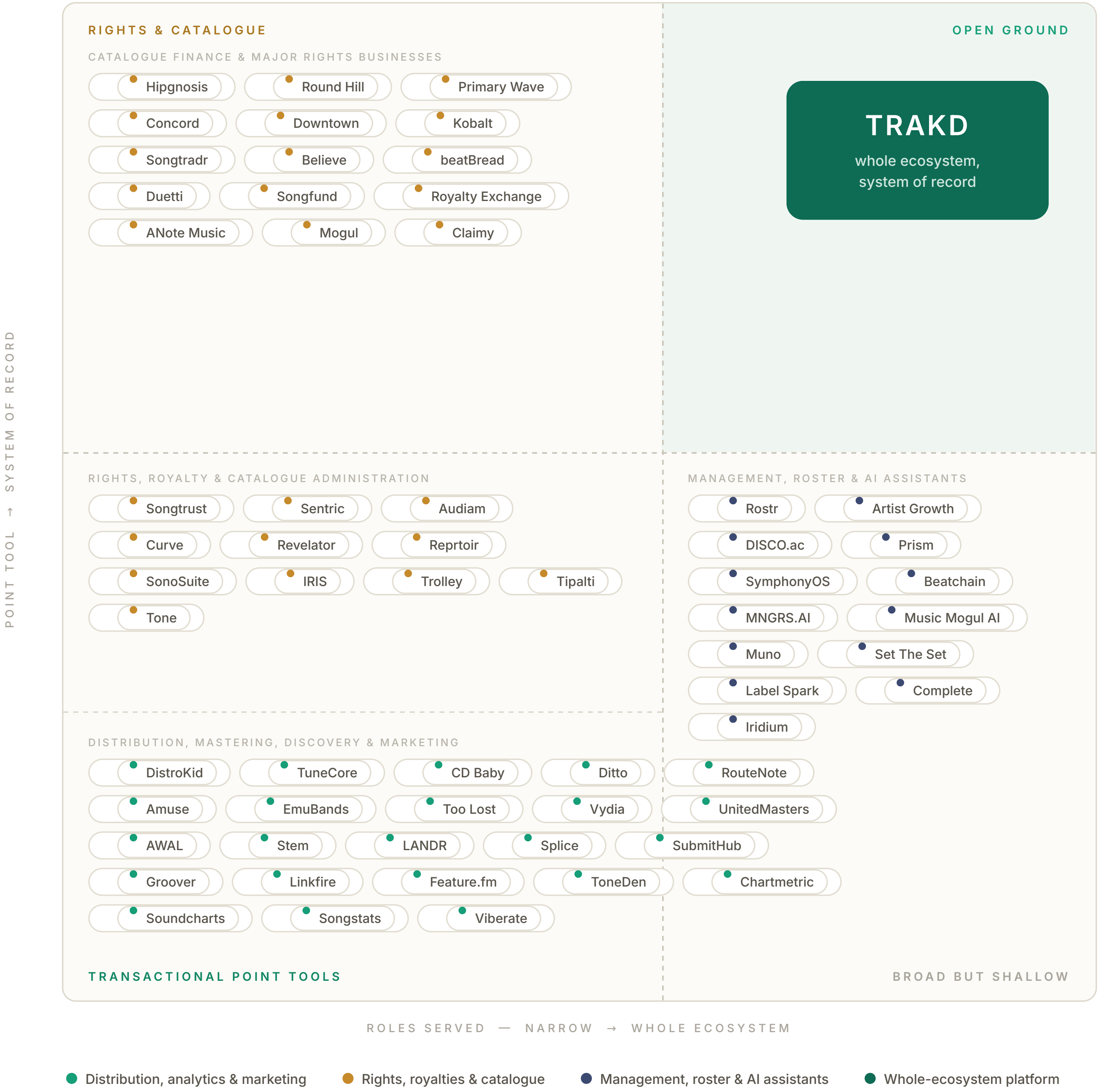
The bigger reason to be a platform is that it lets other companies build on top of you. Once Trakd is the layer everyone's data lives in, every business selling into music — distributors, mastering services, PR agencies, booking agents, catalogue investors, sync houses — has a reason to come to Trakd rather than reach the industry piece by piece. They get access to qualified customers with clean data; users get real choice and fair pricing; Trakd earns a fee on every transaction that flows through. That is what turns a good product into infrastructure: the point at which competitors, partners and adjacent businesses all need to plug in to reach the market. Xero did it for accounting, Shopify for online retail, Salesforce for sales software. Trakd does it for music.

The three-part motion



Where Trakd sits against the field

No single company competes with Trakd directly, because no one else spans the whole ecosystem. This page maps the field on two axes: how many roles a product serves, and how deep it sits in the workflow.



Reading the map

The bottom-left cluster contains distribution, mastering, discovery and marketing services — transactional, single-role tools with no ambition to hold the record of a career. The left column climbs into rights and royalty administration — deeper in the workflow, but still serving the rights holder alone, not the full team around an artist. The top-left band holds catalogue finance and major rights businesses — holding real data over time, but only for the catalogues they own or administer. The middle band is management, roster and label operations software, alongside a new generation of AI assistants — deeper than the distribution tools, but still built for one role at a time, with the rest of the team locked out.

No point on this map combines both axes the way Trakd does. That is the direct result of building for five roles from day one, and treating the workflow layer as the product rather than a feature bolted onto an existing tool. The open ground in the top right is not empty because it is worthless. It is empty because reaching it requires the platform bet this document has described, not a better point tool.

The roadmap: five phases, six workstreams

The roadmap has two structures. Phases describe the state of Trakd at each stage. Workstreams describe the parallel tracks of work that move Trakd through the phases. Appendix A lists every feature.

P1	P2	P3	P4	P5
Core workflow	**Operating layer**	**Intelligence layer**	**Marketplace**	**Full solution**
Live today	0–12 mo	12–24 mo	24–42 mo	42 mo +

Phases: what Trakd is becoming. Each phase has a different business model. In Phase 1 and Phase 2, Trakd sells software: workflow seats for the five user roles. At the end of Phase 2, the platform becomes each user's system of record. In Phase 3, Trakd owns data — rights information, royalty information, and performance data — that only the system of record can collect. In Phase 4, Trakd takes a fee from each transaction: users move real money through the platform for payouts, catalogue finance, and marketplace purchases. In Phase 5, Trakd is a comprehensive solution for the music industry — a single platform where every role runs its work, holds its data, and transacts with every other role.

Workstreams: how the work is organised. Six workstreams run in parallel, across all phases, from day one. Workstream 1: Core Product and Workflow. Workstream 2: Distribution and Rights. Workstream 3: Data and Music Mind. Workstream 4: Marketplace and Money. Workstream 5: Platform and Infrastructure. Workstream 6: Go-to-Market and Community. The next two pages explain the method for each workstream — who builds it, on what technology, and why the timeline is realistic.

The timeline and the funding plan

Near-term features are planned by quarter. Features from 2029 onward are planned by year only. Quarter-level dates that far ahead would not be reliable. The pre-seed round raises £800,000 for an 18-month runway. In that runway, the team completes Phase 1 and ships Phase 2 to general availability — the system-of-record milestone. That milestone opens the seed funding round, which funds the Phase 3 intelligence layer. Growth capital then funds Phase 4 and Phase 5, drawn in by a working data moat. Each round is tied to a product state, not a calendar date.

Core Product & Workflow

The first workstream, and the one everything else is built on. This page explains why Trakd is an app, why it is also on web, and what the two are designed to do together.

- ## Why an app and on web

Keegan Clark built the core product as an app first. The reasoning is simple: the music industry runs on the move. Managers work from a car between shows. Artists work from a green room, a tour bus, a session. An app is the format that fits how the work actually happens — it goes wherever the person goes. But the app is not the whole answer. Trakd also works on web, and the two are built to be used together, not as a choice between them. Some tasks suit a bigger screen and a keyboard — a manager building a release plan, a publisher reviewing a contract. Other tasks suit a phone in a pocket — checking a schedule, approving a split, seeing a stream count tick up. It should not matter which device a person reaches for.

- ## Interoperable by design

A manager sits down at a laptop and inputs the details of a deal, a schedule change, or a new split. That update appears on the artist's phone in real time, because both surfaces read and write to the same live record — not a sync, the same data. The full team — manager, label, publisher, artist, songwriter, bandmate, creative collaborator — is the design optimum, each role contributing to one live record; the platform does not require all of those roles to work as intended, and adds value with every additional person who joins. The method behind this is testbed-driven development: each new feature ships first into the daily operations of a live music-industry catalogue, proven across real devices before it ships wider. The current feature set includes splits, tasks, the calendar, and the roster dashboard, with cross-project interoperability and social growth tracking in development. Delivery speed increases after the raise closes, when Oday joins full-time as CTO, and through 2027 as the roadmap adds Trakd Pages, the release planner, EPK creation, and the enhanced real-time dashboard.

- ## The goal: hold the artist's hand

Most artists do not want to run a business. They want to make music, and have the business run itself around them. That is the design goal underneath this workstream: make the admin invisible. The team does the inputting — the deals, the schedules, the splits — and the artist watches their career take shape on the screen already in their pocket. The credits network is part of this by design: every completed workflow task writes a new credit, so daily use builds the moat automatically. Holding the artist's hand and building the data asset are the same motion.

> **The device is not the point**
>
> A laptop for the team, a phone for the artist, one shared record underneath both — the goal is not the best app or the best desktop tool, but the layer that makes the device stop mattering.

Methods I: rights and intelligence

This page describes two more workstreams. It states the technology stack for each, the build sequence for each, and why the timeline for each is realistic.

Distribution & Rights

Distribution features launch as a beta in 2027 through partner distributors listed in the marketplace, not direct connections to each digital service provider (DSP). The method is: partner first, build later, which changes a multi-year infrastructure project into a shorter integration project. Rights work starts in 2028: registration workflows, then synchronisation with collection societies such as PRS, PPL, and MLC. Each society uses a different data format, so the team studies real royalty statements before writing integration code. The AI contract vault closes this workstream — it reads contracts, extracts key terms, and flags obligations, using the same document pipeline as royalty processing. This also connects to the sub-marketplace plan on page 13: one integration layer carries every partner distributor, and can later carry Trakd's own service once the marketplace has shown what artists need.

Data & Music Mind

Music Mind is an agent architecture that runs on Supabase and OpenRouter's OpenAI-compatible endpoint, which allows tiered access to current models and quick switching to future ones. Eight specialised agents — EPK creation, outreach, valuation, playlisting, booking, marketing, management, and royalty recovery — each hold one narrow job and share one data structure. The data environment is difficult: Spotify restricts access to its API, so Trakd gets data through three methods — OAuth integrations where possible, licensed aggregator feeds where necessary, and CSV file import at all times. An ingestion and normalisation layer organises this mixed data before any agent touches it. The proprietary large language model (LLM) launches in two stages in 2028 — alpha, then beta — fine-tuned on industry documents and metadata, scheduled after the system-of-record milestone, because a model is defensible only if it uses data no other company can see. After that, A&R signal analysis, collaborator matching, and gig recommendations become simple queries against a data graph no other company holds.

Methods II: money, infrastructure and market

This page describes three more workstreams. These workstreams turn the product into a company. This page states the operating rule for each.

Marketplace & Money

The team scheduled money features for Phase 4, near the end of the roadmap, because these features need the trust, data, and transaction volume that earlier phases create. Instant split payouts launch first: users already agree revenue splits inside Trakd, and these splits become payment instructions, executed by a regulated payments partner — Trakd will not become a bank. Catalogue finance and the catalogue exchange use the valuation engine from Phase 2. The same engine that tells a user the value of their catalogue sets prices for advances, and later sets prices in a marketplace for catalogue trading. The services marketplace and the open application programming interface (API) complete this workstream. The method is: partner for regulated activity. Trakd owns the workflow, the data, and the customer relationship, and uses licensed partners for payments, lending, and other regulated activity.

Platform & Infrastructure

Oday Mansour is the co-founder for this workstream. He works as a Senior Solutions Architect at AWS today, and will join Trakd full-time when the funding round closes. He currently designs scalable agentic systems for his enterprise customers. The build sequence: iOS is live now, built on Expo and React Native, which allows fast development and deployment of the Android and web versions. The team hardens the backend during the funding round, then builds the Android and web versions in 2027, which removes the growth limit of a single platform. Trakd is built agentic-first, with APIs and tools at the centre. This provides clean interfaces for the sub-marketplace and the future open ecosystem, and the team releases developer previews of Model Context Protocol (MCP) servers as integration work progresses. The roadmap lists two items for 2030 — global DSP and CMO connections, and the identity layer. The team designs every earlier decision with these items in mind: metadata formats that generalise, and an account model designed to become the identity system for the industry.

Go-to-Market & Community

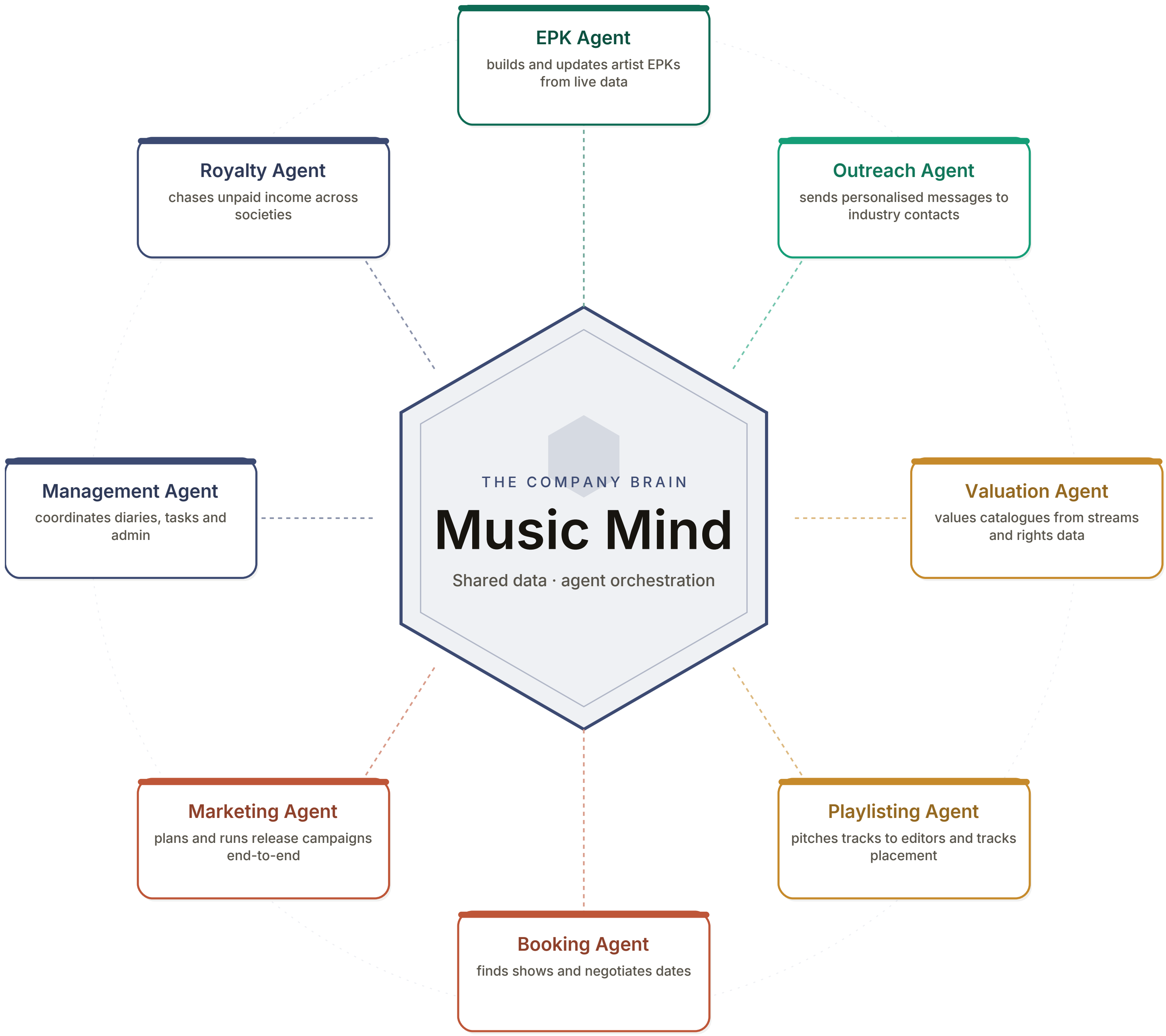
The distribution method for the product matches the product itself: built from inside the music industry. The primary engine is founder-led content: Keegan Clark is a working music publisher who writes about real publishing problems. This content attracts a beta user group, recruited through the Music Managers Forum (MMF UK) and Keegan's network, and converts to a public launch in 2027. After launch, the 'Powered by Trakd' flywheel drives growth: every artist page, EPK, and credit on the platform displays the Trakd brand, so each user's public content recruits the next user. Label partnerships open the business-to-business (B2B) channel in 2028, extending later to data products for major labels and new-market expansion. The rule for growth spending: spending must follow proof, not precede it.

The common rule for all six methods

Rule 1: test each feature on a real catalogue first. Rule 2: use a licensed partner for regulated activity. Rule 3: build only assets that compound — the workflow, the graph, and the agents that use both.

Music Mind and its agents

Music Mind is the company brain. It holds the shared data across the platform, and each specialised agent runs one part of the menial, undifferentiated work that takes up the time of people in the creative industry.



Every agent reads from and writes back to the same brain. New agents inherit the same context — the platform gets more capable with each one.

Avenue I: the distribution sub-marketplace

A bigger goal exists beyond acting as one distributor: to become the venue where every distributor competes. Trakd can host the full distribution category, and then every other service category, in the same way.

The model

Today, an artist must choose a distributor — DistroKid, TuneCore, CD Baby, Believe, AWAL, and many other companies — without clear information. Pricing is not clear. Terms are difficult to compare. The cost to switch providers is high, and this locks an artist into their first choice. Inside Trakd, distribution becomes a marketplace. Each provider lists its offer — price, royalty split, territories, speed, add-on services — against the artist's real catalogue and release plan. Comparison is simple, because Trakd already holds the artist's metadata. Switching between providers is simple, because the release assets, splits, and credits stay inside Trakd, not inside the distributor's system. Providers compete on equal terms for demand that no single provider could reach alone. For the first time, artists get real competition on price and terms. Trakd takes a platform fee for each subscription or release that moves through the marketplace.

Why providers join

- **Qualified demand —** Trakd users arrive with clean metadata, agreed splits, and a finished release plan — the cheapest customers a distributor can onboard.
- **One integration —** a single connection to the Trakd API replaces many separate sales funnels. A provider lists its service once, and the listing reaches the full platform.
- **Fair ranking —** the marketplace ranks each offer by fit and by terms. Payment does not affect ranking, which keeps user trust in the marketplace.

Partners first, Trakd last — why neutrality wins

A marketplace only works if providers trust the venue, and providers do not trust a venue that competes with them. Trakd's own in-app distribution service therefore ships last, not first: third-party providers populate the category from day one. Building distribution at the level of companies that do nothing else is also genuinely hard, and the marketplace itself teaches the team what works for artists — which offers convert, which terms matter, where providers fall short. Amazon proved the sequence: host third-party sellers first, learn from the transaction data, then enter the categories the data supports. When a Trakd service does enter a category, it competes in the same marketplace, under the same terms, with no special placement. Neutrality is the core strategy. A marketplace that favours its own products becomes just another vendor. A marketplace that stays neutral becomes infrastructure. This logic extends to every service category over time — mastering, public relations, artwork, sync representation, playlist promotion. Trakd will list, compare, and process payment for every service that the industry buys, with Trakd as the neutral layer underneath. This is the method by which a workflow product becomes the central marketplace for the industry.

> **The economics of the venue**
>
> A platform fee on distribution services alone is a viable business. A platform fee on every service category — processed through Trakd payments, informed by Trakd data — is the full-scale revenue engine for Phase 4.

Plus Eight portfolio synergy

Plus Eight Equity Partners has built a portfolio of thirteen music-technology companies since 2014. Each one is a natural plug-in for Trakd — and Trakd is a natural connector for the whole portfolio.

Why the portfolio matches

Plus Eight's portfolio skews toward creator tools, consumer-facing products, and experiences around music: Splice for samples, LANDR for mastering and distribution, Endel for functional music, Merchbar for direct-to-fan merch, SUBPAC for haptic playback, Pacemaker for AI DJing, Overplay Games for music gaming. What none of these companies own is the connective tissue between them — the workflow layer where an artist manages their whole career, or the data layer where the industry can see who's using what.

Trakd is precisely that missing layer. Each portfolio company solves one strong problem for a specific creator moment. Trakd sits underneath all of them and holds the artist's identity, catalogue, splits, rights and history across every one. That relationship works in both directions: portfolio companies gain a distribution channel to qualified users with clean data, and Trakd gains best-in-class services that its users can discover and use natively without leaving the platform.

What a partnership looks like

- **Native integration —** A Plus Eight portfolio company appears inside Trakd as a listed provider in the relevant service category, discoverable through the marketplace on page 13.
- **Data flow both ways —** Trakd sends the portfolio company a fully-qualified customer with metadata; the portfolio company sends back usage data that enriches the Trakd graph.
- **Shared credits —** Any work done through the partner writes back to the Trakd credits network, so both platforms benefit from the same identity graph.
- **Aligned commercial terms —** Trakd takes a small platform fee on transactions routed through the marketplace; the partner keeps the customer relationship and the margin on the service itself.

The portfolio-level thesis

Plus Eight has already picked the best-in-class services across the creator stack. Trakd is the layer that ties those services into one coherent product for the user — and one coherent go-to-market for the portfolio.

Portfolio companies named in the next two pages are targets for integration and partnership discussion; no agreements are in place at the date of this document.

LANDR and Merchbar, offered through Trakd

Two of Plus Eight's portfolio companies fit directly into Trakd's marketplace. This page sets out how each one works inside the app.

LANDR — mastering and distribution, live inside Trakd

Today, releasing a track is fragmented: export the file, upload to a mastering service, wait, download, upload again to a distributor, fill in metadata a second time, agree splits somewhere else. Trakd holds all of that data already — the track, the collaborators, the splits, the release plan. LANDR's mastering and distribution can sit as an option inside that flow: one tap during release, the file is sent to LANDR with metadata attached, the master returns automatically, and distribution to DSPs proceeds without re-entered data.

What changes for the artist: no duplicated data, no separate accounts, pricing at checkout rather than behind a subscription. What changes for LANDR: a stream of release-ready projects with clean metadata and a customer Trakd already trusts. The commercial model is a revenue share on the LANDR service fee — LANDR keeps the customer and the margin, Trakd takes a platform fee for the delivery. The Reason Studios acquisition extends this upstream: a Reason project completes straight into a Trakd release with LANDR mastering and distribution attached, all as one continuous flow.

Merchbar — direct-to-fan merch on the Trakd Page

Trakd Pages, shipping in Phase 2, give every artist a canonical public identity. Merchbar plugs into that page as the merch layer. Instead of maintaining a separate store on a separate platform, the artist's Merchbar storefront renders inside their Trakd Page using the same metadata Trakd already holds. A fan lands on the page, sees the discography and credits, and can buy official merch in the same visit. Every purchase logs back, so the artist sees merch revenue alongside streams and royalties in one dashboard.

What changes for Merchbar: exposure to Trakd's whole user base without acquiring each artist individually, with the technical integration handled once at platform level. What changes for Trakd: merch becomes a native revenue category through a partner that already runs the fulfilment, the DSP integrations, and the licensed catalogue relationships. Trakd earns a platform fee on each transaction routed through Merchbar; Merchbar keeps the storefront margin.

The pattern for every partner

Trakd holds the user, the identity, and the data. The partner provides the service.
The integration removes the friction that used to live between them.

The default layer: the methods of the best

Other companies have reached this type of goal before. The team studies platforms that became the default choice for their industry, and applies the same methods to Trakd, by design — built specifically for music.

- **From Facebook: the identity graph**

Facebook's long-term achievement was not the news feed. The achievement was this: Facebook became the default identity system for the social web, a graph of user identity and user connections so useful that other companies built products on top of it. The Trakd credits network uses the same method, for the music industry. Each verified credit is one connection in a graph that shows who created each work, and with whom. As the graph grows, it answers the basic questions of the industry — who produced this, who owns that, who should I work with next — and each user role keeps a profile in this graph, because every other user already has one. In an identity graph, one system usually wins the majority of the market. This is why the credits network ships in Phase 1: the value of the network grows from the first user.

- **From Xero: the vertical operating system**

Xero became the default finance layer for small businesses with a pattern in three parts. Part one: own the daily workflow — for Xero, this is bookkeeping. Part two: import primary data automatically — for Xero, this is bank feeds. Part three: open an ecosystem where hundreds of specialised apps serve related needs, through one platform. Trakd uses the same pattern for the music industry. The Trakd workflow is releases, splits, and roster operations. The Trakd data feeds come from DSPs, social media platforms, and collection societies. The Trakd ecosystem is the sub-marketplace and the open API described on pages 11 and 13. Xero also proves the business outcome that Trakd expects: a vertical platform that starts as simple workflow software can become infrastructure that an entire profession depends on.

- **The pattern, in summary**

- **Own the daily work —** a default platform wins the workflow tasks that other companies do not want to build.
- **Automate the data feed —** the platform that holds live data becomes the platform that every other system must connect to.
- **Open the venue, and stay neutral —** an ecosystem defeats a single feature set. A fair marketplace outlasts each individual vendor.
- **Let identity compound —** a graph that every user maintains is the strongest competitive moat that software can build.

Built specifically for music

Facebook and Xero do not serve the real structure of the music industry — split ownership, layered rights, collection societies, credits. Trakd applies their proven methods to the one industry where they do not fit.

The risks involved

Every plan in this document depends on things going right. This page states plainly what could go wrong, and what the team is doing about each one.

Execution risk

THE RISK

A small team must ship a large roadmap on time.

WHAT MITIGATES IT

The team ships into a live catalogue every quarter, which surfaces problems early. Oday Mansour joins full-time on the raise, doubling senior capacity at the point it is needed most.

Adoption risk

THE RISK

Artists and managers are slow to change tools, and network effects only work once enough people join.

WHAT MITIGATES IT

The product launches inside a working operator's network first, not cold. Early usage is driven by real industry relationships, not paid acquisition, before the flywheel has to carry the weight alone.

Data access risk

THE RISK

Spotify and other platforms restrict API access, which could limit the quality of Trakd's data.

WHAT MITIGATES IT

The platform is built to be data-source agnostic from day one: OAuth where available, licensed aggregator feeds where not, and CSV import as a permanent fallback that no platform can restrict. Browser extensions will add one-click transfer of platform data once the web version ships, and each user gets a Trakd email inbox to forward statements into, where an agent triages and ingests the data.

Competitive risk

THE RISK

Larger, better-funded companies could build a similar horizontal platform.

WHAT MITIGATES IT

None of them are structured to. Distributors are incentivised to lock in customers, not free them; majors are incentivised to protect their own data, not open it. And no competitor the team knows of is agentic-first: harnessing AI across development and operations lets a small team punch far above its weight, and is a working method competitors with existing codebases and revenue models cannot easily copy.

Regulatory risk

THE RISK

Payments, lending, and catalogue finance are regulated activities.

WHAT MITIGATES IT

Trakd does not become a bank or a lender. Every regulated function — payments, advances, lending — runs through a licensed partner. Trakd owns the workflow and the data; the partner carries the regulatory burden.

Revenue timing risk

THE RISK

The money-earning phases (royalty recovery, catalogue finance, marketplace) sit later in the roadmap than the funding they require.

WHAT MITIGATES IT

The pre-seed round is sized and scoped around this: it funds Phases 1–2 only, to the system-of-record milestone, and is not relying on Phase 3–5 revenue to justify itself.

None of this makes the plan risk-free — no plan is. It means the team has thought through where the plan could break, and built a first move for each. The biggest single risk this document does not fully control is timing: markets, platforms, and partners move on their own schedules. Everything else on this page is a risk the team can act on directly.

What this means for investors

This page summarises the compounding logic of the plan, and states the role of the current funding round inside it.

The compounding logic. The roadmap and the strategic avenues describe one connected system. Step 1: the workflow earns daily use. Step 2: daily use builds the credits graph. Step 3: the graph and the data feeds make Trakd the system of record. Step 4: the system of record makes the Music Mind automation reliable. Step 5: trust and transaction volume make the marketplace and money features viable. Step 6: the neutral marketplace makes Trakd the default venue for industry purchases. Partnerships with companies like AEG and the major labels can speed up specific steps in this system — live data speeds up the graph, label demand speeds up the data products — but the plan does not depend on any single partner.

What the raise buys. The £800,000 pre-seed round funds the first two stages of the plan: the team hardens Phase 1, and ships Phase 2 to general availability. These stages give Trakd system-of-record status, on an 18-month runway, with the CTO full-time. This is a specific, verifiable product state, not a marketing milestone. The team designed this state to make the seed round easy to fund, based on evidence.

What we are not claiming. This document contains information beyond the funded near-term plan, and the team has marked it as targets throughout. Market figures are estimates from third-party sources. The partnership pages name target companies, not signed agreements. Features planned for later years have a year-level date, not a quarter-level date. The team prefers an honest plan over an exaggerated plan.

The ask

Trakd Music Ltd is raising £800,000, at a £3,500,000 pre-money valuation, eligible for SEIS and EIS tax relief schemes, to fund an 18-month runway. This round grows the team to five people. This round ships the operating layer to general availability on iOS, Android, and web. This round delivers the first Music Mind agents into production, against live catalogues. Additional materials — the pitch deck, the data room, and the companion vision document — are available on request.

£800K
raise · SEIS/EIS

£3.5M
pre-money

18 mo
runway

GA
operating layer shipped

Appendix A follows: the full roadmap
This appendix lists every feature across all six workstreams, by quarter through 2028 and by year after that. It marks the runway period and the funding milestones.

TRAKD — PRODUCT ROADMAP

Every feature, every workstream, on one timeline

Live · Operating · Intelligence · Marketplace · Everything
shipped / in build · planned

Six parallel tracks build outward from the live core. Colour marks the phase each feature belongs to; the near term is detailed by quarter, the long term by year.