



2025

# Impact Report

Africa's Fastest-Growing Music Marketing Agency

**174M+**

Streams Generated

**216**

Clients Served

**17**

Countries

**78**

Artists Branded

**4,736**

SDU Sign-Ups

**9,019**

Course Downloads

**35+**

Songs Produced

**3**

Artist Bootcamps

Soundisruptr University (SDU)

Compiled by **Kevin Eze**, Founder and CEO, Soundisruptr

[soundisruptr.com](https://soundisruptr.com)

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## A LETTER FROM OUR FOUNDER

# What 174 Million Streams Actually Mean

When we started documenting what Soundisruptr produced in 2025, the number that stood out was not the revenue. It was not the number of countries, or the course downloads, or even the clients. It was the streams.

174 million streams represents 174 million moments when an African artist's music reached someone and held their attention long enough to count. Behind each of those moments is a strategy session, a pitch to a DSP editorial team, a branding decision, a campaign executed with discipline. That is what professional music marketing produces. That is what we built Soundisruptr to deliver.

This report is our first public account of what one year of that work looks like in numbers. We are publishing it because the African music industry deserves the same institutional transparency that other industries take for granted. And because we believe the data will speak clearly to every artist, manager, label, and partner who has wondered what structured music marketing can actually do.

***This is what it does.***

**Kevin Eze**

Founder and CEO, Soundisruptr

# Who We Are

Africa's fastest-growing music marketing agency

Soundisruptr is a full-service music marketing agency built exclusively for African artists and music brands. Founded by Kevin Eze, a music industry veteran with over 16 years of documented experience, the agency operates across digital streaming platform (DSP) promotion, artist branding, press distribution, social media marketing, and influencer campaign management. Its education arm, Soundisruptr University (SDU), is the most engaged music marketing education platform currently operating in Africa.

## Our Services

<b>DSP Marketing</b>	Editorial pitching and playlist strategy across Spotify, Audiomack, Boomplay, Apple Music, and YouTube	<b>Artist Branding</b>	Identity development, EPK creation, and visual brand systems for independent artists
<b>Press and Media</b>	Press release writing and distribution, journalist relationships, media placement strategy	<b>Social Media</b>	Platform-specific campaign management across TikTok, Instagram, Twitter, and YouTube
<b>SDU Education</b>	Online courses, artist bootcamps, and community infrastructure for African music professionals	<b>SD Publishing</b>	In development: giving African artists structured access to global music publishing systems

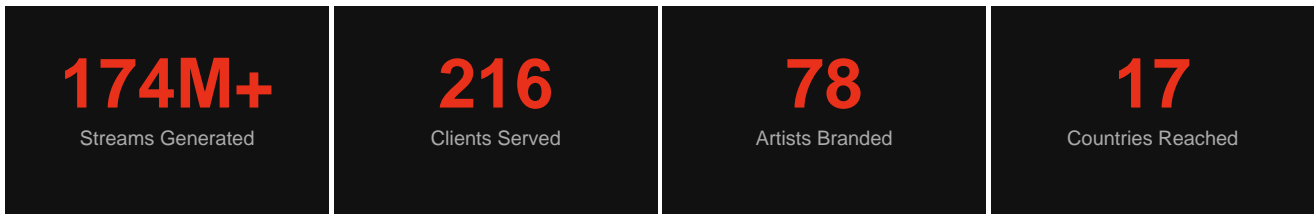
***"The African music industry has produced some of the most globally consumed sounds of the last decade. What it has been missing is the institutional marketing architecture to match that creative output. That is exactly what we set out to build."***

**— Kevin Eze, Founder and CEO, Soundisruptr**

## 2025 By The Numbers

The data behind the claim

The following figures document Soundisruptr's performance during its first full year of operation as a music-exclusive agency. All data is internally verified and drawn from platform analytics, client records, and campaign reporting.



**174 million streams** represents the total across all campaigns managed by Soundisruptr across DSPs including Spotify, Audiomack, Boomplay, Apple Music, and YouTube. Stream counts are drawn from platform analytics shared by clients and monitoring tools used in campaign management.

**216 clients** served reflects the total number of artists, music brands, and industry professionals who engaged Soundisruptr for marketing, branding, or campaign services during the reporting period.

**78 artists branded** represents artists who received comprehensive brand identity development, including EPK creation, visual identity systems, and brand positioning strategy through Soundisruptr's branding service.

**17 countries** covered include Nigeria, Ghana, Kenya, Uganda, South Africa, Cameroon, Tanzania, Ivory Coast, Senegal, and diaspora markets in the United Kingdom, United States, and Canada.

*"Promotion without education creates dependency. We want African artists to understand the systems that move their careers, not just benefit from them temporarily."*

— Kevin Eze, Founder and CEO, Soundisruptr

### The Strategic Context

Soundisruptr's transition from a general marketing agency to a music-exclusive operation was the catalyst for the growth documented in this report. The decision to specialise created clarity of focus, sharpened service delivery, and accelerated client acquisition in a market where specialised music marketing infrastructure remains scarce.

The combination of Kevin Eze's 16-year reputation, the agency's education-led community infrastructure, and a clear continental positioning claim produced results that validate the strategic bet made in 2024.

## Platform Performance

DSP strategy and stream breakdown

Soundisruptr manages campaigns across the full spectrum of digital streaming platforms relevant to African audiences. A core competitive advantage is depth of knowledge on African-native platforms, specifically Audiomack and Boomplay, which account for the majority of streaming activity for Nigerian and West African audiences but receive minimal attention from international marketing agencies whose playbooks are built around Spotify alone.

Platform	Focus Area	SD Expertise	African Audience Weight
<b>Spotify</b>	Playlist pitching, editorial, release radar	Advanced	High and growing rapidly in Nigeria, Kenya, SA
<b>Audiomack</b>	Editorial, trending, playlist placement	Advanced	Very High: dominant for Nigerian streaming
<b>Boomplay</b>	Editorial playlisting, chart strategy	Advanced	Very High: largest Africa-native DSP
<b>Apple Music</b>	Editorial pitch, New Music Daily	Intermediate	High: premium audience, diaspora focused
<b>YouTube Music</b>	Content strategy and clip optimisation	Intermediate	High: video-first audience, Nigeria No. 1 on YouTube
<b>TikTok</b>	Sound integration and campaign seeding	Advanced	Very High: primary discovery engine for Gen Z Africa

*"The advice available to African artists was almost entirely built for Western markets, Western budgets, and Western platforms. I had artists asking me questions that none of the existing resources could answer. So I started answering them myself."*


— Kevin Eze, Founder and CEO, Soundisruptr

# Geographic Reach

Clients across 17 countries

Soundisruptr's client base spans 17 countries, reflecting both the increasingly continental character of African music and the growing demand for professional marketing support in markets where formal infrastructure has historically been absent.

## Countries with active Soundisruptr clients



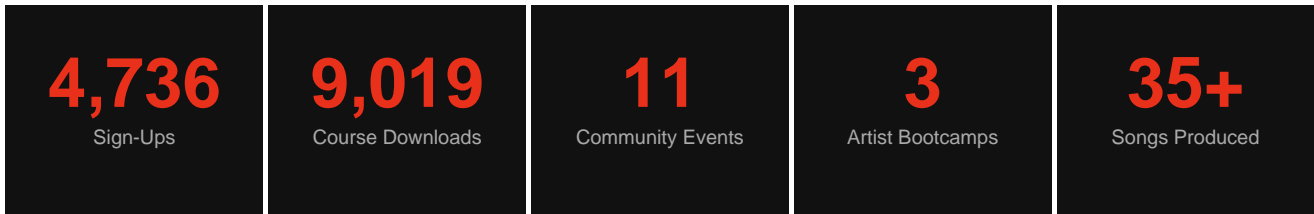
Region	Countries	Market Context
<b>West Africa</b>	Nigeria, Ghana, Ivory Coast, Senegal, Cameroon	Core market. Nigeria is the primary client base and operational hub.
<b>East Africa</b>	Kenya, Uganda, Tanzania	Growing client acquisition. Emerging scenes with limited local marketing infrastructure.
<b>Southern Africa</b>	South Africa	Amapiano crossover demand. Clients seeking continental and diaspora distribution strategy.
<b>Diaspora: Europe</b>	United Kingdom	Nigerian and Ghanaian diaspora artists seeking African market access and continental reach.
<b>Diaspora: Americas</b>	United States, Canada	Afrobeats diaspora artists running crossover campaigns bridging African and Western audiences.

Soundisruptr's next expansion phase focuses on East African and Francophone markets, regions where the commercial rise of local music scenes is outpacing the availability of professional marketing infrastructure. The agency has signalled active intent to formalise operational presence in both corridors.

# Soundisruptr University

Education as infrastructure

Soundisruptr University (SDU) was formally relaunched in July 2025, built on seven years of informal education work by Kevin Eze. It is the only structured music marketing education platform in Africa operating at this scale.



## What SDU Offers

Course Area	Content Focus
<b>DSP Marketing Strategy</b>	How to pitch Spotify, Audiomack, Boomplay editorial. Release mechanics. Playlist strategy.
<b>Artist Branding</b>	Identity development, EPK creation, visual positioning, and narrative building.
<b>Press and Media Relations</b>	Writing press releases, journalist outreach, and media kit construction.
<b>Independent Music Business</b>	Contracts, royalties, revenue diversification, and the fundamentals of running an independent career.
<b>Bootcamp Programme</b>	Intensive four-week cohorts where participants write, record, produce, and release original music.

**"35 songs produced from bootcamps is not a vanity number. Those are 35 artists who turned education into output. That is the conversion that matters."**

— Joy Wonne, Head of Publishing, Soundisruptr

The bootcamp model is built on a simple principle: music education must produce tangible creative output, not just awareness. Participants in each cohort write, record, produce, and release original music during the programme, supported by Soundisruptr's producer network and DSP marketing infrastructure. The 35 songs produced represent 35 real market entries by independent African artists who now have a product, a brand, and a marketing baseline.

# The Access Story

Warner Chappell Studios and what it signals

In 2025, Soundisruptr facilitated a creative camp at Warner Chappell Music's studios, placing African artist Mollythevibe and Lagos-based producer Babybeats inside one of the world's most prestigious music publishing environments. The camp was a structured period of recording, collaboration, and professional networking designed to bridge the access gap that independent African artists routinely face.

## The Access Gap

For decades, the pathway from African music talent to global music industry infrastructure has been narrow, informal, and dependent on individual connections rather than institutional relationships. African artists with world-class creative output have routinely found themselves outside the rooms where careers are shaped, not because of the quality of their work, but because of the absence of agencies positioned to bridge that gap.

Soundisruptr was built, in part, to change that. The Warner Chappell creative camp is the most concrete expression yet of what that positioning makes possible.

***"Getting Mollythevibe and Babybeats into Warner Chappell's studios was not just a creative session. It was a statement about where African music belongs, and a demonstration of what we are able to make happen for the artists we work with."***

— Kevin Eze, Founder and CEO, Soundisruptr

## SD Publishing: The Next Step

The Warner Chappell studio camp exists within a broader, developing relationship between Soundisruptr and one of the world's three major music publishers. SD Publishing, the agency's publishing arm currently in development under Joy Wonne, is designed to extend that relationship into a formal institutional presence that gives African artists structured access to global publishing systems.

***"African artists create enormous value. A publishing arm built for them, one that understands their market, their contracts, and their ambitions, is not a luxury. It is the infrastructure that has been missing."***

— Joy Wonne, Head of Publishing, Soundisruptr

# What Comes Next

East Africa, Francophone markets, SD Publishing

Soundisruptr's 2025 performance is a foundation, not a ceiling. The agency has identified three primary growth vectors for 2026 and beyond.

## East African Expansion

Kenya, Uganda, and Tanzania represent growing music scenes with limited access to formal marketing infrastructure. Soundisruptr has active client relationships in East Africa and is formalising its operational presence in the corridor, with particular focus on the Nairobi-based music and media ecosystem.

## Francophone Africa

Ivory Coast, Senegal, and Cameroon are producing music of increasing continental influence. Afropop, Coupé-Décalé, and Afro-fusion from Francophone markets are growing in reach and commercial value. Soundisruptr is building language-appropriate service delivery to meet demand in these markets.

## SD Publishing: Formal Launch

When SD Publishing launches, it will make Soundisruptr the first Africa-based music marketing agency to offer full-service marketing and a structured publishing arm under one institutional roof. Led by Joy Wonne, it is designed to give African artists ownership and control at the publishing level, the layer of music infrastructure that has historically benefited labels and publishers far more than the artists who create the value.

***"We are not building for one market or one genre. African music is a continental story. We intend to be the agency that tells it and markets it at that scale."***

— Kevin Eze, Founder and CEO, Soundisruptr

## Contact and Resources

Work with us. Learn from us. Follow the story.

Soundisruptr works with independent artists, managers, labels, brands, and music industry professionals across Africa and the diaspora. Whether you are looking for a full marketing campaign, artist branding, SDU education, or a strategic conversation, we are ready.

Website	<a href="https://soundisruptr.com">soundisruptr.com</a>
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SDU	<a href="https://soundisruptr.com/university">soundisruptr.com/university</a>
Impact Report	<a href="https://soundisruptr.com/impact-report">soundisruptr.com/impact-report</a>

***"We are not building a promotion service.  
We are building the institutional infrastructure  
that African music has always deserved."***

***Kevin Eze, Founder and CEO, Soundisruptr***

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