



Strategic Creativity: Nigerian Music Industry Experience

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Abstract

This study investigated strategic creativity, beaming searchlight on Nigerian music industry experience. Regardless of the bumper availability of gifted Nigerians, most obviously in the Nigerian music industry; it has been persistently evasive for Nigeria to record an enormous foreign earning from music. The foregoing misnomer was considered worthy of investigation. Hence, this research was inspired. On the other hand, this study is necessary to fill a gap of the scarcity of literature on the subject matter, and consequently, constitute a piece of literature to be utilized by future researchers. The data for this investigation were obtained from secondary sources. Findings of the study revealed that Nigeria could realize much fund from nonoil industry, such as the music industry, more so, when creativity is matched with strategy. The music industry has not been properly explored by Nigeria to maximize foreign income earning. More so, the music industry in Nigeria has not been as strategically evaluated, and controlled as it deserved. Furthermore, the industry seems not having deserving and well-implemented legal protection against piracy. The researcher, therefore, concluded that strategic creativity is required to profitably drive the Nigerian music industry and harness capacity to earn huge foreign currency, such that is capable to boost the Nigerian economy. Dovetailing the fore stated reality, this paper recommends that government should offer support to the Nigerian music industry, in terms of soft loan to enhance creativity, finance of talents from the cradle, and institutionalizing music teaching in Nigeria educational curriculum at all levels.

Keywords: Creativity; Experience; Industry; Music; Nigerian; Strategic

Introduction

National Bureau of Statistics (NBS) laid it bare that Nigeria music industry contributes to Gross Domestic Product (GDP) in Nigeria. However, the growth rate of Nigeria music industry's contribution to Gross Domestic Product (GDP) is apparently, not persistently quite immense. National Bureau of Statistics (2019) report covering three quarters, reflected that, motion pictures, sound recording and music production under information and communication sector grew by 1.13% in the first quarter of 2019 from 0.55% in the fourth quarter of 2018 and -0.45% in the third quarter of 2018 (see Figure 1).

Similarly, the available data, adapted from PwC on revenue earnings of the Nigerian music industry, constitutes a signal that revenues from the Nigerian music industry have not been consistently sizable for the past years. It has been persistently marginal (see Figure 2). More so, evidence from the survey carried out by PwC (2019) suggests that future income from the Nigerian music industry could dwindle significantly (see Figures 3 and 4). In that survey, PwC forecast the trend of revenue accruable to Nigeria music industry from the year 2020 to the year 2023. It is worrisome that, year on year revenue growth based on PwC forecast, would fall from 5.5% in the year 2021 to 5.2% in the year 2022, worse still, it would fall from 5.2% in the year 2022 to 4.3% in the year 2023. Salvaging the future of Nigeria music industry as relating to encouraging improvement of revenue earning is doubtless in the interest of Nigeria as a nation. Either the argument is from the direction of need to diversify from crude oil that has remained streamlined as monoculture pattern of revenue earning for Nigeria or from the perspective of employment generation for Nigeria's teeming youth population.

Several scholars (Adedeji, 2016; Anthony-Orji, Orji, Ogbuabor, & Nwosu, 2017; Nwabara, 2017; Nwankwo, 2018; & Obialo, 2018) have contended in their respective investigations, that creativity can generate foreign income for Nigeria. However, while artiste creativity may not have dwindled, the reality at this material time in Nigeria, based on the account of PwC on Nigeria music industry, showed that the revenue being made is quite marginal. Specifically, in the years 2017, 2018 and 2019 (see Figure 3). Meanwhile, the sole dependence of Nigeria economy on crude oil, has continued to attract concern. It is a situation which both the World Bank and International Monetary Fund (IMF) had called the attention of Nigerian leaders to, and offered advice to consider diversification. There cannot be a more critical time in the history of Nigeria, when the mono-economy structure requires the urgent need for diversification of the source of national income. Creativity is inherent in many Nigerians, especially, in the aspect of music. For instance, at AFRIMA (2019) a notable Nigerian musician, Mr. Innocent Idibia, often acknowledge as 2baba. Won award at Grammy annual competition. Likewise, at AFRIMA (2017) one of the famous singers in Nigeria, Wizkid, won an award at Eko Convention Center, Lagos. Best International Act award went to a Nigerian creative artiste, Davido (BETNetworks, 2018). In a report for Pulse NG by Ohunyon (2018) it was documented that Tiwa Savage emerged as the best African entertainer at the 2018 MTV Europe music awards.

Without any gainsaying, Nigerian music industry needed to be properly explored and exploited. Nevertheless, for creativity to achieve desired objectives, the missing link in the extant literature must be fixed. Existing literatures had failed to consider deployment of strategic choices



to reinforce creativity and thereby produce strategic direction for survival, growth, and revenue optimization in Nigeria music industry. The forgoing was the gap that propelled this study.

Objective

The objective of this study is to uphold the deployment of strategic choices as reinforcement of creativity toward survival, growth, and revenue optimization in the Nigeria music industry.

Literature Review

Creativity is any practice that facilitates improvement, originality, and sustenance of values (Kaplan, 2019). Adedeji (2016) associated creativity with an act of making a thrilling impact. According to Adedeji (2016), most Nigerian musician could make a thrilling global impact in the music industry. The author contends that; the Nigerian music industry has transited through a various pattern of learning curve, skills, and creative confidence no longer elude Nigerian artists. Adedeji; was worried by the alarming incidences of piracy and copyright violations. He expressed concern that; foregoing could frustrate drive for creativity among Nigerian musician. He believed that, through creativity, the music industry could emerge a worthwhile foreign revenue earner for Nigeria. However, that might not precede timely intervention of government in overhauling the existing configuration of the music industry. More so, overhauling is needful to restore creativity courage to Nigerian teeming youth population.

Nwabara (2017) argues that creativity is hereditary. Creativity is quite inherent in Africans, more so, creativity is that which promotes Nigerians in diaspora into lime-light (Nwabara, 2017). Nwabara, extolled the culture of Nigerian, and he contends that the identity of Nigerians abroad portrays creativity. Therefore, creativity could invariably be leveraged to boost the economic buoyancy of Nigeria. Lucas (2016) postulates that creativity is a formative habit that teachers help students to discover and nurture for optimal performance and delivery. The magnitude at which a teacher will carry students along in the impartation of creativity skills was associated with the degree of teachers' grasp of the concept of creativity. Adequate knowledge impartation by facilitators could awaken potentials and instil confidence in the learners. The foregoing supports the formal training in Nigerian higher institutions, where various tutorage in performance arts had produced musicians, who have been distinguished by creativity in stage performance. Therefore, to Lucas (2016) creativity portrays intelligence, inquisitiveness, critical thinking, and acting with confidence in the exploration of opportunities and resources.

According to Anthony-Orji, Orji, Ogbuabor and Nwosu (2017) creativity as one of the non-oil means of income earning, offers alternative to sole dependence on crude oil proceed to move the nation forward economically. That is to say, in Nigeria, there are alternatives to earning foreign exchange from crude oil. One of these available alternatives to Nigeria is creativity being strategically put into practice by a Nigerian artist in the music industry. Obialo (2018) contends that creativity is an unavoidable occurrence causing individuals to harness inborn and learned potentials toward addressing the specific challenge. Such potentials are not independent of respective values, beliefs, and culture of people. Obialo, argues that in Africa, Nigeria inclusive, extant literature on creativity is very scanty. The author expresses conviction that the culture of various tribes in Nigeria

supports creativity. Obialo, concludes, creativity is not alien to Nigerian, as such ability to succeed in creativity in various fields, music inclusive, could not elude Nigerians.

Creativity is that which emanates from an idea and operate through intelligence (Karwowski, Kaufman, Lebuda, Szumski, & Firkowska-Mankiewicz, 2017). Existence of motivation serves as a driving force for creativity, and in the absence of ideas, intelligence, and motivation creativity might not fly (Karwowski, et al. 2017). In reality, the inability to formulate productive ideas and nurture such ideas intelligently for creative purposes could generally frustrate a nation's ability to diversify from dependence on a single source of earning foreign income. Creativity is that which provides a platform for nations of the world to utilize available opportunities, not only at the local or national level, but also at the global level (Eubanks, Palanski, Swart, Hammond, & Oguntebi, 2016). Eubanks, Palanski, et al. (2016) discover that creativity is enhanced by technology, social network, availability of materials and availability of mentors. In essence, creativity is a flow of the process, whereby bits are put together to arrive at a whole. However, creativity has the incremental inclination. Amabile and Pratt (2016) consider creativity from the perspective of the ability to come up with a new way of carrying out tasks. The authors contend that, creativity is a departure from being static, repetitive disposition and inflexible automation of activities. Their model of creativity aligns with the concept of innovation. Besides, creativity comes as an act being dynamic in the execution of either self-imposed or assigned responsibilities.

Extant studies contend that Nigeria is blessed with musicians, who have displayed creativity in their performances. It was argued that at AFRIMA (2019), a Nigerian music celebrity, in person of Innocent Idibia, also known as 2baba was an awardee. Likewise, at AFRIMA (2017) image-maker in Nigerian music industry, Wizkid, captured award at Eko Convention Center, Lagos. In a report by BETNetworks (2018), a Nigerian creative artiste, Davido obtained an award for Best International Act. Ohunyon (2018) reported for Pulse NG that Tiwa Savage clinched "Best African Act" trophy at the 2018 MTV Europe music awards.

Theory

According to Von-Thienen, Clancey, Corazza and Meinel (2018) creative thinking theory became known in Stanford Engineering in the 1950s through John E. Arnold. Theory of the creative mindset which was brought to fore by Arnold, in creative engineering, was accepted as scholarly repackaging of Joy Paul Guilford's factor-analytical studies of creativity. Von-Thienen, et al. (2018) argues that Dana Farnsworth, Abraham Maslow and Carl Rogers were controversial contributors on creativity. Furthermore, Von-Thienen, et al. (2018) contends that Guilford's study highlights the fundamental attributes of factors of creativity. Factors identified by Guilford include fluency, originality, flexibility, and sensitivity respectively. The application of the given factors is not restricted to any particular discipline. No wonder, the Nigerian artists have continued to excel home and abroad; winning various awards. Since the application of the said factors of creativity is no respecter of race or geopolitical zone.

Kaplan (2019) anchors his investigation of creativity on emotion and intelligence theories. The author contends that creativity and intelligence were essential for raising creative generation. According to Kaplan (2019), ability to creatively design project and technological disposition in



knowledge impartation constitute a paramount requirement for those expected to raise a creative generation. According to Kaufman (2017) creativity is not an emergency occurrence, but an outcome of reformative thinking outside the box. Kaufman; contends that creativity is like any resources that have negative and positive applications. Though, the author had a theoretical and practical understanding of the application of negative and positive dimensions of creativity, by way of self-imposition, going forward, decides to tailor his studies on positive application of creativity. Kaufman, reports that, in addressing the unequal distribution of privilege and unfairness creativity cannot be down played.

Luria, O'Brien and Kaufman (2016) anchor their study of creativity on the theory of creativity and social change. The study established connectivity between creativity and social change. It was further made explicit, that unborn generation could rely on creativity to make well-informed decisions capable of withstanding the odds. Kaufman and Glăveanu (2019) underpin their study on creativity, with the theory of ethics. The study reveals that creativity works better when ethical dimensions are adhered unto. More so, within society, creativity ought to be consistent with ethical, participative, systematic, and engaging values. Beghetto (2016) studies creativity and anchors it on creative learning theory. The author reports that learning and creativity often occur interdependently.

Methodology

The study utilized a qualitative research design. The data used for this study were from secondary sources. Available data on Nigerian music industry revenue were adapted for the study. PwC (2019) report on entertainment and media outlook for 2014-2023 constitutes a good secondary source for the study. In addition, extracts were drawn from the Nigerian gross domestic product report for the first quarter of the year 2019. The data adapted were assembled into Figure 1, Figure 2, Figure 3, and Figure 4 respectively. The adapted data from secondary sources were subjected to qualitative analysis. Strategic choice matrix, centered on generic strategies (cost leadership, differentiation, & focus) and grand strategies (integration strategies, intensive strategies, diversification strategies, defensive strategies, & cooperative strategies) were employed for analysis. The currency of the literature and the secondary data used for the study was not compromised.

Analysis of Strategic Creativity and Nigerian Music Revenue

Creativity could be of strategic relevance to any nation that needed to diversify the means of income-earning (Adedeji, 2016). Also, it was argued that Nigeria operates mono-economy, because, the nation solely relied on crude oil as a means of foreign income earning. It takes creativity to become a star, but strategy will be instrumental in sustaining creative achievement. Strategy is required for famous Nigerian entertainers to optimize and sustain their creative exploits. At AFRIMA (2017) a music icon in Nigeria, Wizkid bagged an award at Eko Event Center, Lagos. According to BETNetworks (2018), a Nigerian creative artiste, Davido won the award for Best International Act. Ohunyon (2018) reported for Pulse NG that Tiwa Savage was crowned best African act at the 2018 MTV Europe music awards.

More so, an insignificant proportion of Nigerian artist earns optimally from their creative works, which was because of the poor structure of the Nigerian music industry and largely because of piracy. Furthermore, the study showed that strategically music would generate sizable foreign

income for Nigeria, and serves as a diversification strategy from the current practice of a mono-cultural economy. Findings from the PwC (2019) report on music revenue revealed that Nigerian music revenue has three broad categorizations, which are Physical, Digital, and Total Recorded Music revenues respectively. Digital on one hand, is comprised of Download, Mobile, and Streaming; on the other hand, it is comprised of Performance rights and Synchronization respectively. Total Recorded Music is the combination of Live Music Ticket Sales and Live Music Sponsorship.

Arguments in extant literature indicate that, it is generally problematic to get complete data on Nigeria's creative industries, the music industry inclusive (Nwankwo, 2018). According to report obtained from PwC (2019) the Nigerian music industry is made up of categories or components such as Physical, Digital (Download, Mobile, Streaming, Performing rights, and Synchronization), Total Recorded Music (Live music ticket sales, Live music sponsorship), Total live music, and Total music revenues, see Figures 3 and 4. The strategic issues concerning each of the components shown in Figures 3 and IV are the drivers of concern for this study. The reason being that, creativity in the music industry could only be of strategic relevance to Nigerian economy if the Total Music Revenue (Physical + Digital + Total Recorded Music + Total Live Music) continues to grow steadily. The various category of revenue that made up the Nigerian music industry's total revenue in US\$ millions was adapted from PwC (2019) report. The adapted tables are contained in Figures 3 and 4 provided in this study.

The strategic comparison of data on music revenue shows that Digital (Download, Mobile, and Streaming) for the year 2016 which was put at US\$19 million exceeded that of the year 2015 which was put at US\$ 15 by US\$4 million. That of 2017 beat the one of 2016 with US\$4 million (US\$23 million minus US\$19 million). In 2018, Digital music revenue surpassed that of 2017 with US\$3 million (US\$26 million minus US\$23 million). Better still, when 2019 Digital music revenue was compared to that of 2018 (US\$28 million minus US\$26 million) an increase of revenue by US\$ 2 million was observed. Analytically, US\$4 million, US\$3 million, US\$3 million, and US\$ 2 million were the increase in revenue for Nigeria music industry in years 2016, 2017, 2018, and 2019 respectively. The trend of growth in Digital music revenue is not good. The strategic choices that can be deployed to address such issue include market penetration strategy, market development strategy and product development strategy, which are known in strategic management as intensive strategies

A demystification of Figure 3, confirms that in Digital category of music, Synchronization yielded higher revenue in the year 2015 (US\$0.2 million), compared to that of 2016 (US\$0.1 million), 2017 (US\$0.1 million), 2018 (US\$0.1 million), and 2019 (US\$0.1 million) respectively. The trend appeared worrisome; a combination of strategic choices will be required to attend to the issue. Divestment can be applied as a defensive strategy to realign the trend; more so, market development can be used as an intensive strategy to alter the stagnant trend. Similarly, illumination of Figure 3, confirms that in Digital category of music, Performing rights yielded revenue increasingly, year in year out, 2015 (US\$0.7 million), 2016 (US\$1.1 million), 2017 (US\$1.3 million), 2018 (US\$1.4 million), and 2019 (US\$1.6 million) respectively. However, comparatively, the margin of increase is inconsistency. The issue requires a strategic touch, which could be in the



form of market penetration (intensive strategy), and forward integration (integration strategy) respectively.

The revenue realized from music by Nigeria in Physical category in the years 2015, 2016, 2017, 2018 and 2019 are US\$7.1 million, US\$6.3 million, US\$4.0 million; US\$2.9 million; and US\$2.2 million respectively. A downward trend is noticeable, for instance in the year 2016 a negative trend of (US\$6.3 million minus US\$7.1 million) -US\$0.8 million, which implies that the revenue realized in year 2015 exceeded that of 2016 by US\$0.8 million. Also, in the year 2017 the income further sank by (US\$4.0 million minus US\$6.3 million) -US\$2.3 million, implying that the revenue made in Physical category of music in the year 2017 dropped by US\$2.3 million when compared to that of 2016. Furthermore, the music revenue that came in the year 2018 fell below that of 2017 by (US\$2.9 million minus US\$4.0 million) -US\$1.1 million. Besides, Nigerian music industry revenue from Physical category in the year 2019 was discouraging, because, it fell below that of 2018 by (US\$2.2 million minus US\$2.9 million) -US\$0.7 million. Meaning that, that revenue made by the Nigerian music industry in the year 2019 dropped by US\$ 0.7 million, when compared to that of 2018. The trend presented above indicates that, the strategic choice of creativity has to be re-evaluated, and necessary strategic control must be put in place to reverse the trend of decline in music revenue from the Physical category.

Going by the data on Figure 3, Total Recorded Music (Physical, Digital, Performing rights, and Synchronization) are available. Starting with year 2015, the revenue gotten from Total recorded music was US\$ 23 million. The revenue gotten from Total recorded music in the year 2016 was US\$26 million. Noticeably, between 2015 and 2016, revenue gotten from Total recorded music increased by US\$ 3 million. The revenue gotten from Total recorded music in the year 2017 was US\$ 28 million. Observably, between 2016 and 2017, revenue gotten from Total recorded music increased by US\$ 2 million. The revenue gotten from Total recorded music in the year 2018 was US\$ 30 million. Conspicuously, between 2017 and 2018, revenue gotten from Total recorded music increased by US\$ 2 million. The revenue gotten from Total recorded music in the year 2019 was US\$ 32 million. Evidently, between 2017 and 2018, revenue gotten from Total recorded music increased by US\$ 2 million.

Further deductions from Figure 3 confirm that Live Music Ticket Sales generated US\$ 3.5 million as revenue in the year 2015. The same value was generated in 2016. However, in 2017, an improvement occurred; the revenue made from Music Ticket Sales was US\$ 3.6 million. In the year 2018, the revenue increase was also recorded; Music Ticket Sales generated US\$ 3.7 million. The revenue realized for 2019 from Music Ticket Sales remained the same as that of the preceding year, US\$ 3.7 million. Live Music Sponsorship stood at US\$ 0.5 million for years 2015; 2016; 2017; 2018; and 2019 respectively. If there must be an increase in revenue perform, the creative strategy has to be applied, in this regard, Michael Portal generic strategy of Focus (low cost and best value) could make a difference. The industry has to creatively focus on sponsors and ensure that best value is offered at a most reasonable amount. For the revenue realized from the Live Music Ticket Sales in 2018 and 2019 that remained the same, it implies that creativity in for of intensive strategy is required. Specifically, market penetration and market development strategy could have made a significant difference.

Total Live Music (Live Music Ticket Sales and Live Music Sponsorship) revenue for the year 2015 was US\$ 4 million; 2016 was US\$ 4 million; 2017 was US\$ 4.1 million; 2018 was US\$ 4.2 million, and that of 2019 was US\$ 4.1 million. While the Total Live Music (Live Music Ticket Sales and Live Music Sponsorship) revenue generated in 2015 and 2016 were the same; but in 2017, an increase of US\$ 0.1 million was noticed over that of 2016. In addition, Total Live Music (Live Music Ticket Sales and Live Music Sponsorship) revenue for the year 2018 exceeded that of 2017 by US\$ 0.1 million. While Also, Total Live Music (Live Music Ticket Sales and Live Music Sponsorship) revenue for the year 2019 was the same as that of 2018.

Total Music Revenues (Total Recorded Music and Total Live Music) for the year 2015 was US\$ 27 million. Total Music Revenues (Total Recorded Music and Total Live Music) for the year 2016 was US\$ 30 million. Total Music Revenues (Total Recorded Music and Total Live Music) for the year 2017 was US\$ 32 million. Total Music Revenues (Total Recorded Music and Total Live Music) for the year 2018 was US\$ 34 million. Total Music Revenues (Total Recorded Music and Total Live Music) for the year 2019 was US\$ 36 million. Consequently, year on year growth for the year 2016 was 11.4%, it dropped to 6.3% in the year 2017; it rose from 6.3% in 2017 to 6.9% in the year 2018 and then dropped to 5.5% in the year 2019.

Conclusion

Based on the findings, and discussions in connection with the findings, the researchers contend that as good as creativity is, it has to be combined with specific strategic choices. Combining creativity with strategic choices facilitate the attainment of predetermined objectives of maximization of revenue earning in the Nigeria music industry. For each paragraph discussed, the trend, fall, and decline constitute evidence that creativity alone cannot help the music industry to pull through such as was obvious in the digital category of music revenue. Therefore, creativity needed to be accompanied with appropriate strategic choice or choices. It is paramount to deploy strategic choices, because, the forecast of PwC for the year 2020, 2021, 2022, and 2023 are worrisome. Hence, implementation of strategy will enhance revenue optimization from the music industry.

Recommendation

From the strategic overview of creativity and revenue generated in the music industry covering the years 2015, 2016, 2017, 2018, and 2019 respectively. To enhance creative performance and maximize revenue yield in the music industry in Nigeria, deployment of strategic choice is required. Michael Porter's generic strategy is deemed relevant for Physical category. Grand strategy choices are also counted vital to assist in realizing improvement in revenue. Intensive strategies such as market penetration and market development could increase revenue from Live Music Sponsorship. Also, to increase revenue from Live Music Ticket Sales, intensive strategies such as market penetration and market development are recommended. The defensive strategy could be utilized to safeguard Synchronization whereby, divestment might salvage trend of constant sag in yield. Divestment could be the best for downloading. While it is advisable to apply intensive strategies (product development, market development and market penetration) to increase revenue from Performance rights, Streaming and Mobile,



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FIGURE 1

Motion pictures, sound recording and music production

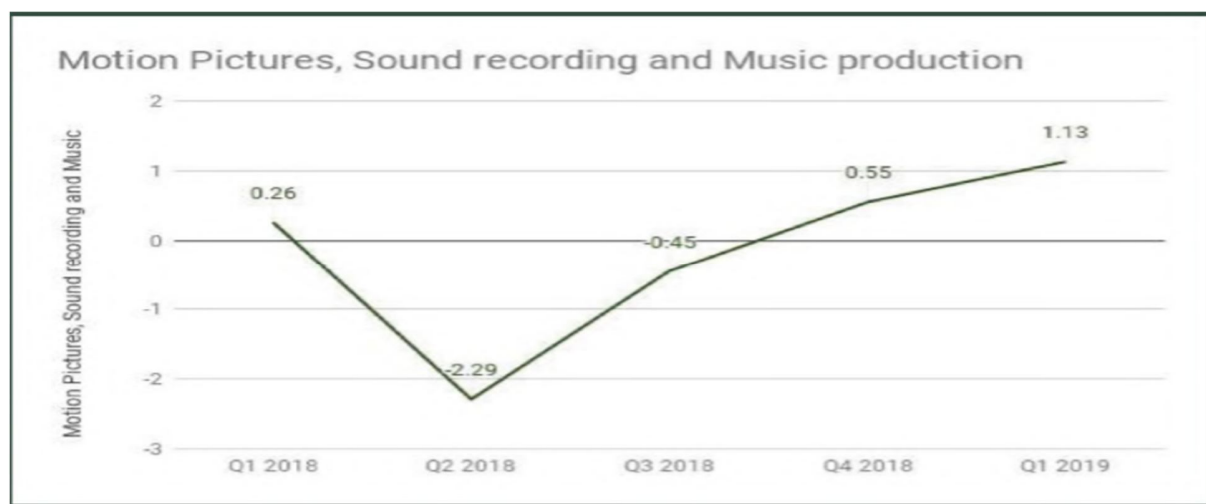


Figure 1: Explanation of trend of motion pictures, sound recording and music production

Source: Adapted from Nigerian Gross Domestic Product Report Q1 2019



FIGURE 2
Nigeria: Total music revenue (US\$ millions) and year-on-growth (%), 2014-2023

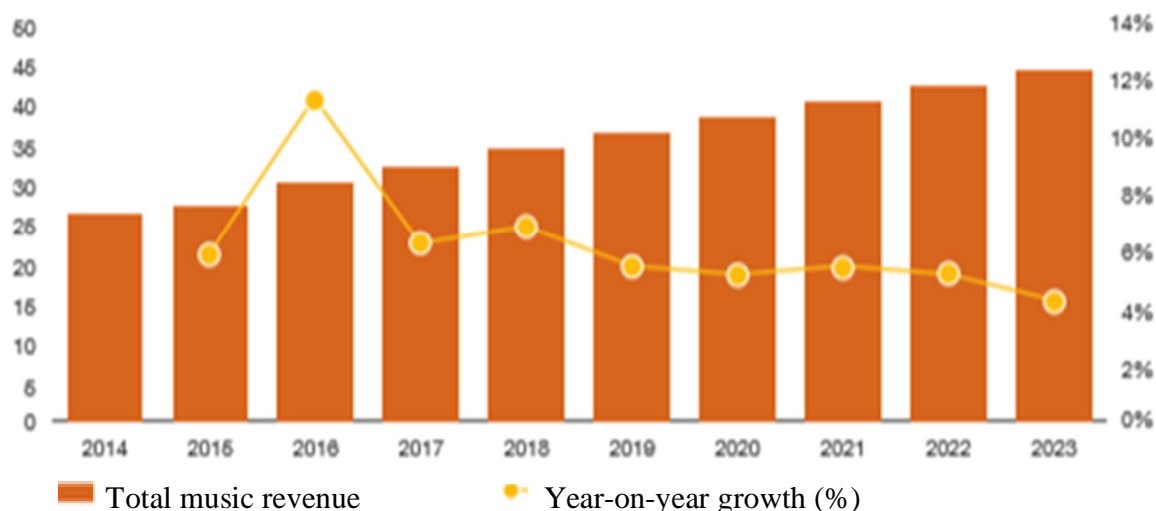


Figure 2: Explanation of year-on-year growth (%)

Source: Adapted from PwC (2019) entertainment and media outlook, 2014-2023, an African perspective, Ovum, www.pwc.co.za/outlook.

FIGURE 3

Nigerian Music Industry Revenue

Category	2015	2016	2017	2018	2019
Physical	7.1	6.3	4.0	2.9	2.2
Digital	15	19	23	26	28
Download	0.2	0.2	0.3	0.2	0.2
Mobile	14	18	21	22	23
Streaming	0.5	1.0	1.8	3.3	5.4
Performance rights	0.7	1.1	1.3	1.4	1.6
Synchronization	0.2	0.1	0.1	0.1	0.1
Total Recorded Music	23	26	28	30	32
Live Music Ticket Sales	3.5	3.5	3.6	3.7	3.7
Live Music Sponsorship	0.5	0.5	0.5	0.5	0.5
Total Live Music	4.0	4.0	4.1	4.2	4.2
Total Music Revenues	27	30	32	34	36
YOY Growth (%)	5.9%	11.4%	6.3%	6.9%	5.5%

Figure 3: Explanation of breakdown of music industry revenue from 2015 to 2019

Source: Adapted from PwC (2019) entertainment and media outlook, 2014-2023, an African perspective. www.pwc.co.za/outlook.

FIGURE 4

Nigeria Music Industry Revenue

CATEGORY	2020	2021	2022	2023
Physical	1.9	1.3	1.1	0.9
Digital	30	33	35	36
Download	0.1	0.1	0.1	0.0
Mobile	22	21	20	19
Streaming	8.3	11	15	18
Performance rights	1.7	1.9	2.1	2.2
Synchronization	0.1	0.1	0.1	0.2
Total Recorded Music	34	36	38	40
Live Music Ticket Sales	3.8	3.9	3.9	4.0
Live Music Sponsorship	0.5	0.5	0.6	0.6
Total Live Music	4.3	4.4	4.5	4.6
Total Music Revenues	38	40	42	44
YOY Growth (%)	5.2%	5.5%	5.2%	4.3%

Figure 4: Explanation of forecast of music industry revenue from 2020 to 2023

Source: Adapted from PwC (2019) entertainment and media outlook, 2014-2023, an African perspective. www.pwc.co.za/outlook.