

General Entertainment

Every day, the General Entertainment business shapes Africa's storytelling landscape, delivering world-class content that reflects the continent's rich diversity. Through a deep commitment to localisation, we produce and curate stories in more than 45 languages that resonate with our audiences. Through our constantly growing portfolio of regional channels and original productions, we bring cultures to life on screen, making entertainment more accessible while celebrating the voices, traditions and experiences that define Africa.

We remained committed to investing in and producing exceptional local content across the continent, re-igniting old favourites and producing fresher content in almost every territory.

Our efforts were rewarded with global and local recognition. kykNET's reality competition series *Die Brug* – adapted from the Banijay format – earned a prestigious International Emmy Award nomination for Best Non-Scripted Entertainment. In East Africa our content won a total of 35 awards across the various festivals held to celebrate the region's best produced content. And further, the Physical Productions team received international recognition for their work in dubbing isiZulu and Sesotho content into Kiswahili with four prestigious nominations and Amalie Chopetta winning the Best Voice Performance for a Television Series Award for *Outlaws (Season 1)* at the Entertainment Globalisation Association's 2025 Hermes Awards in Entertainment Localisation Excellence.

The General Entertainment Marketing and PR Team walked away with the esteemed Promax Gold award for 'Marketing and PR Team of the Year' and we picked up a Silver PRISM Award for the public relations and influencer work done on *White Lies*.

Compelling content produced by our Content Hub picked up a combined 46 South African Film and Television Awards (SAFTAs), with *Shaka Ilembe* making history as the most-awarded drama series in the history of the awards with 12 wins.

Our content was also rewarded with two 2024 Royalty Soapie Awards, two 2024 Simon 'Mabhunu' Sabela Film & Television Awards, and a 2024 National Film & TV Awards South Africa award. *Death in the Heartlands* was nominated in the Best Documentary category at the prestigious Broadcast Sport

Awards, a testament to the powerful stories of Agnes Tirop, Damaris Mutua and Edith Muthoni, the courage of their families, and the injustice of their deaths.

The highly anticipated *Queen Modjaji* was Mzansi Magic's headline drama for FY25 on Sunday nights, kicking off in June and showcasing the amazing story and power of the Xhosa language to South African audiences. The reward was glowing viewer feedback, the unearthing of powerful new talent, special effects, the showcasing of beautiful new locations for a South African television drama and a positive reception as it moved into markets across the rest of the continent.

Mzansi Magic continues to attract a stable proportion of the available audience through its popular telenovela slate,

youth-skewed content and the variety of reality and music formats it produces.

Umkhokha: The Curse emerged as the best-performing LEC telenovela, achieving a weekly average of 42% audience share, *My Brother's Keeper* was also a huge success, capturing as much as 26% share every evening. Despite coming to an end, *Gqeberha: The Empire* left a legacy boost to the Eastern Cape production industry and dominated its 9pm slot with a 31% share.

Youth-skewed dramas helped develop the 8pm slot into the top-performing Monday slot, with successes like *Obstruction* and *Ha Molefi*, while on Channel O, Youth Month was celebrated with the Youth Over Everything event.

Spin-off reality series demonstrated their power to boost audience loyalty and engagement, while strategic scheduling moves revitalised targeted timeslots across the linear channels. A focus on building Sunday evening audiences was boosted significantly by the performance of reality shows, as *Izingane zeS'thembu*, *I Am With Your Ex* and *I Blew It* secured impressive viewership numbers. Mid-week reality successes included *Short and Sweet*, *Mnakwethu* and *Sengikhathele*.

Mini-series *I'sthembu sika Msongelwal*, commissioned for December, surpassed performance expectations during the festive season, while on Channel O, the documentary *Sgubhu sase Dubane*, telling the story of the early days of Afrotainment and all the music genres the movement birthed, was a hit with viewers.

On Mzansi Wethu, *Sibongile & The Dlamini's* became an anchor show, driving tremendous growth on the channel and earning 27% of audience share. Mzansi Bioskop remains the number one local movie channel for Access subscribers.



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During the year under review, our flagship reality format *Big Brother Mzansi* achieved significant milestones. The season finale attracted a record-breaking 3.8m views across Mzansi Magic and Mzansi Wethu, and 293m votes. Furthermore, the fifth season successfully reached audiences across southern Africa, as the finale topped DStv Stream rankings in South Africa, Botswana, Lesotho and Eswatini, while being ranked in the top five in other parts of the region. *Big Brother Mzansi's* finale generated substantial engagement on social media platforms, with younger fans of the series organising watch-parties on university campuses. These results underscore the show's value as a key driver of customer engagement for our business.

Ithonga, the new telenovela on Mzansi Magic, has made a strong impact since its launch on 3 March 2025. *Ithonga* occupies the prestigious 20:30 Monday to Friday timeslot – previously home to iconic telenovelas such as *Isibaya*, *DiepCity*, and *Umkhokha*. *Ithonga* has quickly established itself as the leading content offering in its timeslot. The telenovela averaged 32% share of live viewing among DStv Compact audiences in its first month on air.

This financial year was one of M-Net's most exceptional in terms of the quality of its international series offering, which included *House Of The Dragon S2*; *True Detective: Night Country*; Golden Globe-nominated *The Penguin*; *Dune: Prophecy*; *The White Lotus S3* and *Day of the Jackal* – which was the best-performing international series of the year.

Academy Award-winner Kathy Bates showed her mettle as *Matlock*, resurrecting the 90s hit show, and much-anticipated Aaron Korsh spin-off series *Suits LA* charmed audiences. *Blue Bloods* came to an end and network procedurals brought back loyal audiences in healthy numbers – the likes of *FBI*; *The Rookie* and the *Chicago* franchise rounding out the series Top 10.

M-Net showcased the best locally produced documentaries, with *Chasing the Sun S2* becoming the most-watched local series of the year on the channel. *School Ties* engaged with every parent's biggest fear and we explored the genesis of the production line of South Africa's incredible swimmers in *Outside Lane*.

M-Net 101 also remains the home of more international blockbusters than any other paid service on our continent, with the ever-present Sunday night movie slot delivering the highest viewership numbers for the year. Both studio content (like Sony's *Bad Boys: Ride or Die*) and indie movies (*The Beekeeper* and *Cash Out*) performed exceptionally well,



demonstrating the diversity of our audiences' appetites and the fact that we are meeting their needs.

We also harnessed the power of Sunday evenings with the locally produced 52-episode family drama *Summertime*, which concluded in January 2025 and almost doubled viewership in the Sunday 18:00 slot, leading into the

all-conquering *Carte Blanche*. M-Net and kykNET also collaborated on a *Carte Blanche* special doccie on 30 years of democracy – the first time a *Carte Blanche*-branded show aired in Afrikaans.

kykNET saw a 5% growth in time spent viewing among their Afrikaans base to 81 minutes average per viewer in prime time. The debut of *Een Keer Om Die Son* lifted the performance of kykNET's Tuesday drama slot to its best numbers in four years, while season 4 of the licensed Sony format *Wie Word 'n Miljoenêr* – which delivered the local version of the show's first millionaire – delivered the best ratings in the Wednesday night slot.

Other local adaptations of international formats continued to deliver powerful numbers on the channel with *Boer Soek 'n Vrou* going into its 16th season and *Kyk Wie Praat* (adapted from *Small Talk*) currently broadcasting to adoring audiences on Wednesdays.

Homegrown shows continued to perform well, with the development of new owned formats delivering a rich variety of programming, from game show *Oppinoot* to farm competition reality on *Plaasjapie S2* and the trend-setting micro-home renovation show *Klein Paradys*.

During the South African elections, kykNET aired special episodes of *In Gesprek met Lourensa Eckard*, giving viewers in-depth analysis every evening in the lead-up to and days after the election. Factual entertainment shows explored topics as varied as orthodox Christianity in *Herders* and SA's kidnapping scourge in *Onthul*.

kykNET launched *Skemergrond*, the second telenovela on kykNET&kie, to huge acclaim. The show increased viewership on Mondays to Thursdays at 19:30 by 17%. The appetite for dubbed telenovelas increased with successful shows such as *My naam is Farah*. In March 2025, kykNET&kie launched its first dubbed Brazilian telenovela, *Plaas van Passie*.

Through strategic global partnerships and collaborations with various third-party channel providers, we continue to expand our offerings, enhancing the entertainment experience for our subscribers and diversifying our channel line-ups. These collaborations allow us to provide a comprehensive

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entertainment experience. Key players in third-party content investment include BBC Lifestyle, Moja Love, Comedy Central, and BET, all of which contribute significantly to local content development.

Zee Zonke performed even more powerfully this year, holding a spot in the top five on Access. The decision to localise more international content on the channel into isiZulu and Afrikaans helped drive its success, with audiences particularly drawn to the relatable tale of *Onesipho*. Playroom content was also successfully localised into Sesotho, helping drive the channel's growth.

Beyond South Africa, localisation efforts extended across the continent. We partnered with two FTA broadcasters in Zimbabwe to distribute our original formats, including *Love Back Zimbabwe* and *I Blew It Zimbabwe*. Additionally, a collaboration with Moja Love led to the launch of *Sgela*, a Botswana-based series, while *Uyajola 9/9* filmed select episodes in Botswana, supported by promotional efforts from MultiChoice Africa.

We celebrated the introduction of new third-party channels and expanded broadcast to more territories. RTP3 and Panda Kids in Angola and Mozambique, Global TV, and ADBN extended to Nigeria while Marsil TV, EOTC and Nesiha TV landed in Ethiopia – and we welcomed back WildEarth.

With over 70 countries around the world, representing more than half the world's population, holding national elections, our subscribers relied on our ability to provide the continent's most comprehensive news offering, to stay informed. The South African elections received extensive coverage

across our platforms, from pre-election analysis and vote counting to in-depth post-election insights, ensuring real-time, comprehensive reporting.

The History Channel reinvested in our platform, introducing new original productions such as *Great African Mysteries* hosted by radio legend John Robbie, and *Great African Crimes*, presented by acclaimed journalist Mandy Wiener – the latter of which returns for a second season.

In the face of 24 months defined by unprecedented challenges across the African continent, from macro-economic pressures to fluctuating markets, the MultiChoice Group has remained steadfast in our commitment to transforming Africa's entertainment landscape from a service-driven industry into a hub of original storytelling.

As communities across Africa navigated turbulent times, our channels provided a much-needed antidote – relatable escapism that celebrated our cultures, languages, and unique stories. From the bustling streets of Lagos to the heart of Lusaka, and from the copperbelt of Zambia to the coastal cities of Mozambique, we remain committed to elevating African voices and inspiring audiences across the continent.

2024 was a landmark for Africa Magic in Nigeria as we celebrated the 10th anniversary of the Africa Magic Viewers' Choice Awards (AMVCAs). Over the past decade, each event has created approximately 3 000 jobs, contributing 9bn naira to Nigeria's film sector and elevating the industry to global acclaim.

Nigerian local content launches, including the much-anticipated limited series *My Fairytale Wedding*, topical telenovelas *Dust* and *Omera*, and thrilling new drama series *Glass House* and *Italo* were major milestones this year. The return of *The Real Housewives of Lagos* and *Big Brother Naija* underscored their enduring popularity.

In Ghana, Akwaaba Magic captivated audiences with productions such as the epic telenovela *Amoanimaa's Era*, a gripping tale of an ancient goddess navigating life as a modern mortal. Other highlights included local language-infused productions like *Kasa No Ye More*, *Family Bench*, *Ekaw Danfo*, *Legwork: The Series*, and the much-loved second season of *Madame*.

Our East African channels continued to thrill audiences with hyperlocal productions that resonate deeply with diverse communities. In Tanzania, the second season of *Divas and Hustlas* captivated viewers, while Uganda's *Kampala Crème* returned for another stellar season and the highly anticipated second season of *Zari* in Kenya. Engaging local dramas such as *Jiya*, *Jua Kali*, *Damalie*, and *Crossroads* showcased our dedication to representing both urban and regional nuances.

In the Southern region, Zambia's Zambezi Magic faced challenges posed by a national power crisis, with the third season of the beloved reality series *Mutale Mwanza* taking fans' minds off infrastructure challenges, while the storytelling focus expanded to the Copperbelt, with *Queens of Kopala* and the second season of the popular local series *Kopala*.

In Angola and Mozambique, our Portuguese-language channels premiered an array of captivating productions, from new seasons of cult favourites like *O Rio S3* to exciting new reality formats such as *Chapa-Chapa*, *Tudo Nosso*, and *Caca Talentos*. Limited drama series like *Vidas Paralelas*, *Hotel Palanca*, *Corações Amargos*, and *Ex-Amíssimas* further enriched our diverse content slate.

As we look to the future, we stand resolute in our purpose: to champion Africa's stories, honour our heritage, and continue redefining the continent's entertainment landscape, one story at a time.

